

The Anthropocene Epoch and the Human Relationship to Animals

Geologists have determined that we have entered a new Epoch, the Anthropocene Epoch. This epoch is defined by one major characteristic: humankind is affecting our world more than the forces of nature. Most of the changes have been detrimental and include the overuse of plastics, deforestation, fracking, and mining.¹ We are treating earth as if it were at our disposal. This is evident in the relationship evolving between humans and animals. One of the earliest recorded edicts is found in Genesis follows.

Then God said, "Let us make mankind in our image, in our likeness, so that they may rule over the fish in the sea and the birds in the sky, over the livestock and all the wild animals, and over all the creatures that move along the ground."² Here God gives man dominion over the animal kingdom, trusting them to care for creatures of the earth, land, and sky. Unfortunately, our ruling over the animals has been inadequate to say the least. We are on the verge of the sixth Great Extinction.³ Yet the alarm over the loss of so many species of animals seems lost in the clutter of daily news. Perhaps the overwhelming changes are too difficult to engage. Some may believe it is all "fake news." How do we inspire change when we are bombarded daily with disturbing news stories and facts?

Every year students in the Curatorial Practices seminar design an exhibition from the Hite Institute's print collection. This year our theme was humankind's troubled relationship to animals. Four categories were selected: Domestication of Pets, Animals and Religion, Animals and Portraits, and Animals and Consequences. Each student offers a unique insight in their essay on the selected art and what it reveals about the treatment of animals. It is their hope that visitors to the exhibition will contemplate their own relationship to animals and gain a new awareness of the importance of animals to our world.

¹ Jennifer Baichwal, *Anthropocene: The Human Epoch*. Directed by Jennifer Baichwal, Edward Burtynsky, and Nicholas de Pencier. Manhattan: Mercury Films, 2018.

² Genesis 1:26 (NIV)

³ Baichwal, *Anthropocene*

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Power of Religion: An Examination into Animals in Religious Imagery

Alexandra Blair, 2019

Mankind and religion have a long and interconnected history. It started with our earliest ancestors in the Paleolithic age with people who carried statues of gods for prayer and sacrificial purposes. The Greeks and Romans created intricate marble statues of their gods that parade in our history and art museums today. Religion has always been used as a vehicle for the basis of laws and culture. It has also been a foundational explanation for natural phenomenon. Most importantly, it has been a key mankind used to exert its power over domains of what it deemed lessor. This power is exerted in any way they wish and is defined as just by the religion's morality and doctrine. There is not one religion that is purer than another in regard to this sin. Most religions can be found guilty of this exertion of power over the one thing that has always, in one form or another, been deemed lesser than people: animals. Mankind has always shown its possession over nature and animals through the use of religious iconography and storytelling. Through this exhibition the viewer can make a comparative analysis of the use of this power by cross-examining the Christian perspective, and the Pagan perspective that was inspired by the *Labors of Hercules* in classical mythology. This essay aims to clearly examine this power over nature through historical and visual analysis by comparing Rudy Pozzatti's *Twelve Labors of Hercules: Nemean Lion* and Willem Swanenburgh's *St. Jerome in the Desert*. By using two prints of different religious practices in a comparative analysis, this essay will

demonstrate the way people have exerted power over animals. Specifically using the lion and how while the Christian perspective examines the lion as a king and the Pagan perspective as a means for power, both mistreat the animal and leave it devoid of its own characteristics.

Rudy Pozzatti's *Nemean Lion* is a ferocious beast to look at and examine closely. The lion stares at the audience, mouth open perhaps in a roar, perhaps ready for a possible meal. As it walks across the composition it commands the space it is confined in. With its claws out, teeth bared, the animal commands that it is not to be underestimated. The animal exudes an intense power in its eyes and stance, warding off any who would attempt to come near it. The art piece was created in modern history, yet the subject matter is rooted deep into classical history. The roughness and erratic behavior of the lines insinuates that the fearsome lion is aware of its own power over those who attempt to steal its life. This labor Hercules had would become the most famous of his twelve labors portrayed in art.

The great hero Hercules, son of Zeus, was hated deeply by the queen of the gods. Zeus impregnated numerous women with his children, and Hera saw Hercules as another one of those children, so she decided to make Hercules' wonderful life into a life of suffering. After using her power to drive him mad, Hercules slayed his wife Megara and their two sons. When he regained his sanity, Hercules felt such a deep remorse in his soul. To atone for his sins, he sought out the Oracle at Delphi, Pythia, who told him to serve his enemy and the man lesser than him, King Eurystheus. By completing the labors that

Eurystheus set before him, by submitting himself to the man lesser than him, Hercules could atone for his sins, and additionally gain immortality. The first of these labors was the Nemean Lion.

For Hercules, this was no normal lion. Thought to be the child of Typhon and Echidna,¹ the parents of all monsters, this ferocious animal was an extraordinary beast. When Hercules entered the city the lion was located, he happened to stumble upon a child who explained to him one thing: that if the lion was killed in the next thirty days then it would be sacrificed to Zeus. If not, the child would be the one to be sacrificed. Hercules fought the lion with great difficulty. His arrows were futile because the lion's fur was impenetrable. Hercules resolved to retreat and reserve several days to plan his method of attack. The plan he created was to trap the lion in its own cave and then strangle it to death with his bare hands. Even in death, the fur could not be cut, and it took the divine intervention of Athena² for Hercules to learn that the only force strong enough to cut the lion was its own claws. On the thirteenth day, Hercules arrived in the city victorious with the lion slain.

It is not the slaying of the lion that completely expresses Hercules' power over the animal world and the classical tradition of the treatment of animals. It is what Hercules does afterwards. According to Euripides in his play *Herakles*, Hercules skinned the lion completely and cloaked himself in its hide,

¹ "Nemean Lion." *Greek Mythology*. Accessed November 29, 2019. https://www.greekmythology.com/Myths/Monsters/Nemean_Lion/nemean_lion.html.

² "Nemean Lion," *Greek Mythology*.

using the jaw as a hood.³ “Golden hair, tawny mane, who could tell beast from man?”⁴ For Hercules, wearing the cloak of the unkillable monster was his assertion of power not only over mankind, but of the animals as well. This is the image of Hercules that is most often reproduced: the image of a man of strength and power, one who chases immortality by killing the immortal, and one who atones for his sins by sinning further.

In Ancient Rome, killing an animal was not a sin, on the contrary. Animals were mutually revered and used for ritualistic purposes under many mythological circumstances. The reading of the *augurs* (reading the nature of birds in flight) was a ritualistic practice that had been present in Rome since Romulus and Remus. The reading of sacrificial organs and the animal's behaviors leading up to their sacrifice at the alter were commonplace and would often occur within the confines of the temple. Despite the abundance of this mistreatment and slaying of animals, not all Romans practiced this sacrifice. If a patrician of Rome (those of the upper-class) wished to offer a sacrifice to the gods, they never touched the animals. The procedure of slaying an animal was considered work for those residing in the lower classes. The hands of those who were rich would not be tainted by the animals beneath them, but the slaves and freedman were considered to belong to the same level as the animals, and mistreatment was common for all three.

³ Tom Sleight Euripides and Christian Wolff, *Herakles*, (Oxford: Oxford University Press, 2001), 42.

⁴ Euripides, et al., *Herakles*, 42.

The *Victimarii* were a group of Rome's lower-class people who worked with these sacrificial animals. Made up of slaves, freedman, and any who devoted themselves to a lowly job in society, the *Victimarii* were in charge of three things: leading the animals to where they would be sacrificed, killing the animal, and reading their organs and bones once the ritual sacrifice was complete.⁵ This was not a job that is commonly known throughout the world of Ancient Rome. The Romans knew of it, but hardly wrote of them or showcased them in every artistic rendition of sacrificial behaviors. It was Cicero who remarked that the *Victimarri* were to be given "good names,"⁶ such as Fortunatus, Serapio, and Felicissimus. This was supposed to evoke a feeling of luck and happiness so that the *Victimarri* could perform good sacrifices, which would please the gods. Sometimes they were given the names of the gods themselves. If an animal was acting erratically, or perhaps breaking free from its restraints, it would be taken as a bad omen, often meaning that the gods considered the sacrifice to be no good and the *Victimarri* unlucky.⁷ This would reflect the *Victimarri* in poor light and they would receive punishment for it. In rare circumstances, Emperors Caligula and Commodus secretly took part in the bloodiest part of the sacrifice.⁸ This improper participation from people of higher class was highly criticized.

⁵ Jack J. Lennon, "'Victimarii' in *Roman Religion and Society*," *Papers of the British School at Rome* 83 (2015): 65.

⁶ Lennon, "Victimarri," 68.

⁷ Lennon, "Victimarri," 69.

⁸ Lennon, "Victimarri," 72.

This was all to further reflect the idea of man's power over animals in religion. The story of Hercules was not only an intricate part of Roman religion, but it was also an inspirational tale to many. Hercules was an example of how a man could achieve immortality and do the impossible, and despite his wrongdoings he was still aided by the gods and achieved everything he wanted. While the killing of animals for sacrifices was something for those of lower classes, if one was to kill an animal for the betterment of the people and the gods, they could be a hero. Animals were used as tools for Roman religion rather than beings that invoked sympathy. In other words, they were subordinated as an expression of power. Even the lowest class of man could kill an animal.

Pozzatti's print *Nemean Lion* perfectly exemplifies this power. The lion makes direct eye contact. It has no fear in its soul; it knows it is the highest power. But this is a lion unaware of mankind's thirst for power and ability to use the gods to fulfill their wishes. While Roman religion dealt heavily with bloodshed and power, it took a couple centuries to slightly alter mankind's ideas on animals and their treatment.

Christianity saw the need for sacrifices and bloodshed to diminish. According to popular scripture, Christ sacrificed his life on the cross to atone for all sins, eliminating the need to sacrifice animals. This meant that one only needed to follow Christ and pray to gain favor from God. Yet there is still a limit to "we" when Christians refer to the world. "We" is a social circle of mankind and not of animals, "we" all inhabit the same earth and exist side by

side, but “we” are still not equal.⁹ While the Christians no longer kill and sacrifice animals, nor do they read their flight patterns to understand what God is trying to say to them, they anthropomorphize animals to fit their ideas for religion and use these stories to further propel their power over the domain of animals while God continues being above them.

The viewer receives a true glimpse into the Renaissance idea of power over animals while examining Willem Swanenburgh’s *St. Jerome in the Desert*. St. Jerome was a trilingual Bible scholar and a man known for his “belligerent defending of the ascetic life.”¹⁰ He was known for his pious nature and his interest in education. Educated as a Christian, St. Jerome shared the faith’s perspective about the animal’s role and purpose in the natural world.

Christians are aware that they speak about animals however they please as the animals themselves cannot refute what is said.¹¹ In Christian tradition, Christians have always personified and anthropomorphized animals to fit a certain purpose in the world. Satan came to Eve as a snake, so Christians see snakes as horrible, dirty beasts that possess an evil nature. A dove brought Noah an olive branch after forty days and forty nights at sea, therefore doves came to represent peace and hope. Renaissance symbolism uses these tropes heavily, especially the symbolic use of the lion, which embodies ferociousness and represents Christ and royalty. A story about St. Jerome that claims a limping

⁹ David Gary Shaw, “A Way With Animals,” *History and Theory* 52, no. 4 (2013): 1.

¹⁰ Ines Ivić, “Jerome Comes Home: The Cult of Saint Jerome in Late Medieval Dalmatia,” *The Hungarian Historical Review* 5, no. 3 (2016): 617.

¹¹ David L. Clark, “Animals... In Theory: Nine Inquiries in Human and Nonhuman Life,” *CR: The New Centennial Review* 11, no. 2 (2011): 7.

lion suddenly came to him as he was teaching his students in Bethlehem. Though all of the students ran, St. Jerome stayed behind to nurse the lion back to health. To show its trust and thankfulness to St. Jerome for what he did, the lion stayed by his side for the rest of the saint's life. At first glance, the story and the imagery indicate that because nature is God's creation, it must be good.¹² This ideal story hides the larger religious fallacies that Christianity plays with many times.

Christians domesticated many animals in many forms, although they fell short of killing them in arenas. In art, in religion, in speaking, and in theory, every animal is domesticated to fit into whatever role Christian's please. The animal is a person only understood as one "when we make them out to be humans."¹³ For St. Jerome, this lion was a weakling. It is an animal too helpless to tend to its own wounds. It needed the aid of a human to make it whole once more. Having such a beloved creature come to him for help was proof of his piety. It demonstrates that if you are as loyal and good to God as St. Jerome is only good things can come to you. This loyalty indicated that a human can handle a beast as deadly as a lion, and that lion would eventually submit. This exemplifies that humans have harnessed a feeling of being God. This does not become blasphemy because St. Jerome did not think of himself so highly. He lived an ascetic life. He was devoted to God and did not allow anything to

¹² Robert Baldwin, "Triumph and the Rhetoric of Power in Italian Renaissance Art," Source: *Notes in the History of Art* 9, no. 2 (1990): 6.

¹³ Shaw, "Animals," 2.

come between himself and his pure prayers. This is the Christian loophole for power. So long as the being is under you and you do not consider yourself God, it is not a sin.

In Willem Swanenburgh's *Saint Jerome in the Wilderness*, we see a monastic, older man holding a book to his side as he gazes away from the onlooker. Behind him sits a protective lion, staring directly at the viewer as if to intimidate anyone from coming towards the saint. He serves as a physical protection for earthly means and a representation of Christ's care for him in the spiritual world. The lion continues to be used for the expression of power. The Renaissance was a period defined by the strive to bring back the feeling of immersing into nature and the emotions it exudes.¹⁴ For humans, this meant a revisiting of landscape and natural scenes. For animals, this meant being shaped by new personalities until mankind has muted every distinct feature they possess.

This is not to say that St. Jerome did what he did for the possession of power over the natural world. It is those who want to twist the good works of another to fit their own desires. Can the same not be said for Hercules? Perhaps there was a man who truly attempted a number of labors to atone for an unforgivable sin. The Renaissance man, a revitalized Classical man, depended on the non-human for his own self-definition.¹⁵ For the Classical

¹⁴ Kevin Curran, "Renaissance Non-humanism: Plants, Animals, Machines, Matter," *Renaissance Studies* 24, no. 2 (2010): 315-316.

¹⁵ Curran, "Renaissance Non-humanism," 316-317.

man, this was a scene in the constant struggle against the gods and angrily attempting to control what they could not understand. He desired a deep need for power and authority unlike anyone else in history. The Renaissance man adopted this deep-rooted anger and need to control what remained outside the realm of understanding. It is always hubris in religion that leads to mankind's ultimate downfall.

What there is to be learned from the religious sins of these two prints remains simple. Time may continue and cultures may evolve, but humankind will always use animals as a vehicle for their own self-definition. In order to teach harsh lessons about the gods, animals are always the first beings to be thrown under the proverbial bus. Animals may represent man's deepest and most twisted desires throughout history. It has been embedded in cultural norms since the creation of cave wall paintings. Our earliest ancestors reveled in their abilities to kill large animals and recorded them to announce their great power. Gods in every religion had connections to animals, whether it was an animal-god like Anubis (human body with the head of a jackal), to the god Neptune who ruled beasts of the land and sea, to the Christian God having domain over all life. Man has always used religion to exude power in the natural world and there is no end in sight.

The exhibition, in part, aims to shed more light onto this inappropriate use of animals within the realm of religion. By juxtaposing the pagan images against the more commonly known Christian ones, the aim is to further prove that mankind has always used animals as a vehicle for power—but that religion

has served a far deeper purpose in expressing this power than any other cultural phenomenon throughout the ages.

More than A Show: Examining the Mistreatment of Animals for Human Entertainment

Allie Blankenship, 2019

Since the founding event in 1875,¹⁶ the Kentucky Derby has linked the city of Louisville with the use of horses as entertainment. People from all over the world tune in to see which horse will win, have their moment of glory, then quickly become yesterday's news. Some viewers even watch with bated breath to see if the horses and their jockeys are maimed as part of the sport. The event has been an unquestionable good for the people of Louisville and its economy. Some tourists even make the point to come to town year after year, drink their mint juleps, and wear their comically large hats. The tradition of the derby is deeply embedded upon the very spirit of Louisville. Yet the horses, who make the festivities possible, are the participants that receive the least amounts of benefits from this lauded celebration. The Kentucky Derby requires horses be submitted to rigorous training and possible injury and death on the track through no choice of their own. They are forced to become a cruel spectacle for human consumption that directly puts them in harm's way. The spectatorship of animals does not end with the derby but is deeply embedded in many industries throughout history that use animals for visual consumption by humans. Zoos, circuses, dog racing or fighting, rodeos, the running of the bulls, or even animals in films and television are all examples of the human exploitation of animals for entertainment. Adolph Aldrich's *Shoeing Circus*

¹⁶ John Lawrence O'Connor, *History of the Kentucky Derby, 1875-1921* (S.I.: Project Gutenberg, 1921)

Horses, Tony Fitzpatrick's *Black-Eyed Fight Dog*, and Edouard Manet's *Le Toro Mort* show various perspectives of the harmful and demeaning acts humans will put animals through to entertain the masses. The use of animals in entertainment industries furthers the separation of animals from humans, ultimately being detrimental to both parties to the point of death.

At first glance, Adolph Aldrich's *Shoeing Circus Horses* (fig. 1) appears overtly simple: the work is composed of bold forms and it appears straight forward in its design. The block print depicts a man re-shoeing the performing horses outside of a striped circus tent. Exploiting animals in the name of entertainment is not a new idea. The concept of the circus evolved from the Romans and the use of wild animals to placate the masses.¹⁷ Western culture widely romanticizes the circus as a place for inspiration and for misfits to find a place where they belong. This same opportunity is not given to the horses and other circus animals. They facilitate the spectacle yet receive very little glory for their work. In the image, there are two horses; one patiently waits as the man is either re-installing or de-installing a new shoe on its back hoof, the other jaunts through the foreground either waiting for new shoes itself or for the other horse to be free from human interaction. Aldrich then complicates his deceptively simple work through the lighting of the figures the positive and negative shapes have inverse meanings depending on the figure in question. To give contrast between the horses, the animal in motion has its shadows in

¹⁷ Jacqueline Neumann, "Redefining The Modern Circus: A Comparative Look At The Regulations Governing Circus Animal Treatment And America's Neglect Of Circus Animal Welfare." *Whittier Law Review*, 2014, 167.

white rather than having conventionally dark shadows. This creates uncertainty in the work as the viewer is unable to grasp details about the setting of the work other than that the trio are outside of the circus tent. There is a fluid stream of negative space through the center of the composition that nearly severs the horse in motion from the man, the circus, and the horse receiving the new shoe. The running horse is alongside this space; be it a stream or a shadow, it can cross this boundary and fully immerse itself back into the natural world, but the horse does not go past this weak barrier. This barrier in the work alludes to the fact that both man and animal may be trapped in the exploitation of the circus, with only one having the agency to escape.

The figures are out from underneath the round top and out in the natural world, yet the horses are still having the rule of man imposed upon them through the cold, metal horse shoe. In depicting a scene of performance animals outside of their intended context,¹⁸ Aldrich shatters the illusion that these horses are performing out of desire; they belong to the circus and they are forced to perform. It could be argued that the man in the image is taking care of the horses, yet he would not be needed to re-shoe the horses if they were free in nature. The shoeing has been lyrically described as:

Arming that portion of the horse's hoof coming in contact with the ground, and sustaining the whole weight, while it receives the full force of the propelling power, would under the strain of load bearing or draught, would soon be destroyed, and the animal rendered useless,

¹⁸ Jacqueline Neumann, "Redefining The Modern Circus," 192.

injury is not only averted, but the utility and power of the horse are largely increased.¹⁹

The shoeing of the horse simultaneously makes the animal stronger and steadier, especially in the context of having acrobats performing stunts while riding but have become accustomed to human intervention. It forces a commercialized efficiency upon the animal, forcing them to maintain a level of activity and strain upon the body that it cannot naturally withstand. The caretaker likely has a deep love and respect for the animals and sees his role as one of great importance as it maintains the safety and the health of the animal. Yet, his role would be unnecessary if the animals were free. This creates a dependency for the horses of the human and the industry of the circus as these metal shoes must be replaced. As the horse needs its shoes, the circus needs horses, perpetuating a cycle of abuse all in the name of entertainment. The horse does not stray in Aldrich's scene because "the freedom of circus animals is severely restricted"²⁰ and would die if left to its own devices. It is likely that this horse was born into captivity, and through an animalistic version of Stockholm syndrome, will not leave captivity. These horses know no life outside of the circus and will likely die in their 'care.'

Tony Fitzpatrick's *Black-Eyed Fight Dog* (fig. 2) immediately evokes the abuse of animals for humanity's entertainment. The work is centered around the bust of a dog with a strained expression. The dog looks at the viewer, not

¹⁹ George Fleming, *Horse-Shoes and Horse-Shoeing: Their Origin, History, Uses, and Abuses*, 1865, 6.

²⁰ Suzanne Laba Cataldi, "Animals and the Concept of Dignity: Critical Reflections on a Circus Performance." *Ethics and the Environment* 7, no. 2 (2002): 112.

seeking pity but rather an explanation of the pain it has endured. The dog reverberates with either anger or anxiety as the print suggests motion through the hazy lines around the dog's head. Though it's unclear the breed of the dog, it can be inferred that the dog is a pit bull through its square head, tight jowls, and stocky neck. The American Pit Bull and similar breeds have been unfairly associated with violence.²¹ The stereotypes placed against these dogs of unbridled aggression are unsubstantial as these aspects of the dog's personality come from the way it has been treated and if has experienced past trauma. Regardless of the dog's breed, dog fighting and other animal blood sports are still maiming animals as federal legislation was passed in the U.S. as recently as 2007²² while still continuing in other parts of the world. The marks and scars of the dog's fighting days are painfully present in the way the dog is rendered through bold lines and aggressive crosshatching. Due to the coloration of the dog's ears, the black eye that gives the piece its title is naturally given to the animal rather than being obtained by fighting.

There are a variety of symbols and disembodied images around the dog. Right above the dog's head is a white dunce cap symbolizing the perceived stupidity of the dog. However, to the left of the cap is a light bulb show that there is an intelligence to the animal even if it is unseen by many. There are both clear and convoluted allusions to Christian iconography in the print.

²¹ Harlan Weaver, "'Becoming in Kind': Race, Class, Gender, and Nation in Cultures of Dog Rescue and Dogfighting," *American Quarterly* 65, no. 3 (2013): 691.

²² Linda Kalof and Carl Taylor, "The Discourse of Dog Fighting," *Humanity & Society* 31, no. 4 (2007): 324.

Several crosses, both attached to other objects and free standing, mark the composition. To the right of the dog, there is a hand extending a gesture of peace seen throughout Christian iconography. In contrast to these symbols, there is a small devil next to the dog's ear, praising the chaos of the composition with its arms raised. In continuing with religious themes, it is possible that the dog alludes to the martyr St. Sebastian as there are countless arrows pointing to, and nearly plunging into the animal, thus becoming martyr at the hands of human abuse through dog fighting. The alternating black and white bands throughout the work act both as a target and a halo for the animal while echoing the collar around the dog's neck. These bands reflect back on the painful containment and fighting that the dog has endured and refer to the potential new life the dog may live either being rehabilitated and adopted or a new life free from pain after it's death. The work also contains many symbols involving capture and confinement; webs and cages litter the image as a way to represent that the dog has been captured by man and forced to do the man's bidding. Unlike the dog, there are other creatures who have been liberated from their confinement; the spider is free to spin its web and the bird is free from its cage able to soar like the rocket nearby. These represent some underlying hope that there is an end the dog's confinement. The symbolism continues with a set of teeth with at least one tooth missing. It is unclear whether or not the teeth belong to the dog or the people forcing it to fight. Regardless, it can symbolize neglect or recklessness causing the loss of teeth. Similar to the teeth, there is a dog heart at the bottom of the

composition with a corresponding label. Dogs have been domesticated to be loving creatures fit for human companionship, yet when used for entertainment in such a violent way they become traumatized. Fitzpatrick is showing this trauma by the heart of the dog being removed from the body, causing the dog to be aggressive and 'heartless.' The symbols continue with imagery reflection on spectacle in the form of a strong man labeled 'brick head,' a diver of some sort, a masked figure with an arm in netting, runners, and a figure watching them from the other side of the dog. These simplistic figures are all performing acts that demand attention. There is pain and anguish in these pursuits as injury is ever present in both the runners and the divers. There is a difference, however, between the dog and its fighting being a spectacle and the humans performing as it is a plausible presumption that the humans had a choice in the matter. They chose to do these acts and will be held accountable for the outcome. The dog did not have a choice to become entertainment through the injury of itself and others. Through the title, *Black-Eyed Fight Dog*, the viewer knows that this dog has been involved in violent behavior. The timeline, however, is unclear; it can be assumed that the pain and terror of the life of a fighting dog is behind the animal as the objects are sunken back into the composition. None of the images swirling around the dog are given the same visual weight and attention. Yet, even if the dog is freed from the violence caused by being forced into spectacle, it never truly is gone. The dog will always have the scars, both physically and mentality, from such abuse. Through this mix of Christian iconography, containment images, and

performance motifs, Fitzpatrick turns this dog into a martyr of animal freedom killed by aggression because of human entertainment.

Many works that address the violence imbedded in using animals as entertainment rightfully focuses on the animals. Manet's *Le Toro Mort* (fig. 3) flips this idea on its head by showing the matador as he lays dying. The man lays on the ground, disheveled. His garments are wrinkled, with a possible tear in his pants leg. He is still firmly gripping the flag in his left hand; the flag, originally used to rile the bull, now lays still in his hand as a symbol of surrender. The man's right-hand lays on his chest, likely placed there as he is dying. A dark pool of blood starts to lurch out from underneath the man's shoulder. It is unclear if the man died from the impact of a fall or was impaled by the animal he was tormenting. It is important to note that the bull is visually absent from the work. The true blame of the man's death does not belong to the bull; the man and other people like him are responsible for the deaths of countless animal and their own public demise. Manet contrasts the stillness of death with the chaotic energy flowing through the rest of the scene through the strokes that compositionally reverberate around the man. The figure slopes downwards with the viewer coming face to face with the man, forcing them to confront their own mortality. There is an abundance of uncertainty in the image with the only true message being that the man is dying because he aggravated a wild animal for the purpose of human spectacle. Manet created this work- which acts as a study for larger painting depicting a scene of

bullfighting²³- during a period when he was deeply influenced by Goya and other aspects of Spanish visual culture.²⁴ The spectacle of bull fighting or the “corrida del torro”²⁵ would have been intoxicating to Manet as he witnessed the energy from the event. The tradition of bull fighting has proven to be incredibly futile for both man and bull:

The bull-fight, also called lidia (struggle) in Spanish, is not really a fight at all; the bull cannot win, for even if he kills or disables the matador, one of the other matadors (they are usually three) must replace him and complete the rite. And if he cannot be killed by a bull-fighter he is killed by a butcher, the same evening. He can only survive if the public demands of the president (whose principal function is to be the mouthpiece of the public) that the bull be ‘pardoned’ on account of his exceptional courage and ‘nobility’, that is to say because he has embodied to perfection the values that the cult of the bull is intended to promote.²⁶

This ritual is extremely dangerous for both matador(s) and the bull. The bull has no choice in becoming part of the performance. Even if the bull ‘wins,’ it is rare that it will live to see beyond the day of the fight. In the work, Manet does not depict a victor, because no one wins. In this period of Manet’s work he is creating art that challenges the viewer’s and art establishment’s expectations- *Le Toro Mort* was completed after both *Déjeuner sur L’Herbe* and *Olympia*.²⁷ It is simple for a viewer to emphasize with the image of a winner; it is an understood and easily accessible emotion. Manet depicts something more complicated: does the viewer mourn for the youthful matador struck down in

²³ Beatrice Farwell, “Manet’s “Espada” and Marcantonio.” Metropolitan Museum Journal 2 (1969): 199.

²⁴ Farwell, “Manet’s “Espada” and “Marcantonio,” 202.

²⁵ Julian Pitt-Rivers, “The Spanish Bull-Fight: And Kindred Activities.” *Anthropology Today* 9, no. 4 (1993): 11.

²⁶ Pitt-Rivers, “The Spanish Bull-Fight: And Kindred Activities,” 11.

²⁷ Farwell, “Manet’s “Espada” and “Marcantonio,” 197.

his prime while celebrating national identity,²⁸ or does the viewer rationalize the death, knowing that this was an outcome that the matador likely prepared for? Yet, it doesn't reflect on the apparent death of the bull.

Anthropologists note that people are aware of the sadness of the animal's death, writing: "even a bad bull-fight is redeemed to some extent by its tragedy; even in a good bull-fight the death of the bull is tragic."²⁹ This tragedy gives the fight some emotional value for the audience, yet that does not exist for the bull. The animal is unaware of any significance behind the event. It's a moment rooted in fear that causes bulls to use their natural instincts to defend themselves from people purposely making them angry. The bulls are exploited to the point of death and in *Le Toro Mort*, the matadors are too. There is no freedom for either party as outside forces of nature and society tear them both down. The work, when examined in a contemporary context, reads as a warning: the aggravation and exploitation of animals and nature will end in death for humanity.

What do these prints have in common? Control. The presence of control is seen in the medium of the print as well as the subject matter of the works. Printmaking allows the artists to decide how many editions of a work is created with the potential of prints created post-mortem to still be attributed to the artist. Though there are various forms and color palettes of printmaking, most prints find control and solidarity in a black and white color scheme. The

²⁸ Pitt-Rivers, "The Spanish Bull-Fight: And Kindred Activities," 12.

²⁹ Ibid, 12.

ability to create highly detailed works of art on an almost miniaturized scale also takes great control creatively. The Artists know to operate by the rules of printmaking to make their work effective. Humanity repeatedly forces animals to work and perform under their control. Aldrich's *Shoeing Circus Horses* illustrates that control by warping the role of a human care taker to create a false sense of trust in the horses. The horses need human intervention to survive in the context of the circus and other performance-based industries. Fitzpatrick's *Black-Eyed Fight Dog* demonstrates this control through the gaze of the animal. The dog looks at the viewer for guidance as it does not know how to be a dog outside of the performance-based fighting. Manet's *Le Toro Mort* represents an utter lack of control as nature revolts from the will of man. Man desperately seeks to control nature as a way to understand our own place in the natural world but the instance of that control is detrimental and futile.

Humanity's use of animals for entertainment can be tied to urge to consume, dominate, and control. This vast exploitation comes from a place of admiration yet fails to recognize and respect the needs and wants of animals outside of human interaction. Horses do not want people flipping and landing on their back in a circus or racing against others like it on a dusty track. Dogs do not want to fight one another if it not out of self-defense or good-natured play. Bulls do not want to fight and die in a ritualistic sacrifice celebrating national identity.³⁰ These works illustrate the multitude of ways that we are

³⁰ Pitt-Rivers, "The Spanish Bull-Fight: And Kindred Activities," 12.

willing to use animals for our own entertainment. Yet, these works do not operate without consequences of humanities misdeeds. Pain and death are present for both animals and humans in these prints. Animals are wild and beautiful beings that will never fully be controlled by humans. Humanity has created loving and tender bonds with animals where both parties' needs are met, and no one is maimed in the process. Humans cannot see beyond their self-interest to be fully aware of the atrocities committed. Humans are unwilling to be satiated and continue to cause incredible amounts of damage as a result. Animal consumption for entertainment is not going to end anytime soon; entire communities, including Louisville, are built on the tourism and tradition of these events. What can change is how we treat the animals who are being exploited in these industries. More time and energy must be devoted in maintaining animal safety in certain industries and fully dismantling others that masquerade abuse as entertainment. This should be coupled with efforts to rehabilitate and care for animals who cannot survive on their own due to human abuse. It is important to frame animals not as objects for our consumption, but as beings with whom we share the planet that deserve respect.³¹

³¹ Cataldi, "Animals and the Concept of Dignity," 108.

Images:



Fig 1. Adolf Aldrich, *Shoeing Circus Horses*, 1937, Block Print 4" x 5"



Fig. 2 Tony Fitzpatrick, *Black-eyed Fight Dog*, 1991, Chine colle, 11 ¾" x 9 ¾"



Fig 3. Edouard Manet, *Le Torero Mort*, 1864, Etching, 6" x 8 7/8"

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On Wings: The Symbolism and Mythology of birds in Japanese Painting

Diana Wilder, 2019

Through the span of time and around the globe, our friends on wings have come to take on a multitude of virtues or meanings. Early Native cultures included bird and animal images in their totems and shamanic rituals. Many cultures gave the representation of the images to their deities' animal form. Even today, animals take on meaning pointed towards overcoming social injustice in contemporary art. Artists have taken on the persona of various animals in their performance art, speaking on animal cruelty issues and other issues. Different cultures have given animals different meanings and it is these differences in the symbology of birds that we intend to address. We will spotlight these different meanings in a visual, narrative conversation. The exhibition will showcase prints that are housed in the University of Louisville art Collection. The birds that will comprise a portion of the exhibition are found across the globe and, in some cases, have dwindling populations. The narrative of the exhibition will center around the question of our, as humankind, responsibility in the dwindling habitats of the birds and what we can do to reverse what we have done to the environment. This essay discusses how the symbology of birds in natural settings is used in Asian cultures and how the artworks are used in the home.

The Japanese art world was divided into schools headed by premier artists that had gained imperial patronage. The Kano school was one such school. The heads of these schools were given samurai status and were eligible

for a stipend based on that status. The schools also included other artists that were lower in status and ability but worked in the school artistic traditions, thus building artistic influence throughout Japan. The largest, most successful, and long-lived artistic groupings, such as the Kano school, were commercial enterprises organized along family lines and directed by individuals who combined artistic talent with entrepreneurial and managerial skills³². The Kano school's time of influence extended from late 1450's to 1868. Kano Tan'yu (1602-1674) was the first official shogunate painter in the Kano school³³. Our artist, Kano Tsunenobu (1636-1713), painted under the direction of Kano Tan'yu, his uncle. He headed the school after the death of his uncle in 1674. Late 1700's into early 1800's saw a diminishing regard for those of the Kano school. They were seen as hide-bound and unwilling to change their techniques and traditions. "The Kano project had worked for a time, but time moved on, with Kano paintings becoming vapid spaces in which 'a road goes where there can't be one, and a bridge spans a place where no bridge could exist, while rocks and plants are incoherently placed'"³⁴

Daimyo's, Japanese feudal lords, who ruled over regions of Japan were influential art patrons. It was their influence that maintained the Kano schools' status as premier artists³⁵. Few artistic lineages that flourished during the Edo period (1600-1868) were as influential or as long-lived as the Kano school. Art

³² Guth, Christine. *The Art of Edo Japan*. London: Calmann and King, Ltd. 41.

³³ Guth, 97

³⁴ Screech, Timon. 2012. *Obtaining Images*. Honolulu: University of Hawai'i Press. 157

³⁵ Guth, 47

in Japan had its' roots in Chinese artistic culture. This culture also had roots in Confucian practices, which were integrated into the existing Shinto religion. The military leaders of this time were sensitive to the value of private and public symbols of wealth and the artists of the Kano school understood this and gave them the artistic expression of these facets of court life³⁶. It is also during this Edo period where art began to flow outside of the elite classes and more of the citizens of Japan became more literate and prosperous³⁷. This also caused artistic influences to change as their patrons more and more came from the other classes. The Shogunate was able to control the themes and styles of official art through its patronage, thus attempting control over the vast population. It was not able to impose this canon of taste among merchants, artisans, and farmers, or even its feudal vassals³⁸. Control by the Shogunate only went so far, as the art built relationships between the classes that the Shogunate meant to keep apart.

The Kano school rose to prominence with their reworking of Chinese bird-and-flower painting, landscape and ink-painting styles³⁹. The Kanō style, though it appears Chinese in subject matter and ink technique, was thoroughly Japanese in its form of expression. Japanese art came in a few different formats; handscrolls, albums, hanging scrolls, screens, sliding screens and the fan⁴⁰. Hanging scrolls are the oldest of the formats while the hanging scroll

³⁶ Guth, 27

³⁷ Guth, 49

³⁸ Guth, 11

³⁹ Guth, 55

⁴⁰ Screech, 74

was the most popular. They were easily seen as they were typically hung in alcoves. After the burst of construction and decoration that was the early years of the Tokugawa rule, the focus of the Kano school became the creation of folding screens and hanging scrolls, often diptychs and triptychs featuring flora and fauna, used as decoration of audience halls and for official gift-giving⁴¹. In the mid 1650's, prints became more popular than paintings. Prints were easily reproduced for the growing art market. This increase in popularity was attributed to the ease in which changing artistic fashions could be reflected in the art.

We begin our analysis of Kano Tsunenobu's prints. These are the popular prints, rather than paintings. All pieces are the same size. They are 8 7/8 and 6 5/8 inches. They are unmatted with calligraphy on the bottom left edge and the top right edge with a seal, calligraphy and artist name in the bottom right corner of the prints. At this point, they are not framed. I will be analyzing three of the eight Kano prints bird-and-flower prints that University of Louisville has in its' archive.

To begin, we will discuss the bird-and-flower genre. In Japan, they are called kacho-e. These images were painted with no overarching theme in mind; they stood on their own, outside of any narrative. Images are flexible, with a variety of meaning⁴². These images can invoke seasons, military prowess or stability of rule. "Auspicious images invoked the desiderata of life: happiness,

⁴¹ Guth, 97

⁴² Screech, 48

wealth, longevity and good government. They could also refer to challenges, like examination, illness or death.”⁴³



FIGURE 1

Kano Tsunenobu 1636-1713
[duck and irises]
N.D.
Woodcut, color
Impression: 8 7/8 x 6 5/8 in
2003.03.35

In Figure 1, there is a duck swimming in water. On the shore next to the duck, irises are blooming. We have learned that these prints contain references to the seasons. Since spring and autumn are the seasons that are

most favored, as they are mild and nice in comparison to summer and winter. Spring symbolizes a renewal of the world – blooming after the frigid temperatures of winter. The duck represents marital fidelity. The iris is denoted as a protective element. The blue in the iris’ represent calmness and stability. When all the elements are melded together, this is an image that a married couple would have. The image that they would have chosen to live their

⁴³Screech,51

married life in front of expresses a renewal of their commitment to one another and a wish for protection and stability in their life.

FIGURE 2

Kano Tsunenobu 1636-1713
[hawk in flight]
N.D.
Woodcut, color
Impression: 8 7/8 x 6 5/8 in
2003.03.33

In Figure 2, a hawk is depicted in a downward flight. A hawk is representative of Edo's military caste, the samurai. It is the self-image of this elite class – trained, controlled and awaiting orders – as the samurai class was the military arm of the Shogun. The



hawk is shown in a dive, also known as a stoop. This hunting dive allows the bird to gain speed and attack from above, sometimes unseen. The blossoms shown are plum blossoms which are evocative of elegance and loyalty. The hawk is diving next to rock cliffs that denote the element of strength in this composition. Looking at the entirety of the print's composition, it is seen to be one that a stalwart samurai warrior would have in their home. Denoting the

strength and loyalty needed to serve his Shogun, he would wish for these elements to bring him success in his service to the country.



FIGURE 3

Kano Tsunenobu 1636-1713
[finches with yellow flowers]
N.D.
Woodcut, color
Impression: 8 7/8 x 6 5/8 in
2003.03.32

In Figure 3, finches are seen flying around yellow flowers. Finches bring joy and happiness to the household. The yellow flower looks like a yellow camellia which is evocative of longing. If the color is taken separately from the flower type,

happiness, energy and optimism come to the forefront. This may be a piece that inhabited a household wishing for a year of happiness and positivity.

All the Kano pieces have similar asymmetrical compositions. Known as *hacho* or intentional unevenness, this unique composition draws the viewer into the piece. The stark, flat plane of the piece does not lend anything to distract the viewer, leaving the flowers and the birds central to the composition. This flat plane is called *yohaku* or “empty space”.

“The Japanese aesthetic consciousness has an undeniable soft spot for the gorgeous and ornamental.”⁴⁴ The sparseness of details enables the remaining elements to speak with a louder voice.

The meaning of a piece of artwork is determined by a variety of factors. “In the Edo Period, the most fundamental point of a picture, whether giving, receiving or displaying one, was to impart an aura of ‘felicity’”⁴⁵ or contentment. They fit these themes to the specifications of the use the paintings would have in the houses of the elite and affluent. Characterized by rich pigments on reflective, gold-leaf backgrounds, these paintings are thought to have enhanced the poor illumination in the massive rooms of these castles⁴⁶. The function of the room dictated what paintings decorated the spaces. The season also assisted to determine what art was shown in the castle or home. Seasonal motifs were not shown outside of the season experienced. “Elite owners had storehouses of the stuff, so as to be able to put out what should be put out, when it should be put out: the right theme, in the right mode, on the right format, at the right juncture.”⁴⁷ Designs began as ones that promoted personal attributes of wealth and social standing, later generations promoted more Chinese esthetics that were used in rooms that functioned as court spaces and other public spaces⁴⁸. These themes crossed over into the fashion world and beyond. Auspicious and seasonal motifs with

⁴⁴ Shuji. 2015. *The Japanese Sense of Beauty*. Tokyo: Japan Publishing Industry Foundation for Culture. 108

⁴⁵ Screech, 35

⁴⁶ Yoshikawa, Itsuji and Armins Nikovskis. 1976. *Major Themes in Japanese Art*. New York: Weatherhill.

⁴⁷ Screech, 156

⁴⁸ Guth, 58

literary associations such as pine, bamboo, plum blossoms, and cranes were common on kimonos of both men and women⁴⁹. These same motifs were used to decorate ceramics and lacquerware. These images and their symbolic meaning detailed significant facets of the life of the lord visually.

With all of this, we have seen three examples of art representative of art popular in the Edo Period in Japan. These pieces represent the variety of symbols that are used and the meaning that the owners wish to bring into their home. It can be said that these prints are indicative of the attributes they wish to be bestowed on their family. In a country whose religion is as intertwined as Shintoism is with nature, these pieces show how important nature images are to Japanese society.

⁴⁹ Guth, 30

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The conquest of nature is central to American culture

Kristin Hankens, 2019

Humans have impacted the world with every decision ever made. This is particularly evident when looking at animals and their habitats during and after the Industrial Revolution. With industrialization becoming more ingrained in society, it has displaced many animals and harmed the environment. Without realizing it, humans have started to change the climate and environment around them more rapidly than ever. By first creating new machinery used throughout the Industrial Revolution, then creating faster means of production by the use and commodification of fossil fuels starting during the Industrial Revolution and onward, and finally, by wrecking the habitats of wildlife through these processes, humans have made very large impacts on the environment as a whole. Through industrialization and commercialization, humans have created lasting consequences on animals and the environment. This can be noted when looking at the capitalist market and the exploitation of land ownership.

Humans feel entitled to conquering nature and claiming it as their own property. Such is noted when looking into energy consumption of fossil fuels. Humans discovered fossil fuel energy from coal, petroleum, and natural gas, and took control of the environment that provided those resources. Mining coal, specifically strip mining or mountain top removal, is incredibly detrimental to the environment and displaces many animals out of greed for profit. Land use for agriculture, pastoralism, resource extraction, industrial

production, commerce, and human settlement has become more specialized and capital intensive. Intensified land use, in conjunction with the discovery and use of fossil fuel energy, has caused massive changes in the natural environment.⁵⁰ Most notably, this can be seen when comparing urban landscapes to more rural landscapes that have not been quite as touched by human interference.

Erika Oppenheim's *View of Louisville from Indiana side of Ohio River* (Figure 1) is a print that shows a 1950s urban landscape. It is clear that Louisville is a bustling and growing city from looking at the 1952 print because of the height of the skyline. This print is a great example of the comparison of urban and rural landscapes because in the background is the urban landscape of the city of Louisville, while in the foreground it is a more rural landscape of Indiana. It is also interesting to see how Oppenheim depicted the landscape as an almost Impressionism type print showing what appears to be an early, peaceful morning. This juxtaposition is quite comical because urban life is anything but peaceful or natural. By showing the urban side of the Ohio River, Oppenheim has documented the land, which appears to be a common trait for humans to document and have the want to own said documented land. This print also shows the exploitation of nature through commercialization of the land. Industry has conquered the land and river; humans own the entire environment depicted in the print.

⁵⁰John F. Richards, "Toward a Global System of Property Rights in Land," in *The Environment and World History*, ed. Edmund Burke III and Kenneth Pomeranz (California: University of California Press, 2009), 54.

By taking ownership of the land and environment, humans have also curated these spaces to fit a certain agenda. In the modern day United States of America, nature is fairly absent in the urban and suburban landscapes.⁵¹ What little nature is seen is usually suburban homes sitting on plots of land that the owners preen and primp meticulously so as to look tamed and kept. This small detail is a significant identifier as to the human relation to nature. Humans tend to think that nature is there for possession, specifically people who are active in a capitalist market. The conquest of nature is very central to the American culture.⁵² This is also true for the settlers that came to the colonies. Henry David Thoreau, the American essayist among other professions, firmly believed that the Native American population were the epitome of harmonious relations with the environment.⁵³ Thoreau's thoughts on natural living were written down during the start of the Industrial Revolution in nineteenth century New England. While on a trip down the Concord and Merrimack Rivers, Thoreau used a boat to travel. Thoreau, quickly took note of everything happening on these rivers. There were many watermills starting to be utilized, but perhaps the most damaging human interference with the rivers were the dams being built. These dams not only changed the direction of water flow, but also severely impacted the natural

⁵¹ Theodore Steinberg, preface to *Nature Incorporated: Industrialization and the Waters of New England* (New York: Press Syndicate of the University of Cambridge, 1991), xi.

⁵² Theodore Steinberg, preface to *Nature Incorporated: Industrialization and the Waters of New England* (New York: Press Syndicate of the University of Cambridge, 1991), xi.

⁵³ Theodore Steinberg, *Nature Incorporated: Industrialization and the Waters of New England* (New York: Press Syndicate of the University of Cambridge, 1991), 9.

fish populations of salmon, shad, and alewives negatively by cutting off access to breeding grounds.⁵⁴ The watermills, dams, and increased commercial fishing were all factors in the harm of the New England environment.

This concept is depicted in Albert Flamen's *A Group of Fish and a View of the Sea* print (Figure 2). Fish and other sea creatures pile up in the foreground forcing the viewer to acknowledge them, while also confronting the viewer with they have done. These sea creatures can be presumed dead because they are out of the water. In the background, there appears to be commercial fishing boats and nets, showing the looming presence of humans and industry. Not only does this print indicate human interaction within the environment, it also shows human notion of ownership of animals. The life of an animal is oftentimes valued far less than that of a human's. This goes back to the conquest of nature being central to American culture and the greed that comes with ownership of animals and nature. The capitalist market ideals that the settlers brought over to the colonies also plays a large role in the impact that humans have made, and continue to make, on animals and the environment. This gives the thought of animals and nature as commodities for humans and denotes any value other than that which can make a profit.

This is in itself a mode of governing nature because the boat is controlling water travel while also being a vessel for fishing. Every small action by a human causes a positive or negative reaction within the environment. The

⁵⁴ Theodore Steinberg, *Nature Incorporated: Industrialization and the Waters of New England* (New York: Press Syndicate of the University of Cambridge, 1991), 167.

creation of boat travel caused humans to be able to travel to far away places quickly. This could be beneficial to the aquatic populations to help species with population control, but this could also be very harmful. Humans might be unknowingly bringing invading species into a new environment. This leads to the mindset of ownership of a population and the entitlement of being the deciding factor of life or death for the sake of population control.

Rivers are often exploited for human consumption by the commercial fishing industry. This could be linked to a growth in the population, creating higher demand for fish as food. This also can be associated with the slave labor exploited in early America. When humans were able to organize large numbers of others, such as slaves or factory workers, they maximize their energy premium.⁵⁵ This mindset of dominant and subservient categories of humans transferred over to the mentality of animals and the environment.⁵⁶ Thus, the dominant category gains profit and energy, while the subservient category often is left behind. Antonio Frasconi's 1953 *Fisherman* print (Figure 3) exhibits this high demand for fish. The fisherman are wading through water collecting fish in large bags. It is clear that the fishermen are fishing for the industry and not for their own personal use. Frasconi often produced images commenting on the dominant and subservient relationship between humans and nature. Although this print was created in 1953, it is applicable during the

⁵⁵Edmund Burke III, "The Big Story: Human History, Energy Regimes, and the Environment." in *The Environment and World History*, ed. Edmund Burke III and Kenneth Pomeranz (California: University of California Press, 2009), 37.

⁵⁶ Anthony N. Penna, introduction to *The Human Footprint: A Global Environmental History* (Malden: Blackwell Publishing, 2010), 8.

Industrial Revolution and even today. By applying this to modern day fishing techniques, it can be seen that the boats being used are engineered to overpower the currents of the water, whether that be a river or the ocean. In order to overpower such a strong force of nature, fossil fuels have to be utilized in collection with modern technology and materials. Thus, causing harm to the fish population and the environment by creating extreme carbon emission rate spikes in the atmosphere.

Carbon emission is the leading cause since the Industrial Revolution for the degradation of the environment. Consequently, this is entirely the fault of the human population. Without humans discovering and utilizing fossil fuels, carbon emissions would be significantly lower throughout the world and there would not have been such an extreme spike in carbon emission rates. The modern day city and suburbs are a couple of reasons to blame the increased carbon emissions. These cities located on rivers are known as industry “gold mines” because they have the most opportunistic liberties a person can take. This is because humans can harness water power, just like what Thoreau saw when traveling down the Concord and Merrimack rivers at the start of the Industrial Revolution. This has lead to the industries on the river to expand, causing the population to grow. The Louisville Metro’s population was around 576,700 people according to the 1950 US Census.⁵⁷ By 2019, the Louisville Metro area has grown to about 1.34 million people, with about 620,000 in

⁵⁷ “1950 Census of Population,” U.S. Department of Commerce and U.S. Bureau of the Census, May 27, 1951, <https://www2.census.gov/library/publications/decennial/1950/pc-05/pc-5-26.pdf>.

Louisville itself.⁵⁸ It would be naive to think that the Louisville Metro area grew this much because the stars aligned. The location and ability to utilize the Ohio River has greatly impacted the size and population growth.

However, with great power comes great responsibility. The impact of growing populations and increasing urbanization placed considerable stress on ecosystems, including woodlands, water, and wildlife, as the ecological footprint of humans broadened and deepened.⁵⁹ With the increasing population growth throughout the world, humans have become more intrusive than ever on the environment and the natural habitats of animals. Because of city grids and the limited space within each city, suburban life has become very desirable for many reasons. Some people want to be away from the city noise, crime, and events that go on. This means, however, that the suburban population has to commute everywhere they want to go. With public transportation systems usually not reaching as far as the last suburban developments, usually suburbanites have to drive a car anywhere they want to go. At the least, they have to drive a car to the train or bus station. This is especially the case in cities that have grown to be a larger size than intended. Thus, suburbanites use a considerable amount more gas than those that live in the city. Suburbanites purchase 85% more gas for their cars than those that

⁵⁸ "2015 Census of Population," U.S. Department of Commerce and U.S. Bureau of the Census, Access date November 10, 2019, <https://www.census.gov/quickfacts/fact/table/louisvilleieffersoncountybalancekentucky/PST045218>.

⁵⁹Anthony N. Penna, introduction to *The Human Footprint: A Global Environmental History* (Malden: Blackwell Publishing, 2010), 6.

live within five miles of the city center.⁶⁰ This can all be attributed to massive population growth in any area around the world with suburban developments.

When studying the human population and development of the modern environment, conventional historical narrative says the Industrial Revolution is the natural outcome of human development. It created a break in human relations with nature and the environment.⁶¹ This can cause scholars to label the world into two periods of time; the solar energy regime and the fossil fuel energy regime.⁶² The solar energy regime ranging from 10,000 BC to 1800 AD, and the fossil fuel energy regime ranging from 1800 AD to the present day.⁶³ Around 1800 AD, humans began to use fossil fuels more than ever before, leading to the start of the Industrial Revolution. This unprecedented transformation lies at the heart of any history of humans and their relationship to the environment.⁶⁴ Humans very much so started to exploit the environment even more so when fossil fuel energy was discovered. If industrial transformation affected such aspects of social life as class, gender, and family relations, it also altered human relations with the natural world.⁶⁵ Exploitation of the environment is something that has not just recently started with the

⁶⁰Anthony N. Penna, introduction to *The Human Footprint: A Global Environmental History* (Malden: Blackwell Publishing, 2010), 6.

⁶¹Edmund Burke III, "The Big Story: Human History, Energy Regimes, and the Environment." in *The Environment and World History*, ed. Edmund Burke III and Kenneth Pomeranz (California: University of California Press, 2009), 33.

⁶²Edmund Burke III, "The Big Story: Human History, Energy Regimes, and the Environment." in *The Environment and World History*, ed. Edmund Burke III and Kenneth Pomeranz (California: University of California Press, 2009), 35.

⁶³Edmund Burke III, "The Big Story: Human History, Energy Regimes, and the Environment." in *The Environment and World History*, ed. Edmund Burke III and Kenneth Pomeranz (California: University of California Press, 2009), 35.

⁶⁴Edmund Burke III, "The Big Story: Human History, Energy Regimes, and the Environment." in *The Environment and World History*, ed. Edmund Burke III and Kenneth Pomeranz (California: University of California Press, 2009), 35.

⁶⁵Theodore Steinberg, *Nature Incorporated: Industrialization and the Waters of New England* (New York: Press Syndicate of the University of Cambridge, 1991), 11.

Industrial Revolution or with modern life, but has been happening all throughout the history of humans. Even as far back as the discovery of fire, humans began exploiting wood for their consumption. Fire set humans apart from other megafauna because they can use it to cook, stay warm, and clear out and manipulate how forests grow.⁶⁶ Edmund Burke III stated that the discovery of fire might have marked the origins of agriculture, which encourages the deforestation and clearing out of land for farming. This can be seen in today's world with the purposeful deforestation of the Amazon rainforests for commercial and industrial farming. The exploitation of land severely increased when agricultural techniques were discovered and used by the human population and is steadily only getting worse.

Human history itself is defined by the transformation and control of nature.⁶⁷ The discovery of fire, the invention of the house as a permanent living space, the ownership of land, the invention of the boat for water travel and fishing, the invention of the steam engine for industrial use and transportation, the invention of the car, and finally, the realization that the environment can be commercialized. The fishing industries, as well as fur and timber industries, represent commercial opportunity to the settlers coming to America in the colonial times.⁶⁸ This completely plays into the thought of ownership of land, water, and wildlife that humans feel entitled to, as well as the blatant disregard

⁶⁶Edmund Burke III, *The Environment and World History* (California: University of California Press, 2009), 34.

⁶⁷ Theodore Steinberg, *Nature Incorporated: Industrialization and the Waters of New England* (New York: Press Syndicate of the University of Cambridge, 1991), 12.

⁶⁸ Theodore Steinberg, *Nature Incorporated: Industrialization and the Waters of New England* (New York: Press Syndicate of the University of Cambridge, 1991), 13.

for any other life besides a human one. Humans will continue to exploit the environment for all of the resources they can.

This is quite alarming and possible the reason why so many people have ecoanxiety, or the stress of the degradation of their home environment.⁶⁹ Be that as it may, it can be speculated that nature will always reclaim itself and outmaneuver human intrusion. Adolf Dehn's *Peaceful Cove* print (Figure 4) is a perfect example of this. One possible take on the examination the print is that nature has reclaimed itself after human encroachment. The print shows a valley of some mountains where a river appears to be. In the foreground, a boat and dock sit in the water, after what appears to be some sort of destruction to them. This could be the aftermath of a storm that just happened with the dock succumbing to the natural forces of wind and water. This could be a result of a flood. This could just be the outcome of erosion over time after humans have left the area. This print, similarly to Oppenheim's print, is also a peaceful juxtaposition. It has elements that show the fierce hand of nature, while also being a very serene image. It is reminiscent of the calm after the storm. This piece shows a more rural lifestyle than Oppenheim's print of the urban skyline of Louisville.

Nature will always reclaim itself from human intervention. However, it has been documented throughout time the destruction and havoc being caused by the human touch. Through literature, art, and physical evidence, the

⁶⁹Glenn A. Albrecht, *Earth Emotions* (Ithaca: Cornell University, 2019), 70.

consequence of humans wanting to control nature is shown. Although humans have impacted the environment and wildlife negatively, it is also possible to reverse some of those learned behaviors of greed, control, and ownership. Through dedication and hard work, humans can halt some effects of global climate change and displacing wildlife.



Fig 1. Erika Oppenheim, *View of Louisville from Indiana side of Ohio River*, 1952, oil on wood panel, 10" x 14"



Fig. 2: Albert Flamen, *A Group of Fish and a View of the Sea*, ND, Etching 3" x 6"

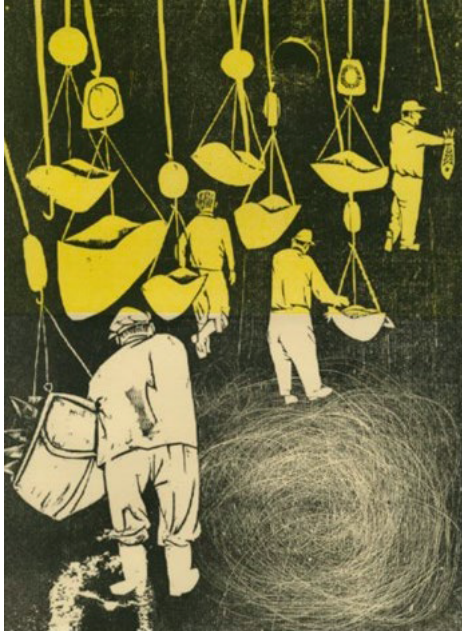


Fig 3. Antonio Frasconi, *Fisherman*, 1953, woodcut, color, 10 5/8" x 7 7/8"

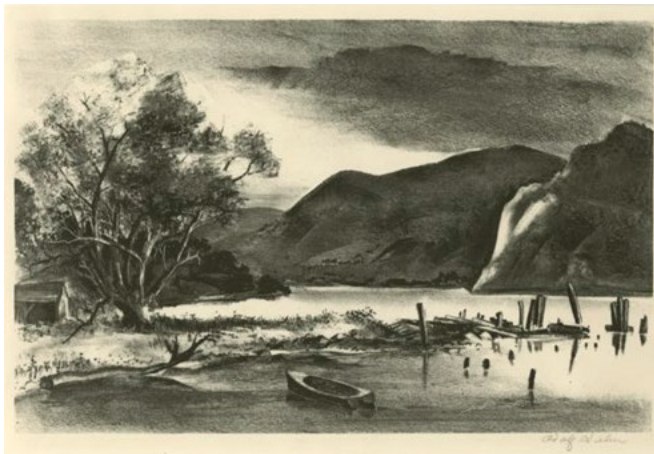


Fig. 4: Adolf Dehn, *Peaceful Cove*, ND, Lithograph, 8" x 12"

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Japonisme and Anthropomorphization: Exoticism and Manet's Cats

Megan Bickel, 2019

The dreams and desires of dogs are, in principle, knowable, because all beings, and not just humans, engage with the world and with each other as selves, that is, as beings that have a point of view. So the question of how dogs dream matters deeply. Not only because of the purported predictive power of dreams, but because imagining that the thoughts of dogs are not knowable would throw into question whether it is ever possible to know the intentions and goals of any kind of self.⁷⁰

With much of art historical, ethnographical⁷¹, and anthropologic texts being rooted in the West's understanding of its' various subjects; it isn't a stretch to make the claim that it is the West's moralistic⁷² perception of the world that characterizes the majority of what our texts declare of animal truisms—or the experience of the animal. To add, more specifically, the non-human animal. In *The Anthropocene Epoch*, we assess the utilization of animals as symbol, companion, tool, and myth within University of Louisville's Print Collection. In this assessment we gear to attain the responsibility that humans have to our fellow beings, while appearing to lack recognition of the potential for anthropomorphization as exoticism. In this essay, we will look at Edouard Manet's etching *Les Chats* (1832-3)(Fig. 1) as a product of problematic othering or exoticism in Japonisme⁷³, contemporary images, and their

⁷⁰ Kohn, Eduardo. *How Forests Think: Toward an Anthropology Beyond the Human*. (Berkeley, University of California Press. 2013).p 32.

⁷¹ ethnography can be defined as the scientific description of the customs of individual peoples and cultures.

⁷² "moralistic perception" is a term used in ethics and moral psychology to denote the discernment of the morally salient qualities in particular situations.

⁷³ Japonisme is a French term coined in the late nineteenth century to describe the popularization of Japanese art and design in the West that was abound after Japan opened re-opened trade to Europe (after being closed since the 1600s). The term is generally said to have been coined by the French critic Philippe Burty in the early 1870s and it's influence can be found in abundance among Impressionism, Art Nouveau, and the Aesthetic Movement amongst others.

correspondence / aiding towards an othering⁷⁴ of the animal in Western images. In order to situate the parallels of Japonisme and exoticism in artistic rendering of the animal in this exhibition; we will assess texts exterior from art history or critical theory. It is, perhaps, an abstract thing to consider how colonialism and expelling our experience of the world as consumptive can be applied to the animal, or non-human, realm. I feel that with careful introduction of parallels between Japonisme and other contemporary renditions of exoticism and othering, we can then begin to introduce the commonalities within how the West experiences our fellow animal / non-human beings. We will begin with an explanation of Japonisme: its timeline and its relevance to Manet's *Les Chats*; followed then by an event common amongst colonial history and relative to the exoticism of Japonisme in late 19th century France. It is the dispersement and commercialized packaging of the Ethiopian "tribe," the Suri, as an exotic rendition of peoples "untouched" by modernity. It is considered that the language utilized to propagate and franchise the Suri people is similar to that of the language used to exoticize Japan's then centuries old formulaic rendering of perspective and use of media:-in this case, woodblock prints. Then, I'd like to make a parallel that these observations can be applied to the othering of the animal in its use as a semiotic tool throughout

⁷⁴ Referring to the act of othering in reference to Jacques Lacan's dimension of Real Otherness: the Other as an unknowable "x." It is this form of otherness that found a home and grounding in Structuralist Theory first founded in the early 20th century.

Western, as well as Asiatic history. But first, to introduce the economy that ableized the consumption of Japanese printmaking in 19th century France.

During the Kaei era (1848-1854), after more than 200 years of seclusion, foreign merchant ships of various nationalities began to visit Japan. Upon the Meiji Restoration of 1868, Japan ended a long period of national isolation and became open to exports to the West. “This introduction of flexibility towards trade merchants allowed for further flexibility of arts trading as well: permitting photography and printing techniques of the Japanese to begin to enter into the markets of large metropolises such as London and Paris.” ⁷⁵Also during this time, several historic exhibitions displaying Japanese work appear in Europe. This includes but is not limited to the *London International Exhibition* (1862), the *Paris Exhibition universelle* (1867), and the *Paris Universal Exposition* (1878). These exhibitions correlated with numerous literary publishings such as Laurence Oliphant’s *Narrative of the Earl of Elgin’s Mission to China and Japan* (London, 1859), and Le Baron Ch. de Chassiron’s *Notes sur le Japon, la Chine, et l’Inde*, 1858-1860 (France, 1861). It is with these events that one can observe a sort of crescendo or peaking of interest in Japanese culture within France. Due to the market influx and capitalization of objects declared exotic—French culture was inundated with Japanese trinkets, prints, textiles, and other marketable objects. “Japanese prints were avidly collected by artists and

⁷⁵ Cate, Phillip Dennis; Eidelberg, Martin; Johnston, William R.; Needham, Gerald; Weisberg, Gabriel P. (1975). *Japonisme: Japanese Influence on French Art 1854-1910*. Kent: Kent State University Press for the Cleveland Museum of Art, Rutgers University of Art Gallery, Walters Art Gallery. 1975. p. 1-220. pg1

critics who found in Parisian curio shops numerous examples that they could easily purchase.”⁷⁶

For Manet, this introduction to Japanese printmaking came in tune with his friendship with Félix Bracquemond (1833-1914), the painter and etcher who was synonymous with bringing printmaking back to life in Paris in the late 19th century. . In *Bracquemond, Delâtre and the Discovery of Japanese Prints*⁷⁷ Martin Eidelberg introduces the mythic scene with which Bracquemond discovered Hokusai’s⁷⁸ *Manga*:

“... in 1856 Bracquemond went to his printer Auguste Delâtre and there, while chatting, he chanced upon a volume of Hokusai’s *Manga* that had been used as packing material to protect some porcelains sent from Japan. This slim volume with its delicately colored images stirred Bracquemond’s imagination; but despite his entreaties, Delâtre would not part with it. . . It is not until a half or two years later that Bracquemond came upon the volume again, now in the hands of Jacques-Adrien Lavieille. This time Bracquemond had better luck because he was able to exchange a rare copy of Papillon’s treatise on wood engraving for the Hokusai volume. Bracquemond zealously guarded his new treasure, carrying it with him everywhere and treating it as a breviary. He showed it to all his friends, ‘rejoicing in the surprise, admiration and curiosity he aroused.’ It was thus that the rage of Japonisme was sparked among the artists of Paris.(221)⁷⁹

As we will discuss later, that which is ‘exotic’ has a historic pattern of being introduced as that which has bypassed the standardized imagining of the

⁷⁶ Weisberg, Gabriel P. “Aspects of Japonisme”. *The Bulletin of the Cleveland Museum of Art*. Vol. 62, No.4 (April, 1975). pg 120-30. p120. Accessed November 10th, 2019.

⁷⁷ Eidelberg, Martin. “Bracquemond, Delâtre and the Discovery of Japanese Prints.” *The Burlington Magazine*. Vol 123, No. 937 (April 1981). 220-5, 227. p227.

⁷⁸ Hokusai’s *Manga* is a collection of sketches of various subjects by the Japanese artist Hokusai. Subjects of the sketches include landscapes, flora and fauna, everyday life and the supernatural.

⁷⁹ Eidelberg, 221.

Western world; and thus can become commodified after a period of intense or renewed interest. It is in this moment in Paris that Manet finds himself stimulated by the woodblock prints of Ando Horoshige and Keisai Yeizan, amongst many others. In *Aspects of Japonisme*⁸⁰, Gabriel P. Weisberg makes the clear comparison of Manet's *Les Chats* to that of a woodcut from the Ukiyo Ryusai Gwafu (127) , left undated, by Hiroshige (Fig. B). Though Hiroshige's print contains many (approximately 10-12) cats, placed within a space that carries no field of depth; it maintains the same linear depiction of cats in their various shapes. Manet has removed all reference to space, and left us with three cats in various poses—as well as three chair legs that interrupt a sliver of a larger feline crunched to the floor.

Assessing this critique of Manet's *Les Chats* becomes more manageable when considered through ethnographic and post-colonial considerations—in particular that of appropriated texts, images, or peoples. *Les Chats* being essentially a copy or re-iteration of another work by an artist secluded from view of Manet's audience becomes an interesting subject of study when it's paired with the experience of the (Ethiopian) Suri, in the 1990s. Both examples of exoticization and Othering were cultivated through non-invasive, though essentially economic, means. Japonisme, as a period of fascination for Parisians, was brought into being through the influx of trade of Japanese kitsch objects, prints, spices, and other wares. The commodification of the Suri

⁸⁰ Weisberg, 127.

appearing both in tourism and in their visualization or “representation” in televised and artistic media. If you are unfamiliar with the Suri, they are a “remote” Ethiopian tribe that, after a documentary by the BBC series “Tribe”⁸¹ in the early 1990s presented a British lead character encountering the Suri and getting explanations on their way of life and experiencing in person their “spectacular” culture; was inundated with exoticism-tourism. Though the film is fairly honest in its depiction, or as honest as is capable, its effect was successful and troublesome: it opened up an avenue for Western tourist-explorer engagement. Leading to exoticist harassment and improper representation of the Suri throughout many a documentary, text, fine art, travel agency, and other ephemera. In *Suri Images: The Return of Exoticism and the Commodification of an Ethiopian “Tribe,”* John Abbink reminds us that “this process of visual and cultural depiction of the exotic Other, although leading to increased face-to-face contacts and engagement between Westerners and “tribals”, does not lead to better inter-cultural understandings and other such noble claims.”⁸² What we instead experience is commodification, subjection of the other, superficial exchanges, commercialization of subaltern ethnic groups, a perpetuation of inequities, and most likely a troubling alteration in the integrity of the cultural group being represented.

⁸¹ <www.bbc.co.uk/tribe/tribes/suri/index.shtml>

⁸² Abbink, Jon. “Suri Images: The Return of Exoticism and the Commodification of an Ethiopian “Tribe.” *Cahiers d’Études Africaines*, Vol. 49, Cahier 196 (2009), pp. 893-924. p 894.

The experience of the Suri is echoed in the experience of Bracquemond as he discovered his Hokusai Manga. Something perceived to be new and thrilling isn't adequately understood and ends up cultivating a circumstance with unintended consequences. "As so often, a well-intended effort [creates] monsters. This is familiar in the tourist syndrome: discover exotic, remote, quiet places which you would like to keep secret but can't, because you have to show your peers and relatives how great it was. Thus, the place 'unspoiled by mass tourism' is exposed, much visited and then on its way out."⁸³ It is here where a viewer can acquire the similarities between the Suri and the Japanese in late 19th century France. "Far from the exoticist gaze being a bygone thing, a lingering of colonial hegemonism, etc.—a statement often made in the anthropological and historical literature—it is being recast and revived in an activist discourse of the global tourist and consumer industry fed by its sheer mass and by projections of ethnocultural diversity."⁸⁴

In *How Forests Think: Toward an Anthropology beyond the Human*, author Eduardo Kohn uses the language and experiences of the Avila village, located in Ecuador's Upper Amazon to extrapolate the obvious value and new conceptual tools in potentially understanding the importance of attempting to see how other animals or beings encounter humans—without applying our moralistic perception of experience on to them. Though Kohn is looking at the experience of how the environment perceives all humans—not just those in the

⁸³ Abbink, 907.

⁸⁴ Abbink, 894.

West whom are products of a post-colonial inheritance— it's equally profitable to gain the insights of Kohn's generalist perspective and apply them to how we in the West approach appropriation as well as more legitimate forms of ethnocultural studies such as ethnography and anthropology.

Ethnography involves a relationship between two 'internal states': the observers subjective understanding of 'exotic' beliefs and practices, and the actual experience of the members of the group studied. It can be argued, then, that good ethnography is the extent to which these two states can be brought into correspondence. Michael Lynch coagulates in an article published in the *Social Studies of Science*⁸⁵, ethnography, exoticism, surgery, antiseptis, and a term he refers to as "dehorsification" that does work to correct the observations of three different authors, whose theories are irrelevant here. He introduces an idea that is both helpful for our context and intriguing. In the papers that he is correcting— he argues that the mysticism / intentional poisoning of a patient through the expertise of an oracle and the sterilization that leads to potential depersonalization of a patient in Western surgery are not the same thing. Which of course they aren't; but Lynch reminds us that "[Collins] tries to understand one thing in terms of another with which it misleadingly compares. Winch does not tell us how to understand the poison oracle; instead, he recommends that anyone who would understand it would learn how the oracle was conceptualized and explained as part of the Zande

⁸⁵ Lynch, Michael. "Collins, Hinschauen and Winch: Ethnography, Exoticism, Surgery, Antiseptis and Dehorsification." *Social Studies of Science*. Vol. 24. No. 2 (May, 1994). p 354-369. p 357.

way of life. (357) The understanding lies in understanding the origins, and the understanding lies in the conceptualizing of the practice of study—not a comparison to it. He describes the importance of developing a ‘social conception of meaning.’ Where it begins to be applicable for us, is his reminder that it is all a matter of language— of semiotics:

“If we figure that our ordinary language use is bound up with a complex ecology of routine activities we have the beginnings of a social conception of meaning. This conception differs from the individualistic idea that ‘meanings’ issue forth from a stable cognitive center, like a dictionary containing equivalent entries and definitions implanted by a combination of human nature and socialization into the brain of every competent user of the language. . . A question asked of the oracle is not analogous to an experimental hypothesis, the oracular prophecy is not an empirical prediction and the aftermath of a prophecy is not equivalent to an empirical ‘test’ of a hypothesis. . . It is instead a stunningly clear instance of a practice that is incommensurable with Western materialism.”⁸⁶.

What is keenly interesting here, is the observation that declaring things similar because of projected commonalities is a problematic symptom of Westernized exoticization found in exemplary form in Japonisme, African tourism and commodification of the Suri.

So, to begin extrapolating this observation that is as broad as it is abstract: this print of three cats is really our entryway into discussing selves and objects and their co-constitution, and it is especially about how selves create objects and how they can also *become objects*. I think it is here where we can briefly discuss the importance of assessing the equilibrium of potential

⁸⁶ Lynch, 358-9.

for difference and sameness that rests in the experience of the animal, in all of its forms—including the human. “Although the beginning of life on this earth surely represents the moment when “something” became “someone,” that something did not exactly exist before there was a “someone.” It’s not so much that things didn’t exist before there were beings to perceive them but rather that before living thoughts emerged on this earth nothing ever came to stand in relationship to a self as an object or as another. Objects, like selves, are also effects of semiosis. They emerge out of semiotic dynamics that exceed the human.”⁸⁷ How other kinds of beings see us matters. That the kinds of beings see us changes things. If jaguars also represent us—in ways that can matter vitally to us—then anthropology cannot limit itself just to exploring how people from different societies might happen to represent them as doing so.⁸⁸

A strong example of this attempt at understanding—this interspecies understanding that is exemplar in the processing of the animal as we would process our own experience of ourselves is rather than anthropomorphizing the animal and projecting our moralistic renderings of our experiences onto theirs, we delineate that which makes “a horse a horse” from that which makes a “person a person.” In the text contributed by Lynch:

There is another sense in which the critical implications of Collins’s ‘horse’ example are less than telling. If the objectification of identity, and not ‘personhood’ in a concrete sense, is at stake, that might be appropriate to say that a horse under surgery is

⁸⁷ Kohn, 104.

⁸⁸ Kohn, 1.

'dehorsified' by the same orders of procedure that depersonalize a human patient.⁸⁹

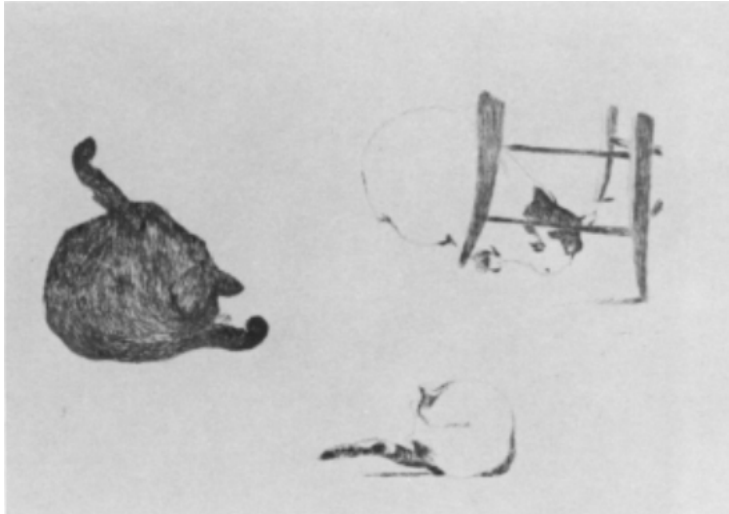


Fig. 1 Edouard Manet, *Trois Chats*, 1869, etching, 6" x 8"

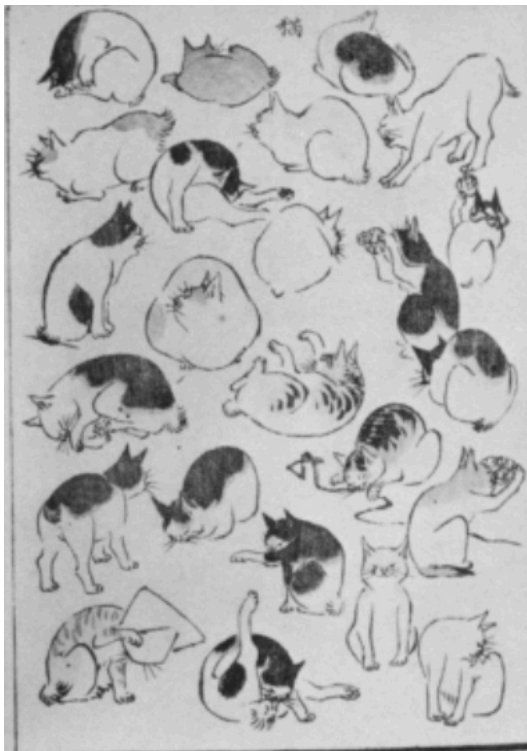


Fig. 2: Ando Hiroshige, Page from the *Ukiyo Ryusai Gwafu*, Woodcut, 5" x 7"

⁸⁹ Lynch, 365.

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Animals in Art: Reclaiming their Value and Significance

Savannah Catalan

Humans have used animals in art to express many topics and discussions about ourselves, our world, and our thoughts. We have put symbolic and spiritual meanings on animals in many different cultures and religions across the world, but while we express ourselves through animals, we forget their importance as living beings. We are currently going through our planet's sixth mass extinction, and with the threat of global warming over us, the animals we hold so dearly are paying the ultimate price. We are taking their land and polluting what's left, and the relationship between animals and humans is changing. The theme of this exhibit hopes to express this changing relationship through selected prints from the University of Louisville archives, and how we can further the discussion of how our actions can directly affect this relationship for the better or worse. We have the power to make things right, to make things better, for ourselves and the animals that inhabit this earth.

Through these prints, we hope to show the responsibility we have to our world and the animals that live on it, and how changing our perspective of

animals from lesser beings into living things with value and a purpose. Being on campus, the main audience are students and with issues of climate change being all over the news right now, this exhibit can be a way to introduce new or more information about what is happening and what they can do to help. Through art, we can spark sympathy and an emotional pull to do something, and change how we see animals as something other than the Other ⁹⁰.

Animals, in most children's media, have become vessels for talking about traumatic real-life topics. The use of anthropomorphic animals helps the audience feel empathetic to the character through their human-like mannerisms or personality, but it is still an animal. People can still step back from it without feeling too guilty towards the animals, since it is still just an animal, something non human. Animals are still the Other, no matter how dressed up they are. By using these animals to help us process and cope with our day to day situations. In cartoons and movies, we erase the animal's own identity, by placing stereotypes and personalities on certain species based on what we have seen on television or in the books we read ⁹¹. We associate these animals

⁹⁰ Broglio, Ron. *Surface Encounters: Thinking with Animals and Art*. Minneapolis: University of Minnesota Press, 2011. xvi

⁹¹ Aloj, Giovanni. *Art and Animals*. London: I.B. Tauris, 2012. 101

with human emotions and expressions, while in reality, we are from different worlds, different walks of life. We can never know what exactly the animal is thinking or how they feel, so instead, we project our own feelings onto them ⁹². Animals in media are easy to use because we can shape them into anything we want, without them stopping us.

Two of the images I pulled from the exhibit that I will be discussing is the pieta sketch and the study of the bull. While these two prints are of sketches, one with a bull laying down, and the other the image of two human figures, when placed next to each other they become ambiguous enough that you can't which is which until closer inspection. The two print's composition is very similar; a rough sketch in the center, hard, dark lines, and negative space surrounding it from all sides. These two prints remind me of the Kira O'Reilly image, "*inthewrongplaces*", in Aloï's art & animals. O'Reilly's performance had her slow dancing with a dead pig in her arms, and their skin tones were so close in color they gave the illusion of being from the same body. This performance spoke of identity and space, and how humans manipulate animals

⁹² Aloï, *Art and Animals*, 102

to fit our beliefs and feelings ⁹³. The close resemblance in the flesh of the dead pig to the artist's own skin, makes me think how the two prints could be seen as human figure lounging, or an animal laying down. As the viewer, we can manipulate what we see and manipulate the identity of the figures in these prints, whether it be human or animal.

Our ability to manipulate animals into whatever we want blinds us from the true identity of animals and therefore makes it easier for us to disregard the them. We are blind to them and the world they live in, even though it is on the same planet ⁹⁴. Their purpose on this planet is different from ours, but our actions directly affect their lives. Meanwhile, animals and their actions have little to no effect on ours since we are 'superior'. We can easily remove an animal from nature and place them in captivity or kill them. Our relationship with animals is strange that some species provide us with companionship, but also at the same time, other species we slaughter, regularly, and consume them. We choose these animal's fates, and sometimes

⁹³ Aloï, 18

⁹⁴ Broglio, *Surface Encounters: Thinking with Animals and Art*, xviii

we don't even think twice about the hamburger we are eating, or think two seconds about where our purebred puppy came from.

How we view animals directly influences how we treat them. We set different values over different species. Though they are all animals there is a hierarchy humans have set up among them. Dogs and cats, and some reptiles and rodents are considered pets, while other similar creatures found in nature are seen as pests and are something to get rid of. Then, when it comes to other animals that we may not see in our everyday lives, bigger animals like lions and elephants, there is still this hierarchy of favorites. There is always a popular endangered animal everyone puts so much attention onto, but at the same time, there are thousands of other animals in the same or worse state. We need to put in the same amount of effort into every animal, because they all are valuable, and all play an important role in nature. Since this will be on campus, many people will be aware of the trend to popularize certain animals every other month and hopefully realize all animals deserve the same amount of value. Through this exhibit, I would like to bring up this discussion of how

we value animals' lives, by how cute and domestic they are, or by what we can get out of them, or if they are even worthy of our time and effort.

Humans are one of the main reasons why this sixth mass extinction is so damaging and happening so fast. In our advancements in technology and machinery, we have pushed animals out of their habitats and burned down everything in our way so we can make more room for ourselves. While there are many groups out there actively trying to safely relocate or save these animals during this time, the majority of people do not care because it isn't directly affecting their lives. At least, it isn't yet. We took advantage of our power over these animals, we pushed them down to something other than living things, they became objects. While it is good to acknowledge this superiority, the way we use it is what really matters. In this exhibit, I want to make people aware of this power they possess and how they can use it to better the planet, and the animals living on it because we need them as much as they need us.

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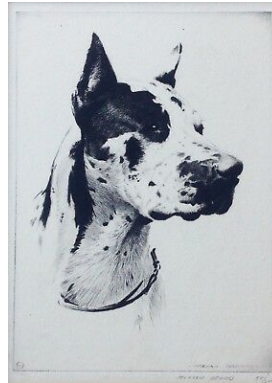
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Animals in our World

Shelby Mattingly, 2019



Image left: Édouard Manet "The Cats (Les chats)", 1869
Right: Dennis, Morgan "Harlequin", 1892-1960



When thinking about animals usually the first thing of concern is our pets. People have been dominating dogs and cats for centuries. We train them, feed them, and have companionship with them. Dogs are known as a man's best friend. Humans are very attached to the animals that are worthy of becoming our pets. Art is also used in an interesting way when including animals. Animals were only included in art to be ornamental or out of necessity. Time have changed and we have begun to see a variety of art introducing animals as the main subject.

We have developed pet healthy insurance and thousands of people go to Veterinary School to better understand and assist our pets. More and more people across the U.S are taking dogs or cats into their home and making them family. In recent years domesticated pets haven't had a better life than they do now. There is more knowledge than ever before on how to care for dogs and cats. We understand what one should feed their pet, what you need

to do to train them properly and even the psychology of the domesticated dog or cat. Our culture has made dog and cats just as important as children for the most part.

However, humans have chosen to breed domesticated animals to create a look or action. We breed hounds to help with tracking and hunting. We breed Yorkies to chase rats and other small rodents. We hold dog shows to show off the purity of the dog. We continue to breed, breed specific dogs and cats just for their looks now. All because we want a pet with that specific characteristic. Pets can almost become an accessory to a home or a person.

With the consistent breeding we have created a whole other issue. We now have thousands of homeless dogs and cats because of overbreeding. People will keep breeding and breeding to gain a specific characteristic in a pet but when they don't get the trait that person will either hoard them all or release them in to the "wild". We have no need to gain a specific trait out of pets anymore, all we are doing is causing health complication for these animals.

Edouard Manet took a more observant take on creating art depicting domesticated cat. In "The Cats (Les chats)", Manet shows what the cat is doing naturally and in action. This was probably one of the first times pets had been seen doing something naturally in a piece of art. Prior to this most art of animals was as a decoration to show status and or wealth of the elite. "The Cats" being a domesticated animal creates thought on domestic life not only because of the animal but also with the inclusion of household items and with

the cats being in action. Manet could have been just an observational study or Manet could be trying to show the normality of animals and how they are a part of our everyday life. Even if this work was created as a study, it important to point out the fact Manet even cared enough to want to understand the anatomy and movement of a cat. Often animals were just seen as ornamental.

Dennis Morgan creates a portraiture of a domesticated dog. "Harlequin" almost looks like memorial memorabilia, something someone would get of their grandma to keep. "Harlequin" makes one think of portraiture too and even old long exposure cameras where one would have to sit still for hours to get a good photo. With this connection brings up valuable content. Portraits were only ever done by the rich, famous and during special occasions. With the positioning of this dog portrait can we assume that Morgan is laughing at the previous qualifications of portraiture by creating a dog portrait or is Morgan try to state another fact? Is Morgan attempting to raise the importance of animals and specifically dogs within society? This portrait of a dog could have been created as an attempt to eliminate carelessness of the animal because portraiture back since the beginning of art making and even now is held to high regards.

Humans are the animal that is seen as important. In other countries people eat dogs and cats just like we eat cows here in the U.S. We see the countries who eat dogs and cats as vulgar because these animals are deemed important and we place human like characteristics upon them. People are

caught off guard when someone has a non-traditional pet like a lizard or other exotic creatures.

What makes a lizard any less valuable than the pet dog? At the end of the day it comes down to the fact we place personalities like our own on dogs and cats whereas lizards are much more different. Lizards and other reptiles and other animals in general will have a different way in which they show emotion. Just because we don't have the same connection with exotic creatures doesn't mean we can't feel a bond and love for them that goes just as deep as a connection with a domesticated dog or cat.

Art is a powerful tool that can be used to question society and a tool for better understanding of our social history. Art reminds us of what is important and what we may take for granted. Using art to change society and create a more loving and inclusive world is what we need. Manet and Morgan could have just been creating something for fun or if we think more critically, they were creating something knowingly or not that asks a question. Do we think animals are important?

Animals and Paganism: Reverence and Respect

Sammie Holmes, 2019

Since the dawn of humanity there has been a relationship with animals that went far beyond that of predator and prey, but into the realm of representation and connection back to the planet. Today animals, in monotheistic societies, are not treated with the same respect and representation that our polytheistic ancestors had. This paper discusses the relationship of polytheistic or pagan religious beliefs in regard to animals as well as their modern-day counterparts through the artwork in the Twelve Labors of Hercules housed in the HITE Art Collection on the University of Louisville's campus.

What one would expect to hear since there are many biblical stories that relate to animals⁹⁵ is that humans, as modern-day people, would treat the animals that walk this planet with the deep respect shown throughout pagan societies (modern and ancient). Unfortunately they are not seen as such. Many animals are viewed as below humanity and meant to either provide, serve, or perish their human masters. What people tend to forget is the very fact that we are of the animalia kingdom ourselves⁹⁶ and the fact that we do not see major differences until the class definition of mammalia. Even so there are many mammals on this planet and we spend a decent amount of time interacting with them. So what makes us so much better? Why do humans

⁹⁵ Noah, Elijah *Fed By Ravens*, *Balaam's Donkey*, *Samson's Fox*, etc

⁹⁶ Hirschfeld, 1998

think that they “rule the world” instead of nature ruling humans or, even better, humans working with nature?

To first understand where I am speaking from we must journey back to the beliefs of our ancestors pre-monotheism. Humanity has been around for approximately seven million years⁹⁷, but for our purposes we will focus on the genus *homo* instead of the genus *australopithecus*. At first we are like any other species wandering throughout the world just trying to survive, but along our own genetic lineage and through the process of evolution humans end up gaining a larger brain in proportion to their body size. This type of change allows for cognitive thought and a process to problem solve, but is not exclusive to humans. What remains exclusive is our ability for communication and language⁹⁸.

Once language has evolved intellectual capacity rises. Here we see a dramatic change in *homo* and the first appearances of artistry emerge⁹⁹. These pieces range from negative/positives of hands (*homo neanderthalensis* and *homo sapien*) to depictions of hunts that appear to have been successful according to archaeologists¹⁰⁰. Previously thought to be simplistic in nature the art has appeared to historians and archaeologists as more complex needing detail in what animals were hunted and locations of the hunt as well

⁹⁷ Encyclopedia Britannica, 2013

⁹⁸ Tuttle, 2019

⁹⁹ Marris, 2018

¹⁰⁰ Marris, 2018

as dedication to drawing deep inside the caves. This is the foundation of human and animal interaction- the predator/prey aspect.

Moving forward into history we enter into prehistoric stages. People have begun exploring all over the world and have started to settle in permanent locations throughout the globe. Once leisure time becomes abundant other “jobs” are required to fill the time that was once spent hunting, gathering food, and making tools/clothes. Chiefs, monarchs, emperors, and priests/priestesses start praying to the gods/goddesses of the local populations. Here is where things begin to get interesting- stories come about depicting animals in humanistic positions. Certain animals become revered for their stories, feared for others, and generally respected by the growing masses of people as empires begin to emerge. Written language overrides oral traditions and the stories evolve with them- Egyptians worship felines, Hindus worship cattle, Celts worship stags, Mayans worships serpents, and so on.

In Greece, many stories were consistent with animals either representing heros, villians, or more often than not both. For the purposes of this paper we will be examining the “Twelve Labors of Hercules” as artistically represented by Mr. Rudy Pozzatti. Each piece is painstakingly created on a lithograph on aluminum measuring approximately 25 inches by 33 inches in size depending upon the piece. Many of these pieces do not have color except where the color is relevant to the story that is being depicted upon the lithograph.

First we will start with Hercules’s initial trial- the execution of the Nemean Lion. The story goes somewhat like this: King Eurystheus assigns

Hercules to complete twelve seemingly impossible tasks as penance for his temporary insanity (initiated by the Goddess Hera in a fit of rage) which resulted in the killing of his wife Megara and their children. The first task was to bring the king the skin of the Nemean Lion which has been terrorizing the hills around the city. Discovering quickly that his arrows were useless against the beast Hercules then trapped the it and choked the lion until it died¹⁰¹.

Pozzatti's piece depicts the lion roaring fiercely at the viewer its claws fully extended¹⁰², but this does not deter Hercules from completing the task. During the time of Ancient Greece lions would have been seen in the wild; hunting and stalking their prey on the outskirts of Greek city-states. Lions are often viewed as powerful creatures due to their impressive bite force, and their ability to communally hunt. Many have stated that the lion is the king of the jungle even though they are not naturally found in such locations.

The Nemean Lion was said to be invulnerable most likely due to the fact that humans had a difficult time getting near to a creature like that without incurring serious injury or death. Many expected that Hercules would die attempting to slay the Lion, but because of his own divine heritage he persevered winning his first trial¹⁰³. Hercules is often depicted wearing the skin of the Nemean Lion on many Greecian ceramics.

¹⁰¹ Pozzatti, 2009/ Tufts University, 2019

¹⁰² Pozzatti, 2009

¹⁰³ Tufts University, 2019

In today's society many people only see lions in zoos, on television specials about wildlife, and almost never in person. It becomes one of the out of sight/out of mind mentality that lead people to believe that these creatures are not as dangerous as they are in real life. Videos of zookeepers with lions as if they are pets do not help the situation either. They have become viewed as an exotic pet rather than the fearsome animal Pozzatti has depicted in the lithograph.

The second trial Hercules faced was the destruction of the Lernean Hydra whose story closely follows that of the Disney movie Hercules with a couple minor adjustments. Hercules's nephew joins him on this task and helps defeat the beast by burning off the remaining tendrils of the decapitated head before Hercules makes the final killing blow¹⁰⁴. In the lithograph¹⁰⁵ Pozzatti illustrates a long serpentine body curling in upon itself with the nine heads of the hydra at the top. Each of the nine heads appears to be depicting an underworld creature of Grecian myth that would have been known to many Greek citizens.

It has been said that the Hydra was just a water serpent and therefore the killing of the nine headed beast was not that impressive¹⁰⁶ though the Grecian people in the tale would beg to differ since they were no longer hunted by such a creature. It was like any other aquatic snake and equated to

¹⁰⁴ Tufts University, 2019

¹⁰⁵ Pozzatti, 2009

¹⁰⁶ Tufts University, 2019

such. Today the snake does seem to be a creature that has remained respected for its personal boundaries and as a lethal animal. Some of the more minor and “harmless” species are actually housed by those of us so inclined as pets, but still get the respect that they deserve.

The third task was to retrieve the Hind of Ceryneia. A hind is simply a female red deer, but this particular deer was special as it was a sacred animal to the goddess Artemis. Hercules was in enough trouble with the Gods and therefore could not simply hunt and kill the hind, but still did pursue her. He pursued her for a year before almost losing her and was forced to wound the animal¹⁰⁷. Diana was unhappy with this, but upon hearing Hercules’s story she forgave him on the stipulation that the hind remain alive and well. Hercules complied and brought the hind back to the king.

Pozzatti’s depiction of the hind is entitled “The Deer with the Golden Horns” and is one of the few pieces in this collection to contain color¹⁰⁸. The deer is shown running through the forests of Greece with golden antlers. One thing Pozzatti forgot is that this deer also had bronze hooves that made her even more valuable. What remains strange about this hind is that since she is indeed female why does she have golden antlers? It has not been written down or discovered in the archaeological record yet.

Today we do not treat deer with the same respect that our ancestors did. In ancient history the animal was respected for its meat and pelt as

¹⁰⁷ Tufts University, 2019

¹⁰⁸ Pozzatti, 2009

offerings from the gods for hard work and perseverance. It was also known that these animals were strong of will even though they were delicate in nature which makes it clear why a deer would be associated with Artemis, the Goddess of the hunt. In the present day deer are hunted purely as a sport or to whittle down the over growing population into something more manageable. Deer are considered pests; a nuisance that needs to be disposed of instead of the delicately strong creatures that they continue to be.

Task number four was the Erymanthian Boar which was known to be ill tempered and kill many people. Hercules chased the animal until it was depleted, captured it, and returned it alive to the king¹⁰⁹. Pozzatti's lithograph illustrates the boar running through the mountains terrorizing the Grecian people¹¹⁰. Boars, like the serpent, are still considered dangerous creatures. They are revered for their tusks and hunted by poachers, but most people have learned to stay away from the animal due to its speed, agility, and ability to kill.

The fifth task was to kill the Stymphalian Birds which were man-eating birds that flocked around a great lake in the forests outside the city. With help from the goddess Athena Hercules was gifted a set of noisemakers that startled the birds into the air; from there he shot them down¹¹¹ until there was nothing left. Pozzatti's depiction has birds everywhere in the frame. Some are

¹⁰⁹ Tufts University, 2019

¹¹⁰ Pozzatti, 2009

¹¹¹ Tufts University, 2019

flying, some are sitting on the ground, and they are all surrounded by the mass of the forest¹¹².

Birds have an interesting quality about them that makes it difficult to assess their importance in today's society. In the ancient societies, depending upon the bird in question it meant many different things such as wisdom, death, peace, love, symbols of gods and goddesses, and so on. In modern times birds generally fall into two general categories; pets, pestilence, and food. The first is somewhat obvious as humans have many different types of birds as pets. Most of these pet friendly birds are small and docile; not birds of prey. Pestilence birds represent both the birds are sickly animals and the birds that bring illness upon us. Disease is most easily spread through birds, rats, and other such "vermin" due to the foul (no pun intended) landscapes in which they call home. Finally we have the birds that we call food; these can be birds ranging from chicken to quail to duck and so much more. Many of these animals are cultivated and raised for slaughter by humans instead of left free range and nature doing its thing.

Since birds have so much stigma around them they host a large variety of images that can be both good and bad for the viewer depending upon the depiction. Pozzatti's birds would fall into the pestilence category since they are focused on killing and consuming humans. It is clear from the story that even some of the gods and goddesses on Mount Olympus were not pleased

¹¹² Pozzatti, 2009

with these animals which is why Athena and Hephaistos helped Hercules in completing stage five of his tasks.

Stage Six was the Cretan Bull which was a tribute to be given to Posideon and when the king of Crete, Minos, would not do so, Posideon loosed the bull so that it reigned terror upon the lands. Posideon also had the king's wife fell in love with the creature. This union eventually lead to the birth of the Minotaur of Theseus's famous tale. The original bull was no match for Hercules and his strength; he easily wrestled the creature, captured it, and carted it off to Eurystheus's palace¹¹³.

The bull becomes another interesting story in relationship to its real life counterpart and the treatment of such around the world. Some people, those in modern polytheistic faiths, state that the bull or sow is something of reverence and in hinduism one is not allowed to injure a bull for it is thought to be the ancestors come back to life. Then there is Western society where the bull and the sow are just cattle and meant to be food and nothing else. There is no respect or reverence for such creatures as they are merely regulated to slaughter and consumption.

The seventh task was to capture the man-eating mares of Diomedes. These wild beasts were the prized mares of King Diomedes whom, upon learning of Hercules's presence in the area, sent a band of soldiers after him to reclaim the beasts in tow. Hercules defeats the soldiers and gathers the mares

¹¹³ Tufts University, 2019

bringing them back to King Eurystheus. Eurystheus then sets the mares free where they wander until wild beasts consume them near Mount Olympus¹¹⁴. Pozzatti depicts the mares galloping through the forest near the king's city as they are at last free of imprisonment¹¹⁵.

Horses become yet another intriguing creature as they have great reverence in both ancient and modern times. Many people learn to respect such a beautiful animal for the potential threat that they pose, but also the great assets that they give to the people who own them. Once reintroduced to the New World horses became a staple domestic animal for not only the Native Americans, but also the frontiersmen of the West. Today they are still revered for the strength and perseverance in racing as many horses have been known to show the same drive and excitement for winning the race as the jockey, trainer, and owner.

The final labor we will be discussing is also Hercules's twelfth labor and most difficult task to complete- the kidnapping of Cerberus, guardian of the Underworld. Since this was a task aimed for a place no mortal had returned from it was lucky for Hercules and his parentage that he still held onto some of his god-like power. First he went through the Eleusinian Mysteries which were designed to help one prosper upon their entry into Hades, then he began the long journey into Hades meeting with the God to ask his permission to take the great beast back to the surface world. Hades complied with one stipulation

¹¹⁴ Tufts University, 2019

¹¹⁵ Pozzatti, 2009

that Hercules must overpower Cerberus with his bare hands. Quickly overpowering Cerberus Hercules brought him back to King Eurystheus and Eurystheus released Cerberus back into Hades to continue his guardianship¹¹⁶.

Pozzatti depicts Cerberus in the silver of the lithograph, but the background is completely blood-red to represent the underworld in which he resides. He is depicted with the typical three heads of hounds and a long serpentine tale (though some variations on the story differ on this point)¹¹⁷. Cerberus, the Hind, the girdle, and the golden apples are the only pieces in Pozzatti's collection of Hercules's labors that depict color and Cerberus is the only one with red.

Now dogs/hounds tend to get a similar reputation to humanity as birds do. In some countries they are food for slaughter (mostly in the East) and in other countries they are revered as god-like animals, while still in the West they are our dear pets and loyal best friends. Some people respect the animal for its guarding ability (as depicted with Hades) and some ignore this completely treating it as just another benign animal. Wolves may be a better compliment to what Cerberus would actually be and yet still people do not treat the animal with the same reverence as they would a domesticated dog. It's a mixed bag of emotions.

As we see with the labors of Hercules there are mixed feelings toward animals both in regards to the ancient world as well as the modern day world.

¹¹⁶ Tufts University, 2019

¹¹⁷ Pozzatti, 2009

What becomes clear is that the ancients respected the animals which they hunted and lived with on the islands of Greece while today we treat and expect animals to do our service or provide our sustenance. There is very little reverence in modern day monotheistic societies in regards to animals. They have become relegated to folklore, fables, and fairy tales instead of the divine creatures that they are living in harmony with the planet¹¹⁸.

It would be nice to see the same respect with which we, as humans, treat our friends and family transcended the line became respect for one another, other cultures and ethnicities, as well as a respect and reverence for the animals that also call this planet home. An easy way to start this is by making sure that we treat all things by the golden rule and learn to accept that there are things that are different and weird from us and that is alright. We can still learn from the stories of our past and do some good in their nature and once we understand that we are all equals among the animal kingdom we might in fact get a better place and start reversing some of the climatic changes that have come about as a result of industrialization.

¹¹⁸ Ramos, 2016

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Defining One Another Through an Other: Domesticity and Animals as Mirrors of Humans

Rachel Lachut, 2019

The strong, the soft, the protector, the nurturer, the home, and the civilized—these are inherent to domestic spaces and the people who inhabit them. Within those spaces, these values are often expressed through, or projected upon, animals. To be domestic is to be less wild. Domesticity in its many forms can be good for humans and animals alike, allowing better conservation and increased joy. It is when domesticity becomes wholly consumptive that it becomes its own biggest problem. When an animal's wildness is removed to be brought into the home, its life becomes enmeshed with that of people, and it can be commodified. At the same time, they can share life together. Sometimes they share homes. Other times one defends its home from the other. One group often honors some members of the other group and not others. In short, the relationship between humans and animals is complicated.

To make an animal domestic is to make the animal familiar to humans. Often, this means making it more like a human; domesticity connects to civilization, not wilderness and an animal's wildness. Many animals retain bits of their instinctive nature, but while a pug may still be a pack animal, it is hardly suited to live on its own. Humans and animals develop an interdependency, and it is one that revolves most closely to human welfare. The complicated relationship between humans and animals extends to art. Through art, one can

see culture's beliefs and values. Form, technique, symbols, and more combine to create a visual rhetoric which can both stand alone and be a part of vibrant multimodal intertextuality—keeping one main, artist's focus, yet interweaving with a variety of issues. Identity is formed in juxtapositions and unifications. In domestic depictions and portraits, animals communicate and reiterate humans' moral and ethical values. In doing so, humans anthropomorphically define themselves both against animals and through them.

Domesticity with animals has its own diversity beyond that of nature, reaching from the home, to the neighborhood, to the supermarket. Domesticity and domestication is complicated and multifaceted. The domestic sphere includes the home, but it can also include those parts of life associated with human civilization. For the West, this means that the home, backyard, zoo, supermarket, museum, school, and more are domestic. “Domestic” can refer to the home and family, but home can take many forms. After all, the opposites of “domestic” and “home” can be “foreign” and “international.” To make something domestic is to make it part of daily life and to absolve it of any perceptually disruptive foreignness. It takes objects from outside of humanity and strategically incorporates them into the everyday. Domesticity encompasses our relationship between pets and livestock, functional objects in the home, and the abstract and concrete ways in which we understand the non-human creatures with whom we share our lives. The domestic space is consumptive, turning animals—for better or worse—into objects to serve our physical and emotional needs.

It is important to note that domestication is a product and producer of colonization and privilege. In the United States, this relationship is evident from the country's foundations. English colonization of America was, in part, driven by colonization. In the 1600s, England was crowded and had little land for the many people of various classes to work, but the New World had lots of pasture, perfect for cattle.¹¹⁹ To settlement-minded members of the British middle class, America looked less like wilderness and more like “underdeveloped land.”¹²⁰ In the years following the establishment of Jamestown, there came a silent removal of native wild beasts and replacement with domestic, docile, human-dependent creatures, ranging from cows and horses to chickens and dogs.¹²¹

This animal focus has only grown in the intervening centuries, though it has taken many different forms. The settlement became the farm, the farm became the town, and the town became a city with a dog park. In each phase, animals have been at the center of human activity. The way a society treats its animals is reflective of various cultural transformations—its abilities, as well as its values and priorities. In the western world, animals are domesticated for a variety of reasons. Each level preserves the one past, but builds off of it. In other words, we started with farms, but we kept farms as we progressed to cities. For early settlers, they needed working animals and farm animals as

¹¹⁹ Virginia DeJohn Anderson, *Creatures of Empire: How Domestic Animals Transformed Early America* (New York: Oxford University Press, 2004), 75.

¹²⁰ Ibid.

¹²¹ Ibid, 77.

tools to accomplish various tasks, including transportation, byproducts, and food. At this level, the animals were no longer wild, but they were still seen as distinctly animal. Their animal power did that which humans needed but were unable. Hunting animals had a slightly closer relationship to humans as they were part of a team with humans, but their animal power was still specifically necessary.

The modern phenomenon of animals as pets and beings for emotional comfort is unique in terms of the ways in which humans position themselves in society and use animals to achieve that goal. Such a phenomenon indicates a civilization which has progressed to the point where the specific power of animal is just the companionship that they provide and leisure activities in which they can partake. Many pets would be useless in years past as their only function is, in some ways, to do nothing but let “their humans” project their insecurities upon them and let those same people act as if their pets can solve their problems. As such, many people even take the time to ensure that their companion animals have the best life possible.¹²² They are also often expensive. At its furthest extent, “animal welfare is seen as a middle-class luxury that can only be afforded by people who have plenty to eat and a rich lifestyle.”¹²³

¹²² Karen B. London, “10 Ways To Make Your Dog’s Life Better,” *Bark*, last modified August 2019, <https://thebark.com/content/make-your-dogs-life-better>.

¹²³ Marian Stamp Dawkins, *Why Animals Matter: Animal Consciousness, Animal Welfare, and Human Well-Being* (New York: Oxford University Press, 2012), 3.

The kind of animals one has is indicative of social power. Some people only have animals with function, some have animals, and others can justify designer pets. These animals may vary culture by culture, depending on each society's understanding of the value of various animals and perceptions of consciousness and emotion.¹²⁴ The animals we elevate in the domestic sphere indicate a colonized and personalized hierarchy of attributed value based on our relationships—often consumptive—with different kinds of animal. These social powers are reflected in domestic depictions of animals as they further objectify animals as beings for our own enjoyment. This commodification extends to depictions which are otherwise honoring of animals—including portraits, which are often reflective of understood social power.

Portraits as a form promote domestic privilege, and they are conduits of anthropomorphism. For the casual observer, that is often clear. Who has portraits, especially painted ones? Who are common focuses of portraits? Who do people think of as people who would have portraits made of themselves? In many of these cases, the answer is those whom much of Western society has most honored and privileged—particularly upper-class people who are often male and mostly white. Hanging at or above eye level, portraits are mirrors, capturing a specific person with a specific mood in a specific moment which may or may not reflect reality. They have their own symbolisms. With a turn of the head, eye contact, facial expression, posture,

¹²⁴ Ibid.

and more, portraits contain layers of meaning which impact the viewer by imparting values. Portraits reflect the beliefs and understanding of the artist and the artist's culture, as well as, for humans, the desires of the subject.¹²⁵ They are, in many ways, a human means of honor which mirror the values of a culture and show who it holds in high standing. They are tactile embodiment and reinforcement of collective memory.

Portraiture is such an effective means of capturing aspects of the human experience that it is even a method used by some for sociological research for a kind of clearly interdisciplinary ethnography. It sets up observation of a person as gestalt, both in research method and artistic form.¹²⁶ The meaning of the whole is constructed, and it is greater than the sum of its parts. For portraits, this means that they are far more than just a drawing or painting of someone or something, often from the shoulders-up, in a posed manner. It is a means of insight to a person's values and understandings, as well as those of the culture which produced them.

The existence of portraiture as a sociological method of study implicitly shows the portrait as an artistic practice and product with social and cultural implications, especially as a means of defining and attributing value. It is an insight to perspectives and a nonmobile lens for interpreting the meanings of actions. Both the artistic practice and the method of analysis provide

¹²⁵ Sara Lawrence-Lightfoot and Jessica Hoffman Davis, *The Art and Science of Portraiture* (San Francisco: Jossey-Bass, 1997), 95.

¹²⁶ *Ibid.*, 243.

“personal, historical, and internal perspective” through the artist, understanding of context beyond the space of aesthetic production, and context within the aesthetic space of production.¹²⁷ Because ethical obligation is established through the face, portraits offer a means of multileveled, multi-audience rhetoric.¹²⁸

Portraits of animals, then, are a fascinating phenomenon. As mirrors of value, portraits are fascinating for several reasons. This is especially true of animals in portraits. Though they are of animals, these portraits still mirror what humans value. A portrait of an animal is, effectively, a mirror of the person viewing it. A portrait as form is a non-interventionary method of domestication—a removal of wildness to benefit the human. When animals are domesticated, we see our values mirrored. We see what we want to see, but what we see is only what we think we see. A function of pets is, certainly, an outlet of love and a dear physical comfort. Equally, a pet reflects and confirms aspects of its owner’s character, supporting his or her identity and alluding to some semblance of harmony between humans and nature which may or may not actually exist.¹²⁹ On Instagram, arguably the most common form of popular portraits, a quick search brings up millions of pictures of #dogmom, #catmom, and #furbaby examples. Notably, it is always the humans who make these claims. Again, portraits are a means of honor, but they are a very domestic

¹²⁷ Ibid., 74.

¹²⁸ Giovanni Aloi, *art & animals* (New York: I.B. Tauris, 2012), 97.

¹²⁹ Ibid., 47.

honor. They are a way of elevating the animal in human eyes outside of their intrinsic animality, and they are, by nature, anthropomorphic.

The progression of domesticity and animals often leads to anthropomorphism. Arguably “anthropomorphism is a key component of human-pet relations.”¹³⁰ While this is common, it has many drawbacks. Anthropomorphism sells “animal bodies as cultural objects” and seems to be “an inescapable behavioral reflex that we all fall into at some point.”¹³¹ While common, this is not always good. Along with the anthropomorphic symbolism of portraiture as a conduit of class values, the projection of humanness onto animals is, somewhat ironically, a weak argument for animal and environmental welfare. Anthropomorphism ignores animal behavioral science—a “killjoy” for many self-called animal lovers—and promotes a false understanding of animal emotions that impacts daily life and our collective future.¹³² As such, in order to respect animality and help the planet, many well-meaning people should rethink their attitudes toward animal welfare.¹³³ Portraits and domestic portrayals of animals have their place, but they are in danger of becoming chintzy and novelty goods which obscure the value of the wild and animalistic. To make progress, people must Avoid a “repression of animality” in pursuit of self-definition and seek to link animal welfare with human welfare without anthropomorphism.¹³⁴

¹³⁰ Ibid., 46.

¹³¹ Ibid., 97.

¹³² Dawkins, *Why Animals Matter*, 6, 3.

¹³³ Ibid., 1.

¹³⁴ Aloï, art & animals, 97; Dawkins, *Why Animals Matter*, 5.

The good intentions of anthropomorphism, however, should not be ignored. While it may not have its intended effects all the time, it is a means to honor animals, especially in elevated means, like portraits. While anthropomorphism does neglect much of the value of the animal in contrast with the human, it is a way for selfish creatures, humans, to purposefully share the world with others, find meaning, and strive to depict the world diversity inherent to the world we share. Language is flexible, and so are the implications of ideas and specific words. Because “animals generate such deep and conflicting emotions in humans,” it should make sense that these deep feelings are expressed through equally complex effects.¹³⁵

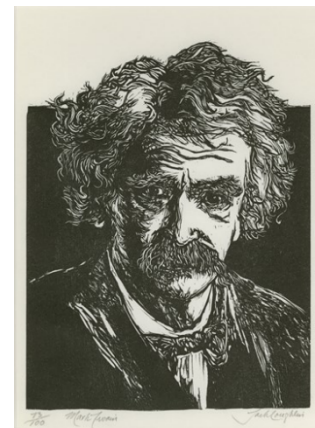
Domesticity has a long history of cultural depiction, as do animals. Arguably, they are two of the oldest depicted subjects, each with a context-specific meaning. For these pieces, the context is the gallery, and the meaning is complex and individual for each work. How do the pieces here reflect domesticity, both the good and the problematic?

The fox in Barry Moser’s portrait is tiny on its



(fig. 1) Fox, Bestiare
D'Amour, Barry Moser

miniscule wood block. It features only the fox's face, and only the front, at that. A fox is known to be tricky and sly. A vixen, a female fox, is also a common term for an alluring woman, or perhaps one who is



(fig. 2) Mark Twain,
Jack Coughlin

¹³⁵ Dawkins, *Why Animals Matter*, 6.

quarrelsome. These are all connotations which may come to mind when considering this portrait, but they may not reflect the fox's natural behavior fully. Rather, they are anthropomorphisms which serve to help people understand the world around them. Some people like foxes for their connotations, and others do not. In making their choice, they reveal their feelings for people who have these qualities as well. In juxtaposition, the fox as depicted may be most similar to famed author and satirist Mark Twain whose Jack Coughlin wood carving depicts the wild-eyed sly writer in a similar manner as the fox.

Complications of the domestic occur also when the common is remade as uncommon. Rudy Pozzatti's *Cat in a Forest* is an example of this. Humans have a complicated relationship with cats as demonstrated by the diverse pictorialization featured in this exhibit—from the whimsical to the mysterious. The idealization and mythologization of the cat in the domestic sphere



1(fig. 3) *Cat in a Forest*, Rudy Pozzatti

stretch from the pharaohs of Egypt to the social media of Western youth. The house cat is familiar, but it is made unfamiliar in its respatialization. The cat is in the forest, but the viewer could potentially miss the cat for the trees. It is a way of incorporating the cat into its long-lost native wilderness for which it is no longer suited. It may be a gift to be a hunter, but it is ultimately a loss—both for the cat and for its owner. Domestication began with interdependence, but animals have, in many ways, become far more dependent than humans. It is

good to remember this and to take the responsibility seriously. Domesticity is a commitment that is not without serious ramifications, both on identity and on survival.

Domestic depictions of animals allow humans to define one another through an Other, mirroring values in order to better understand themselves and the world around them through a human lens. In one sense, animals and humans are different. In another, animals, especially pets, are key factors in what make people human due to the meanings they take on. An understanding of differences allows people to more understand each other which growing in awareness of the value of animal power. Art is an important spark for this conversation, but the conversation should not stop in the gallery. The domesticity of animals can be a personally beautiful phenomenon, but it is also fraught with complexities reaching from colonization to the environmental future. People should be self-aware, lest their well-intended anthropomorphic actions lead to severe unintended consequences. It is our duty to intentionally explore the relationship between humans and animals, how we see each other, and what responsibility we owe to each other and to the world around us.

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Essay

Karen Weeks, 2019

Nature did not pre-exist culture in that its idea was not born until culture named and incorporated it into the conceptual frame of what humans believe as reality.

-Seung-Hoon Jeong

The University of Louisville's Hite Art Institute's Print Collection has over three-thousand prints in its extensive archive, ranging practically all media and eras. From this collection, the class and professor Dr. Jill Holaday of Curatorial Studies I, together, have chosen only a fraction to comprise the annual show, entitled *The Anthropocene Epoch*. Initially, the class combed the archive for artworks that featured animals, a simple objective. As seen in the works on display in the show, the story that emerged is far from simple. Revealed in these images: humanity's complex and often troubled relationship with animals. This tension is well articulated by the opening quote found in Giovanni Aloï's 2012 publication entitled, *Art and Animals*. He pulls from Jacques Derrida 1997 essay, 'The animal that therefore I am', and uses this concept to frame the book, "The animal looks at us, and we are naked before it. Thinking perhaps begins there."¹³⁶

¹³⁶ Aloï, Giovanni. "Why Look at Animals Now?" *Art and Animals*, I.B. Tauris, 2012, p. xv

If *thinking* is what sets us apart from animals (and everything else), as the cogito that is being referenced in the title of his essay suggests, Derrida seems to complicate that distinction not only with the title but also by positing, with this quote, that rather it's our relationship to animals that draws the humanly contours that distinguish us. In our society, as we become acculturated animals are present. From cartoons meant to engage the smallest children, to mascots, to logos for businesses—representations of animals are everywhere. Though the intent or importance can shift depending on who is served by the representation, the salient point is that they serve. They serve to define us; in being what we are not, revelatory of the qualities we desire, or as aspirational proxies. Under analysis are three images included in this show: Joel Feldman's (b.1942) sizable (36"x48") woodcut print made in 1997 entitled, *The Sheep and the Crow*, Heinrich Campendonk's (b.1884) diminutive woodcut *Animals* (6"x7") included in the *Jahrbuch der jungen Kunst* created in 1921, and Rudy Pozzatti's (b.1925) expressive lithograph pulled from his *Twelve Labors of Hercules series*, *Cretan Bull* (2009), an imposing 25"x33", all representations of animals in service to humanity.

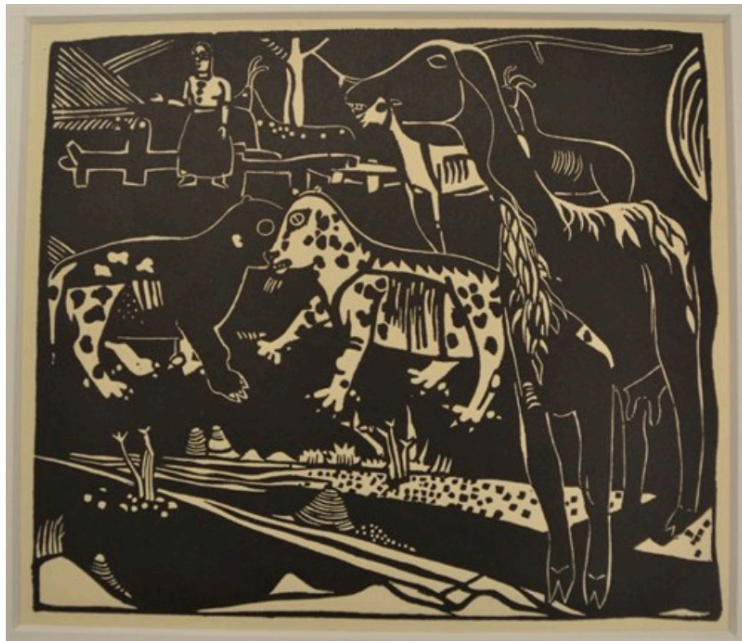
Similar to scholar Giovanni Aloï, Seung-Hoon Jeong's 2013 book entitled, *A Global Cinematic Zone of Animals and Technology*, incorporates, contextualizes and responds to many leading philosophers and theorists' concepts about animals, including Gilles Deleuze and Félix Guattari, Jacques Lacan, and aforementioned Jacques Derrida, assisting him to unpack the particular roles that animals can play in our society's acculturation narrative.

He problematizes the classic anthropomorphic trope that relies upon othering as a means of distinction by saying, “anthropocentricity is the common hermeneutic matrix of social, political, mythical, religious references or allegories itself.” The representations of animals and their surroundings featured in these printed images reveal how we regard our institutions and ourselves within them. Whether the animals are depicted as menacing, as in the case with Pozzatti’s *Cretan Bull*, or capricious, as is the scene portrayed in Compendonk’s *Untitled*, or populating a chaotic, post-apocalyptic scene as in Feldman’s, *Sheep and the Crow*, these animals offer narratives of escape, the path to immortality, and a moral lesson, in turns.

Many of the images within this exhibition features anthropomorphic imagery, and Compendonk’s *Untitled* taken from the *Jahrbuch der Jungen Kunst*, is no exception. In his fantastical rendering of an imagined space, populated with simplistically rendered (imaginary) animals, we see an example of animals in service of making ourselves comprehensible to ourselves by placing them outside the world of constructs enumerated in Jeong’s quote. It could be that the artist’s background and place within his own society led him to be disinterested or perhaps even distrustful of more realistic depictions of animals and man. In the aftermath of WWI, in a vulnerable, newly forged republic, it’s conceivable that fantasy was a more sensible choice of subject matter.

In brief summary, Campendonk was a member of *Der Blaue Reiter* group, closely affiliated with avant-garde artist Paul Klee and later deemed

maker of degenerate artworks by the Nazis. Having been born in Germany he later immigrated to the Netherlands following his ousting by the Nazis. His untitled woodcut included in this exhibition was originally distributed in the second publication of the *Jahrbuch der Jungen Kunst* (Yearbook of New Art) in 1921. His work was in company with other notable artists of the time such as George Grosz, Max Beckmann, Lovis Corinth, Käthe Kollwitz, Paul Klee, Erich Heckel, and Max Pechstein.¹³⁷ This black and white woodcut measuring 6x7 inches is semi-abstracted and graphic—well in step with “his lyrical, sometimes fairy tale-like works envisioning a mystical harmony among animals, the untamed landscape, and man.”¹³⁸



¹³⁷ Figura, Starr. “German Expressionism: The Graphic Impulse.” MoMA.org, 2011, www.moma.org/s/ge/collection_ge/artist/artist_id-11868_role-3.html.

¹³⁸ Figura, Starr. “German Expressionism: The Graphic Impulse.” MoMA.org, 2011, www.moma.org/s/ge/collection_ge/artist/artist_id-940.html.

Immediately striking is the artist's use of multiple vantage points and non-illusionistic scale, breaking the composition into three zones—the largest horned and hooved animal traversing the three planes. This fantastical conflation of space is seen most prominently in this largest figure—its body is at times solidly in front of other figures in the composition, others, behind or being passed through. The only clear representation of civilization is the diminutive female figure standing in the background, clothed in simple garments that would have been contemporary to the time in which the print was made. Her hand is outstretched and her figure is flanked on the other side by another horned-hooved creature. Within the world of the composition, these fantastically rendered animals dominate their human companion in scale and number, occupying this impossible space together; the only two figures that are interacting, cat like animals, caught in a seemingly fraught exchange; their claws are out, limbs taut.

This constructed fantasy is rendered in black and white with simplistic marks, creating an atmosphere of childish naiveté. It all comes together to create visually harmonious scene in which various beings overlap and coexist, mutually indifferent to one another. The print is simultaneously abstruse and ordered, according to a human logic. Perhaps the prevailing worldview of dark whimsy, commonly held in Weimar, Germany at the time the print was made, is what we perceive in this fictitious, non-hierarchical landscape populated by invented animals and a human. This naïve, non-hierarchical idealization contrasts with our modern-day concerns in that it is now undeniable that

within our “current era of planetary life dubbed ‘The Anthropocene’, the material foundations of all biological life are put into question by human agency”¹³⁹.

Well situated in the present and quite distinct from Campendonk’s fantastical miniature woodcut, is Rudy Pozzatti’s imposing and dramatic lithograph, *Cretan Bull*; the subject matter of which is directly pulled from the allegorical tale of Hercules’ Twelve Labors. By using this imagery Pozzatti has hijacked the bull’s subject-hood, a common practice of man in the Anthropocene, in service to the pursuit of his own immortality. The conflation of artist and mythological hero becomes clearer when we contextualize the story of Hercules.

Hercules (Roman name), the bastard son of Zeus and the mortal woman, Alcmene, performed twelve feats as atonement for murdering his wife and children while he was under the influence of the goddess Hera, his father’s wife.¹⁴⁰ The imagery of this print alone does not reveal the content, and without the other prints in the series or the title, one would be hard pressed to place this lithograph within that mythological context. What is evident, however, is a bull staring confrontationally at the viewer, muscles taut in a combative stance, hooves planted solidly upon the dark and swirling ground.

¹³⁹ Carla Freccero, ‘A Race of Wolves’, *Yale French Studies*, no. 127: Animots, Postanimality in French Thought (2015) pp. 110-23 Yale University Press (2015).

¹⁴⁰ Crane, Gregory R. “The Labors of Hercules.” *The Labors of Hercules*, 2019, www.perseus.tufts.edu/Herakles/labors.html.

The composition is tight, with little else articulated in the frame but the bull and the land upon which it stands.

Returning to the myth, by capturing the Cretan bull among the other deeds that he was tasked with, Hercules accomplished *pathos*, the virtuous struggle and suffering which leads to fame and possibly immortality (as was the case with Hercules).¹⁴¹ This concept, of course, is our cultural inheritance. Making struggle into a virtue, not because it is a necessary part of existence, but so that it can and will provide a desired socially constructed end. That end being the pursuit of life outside of the body—the body that is subject to pain, pleasure and the uncertainty of nature. This struggle between god, man and animal is story of subjugation of one body in order for another one to achieve a higher station. By controlling what is wild, man can attain god-like status, as he desires, but only by placing other beings below him.

Perhaps by making this print, Pozzatti has replicated Hercules' wrangling of the bull. Inserting himself and his labor of creating this image into this narrative, in service to his own pursuit through *pathos*. The print will live on in the archive after Pozzatti is no longer, and by suspending this animal's ferocity in a liminal state he can perhaps gain fame or immortality through pictorializing the animal. The animal's capture serves in gaining this status both to artist and hero. What is unimportant in both situations to both men,

¹⁴¹ Crane, Gregory R. "The Labors of Hercules." *The Labors of Hercules*, 2019, www.perseus.tufts.edu/Herakles/labors.html.

the bull outside of what it stands to represent for them.



This attitude, as demonstrated in the choice of imagery/mythology in the Pozzatti print, and the fictitious harmony featured in Campendonk's is also evident in the riotous scene depicted in 1997 woodcut, *The Sheep and the Crow*, by Joel Feldman. Pulling imagery from Aesop's Fables, Feldman contrives a scene of apocalyptic chaos. The fables and their attendant morals, having started as an oral tradition in Greece, are now embedded in our culture, most often encountered as children's literature. In this particular fable, the female crow is chastised by the ram after having exploited and dominated him for her own amusement; the crow had commanded the ram to take her this way and that. When made to account for her actions, she retorts that it is the

ram's own weakness that is to blame for her actions, in that she would never try such a thing with an animal who could best her. In other words, "(t)he Crow bothered a Sheep who said a Dog would not have stood for the abuse. The Crow pointed out that he picked his targets just for that reason."¹⁴² Here, in this woodcut, we see the story re-imagined.

Though the sheep and crow dominate the foreground of this sizeable print (25"x33"), the line weight is consistent throughout, creating a busy and confused network of marks, flattening the composition. Reflective of the interconnectedness of the figures to the ground, Carla Freccero's articulated in her 2015 essay entitled, *A Race of Wolves*, "It is no longer possible to think progressive enfranchisements of orders of the living, for the very reason that the interconnectedness of the living in the present – and the interdependence of life – will in fact determine the contours of the future – its length and duration, its quality, its very possibility.

¹⁴² Index, Perry. "The Crow and The Sheep." *Fables of Aesop*, 23 Mar. 2019, fablessofaesop.com/the-crow-and-the-sheep.html.



The sheep and crow are locked into their human-made conflict, agitated, playing the part designed for them to play so that humans may speak metaphorically about the exploitative conditions that our socially contrived institutions thrust upon us. The dogs in the composition menace the sheep, and the other wild-looking animals while the pigs are closed-mouthed in their huts. The presence of man is evident in the world of this image by the structures scattered throughout, perhaps to indicate that it is a construction, a manmade thing. Meanwhile in the composition, the Icarus figure is floating awkwardly with a contemplative gesture hovering above the scene, attached, through a similar value, to the darkened sky. He is not of only

the earth or sky, but bound to both through lines, inelegantly crammed into the space in between.

The work contains more hidden information, other stories, fables, myths—the stuff of culture, buried throughout. The clear, moralistic intent of the sheep and crow fable becomes confused and tangled up with the other figures and the frenetically rendered ground. It is ironic that these fables, the authorship of which is attributed to a former slave, and were created to safely voice dissent under bondage, now provide us with the foundational morality of our culture that serves to enslave us to this narrative of dominance and subservience. While the other images under analysis in this essay seem blithe in their instrumentalization of animals to provide the metaphoric contours of culture, this image speaks to the destructive potential of this practice. Just as Freccero portends, our future is interlocked with our present, our beings interlocked with one another in this continuum. To ignore this truth in favor of the trajectory that we, as a society are currently engaged (progressive enfranchisement), will surely result in the destruction of all life, ourselves included.

Essay

Rachid Tagoulla

Compared to the four-billion-year history of earth, our human existence constitutes just the blink of an eye, yet we have made a hugely negative impact on the planet and its creatures. The exhibition created by the students of Critical and Curatorial Studies I explores the relationship between humans and animals and environmental degradation. The prints included in this exhibition are all from the archive of the University of Louisville and consist of animals and humans in various settings. These prints explore how human and animals see each other and what responsibility humans have to care for animals.

Since the beginning of our existence on earth, Paleolithic¹⁴³ caves have housed humankind's earliest art and enable us today to witness the relationship between humans and animals that existed thousands of years ago. The earliest famous examples of cave art have mostly been discovered in Western Europe, mainly South France and Northern Spain. They date around 40,000 years ago or even earlier. In this cave art, animal subjects predominate and are portrayed in a simplified expressive naturalism.

Humans usually used primitive tools made from stone to carve or paint images of these animals either on the ground or on the cave walls deep in the

¹⁴³ Paleolithic: A very ancient period also called the Old Stone Age, lasting about 2.5 million years when the first primitive stone tools were used.

earth. They used charcoal and earthen pigments which appeared to be red or yellow ochre. These 1 Paleolithic: A very ancient period also called the Old Stone Age, lasting about 2.5 million years when the first primitive stone tools were used. 2 images depict large animals such as mammoths, deer, panthers, bears and massive aurochs in their surroundings. The Chauvet Cave, Pont d'Arc, (dated 28 000 BCE in South France) for example contains the most preserved and recent paintings. The subject matter of these paintings portrays mostly the hunting of animals rather than human figures. Proposing an alternative chronology for the Chauvet cave, Paul Pettitt and Paul Bahn affirm that "Humans—either *Homo neanderthalensis* or *Homo sapiens*—entered the cave at least once around 30–32 000 (14C) BP."¹⁴⁴ Nevertheless, Paleolithic age art is considered a remarkable window through which to explore the human relationship with animals. This age possesses a noteworthy documentation of animals, and also an interesting investigation of how humans viewed animals. These caves tell us that hunting activities dominated the first relationship between humans and animals.

The world of the circus makes this Paleolithic relationship of human dominance over animals repeat itself in a different way. Like the Paleolithic cave, the circus large tent looks like a cave with almost the same types of animals portrayed in Paleolithic cave paintings. However, in the circus humans are not hunting but watching and enjoying the torture of animals'

¹⁴⁴ Paul Pettitt and Paul Bahn, *An alternative chronology for the art of Chauvet cave* (2015), 542-553

performances. The elephant replaces the extinct mammoth in this entertainment. Today, these animals are usually caught from Africa or Asia. In the wild, elephants live in communities; they migrate and take care of the members of their community. Any missing member can disturb the balance of the whole group. Unfortunately, elephants either have been heavily hunted and slaughtered in order to profit from their ivory tusks¹⁴⁵ or captured for use as entertainment in the circus. They need a large amount of 2 Paul Pettitt and Paul Bahn, *An alternative chronology for the art of Chauvet cave* (2015), 542-553 3 Elephant ivory is worth a lot of money and has been used mainly for people's pleasure such as piano keys, billiard balls and other amusement items. 3 time to be trained in which they are imprisoned in cages and are fed what humans provide them.

Elephant is a thought-provoking print artwork by Pozzatti, which demonstrates human dominance over animals. The piece shows the profile image of an elephant by line engraved in a lithograph. The artist deliberately represents the peaceful attitude of this animal by the natural inclination of its head and the way its trunk droops to the earth in a relaxed manner. However, the artist drew the eye of the animal in a way that evokes misery. The body language of the elephant also hints at its melancholy and pain. Its front legs are not matching the back ones. Humans used to tie two of an animal's legs

¹⁴⁵ Elephant ivory is worth a lot of money and has been used mainly for people's pleasure such as piano keys, billiard balls and other amusement items.

together -often the back legs- in order to limit the movement of their domesticated animals and keep them under their control.

The diagonal linework gives the impression that the elephant is in motion, without stability, even though the elephant is standing still. This linework and crosshatching at on the face and ears puts one in mind of scratches and whip marks. This piece reminds us of the mammoth animal surrounded by humans who try to hunt it. Humans bear the responsibility of torturing, displacing and killing animals.¹⁴⁶

Humanity went through major turning points in history from the Paleolithic to the Neolithic until the Bronze Age.¹⁴⁷ Humans developed lifestyles that led to the creation of progressively larger communities. However, the most remarkable period that shifted the history of humans is the Industrial Revolution, a time that is highlighted in our exhibition. It began in 1760 and it was a cultural and economic movement that shifted humanity from traditional agriculture to a completely new system of factory-based industry. This movement was highly facilitated by the manufacturing of new machines, the discovery of energy sources and the improvement of new transportation.

An artwork by William Gropper called *Paul Bunyen* was chosen to illustrate this shift of human development in our exhibition. The subject matter, a tall man with a small head and big hands, carries an uprooted tree, which

¹⁴⁶ Neolithic: An ancient period after the Paleolithic Age and it was marked by the introduction of agriculture.

¹⁴⁷ Bronze Age: The rise of bronze period and the creation of civilizations.

symbolizes the destruction of natural resources in favor of industrial development. Paul Bunyan is a character from the oral tradition of the North American loggers, who made money from cutting down trees. He is known above all for his strength.

The background shows pure white, snow-capped mountains, which emphasizes the blackness of the sky. This blackness reminds one of the effects of the industrial revolution. Factories' smoke changes the sky to black. In addition, the color black often has a negative connotation. This man has a small head compared to his body, which reflects little intellectual ability and a focus on physical strength. His smiley face shows indifference towards the effects of his actions.

In the past, humans used their whole body in labor, but now labor is primarily limited to one part of the body: the hands. Unlike logging, depicted here, humans in the industrial revolution sat in factories and worked alongside the conveyer belt.

There was a huge demand to find raw materials and keep up with the massive growth of population. Therefore, abundant cities quickly started to expand over the forests, humans had greater access to vaccinations and public health, and people's death rate decreased, but their needs obviously increased. In fact, the materialistic needs of European countries¹⁴⁸ in general required them to explore outside of Europe in an attempt to discover new areas that

¹⁴⁸ Such countries were France, Great Britain, Germany, Belgium, Portugal, Spain and Italy.

possessed large amounts of natural products, raw materials and manual labor. In addition, there was a race to industrialize between the European countries in order to keep up their needs and maintain their power. As a result, productivity drastically increased, and the cities started to encroach upon natural areas. No one denies the fact that population numbers since the Industrial Revolution dramatically increased along with our resource consumption. The industrial revolution made life easier and allowed for the exponential growth of the human population. The success of the industrial revolution came at the expense of nature and animals.

No wonder humans have invaded forests and animals' environments. The industrial revolution made us too materialistic and in need of more and more natural resources. Humanity was mechanized and dehumanized by the factory system and we became selfish in regard to animals. We limited their spaces and suffocated them by our factories' chemical smoke. Today, our actions have affected plants as well as animal populations all around the world. Humans are dominating landscape, agriculture, industry and animals; we are the primary cause of all the permanent changes in nature.

One goal of the exhibition is emphasizing the endangered species of animals and the role of humanity in making an immediate change. The juxtaposition of prints of animals and human portraits suggests the role of humans in the decline of the animals' population.

The black and white lithograph entitled Satyr shows the front head profile of a human being. Looking deeper into the eyes, one may see human

cruelty and indifference. The figure's eyes and smile reflect a spirit of conceit and vanity; in fact, vanity was a constant in the history of humanity in relation to nature. Rudy Pozzatti¹⁴⁹ created wavy lines and shadows around the figure's face that suggest energy and action.

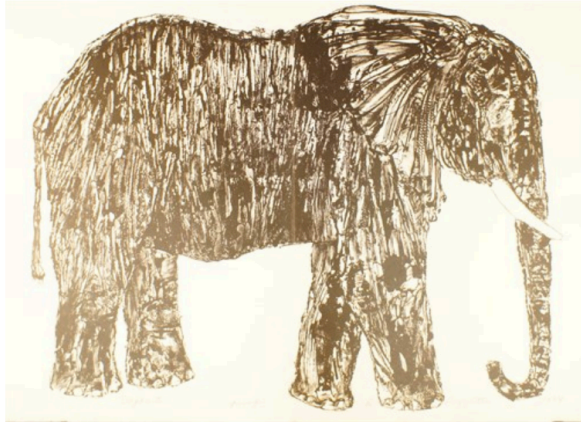
The Satyr is juxtaposed with the woodcut print, *Lion* by Barry Moser.¹⁵⁰ Like *Lion*, *Satyr* shows the front head profile of a majestic animal: the king of the forest. The most remarkable element in this image is the frightened eyes of the lion. This provocative emotion emphasizes fear, panic and terror. The refined lines of the lion's fur suggest deep emotions. Ironically the lion, which is so often associated with bravery, seems to be facing an unknown danger. However, the act of placing the two-pieces together enables the audience to make a comparison between the expressive eyes of both works and places the pieces in conversation with one another, as though one is reacting to the other. The two creatures inhabit the same space but have very different reactions to the other. The human is viewed as cruel while the animal is frightened of the human.

Now, we live in an era in which humans are holding themselves accountable for the actions done to nature and animals. Humans have been negatively impacting the climate and hurting animals for ages. We live now in a different world and it is essential to admit that and communicate it as

¹⁴⁹ Pozzatti, Rudy: American painter, printmaker and fine art professor, born in January, 14th, 1925 in Colorado. He is living and working now in Bloomington, Indiana.

¹⁵⁰ Moser, Barry: American illustrator, printmaker and life drawing professor, born in Tennessee on October 15th, 1940.

powerfully as possible to everybody. In this exhibition, audiences are able to visually educate themselves and become aware of the dangers that earth is facing and our duties towards the protection and proper treatment of animals.



Pozzatti, Rudy b.1925-
Elephant
1964
Litho, zinc plates
19 x 25 in.
2010.11.175 (TP08A#05[0])



Gropper, William 1897-1977
Paul Bunyan
c. 1939
Lithograph
13 1/2 x 9 in.
1940.03



Pozzatti, Rudy b.1925-

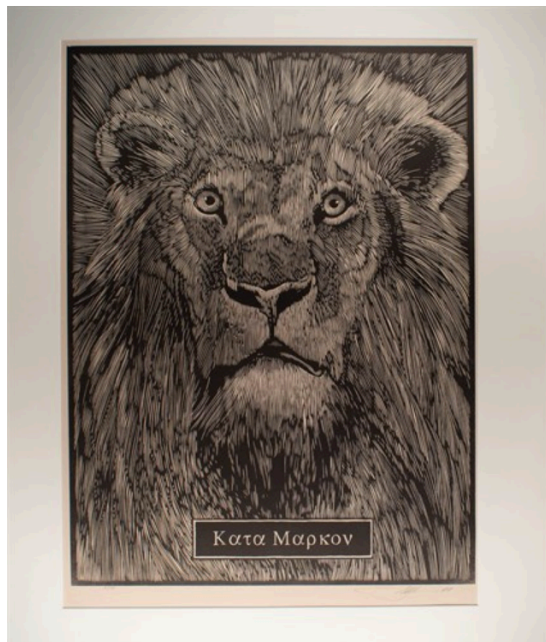
Satyr

2010

Black and white lithograph done on artex mylar and aluminum plate

10 1/4 x 8 1/2 in.

2010.11.422 [TP07#12]



Moser, Barry b.1940

Lion

1999

Woodcut

Image: 24 x 17 3/4 in.

2001.21.11

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A Preexisting Narrative

Catherine Hale, 2019

Animals are portrayed in many interesting ways in art, but especially in the context of religious art. The benefit of making art that is pulled from a religious context is that there is an implied narrative. Art that stands alone apart from religious texts has to work harder to tell the story it wants to. When religious texts have art to accompany so much focus can be placed on the way that the image itself is choosing to set the tone of a story. Barry Moser uses relief printing to create biblical images and examine the images that narrative produces. Some of his works take a look at interesting biblical stories that portray humans interacting with animals.

Barry Moser's engraving, *Elijah Fed by the Ravens*, displays a provisionary aspect of nature. The context of this story is taken from the Old Testament. In this story Elijah is told by God to go live in the wilderness and survive there until the Lord gave word to return to civilization. Elijah was given word that there was to be a drought and so he was to abide in the wilderness until the Lord said otherwise. God provides for Elijah by having a flock of ravens deliver food to Elijah to sustain him. They provided bread and meat for him each morning and evening and he drank from a brook daily until it dried up as a result of the long drought.

This story is one of provision. God's people are being rebellious and disobedient and as a result they were experiencing a drought. The intention of the drought is for God's people to turn back to him. Suffering and hardship are

often ways that scripture depicts God bringing his people back to himself, because in hard times they must depend on God for their survival. This is what happens with Elijah, God's prophet.

His job as the prophet of God was to be a mouthpiece for the Lord to communicate with his people. He often has to deliver messages that weren't received kindly by the israelites and their surrounding countries, but he remains faithful and obedient to his master, even when it isn't easy. He was exiled to the wilderness after delivering the news of the drought, but because of his obedience, the Lord uses the natural world around him to provide sustenance for Elijah. I believe that the message that can be taken from this story and applied to this exhibition is that there will be provision even in times of suffering, but it might not look like we think it might.

Moser does a beautiful job of depicting the tumultuous tone of a drought and ravens flocking around. I love the way that the ravens are obedient to the Lord and how Elijah accepts their role in his survival without any question and doesn't ask for anything more than he is given. The world around us is suffering, and I think we have the freedom to use the earth as a means to survive, but we, like Elijah should not ask for more that we are given. I think greed is a massive contributor to climate change. We should not ask more of the earth than it can provide for us in the same way that Elijah did not ask for more from the ravens. Our relationship with the natural world should be symbiotic.

In Moser's other featured work, Balaam and his Ass, We see a different animal/human relationship. Where Elijah Being fed by the Ravens was productive for both the animal and the person, this work shows a different interaction. Balaam is unkind to his animal who rears up when she encounters an angel of the Lord. He strikes her and commands her to keep moving forward. She refuses and rears back again, pushing Balaam's leg into a wall, and again he strikes her. A third time this happens and the ass rears back but the angel grants her the power of speech and the ass exclaims "What have I done to you, that you have struck me these three times?" Balaam does not respond kindly to this but rather exclaims that the animal has made a fool of him and if he had his sword he would even go so far as to kill the animal for her actions.

This exchange is interesting for several reasons other than the fact that an animal speaks. We see evidence that a trusting relationship has existed between this man and his animal. Though Balaam is harsh in this specific interaction, the words of the dokey imply that there has been a relationship of mutual trust in the past. She points out that she has never steered him wrong before and the surprise she expresses at his cruel behavior implies that he in turn has been a respectful steward of her services.

That implied mutual respect is unsurprising if you look at the way that old testament scriptures outline what human and animal relationships should look like. Starting in Genesis there is a clear expectation that Man should be a steward of the earth and a caretaker of the plants and animals the Lord had

granted him dominion over. Often humans misconstrue this command as a means to mistreat the earth and the flora and fauna that inhabit it. I believe that we see in these two stories that animals are a valuable part of God's creation and since he respects them, those who believe in his teachings should also respect them and care for them well. In Matthew 6, Jesus points out that he provides even for the sparrows and the lilies of the field. The point of this statement is that if the creator of everything cares for even the smallest details of creation, he also cares and provides for his people. We see the revealed character of God not just in these words but in how he commands creation to be provisional. He took care of Elijah through the ravens and sustained not only his servant, but also the ravens. I think within that example is a command for us to care for the smallest details of creation. The bible commands us to care for what God cares for, and if he cares for those sparrows and lilies, so too should we.

In the Old Testament as well, we see examples of how one should treat livestock with great care and respect. Proverbs 12 says "Whoever is righteous has regard for the life of his beast, but the mercy of the wicked is cruel." Balaam was acting wickedly towards his ass and therefore being disobedient to God. The angel of the Lord rebukes him for this.

The angel says to Balaam, "Why have you struck your donkey these three times? Behold, I have come out to oppose you because your way is perverse before me. The donkey saw me and turned aside before me these three times. If she had not turned aside from me, surely just now I would have

killed you and let her live.” The angel makes it clear that the donkey is cared for and valuable to the holy. In the same way that there is the implied relationship between balaam and the donkey, the words of the angel also give the impression that the ass is seen as valuable to God. The ass is so valued that the angel even threatens death to Balaam for his mistreatment of her. There is a clear statement being made in this narrative, and it is that animals should be treated with grace and respect.

The value that these pieces provide to this exhibit is that they have a preexisting narrative. These are works that highlight stories of humans engaging with animals. Barry Moser uses strong line work to emphasize the dramatic nature of these stories, but it also works to highlight the dramatic state we are currently in with climate change. I feel like the stormy background of Elijah and his ravens gives a perilous feel and the way that Balaam and the ass are highlighted on that pitch black background implies a huge amount of drama. I think both of those atmospheres provide an aesthetic that contributes to the theme of the exhibition. Each of the featured prints contribute to the question “what do we owe to each other and the world around us?” and by exhibiting such dramatic works I believe that question is emphasized.

What does Elijah owe to the ravens who have been so dutifully providing for him? How can we lean on the provision of the Earth without asking too much of it? What does Balaam owe to the donkey that has so faithfully served him? What do we, the viewers, owe to the animals around us and the

environment we live in? I believe that the narratives these pieces portray ask those questions and ask the viewers to consider them, and from a religious interpretation, I believe that we owe a great deal to the world around us. If God cares for the ravens, the donkeys, the sparrows and the lilies, we should too.

Lies: The Era of The Anthropocene

Cathy Shannon

In recent decades, the discourse surrounding global warming and damage humans are inflicting upon the Earth and all inhabitants who call this planet home, has intensified. Although humans are not the only species on this planet, we live our lives as if we are the only ones that matter, and show little regard to others. If we are, as we believe, the only species capable of thought and reason, then it stands to reason that we have a moral obligation to not only become better stewards of the planet, but to respect all inhabitants that dwell upon it with us.

This art exhibition explores the relationship between humans and animals; how we see each other, and what responsibilities we owe each other and the world around us. Featured in the exhibition are prints from the University of Louisville's extensive fine art collection. The images in the exhibition selected show the various ways in which we interact with and ultimately impact animals, highlight similarities and historical interactions, build and create awareness of those interactions and how we can move forward to ensure our survival for generations to come. We are compelled to be good neighbors so we make a conscious effort to take care of our homes, our neighborhoods, and our communities and in the process show respect our fellow citizens. But we fail to show the same consideration for the other inhabitants of the planet whose lives, well-being, and very existence are being greatly impacted by our actions, and this includes animals, birds, and marine

life. We do not, for the most part, intentionally seek to inflict damage while we go about living our lives, building homes for shelter, places for us to learn, structures in which we can work, and facilities where we can enjoy the fruits of our labors. Our intent is not at all malicious in nature, but a function of our necessity to live a fruitful happy life as illustrated by Figure 1. In this lithograph by artist William Gropper (1897 – 1977) simply titled *Paul Bunyan*, shows a happy, lovable, larger than life lumberjack cutting down trees and clearing land, to help others build their lives. He has no diabolical plot to displace birds and forest animals with his work, and there certainly was no premeditated plan to totally annihilate their homes. We can discern this information by at him; he is completely oblivious to their



Figure 2

presence. Paul Bunyan was created to make men feel good and noble about what they were doing.

According to Encyclopedia Britannica, “Paul Bunyan, giant lumberjack, mythical hero of the lumber camps in the United States, a symbol of bigness, strength, and vitality. The tales and anecdotes that form the Paul Bunyan legend are typical of the tradition of frontier tall tales. Paul and his companions, Babe the Blue Ox and Johnny Inkslinger, are undismayed by rains that last for months, giant mosquitoes, or adverse geography. The tales describe how Paul, who fashions lakes and rivers at will, created Puget Sound,

the Grand Canyon, and the Black Hills. They celebrate the lumbermen's prodigious appetites. Paul's camp stove covers an acre, and his hotcake griddle is so large that it is greased by men using sides of bacon for skates."¹⁵¹

Suffice it to say that sometimes our co-inhabitants are simply unseen and very unfortunate casualties of this thing called progress, but other times they are simply as a means to an end like the horse, for example, which has been subjected to a life of servitude for centuries. Prior to the invention of the automobile and

locomotive, they were invaluable assets that greatly aided our progress by providing us with transportation, aiding farming and ranching activities, and



Figure 3

providing leisure enjoyment. Then we relegated them to casual uses such as race horses, show horses, and entertainment at children's parties and circuses, to name just a few.

Today, wild horses are seen by some as nuisances that threaten their way of life. Figure 2, by Rudy Pozzati is titled *Twelve Labors of Hercules; Man-*

1. ¹⁵¹ Editors of Encyclopedia Britannica Paul Bunyan, Legendary Character
<https://www.britannica.com/topic/Paul-Bunyan>

Eating Mares would be an ideal illustration of a horse revolt in response all of the injustice they have endured over hundreds of years. And yet, legislation to contain the wild horse population continues, but thankfully is being scrutinized, with some observers concerned that “...we’ll see massive round-ups, swelling captive wild horse population and jubilation from cattlemen’s associations that secured political cover from the Humane Society ... for their long-time aspiration to secure a government-funded wild horse depopulation program,” Marty Irby, executive director of Animal Wellness Action.¹⁵²(2)

Regrettably, horses are not the only species that suffers whenever their right to exists conflicts with capitalistic pursuits and economic development activities designed to benefit humans. In Figure 3 birds are the objects being villainized with this next image, also from Pozzati’s *Hercules* series and is titled, *Twelve Labors of Hercules, Stymphalian Bird*, Pozzati which illustrates another of the labors that Hercules must complete. The villains in this scenario are the vicious birds Hercules must kill. Astute observers have undoubtedly noted that



Figure 4

¹⁵² Sonner, Scott. “Controversial wild horse plan headed to Senate floor.” *AP News*, 19 Sept, 2019

the story of Hercules is mythology that dates back centuries before the birth of Christ, according to Wikipedia. It is also worth noting, however, that animals were being demonized even back then, which goes to show how deeply ingrained is the practice of controlling all life on the planet to suit our immediate needs. In the case of Hercules, his need was to obtain forgiveness from the gods for killing his own wife and children – an act that should have made us question who the savage was really – so he was given 12 tasks to perform over 12 months.

A better interpretation of this image would be that it is depicting the panic and disarray that would result when the forest, that place that serves as home to various species of migrant birds, is removed due to the logging activity of Paul Bunyan and others. These birds flew hundreds of miles in their annual migration ritual, arrived back home after spending winter in a nice warm climate, only to find the trees – their home- had been removed. They are in turmoil. Where will they go and what will they do? What would you do if you returned from an extended vacation only to find your neighborhood had been bulldozed? Someone would have some explaining to do, and would probably face heavy penalties on top of prison time for destruction of property. Unlike humans, animals have no say in what happens to the place they call home so they are consistently looked over and displaced when human interests are the main priority. So in life, as in the Hercules series, the result is to promulgate the sentiment that our actions are not only justified, but necessary to maintain global order and prevent the extinction of the human race by the demented

and irrational creatures with which we share the world. If animals, birds and marine life aren't serving us, providing sustenance to our diets, or entertaining us, they become something to be dealt with and/or controlled. As we build better lives for ourselves, our need to expand, conquer, and occupy every corner of the Earth, without regard is a dangerous practice that is now threatens our very existence. Let us return to the discourse regarding the impacts of humans to the planet Earth and its' many inhabitants.

When it comes to the phenomenon of global warming, there are those who would suggest naturally occurring weather cycles are responsible for the melting ice-shelf, rising ocean levels, and extreme weather patterns we have experienced in recent time, while failing to acknowledge the possibility that our fossil fuel consumption,



Figure 5

deforestation activity, and over-utilization of Earth's natural resources have any connection to climate change and global warming. Figure 4, titled *Dance of Death From Nuremburg Chronicle* by Michel Wolgemut and serves as a fitting example of the future of those who refuse to acknowledge facts. They are content to continue dancing to their death. Another interesting aspect of this image, which hails from the 15th century is the representation of death, who is enjoying the spectacle as he plays the flute and watches them dance,

he is obviously enjoying playing his music, while leading his victims on a merry dance to their imminent deaths. If you listen very closely, you can almost hear the chants 'Fake News..., Fake News!'

In response to this mounting denial and the ridiculous claims of 'fake news' whenever global warming is mentioned in certain circles, the scientific community, independent researchers, and concerned citizens launched counter-offensives to gather viable evidence to document the damage that is being done to the planet. There has been intense study over the past few decades, and along the way made an alarming discovery. Not only are we increasing the Earth's temperature and directly contributing to climate change, but our irresponsible activities and practices are impacting the planet in an even more detrimental way; one in which our very existence is being threatened. We are causing the mass extinction of many animal, bird, plant, and oceanic species and may ultimately exterminate the human race in the process. This discovery has been documented, and is being discussed at multiple symposiums and conferences, as concern about the future of life upon the planet is growing among informed audiences around the world. Our disregard for other species may very well manifest itself in the Sixth Mass Extinction.

The Anthropocene, or Sixth Mass extinction of life on the planet is very real, and many scientists and geologists from all over the world agree that not only do we face a Sixth Extinction, but that we are currently in this era in Earth's life cycle. According to National Geographic, "Earth is currently

experiencing a biodiversity crisis. Recent estimates suggest that extinction threatens up to a million species of plants and animals, in large part because of human activities such as deforestation, hunting, and overfishing. Other serious threats include the spread of invasive species and diseases from human trade, as well as pollution and human-caused climate change.” The article goes on to say “...If all species currently designated as critically endangered, endangered, or vulnerable go extinct in the next century, and if that rate of extinction continues without slowing down, we could approach the level of a mass extinction in as soon as 240 to 540 years.”¹⁵³

This is not a recent phenomenon, as some geologists argue that the Anthropocene began with the industrial Revolution of the 17th century. Most people are aware of global warming, and can even name the culprit for this catastrophic occurrence in which we are living, but if you ask those same people about the Sixth Mass Extinction, many would be hard pressed to answer that question. I know because I asked several people, and not one could tell what the Anthropocene. And after I explained what it was, most felt the news was hard to believe, and almost incomprehensible that life on Earth could end in the next 300 or so years. That was a sobering acknowledgement for everyone although a couple people made comments something to the effect of, “...I won’t be here so why should I care?” at which point I casually

¹⁵³ 3. Greshko, Michael. *What are mass extinctions, and what causes them?*
<https://www.nationalgeographic.com/science/prehistoric-world/mass-extinction/#close> 19 Sept. 2019

said, “no big deal.” Because further debate would prove futile for anyone with such a short-sighted view of the world and their place in humanity.

Fortunately, all is not lost..., not yet anyway. A 2016 segment on CNN acknowledged the problem and then gave some very concrete steps that could and should be instituted, including:

1. Stop Burning Fossil Fuels - burning fossil fuels and chopping down rainforest is heating up the atmosphere
2. Protect Half of the Earth’s land’s and oceans – this will save 84% of species
3. Fight illegal wildlife trafficking - this is needed to save vanishing species
4. Slow human population growth – to conserve Earth’s resources
5. Reconnect w/nature and open our eyes – in order to see the extinction crisis as it is¹⁵⁴.



Figure 6

¹⁵⁴ 4 Sutter, John D <https://www.cnn.com/2016/12/12/world/sutter-vanishing-help/index.html> 12 Dec. 2016

something. According to an article in Huffington Post, although it's true that "... so far, we've only lost less than one percent of the species that have ridden the planet with us for the last twelve thousand years. That doesn't mean species aren't in trouble — more than 20,000 of them are — but it does mean that most of what we want to save is still out there to be saved. Biologists have been quite successful at nursing some species back to health. But the task of saving the thousands that are now in dire straits requires more than case-by-case efforts. It requires dealing with the most important underlying drivers of extinction.¹⁵⁵

One need only surf the internet to find a host of actions that can be taken to stop our extinction. Most of it involves something as simple as making other aware that there is a problem. Discussing the Sixth Mass Extinction with friends, family, co-workers is a great place to start, as is reducing your own carbon footprint. Every action has a reaction so all of us have to be aware of what we do, what we spend our money on, resources we utilize. We know that there really is a problem and we have determined the cause of that problem, and now we must eliminate the action that is causing the problem. The large majority of people are concerned for the well-being of others, and they want to leave the planet in good shape for future generations. Others will continue

¹⁵⁵ Barnosky, Anthony D. *10 Ways You Can Help Stop the Sixth Mass Extinction* https://www.huffpost.com/entry/10-ways-you-can-help-stop_b_5968774 6 Dec. 2017

to deny the problem is real, but thankfully facts will eventually drown them out.

One thing is certain. Despite all of the damage we are inflicting on the planet, Earth will ultimately survive. For nearly 500 billion years; through the five other events that extinguished the lives of its inhabitants; from meteor strikes to the ice age, Earth has and always will survive. “Unfortunately, humans will not survive the next mass extinction that we are causing. Our only option is to not let the next mass extinction take place. If we can be good neighbors to those who live around us with whom we share our community, then it only makes sense that we begin to exercise that same thoughtfulness to the planet and other species that occupy this planet with us.”¹⁵⁶

It is true that we have a long road ahead of us if we are to right this ship, and reverse the damage done. It is a job that will require that all of us come together and become conscious of our impact. Figure is titled *The Riveters*, and was created by Tranquilo Marangoni in 1952. This is a great representation of how much we can accomplish when we work together. Humanity united for a common cause such as saving the lives of all species is worth of a joint effort and together, we can and must get the job done.



Figure 7

¹⁵⁶ Drake, Nadia. *Will Humans Survive the Sixth Great Extinction?*
<https://www.nationalgeographic.com/news/2015/06/150623-sixth-extinction-kolbert-animals-conservation-science-world/#close> 23 Jun. 2015

The Image of the Animal: Symbolizing the Utilitarian Nature of the Animal-Human Relationship

Claire Bowling, 2019

The primary purpose of calendars is to help organize the days, weeks, and months of the year. Because calendars are commonly displayed at home, in offices, or kept as an agenda or personal planner, they are items that are looked at daily and given much attention — both the small boxes representing the days of the month and the image accompanying it. As we know them today, most calendars are arranged with the days of the month in a grid, appearing with some sort of image to either evoke the time of year or to simply be one in a series of images comprising a larger theme. Works of calendar art — these images accompanying the numbers and letters symbolizing each day in a month — offer an interesting juxtaposition of the utilitarian with the decorative. These images serve a larger purpose than being mere ornamentation, though: like the nature of any artwork, these images inherently express the relationship between the viewers and the subjects of the images. As visual theorist John Berger argues, “the complex dynamics between animals and visual representation are not only the result of our relationship to nature, but that visual representation is also the driving force behind what shapes our relationship to nature”¹⁵⁷. In this exhibition, the block print calendar pages all feature animals, suggesting their importance to the

¹⁵⁷ Giovanni Aloï, *Art & Animals* (New York: I. B. Tauris, 2012), 12.

daily life of human beings. In the prints of Flora Schofield, Beatrice S. Levy, and Frances Badger, animal's various "utilitarian" roles in a man's world are explored in the medium of a household tool.

In our fast-paced modern world, the Earth is completely dominated by humans, our consumption, and the massive wake we leave behind us. As ideals of "progress" guide mankind to keep developing and producing, all things living and non-living are consequentially assigned worth based on their usefulness to us. As the world industrialized, all natural things had a new value: certain rocks and minerals suddenly meant riches, and certain animals were more valuable for the amount of labor they could be exploited for. When one thing is considered more valuable, of course, something else must be less so: thus, a hierarchy of worth based on functionality evolved. Although, in the context of animals, this seems to only directly apply to economically profitable animals such as horses or oxen, this framework of usefulness permeates the relationship between humans and all creatures. Through this lens, domesticated animals such as dogs and cats serve a utilitarian role — providing emotional support and comfort — and wild animals do too: serving as reminders of the beauty and purity of nature.

This utilitarian relationship of animal to man, in its strictest sense, can be seen clearly in Beatrice S. Levy's *Road to Bohon*, appearing in the 1940 Artists' Calendar. In this scene, a man in a horse-drawn buggy approaches a group of barns atop a hill, presumably in Bohon, Kentucky, near Harrodsburg. While this print offers a glimpse into what life was like in this rural town at the end of the

Great Depression, it also leaves room for commentary on the relationship between the man and his horse, as their silhouettes are the central focus of the foreground. The black horse, in the near-center of the composition, trots along in stark contrast to the white negative space of the road, drawing the viewer's eye. While a person like the man depicted in the print would have probably treated their horse the best they could, their relationship is inherently based on the horse's ability to pull the buggy. Moreover, the good treatment the horse receives is because of its physical ability: if horses could not perform assigned tasks of pulling buggies, plows, and so on, they would not be seen as valuable.

On the flip side, humans love to keep seemingly “non-useful” relationships with animals: humans have kept pets probably as long as we have been evolved from apes. A tranquil moment of a dog and its owner at rest together is depicted by Flora Schofield in *Woman and Dog*, which was the July 13-19 page of the 1947 Block Print Calendar. Here, a familiar domestic scene of a woman and her pet at home is translated into a print largely relying on contrasting cut-away areas, with little emphasis on line. By relying more on shape than line, Schofield simplifies the image to its essence: a mutual loving relationship between a human and animal. Even in scenarios such as this, though, the motivation of usefulness pervades: the woman is useful to the dog because she feeds it and cares for it, and the dog is “useful” to the woman because the dog's company brings her joy. If these two conditions were untrue, the bond between them would be broken.

Animals as they appear in art inherently portray the artist's relationship to the species as well as giving insight into the typical relationship humans have with that animal. In Frances Badger's *Wood Ducks*, for example, shows three wood ducks perched on a fallen branch and sitting in water, with a background of tall grasses or reeds. While this idyllic scene is near to truth in how one may see ducks in the wild, the print cannot convey the ontological nature of the animals as they truly exist. Whether the print was conceived from imagination or inspired by a scene the artist witnessed, the nature of images reduces these beings to mere symbols, representing only fractions of themselves. Even in a very realistic scene like this, which accompanied a week in late July of the 1940 Artists' Calendar, the animal subjects of the work are distilled to become representations of an idea to evoke a certain emotion. A pleasant, bucolic scene such as this, made to be featured in a calendar, innately serves solely as a mood booster — something to glance at on the wall of one's kitchen and be reminded of the beauties of the countryside or the purity of nature. This concept of the image being there for the purpose of enjoyment for humans is transferred onto the subject of the image, the ducks. When one sees the same ducks in the wild, then, it is considered a pretty sight, just as the ducks in the print are — because their function in the image becomes their function in the real world. In this print as

with many others, the animals portrayed have “disappeared in their essential original form and have been replaced by symbols”¹⁵⁸.

The nature of the medium — the calendar page — also shapes how these three artworks are viewed. In much of modern and contemporary art, the chosen medium is employed to add another layer of meaning to the work. For example, abstract paintings in the 1950s and on often attempted to be self-referential to their two-dimensionality: the subject matter of the work attempts to align with the media, in order to emphasize the work’s meaning. In this case, the fact that the works were created for a calendar page underscores the utilitarian nature of the human- animal relationship. Because the primary purpose of a calendar is a useful one, the purpose of the calendar art and its contents also become useful.

Our relationship with images shapes our relationship with animals as they appear in art, and vice versa. Since humans use images to make sense of the world around us — to simplify, compartmentalize, and then comprehend — when we feature animals in images, they receive the same treatment. So, when these images that serve a specific purpose in a useful domestic object — the calendar — this purpose is conferred onto the animals within the works, on top of any existing utilitarian qualities. In the calendar pages in this exhibition, illustrated by printmakers Flora Schofield, Beatrice S. Levy, and Frances Badger, the multifaceted utilitarian value of animals — as perceived by humans

¹⁵⁸ Aloï, *Art & Animals*, 12.

— is explored through depictions of tame, domesticated, and wild animals and their interactions with and relation to both the viewer and to mankind in general. The relationship between images, animals, and humans is examined in this way as well as through ecological, social, and economic lenses in the exhibition on view in the Schneider Gallery at the University of Louisville.

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