



# ANIMALADIES

MADELEINE BOYD / KATH FRIES / ROWENA GRACE /  
TESSA LAIRD / YIFANG LU / GINA MOORE & CHRIS BARKER  
/ LYNN MOWSON / CLARE NICHOLSON / TEYA BROOKS  
PRIBAC / PAMELA PIROVIC / JEN RAE / YVETTE WATT /  
TESSA ZETTEL & SUMUGAN SIVANESAN

11 - 22 JULY 2016

INTERLUDE GALLERY  
Shop 11/131-145 Glebe Point Road  
Sydney Glebe, NSW 2037

# ANIMALADIES

The *ANIMALADIES* exhibition and postcard project brings together a total of 24 artists, some of whom work collaboratively, including Prince the pony. The exhibition was developed in conjunction with the conference of the same name at the University of Sydney (11–12 July, 2016).

The term *ANIMALADIES* was coined by Fiona Probyn-Rapsey with an intention to reframe stereotypical cultural connections between madness, species, race and gender. Social marginalisation of animal advocates, animal carers and animal studies scholars is resisted in the works shown in this exhibition. The artists in *ANIMALADIES* reveal instead how the crazy love of the animal advocate for non-human species can engender forms of courageous wisdom and persistence in the face of impossibilities and improbabilities.

*ANIMALADIES* is curated by Madeleine Boyd, Melissa Boyd and Yvette Watt.

Supported and inspired by:

University of Sydney Human Animal Research Network (HARN)  
[www.sydney.edu.au/arts/research/harn/](http://www.sydney.edu.au/arts/research/harn/)

The Australasian Animal Studies Association  
[www.animalstudies.org.au](http://www.animalstudies.org.au)

INTERLUDE

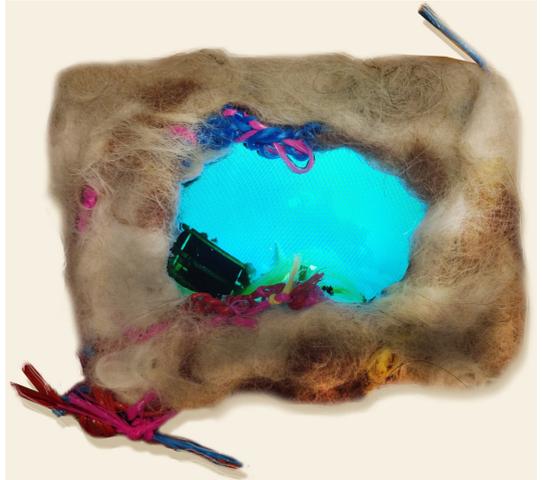
GALLERY



Cover Image:  
boob-scapes and udder matters, 2016  
by lynn mowson

Graphic design by [www.effpan.com](http://www.effpan.com)

## MADELEINE BOYD



### *27 Minutes, 2016*

Madeleine Boyd with Prince the Pony  
Single channel digital video; 27mins  
Digital tablet, horse hair and mixed media  
35cm x 25cm x 8cm

Prince the Pony has worked with Madeleine Boyd on a range of art projects, including collaborative painting and filmmaking. They now embark upon a new journey to learn the disappearing technique of harness driving. To produce this video, a GoPro camera attached to a specialised harness fixture was strapped onto Prince's wither. The video is recorded from the hybrid perspective of Prince and the camera. A worlding experience is recorded from the training paddock to the stables, and back to Prince's home paddock, taking a total of 27 minutes to complete. Insight to interspecies co-learning at the early stages of trying something new is revealed through the recorded vision and sound. Colouration of the video is altered towards the selective colour palette of horse vision. Blue and green are little differentiated, and reds are seen as dark silhouettes. The co-learning technique used is changing from the positive reinforcement tricks that Prince and Madeleine are used to and which are face-to-face, and liberty based. Harness driving requires communication with vocals and rein directional signals to the bitless bridle and with the human working from behind the horse. In *27 Minutes* Prince struggles to understand why he shouldn't face Madeleine, and Madeleine seeks to build on previous target training to give Prince directional information.

## KATH FRIES



### *Irradiate, 2016*

Beeswax on paper and log,  
with window and daylight,  
dimensions variable

Humans have been fascinated with bees and their honey since ancient times. Today honeybee pollination is essential for a third of global human food production, but worldwide honeybees are in crisis due to the combined stresses of industrialised agriculture, pesticides, land clearing, intensive beekeeping practices and artificial breeding, which makes honeybee immune systems extremely vulnerable to viruses and parasites. However, there is growing interest around the world in alternative, sustainable, bio-mimicry, natural beekeeping practices: putting the needs of the honeybees before those of the beekeeper. Such holistic approaches are supported by scientific research into colony life, and bio-mimicry beekeepers find natural apiary practice is a more gentle, enjoyable way to keep honeybees, as they tune their senses into the activities outside the hive, observing without disturbing. Being attentive to weather patterns, seasonal changes, local ecosystems and nectar flow – noting what trees and plants are flowering – when, where, how much and for how long. The beeswax used in *Irradiate* is sourced from bio-mimicry beekeepers and reflects this attunement of the senses through the tactility, aroma and visual layers of the interplay between sunlight, beeswax, paper and wood. The varying translucent and opaque areas of beeswax in this work suggest biodiversity and landscape aerial views that evoke honeybee flight, communication and directional abilities. Such sensory attentiveness to our surroundings conjures a meditative mindset and shifts our understanding of human relationality from being superior and separate, to being entangled and enmeshed in the complex ecosystems of this planet.

## ROWENA GRACE



*The Stuffed Heirloom  
Kangaroo-deer  
(blingless sub-  
species), 2016*

Oil and acrylic on canvas  
50.8cm x 76.2cm

This work, depicting an awkward, slightly wrong, hybrid animal form, draws on ideas of genetic technologies and consumerism to imagine a creature created by market demand for unique, valuable objects. A hint of vulnerability within the animal shown suggests the existential problems for these creatures that belong to no particular species or ecosystem.

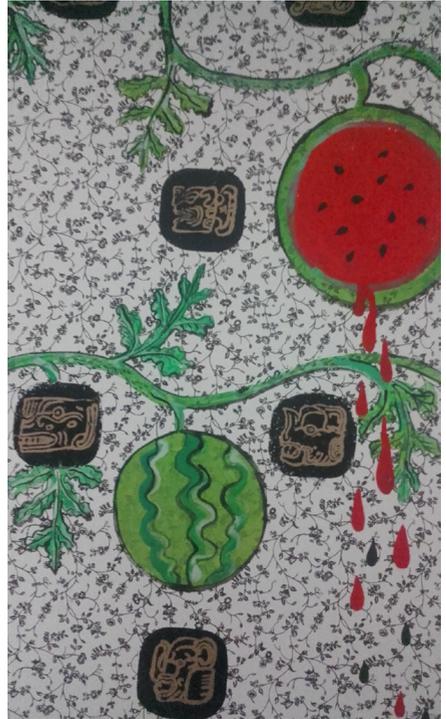
The museum taxidermy display, natural history illustration and genetic engineering provide a starting point for considering the humanist and scientific approaches that see the natural world as material object for human use. Art historian Vincent Normand identifies the modern institutions of the gallery and the museum as cultural spaces for the containment and presentation of hybrid forms. Ordered displays, cases and frames, those boundaries and borders of the museum and the gallery, are human cultural constructions, and do not correspond to the material world where art and nature contaminate artificial rational divisions. It is this tendency to defy classification and control, and to escape attempted containment, that links the animal and art, and reveals the seepages and contaminations that constantly emerge to expose the illusion of human control.

Ref: Normand, Vincent. 2015. "In the Planetarium: The Modern Museum on the Anthropocene Stage". Chpt in Davis and Turpin (Eds). *Art in the Anthropocene: Encounters Among Aesthetics, Politics, Environments and Epistemologies*. Open Humanities Press.

## TESSA LAIRD

*The Fruit Wars: (Hand-wing/ Buddha-hand; Chiroptera/ Cucurbita; Bat/ Banana), 2016*

Vintage wallpaper, lino print, screen print, and gouache, dimensions variable

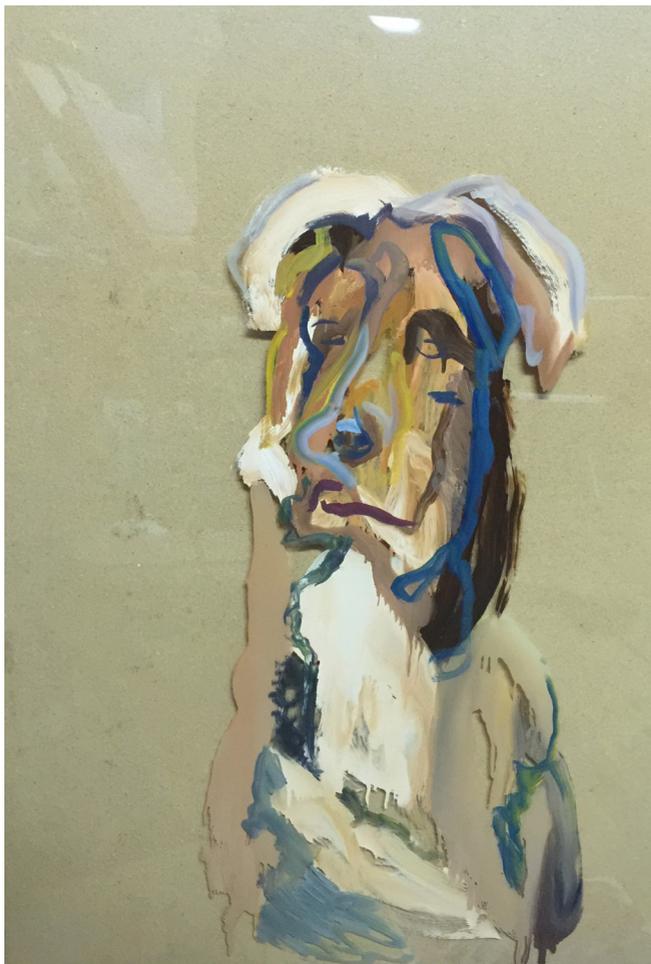


*The Fruit Wars* follows from Laird's *House of Bats* exhibition at Corbans Estate, Auckland, 2015, taking its name from an episode in the Mayan epic *Popol Vuh*. Imagining a rococo domesticity in which bats feature as the central motif, Laird hand-printed a series of wallpapers, which are here further embellished with hand-painted fruit.

While bats have long been portrayed in Chinese culture as emblems of fertility, frequently paired with peaches and gourds, in Australia, fruit farmers despise flying foxes as pests. The destruction of natural habitats drives flying foxes to raid orchards and private gardens because their preferred source of sustenance, flowering eucalypts, are less readily available than introduced fruit. In many states farmers and orchardists are licensed to cull flying fox populations, creating what Deborah Bird Rose refers to as a 'pteropucidal black hole' – that is, a deadly vortex that sucks in fruit bats, or *Pteropodidae*, as their struggle for survival in a dramatically altered world is punishable by death.

*The Fruit Wars* uses the light-hearted language of decoration to imagine a world in which bats and fruit coexist harmoniously, without bullets.

YIFANG LU



*Charlie Waiting  
at the Gate, 2016*

Oil on silicate glass  
90.5cm x 65cm

My interest in painting animals led me to explore human–animal relations through contemporary art. By examining the role of the domesticated animal in the everyday life of the human–animal relationship and means of the representation of animals in photography, I see domestication of animals as part of human culture. I explore social media of pet photography and my own perspective on our common bonds, of compassion and co-existence with pets through my studio.

Online research paper *The Domesticated Animal: Reconfiguring Human–Animal Relations through Contemporary Art*:

[www.researchbank.rmit.edu.au/eserv/rmit:161102/Lu.pdf](http://www.researchbank.rmit.edu.au/eserv/rmit:161102/Lu.pdf)

## GINA MOORE & CHRIS BARKER



*Flocking Whippet, 2016*

3D animation/virtual reality artwork

Sound by Helmut Munz

*Flocking Whippet* uses computer code to simulate animal behaviour. Simulations such as this are sometimes described as *artificial intelligence* and, in their more complex forms, are believed to constitute *artificial life*. *Flocking Whippet* also uses Virtual Reality (VR) hardware, a relatively new medium which allows content creators to represent the world with unprecedented fidelity. For viewers, VR offers a sense of *immersion*, highlighting the role of the body in perceptual experience. But a VR experience is different from a real life encounter with other physical things because it is highly manufactured; it has been carefully crafted and designed. The hype surrounding *artificial intelligence*, *artificial life* and *virtual reality* is indicative of our human capacity to accept simplified technological models as reality.

Is it this capacity which allows us to be awed by the majesty of a wild animal and care deeply about the welfare of our pets, while having a blind spot in regard to factory farms where lives are hidden from view and reduced to consumables? To believe that our (digital or political) representations accurately encapsulate real things requires that we overlook their inexhaustible richness and their intrinsic value which extends beyond our ability to measure, to calculate or to design.

LYNN MOWSON

*boob-scapes and udder matters, 2016*

latex, tissue and string



*unraveling, fraying, crowded, swollen, emptied, veined, skinned, misshapen, ugly, fumbling, incoherent, human nonhuman, dripping, spreading, awkward little sculptural masses*

*boob-scapes and udder matters* is a continuation of my attentiveness to the lives and deaths of dairy cows and their offspring.

This sculpture combines breasts, udders, nipples, teats – blurring and playing with the relations of these body parts as I'd like to blur the categories which divide us, and allow us to reposition the animal as an other for use.

These sculptural forms emerge from an empathic witnessing in which ethical empathy is central to the way I understand other animals to be subjects who are worthy of attentiveness and mutual respect, while recognising the absolute alterity of their lives. Empathy is fundamental to an ethical witnessing and a lack of empathy leads to a failure to witness.

These works emerge from empathic witnessing, they present as testimonial objects. For me, this sculpture is ugly and difficult. It is a response to the ugliness of the industry and the horrific treatment of dairy cows. It expresses tenderness, disgust, frustration, empathy and care.

[www.lynnmowson.com](http://www.lynnmowson.com)

# CLARE NICHOLSON

## *Dead Heat, 2013*

Bronze, found object (industrial chute)

150cm x 43cm x 50cm

Photographer Bob Newman



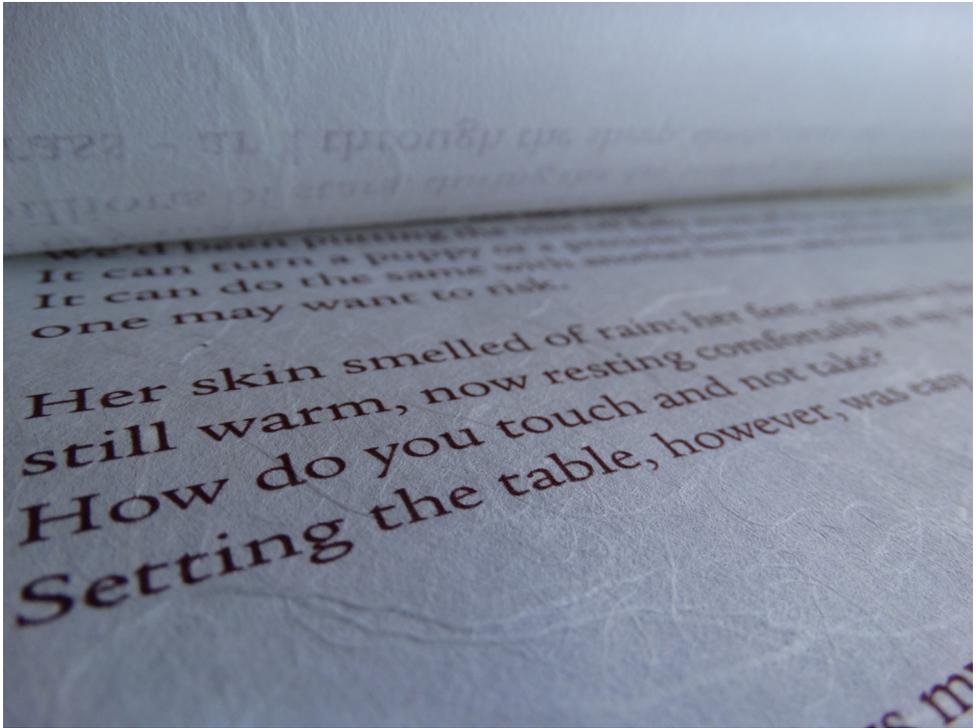
The use of animals for human entertainment has mostly been legislated against in this country, but horse racing – along with other forms of animal racing, remains immune. The right of the thoroughbred to co-exist is denied, reduced instead to little more than a disposable object.

There is much riding on the racehorse's back in terms of cultural aspirations regarding hope, elitism and celebration. But concealed behind the performativity of glamorous race day facades, the life of the racehorse is barbaric, brutal and unnaturally short. By rupturing the historical classicism of the prestigious equine bronze, I represent instead objectified Thoroughbreds, flailing on their backs unable to weight-bear due to selective breeding programs which place speed over longevity.

Traditionally, equine bronze statutory signified a gendered and political resolve – a state apparatus to uphold patriarchy, sovereignty and political power. By embedding a sense of cultural aesthetic beauty, I have ruptured this historical classicism with the broken objectified racehorse, shifting the focus onto the denial of equine suffering instead.

*Dead Heat* is installed on a ready-made industrial chute reclaimed from my now demolished studio – the old flour silos at Summer Hill, Sydney, as a statement that this statue is not aspirational, heroic or celebrating triumph, but instead residing within the same ideology found within the racing industry. An ideology that speaks of industrialisation, productivity, commodification and disposability.

## TEYA BROOKS PRIBAC



*Crazy Animaladies, 2016*

Japanese paper scroll, Mp3 sound file

120.5cm x 50cm

This story is part of a broader multimedia work currently in progress. Inspired by real-life events with minimal fictional elements added, the story traces the dismantling of prejudicial barriers based on culturally primed species segregation. The collapse of boundaries uncovers new foundations for a relationality that promotes empathic recognition and equality rather than instrumentalisation. Feeling, thought and action that emerge from trans-species communitarianism – this intersubjective space of being together with other animals and knowing each other on a self-nonsel continuum rather than dichotomy – are often pathologised by the general public as well as by (too) many animal protectionists who, by will or unwittingly, help keep the divide alive. Gender-unspecific, the malady is one of heart not mind: the human animal who breathes and bleeds with other animals challenges the tender foundations underlying conventions and the insanity that comes with them.

## PAMELA PIROVIC



*Self-Portrait with Dogs #1, 2015*

*Self-Portrait with Dogs #2, 2015 (pictured)*

Digital photographic print on aluminium

each 56cm x 84cm

Pamela Pirovic's practice engages with the social and political constructs of the 'everyday'. Through photography and video she tends to challenge ideas of what is socially acceptable and attempts to present this through satire or humour. Pirovic tends to confront gender roles and their accompanying stereotypes in a somewhat subversive manner. Some of her works take a feminist approach by engaging with the 'everyday' and the 'domestic'. She attempts to stage awkward or uncomfortable moments that are sparked from ideas of what should and shouldn't be.

William Wegman inspired this particular work as his practice utilises his two pet Weimaraners. It explores strands of the uncanny, the unfamiliar, the everyday and the domestic. This particular work comically challenges the relationship between the dogs' role as the pet and Pamela as its temporary care taker. She strives to blur the position of the human as this authoritarian leader and the animal as this passive organism. The photographs explore this normal yet, slightly perverse and uncanny relationship between each dog and herself.

JEN RAE

Main Attraction -  
Qingdao, 2015

Video, 5 minutes



*Spotlight on.*

*Peak. Fall. Roll. Stroke. Turn. Stroke. Rinse. Rise. Repeat.*

*Treading...horizontally. Aimlessly. Repetitiously. Lap number unquantifiable.*

*Tap, tap, tap on the glass barrier. The 'do not tap' sign goes unnoticed.*

*Flashes. Selfies. More selfies. Another...this one with a 2-finger peace-sign salute and head tilt. Repeat.*

*She fails to notice or alter her rhythm in her painted concrete, chlorine retreat.*

*So many visitors come to see the star of the show – same as yesterday, the day before and the one before that. Rinse. Rise. Repeat.*

---

The polar bear – the world's largest and fiercest land predator, used to be emblematic of the cold. But today, it is a symbol of warmth.

Images of polar bears, such as Arne Naevra's *Polar Meltdown* (2007) of a polar bear teetering on a small piece of ice, have been photographed, illustrated, produced, reproduced, misappropriated, circulated and re-circulated - continuously with minimal contest or understanding of the effect. As the atmosphere inches toward a potential +2°C temperature increase, the polar bear as a ubiquitous icon of climate change has prevailed and now peaked.

*Main Attraction* is a video, a part of an ongoing project, that explores the problematics of selecting this animal from a specific geographic region to represent a global phenomenon, one that is highly complex and human-induced.

## YVETTE WATT



### *Duck Lake Redux, 2016*

2 channel video and costume

Catalogue photographer Michelle Powell

On March 5, 2016, just before dawn, an art-meets-activism event unfolded at Moulting Lagoon on the east coast of Tasmania at the opening of the duck shooting season. *Duck Lake* was the brainchild of artist and animal activist, Yvette Watt, and involved a group of dancers in hot pink tutus and hard hats performing on a floating stage to music from Tchaikovsky's *Swan Lake*. Designed to both draw attention to the duck shooting issue in view of ending it, and to also deter the ducks from the shooters' guns, *Duck Lake* involved not only the dancers, but also team of duck rescuers also dressed in high-vis pink and carrying pink and sparkly flags and windsocks.

*Duck Lake* was made possible by a successful crowdfunding campaign. A major element in the success of the campaign was the support of over 60 Tasmanian artists who decorated a plywood template in the form a duck, which was based on a decoy that had been 'rescued' from a previous open season at the lagoon.

Apart from the dancers, the choreographer Glenn Murray and key artistic collaborator Christina Scott, *Duck Lake* involved a large team of volunteers – too many to list here. Yvette Watt would like to thank all these amazing people who helping make her crazy idea a reality.



ANIMALADIES is supported and inspired by:

University of Sydney Human Animal Research Network (HARN)  
[www.sydney.edu.au/arts/research/harn/](http://www.sydney.edu.au/arts/research/harn/)

The Australasian Animal Studies Association  
[www.animalstudies.org.au](http://www.animalstudies.org.au)

---

**ANIMALADIES**

---

11 - 22 JULY 2016

**INTERLUDE**

GALLERY

