TOWARD A BECOMING ENCOUNTER:

ARTS-BASED RESEARCH, REPRESENTATION AND ANIMAL-HUMAN RELATIONS

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Abstract

This dissertation integrates philosophical concepts from Deleuze and Guattari's Becoming-animal and Buber's I-Thou Encounters to create a conceptual metaphor that I call *A Becoming Encounter*. Through an arts-based methodology, the production and examination of several art objects (my own and others), and the ways in which they relate to the lived experience of animals, (using Lefebvre and content analysis), a theoretical framework is developed aimed at informing future representation and shaping future relationships with nonhuman animals and environments. Toward A Becoming Encounter is a step toward an anti-anthropocentric ethics of representation and a way of being.

Dedication

I dedicate this work to my parents, Chuck and dian Marino. Thank you for everything.

Acknowledgements

To name one is to miss many.

That said, I would like to express my sincere gratitude to committee members Deborah Barndt, Leesa Fawcett, and Katherine Knight for their sustained constructive and critical guidance throughout this process. In particular I wish to thank Deborah Barndt, who as my supervisor, collaborated in the intellectual adventure, stretched, provoked, retrieved me when I was lost, and who oversaw this text to completion with indefatigable patience. Thank you to my editor, Christopher Cavanagh who coaxed coherence out of stuttering thoughts, and to Cheryl Finch whose keen eye for precision, tamed this beast. To my friend Angela Revoy, you have been a wonderful sounding board, and I am grateful for the curated journal articles, books, and art that followed each and every meeting. John Graham, Erik Jensen, Geordi Gifford and Dave Millum I wish to acknowledge each of you for inspiring my interest in developing ideas literally grounded in the material world. You are the kinds of makers and thinkers that I would like to be.

I began my academic journey at the same time I became a member of a local musical theatre troupe, the Bedford Park Players (BPP). Thank you to our fearless leader Sarina Condello for producing and directing this gang of middle-aged misfits in order to raise funds to support arts-based programming in southern Africa and northern Ontario. Thank you to each member of the BPP. Your joy and general hilarity in song, dance, and theatre remains a constant reminder to me of the power of the arts — especially community arts, to cultivate and nourish everything.

There are a group of mothers in my neighbourhood whose help is less visible, less directly tied to the dissertation, and a powerful driving force in the completion of my work nevertheless. Janet Balfour, Lindi Bere, Helén Lerberg, Tracey Dodokin, Linda Kennedy, Sari Silverberg, Becky Tannenbaum, and Renée Stoute. You are the ones who listened, questioned, carpooled my kids, wallowed with me when I wanted to wallow, covered for me when I had a deadline, and forgave me when I missed a deadline. You are the bedrock of our community and I would not have been able to do this without you. Speaking of mothers, I would like to express a special thank you to Anita McBride for filling the role of my "other mother." There is nothing that can replace simply "being there" and you have taught me that.

Most importantly, I'd like to thank my husband Sean Aylward and our kids Oscar, Leo and Coco who have been with me from start to finish. I know what you have endured and what you have contributed. Thank you for trudging with me through the unglamorous muck of schlepping equipment, driving to printer/sitting/studio appointments, assessing drafts, and versions, tolerating intermittent grumpiness, and having far too much pizza along the way. Sean, in this regard, you in particular, have been stellar. To my sister Jenny Marino and brother-in-law Marc DeVos thank you for propping me up when I slumped, and for helping me to see through the fog. And to my dad, Chuck Marino — the most creative, rigorous and disciplined thinker I know, thank you. For everything. Your unwavering belief in me kept me going and without you I couldn't have.

How To read This Dissertation

Toward A Becoming Encounter is an unusual dissertation that warrants the possibility of an unusual read.

An obvious choice would be to begin with the Table of Contents and read through to the Endnotes. This reading strategy is familiar, comfortable, dominant, and easily follows the typical five-chapter format to which this dissertation and most others adhere.

However, given the centrality of engaging different modes of knowing (linguistic, textual, imagistic, tactile, emotional) there are other ways to approach the work that might be more helpful. What follows are some alternative strategies…

In keeping with the overt structure of the document, one could approach the material episodically. A first reading might favour the stories — the contextualized facts of my research. Alternatively, one could extract the imagery from the List of Figures and approach the text visually — taking on in practice a popular assertion regarding the centrality of the image in keeping animals alive. In fact, reading any sequence of chapters, in any order, is possible partly because the chronology of actual events was modified to fit the structure of their representation (see APPENDIX A: Gantt Chart for details regarding overlap in timeline and ideas, which pictures the overlapping and cross-pollinating nature of the work). The point is to extend the epistemological bias beyond linearity in order to open the vault of possibility regarding what can

be known, and how. I am asking the reader to actively participate in the construction of knowledge (as opposed to presenting the reader with definitive knowledge). There may be more conversation to be had about the topic of the paper if people are encouraged to explore the material differently.

A rhizomatic or branching approach might be to look at the Table of Contents, choose something that is especially interesting, read it/look at it/process it, and then connect those ideas to something else in the Table of Contents. Repeat.

Finally, a kinaesthetic approach to the material might be a provocative starting point. Most people know that life is filled with learning not rooted in discourse. Everyone who has had sex likely understands this. For a feelings-based reading strategy I would suggest picking a chapter that generates the biggest reaction — for example the chapter that is the most irritating, or most exciting, and then read it. Sit with it. Connect with it. This kind of approach to the material is probably the most radical of choices since feelings are typically invalidated as research. The magnitude of the effort oriented around stripping away feeling in order to expose bare “fact” might, if redirected, end up being the most productive of strategies in its ability to facilitate connotation.

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Chapter One — Introduction

1.1 War Horse: A Rhythmic Composition (story)

On the evening of March 22, 2012, I attended the musical War Horse *at the Princess of Wales Theatre in Toronto, Canada.*

At intermission I watched a middle-aged grey-haired man dressed in professor buy his teenage daughter an ice cream bar. This was a special event for the two of them. It reminded me of my own father and a special moment we once had shared. Ours was at the theatre of the Left Bank in Paris on my seventeenth birthday and, in that moment and this one, I felt satisfied. I was happy.

The play, set during World War One, was about the relationships a horse encountered on his journey from a small town in England to battlefields in France and back again. What remains strikingly clear in my mind were the horse puppets. Created by South Africa's Handspring Puppet Company, they were made of an aluminum frame, cane, wood, string, elastic, and gauze with a series of interconnecting bike cables. On the surface they didn't really resemble a real horse.

Each of the central equine characters, Joey and Topthorn, were animated by three clearly visible actors. One operated the head and neck, one operated the front legs and one maneuvered the hind legs and tail. The Head, the Heart, and the Hind. (One to see, one to feel, and one to move them around). Less important equine characters were a scaled back version with just one actor operating a head, heart, and two front legs.

Unlike the characters in Andrew Lloyd Weber's production of Cats *or Julie Taymor's* Lion King*, the horses in this play had almost no human qualities apart from those of their animators. They*

didn't engage in inter-or intra-species discursive practices. They didn't physically respond to literal nuance in their human companion mutterings. They weren't sentimental. The actors bringing them to life spent countless research hours reading books, watching videos, and interacting with horses in order to learn the way of the horse. They were repeatedly instructed, reminded, and encouraged to be a horse. The movement director for the Toronto production Toby Sedgewck said, "If both ears, for example, moved back and away, that means it's upset by something. If it bends its neck forwards and has its ears pointing back, then it can be an aggressive stance" (Leong, 2012, para. 13). James Retter Duncan, the Toronto actor who controlled Joey's head and the movements of his ears and mouth said, "To become a horse, I look at it as leaving myself behind and stepping inside the mind of a creature that has the same need for comfort, safety, and companionship that we humans can often take for granted" (Duncan, 2012, para. 9). The team of three actors per horse had to learn to move together, to make sounds together— to become a single Other.

In some ways the puppets looked less like horses and more like postmodern skeletons of stitched-together urban debris from a long-ago Mad Max *movie war. In other ways, however, they were just as the most beautiful of Leonardo Da Vinci's lithographs. A simple curve in the neck oozed possibility, differentiating a thoroughbred from a hunter. A prideful toss of the mane reminded me of The Spirited, and a wistful snort, The Sweet.*

I cried when Joey was sold out from under the nose of his sixteen-year-old human co-habitator and friend. I cried when the two were reunited at the end of the war, older, wiser, bruised. I cried when the nameless cart horse knelt down and expired, and when the other horse was shot but not killed, later gasping for breath, stabbed in the neck, and then quivering until still— until silent. I cried and I cried at artfully crafted metal and material— at the human animated grunts and stomps. They reminded me of horses.

I didn't just cry, though. I also wanted to rush up to the stage and stroke the round body of the hunter horse, Joey. I wanted to sample a ride on the wildish black stallion, Topthorn. I was fully aware that these were not real horses. The horse bodies had none of the undulating hair, throbbing veins, or strong tendons that real horses have. Still, I wanted to be near my childhood — when my father used to take me to horseback riding lessons— when I spent hours mucking out stalls, grooming and then riding, riding, riding in the woods— always human alone, but never lonely. War Horse *did this for me. Those magnificent war-horses conveyed the very essence of what horses are for me, and I was transported deeply and distantly, all the while tangled in the tiny seats of a theatre on King Street.*

When I read this story and recall that experience, I cannot help but wonder what exactly happened in such a way that I wanted to stroke a concoction of rubber, metal, and wood as if it were a real horse? What made me feel so connected?



Figure 1-1: War Horse Joey made by Adrian Kohler, artistic director HandSpring Puppetry, Cape Town, South Africa.

Photograph by Michael Hall. Reproduced with permission.

1.2 The Research Problem

My passion is and has been, for as long as I can remember, to think print, draw, write about, paint, etch, carve, construct, read about, photograph, video tape, film, audio record, watch, and be with animals. My career as a film maker centres around animal-human relationships and my research orients around how representation of those relationships impacts the everyday life of animals. Regardless of the various modalities of communication or expression, like most people involved in the production and dissemination of representations of human-nonhuman animal relationships,[1] I always intend and hope that my work stands to contribute to the improved lived experience of other creatures. There is, however, a problem that we all face when confronting representation and whether in photography, documentary film, printmaking, or theory, it is tempting, indeed seemingly natural, to represent animals anthropocentrically. How can we not? We are only human.[2] My goal is not to exacerbate that tendency. By changing the form of research and challenging institutions that typically control knowledge production, representation necessarily changes. It is these changes in form and content that I predict will contribute to a less anthropocentric, deeper understanding of, and more intimate connection with, nonhuman animals.

Less anthropocentric, Deeper understanding, More connected.



Figure 1-2: Serigraph of a Horse.

Sara Marino, 1972.

1.2.1 Background

I began representing animals academically by studying animal behaviour alongside the empiricists. For those in the business of investigating animals, from habitats to communication, the inclination was to focus on knowledge acquired through one of our five primary senses. This group would generally believe in their capacity to use the scientific method to produce quantifiable data, testable theories, and, most importantly knowledge that is reproducible. I felt secure not only in the cultural validation of the scientific project in general, but in the certainty that this kind of research apparently produced (although the Enlightenment dream of absolute objectivity has dwindled over the past century, even with the empiricists, I still like having a foot in this camp). To use a borrowed term from a former mentor, I too "am a daughter of Darwin." (Haraway, 2003, p. 15). Like making art with my hands, the empiricists grounded me in what is physiologically perceptible.

It was during my time in the Department of Biology at the University of California Santa Cruz, when I became especially interested in the evolutionary biologists who used genetic data to understand our unfolding and adaptive social relationships: Lewontin, Wilson, Tinbergen, Trivers.[3] In an effort to round out the gender representation in my scientific education, it was here where I met the women primatologists that would mark a paradigmatic shift in my journey. Jane Goodall, Dian Fossey, and Biruté Galdikas, explicitly rejected the idea of "neutrality" (Goodall, 1988; Fossey, 1983; Galdikas, 1995). They didn't shy away from anthropomorphic representations of animal behaviour and, in fact, privileged understanding animals in terms of

human emotions — not exclusively, but significantly.[4] The lasting impact of their studies was rooted not only in the result of the manner of that exchange, but was unquestionably related to the long-term impassioned relationships between the observer and the observed which seemed distinctly unscientific. Goodall, unencumbered by the strict rules of proper observation, named her subjects (whereas a "proper" scientist might have adopted the supposedly neutral practice of assigning and then identifying the animals by number) (Goodall, 1988). Also without formal scientific training, Dian Fossey practiced what she called "active conservation" in the mountain forests of Rwanda (Fossey, 1983). In addition to the disciplined strategies of observation central to the scientific method like the recording of behaviour and daily spatial practice, Fossey was ferocious in asserting her knowledge to be inextricable from connection and affinity for her subjects — in direct conflict with the prerequisite emotional distance that discourse in the field favoured. Biruté Galdikas adapted her more formal scientific training by aggressively commingling her work with advocacy, particularly around habitat protection, again pushing against the rigid demarcations of impartiality (Galdikas, 1995). Other types of feminist primatologists were also destabilizing the firm ground of science under my feet. Sarah Blaffer Hrdy challenged the underlying sexist assumptions regarding selection pressures on male and female langurs in order to understand our biological past and how it might inform our human future (Blaffer Hrdy, 1999). Adrienne Zihlman re-wrote a history of human evolution from a feminist perspective by retooling the familiar aphorism "hunter-gatherer" to "gatherer-hunter" in order to foreground gathering — a daily practice that demanded the bulk of a community's labour resources and was typically taken up almost exclusively by women (Zihlman, 1981). Science historian Donna Haraway excavated the multi-layered cultural roots of our

understanding of primates and, by the time I read the intersectional treatise *Primate Visions* (Haraway, 1990)— the story of primate science and its inextricability from class, gender and race — I was fully immersed in a post-structuralist deconstruction of the scientific representation of animal behaviour. A new story about how to investigate animals was emerging for me and it was less and less about Darwinian science. In place of my old understanding of animal behaviour, the role of emotionality in our human relationships with an "other," and those ensuing representations, loomed large. I speak to the role of emotions later in Chapters Two (Approach to Study and Methods) and Three (Theoretical Dispositions). But there remained a bigger problem: that of representation itself. After peeling back the many, many layers that humans bring to understandings of an animal, I began to question if there was even a "real" animal to represent?[5] How did my way of being in the world as a maker of things, as a representer, inform the idea of animal and what I understood to be the "real," the "perceptible," the "Darwinian" animal? Is there a horse essence?

1.2.2 Context and Understanding: One thing is clear (Shapiro and Burt)

Scholars who engage in questions of animal representation are trained in many disciplines beyond animal behaviour, ranging from psychology, art history, philosophy, film, biology, anthropology, to name several, and their topics span behavioural/ecological studies of animals themselves, to philosophical questions around what it means to be animal. I choose to focus on those scholars who sit firmly within the emergent cross discipline of Animal Studies for two reasons: 1) the discipline attracts animal advocates which is how I self-identify; 2) there is a

history of people within this discipline who examine how we write about, talk about, draw about, and photograph animals and particularly how these types of representations might impact not only the way we think, but how that research touches down and demarcates the lives of our non-human subjects.

Kenneth Shapiro, founding editor of *Society and Animals*, one of the first journals to interrogate the idea of "animal," identifies four broad categories/strategies that encompass most, if not all, of the main concepts of the discipline and which offer a way to organize some of this inquiry (Shapiro, 2020):

a. Elevate the animal by demonstrating our similarities in various arenas like complex language, empathy, intentionality, etc. (Anderson, 2014; Bekoff, 2007; Coren, 2011; Stamp Dawkins, 2000; Holland, 2011; Wynne, 2019; Wohlleben, 2017).

b. Lower the human being by showing that behaviour once considered exclusively in the domain of the animal resides also within the human like irrationality, unconscious behaviour, selective perception (Freud, 1918 https://ww.freud.org.uk.).

c. Blur boundaries by troubling rigid categories of human/animal/machine and by assuming overlays and mutualities as in, for example, subcutaneous electronic monitoring devices in humans and animals; or tissue valves made from pig hearts or cow heart-sac, etc. (Haraway, 1985; Gane, 2006; Wolfe, 2010).

d. Beg the question— the category that "focuses on discontinuity or differences (Levinas, 1969) … an irreducible 'otherness'" (Shapiro, 2020, p. 817). (See also Derrida, 2008).

Irrespective of which quadrant(s) one's work in Animal Studies resides, if the goal, as previously stated, is to make lives better for nonhuman animals, stalwart author in the field Jonathon Burt makes a forceful argument as to how animal studies improves the lives of animals rises to top of mind. He says that images are critical to keeping animals alive (Burt, 2001, 2004).

As animals are being literally and physically pushed to the margins of society by strategies of accumulation (like habitat loss and resource extraction), "out of sight, out of mind" captures a very real concern. The world is facing unprecedented species loss[6] and yet who knows anything about a Canada's Benthic Hadley Lake Stickleback, Karner Blue Butterfly, Greater Prairie Chicken, or the Banff Long Nose Dace? Further afield, what about the Chinese Paddlefish, Indian Cheetah, Brazilian Spix Macaw or the Mexican Catarina Pupfish all of which extinguished as recently as 2019? Who has even heard of them? Where have all the animals gone?

1.2.3 The Problem With Representation: Where the wild things aren't

On the north side of Queens Quay in Toronto, on the south facing wall of the Redpath sugar facility, a 97-foot mural depicts a group of three humpback whales, six smaller and less central bottlenose dolphins, and several unidentifiable silhouetted fish, all looking out from the street while behind them in the material world lies a fresh water lake where their cells would quite literally explode were they to dip in (Wyland, 1997). In the photograph Purple Lion (See Chapter Four Section 4.5), the deliberate "framing out" of elements that structure the daily life of the

lion, like fencing, betrays its earlier years confined to a Romanian beast wagon. What's the big deal? In both cases there is a problem with representation. The portrayals of a whale and a lion, respectively, are anachronistic. They are out of place and out of time — their eco-specificity usurped by a menacing genericism. Where and how the animal actually lives is irrelevant to the image and, precisely because of this spatial abstraction, the systems that drive animals to the brink of extinction are reproduced.

And they are reproduced by me. Here I sit (presumably like many others) in peaceful oblivion on my couch drinking water out of a plastic bottle from Fiji all the while consuming images of peaceful whales that live somewhere pristine, and spectacular lions that doze peacefully amidst purple wildflowers. Never mind that these animals, the whale and lion, are visible here and are therefor likely to have a better chance at survival than any of their invisible contemporaries (Burt, 2001). Where is any hint of the lived lives of these animals? Where is the garbage? The fencing? The motor boat markings? Where is the call to action both animals silently and sometimes not so silently sing or roar out for? Nowhere. These examples key us into the problem of the anthropocentric structure and outcome of representation. That is, representations of animals tend to be indicative of contests around space and they are contests that humans always win.

1.2.4 Spatialization of Animals

I like to use the concept of the 'spatialization of animals' to talk about (and represent in my art-making) the spaces animals occupy — the actual, socially produced terrains on, or in which the lived lives of animals unfold. Animal spaces, for example, could include 'natural habitats' bounded by conservation measures, or commons' policies over land and atmospheric use, regulations governing fishing and resource extraction; and other human-defined spaces such as animal parks, reserves, zoos, refuges, circuses, and laboratories. The concept also applies to animal-based agriculture — conventional farms at all scales, as well as pastoral lands and settings that have economies based on herding of animals/monetizing and trading animal products. It suggests a subordination of any animal agency to human 'need' (social processes) and reflects long-established inequities between human and animals.

My use of this concept is adapted from Henri Lefebvre's *The Production of Space* and his spatial triad which defines space as a dialectical outcome that springs from the ways we conceive space (representations of space) with spatial practices (perceived space) and representational space (lived space) (Lefebvre, 1991). Lefebvre's insights have been a partial guidepost in my art-making for almost twenty years. They also help me assess and critique the work of others. Thinking about this dialectic has made me acutely aware of the responsibility I have, as an artist, to seek ways of communicating that do not reproduce a cycle of stasis in the treatment of non-human creatures. Like many artists, I like to believe my work supports, 'benefits,' or makes 'improvements' to the lived-lives of animals. But the reality is often far removed from that rote formulation of purpose. I have preferred (but not always realized) an approach to making content

and themes in art that make the social relations of animal spaces, and the lived-lives of creatures, much more plain.

1.2.5 A Representation Spectrum

I am using the word representation in the vernacular to mean two things: first, what stands in for something else or in place of animal-human relationships; and second, as a *re*: presentation or an act of *re*: framing.[7]

For example, the National Geographic video *White Wolf* (Brandenburg, 1986) is meant to stand in for a year in the life of a wild pack of *canus lupus arcticus*. The program overtly presents a family of arctic wolves but just below the celluloid surface is a story about how humans shape their lives. Leaving aside the epistemic privilege of science, at the time of the production in the late 1980s, Chevron, a funding sponsor of the program, was actively seeking to influence how Gwich'in[8] land was to be re:colonized and demarcated above and below ground. The Gwich'in people, local, provincial and state governments, a US federal judicial system, the President of the United States of America (POTUS) and the Environmental Protection Agency (EPA)[9] were also actively invested in representations of that arctic space — a place where people, white wolves, and hundreds if not thousands of other animals spend mostly every day. The under-examination of Chevron's role in myth-making about wolves is partly what obfuscates a genuine knowledge of wolves.[10]

Representation can also be considered in terms of a ***re:***presentation. For example, I used to think I knew what a lion sounded like. By converting the recorded sound of a lion asserting its territorial boundaries into a sound wave and then printing that image onto paper, I have created a re:presentation or an alternative to what a lion sounds like. (See Chapter Four, Section 4.8.1). It would be easy to believe that *albus lupus* — the arctic wolf, is as it is shown to be in *White Wolf*. But just on the surface of the digitally recorded electrical impulses that one finds realized in program, there is a story about values literally "in motion" and commuted by copper wire. It is a story about power being exercised in order to shape relationships to land and to secure industry on the extractive frontier. Instead of undervaluing process by ignoring or hiding it in final art objects, maybe by making it explicit, the potential for different kinds of interactions is increased.

In either sense of the word, many, if not most, scientists, philosophers, social scientists, and artists would agree representations are crucial in shaping how the world is viewed, how we view ourselves and others, and how we engage with each of those entities. But perhaps even more important than representation itself, is the range of diversity in representation.[11] I believe that making a film about a woman who has sex with a bear (S. Marino, 2000), or one that involves mowing the head off of a dead lynx (S. Marino, 2001) — can raise useful questions. This is why inserting the impact of economics and technology into a film about colonial conservation agendas clashing with the conservation agendas of the Maasai people was non-negotiable for me (S. Marino, 2007). I think my work on cross species relationships (S. Marino, 2011; Lillie & Lussing, 2017), something that was prominent in fiction[12] but less so in documentary programming at the time, showcases a biological and ethological imperative to connect across

supposed species abysses. These types of programming tug at the edges of a representation spectrum. In doing so, they create an orbit of possibility for what is conceivable in terms of intimate human relationships with nonhuman animals that otherwise doesn't exist.[13]

Exposing some of the social relations inextricable from representational spaces and particularly with respect to the lived lives of animals, is another way to stretch a spectrum of animal representation that tends to otherwise conceal those relations. (See Chapter Four Sections: 4.5, 4.6 and 4.8.1).

1.2.6 The Chasm: Representation and animals

I draw from seminal thinkers in Animal Studies who focus on the relationship between a symbolic animal and a corresponding living one and have found in much of their writings, a soft sadness. The animal and its imagistic representation have become a means to an end in the wake of industrialization and in service to capitalism according to John Berger (Berger, 2009). Steve Baker writes about the contradictory, sometimes silly, sometimes grotesque, sometimes foreboding, and sometimes stupid depictions of animals and how they impact very real ones (Baker, 2001). Images and words are less meaningful than behaviour that presents in every day actions according to Erica Fudge (Fudge, 2002). Matthew Brower details how developing camera technology and the emergence of wildlife photography created an ideological rift between humans and animals as big, if not bigger, than the Cartesian principle that animals don't have the capacity for rational thought (and should therefore be naturally subjugated). (Brower,

2010). There seems to be an inexplicit lament of loss — a voice bullied into silence by eloquent language, and yet it lingers. I am interested in launching my inquiry from that sad leeway and begin with a suspicion that buried deep in the very nature of "looking" lies the impossibility of finding meaning, maybe even of meaningfully connecting. What exactly has been lost in the relationships between humans and nonhuman animals that these authors all implicitly or explicitly seek to recover? How do we reinvigorate meaning in the representation of human-nonhuman animal relationships? How do we make meaning ethical? How might we ethically represent relationships between humans and nonhumans in ways that challenge or stretch entrenched ways of knowing? How can we deploy representations to facilitate different choices? Can human and animal worlds be conceptualized together? Martin Buber, Gilles Deleuze and Félix Guattari offer a fruitful basis for considering these questions.

1.2.7 A Becoming Encounter: Meeting in the middle (Buber and Deleuze)

In this paper, I integrate the philosophical concepts from Martin Buber's philosophical and religious doctrine, I-Thou (Buber, 1971), and Gilles Deleuze's and Felix Guattari's notion of "becoming-animal" (Deleuze & Guattari, 1987), to form a conceptual metaphor called, a Becoming Encounter.[14]

A Becoming Encounter (ABE) is a conceptual and also an operative metaphor that I use to guide my research and is also the basis of that research. ABE contributes to potential solutions to the

problem of feeling disconnected from nonhuman animals. My central question in this dissertation revolves around this conceptual metaphor.

a. What does ABE mean?

b. How might one go about representing it?

c. How might representing it differently elicit different actions?

d. How do my art objects and efforts meet, negate, or get closer to these objectives?

Toward A Becoming Encounter refers to the search for representations of ABE.

There is a wealth of possibilities in First Nations, Indigenous and Other relationships with nature and nonhuman animals which is outside of the scope of this study. In order to begin a reimagining of what it means to represent animals from a place where I sit, for now, A Becoming Encounter comes from a context of western inquiry

1.2.8 Summary of the Aims of the Study

The main aims of this study, based on the above exposition and briefly summarized here, are:

a. To develop the conceptual metaphor of A Becoming Encounter:
    - to consider the notion of becoming-animal and encounters in relation to representation of nonhuman animals;

- to consider the integrated theoretical notion of ABE, in relation to human relations with animals (ABE as a relationship related to living animals);
- to experiment with relating to nonhuman animals in order to contribute experience-based ideas to the developing concept of ABE;
- to make art objects about human relationships with nonhuman animals in order to generate ideas about representation applicable to ABE.

b. To study the relationship between art objects, their respective animal subjects, the process of representing them, and the sociality of spatial relations of animal relations.

c. To abstract some general principles from my methodology in order to iteratively explore ABE through subsequent art works and formulate principles of ABE, which include

- to critically analyze my process;
- to relate my process to Arts-based-research methodologies;
- to relate my process to A Becoming Encounter.

d. To use the objects of art to demonstrate complex ideas about human relationships with non-human animals:

- to identify and name some spatial assumptions in nature representation;
- to identify and name sonic assumptions in nature representation;
- to demonstrate the relationship between modalities;
- to identify relationships between art objects and ABE;

- to exhibit some of the artwork in a culminating exhibition and get feedback.

Chapter Two— Approach to Study and Methods

2.1 Me: A Liar's Revisionist History (story)

The Queen of Outer Space — "an incomplete film reviewer, nonhuman animal lover, rager, sonic-nature-assumption-breaker, liar, and no-recipe-baker." That is me. I am Sara Marino. I am happily ensconced in a domestic relationship formerly known as marriage, live with many nonhuman animals — some of which might be considered pests, and I am a mom. And I am working on my PhD in the Faculty of Environmental and Urban Change at York University.

Over the years I have overheard, or heard directly, people comment: "Why don't you just pick one thing?" "Narrow it down." "How on earth do those things relate?" "You know Sara. She is all over the map." "[She] starts so many things but she doesn't finish all of them!"

I would like to begin by saying, it is all essentially true.

In addition, I have a degree in Biology, two master's degrees, completed both a Director Residency and the Short Film Program at the Canadian Film Centre; have written, directed and produced several award-winning television and film programs, ran the Canadian division of a wildlife charity for eight years; published film reviews, and taught at the university level. In other words, I have managed to get a few things done. However, in spite of those achievements, over the past four decades I have internalized these critiques and often wondered what I could have accomplished if I could only "focus." Recently, I began asking myself some different questions: Would I describe myself as having a "lack of focus"? Why is my process embedded in concurrency? (Like doing a Master's degree in Environmental Studies and Master's degree in Fine Arts at the same time; or like partially working in photography, intaglio, and two sound projects, concurrently and consecutively)?[15]

In fact, on reflection, I understand myself as keenly, if not obsessively, focused. I have devoted my professional, academic and a significant chunk of my personal life to understanding human relationships with nonhuman animals and, in particular, how those relationships are represented. Although I have hopefully evolved in my thinking around this topic, the study nevertheless has remained singularly directed. I may deploy multiple methods of inquiry but every single film or television program I have made, painting or print I have created, philosophy or science I have studied, has served this broad agenda. That is, understanding representations of human relationships with nonhuman animals and environments and how those might affect the everyday lives of animals. It seems to me that my path has been long standing, continuous, and more like a fairly straight line carved in stone.

2.2 Overview of Arts-Based Research

In significant ways, the methods used in this study design have always been part of my art making and an integral part of my own process and image production. This has often led to observations of me, like those articulated in the previous section, as someone who is "all over the map." These characterizations of me stem from a perception regarding my *process* and not the substance of my inquiry; and they are complicated by a shortsightedness. I can see how at any particular moment it might seem that something I am working on is unnecessary or even frivolous. If, however, that work is considered within the timeframe of a lifetime and the context of animal-human relationships and representations, it is anything but. That said, when I look past the deprecatory words, what becomes clear is that the critiques are, in an important way, correct.[16] Process *itself,* is a core element of who I am, and I believe it to be the apotheosis of knowledge.[17] With that in mind, my methodology is grounded within the action-packed domain of Arts-Based Research (ABR).

Arts-Based Research is research that makes use of intellectual ways of knowing the world and, as the name implies, many other more conventionally arty ways. Since the term was first coined by Elliot Eisner at an educational conference held at Stanford University in California in 1993 the exact definition has remained an evolving one. Eisner defines Arts-Based Research as "an effort to extend beyond the limiting constraints of discursive communication in order to express meanings that otherwise would be ineffable" (Barone & Eisner 2012, p. 1). It generally includes all forms of art practice as it relates to research and, to some extent, even questions the very

nature of research itself. (Finley, 2008). Shaun McNiff explains, "…[arts-based research] is the systematic use of the artistic process, the actual making of artistic expressions in all of the different forms of the arts, as a primary way of understanding and examining experience..." (McNiff, 2008, p. 29). Many sub-specialties have since appeared or reformulated under the broad category of ABR: arts informed research (Knowles & Cole, 2008); arts-based inquiry (Simons & McCormack, 2007); a/rt/ography (Irwin & Springgay, 2017); image based research (Prosser, 1996); visual sociology (Grady, 2008); Critical Arts-Based Inquiry (Finley, 2008); practice-led research (Candy, 2006), practice as research (Skains, 2018), Performative Inquiry (Fels & McGivern, 2002; Butler-Kisber, 2010) and more.

The particular variants can be broadly grouped into three main categories: research about art, art as research, and art in research depending on the primary identity of the artist-researcher (artist or researcher), the function of the art (a means of inquiry, or a means to an end), and how the art relates to research (methods that support artistic inquiry, or art supports the inquiry). (Wang et al., 2017, pp. 14-15). *Research about art* involves the investigation of an artistic product or practice from outside. Art history, media studies, and cultural studies are three examples of research about art. *Art as research* happens when the artist researcher is using art to "gain a deeper understanding of what art, art creation, or an artistic installation can do or activate" (Wang et al., 2017, p. 15). For example, an architectural or design firm engaging a community in the process of conceptualizing a building, to make it more friendly, more welcoming, more whatever, would be an example of community-engaged art as research. The classification of *Art in research* occurs when "artistic methods are used as a supporting tool for research" (Wang et

al., 2017, p. 15). For example, when a poet creates a poem to understand something complex - like the death of a loved one. Across the three general categories what remains consistent is that meaning is generated from experience whether by way of an end product or by way of engaging in an artistic method(s). Given my goal of contemplating an anti-anthropocentric ethics of *representation* of animal-human relationships, ABR and its various iterations are a natural fit. It not only forms a theoretical basis from which to begin examining how practice informs content, but also paves the way for some playful exploration in representation and meaning making — by making art.

In addition, using arts-based methods to inquire about a topic, ABR inherently challenges dominant ways of knowing by confronting the idea of a singular truth. It can do so in several ways: by substituting new ways of seeing in the place of answers (Finley, 2008); by challenging intellectuals, researchers, theorists as the primary producers of knowledge and makers of meaning (Knowles & Cole, 2008). Critical Arts-Based Research, as a distinct sub-discipline of ABR (Finley, 2008, p. 74-76), in many cases goes a step further aiming to renounce the idea of an expert and accept audiences as coequal collaborators (as opposed to the recipients of knowledge), in efforts to unveil oppressive forms and to transform unjust social practices. Even recipients of imparted knowledge participate in the construction of meaning. I am suggesting that by being less overt and less definitive in my knowledge claims, I am making space for radically different meaning making. Active participation by the reader or viewer in the construction of meaning that goes beyond assimilation, critique, and reaction is the kind of collaborative exchange I am structuring here in this paper. Finally, embodied knowing, that is re-searching

from a subjective/reflective position, emphasizes the connection between mind and body that has often been otherwise institutionally and culturally disrespected, excluded, even demonized (Barndt, 2010; Freeman & Van Katwyk, 2019).

2.3 Extending Arts-Based Research with Rhizomatic Research

In addition to ABR, my methodology relies on the work done in education research to develop Deleuze and Guattari's model of rhizomatic knowledge structures (Deleuze & Guattari,1987) into a research paradigm called "Rhizomatic research" (Semetsky, 2004; Guerin, 2013; Clarke& Parsons, 2013). Rhizomes move in multiple directions. They have points of overlap, seemingly dead ends, no particular origin and move at varying speeds. This type of research favours approaches to writing that blend traditional linearity including chapters, sections, subsections; with rhythmic compositions; partial sentences; screaming headlines and more. (Honan & Sellers, 2006). In rhizomatic research, answers are found in correlation. They are found in connections to other information branches. The end (arbitrary as it always is) doesn't necessarily resolve an identifiable conflict that occurs at a beginning. Although not unique to rhizomatic researchers, the integration of the researcher's idiosyncratic voice is paramount. Finally, rather than interrupting a rhizomatic trajectory with the discipline of logic, researchers using this type of model must constantly finds ways to bring together a text that meets academic requirements, and zeroes in on points of overlap, convergences, disruptions and intersection. The point is that rhizomatic research is different from the chronological and linearly developed representation of

more traditional research. (For a linear representation of the research please see Appendix A: Gantt Chart Showing Ideas and Time Overlap).

2.3.1 Scatter Methodology

Born out of Arts-Based and Rhizomatic research methodologies, what I'm calling "Scatter" is the methodological framework that I have created for this inquiry. The first goal of Scatter is to aggregate the most important and seemingly disparate methods that I used to explore ABE into one textual body. The Scatter Directives (Chapter Two, Section 2.3.2) governed the choice of individual methods and guided their utilization. A Multimodal Investigation (Chapter Two, Section 2.4) outlines individual methods, the reason for their inclusion, how they were deployed, any derivative objects of art, and a summary of their relationship to a Scatter methodology. The heart of Scatter is a process that requires the continual circling back to the original question or idea, with the intent to revise, or refine, in order to understand better.

I'd like to clarify that my research did not require an ethical review, as I did not focus on human participants as subjects. When I interacted with humans, it was in their professional capacity such as park rangers, who facilitated my entry into a site. Driven by my own art-making, my research methods and what I call my "scatter methodology" are articulated in this chapter.

2.3.2 Scatter Directives

a. A "felt sense" is a first and constant action that I must pay attention to regarding when to stop and when to start any particular mode of investigation. It is knowing the difference between a healthy wander and a derailing.
b. Embrace partial knowledge and distraction.
c. Celebrate the unknown because knowing is not everything.
d. Avoid completion compulsion (because forcing knowledge to lay prostrate to an answer can sometimes be detrimental to the bigger project).
e. Embrace disruption and *be* discontinuity (as opposed to exclusively locating/analyzing it).
f. Scatter requires concurrency — some methods should be engaged at the same time in order to benefit from the inevitable cross pollination that will occur.
g. Scatter accepts that rationality is a valid albeit limited strategy for justifying any epistemological position, and it is not the only one.
h. Sometimes method comes first, before the question.
i. Scatter sometimes uses methods to justify the methodology and is, in this way, an inverted or reverse methodology (because methodology is otherwise supposed to justify methods).
j. Scatter is logic without a destination.
k. Suspended judgement is to be practiced.
l. Limit attachment to predetermined products when engaging in methods. (This strategy stands in distinction from a hypothesis driven research methodology).

m. Use Scatter to generate conceptual categories and their properties, hypotheses or relationships between categories and their properties.

n. Multiple output formats are required.

o. Try one brand new method never tried before (in order to ignite the adventure).

p. Try one self-indulgent method to feed the playful is to be engaged. Fun is important (but not a prerequisite) to the success of Scatter.

q. Try one conventional method is required to satisfy Power and to pay homage to a respected institution.

r. Use at least one method that could fail in order to inspire and sustain the need for calculated risk (intellectual, artistic or practical) in a safe environment.

s. Exploration in all ways is very important to the success of Scatter.

Scatter is a partial, unfinished methodology rooted in arts-based and rhizomatic research and with the capacity to provide space for unheard or marginalized voices.

2.4 A Multi-Modal Investigation

The following methods were not the only ones that were used. In truth, many of my methods led nowhere. But where is nowhere? I recall Thomas Edison's apocryphal quote, "I have not failed seven hundred times. I have not failed once. I have succeeded in proving that those seven hundred ways will not work." (Quote Investigator, n.d.). Indeed, like scientific experimentation, arts-based approaches to knowledge can result in many "failures." Some of my methods were even obstructionist — deceitfully taking me down a path with the promise of "just around the corner," luring me farther and farther away from my primary objectives.

This section is devoted to the utilitarian methods — the ones that led me to a destination that was either moderately describable or useful in terms of the governing agenda of the dissertation. On some level, I am capitulating to the institutions of a Eurocentric life that insist on celebrating the end, in this case, the methods that led to exposable answers as opposed to the infinitely more interesting and complicated path paved by the methods that didn't produce tangible "evidence." But, at the end of the day, I am not only critical but complicit in this cultural indoctrination because I really want the end product (a PhD). In aid of both end objectives, the methods that were most productive in a typical way are outlined below: photography, printmaking, playing with sound, and sitting.

2.4.1 Photography

Photographs have long been used as a research method in the social sciences and photography is a key method that I use throughout the course of my research. Photography as research can take many forms including: archival photographs, photographs taken by researchers, photographs taken by participants (Holm, 2014). There have even been photographs taken by nonhuman animals (http://www.djsphotography.co.uk) and, although they have yet to be used in research, I expect that will come. Research photography typically falls into one of three broad genres: documentary, narrative, and portraiture (Langman & Pick, 2018). The most common approaches to analyzing photographs include a basic strategy of formal analysis which involves describing technical elements like focus, light, line, repetition, shape, space, texture, tone etc. (Hammond et al., 2020, use formal analysis to examine climate change). Content analysis utilizes a more qualitative examination of conceptual or relational elements of a photograph or series. For example, Mattouk and Talhouk, and Bock, Isermann and Knieper, use content analysis to understand what is important in and about landscape nature to a group of Lebanese youth (Mattouck & Tahouk, 2017; Bock et al., 2011). Experiential analysis includes sensory descriptions, the process of perception and is relied upon by animal rights photographers and activists (McBride, 2020). Visual discourse analysis involves trying to understand the meaning of visuals especially with respect to intentions, receptions and cultural context (D. Marino, 1998; O'Neill & Smith, 2014; Clarke, 2011). Ethnographic analysis uses photographs to garner cultural data from the perspective of the subject of the study (Hammersley & Atkinson, 2007; Fetterman, 2010).

As a professional filmmaker I engage in another kind of analysis: commercial. That is, can this image be used to sell a program?

It was apparent to me early on that photography would be a significant mode of investigation into A Becoming Encounter not only because of the above-mentioned history in social science research, but because my own personal history as a professional in the film and television industry has given me a technical and aesthetic starting point well above zero (which is important because I also include methods where I began with zero knowledge). I also choose this method because I am a practical hedonist at heart and the method satisfies my need for pleasure. My work with photography falls into the category of Art As Research, as is common in visual sociology where the camera is used as part of a process (Barndt, 1974, 1980; Holm, 2008; Lee et al., 2013).

The objective was to play around with my emergent theory of representation through photographic practice. How does engaging intentionally with the practice, inform a conceptualization of ABE? By "playing" I mean taking lots of pictures, in lots of different ways; learning the technology and manipulating it; and generally working through the art of photography with an expectation that I would refine my objectives as necessary along the way. Although I began by "playing" re-searching, I concluded by using photography: a) to illustrate by visually representing spatial assumptions in nature representation (See Chapter Four Section Sections 4.5 and 4.6); b) as a performative collaboration with other photographers/performers

(See Chapter Four Section 4.9, Chapter Five Section 5.3.4); c) as documentary evidence (See Chapter Four Sections 4.4.1 and 4.6.2).

2.4.2 Printmaking

Printmaking involves the transfer of an image from one surface onto another. This includes a great many artistic processes from one of the oldest forms, woodcutting, to engraving, etching, lino cuts, lithography, screen printing and, more recently, digital screen printing techniques which involve printing on many surfaces from a digital image. My mother made serigraphs printed from a silk or synthetic screen and I grew up surrounded by the language and images that this creative process brings. She used the method as a tool to organize ideas, as a tool for synthesis, and as a tool to galvanize people. Her artwork, process, and prints were always a political endeavour. Although my mother died when I was young, the marks of her printmaking remain in my home, and in my body; I can't let go of either. For that reason, printmaking is a method I will use to research ABE. It is a way to honour and connect with my mother.

I chose intaglio as the specific type of printmaking I would undertake because I didn't want my living Italian father to feel left out and I thought the process was Italian. In fact, with only a little bit of research it appears the specific country of origin is more likely Germany around the mid-sixteenth century (Ballou: 2012) so, close enough. Fortunately, intaglio satisfied a second requirement which is to try something that I know very little or nothing about.

Like its predecessor, wood cuts, intaglio requires a design to be etched or scratched into a printing surface — typically copper — and the lines of the design hold ink below the surface of the plate. Printing relies on pressure from a heavy press which forces the ink in the design to transfer onto a piece of paper.

Research projects that use the process of screen printing as ABR can generally be grouped into projects that: engage screen printing in order to research/ facilitate teaching (Malone-Smith, 2012; Hamilton, 2003); in order to document and facilitate political action (D. Marino, 1998; Kent, 1977; Corita, n.d.); and as a therapeutic process (Paddock: 2020).

My expectation was that like a child learning how to walk and talk, I would be quite open to the experience in a way that I wouldn't be with a method that I was more fluent in like, for example, filmmaking. Cinematic literacy sometimes means deliberately or unwittingly forcing an outcome. This method, like many of the Unmentionables, was a risk-taking endeavour because it could have led to nothing.[18] My objectives in intaglio printmaking were: a) to continue representing animal-human relationships; b) to see if the medium generated any new understanding or messages; and c) to communicate through an end product, some of my research findings.

Like the traces left on a copper plate, and the more esoteric "traces" of my mother that I refer to earlier, the body is implicated in this inscriptive process. I have always believed that my mother died from cancer caused by the toxic chemicals used in the process of printmaking. (The

University in California required a waiver that would release the university of liability if one got cancer as a result of using the toxic chemicals in the printmaking studio). In this way, I understand printmaking to be an embodied way of re:looking at things and of learning. I engage the process with that in mind.

2.4.3 Playing With Sound

This dissertation explores the implications of multi-modal arts-based research as a heuristic model for rethinking how one might see, think about, and engage with nonhuman animals. My typical process trajectory is to read/think/make/feel/make/print/photograph/analyze/revise/repeat. During the analysis phase, it became apparent that almost every method I engaged was constrained by the limits of visual representation. I imagined with horror what it would be like to relate to my pets only visually— their individual personalities reduced to something akin to an accessory. Since any method will, to a certain extent, determine the outcome of the research, it was abundantly clear that I needed to diversify mine. I chose to play with sound.

"To play is to be in the world. Playing is a form of understanding what surrounds us and who we are, and a way of engaging with others. Play is a mode of being human." (Sicart, 2014, p. 1).

Dutch historian Johan Huizinga proposed that play is one of the most important (if not the most important) element of culture (Huizinga, 1949). Play studies is a relatively new discipline

(Henricks, 2020), that looks at the evolutionary or developmental role in children, and in animals (Bekoff ; Pellegrini & Smith, 2005; Oliveira et al., 2010); play as research in ethnographic studies (McIntosh, 2006; Atkinson, 2006; Lashua, 2006; Gibson, 2006), in education studies (gaming: Sicart, 2014; pedagogy: Fozia et al., 2021), and in psychotherapy (Greene, 2005). The Dean of the Faculty of Education at the University of British Columbia, Neville V. Scarfe, summarizes succinctly, "play is education" (Scarfe, 1962, p. 120). I am interested in using play to generate new forms of representation which open up new fields of investigation (and which might require new forms of technology) to theorize ABE outside of the strictly visual. Could the process and outcome of a method like playing with sound help to explain the deep connection that I often feel with nature and with nonhumans (as well as with humans)? My expectation is that this work/play with sound will lead to a meaningful contribution to ABE.

2.4.4 Sitting

Sitting is a method that I borrow from my intellectual other mother, science. It is the core skill of any scientist and the central element of all scientific method. As a biologist, it involves watching participants (typically human or nonhuman) over a period of time in order to glean information. What actually happens? What has previously been observed? What do the participants do (as opposed to what they say they do)? Central to observation in a scientific sense, is both an object to direct one's gaze toward, and the requirement to then generate or test a hypothesis. These two features of scientific observation are what distinguish it from "sitting." Sitting as a method requires neither hypothesis nor an object of focus (although they are also not prohibited). It is

instead an externalized meditation— combining the physical act of being still with an intense and relaxing focus on being open to what may come.[19] Sometimes, although not necessarily, sitting happens with a pen in hand.[20]

I am reminded of an article by Anne McCrary Sullivan called, "Notes from a Marine Biologist's Daughter: On the art and science of attention" (McCrary Sullivan, 2000). In this essay the author recounts her days entertaining herself while her mother collected field samples that she would later study with intense attention under a microscope. The author, although not directly engaged in the scientific endeavour of focused collection and observation, describes indirectly learning how to "attend" to something. She learned a process. As a poet, her laser focus is represented in diction. Sitting is about focus. But it also reminds me of parallel play — a stage in child development, usually between the ages of 2-5, when children tend to play side by side without directly engaging (Brigano, 2011). During this phase, they learn basic gross and fine motor skills; how to play alone and take interest in others; how to make modifications based on what those others are doing; how to make free choices in a social context i.e. boundaries. Maybe sitting is like parallel play with an ecosystem. Maybe by engaging in sitting one could learn a process and then bring it into action differently, like Sullivan did with her mother.

Unlike classic scientific observation, where one also gathers data through senses, sitting requires no textual recording of data, and has no inherent purpose (other than sitting) to structure the act. And unlike classic meditation where one identifies and pays attention in a non-judgemental way to thoughts and feelings that are present in any particular moment, sitting is the discipline of

paying attention to what the sitter sees, hears, feels, and thinks, while actually sitting (or squatting/crouching/lying), and without an actual agenda. Canadian journalist J.B. MacKinnnon describes what may have been an early act of "sitting" in his recent book *The Once And Future World* (MacKinnon, 2013). One wall of Chauvet Cave in the Ardeche Valley, France, features 30,000-year-old portraits of lions that convey the most subtle and fleeting of the animals' facial expressions: moments of contentment, apprehension, uncertainty. To witness such intimacies before the age of zoos or telephoto lenses would have demanded long hours of watching the animals at close range. More than that, it would have required a human being to be just another species on the landscape, in the same way that, in moments of truce, lions and their prey are often seen resting nearly side by side." (MacKinnon, 2013, p. 79). This passage, in conjunction with McCrary Sullivan's essay, highlight an important aspect to sitting, that is an absorption into the ecosystem that is holding you.

I will practice sitting with the beasts that allegedly roar — the lion, in order to determine whether or not sustained and gentle relationships (such as being in proximity) might get me closer to knowing ABE.

2.4.5 Cultural Criticism and Film

Cultural criticism and, more specifically, film criticism is another source of methodological practice. Most obviously applied in the discussion of *White Wolf*, I use the first two of the three components of critical cultural studies as proposed by Douglas Kellner: "analyzing the

production and political economy of culture" and analyzing "cultural texts" where the "text" in question is the content of the National Geographic film *White Wolf* (1987) (Kellner, 2014, p. 4). Kellner's third component, "audience reception of those texts and their effects," is beyond the scope of my research.

Chapter Three— Theoretical Dispositions

3.1 Swallowed By The Sublime (story)

The snowflakes floated downward like little wet clouds from heaven. There was no looking at the scenery, you were in it. Occasionally, a flake would greet an eyelid and transform in that moment. The weight of emergent water would temporarily shut my eye. For one fleeting moment, seeing succumbed to blurry feeling and although I didn't know it at the time, that was liberating. In that moment, it just felt heavy and wet. I was content. It was me and the dogs again. Alone together, walking past the dam on the way to the woods. The dogs were equally enthralled albeit more rambunctiously. They bounced through the snow, happily darting forward and backwards. Running ahead and returning. The little one flopped into a bank and rolled around joyously. He pushed his whole head under the snow — tunnelling through white earth clouds. But the river beckoned.

It was mostly frozen over. Some geese stood stoically on the edge of the ice and some Harlequins floated in the narrow channel that remained open. They were oddly still — treading water it seemed, but why? The paradox of stillness is that it is as powerful as thunder, and as fragile as a snowflake. The Harlequins deceived us. Everything else was stuck at the actual dam. That sliver of moving water, nudging, encouraging, lulling, pulling everything to one simple conclusion. It was so clear — a singular devotion of the river. It was melodious. Get to the dam. Break the dam. Get past the dam. Get out. I've got to get out. I am trapped. I have to get out.
It was natural. But nothing can hold everything in.

Die.
I hate this family.
Just die.

That is what he said. I didn't understand the transition - it was so fast - almost instantaneous. How was your day? It was great! Then a tussle over seating arrangements with the other passengers, his siblings, and then all hell breaks loose. This time the rage lasted. There was screaming. Swearing. Throwing things. Groundings. Ranting. Isolation. Tears. And I was helpless. The floodgates opened. My sweet little duckling that had imprinted on me, waddled happily along with me, followed me, loved me, who I loved, and continue to love, was gone. The ducks were calling to him. Get to the dam. Get out.

Menace!
Menace come here!
Rocco! Saucy come here! I screamed.
No! Please. No!
Someone?

I took off my heavy winter coat and tried to belly crawl out to him but right away I crashed through. This wasn't going to work. Our eyes met. The water was against us. Each little crack in the ice beginning at him or beginning at me splintered with violence. His eyes begged, "Help me! Please help me. Why can't you help me, Sara?" He didn't understand what was happening. But I did. The below-freezing water was slowing his legs down. Energy was being diverted from those extremities and concentrated in his forearms as he pawed desperately at the infinitely receding ice edge. His legs like cement blocks were pulled toward the concrete dam with magnetic force. Get there. Break it. Get past. Get out.

Rocco tried to go to him but I yanked hard on his collar. I ran alongside the river in snow up to my thighs, dragging the other two, wailing. Screaming. Collapse. The snow was too deep. The river was too fast. I screamed some more. Please! Please, Sweet Menace! COME TO ME! But he couldn't and in just one moment later, he threw his paws off the flimsy angry ice, and slipped beneath.

I made a Sofie's choice.

And then there were two.

And for the life of me I can't shake the feeling of watching Death wait.

My sweet little Menace was swallowed by the Sublime.



Figure 3-1: Death Waits

3.2 Building a Theoretical Framework: Introduction and Overview

The ways in which I think about my own multi-media work (conceptually and critically) in relation to the representation of animals has always taken a practical orientation to theory. My preference is for critical approaches in theory that I consider helpful to the lived-lives of creatures, to the improvement of human and non-human social relations, and my own ability to communicate about them in ways that engage audiences and produce critical insight.

In the course of preparing and conducting field research for this present study, theory has been a vital inspiration and guide to:

a. examine and critique art, documentaries and images, and my own art objects and approach to art-making;
b. guide the development and refinement of modal approaches and techniques in order to 'reframe' and 'disrupt';
c. to add to the discussions/debates over the representations of animals in discourses of Animal Studies; and
d. explore ABE as conceptual metaphors in applied art.

In this section, I provide a theoretical overview of the ideas that have been used to model the discussion on the thesis art objects in the next.

Part of my work in this paper is about how some of the ways in which we see the figures of animals, in any mode of representation, is significantly shaped by what is in the frame and, in instances where the frame obscures actual social relations of animal spaces, I argue the lives of animals remain not just subordinate to human values, needs and desires, but also locked into contexts that threaten their very existence. Indeed, it is a useful formulation to say the spatialization of animals occurs not only in material places, but also through decisions about how framing techniques are deployed in their representation. Critical perspectives over framing and content analysis have always figured in my art-making and, throughout my professional art making career, have been formative in my analysis of all art and communications, especially in how animals get represented. I have particularly relied on Henri Lefebvre's conceptual framework from his spatial triad (Lefebvre, 1991) to more broadly understand and develop stories about the social relations of animal spaces by alluding to or delving into the forces (economic, cultural, political) that interact to produce them.

3.3 Theorizing Animals

3.3.1. Lefebvre's Triad and Animal Spaces

Lefebvre's spatial triad points us to a complex set of processes that occur as interrelated and intersecting parts of a whole, in the production of space — but in a manner which is unique to each space or the conditions of place in any given context (Lefebvre, 1991). Forms of the triad appear across many disciplines, each seeming to arrange different versions of it through Venn

diagrams or triangle figures. Here the following three columns capture the essence of Lefebvre's framework.

COLUMN ONE	COLUMN TWO	COLUMN 3
Spatial Practice	Representations of Space	Representational Space
|	|	|
Perceived Space	Conceived Space	Lived Space
|	|	|
Concrete Space	Abstract Space	Symbolic Space

Adapted from Lefebvre, 1991.

Lefebvre's ideas help to capture these social, cultural, economic, and political processes and make them more describable and visible.

For [Lefebvre] a central aspect of any socially produced space is its multiple layers or facets. Space is simultaneously produced both as a concrete entity and as an abstract entity; it is both perceived and conceived, and it is also, and not least, emotionally and poetically infused with symbolism and meaning derived from the lived experience of everyday life. (Karplus & Meir, 2012).

The central tenet of Lefebvre's thesis on space is that it is socially produced. It is shaped by everyday practices, *spatial practice* (e.g., walking to school), which act in concert with official *representations of space* (e.g., neighbourhood buildings, sewage systems, suburbs, maps and calendars, all of which are created by the organizers of space like architects, engineers, planners, cartographers). The third category of space is more esoteric and involves subjective understanding in context of the other two modalities. Organized religion and artists rely on this believed, imagined or, to use Lefebvre's preferred term, representational space. Lefebvre was particularly interested in the ways in which the dialectical relationship between these modalities of space, the social production of space, function to keep capitalism in its place.

My own interest in Lefebvre's theory has to do with using the triadic as an analytic template to contribute to a conversation about the relationship between a symbolic animal and its everyday life. The *Social Production of Space* helped me to do so by: a) thinking about the sociality of cinematic space (as a representation of space, an everyday practice or a representational space and their interrelationship); and b) by thinking about the ways in which this cinematic representational space functions to reconcile or to disrupt a capitalist *status quo*. (See Chapter Four Section 4.3).

Not only has this been a useful theoretical approach to understanding how animal spaces are formed and constituted, it has also helped me understand the nature of representation itself and how my own work may be implicated in good or bad outcomes for creatures. This is what has

been a driving force behind my evolving body of work and I believe there is room to think about and critically analyze animal spaces in representation and in animal studies.

3.3.2 Berger: Connecting the symbolic to the living

One of the first to make a connection between the symbolic and the living animal was pre-eminent author, John Berger. The essay, "Why Look At Animals?" (Berger, 1980b) is a compilation of three essays: "Animals as metaphor," "Vanishing animals" and "Why zoos disappoint," originally published in 1977 by the left-of-centre London print weekly, New Society. "Why Look At Animals" launches Berger's book *About Looking* (Berger, 1980a), a follow up to the enormously successful television series and accompanying book, *Ways of Seeing* (Dibb, 1972; Berger, 1972).

Written at a time when not much was being written on animal-human relationships, Berger's "Why Look At Animals" is considered by some to be one of the pioneering documents of animal studies. The central argument of the essay is that in a modern capitalist society, the historical veneration of nonhuman animals in ideas and social customs, has disappeared along with real animals. Left exposed, vulnerable and out of context, are far inferior images. They are images that have been largely stripped of their symbolic and metaphoric meaning. "The universal use of animal signs for charting the experience of the world" has been abandoned. (Berger, 1980b, p. 6).

Now images stand alone, meaningless, just like the relationships they emerged from. Berger says that we look at animals because that is, now, all that we can do.

He convincingly maps out the ways in which industrial capitalism has physically marginalized animals. The plough and horse were replaced by machines, the field replaced by the city, and the commercial exploitation of animals (like bison, reindeer, tigers, and grey whales to name only a few), has literally killed off or pushed to the brink of extinction many animals, indeed entire species. But it was the simultaneous cultural marginalization that sealed the fate of the nonhuman.

As animals became more and more obsolete, their symbolic role in society diminished and this deficit proved fateful for the relationship. Toys like the Victorian hobby-horse or the teddy bear, once cherished for the unconditional love, security and friendship that they symbolically represented, were replaced by more "species specific" animals like the grizzly, polar, koala, or black bear, prized instead for their more realistic appearance. This kind of privileging of "the real" required new modes of production and the iconic toys devolved into being covered in the real fur, and the real hair of real, living, breathing animals. Shifting visual and cultural representations like favouring toys that more closely resembled the real animal marked a trend of stripping symbolic meaning from animals and resulted in material and mortal consequences for living breathing animals. The animals, Berger argued, became spectacle.

The Oxford English Dictionary defines spectacle a visually striking performance or display. In The Society of the Spectacle, Guy Debord expands on that definition explaining it as the apex of commodification (Debord, 1967).

To begin, spectacles are things that we look at which seem to be largely detached from life. Another way to put it, "everything that was directly lived has receded into a representation" (Debord, 1967). It is the difference between stumbling across a tiger as you walk in an Indian jungle and looking at a tiger in a local zoo. Even stumbling across a tiger in the woods is a mediated experience for whomever is doing the stumbling. There is no erasing historical and cultural knowledge about tigers from one's experience. But there is, for example, an urgency to that surprise that, on a spectrum of mediated experience, is farther away from the predictability of a tiger that one has paid to view, expects to view, and then does view at a zoo. For Berger and others the culmination of spectacle is, in fact, a zoo. In a zoo, the wild animal is no longer wild. Indeed, it may no longer even be an animal. In a zoo, the tiger is a spectacle — a living product whose image of a nostalgic, pre-rupture, life is for sale. It is an epitaph.

According to the logic of Berger and Debord, two tigers in a local zoo for example, pacing next to an electrified steel fence, panting and snorting in distress, would not be understood by what Berger refers to as the "unaccompanied visitor" as two tigers who were produced by a series of social, political and economic relations (Berger, 1980b). A fact that is lost on Berger's hypothetical ignoramus is that one seemingly generic tiger was (or could have been) a Bengal gifted to the zoo by a circus who could no longer afford the animal. She had her eggs surgically

extracted and frozen, was “bred” to a Siberian tiger who had been purchased by an animal buyer most often employed by zoos. This buyer regularly purchases the wild captive animals from a local dealer who himself purchased the tiger from a poacher who, in an effort to get some money for his children’s school text books, shot the mother for her pelt in the Russian arctic and then “offered/sold” her surviving babies to one of several globally sanctioned institutions of animal welfare — like the zoo. These two tigers are most certainly *not* understood to be (at least partly) the feeders who feed them, the keepers who keep them, the federal and provincial monies that pay for them. They are not understood to be partly the advocates from Zoo Check insisting that the basic requirements and conditions of their existence be met. They are not understood to have any relationship to the architects, designers, curators, and contractors who fashion their display. They are not understood to be related to the people who slaughter the food that each of the predator cats eat. Nor are they understood to have any relationship whatsoever to the people who pay to watch them pace. These two tiger-objects are understood by this “unaccompanied visitor” as simply and exclusively, or at least mostly, two tigers.

Debord and Berger would say they are two commodified objects which the severed “producers” (zookeepers, vets, curators, etc.) are subservient to maintaining. The tigers are a perfect example of the pinnacle of spectacle in that they say more about appearing to have than about actually having.

Even without the living, breathing animal as in, for example, a filmic representation, never will you find a story about a male lion that stars a male lion without a mane. The spectacle of the idea

of a male lion (with a big mane) is more important than the lion being male. (This idea of a symbolic male lion with a big billowy mane actually conflicts with another aspect of a symbolic male lion: aggression. Paradoxically, the lions residing in Tsavo National Park in Kenya, renowned for their aggression, have no manes (Kays & Patterson, 2002, p. 472). Berger concludes that "This historic loss, [the cultural marginalization of animals] to which zoos are a monument, is now irredeemable for the culture of capitalism." (Berger, 1980b, p. 26). Having been stripped of all of their animality, zoo animals, like pets, are less than a hypothetical and/or historic "real" animal. But the tiger still is a real animal. Right?

Thinking of living breathing animals as mostly if not exclusively spectacle is problematic for many reasons beginning with the presumption that there is a "real" animal and that living and breathing isn't the qualifying feature that makes it so. But another complication has to do with the production of knowledge. There is, of course, the possibility that the "unaccompanied viewer" is not ignorant (as is implied) but has a different way of knowing the tiger. Instead of concentrating on the political and economic processes that produce it, the "unaccompanied viewer" might relate to the historical and cultural processes that produced it - as a symbol of resistance to imperial rule; as a symbol of wealth; as the manifestation of Indian Goddess Durga. Maybe they connect spiritually, or emotionally, or energetically, or or or… If an "unaccompanied viewer" relates to the animal differently does that condemn the relationship to one of spectator and spectacle? Whose knowledge and what knowledge counts?

In his earlier book, *Ways of Seeing*, John Berger challenged conventional ways of understanding art. In visual art, women, he says are looked at whereas men take action. (Berger, 1972). In Berger's history of human relationships with animals, "Why Look At Animals," we see an inversion of that idea

> *The eyes of an animal when they consider a man are attentive and wary. The same animal may well look at other species in the same way. He does not reserve a special look for man. But by no other species except man will the animal's look be recognized as familiar. (Berger, 1980, p. 2).*

Men actively look and this time the object of that gaze, the animals (as opposed to women), were once able to look back (unlike women). This return of the gaze caused man to be aware of being looked at and, in doing so, facilitated a "recognition" of himself and of his unique humanity.

Apart from the assertion that there was a time when nonhuman animals were able to redirect the male gaze but women were not, the significance of looking and being looked at is not found in the process of looking but rather in the outcome of that exchange. And the outcome is described exclusively in terms of the human. The ability to look back or have some kind of agency in this articulation of why we look at animals, is less important than what it does for man's (sic) sense of himself in the world. Finally, with respect to that previously mentioned sense-of himself-in-the-world, I am fascinated by how nonhuman animals were able to confer upon humanity a subjectivity and all-the-while doing so with unspoken agency.[21] What power! How wonderful it

must have been for man (sic) to have a silent identity-cheerleader always in the background. *I* want one.

But the crux of Berger's answer to the question, Why Look At Animals?, is buried in a deeper question about *where exactly meaning lies*. If man (sic) were unable to "recognize himself" there would be no meaning in the reciprocal nature of The Look. He describes a scenario where one looks, the other looks back, and the original looker immediately turns inward. The meaning in this encounter is, quite literally, Man. Full stop. There are alternatives—other possibilities for where meaning might originate or reside (besides at the site of the human). Some organized religions posit meaning in a spiritual entity; linguists might situate meaning in language; some First Nations communities practice totemism where meaning is a dynamic relationship between people and animals; and absurdists might question the possibility of finding meaning anywhere. In each of these examples, the location of *where* meaning is generated or where it resides is not always and exclusively "man." It is different. The truth of the matter is revealed here: Animals were meaningful when they were able to "return the look" and, in so doing, were more importantly able to reflect humanity by presenting its limits. In other words, an animal's ability to look into our eyes is a reminder of our difference. *We* are not animals. Berger's version of animals is inescapably utilitarian.

3.3.3 Burt: Problematizing the look

In “John Berger’s Why Look At Animals: A Close Reading,” Jonathan Burt, animal historian, author and lecturer, identifies three terms of Berger’s premise that are never challenged: an ahistoric calculation of modernity; a deep-seated anthropocentrism that distracts from an essay ostensibly about animals; and a lack of understanding of animal imagery and how it works (Burt, 2005a). Burt explains how, in concert, they reveal an underlying failure in the structure of Berger’s argument; that is, Berger’s thesis is tacitly premised on an assumption that privileges a linguistic animal over what has perhaps come to supplant it: a visual one.

To begin, Burt notes that according to Berger, there was a time when human and animals exchanged looks on somewhat equal terms, but he points out that without corresponding reference to a specific historical period, it is an era beyond scrutiny — making it difficult to critically assess. I call this conceptualization of time and nature in the context of thinking about animals and environments, Nostalgia-Nature.[22]

Second, Berger mourns the contemporary animal’s inability to return “the look” — its reduction to the blank stares of the vacuous spectacle they have become. The gap between humans and animals is no longer reconcilable because of this powerlessness. Burt argues that the reciprocal “look” animals once exchanged with Man (sic), (during the unverifiable timelessness of Nostalgia-Nature) is based on a persistent and still popular understanding of animals in terms of language — humans have it and they don’t. It is the lack of shared language and the implicit, resultant inability to understand, that makes meaningful connection between human and nonhuman animal impossible and not, as Berger would suggest, that animals have been reduced

to degenerate empty images. Burt then extends this line of thinking to its logical conclusion, that without language there can be no subject. I talk therefore I am.

Leaving aside the fact that there are ethologists, linguists, philosophers, scientists and psychologists who believe that animal language is on an evolutionary continuum, there are still others who can credibly argue that animals, including forest elephants (Payne, 1999), prairie dogs (Jabr, 2017), whales (Helweg et al., 1992), and bees (Biesmeijer, 2003) have complex systems of language and, most importantly, that "our language is not language itself" (Fudge, 2004, p. 136). What is clear from Burt's analysis of Berger's famous essay is that,the qualifying feature of subjectivity is (human) language and as such animals are left in the dark. They don't "talk." Burt argues that Berger's nihilistic conceptualization of the contemporary animal is the consequence of not properly understanding animal images and how they work. Instead, he argues that, far from meaningless, visual animals (meaning images of animals, and the visibility of living animals) are crucial to keeping them literally and figuratively in the picture. Images keep animals alive.

As industrialization swept over western Europe, urbanization grew at an unprecedented rate. By the end of the nineteenth century, for the first time in history, more people were living in cities than in rural areas. Burt describes how the moral treatment of animals was tied to animal imagery during this era. (Burt, 2004). Slaughterhouses were removed from urban nineteenth century England. People were banned from "seeing" what happened in them. Vivisection was removed from school curricula and also from street demonstrations that were otherwise

characteristic of the time. Whether or not animals were marginalized, death definitely was and, "because of this, images and spectacle become crucial in keeping animal questions in play." (Burt, 2005a, p. 213). The shift in the visual status of animals corresponded with the institutionalization of animal welfare like the Society for the Prevention of Cruelty to Animals (SPCA), the Vegetarian Society (VS), and a host of other organizations (Burt, 2005a, p. 212). Burt hypothesizes that the spectacle of pets, of which Berger (and Deleuze and Guattari) is so contemptuous, may pose a contemporary alternative to relationships with nonhuman animals that have otherwise been shown to be partly defined by their closeness to death. Pets after all, are not killed and eaten.

There is no avoiding this morbid proximity that characterizes all human-nonhuman animal relationships and any "analyses of human-animal relations need to take account of their dark opacity" (Burt, 2005a, p. 205). Berger writes of his favoured relationship between a pig and a peasant "who is fond of his pig and salts away its pork." (Berger, 1980b). While both thinkers agree that the meaning of this statement resides in the word "and" as opposed to perhaps the more predictable "but," Burt reminds us that the relationship is nevertheless authenticated by the slaughter of the pig. Killing the pig is considered to be good, provided it occurs along with daily interaction. (Berger, 1980b, pp. 208, 210).[23] Death itself is not called into question and, as a result, the pig in representation, and in factory farms everywhere, is re-marginalized. Animals are functionally less — their bodies prostrate to human agency. Visibility is what permits the animal distance from the death that otherwise characterizes its life. (Burt, 2005).

Finally, when the failure of the zoo as a cultural institution is a central target of what is being written about, it is likely worth investigating whether or not the author is privileging a linguistic animal and demonstrating a lack of understanding of animal imagery and how it works. In Reading Zoos (Malamud, 1998), Randy Malamud quite obviously favours the linguistic animal and proposes that he could imagine or read about an animal and either characterization would be more "real" than any animal in a zoo.[24] Akira Lippit argues that only humans are capable of dying because of their ability to self-reflect. Animals on the other hand can not. They are simply members of a species where the expiration of life is nothing more than just that (Lippit, 2008). Animal indifference is absorbed into the present because without language to know and understand death, or to have a relationship with the end that death offers, animals are nothing more than present. They lack interiority and as a result are "poor of the world" (Broglio, 2011). They can not die (Lippit.. 2008). "Being drawn to the spectacle of captivity as their main point of focus rather than, say, the spectacle of slaughter, they are drawn to what is still visible rather than directly challenging what has in fact become invisible" (Burt, 2005a, p. 214).

Artist Britta Jaschinski captures the heart of competing visual versus linguistic animal representations visually in her photographic collection called Zoo (Jaschinski, 1996). Here she presents animals on display at a selection of zoos in the United States and western Europe in explicitly caged or apparently non-caged scenarios (Jaschinski, 1996). Particularly when juxtaposed, caged and not-caged, it isn't too hard to believe that the animals behind bars are still animals when the bars are removed. An animal is an animal is an animal and keeping that animal visible is a meaningful way to keep the idea and the reality alive.

3.3.4 Brower: Photographing and the animal

Matthew Brower, author of *Developing Animals: Wildlife and early American photography* shows that by looking at nonhuman animal representation from the perspective of a history of photography one might easily conclude that it is not language (Burt) or capitalism (Berger) that created a perception of irreducible difference/loss between humans and animals in everyday life but rather wildlife photography (Brower, 2010). Brower outlines how early photographic images featuring animals were part of a more general artistic tradition popular in the 19th century called "landscape art." He argues that in order to understand the separation between human and animal, we must first examine a subcategory of landscape art called, the Picturesque. The Picturesque is the aesthetic predecessor to wildlife photography and from which the culminating symbolic separation between human and animal originates (Brower, 2010).

In landscape painting, that is, depictions of scenery largely void of visible human presence (building or person), the picturesque was a style that emerged in the late 1700s and was a staple in western Europe by the middle of the nineteenth century. It is plainly described as "that kind of beauty which is agreeable in picture" (Gilpin, 1768, p. 2). The picturesque was flanked by the sublime where landscapes referred to "a greatness beyond possibility of calculation, measurement or imitation" (Tate, n.d. a) and, by the beautiful — serene and pretty landscapes that were overwhelmingly peaceful. The picturesque had elements of each, beauty with a touch of the unpredictable/wild (Tate, n.d. b).

The oldest known photograph taken in the early eighteen hundreds by Nicéphore Niépce with a camera obscura had an exposure time of eight hours. Only a decade later, with the picturesque firmly entrenched in popular representations of western European landscape, the daguerreotype had (among other advances) reduced exposure times to fifteen minutes. Even with these faster shutter speeds, very few beasts (if any) would consent to posing for that long. Instead of free-willed animals, populating photographs of landscape, the more reliable studio shoot was predominant. In a studio, taxidermic animals could be carefully placed into a visual context that satisfied the ideals of the picturesque landscape.

By 1885, the invention of roll film by George Eastman meant that mobile darkrooms which had otherwise made recording in the field prohibitively expensive and arduous, were no longer required. Camera tech including faster and faster shutter speeds, and the telephoto lens, with its capacity literally and figuratively to collapse space, made it possible to get out in the bush with less equipment and fewer people. The half-tone printing press made the photographic reproduction of animal imagery possible[25] and picture trophies, like their dead stuffed counterparts, would come to be celebrated as displays of woodsmen expertise. But it was the relatively unsophisticated blind, a technique borrowed from hunting, that marked the biggest shift in the photographing of animals and that eventually lead to a conceptual separation between humans and nonhuman animals that persists today.

Unlike the other hunting techniques adapted to camera, (set guns, dogs, jacklighting), the blind transformed wildlife representation in photography. Rudimentary camouflaged extensions of the landscape progressed into more elaborate structures that involved one person distracting the-animal-to-be-photographed, while another remained hidden in the blind (to hopefully get a more natural shot once the animal believed it was alone again). The photographic recording of these iterations alongside their output proved significant. They proved that the animal was living, and not dead or stuffed. This type of authenticity was an early version of what we know of today as photographic evidence. Eventually, a camouflaged structure that housed a camera to be remotely operated by a distant camera man, became the crowning glory of a physical and conceptual separation of humans from their nonhuman animal subjects/objects. "...The blind marks the transformation from asserting the presence of the photographer and enabling trophy images, to denying the presence of the photographer and creating wildlife photographs." (Brower, 2010, pp. 111-133). By continually adapting the technology in order to capture those tricky nonhumans in situ and by photographing the process, the blind stood out from the other technologies that were developing alongside it. An animal inexorably separate from a human became the defining feature of wildlife photography.

In an age of reason, the scientific method and progress, the separation between body and mind, church and state and a host of other fundamental dualisms were in circulation but it was technology of the camera that irreversibly confirmed the animal-human split. Brower argues it was this very material separation of humans from animals, in conjunction with a philosophical

landscape of dualist thinking, that has structured and sustained a widespread idea that an authentic animal exists, and does so outside of us.

3.3.5 Summary of Theory: A provisional framework

Steve Baker in *The Postmodern Animal* and Erica Fudge in *Animal*, approach the idea of connecting a symbolic animal to its corresponding living one from the perspective that we are inextricably and intimately intertwined (Baker, 2000; Fudge, 2004). Like Burt (2005a) and Brower (2010), both authors insist that any analysis of human-nonhuman animal relationships must include the image but Baker and Fudge both emphasize that the reason is because separate categories of human, nonhuman animal, and representation no longer exist. There isn't an unadulterated "real" horse to relate to the one that is animated by humans and galloping across a theatre stage. According to Baker and Fudge, there cannot be any understanding of the animal outside of its representation (linguistic or visual). Images are inexorably constitutive of the contemporary animal (Baker, 2000; Fudge, 2004). This makes theoretical and intuitive sense to me.[26]

As a writer, director, and producer of wildlife television programming, I am acutely aware of how the image (linguistic and visual) of a lion often has more to do with a cinematic, imaginative idea of a lion, than an actual living, breathing, "wild" (other) lion. I have heard many a safari-goer complain about the lions "just lying around." But the living, breathing, conditionally wild lion does just that — a lot of lying around. This "real" lion is quite different from the feeding,

fighting, f'ing lion of National Geographic, Animal Planet, or Discovery Channel infamy. The moving image of a lion is substantively different from the everyday life of a particular lion.

In her book *Animal*, Erica Fudge focuses primarily on our lived relationships (Fudge, 2004). How can we reconcile some basic contradictions in the way we live with and understand animals? We kill and eat some and give a place in our beds to others. We worship some and, in the name of research, torture others. Fudge refers to the image of Ham the chimponaut, on the one hand depicting a smiling chimpanzee after a successful 16-minute flight into space and, on the other, the apex of anthropocentricity.

Ham was made by people for people. He was partly produced as an antidote to the demonized Russian launch of a street dog named Laika who was blasted into space in 1957 and, with no plan to have her returned to earth, left to die in the sky. There was at least a plan for Ham to return. Upon seeing Ham's toothy grin in celebratory photos, famed primatologist Jane Goodall declares, "I have never seen such terror on a chimp's face" (Nicholls, 2013). His "smile," it turns out, was fake. But not really. It was fake if interpreted using human criteria to understand a toothy grin to convey some degree of pleasure. It was not fake if interpreted by experts in the field of chimpanzee behaviour and in which case, the smile is, in fact, an expression of fear. In the context of a twentieth century space race between two cold war adversaries, Fudge points out how easily we misinterpret animals — particularly when it is convenient (Fudge, 2004).

In talking-animal stories like *Charlotte's Webb* (White, 1952), or *Animal Farm* (Orwell, 1945), it is easy to forget that the animals are even animals. They use human language to emphatically articulate their fear of the future. For Wilbur the pig and Boxer the horse, the "dark opacity" aka slaughter, that Burt identifies as a defining feature of animal-human relations, lies right around the corner. Wilbur and Boxer know it, all of their animal friends know it, and nobody, including the human readers, feels good about knowing it. For these animals the question is, if we could hear them speak could we send them to the slaughterhouse? Or, more broadly, if we could hear them speak, could we do to any animal what we do? That is, could we love, cuddle, torture and kill them? A quote from *Animal Farm* represents an idea that underscores both stories: "All animals are equal, but some animals are more equal than others" (Orwell, 1945). People sit at the top of any multi-species pile of equal. Fudge calls for a "relocation of the ways in which we live with animals on a day to-day basis." (Fudge, 2002, p. 12).

By interrogating buried assumptions in anthropocentric representations of animals it becomes possible to identify exactly where human choice has helped to shape our understanding of these animals. Is wearing a fake fur coat still promoting fur as a worthy fashion statement albeit a sanitized version? Once those moments are made visible, it becomes possible to imagine how different choices might have different outcomes and the purpose of Fudge's book, *Animal* is to encourage choices that are less filled with death, rage and hatred. I think we also need a new way of representing our relationships with animals.

I looked at the work of several authors to examine how human and nonhuman animal relationships are constituted through looking, spectacle, visual, technological and linguistic representations. I also considered where it seemed each author located "meaning" in the relationships they were representing. For Berger, the problem is that in modern society animals have been replaced by images and they are as a result no longer capable of conferring supreme subjectivity upon the human looker. (Berger, 1980). Burt marks a critical departure from Berger in asserting that the scenario is complicated, but not all bad. Images, he says, have been key in keeping animals in the picture. Brower shows us how animals are not just blobs of living, breathing flesh to be taken up in imagery but instead participatory agents in the evolution of camera technology. He also shows how particular technology has systematized a conceptual separation between humans and nonhuman animal. Baker and Fudge question what the animal is and conclude that the categories of animal and representation are no longer distinct because the "authentic" animal is always a mediated one.

What exactly has been lost in the relationships between humans and nonhuman animals that these authors all implicitly or explicitly seek to recover? How do we reinvigorate meaning into human-nonhuman animal relationships? How do we make meaning ethical? How might we represent ethical relationships between humans and nonhumans in ways that challenge or stretch entrenched ways of knowing? How can we deploy representations to facilitate different choices? Martin Buber, Gilles Deleuze and Félix Guattari offer a fruitful basis for considering these questions.

3.4 Moving Forward with Buber, Deleuze and Guattari

3.4.1 Buber: I—Thou

In his philosophical and practical guide, *I and Thou*, Martin Buber differentiates between two primary modes of engaging in the world. (Buber, 1971). One he terms, I-It and the other, I-Thou. I-It is also known as the experience mode. I-It mode refers to when a subject comes into practical contact with an object. The object can be a person, place or thing. It doesn't matter. The subject, or the I, will gather perceptual and conceptual information from It, process and analyze that information, use the information to interpret the It, and then advance in a progressive manner through life with a new body of accumulated knowledge. What is important here is that the subject uses the object. Representations of human-nonhuman animal relationships, whether in art, film, photography or life, tend to reflect this utilitarian relationship, namely I-It. The object is rarely represented as an active agent in the interactions (although there are exceptions) and the outcome of the interaction is most often represented as an I-It relationship. Typically the object/ representation is categorized, classified and understood to be a series of qualities in a particular space at a specific time. Maybe it is an animal incapable of returning a look. Maybe it is a poster of a tortured fox at a fur factory farm. Maybe it is a hunter's trophy mounted on a wall. Buber attributes the loneliness and alienation that characterizes modern humanity to an over-reliance on the I-It mode. I-It is a necessary and useful mode of engagement or way of being in the world, but it is not the only way.

Buber identifies the second of two primary modes of engaging with the world as I-Thou: an interaction where meaning resides in the moment of interaction — in the meeting of two subjects encountering one another. In this moment, each of the subjects can be changed by the other and, in this way, an encounter is very different from an experience where meaning is only located in the perceiver. This is not metaphysical idealism.[27][28]

In physics, the "Observer Effect" refers to how the act of making measurements changes what is being measured (usually as a result of the tools) (Academic, n.d.). A common example refers to measuring a tire's air pressure. A device is applied to a tire valve which causes the release of air from the tire into the gauge resulting in a measurement of air pressure from inside the tire. But that measurement is approximate because it required the release of air in order to perform the measurement so the air pressure is no longer what it was as a result of the measurement. The principle relates to relationships, too. For example, when a teacher leaves her classroom for an extended smoke break, the teenagers remaining in the class behave differently than they do when their teacher is present. Behaviour often changes because someone is looking. From my work as a film maker, I know that a photographer behind a blind has less of an affect the observed animal's behaviour, that when the photographer is up closer and personal with the animal.

To round out an understanding of I—Thou an the example from physics, known as the Heisenberg's Principle of Indeterminacy might be helpful. Commonly known as the Uncertainty Principle, the premise is that it is not possible to know position and momentum simultaneously because one cannot measure either without disturbing the other.[29] Whereas the Observer Effect

identifies externally driven change—change of the observed as a result of someone (that is not the observed) looking, the Uncertainty Principle is inherent— both position and momentum are mutually constitutive. Both capture the nature of the interdependent relationship between two subjects better than I-It.

The Observer Effect and the Uncertainty Principle are two useful and relevant metaphors for understanding I-Thou in particular and, more generally, for understanding "knowing." Rather than absolute knowing, we always have scientific uncertainty. Put another way, we can know with certainty that we cannot know one individually — whether that "one" refers to position or momentum or I or Thou. It is not possible to know one independently of the other. "In speech as in life no 'I' is an island." [30]

The mutuality of the relationship between subjects is also expressed in the very categories used to differentiate them. Consider, for example, the terms "he" and "she." In an encounter, they no longer exist as we conventionally understand them. Buber explains,

> "*When I confront a human being as my You and speak the basic word I-You to him, then he is no thing among things nor does he consist of things. He is no longer He or She, limited by other Hes and Shes, a dot in the world grid of space and time, nor a condition to be experienced and described, a loose bundle of named qualities. Neighbourless and seamless, he is You and fills the vast vault of the totality of the universe. Not as if there were nothing but he; but everything else lives in his light." (Buber, 1971, p. 59).*

In Buber's conception of an encounter between I and You, the categories of he/she/other disappear and it is in this possibility, this moment of dissolving categories, where meaning lies. [31]

3.4.2 Deleuze and Guattari: Becoming—animal

In "Becoming-Intense, Becoming-Animal, Becoming Imperceptible..." Gilles Deleuze and Félix Guattari also speak of dissolving traditional taxonomies as a fundamental step to beginning a new kind of relationship. (Deleuze & Guattari, 1987). What I take from becoming-animal, simply put, is a couple of constituent features and some key terms. First, becoming-animal is based on someone's desire to connect with an animal. Without that desire, there can never be a becoming- animal. Second, it involves a pack. Differing from a more bio-conventional understanding of the term as an extended family of related individuals, pack here refers to an aggregation of multiple individuals in multiple kinds of relationships. It is a social grouping that is always changing and in this way is much less homogenous than the popular understanding. Third, a becoming-animal happens with an anomalous individual who is part of a pack but exists, in this particular moment, on the periphery. This anomalous individual is also always changing in relation to the pack. Like the ocean meeting the sand on a beach, the line of contact between water and earth is never fixed. The pack and the individual on the fringe are always moving and changing with respect to one another. Such is the nature of the pack in relation to the person becoming-animal. The human meets the anomalous individual existing on the edge of the pack and their mutual desire to connect can permit a becoming-animal where each individual changes as a result of a relation with the other. A becoming-animal is not an imaginative effort for a

human to become an animal, nor an animal trying to be a human, nor an effort for one to act like the other. It's neither imitation nor fantasy. That would be fake. "What is real is the becoming itself ... The becoming-animal of the human being is real, even if the animal the human being becomes is not." (Deleuze & Guattari, 1987, p. 238). In other words, the process is what is most important and what trumps any superficial descriptions that might attempt to categorize the outcome.

Jane Goodall has studied chimpanzees for nearly fifty years. Jane has spoken often and written about how, at one point, an anomalous chimpanzee, (she named him David Greybeard) came out of the pack and initiated contact with her. Jane found herself interacting not as a person, but with the mannerisms and gestures that she had learned from her experiences with the chimpanzees. From this moment forward, she began engaging with David Greybeard in his manner of gestures, eye movements, and sounds. "We each understood the other, bridging our two worlds, communicating with gestures that had probably been used by our common ancestor six million years ago." (Blum, 2010). There were obviously morphological constraints but Jane wasn't trying to be a chimpanzee. The interaction and transformation here are nonfictitious and corporeal.

Deleuze and Guattari ask us to consider these [constraints] as "...if boundaries aren't limits but are instead zones of indiscernibility where experiments in forms of life can be developed" (Deleuze & Guattari, 1987, p. 716). Jane was a human who, at that time, was becoming-animal.

> *Becomings-animal are basically of another power, since their reality resides not in an animal one imitates or to which one corresponds but in themselves, in that which suddenly sweeps us up and makes us become — a proximity, an indiscernibility that extracts a shared element from the animal far more effectively than any domestication, utilization, or imitation could: "the Beast."*
>
> *(Deleuze & Guattari, 1987, p. 272).*

It challenges the notion of a discrete self, (similar to Buber) and is also a cultural construction. As with Buber's conceptualization "I," becoming-animal doesn't exist outside of relationships.

Buber, Deleuze and Guattari present useful examples of how it might be possible to engage in different kinds of relationships with nonhuman animals and of how to represent those relationships. They share some commonalities: a similar geography of meaning; a retooling of language; and a compatibility with the uncharted, where mystery is concretized in epistemology. Each of the authors that I have discussed so far move between at least three camps when describing human relationships with nonhuman animals: There is the camp (Berger, Fudge) that examine the animal in order to learn more about ourselves — for what it tells us about us. There is the camp (Baker, Brower, Burt) rooted in a belief that if we look at representations of our relationships with animals, we can learn something about the nature of our relationships with animals; and there is the advocacy camp (Fudge, Burt) that is committed to unpacking representations of relationships with nonhuman animals in order to make decisions that favour ethical treatment of animals. If we could think differently we could be differently. Martin Buber, Gilles Deleuze and Felix Guattari say something else. They say that if you want to find meaning in relationships, look no further than the moment of contact because in that possibility both the I

and the Thou, the Anomalous pack member and the Person with desire, have changed. This metamorphosis that exists *in between*, is the common and central tenet of each theory. It is easy to rest on subjective laurels and focus on what humanity has gleaned from the contact. In that case, the subject is everything but what comes after the subject? It is also easy to march alongside constructivist dichotomies and to wonder what happened to the object. In that case, it is us and them with everything in between made and mediated, but what about them? What Buber, Deleuze and Guattari are asking us to do requires a magnifying glass to concentrate our analysis on a very small point in the relationship — the middle. The beginning and the end do not matter here. But if the focal strength of any lens is strong enough, eventually a fire will spark. It is an emphasis on a moment of non-mediated meeting.[32] For Buber, this spot holds a Divine Encounter with God and for Deleuze and Guattari it is the site for becoming-animal.

A creative use of language is another approach shared between Buber and Deleuze and Guattari. Language shapes how we view the world and slightly altering the language we use can change that view. This retooling can be confusing but also helpful. Consider the very phrase, "becoming-animal." It is somewhat awkward partly because it lacks the article "an." Becoming-an-animal has a more familiar cadence. It has a readily discernible meaning so it feels more comfortable. But becoming-an-animal is wholly inaccurate. When the article is in front of the word animal, the animal is necessarily relegated to its customary role as an object or, from Buber's perspective, an It. The focus of "becoming-an-animal" is the noun, "animal." It is the result of becoming. Becoming-an-animal can only ever describe what Buber refers to as the I-It experience. On the other hand, the very structure of the term, "becoming-animal" requires an emphasis on the verb

"becoming." It is precisely because the article "an" is absent that the emphasis of the phrase, "becoming-animal" is placed on the mutual ontologies of both the person becoming and the animal.

For Buber, an encounter is represented as an I—Thou. It is not meant to be a sum of the constituent linguistic parts: I and Thou. In fact, for Buber, there is no existing I or Thou. For him, the elemental "I" can only ever exist as a participant in one of the two modes of engaging: I—Thou or I—It. He is representing a new kind of relationship by using new word pairings to form a new language. Both Deleuze and Guattari and Buber refer to a collapsing of categories in the service of their respective engagements — for Buber the "encounter" and for Deleuze and Guattari a "becoming." There is no more he - she. (Buber, 1971, p. 59). Not surprisingly, this holds true for Deleuze and Guattari, too. "For us, on the other hand, there are as many sexes as there are terms in symbiosis, as many differences as elements contributing to a process of contagion." (Deleuze & Guattari, 1987, p. 41). They also create new meanings out of old words. "Involution" is retooled in the context of and in reaction to evolution as a creative process not going from "less differentiated to more differentiated" but as a process of non-filial alliances and symbioses that touch each other and change. (Deleuze & Guattari, 1987, p. 39). They refuse to be clear because the whole point of a becoming-animal or an encounter is that it is not reducible to criterion in space and time. This leads me to my final observation about commonalities that Buber and Deleuze and Guattari share. They are all exceedingly complicated.

“Becoming-animal” is among the most recondite of [Deleuze and Guattari] ’s concepts...” (Bruns, 2007, pp. 703-720). Similarly, “reading Buber can sometimes be a frustrating experience because his style of writing is purposely vague and obscure. In an attempt to steer us away from the analytic thought processes of experience, Buber writes in poetic, mystical, aphoristic language.” (Phillips, 2014, p. 61). Deleuze and Guattari and Buber require a fundamental affinity for mystery, for that which one does not know nor can ever know, and they epistemically concretize that requirement in their written representations of the kinds of relationships they are talking about. They say that knowing is antithetical to knowing in the moment. Moments are fleeting, constantly changing, and uncontrollable. Similar to Buddhist thought, Buber goes a step further by saying that the only way one can know if one has had an Encounter is that one will feel, in retrospect, un-alienated. It is openness to the I—Thou experience that is essential and relying on I—It is negative only in so far as it prevents the possibility of I—Thou. The same is true of becoming-animal. Each participant must be available and responsive to an uncharted impact that will alter the individuals in creating a dynamic. There is a strong affinity built right into this style of interaction and representation, for that which we do not know. Neither I—Thou nor becoming-animal is controllable by the order of language.

New word pairings like “becoming-animal” and I—Thou; the collapsing of conventional categories like “he” and “she”; and deliberate discursive obfuscation are examples of how Buber and Deleuze and Guattari creatively deploy language in order to most accurately represent their respective versions of meaningful relationships.

I use theory to think with— Berger and capitalism; Debord and spectacle (Debord,1967); Burt and images; Brower and the connections between technology and animals; Baker and the mutual constitution of image and animal; Fudge and living with animals; Buber and the all-consuming aspect of a relationship; Deleuze and Guattari and how relationship is change.[33] And finally, theory informs much of what I make…

Chapter Four— A Curated Experience

4.1 The Chunky Monkey Ordeal (story)

My knuckles were bloody and my body was cold and starting to cramp. I had been there for about three hours when I started to think about sawing his leg off and making a tourniquet. The screaming would have been too much for me. I thought about sitting with him until he died. I thought about just killing him. It was Easter and everyone was celebrating, including the local police and fire departments.

We should have known. The canons had sent him reeling and even finding him was a miracle. He hates loud noises. In between the thunderous booms and the cheerful drone of a marching band, we desperately called out his name. Three hours later, in a split second of quiet, he called back to us. We couldn't see anything but the tiny houses of the Baroque town below, the ant-sized hordes of people, marching, cheering, parading a life-size realistic wooden statue of Christ through the streets. It was thirty feet straight down to where we thought his sound was coming from. We hiked to the bottom of the mountain. The outlook was worse from down there. It would be forty feet of sheer cliff up. We hiked back up to the top and wondered how on earth he got there. In an anomalous moment of non-panic, we let Flame off the leash and sure enough he led us straight to an overgrown path precariously close to the edge. Flame wouldn't go down the path, but we did, and at its end was a small, three foot by five foot cave where Chunky Monkey was wedged between the walls, the roof and a boulder.

I sat with Chunky while Sean went to find help. The fireworks blasted from the top of the mountain. I receded deeper into the cave afraid that we might get burned by the raining flame balls that were only arms length away. On one of his return trips, Sean brought supplies — olive oil, a pickaxe, a blanket. He thought we could oil the dog up and slide him out - but that didn't work. It was late now. Dark and cold. I moved the giant pickaxe two inches at a time, horribly

close to Chunky's body, to try to chip away at the rock that was piercing him to the cave wall. My hand banged against the stone ceiling each time. Rock fragments flew. My leg was numb from being compressed in the same position for hours. I wondered if Chunky's leg was numb. When I touched it, he didn't move. When I tried to pull it over the boulder his screams were arresting. I thought about John Berger's thesis that there were no more meaningful relationships with animals — that animals had been replaced by spectacle. It had been about six hours by the time the fire department from the nearby town of Modica came. We didn't speak Italian and they didn't speak English but for some reason, on this most sacred of holidays in Italy, Sean had convinced them to each take turns with the pickaxe. At 4.30am, nine hours after the ordeal began, I heard the words, "Chunky e libre!"

The next day I thought about my kids who went to sleep crying about Chunky Monkey. I thought about the six men who worked in shifts in that tiny space to chip away at the rock that was pinning my dog. I thought about Sean who came up with and executed the plan that would ultimately save him. We talked to the kids about the ordeal — tried to make a lesson out it. What lesson, I don't know. I don't even remember. They wanted to tell us about their dreams.

One dreamt he built a four-sided rock container to catch all of the shooting stars so he could wish for Chunky to come back. One dreamed that a pane of glass shattered and all of the pieces reassembled into Chunky. The little one said she was cold and she just wanted to be with the dog. I thought about meaningful relationships between humans and nonhuman animals. I wondered if what I witnessed, and what people did for us, and for the dog, was evidence of the possibility of a meaningful relationship. I wondered if authenticity was a prerequisite for meaning. And then I decided to get back to my paper.

4.2 A New Narrative

The Chunky Monkey Ordeal is about a beloved companion animal in a dire situation, and the many layers of information that are endemic to any biographical story (or any story for that matter). More than an anecdotal recounting of events, this story, like the others in the dissertation, introduce and illustrate important themes differently. Hanna Arendt describes story telling as revealing meaning "without committing the error of defining it." (Arendt, 1968). I am asking the reader to actively participate in the construction of meaning of each story, each image and each chapter, as opposed to the alternative positioning of the document as expert exposition to consume. With that in mind, what follows is the curated output of the methods described in Chapter Two.[34] In concert with the theoretical framework introduced in Chapter Three, each art object contributes to understanding the representation of A Becoming Encounter and ABE itself.[35]

4.3 White Wolf: National Geographic and animal spaces

I grew up in middle class, predominantly white, suburban and rural southern Ontario in the 1980s. Like many kids trapped in tweenage life, my friends and I escaped into National Geographic videos about distant exotic places and the animals that lived there.

As the world's largest not-for-profit scientific and educational organization, National Geographic's mission is a noble one: to use "the power of science, exploration, education and

storytelling to illuminate and protect the wonder of our world." For more than a century the organization has funded scientific studies, sought to protect habitats, and support local economies—all in aid of that mission.

The 1960s were a turbulent time in the United States. A social and ecological apocalypse engineered in Washington was underway 15,000 km across the Pacific in Vietnam; half a century of space research culminated in landing a man on the moon; organs were being transplanted for the first time, the first computer mouse and the first computer language appeared, the civil rights movement was under way, and Rachel Carson launched the modern day environmental movement with her book Silent Spring (1962), condemning synthetic pesticides and the devastation they wreak. It was in this context of rampant technological expansion, progress and struggles for public regulation that the National Geographic began producing one-hour documentary specials on "nature, foreign culture, scientific breakthroughs, and things which fall under the general category of 'neat stuff.'" (IMDb, n.d.). Sometimes the programs were about animals: *The Hidden World of Insects* (Haley, 1966); *Reptiles and Amphibians* (Green & Sielmann,1968), *Hippo!* (Cousteau & Flaum, 1969). But those early programs were more typically about people: *Miss Goodall and the Wild Chimpanzees* (Flaum, 1965); *Lonely Doryman: Portugal's Men of the Sea* (Sluizer, 1968); *The Last Tribes of Mindanao* (Azzarella & Young, 1972); *Man of Serengeti* (Young, 1972). Or places: *Amazon* (Green, 1968); *Australia: The Timeless Land* (Alonzo, 1969); *Polynesian Adventure* (Ferber, 1969); *Bushmen of the Kalahari* (Marshall & Young, 1974). By the mid-seventies, programs that focussed on large mammals were becoming more prevalent: *The Big Cats* (Boorstin & Sopanen,1974); *Search for*

the Great Apes (Campbell & Young, 1976) and *The Great Whales* (Noxon, 1978). And by 1980, my formative time in television, about 25% of all National Geographic specials were about large animals. Little did anyone realize that a trend was emerging and that soon we would see entire television stations devoted to representing animals and their relationships to humans. My favourite of the megafauna movies was called *White Wolf* (Brandenburg, 1986). Filmed over the course of two summers on Ellesmere Island, photographer/director Jim Brandenberg and biologist David Mech followed a pack of arctic wolves about 800km south of the North Pole. From the joy of playful pups and the thrill of a hunt, to the inside of a den, the intimate lives of wolves are revealed and the pristine beauty of Canada's arctic is nothing short of awe inspiring.

Those of us who lived in Pine Grove Valley were deemed so close to our local public school that there was no need for a bus. We had to walk, the exact same walk, every single day: there and back, there and back. Sometimes we would try to sneak along the backside of a river property belonging to the Hayhoe Mill just because it might shave a whole five minutes off footslog. This was however not allowed and, on those occasions that I chose to do it anyways, I was always on the lookout for Mr. Hayhoe — an imposing man with a deep voice. "This is private property!" he would shout and then, almost as an afterthought, "it's dangerous." In the oblivious certainty that youth lends itself to, I was certain that my short cut was anything but dangerous. It was a crossing of the Rubicon, catapulting me out of the monotony of the everyday and through the flood banks of raging rivers (the Humber), around imposing obstacles like icebergs (the Mill), up Mount Everest (or plain old Pine Grove Road), in blizzards, hail storms, blistering heat, and pummelling rain, all the while keeping my eyes open for the menacing humans who lurked

everywhere. It was thrilling! The walk would take about thirty minutes and the stories of National Geographic exploration grafted on to my own journey, indeed, they became my own. I am certain those formative years in suburban nature with the analog backdrop of National Geographic exploration contributed to my unflinching interest in nature and eventually its representation.

What I know now, that was not apparent to me then, is that natural history programming like *White Wolf* is more than dramatic landscapes and iconic animals. These programs are, among other things, implicitly about cities. Apart from financing and distribution networks which are unavoidably tied to urban centres, they often rely on a symbolic dichotomy of marginalization (nature) and a reading of the absent city as antagonistic and other. (Mittman, 1999). Poet, journalist and author Charles Siebert describes the relationship as mutually constitutive "... both entities being elaborate human constructs, fast paced, multi-storied and artificially lit. And both entities are in turn having an increasing influence on the way we view nature." (Siebert, 1993, p. 44).

With this in mind, some early steps toward understanding *ABE* involved thinking about natural history programming in relation to cities. And so I return to *White Wolf*, this time not only as a nature lover from the suburbs, but from the perspective of an urban theorist and, in particular, in terms developed by Henri Lefebvre in The Social Production of Space. (Lefebvre, 1974). What follows is an exploratory exercise that revolves around re-imagining a cinematic symbolic animal (the animal on the screen) and its relations to everyday life, in the context of socially

produced space.[36] What are the patterns in the representation of animals in natural history programming that can be related to the everyday life of animals and how do they contribute to hierarchical systems of power? How does the representation of a day, a month, a year in the life of this arctic wolf family maintain and perpetuate not only the representation of wolf life cycles, but human societal relations? I have identified a series of unexamined conventions used frequently in nature films that are shaped by dominant power relations, cultural notions of time and orienting properties related to position. I have termed them, spatial assumptions. These spatial assumptions function quietly behind the scenes to sustain existing hierarchies or patterns of dominance that ensure any contest over space is won by humans.

In National Geographic's film *White Wolf,* the framing of the wolves almost always privileges what the wolves are doing. The camera zooms in, pans, tilts, and tracks the nonhuman animal — its entire bodily self captured playing, hunting, running, lounging. Capturing actions seems like a perfectly natural choice—when I look at animals, I look at their bodies as they move through space. Although I simultaneously perceive an abundance of other information, (time of day, location, weather, etc.), I am mostly looking at what the animal is doing. I am also preconditioned to believe that "nature" *is* as it is represented thanks to a cultural affinity for privileging science and its disseminators like National Geographic. But, as magnificent as the Canadian Arctic and its notorious subject the wolf are, they are also, in some measure, part of a concocted story. There are a countless number of cinematic choices that were made ranging from: the procedures for capturing of the image (blinds or no blinds); lens choice (long, short, wide); how images will be organized (different images from different days grouped together to

represent a single day); to the volume of background music; the style of narration; and more. What choices are made with respect to the seemingly neutral capturing of action? For example, could there have been more about the specific sets of social relations involved in shaping the life worlds of the wolves? What else could be framed?

4.3.1 Re:framing

In order to narrow down the potential scope of answers, I chose to reformulate my question such that answers were more likely to be consistent with National Geographic's scientific mission statement to educate and to protect. What is there besides an animal's action that has a basis in science? Or, what is scientific about framing that almost exclusively centres upon the containing of an animal's actions?

There are several broad themes one could examine with respect to these questions including: the science of perception i.e. how might the inter-relationship between physiological perception and psychological perception relate to looking at animals on screen; one could examine the question from an ethological perspective and specifically address the behavioural response of animals to people or cameras; evolutionary biology might offer some insight into the visual tracking of animals as an adaptive trait. Each of these scenarios pose starting points for "what else could be framed?" all-the-while consistent with National Geographic's mission statement. I chose to look at something else: place. By "place" I am referring to images of landscape (natural, built, social,

biological and everything in between all of it), that which is contained within the frame and is not the animal.

Animals have a specific experience of place. “Place identity,” as it is understood in the human world, is an accumulation of feelings and knowledge that are “developed through everyday experiences of physical spaces.” (Proshanskyet al., 1983). Some ethologists believe that a nonhuman animal’s sense of self, like a human animal’s sense of self, extends beyond its skin. Biologist and ethologist Mark Bekoff argues, specifically, that “body awareness,” a form of multi-sensory consciousness, is formed partly by environmental features like those present in a place. (Bekoff, 2003, pp. 229-245). Focussing on *place,* as experienced by animals, is an alternative to emphasizing action (and still consistent with National Geographic articulated objectives of using science and story to educate an interested public). Place is specific. It is a geographic location that embodies time, cultural histories, social practices and, as the above scientist concludes, is partly constitutive of identity.

Since photography became commercially available, scientists have used the technology to favour place when looking at animal behaviour. Hidden motion detect cameras, also known as “camera traps,” capture information from a fixed frame perspective — meaning the camera doesn’t move. This type of framing isn’t tracking the animal and capturing it in action.[37] Scientific studies that incorporate camera traps can help biologists to determine which species frequent a particular area, in estimating populations, and to better understanding species behaviour. One way, then, to represent the scientific understanding of “place identity” would be to frame the animal in such a

way so as to privilege or structure the audience capacity to see ***place*** (as opposed to action) by using a "fixed frame." Subjects in a "fixed frame" scenario, enter into and exit a frame which is produced by a camera that remains at a single location.

In Place Framing photography, the place, or the field of view, is as important if not more important than the animal. In the above example, the two trees located in the upper left side of the frame symbolize a consistent place. The two trees remain firmly located, claiming anything and everything in their midst as part of the scene. The animal, on the other hand, is entering and exiting the frame— somewhat in charge of whether or not it will be viewed. *The effect of this kind of framing signals of a symbolic degree of nonhuman agency.*

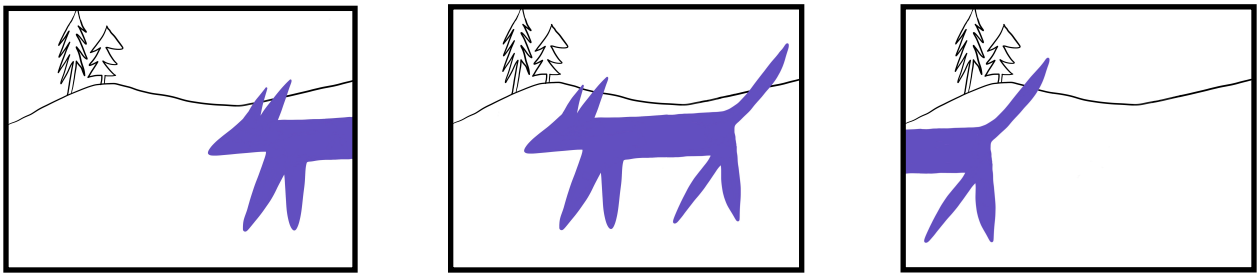


Figure 4-1: Place Framing

A second way one could explicitly emphasize the animal's connection to its everyday place, would be to connect the animal to its environment. I call this kind of framing the 50/50 Frame. In 50/50 Framing the camera frame connects half of the body of the animal with whatever environment it moves through. The head and the front two legs of a lion for example would always be in the frame — whenever and wherever the lion goes.

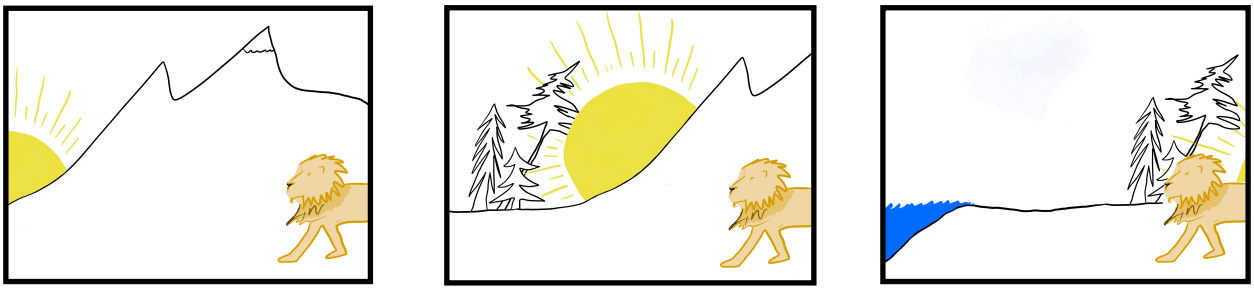


Figure 4-2: 50/50 Framing

To some extent 50/50 Framing conflicts with the way we humans have evolved to watch a lion. That is, to watch it move. In reality however, even in environments where human seeing of nonhuman animals is explicitly structured, like zoos and safaris, let alone an animal in its indigenous habitat, the animals are rarely in full view for an extended period of time as they are in television programming about animals. Instead they are partially obscured by bushes, bars, and other people's bodies at least some of the time. Instead of favouring the more typical animal

body and its movement, 50/50 Framing makes what is otherwise familiar — a walking lion — seem strange by forcefully insisting that the landscape the animal moves through (or is confined within) is as important as its actions.[38] This marks a unique representational style that privileges place where the animal is literally and visually indivisible from it. The broader function of this representational style is to disrupt an ideology that favours an isolatable, extractable animal. *50/50 Framing emphasizes an indivisibility — the animal and its place are united.* This idea of indivisibility could be extended even further to include the many relationships that the animal has, to the many elements that constitute place. In this way, 50/50 framing is congruent with Buber, Deleuze and Guattari's interest in processes and relationships.

Related to framing but deserving of independent recognition because of its macro and micro application, is a story telling device commonly known as point of view. Point of view (POV) refers to the overall positioning of the story— who is telling it and what is the relationship between the teller and the characters in the story? In addition to the POV of a story, in film making, the point of view *shot* refers to a particular type of framing related to "the position from which something is seen and, by implication, how that point of view determines what you see" (Corrigan, 1989).

All stories are presented from a certain point of view. In *White Wolf,* like other National Geographic natural history programming from the same series, the story is typically told from the position of a distant observer. He is neither subject nor character in the program and, therefore, able to describe the story as it apparently unfolds. This disembodied, typically male

voice, works in synchronicity with the imagery to lend further gravitas to the story. Point of View shots represent a more character specific perspective. That is, a point of view *shot* is the view as seen by a participant/subject within the film, and which is then visible within the frame. In White Wolf, like other National Geographic megafauna programmes of the 1980's, POV shots are almost always from the scientist's perspective or the marksman's or the filmmaker's. But other points of view exist and there is one obvious omission…

When I am angry and snap at my dog, sometimes he looks me in the eye, sometimes he reaches out with his paw, sometimes he looks at the ground with his head lowered, sometimes he sniffs his butt. I am aware that his reactions aren't necessarily direct responses to my scolding. I am also aware that, were I to recreate this scenario on film wanting to somehow include the subjectivity of my friend the dog vis a vis a POV shot, it would really only be a representation of what I think the dog might be seeing, and this may have very little to do with what he is actually seeing. The point however, is that my dog does indeed have a point of view and representing a possible version of that view at least *suggests a unique subjectivity of the nonhuman animal*.

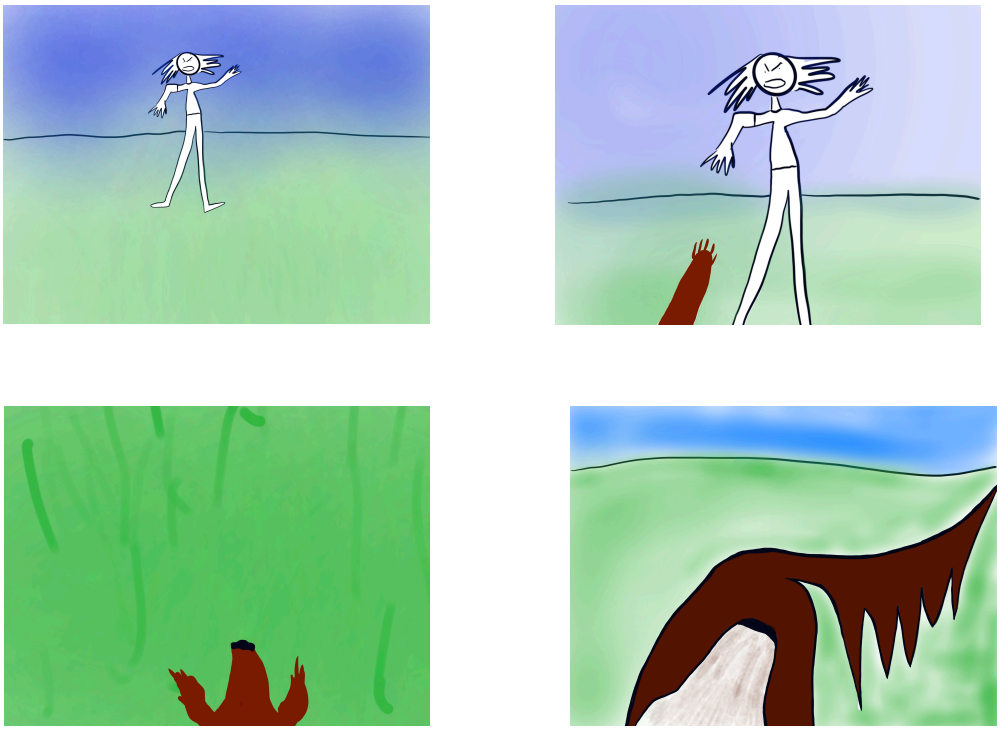


Figure 4-3: POV Framing

The possibilities for representing nonhuman animal POV, even in a way that remains consistent with National Geographic's stated and scientific objectives, are far and wide. Cheetah, for example tend to scan horizons. They are farsighted but don't see as well close up.(Crozier, 2021). I could imagine a program about cheetah that mimics that physiologic reality. Shrimp have eyes that move independently from one another, and can detect polarization (otherwise undetectable to the naked human eye) (Yong, 2008). Viktor Gruev, an engineer at the University of Illinois developed a single-lensed camera that sees like a shrimp.(Zhang, 2018). I can imagine how a split screen — one for each eye — might indicate the subjective reality or POV of shrimp effectively. Owls have extraordinary night vision and can turn their head approximately 270

degrees to increase visibility (whereas humans have a field of view of 180 degrees) (Lewis, 2015) which could translate cinematically into crystal clear night time footage and where the camera is always panning to mimic that wide field of view. The visual perception system of birds is thought to be exponentially greater than that of humans allowing them to see in what humans would consider to be slow motion. (Tan, 2014). Imagine a documentary about the hummingbird filmed and projected entirely in slow motion. What new information might be seen if the film makers attempted to mimic the experience of a hummingbird this way? Rhinoceros tend to have all-around poor vision. (Pettigrew & Manger, 2008). Maybe documentary programming about rhinoceros are less about visuals and are instead more sound-based. How could a film maker represent the echolocation or bio sonar that many bats use to forage and navigate? There are so many possibilities for intimating the subjective reality of the animal of interest — each requiring nothing more than a re:framing.

Finally, classical narrative structure in film is a different way to "frame" a story that involves the intertwining of time and space. It is a "... a plot development in which there is a logical relation between one event and another ... a sense of closure at the end …that attempts to be more or less objective." (Corrigan, 1989, p. 43). Much of mainstream North American film and television natural history programming, and all that I have mentioned thus far, utilize versions of this classical narrative structure. Nature, in these instances, unfolds rationally over time.[39] Time itself is reduced to a slippery thread that connects events but from which no event can take hold. It is only metaphoric. The unfolding of time in *White Wolf* is typical. There are also no prominent visual indications of where the production of the film is taking place and, instead, audiences are

treated to transcendent and pristine vistas that supplant any thematic meaning. Apart from perhaps a cursory mention or an incidental evocation of time of year (like snow) and, of course, the copyright at the end of the film (stating a date of completion for the production), time in the film is intended to be more primal. It is excised from any social figuring and the collateral damage is that place is defined precisely by its disconnection from time. We would not know after watching *White Wolf* that it occurred at the same time that several expeditions were taking place in the southern part of Ellesmere Island (bivouac.com, n.d.). We wouldn't know that on the north eastern part of the island, Abbé Glacier was being traversed by people for the first time in history (McDade, 1991). Nor would we have any awareness of the coring of frozen lake sediments underway in central Ellesmere (Blake, 1989), or that some of the 87 Inuit forcibly relocated to the southern tip of the island, Grise Fiord (in a deceptive effort to assert sovereignty in the eyes of Greenland polar bear hunters) were struggling to survive. In fact, at the time of production of *White Wolf* there were three settlements on the island, Alert, Eureka and Grise Fiord but you wouldn't know it watching the program with its construction of a vast wilderness untouched by the hands of humanity. All of these examples would surely have some impact on the lives of the wolves on Ellesmere island — the same lives that are represented in this program. But *White Wolf* is ahistorical. It begins in the spring just after the surface snow has melted. The wolves continue through the summer into the fall with a foreboding and treacherous winter just over the narrative horizon. In the meantime, the hunting, killing, expressions of male dominance, a nurturing mother, an aloof and roving father, the estranged dark dog lurking and longing from the periphery, the white 'alpha dogs', predictably all lead to the mother wolf nursing a new round of pups at the end of one season and the beginning of another. Ellesmere Island, *the place* is

irrelevant in this particular version of nature and dominant film practices make *place* irrelevant to representation. There are no traces of a recent historical or geographic past and no suggestion of a future. Place has been usurped by a generic arctic space and time confined in an idyllic distillation of seasonal change. Milliseconds replace millennia. *White Wolf* belongs to an apocryphal era of temporal ambiguity and yet its "coherence is clear — the end comes round to the beginning, one shot echoing the other in the resolution of rhyme — at the same time that the distance traveled forward in the scene is registered, space redefined in the light of the dramatization effected …" (Heath,1982, p. 68).

There are, of course, ways to ground the story of the wolves of Ellesmere Island. The "ways" I am referring to would have a different narrative structure — a different kind of trajectory. For example, the natural history story could be constructed analogous to how many physicists understand nature — deterministic but unpredictable. In that story, the narrative structure might be chaotic, radically disordered and where the end doesn't resolve a beginning. Or the structure of the story could be organized in such a way as to highlight the possibility that nature has an organizing principle other than the female reproductive cycle. Maybe the story would unfold with a cadence that doesn't even orient around time. Maybe, for example, a narrative about a wolf, could be structured around smell, where each act is oriented around a different scent that is (or is likely) of significance to the wolf. These are just a few possibilities — some alternatives for how to represent the story of the Arctic wolves of Ellesmere Island and to extend beyond the dominant circular narrative structure as demonstrated in National Geographic's *White Wolf* AND AT THE SAME TIME remain consistent with National Geographic's stated mission.

4.3.2 Summary: What's in.

50/50 Framing; Fixed Framing; POV; and narrative structure are four practical alternatives to the dominant framing devices and that still meet the requirements of National Geographic — to bring scientific knowledge and awareness about the lives of a family of arctic wolves to their viewers. Each of these alternatives has the capacity to disturb an otherwise seemingly neutral course of looking at animals whereby its actions are captured, centred, and displayed at the expense of other elements in the frame. Together, the alternatives reveal a practical and conceptual limit to the knowledge of a wolf. That is, the generic and beautiful idea of nature and animals, dislocated from any spatial or temporal context, conveniently usurps the life worlds of the wolves and keeps the animals exactly where they are expected and required to be — contained and controlled in a dominant frame. I have shown a way to look at what is in the frame, and some alternative representations but how are these dominant depictions of animals within the frame functioning to reproduce existing structures of power?

4.3.3 Chevron: An inverted v for hierarchy

To begin, some of the early National Geographic megafauna videos of the 1980 that I looked at were sponsored and financed by Chevron, one of the world's largest multinational energy corporations.[40] With its long-standing, complicated, and endlessly evolving interest in the environment, including animals, Chevron has a stake in the utilization of nature, especially with

respect to extractive processes and how they are represented. That stake is planned and executed with precise language (negotiated by lawyers and policy makers)[41] and in programming like National Geographic's *White Wolf*. It ought to be surprising that there is no mention of Chevron but for some credits at the beginning and end of the production. Instead, this wider socio-economic relationship — a reality that is inextricable from the production and daily lives of wolves living in the arctic is absent. *White Wolf*, it turns out, is a story not only about the wolves it purportedly represents.

Any successful collaboration between a not-for-profit[42] and a for-profit organization requires that the mutual needs of each entity are being served. In this case, National Geographic is able to sell programs[43] and Chevron is able to present itself as environmentally conscious.

Public perception is not an insignificant factor in shaping the actions of private corporations. Chevron has a strong media presence, especially (although not exclusively), with respect to its relationship to the environment. "We work to deliver the energy that the world needs while protecting the environment." (Chevron, n.d.). "We are committed to addressing climate change by lowering carbon intensity cost efficiently, increasing renewables in support of our business and investing in breakthrough technologies." (Chevron, n.d.). They have pledged 100 million dollars to the Oil and Gas Climate Investment fund; one billion dollars in carbon capture and storage project investments in Australia and Canada; and an 85% reduction of methane emissions from Chevron's US onshore production operations since 2013 (Chevron, n.d.). At the time *White Wolf* was being produced, Chevron had ongoing media strategies aiming to influence

public opinion about their active role in protecting animals and the environments they depend on.[44] The very successful "People Do" campaign, launched in 1985 paints a happy picture of caring for animals big and small, of corporate environmental responsibility, and is considered by many to be the gold standard of greenwashing (Werbach, 2010).[45] But more insidious than the overt capitalist corporate agendas, is the ideology-making frame of reference for what counts as a wolf that National Geographic and Chevron work in concert to create.

What counts begins with a "common sense"[46] understanding of animals. Where I live, in Toronto, Ontario, Canada, services that offer the removal or relocation of pesky animals are commonplace. From the benign Skeddadle Pest Control to the slightly more desperate SOS Wildlife Control to the brutally direct Rentokill, the idea that troublesome animals (be they insects, rodents or raccoons) can be exterminated or removed is a familiar one. That same idea of contain-ability or removability is also reinforced in conservation policy. Wildlife is increasingly being translocated (elephants of Malawi) (McKenzie & Swails, 2017), relocated (Black Tailed Prairie dogs of Colorado) (In Defense of Animals, 2021), and reintroduced (wolves of Yellowstone) (CBC News, 2018). In 2019 Chevron itself was celebrated for relocating thirty thousand animals from a 1,000 hectare site in the sand dunes of western Australia to make way for a gas plant (Standen, 2019).

Taking this common sense or dominant understanding of animals, reproducing and redelivering it back to a consuming audience is what National Geographic does exceedingly well, and what Chevron requires. Probably unbeknownst to most audiences of *White Wolf*, at the same time of

its making, Chevron was aggressively litigating to circumvent environmental policy, in order to dig up one of America's last wild places, the Arctic National Wildlife Refuge (ANWR), just fifteen hundred miles south-west of the tranquil and serene white wolves of Ellesmere Island.[47] Never mind that ANWR is home to the largest land migration in the world. To even the most neophyte student of animals/ecology/biology/ the environment, or the average person with an affinity for nature, the idea that one could relocate every animal expected to be dislocated through any activity is simply ludicrous. The Porcupine Caribou herd, estimated at a population of two hundred thousand, is the largest in the world and they travel the longest distance of all land migrations in the world. That is six and a half times the total number of animals relocated in Australia — and that's JUST THE CARIBOU. There is a myriad of megafauna the area is known for — wolves, polar bears, grizzly bears, black bears, moose, lynx, muskox, Dall sheep, wolverines, snow geese, peregrine falcons, to name a few that are not mentioned. And that is leaving aside all of the small, unattractive, or even unknown nonhumans like mice, mosquitoes, warble flies, buryible-bees, non-biting midges to name just a few. Not to mention the ecosystems — the places they are a part of and that partly constitute those animals if you think like an animal behavioural scientist. I am certain more than a billion animals would miss the Chevron ark but the only way that kind of corporate language can go unnoticed is if it is reinforced elsewhere as it is here, through reproducing what are, in effect, a series of spatial assumptions ranging from framing devices to conventions in narrative structure.

4.3.4 Summary: What's out?

From legal manoeuvring to direct advertising campaigns (like People Do) to more surreptitious initiatives like partnering with National Geographic to produce *White Wolf* (1987), Chevron is the poster child for a cross-disciplinary dissemination of an agenda to shape a way of being with animals and nature and it does so vis a vis a variety of cinematic and other techniques. I have described how unmentioned events like federal litigation regarding access rights to the Arctic National Wildlife Refuge (See Appendix B: Legally White Wolf), the deliberate obfuscation of time and place, and specific ways of framing in and framing out evident the program *White Wolf* (1987), are consistent not only with the goals of the National Geographic, but also of its funding partner Chevron. Alternatives such as Fixed Frame, 50/50 Frame, POV, and unorthodox narrative structure are examples of ways to disrupt seemingly neutral spatial assumptions embedded in nature representation that are routinely overlooked as inherent. These alternatives can be understood as a nascent critical spatial practice — one that participates in the diversification of a spectrum of representation and, in doing so, unsettles more "common sense" relationships between a symbolic, cinematic animal, and the corresponding living one. ABE describes a way of relating to animals that seeks to make life better and not worse for them. The representation of ABE must simultaneously corrupt the manufacturing of unwitting consent. (Chomsky et al, 1988).

My analysis of *White Wolf* (1987) highlights the interaction between people, framing, nonhuman animals and environments and the practical and ideological implications that come forth as a result. But it is not enough. Identifying and understanding how spatial assumptions obfuscate the social relations of animal life worlds would be an important aspect of any representation of ABE

but that representation must primarily function to posit humans and nonhumans on more empathetic and equitable (or shared) terrain. This investigation has led me to some partial conclusions to move forward with:

a. Place Framing is a way to signal a symbolic degree of nonhuman agency.
b. 50/50 Framing is a way to emphasize indivisibility — the animal and its place united.
c. There are a plethora of possibilities for indicating the unique subjectivity of any animal that begin with considering the biological character of the animal.
d. Diversifying narrative structure is a way to problematize the spatial assumption that the presentation of nature (plants and animals) must unfold exclusively in terms of the chronological passing of time.
e. It is important to take into consideration the wider socio-economic implications in a representation and endeavour not to conceal or reproduce imbalances.

4.4 The Water Spider and the Fly (story)

It begins with a solo camping trip that I took as a climactic part of an upper division biology class at the University of California Santa Cruz. We were about thirteen people, the instructor's name was "Skye" and off we went on a three-month back-packing trip in the Sierra Nevada mountain range, popping into various small towns along the way to resupply.

We hiked approximately ten kilometres per day and had to carry everything including five pounds of shared text books, notebooks, pens and coloured pencils. We typically had two lectures every

day, one en route and one at a destination. This trip had a huge impact on my understanding of research and learning.

The culminating adventure was a three-day solo hiking trip where one of our assignments was to choose a single location and sit in it for as long as possible. We were then expected to write about the experience.

I chose a romantic spot, albeit an awkward one, right in the middle of a riverbed. It was easy enough to get to since the seasonal river was far from raging. I carried my shoes, a blanket, my notebook and waded across the shallow waters. I hadn't planned on sitting there for as long as I did and if I had I would have probably made a couple of trips to make my "sitting" more comfortable. Nevertheless what I saw while I sat, was truly extraordinary.

The place where the sandbar met the river's edge looked like a miniature bay and what I am about to describe took place there. I noticed that the fish (likely Amargosa River pupfish) would all swim in one direction and shortly after they passed by my perch, I would feel a breeze. I thought about currents. Current would be everything to a fish.. They could bring a never ending buffet of food, or be an escape boost. A strong current could be an energy sucker depending on its swimming direction. A pattern established where the fish would come together from their otherwise independent but proximate locations, as one school, swimming in one direction, in one formation. I wondered if the fish felt the breeze before me. Maybe the change in air pressure that caused or resulted from a breeze somewhere upstream, impacted the water and then the fish, before it impacted me. I found this situation fascinating. The possibilities for explanation were endless.

In a moment of visual detour from my fish, I noticed several water spiders skimming the water surface and effortlessly gliding together and apart, in a water spider dance. It was mesmerizing. Suddenly, one broke away from the group formation and appeared to jump on a fly that had touched down on the water surface. The fly was now imprisoned by the water spider's legs and it

buzzed furiously trying to escape. I assumed, based on grade thirteen biology and Charlotte's Web — my two reasons for pursuing a graduate biology degree, that the spider was going to suffocate the fly, or maybe spin a web around it, or maybe bite and kill it with poison. But none of that happened. After just a short second the spider started gliding. It gradually picked up momentum until it was travelling at a super sonic speed with the fly, who, likely sensing the same imminent doom that I sensed, buzzed frantically. The water spider was headed straight for the rocky edge of the seasonal river — right where I sat. They were coming toward me at full speed and I wondered if the spider was headed to a secret crevice in between the rocks that I couldn't see. It may seem impossible to wonder that entire sentence in the short time that transpired between the start of the journey of the water spider and its inevitable finish. It took longer to type these words than it did to have the thought which was definitely less than the amount of time that the water spider took from start to finish. The finish was climactic. The spider arrived at the place where liquid met solid, lifted up its front few legs, and smashed the fly into the rocky edge — stunning if not killing it. Wow. I sure wasn't expecting that!

I sat in the spot for nine hours — far surpassing what any of my cohort had managed. Why? They asked. Why did you sit for so long? It was easy. I enjoyed the rhythm, drama and resolution of life unfolding before me in quiet human aloneness. For years after, I read old animal behaviour books, and chatted up entomologists searching for any corroborative, even anecdotal, reports about the feeding behaviour of the northern Californian water spider, but to this day I have found nothing. I was the lucky one. I got to witness something spectacular and it was precisely because I sat. I sat with the singular purpose of being present for nine hours and I knew early in that endeavour that I would sit again and again and again.

4.4.1 Sitting With Ringo

Almost thirty years after the Water Spider and the Fly, I moved to Cape Town, South Africa with a plan to revisit sitting — this time with lions.

Drakenstein Lion Park was established in 1998 as a safe haven for lions rescued from zoos, sanctuaries, circuses and roadside attractions all around the world. At the entrance was a sign: "Zero tolerance for harassing the animals," it said. "That includes whistling or making any sounds to get the animal's attention. Violators will be asked to leave immediately with no refund." It was an unusual declaration. The common practice of forcing a captive animal to acknowledge a free human, at Drakenstein at least, is considered to be an unacceptable act of aggression that causes needless torment. This place was clearly not a "scamtuary."[48]

Comprised of fifty hectares in the scenic wine lands of the Western Cape, if a lion made it here, it would live out the remainder of its life in a large outdoor enclosure, with natural and built shelters, and a companion lion. The language and practice of every-day conservation was explicitly rejected. There would be no "rehabilitation," no captive breeding, no petting cubs, no walking with lions to "raise awareness." This was a place devoted to providing the animals with "the compassion and respect they deserve," and that meant peace.[49]

Late in August on my second visit to Drakenstein I chose the spot where I would sit for the next nine months. It was next to a small shrub and in front of an enclosure housing two lions. Had I known at the time that the three lions whose roars contributed to the 2015 MGM lion roar were just around the corner, I might have chosen to sit with them. But at this point in time, the animal

that captured my interest was a male named Ringo. He wasn't the biggest, the prettiest or the most demonstrative. In fact, I wasn't really sure why I had chosen him. Maybe he chose me? Regardless, I welcomed the lack of judgement evident in not knowing how I would characterize him. Not knowing can sometimes show something.

Over time, I learned that Ringo was approximately ten years old. In 2008 he was rescued from an undisclosed European circus along with two siblings, Goliath and Simba.[50] For most of Ringo's life he was confined to a "beast wagon" with hardly enough room to move. He underwent "brutal and barbaric training and lived a miserable existence."[51] After being confiscated, he was temporarily placed at a wildlife refuge called, Natuurhulpcentrum in north eastern Belgium. Following months of logistical planning, and a journey of almost 10,000 kilometres, Ringo was successfully relocated to South Africa on the 13th of February, 2008 where he set foot on grass for the first time in his life. His companion Annetta was similarly aged and rescued from a four metre by four metre cage that had been abandoned in a snowy part of Romania. When Ringo first arrived, he and his lion neighbour, Vic, would charge at one another sometimes knocking against the several thousand volts of electric fence that separated them. In an effort to keep the peace, the groundskeepers erected a barrier between the enclosures to prevent the lions from seeing one another. I realized that even lions can have a structured frame of reference.

The plan was to document Ringo's movement for a maximum of three hours, in order to determine whether or not the familiar refrain "lions do a lot of lying around" was true. Given the impossibility of constant action that I had been conditioned to expect through nature

programming, it seemed likely that I could expect long hours of lazing lions. With that prediction in mind, I defined “large movement” to include anything from a shake to standing up to walking, and to exclude reflexive movements like swatting away flies. The remaining time spent during any given sitting would be left unstructured and thus open to other kinds of relating.

Beginning in August of 2017, I observed Ringo almost every Wednesday until mid-April 2018. Some days I would sit for three hours. One day I was there for eleven but on average I spent 6 hours per weekly sit, for the better part of a year. During these drawn-out periods of being in one spot over a period of eight months, many things happened…

The long lines of electric containment dissolved into the horizon giving way to the sounds of the rural environment — a passenger train in the distance regularly traversing the horizon; cars on the far-off highway; several different languages spoken between the intermittent visitors; the eerie silence of the boiler-chicken factory farm next door in spite of my best efforts to tune into the sounds of death. I even heard an eructation — a sonic bonus. I heard a lion burp. Is a sonic observation an oxymoron? Although I was interested in the MGM lion roar and thus likely predisposed to listening, I hadn’t set out to do it and yet here, in the hot sun, every Wednesday, I was hearing.

Even after nearly thirty visits, Ringo never once made eye contact with me (although Annetta did twice). It is unlikely that he wasn’t aware of my presence at a minimum and, quite probably, he recognized me as a regular, if not odd visitor. Individual recognition is thought to be fundamental

in the evolution of complex social behaviour. Like many animals, lions have the ability to differentiate at the individual level and not just generically.[52] And yet, Ringo showed no visible sign of interest in me, let alone recognition. Why? Maybe his apparent disinterest was due to a hyper familiarity with people looking at him? Or maybe it was as Berger wrote decades earlier, that the animal had been reduced to spectacle— an image of an image incapable of returning my gaze. (Berger, 1980). Or maybe returning a look is a sign of aggression and Ringo had none. Maybe he didn't think I was as exceptional as I thought I was.

Based on my extended field study, my hypothesis that lions do a lot of lying around was inaccurate. It was often the case that I would be recording the time and description of a movement only to be interrupted by another movement (that required its own time mark and description). Ringo would shake, stand up, walk, lie down, make utterances, mate, jump, roll, scratch, and more — every couple of minutes. This lion could not at all be characterized as simply "lying around" and from this quasi scientific mostly anecdotal study I conclude that further study is warranted.

Is there a way to disorder dominant modes of representing animal-human relationships (like vision that captures movement) in order to facilitate shared space? Can I disrupt vision by simply adjusting content? For example, if the wall on the Redpath Sugar factory depicted animals that *were* connected to the large body of water mere metres away (for example: Yellow Perch; Oppossum Shrimp; and Slimy Sculpins) instead of whales and porpoises that have little to do with the place, maybe the simple act of changing the content of the representation, in order to

ground the imagery to the nearby body of water is enough to disrupt a conventional way of seeing animals as transcendent and not associated to particular lived place.

A more substantial disruption to the visual mode would be to paint the wall a single colour and amplify the sound of ships unloading unrefined sugar — a sound associated with that which enables and sustains the wall in the first place and that might be heard precisely because there is "nothing to see." These are a couple of alternatives that emerge when seeing is given an opportunity to take a back seat as it was for me while sitting with Ringo.

The most significant outcome of sitting was unintended. One day in January, it was as hot as Hades. A bug crawled onto my leg and whereas typically I might swat it away, in 47 degrees Celsius, it was so hot that the mere act of twitching (let alone swatting) to get a bug off of me hardly seemed worth the expenditure of energy. I watched with increasing interest and diminishing stress as ants crawled on my legs and flies buzzed around the rest of me. I had become part of the ground.

Ringo was also covered in flies. I wondered if he was too hot to flick them off. I wondered if I was becoming-lion. Was I touching a non-euphoric, non-religious facet of an I—Thou encounter with the bugs. Could one have an encounter with multiples? Or with an ecology? (These last two questions would inform Chapter Four Section 4.6). I believe that I touched a Becoming Encounter on that day but it was so fast that I didn't recognize it at the time. The moment

however was symbolic and orienting — a stepping stone toward the knowledge that I was seeking.

The method was to sit and see what may come. That method was housed in a question that would be answerable: what kind of relationship would emerge between me and Ringo over time if the primary elements of the relationship were geographic proximity and looking? The question, although not a central objective of the method, was the parameter that launched the inquiry. I attempted to answer the question with a quasi-scientific study surrounding movement. In summary, I concluded that sitting led to me be attuned to sound, and prompted a series of questions for consideration when I was making representations. Perhaps most significantly, sitting cleared the way for a meaningful engagement because it destabilized looking. What evolved from my initial experience with sitting (as described in the WaterSpider and the Fly) was an understanding of how the importance of *seeing* dissipates when one sits in a spot for a long time and makes room for the other senses to apprehend. The method became to sit and wait for (as opposed to *see*), what may come.

4.5 Lions and Lines

Description: Art as Research, for exhibition

Sara Marino, 2018, 4 large format photographs sizes range

Photographs taken at Drakenstein Lion Park, Paarl, South Africa

Lions and Lines is the artistic output of a conflation of two arts-based methods: sitting and photography. The primary method was sitting (see 4.4). The taking of photographs functioned: as a reward and respite from the long hours and sometimes tedious discipline of sitting; as a way to develop my technical ability in photography; and as documentary/illustrative evidence of my sitting research (to accompany a written observation log). After analyzing several hundred photographs from almost thirty sittings and reflecting on the purpose of the inquiry, that is to generate a representation that emphasizes connection over disconnection, the purpose of my photographic exercise at Drakenstein Lion Park changed.



Figure 4-4: Purple Lion



Figure 4-5: Black and White Lion



Figure 4-6: Lion On The Edge



Figure 4-7: Lines

This series is comprised of four images each of which shows an incrementally greater degree of fencing (Figures: 4-4 — 4-7). All of the lions at Drakenstein Lion Park live within doubly-fenced and electrified enclosures but most of the photographs that I had selected to document my work ignored that fact. I unwittingly framed the animals in a way that ignored place. The four images, taken as a whole series, illustrate and address that problem by demonstrating the degree of obfuscation that "framing" can accommodate. In Purple Lion there is no visible fencing. Black and White shows a small degree of fencing that covers approximately less than 15% of the overall image. Lion On The Edge shows a greater degree at about 50% of the overall image, and Lines reads largely as a fenced-in lion. These images are examples of how spatial assumptions, which I previously discuss in Chapter Four Section 4.3, are embedded in my own practice of framing animals in an academic and professional context.

As a director of low to medium budget natural history programming about human and animal relationships, I am typically sent to collect raw material from places where we will most likely be able to get the necessary images quickly — usually within a few days, sometimes less. That means frequenting the relatively confining places of sanctuaries, zoos, or private menageries. I am almost always instructed to minimize the inevitable caging that makes quick animal viewing possible in the first place. For some programming there is rarely more than a passing reference to humanity let alone the beacon of constraint that is a fence. I also don't show the wranglers, property managers, and marketing professionals all of whom are inevitably involved in the process of making a program about animals. Sets are cleared of cigarette butts and soda cans. Animal infrastructure, including (but not limited to) power lines, refuse stations, shelters, and

slaughter houses, all of which are necessary in order to keep wild animals captive, are absent from my photographic "recording." A commonly understood cinematic grammar that guides natural history programming about animals is, "Don't show this. Show that." Those five words signify a tension that exists between what an animal, in this case a lion, is generally understood to be, how it is generally understood to best be represented, and how it lives its life.

For each of the lions represented in this series, and for many large animals in general, enclosures are inextricable from the bulk of the animal's lived life.[53] For the lions at Drakenstein, the fencing that I so casually eliminated not only demarcates the limits of its physical space, it conditions the animals' use of the space. For example, as mentioned earlier (Chapter Four Section 4.4.1), a certain part of Ringo's fence has a visual barrier that prevents neighbouring cats from seeing one another. Food is thrown over the part of fence that is closest to paying spectators every Wednesday, Friday and Sunday afternoon and, not surprisingly, the animals come to that specific part of the fence, on those days at those approximate times in order to eat. Watering stations are also located next to the fence. Fences are the necessary physical barrier that allow humans and lions to look at one another. It is trickier and more expensive to view lions safely in less enclosed spaces like on safari in one of the national parks, for example. In the image Lines, the prominent fencing indicates a spatial practice that involves both the lived life of the animal and a variety of relationships to human enterprise.[54] By excluding it, I imply that the animal exists independently of these relationships. Purple Lion (with its absence of fencing made possible by a long lens), in many ways, is as fictitious as Alex the animated lion from

DreamWorks' Animation *Madagascar* (Darnell & McGrath, 2005) except that my photograph is quite possibly more damaging— at least for the lion.

There are some photographers whose interest in the inextricability of human relationships from their own work with animals is worth considering. In his migrating installation of photographic artwork, "Ashes and Snow," Canadian Gregory Colbert constructs exotic images of people and animals sharing space and "rediscovering common ground that once existed when people saw themselves as part of nature and not outside of it." (Colbert, n .d.). A boy sits with a cheetah in the Namibian desert. A woman in a flowy robe boats with a pensive orangutan in Borneo. A child sleeps on an Indian elephant. In spite of the sentimental recollection of a time when we were "one with nature," these are images about connection and Colbert's intention to generate "new narratives that help build a bridge across the artificial boundaries we have established between ourselves and other species" (Colbert, n .d.) is a worthy (and literally connecting) one. It is a step.

Britta Jaschinski is a British photo journalist who seeks to "understand what it is about the human psyche that fuels a demand for wildlife products even if this causes suffering and pushes animals to the brink of extinction" (Keefe, 2007). Her award winning photographs of broken living animals or stuffed dead ones (from European zoos and Chinese circuses and warehouses where illegally traded wildlife products are held for investigation) stand in stark contrast to images of healthy animals in constructed pristine wilderness that one might find in National Geographic's *White Wolf* (1987) or my own early photography from Drakenstein Lion Park (like

Purple Lion). Britta infuses an activist's call, trading in emotion and our inherent connection to sentience. Her work sits firmly in the category of animal rights and is the visual articulation of Burt's thesis that the image is central to keeping the question of the animal, in a collective eye, alive.

Finally, in his series, "Inherit the Dust," Nick Brandt connects iconic African species to urban sprawl. My favourite piece, "Underpass with Elephants," is a forty foot photograph of a family of elephants installed under a highway and sharing space with a homeless encampment of the dispossessed. Perhaps most disconcerting in this image is the distant billboard in the top right hand corner of the frame. In it sits a smiling man luxuriating on a park bench watching something and the slogan that encapsulates the problem of looking at animals, "lean back, your life is on track." The photograph is a reminder to sit back and relax: the maintenance of the status quo is happening right here at the underpass.

The celebration of these artists by industry giants like National Geographic and the BBC Natural History Unit, media outlets across the world, and private collectors in secondary auction markets, indicate an appetite for somewhat disruptive/disturbing imagery that attempts to show humanity as inextricable from wildlife.[55] But I can't help but wonder to what extent these compositionally satisfying, technically perfect, aesthetically pleasing images in and of themselves are participants in a system that ensures wild animal demise over the long term. Is the desire to create awareness enough? Do the photographs provoke any kind of serious challenge to the systems that make the images possible in the first place?

Optimistically, the popularity of this type of imagery might reflect a desire to change how we relate to animals.[56]

How does wildlife photography, even the kinds that hint at an animal's lived life by explicitly integrating humans/human enterprise into the picture, function to maintain a status quo? It is easy to believe that something like child pornography, (or trading in endangered species body parts), is bad but the advertising campaigns that sexualize minors and the judicial capacity to grant leniency for repeat offender pedophiles, are just two examples of how child pornography fits within and is sustained by a broader cultural system. Are images of wildlife part of an endless fetishizing spiral that keeps animals alive so that they are ultimately available to be used?

I have informally watched people (friends, family, printers, photographers, collectors, entrepreneurs and two archivists) respond to each of the photographs in the Lion and Lines series and although I haven't engaged in any kind of formal study of audience response to the imagery, I do have some preliminary observations that seem to indicate a paradox.

Figure 4-7: Lines, is the image with the most fencing, and the one that consistently draws more sustained reaction than Figure 4-4: Purple Lion, the image with no fencing. It could simply be due to size — that Lines is a larger image at 40in x 60in compared to Purple Lion at 38in x 22in. Maybe bigger is perceived to be better. It could be that most of the people who have seen both images are from populations more inclined to think outside of an industry standard of a wildlife

photograph. It could be that the novelty of a lion being represented atypically (surrounded by infinite lines of barbed and electrified wire) is enough to inspire more comment. It could be that my own prejudice tacitly influences the viewers. I think the explanation has something to do with what it means to connect.

As a *bona fide* Debord and Berger spectacle, Purple Flowers looks more like a picture of a lion than of a lion. In contrast, in the same way that photographic documentation of the hunting blind lent authenticity to the output of the technology (Brower, 2011), because of the visibility of context, in this case the enclosure, Lines appears to be a more authentic representation. Perceived authenticity, in conjunction with the vulnerability of a captive wild animal, might be less alienating that a pretty picture. The paradox, at least anecdotally, is that the fencing that broadcasters and executive producers want OUT of programming for fear of alienating an audience, is precisely what may now connect them (at least in photographs and based on this anecdotal observation).

While Purple Lion maintains the status quo of pristine nature and iconic megafauna spectacle (Berger), by showing incremental degrees of fencing, Lions and Lines makes the invisible partly visible and in so doing, disrupts the convention of wildlife representation that requires separation of humans from the animal (Brower). Lines, in particular, or a hypothetical arctic wolf amidst a sea of equipment and humans, might not immediately read as a call to action. But it might. My expectation is that sitting on a couch and mindlessly consuming animal images like popcorn, while dreaming about how nice it would be to be able to *see* the animal in the beautifully

depicted wild becomes less likely if one is looking at an image like Lines. It is possible that those kinds of images might provoke a couch consumer to say something more like, “Whoa! That (image that hints at the lived life of the animal and its relationship to humanity) is problematic! I need to get up and do something.”

The revised purpose of the Lions and Lines series became: a) to ground the abstract idea of “spatial assumptions” in material wildlife photography by showing how they are utilized in nature film making; b) to show a relationship between my professional and academic “framing” of animals, and how that relationship represents an entrenched “way of seeing” — an ideology of wildlife; c) to raise questions about context and authenticity as possible strategies to move toward a representation of ABE.

With further research (artistic and theoretical) into spatial assumptions, it might someday be possible for a photograph of a lion in the confines of a cage to be more prized than a photograph of a non-existent lion in a nostalgic sentimental pristine wilderness. In the same way that imagery is used by animal rights activists to curtail overt abuse, someday there might be a mainstream television program about animals that is transparent about the context in which those images are created. (Brecht would call this “breaking the fourth wall” (Mumford, 2008). In film it is called “entering the diegesis” Bunia, 2010). For certain, hinting at the possibility of a life outside of its image could be helpful to the lion.

4.6 The Ostrich Series

4.6.1 Ostrich Portraits: Individual or species?

Description: Art in Research, Art as Research, for exhibition

Sara Marino, 2021, 6 black and white photographs, (30 x 50cm)

Photographs taken at Cornellskop - a working animal farm/sanctuary: Bot River, South Africa

The primary question for this series stemmed from concurrent work on the subject of roadkill, where I explore the idea of people blithely passing by dead animals on the road.[57] (Chapter Four Section 4.9). Must one see an animal as an individual in order to have ABE? If this were the case, then developing a representation of ABE that emphasized individuality might be effective. Leaving aside the restrictive demarcation of the question that stems from its wording (instead of "see," the word "feel" would be a more liberating choice), in order to answer it, I wondered if as a first step, it would even be possible to differentiate between twelve portraits of twelve different ostrich. The animals look so similar. [58, 59]

My plan was to create a series of twelve boardroom-style portraits taken under controlled conditions in such a way as to display an aspect of each ostrich's idiosyncratic physicality.[60]

Cornellskop is a working animal farm about ninety minutes north of Cape Town in Bot River, South Africa. It is owned and operated by a veteran of the animal representation industry, Luke Cornell. For over fifteen years, the farm sustained itself mostly by selling the opportunity to take

photographs of the animals and to generally be in their magnificent presence. Before even going to Cornellskop I had informal conversations with tenants who rented grazing pastures, people who provided food for the predators, film makers who had worked with the animals in film and television projects, farm hands and the people who cared for the animals on a daily basis. Finally, I visited the place and paid for a tour. These efforts helped me to confirm that the business operated within an acceptable ethical framework. Cornellskop passed my secret test with flying colours and was easily among the top five sanctuaries out of the more than one hundred that I have visited in Canada, the United States, Namibia, South Africa, Kenya, Zimbabwe, and Zambia.

When an animal is photographed, there is a context in which it occurs and that can easily be overlooked.

I set up an eight foot rigging with a back drop and one fill light near to the enclosure that housed a dozen or so ostrich. Luke opened the gate to the pasture and all of the ostrich tentatively came toward him. They had at least an acre to move freely about, but they chose to come to Luke. It was a good start that quickly deteriorated. Luke and three handlers tried to usher the flightless birds through the open gate and toward my plein air studio but the ostrich would have none of it. We tried the usual tricks of the trade beginning by calling out to them and by making enticing sounds. We planted a path of food that led from the pasture to the set. I anchored the back drop more securely to the rigging so that it wouldn't rustle in the breeze, but only one of the ostrich would come anywhere near. Two more workers were summoned. They arrived with a truck load

of metal fencing that was quickly fashioned into a makeshift corral. The corral acted as a funnel connecting the pasture to a smaller area where several ostrich could potentially gather, on to a narrow channel that would accommodate one animal at a time and which would ultimately deliver each bird to the perfect spot in front of my backdrop.

My camera was set to allow for high-speed continuous shooting. I was ready. Meanwhile Luke and his crew herded the ostrich toward the corral by walking laterally in unison with outspread arms from the pasture to the entrance of the corral.



Figure 4-8: Ostrich Corral







Figure 4-9: Ostrich Production Stills

From the moment an ostrich was “on set” until it escaped, which typically occurred within a matter of seconds, I tried to get a “portrait shot” and they tried to get away. The pinnacle of

horrors came with the last ostrich and the only male. He was called, Jesus. At just under nine feet tall and nearly three hundred pounds Jesus stood out amongst the smaller females. An ostrich can run up to seventy miles an hour, has two long toes that can disembowel, and a kick that can kill a predator (or a person). Jesus lingered by the gate opening, reluctant to pass from the safety of the pasture into the unknown.[61] A canvas sack was quickly placed over his head, he was nudged down the corral and released right where I would take the photographs. From the moment he was un-bagged, Jesus wanted to get out with a special vigour. He darted and flapped frantically. Incidental feathers flew and, within seconds, he had decimated the entire set-up and crashed through the fence. The shoot was over.[62]



Figure 4-10: Bagged Jesus

Jesus now stood calmly grazing with Bella and Mäkovél just a stone's throw from where, only moments before, all Hell had broken loose. I took this to be a good sign in the face of ostrich despair. They did not like being photographed on my tiny set with my billowy back drop, my unfamiliar looks and my frightening scent, but they didn't seem to mind the place itself. Six ostrich was more than enough for my purposes.





Figure 4-11: Jesus and Bella

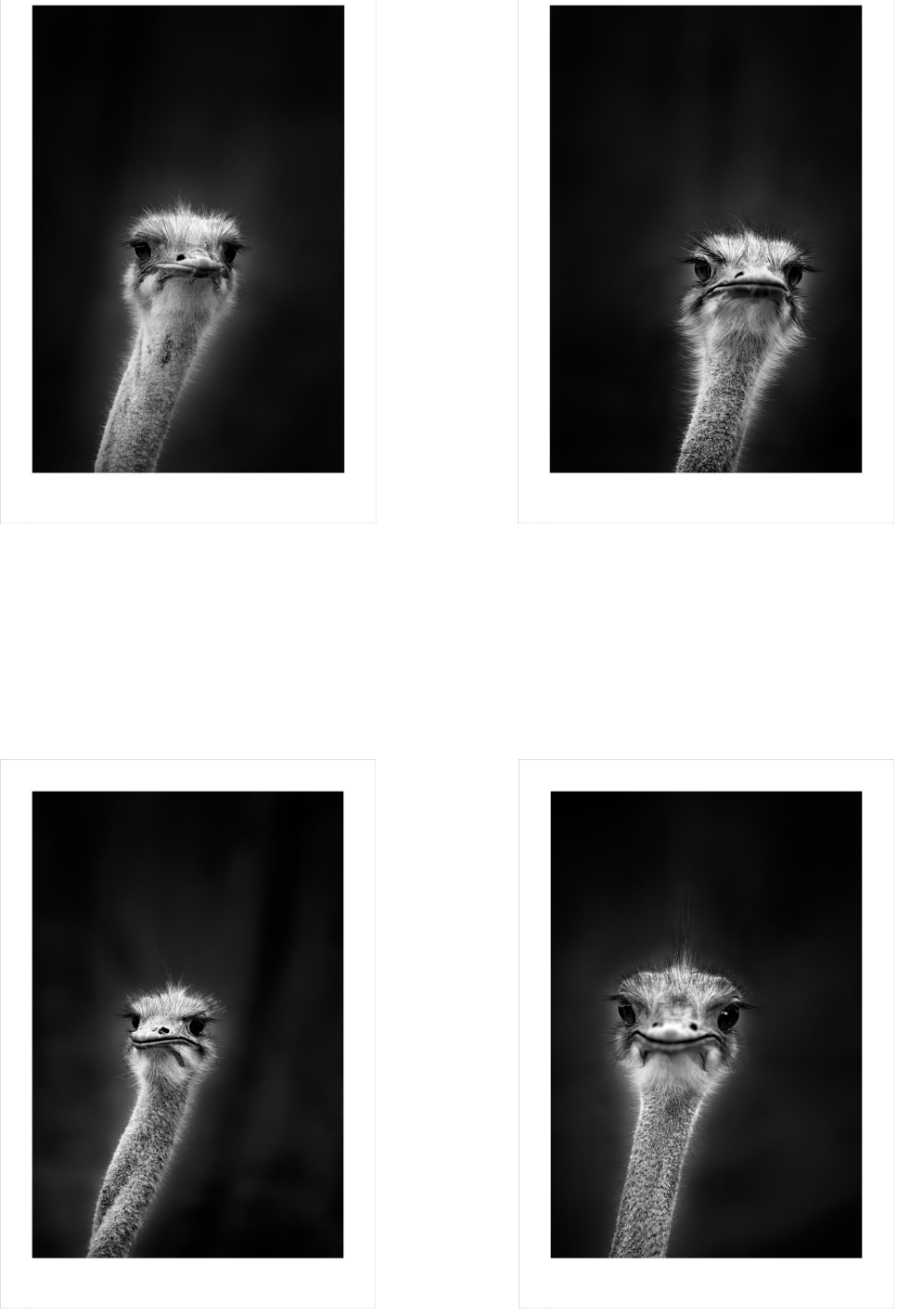


Figure 4-11: (from right to left) Witnek, Silver, Bakkie, Makövél

The Ostrich portraits each have plain black backgrounds.[63] From neck markings, nasal openings, beak features, crown hair markings, and cranial shape — if one is looking carefully, it is quite possible to differentiate between individuals. They are in focus and each bird is more or less centred in the frame looking directly at the camera. The question (and ensuing torment) that drove the series (i.e. whether or not one could differentiate individuals from a series of ostrich portraits) is easily answered and, in retrospect, seems trivial. Yes, it is possible to see the idiosyncratic nature of individuals.[64]

Nevertheless, an answer, to which there was no articulated question, also presented itself.

The conditions of production for the portraits of each ostrich make it impossible for me to contemplate them in the ways that I had intended. I can see individuals, but what I feel is shame for what I put the ostrich through in order to complete this "study".[65] In *White Wolf* (1987) I was dismayed by the film-maker choice to cross the threshold separating a den and its cubs from outside prying eyes in spite of the mother wolf's obvious discomfort and, even after explicitly expressing particular admiration for the mother wolf, all in the name of Knowledge. And yet here I was doing the same thing. I had permitted the quest for knowing to trump feeling in general and my feelings specifically. Put another way, there was a contest over representational space, and like the filmmakers and scientists in *White Wolf*, I won. My conclusions from Ostrich Portraits are simple, and perhaps obvious: an ethics of representation is fundamental to any representation of ABE.

As a method, sitting requires spending time in a specific place. After Ostrich Portraits: Individual or species, I chose to sit *with my feelings* (as opposed to sit in a particular place). The following series, entitled Ostrich Offs, was conceived during this period of dis-ease.

4.6.2 Ostrich Offs: Animal agency

Description: Art in Research, Art as Research, for exhibition
Sara Marino, 2021, 12 black and white photographs (11 x 17inches)
Photographs taken at Cornellskop - a working animal farm/sanctuary: Bot River, South Africa

This section is an example of the core force of a Scatter Methodology that requires continually circling back to the governing questions of the dissertation (how does one represent ABE and what is ABE?) and adjusting/revising methods of inquiry as needed in order to get closer to the heart of the matter — in order to understand better. In this case, the main finding from the previous section was disturbing. I had crossed an ethical line. But it also felt incomplete. What, if anything, could rise from the ashes of the Ostrich Portrait series?

Ostrich Offs is a selection of twelve images taken from the rejects (just under 300 photographs) produced for Ostrich Portraits. These images show raw glimpses of the imperfectly captured. Together the twelve Ostrich Offs represent a spectrum of animal imagery ranging from the



Figure 4-13: The Offs

traditionally acceptable to the less so and, when juxtaposed with their correlative Portraits, they present an opportunity to explore the ways in which the practice (of taking photographs of animals) and the product (the photographs of the animals) have the capacity to interrupt entrenched relationships between humans and animals.[66]

In practice, I took approximately 300 photographs, ninety-eight percent of which were unusable as conventional portraits. Judging by the large number of discarded photographs compared to chosen ones (a difference in order of magnitude),[67] the Offs depict an ostrich reality that is entirely absent in the portraits.[68] What is that reality?

The images in this series are examples that sit along a spectrum of ostrich representation. At one end are the least acceptable images — those that are completely out of focus. They were unintentionally out of focus and yet the blurry images force a different kind of image contemplation. For example, they encourage an active participation in the meaning-making process of reading the photograph since it's content is literally and figuratively unclear. Perhaps more importantly, these images indicate what the ostrich is interested in — that is, eluding capture (technologic and physical). Some of the images near this end of the spectrum are experiments in aperture.[69] The shallow depth of field resulted in images with a focus on specific details of the ostrich like a nasal cavity or the eyelashes of an upper eyelid.[70] They stand in contrast to normative standards in the practice of wildlife photography which require the animal to be mostly in focus.[71] In the middle of the spectrum are images that are in focus but that break from typical ways that a wildlife subject is presented. A back of a neck or an ostrich looking away from the camera, both could be an ostrich choosing to look at something besides the photographer. Partial images where an eye or part of a beak is cut off by camera frame imply the rest of a body — just beyond visibility. These photographs point to the possibility of a subject's capacity to live outside of the frame.[72] The more formal portrait counterparts don't tend to implicate the rest of the body so explicitly. At the acceptable end of this new spectrum of ostrich representation are images that are in focus, compositionally balanced, AND include a reference to the human elements that facilitated their production.[73] The photograph of a tattooed hand gently holding/guiding an ostrich neck is an example. Although this image, and others like it, are compositionally and technically proper, they exist in a context of wildlife photography which, as we have seen in Chapter Three, is mostly human-less[74]

Experiences of a portrait obviously vary with context, with cultural history and personal relationship to the subject, yet there are shared ways of knowing. We know for example that a portrait is a slice of a subjectivity — a "decisive moment," (Cartier-Bresson), and that it displays a technical expertise with an authoritative air. What about an Off that has neither? The Offs have a different kind of power.

An Off is more "open" to interpretation not only because the images are blurred and a viewer must imagine activity and context. And not only because an animal is partly in the frame and a viewer may assume that life happens outside of it. It is more open because the language for reading an Off is less well defined. The controlling order with which language structures any representation is less when it is not shared. There is more room for collaboration between the spectator and the image in the reading and subsequent meaning-making of an Off. It could be that the language of reading "offs" is an extension of the hybrid animal-human communication Ron Broglio refers to as pidgin language. (Broglio, 2011, p. 61). Maybe, just as the technical deficiency of the instant film cameras became cause for aesthetic celebration, a reading of the Off's could borrow from the visio-cultural language of lomography.[75]

What was captured at Cornellskop, Bot River, on the day of my ostrich shoot went well beyond the intended portraits of individual ostrich and included what it looks like when ostrich try to get away from the lights, cameras, and action. That the ostrich had desires isn't surprising nor is it surprising that those desires were apparently and practically in conflict with my own. The

surprise comes from the artistic output of using photography as a research tool to “gain a deeper understanding” of both ABE and its representation. The Ostrich Offs are a series of photographs that express ostrich differently. They stretch the spectrum of representation by presenting ostrich with agency. I don’t purport to know, nor can I ever know the lived experience of an ostrich, but the Offs became a way to indicate it — which I am almost certain is better than continuing to represent ostrich as if it doesn’t exist. They point to an ethics of representation both in process and in product. There is great potential in representation that depicts animal agency even if it is at the expense of human desire and I suspect this to be a needed factor in any representation of ABE.

4.7 Roaring Lions and Sonic Assumptions (story)

I was on the biggest shoot of my life - the first apex and perfect storm of my career as an academic, an animal behaviourist, and a film maker. I conceived, cowrote and produced a film that examined how colonial conservation agendas clashed with those of the Maasai people as told through the eyes of famed palaeo-anthropologist, Dr. Richard Leakey. This was what I had been working toward. It was big.

Coming out of my tent one morning, the head warden of the Mara Conservancy in the Maasai Mara Game Reserve asked me if it was the lions that woke me up. "No." I said. "I didn't even hear them." Surprised, he queried as to whether or not I slept very deeply. "No not particularly." "But Sara," he said, "You were in the middle of two prides asserting their territorial boundaries! How could you not hear them?" I shrugged my shoulders and we carried on. I didn't really even give it a second thought.

Fast forward five years and now I was on a shoot in Namibia about cross species relationships and that starred legends in the animal behaviour world, Mark Bekoff and Temple Grandin. We were on top of a van in the pre morning din of the Kalahari waiting for the sun to rise. The cool nights, and this particularly chilly morning, caused the humidity in the air to condense and as that first light of dawn broke, the grasses glistened. The desert was quietly buzzing but our sound man was uncharacteristically agitated. The problem, he muttered, were the noisy lions. I didn't hear anything. Again! This time, my crew burst out laughing. I was such a "tourist," they said mockingly. The director of photography stepped away from his rolling camera, and squatted. He proceeded to pretend he was on a toilet and moaned and groaned like he was pushing out something big. Unfortunately this image will forever be associated with the sound of lions asserting their territorial boundaries.

But I did finally hear them.

They were low, loud and clear guttural gestures expelled and now floating in the burnt oranges and browns of the desert. Each blob of sound carrying a distinct voice, overlapping, merging, separating travelling together. It was like a Gregorian chant combined with an ohm. The space between each particle of everything that constituted me was temporarily inhabited by the sounds. They moved through my body searching for a limit like an echo returning from a rock. I resonated. I didn't take these sounds in the way that I take in words. They settled into my being—literally and figuratively moving me.

Leaving aside inadequate and complicated attempts to describe these sounds that just moments before I didn't even hear, one thing became brutally apparent. Even with all of my knowledge of animal behaviour, and of how the social construction of nature films largely governed my understanding of nature, even with all of that I still didn't recognize the sounds of a lion. Why? Because I held a sonic assumption about lion roars. I thought they sounded like Leo the Lion of MGM fame. That's like saying, I'm a girl, why don't I look like Barbie? It is obvious that Barbie is a fictional character. Why isn't it obvious that the movie sound coming from the movie lion's mouth is also constructed? It is kind of embarrassing really. This experience galvanized my interest in sonic assumptions about nature and launched a multi-year quest to explore, deconstruct and reconstruct the MGM lion roar.

4.8 Image and Sound

4.8.1 MGM Digital Sound Roars

Description: Art In Research, for exhibition

Sara Marino, 2018, 6 digital prints, Epson Hot Press Natural, 100% cotton, 300gsm, archival fine-art paper. (150 X 50cm).

I had repeatedly missed the sounds of living breathing lions because I had expected to hear something different. What was the sound that I assumed to be a lion? My plan was to use traditional qualitative and quantitative research methods in order to determine the constituent ingredients of the MGM lion roar. After an exhaustive inquiry over a period of years it became clear that the details of the sound mark known as the MGM lion roar, were aggressively protected and, in fact, impenetrable.[76] The Lion Roar Sound Series is my work-around of the privatization of what, at the time, I understood to be the sound of an animal. My understanding has changed.

A waveform is a visualization tool that represents the relationship between two important elements of sound: pressure and time. All sound is made by something that is vibrating. The vibrations cause nearby air particles to move. Those moving air particles bump into other nearby particles and they in turn bump into other particles. This pattern of movement is called a sound wave. The amount of force with which the air particles bump into one another corresponds to the amplitude or height of the vertical markings. The horizontal x-axis, marks the length of time for

which the pressure patterns of any given vibration are recorded. Waveforms are useful in showing basic information like where the loud parts of a sound are, (the tall vertical lines), where the quiet parts are (the short vertical lines), and what the overall sound looks like graphically.[77] By comparing the waveform of the 2008 MGM lion roar to the waveforms of actual lion roars it became possible to draw a rudimentary conclusion about the nature of the MGM lion sound.

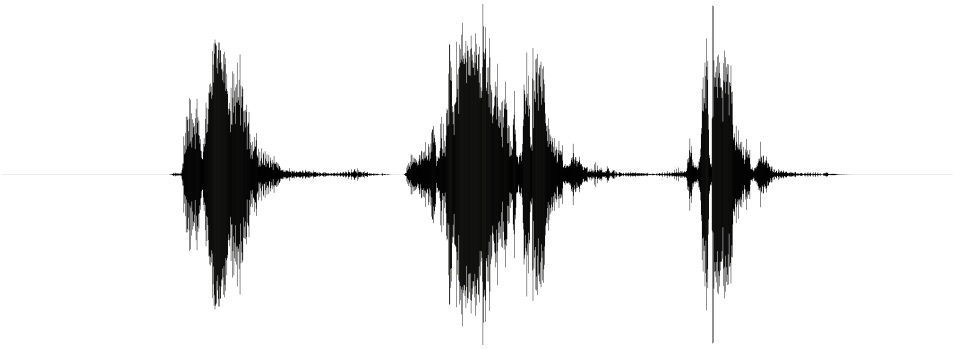


Figure 4-14: 2008 MGM Lion Roar



Figure 4-15: Roar One

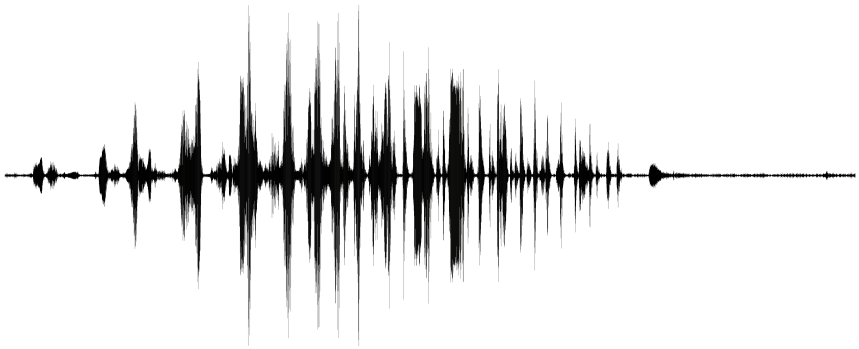


Figure 4-16: Roar Two

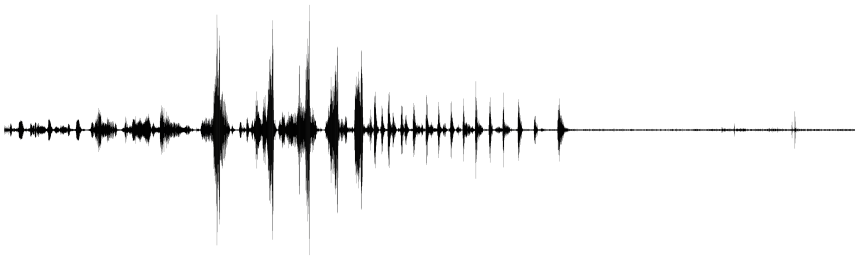


Figure 4-17 Roar Three



Figure 4-18: Roar Four

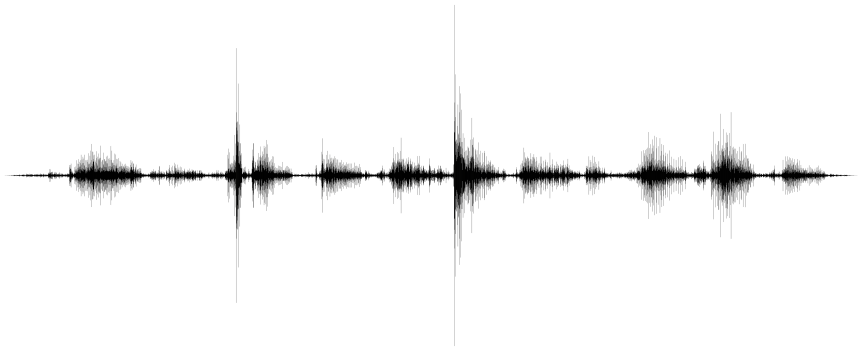


Figure 4-19: Roar Five

All of the above images are sound recordings that have been converted to waveform representations using a proprietary algorithm. Figure 4-14: 2008 MGM Lion Roar, is the waveform of an mp3audio file of the 2008 MGM lion roar (to be known as MGM Roar). Each of the five following images are waveforms of actual recordings of three lions housed at Drakenstein Lion Reserve.[78, 79, 80]

Figure 4-14: 2008 MGM Lion Roar is a generally balanced composition of vertical markings compared to those that follow it. The MGM Roar shows three main clusters of markings each of which are relatively evenly positioned across the horizontal time axis. One cluster is on the left hand side, one is centrally located, and one is on the right hand side. There is a fourth somewhat smaller cluster just to the right of the centrally located one. This robust roar, balanced on either side of the mid point of the horizontal axis, stands in distinction to each image that follows. Figures 4-15—18 all begin with loud sounds relative to how they end. None are as visually symmetrical as Figure 4-14. I interpret this to mean that Figure 4-14: 2008 MGM Roar, is a more socially constructed sound designed partly for human appeal in order to sell a brand and its byproduct. Each subsequent waveform (Figures 4-15–4.19) show less overall balance, which I interpret to be a sign of less human manipulation.[81]

The MGM Digital Sound Roars series is a simple comparative analysis of waveforms that shows what I call a sonic assumption. It was impossible to determine the exact constituents of the MGM lion roar (any version), nevertheless this series corroborates through visual means what I experienced in the field and described in the story Roaring Lions and Sonic Assumptions. It is

clear to me that sonic assumptions are worth further investigation. I continued to play with sound visually.

4.8.2 Radial Roar

Description: Art as research for exhibition

Sara Marino, 2018, digital print, Epson Hot Press Natural, 100% cotton, 300gsm, archival fine-art paper. (150 X 150cm).

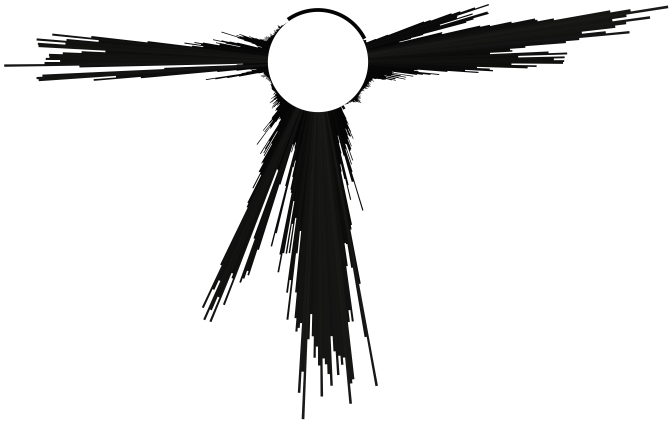


Figure 4-20: Radial Roar Digital Print, Sara Marino

Radial Roar is a derivative of the Section 4.8.1 MGM Digital Sound Roars. The image is a measure of a distance (a radius) relative to a node (a starting point). In this way the sound is a function of distribution as opposed to one of time. Although not part of the preceding comparative analysis, this version of the roar inspired an interest in what sound might look like in three dimensions as opposed to two.[82]

4.8.3 Intaglio Sounds

Description: Art as research not for exhibition.

Building on what I had learned in 4.8.1 MGM Digital Sound Roars, and 4.8.2 Radial Roar, that is, a confirmation of the validity of the idea of sonic assumptions, and an emergent interest in how a roar occupies space, I chose to explore the sound of a roar, through the ancient printmaking form of intaglio. What does sound look like? What do images sound like? Can sound and image relate to each other ekphrastically and might this be a means of challenging the inherent limitations of visual representation? And thus articulate new dimensions of a representation of ABE?

Expressed through the intaglio printmaking process, what would the Digital Roar Series look like? Answering this involved hundreds of hours of touching copper. It involved degreasing, polishing, coating, heating, spraying and smoking. I filed the rough edges of scrap copper plates until my fingers bled — until I learnt how to file softly. At some point the once tedious and

excruciatingly slow task of using tarlatan to wipe away excess ink (with care not to remove it from the furrowed lines that would ultimately make the image) became meditative. Eventually I could even feel subtle indents — differences between patina and more in-depth intentional marks on the copper. I could sense when there was “just enough” ink so as not to end up with a blotchy smeared image. (For a detailed look at the processes of intaglio that I routinely used, please see Appendix E: Intaglio).

At the time of my printmaking, Cape Town was amidst what some referred to as the worst urban drought in recorded history. (Archer et al., 2019; Parks et al., 2019). I cleaned my plates in a bucket of recycled water while others lined up to drink. Before this, I had only ever used fresh water. Here, in an old art deco theatre called the Bijou, in the city of Observatory named for the first observatory in South Africa, which was also the site for the first photographic catalogue of stars, I rinsed in residue. Other stories swirled in the inky black water leaving new marks in unpredictable places. My hands were stained. My filtration mask was full. A print series different from what I expected was inevitable.

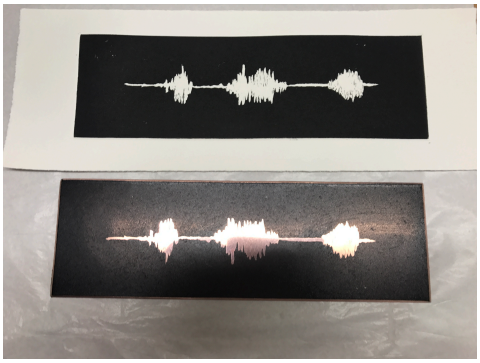


Figure 4-21: Thirteen Minutes (A hand drawn 2008 MGM Roar)

After hand drawn and direct transfer versions of the MGM Roar, I wanted to explore what I initially considered to be a more unmediated relationship between the sound caused by vibrations, caused by a lion's roar. There were many failed efforts and iterations of working with microphones, speakers, and the deconstruction of a large subwoofer in order to transmit the sound of the Drakenstein lions directly to the copper plate. With computer connected to subwoofer on top of which rested the copper plate prepared with resin, I played a roar. It was a roar that came from the idiosyncratic morphology of a rectangular lion larynx in a lion's body, (Klemuk et al., 2011), its vibrations converted to electrical representation by microphone, then magnetically imprinted onto a master tape, passed over a read head to generate an electrical signal, stored as a sequence of numbers in a digital file, returned to physical waveform via the subwoofer where displacement caused by transmogrified feline vibrations would leave an analog trace like grooves in a record, only this time onto a copper plate.[83] An actual lion's roar is up to 110 db and can be heard up to five miles away.[84] Maybe the multiple translations transformed the nature of the sonic beast because instead of scaring off potential intruders, that archetypal, mysterious and foreboding sound that is a lion's roar, metamorphosed here, and drew people in.

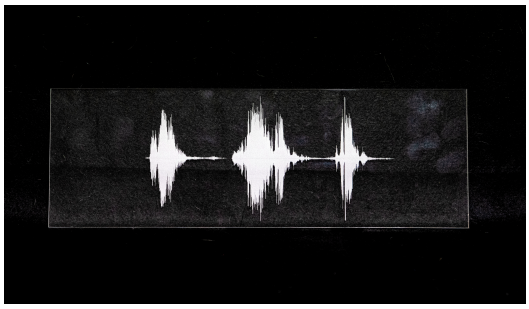


Figure 4-22: More Roar (Direct transfer MGM Roar)

They gathered in the hallways of the historic building and listened as the sounds bounced off of concrete walls and reverberated in our wombs. It was felt.

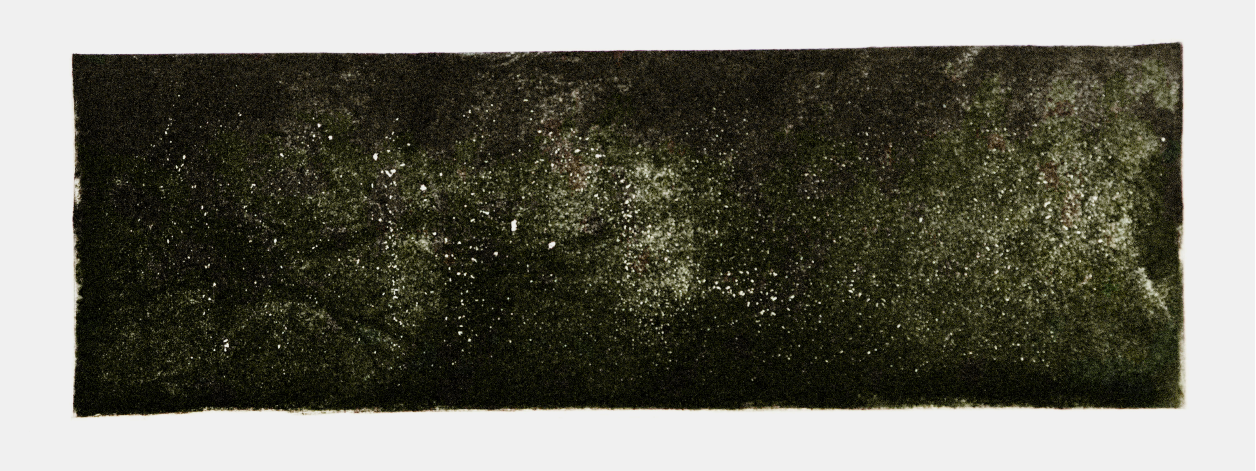


Figure 4-23: MGM Roar In Space

Intaglio is a slow and delicate process — one that requires a particular acclimatization and harmony with the copper. I made more marks, etched, printed, rinsed and repeated. It was during these procedural rituals that I started to think about the metal outside of its capacity to hold and transfer ink.

To begin, the copper dust byproduct from filing plate edges was carefully collected by everyone in the studio and saved for an artist who used it as a pigment. In Johannesburg, South Africa,

thieves have crippled train infrastructure by stealing the copper cables that supply power. (Toyana & Sushi, 2020). In addition to delivering electricity, copper wire and sound are intimately bound.

Sound travels through copper wire at at a rate of 4600 metres per second.[85] It is the second most sound conductive metal out there (which I learned during my experiments with the subwoofer).[86] Telephone signals, television signals, and broadband 3G, 4G, 5G, and 6G networks all use copper wire to transmit sounds just like the lion roars that I am playing with.

I converted the digital roars to three dimensional roars, so that they could be laser cut out of various metals while a new iteration of the roars percolated… (For more information please see the Coda: Glockenspiel).

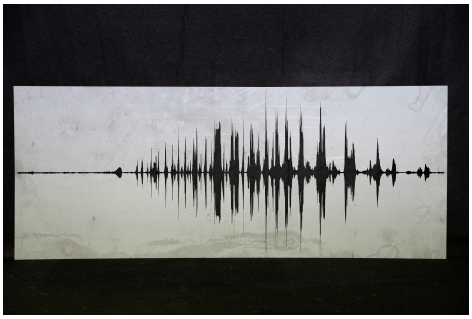


Figure 4-24: MGM 2008 Scrap Metal Roar Negative

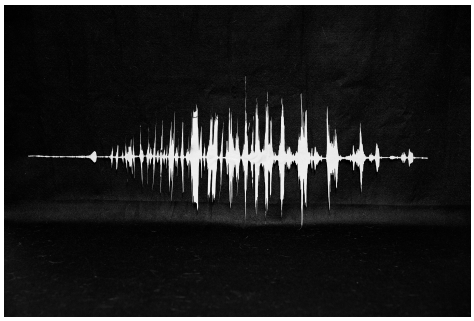


Figure 4-25: MGM 2008 Scrap Metal Roar Positive

These complex constellations of sound, time, movement, stillness, of social spatial relations, histories of water and copper, all contributed to capturing an animal differently. Where I had once been focused on what elemental sounds constituted the MGM roar, intaglio inspired an interest in less sanitized sounds. My printed images contaminated by "dirty water" were pregnant with other stories. They hinted at a more ecological representation and relationship with nature — one that involved a local place, specific social relationships, and one that involved less waste.

This printmaking exercise — playful in the extreme — marked a new dimension of my interests. Now, in addition to the visual (which had been predominant), I was experiencing something sensual and something sonic. Perhaps synaesthetic. Ideas swirled.

4.9 Road Kill

Description: Art as Research

Sara Marino, 2015, 2016, 2017, 2018, 2019, 2021,

6 colour photographs , Epson Premium Lustre, semi gloss

33 X 48cm, 240g/m2

Road Kill was one of the very first attempts to represent ABE. The idea is to emphasize the middle part of of a relationship between human and nonhuman animal— that point when two beings connect. In a primitive way, a collision is a manifestation of meeting in the middle. In a moving representation of space (aka an automobile), humans "meet" with animals. Bang.

Mick Smith describes roadkill in his chapter of same title as an event that can "disrupt our possible attunement to the nonhuman world" and that "the ethical task … is to find words that might express and convey something of these incommensurable experiences, the fleeting contact, the slight swerve, marking the end of animal experience…". (Smith et al, 2009, p. 21). His critique centres around a distance/difference between humans and animals that enables people to drive on, without showing or even feeling care. I wonder if there is a way to redirect the powerful force of emotional distanciation to instead, facilitate a connection?[87] It sounds counter intuitive. Being disconnected, is of course what enables drive-by roadkill in the first place. But using alienation as a way to connect is not without precedent. Bertolt Brecht used alienation, in dramaturgy to actively engage an audience in generating meaning by first recognizing that what is on a stage, is a representation (as opposed to characters one could identify with).[88] Maybe the

strategy of thespian alienation could be used in the context of roadkill. Roadkill is a practice of that idea using photography.[89]

The series shows a reversal of fortunes whereby the human is the "roadkill" and the animals, dogs in this case, are the disinterested passerby. At a minimum, Roadkill would be an exercise in: engaging people in the topic of animal-human relationships and their representation; in developing my skills as a photographer (by being involved in the production to varying degrees); and in creating a mildly humorous somewhat disturbing reminder that we are all animals (among other things).



Figure 4-26: Roadkill Katya



Figure 4-27: Roadkill Stefan



Figure 4-28: Roadkill Oliver

Chapter Five— A Becoming Encounter

5.1 The Lion and the Zebra (story)

In 2011 I was on a shoot in the Maasai Mara, Kenya for the CBC's Nature of Things.On this sunny October day while on a game drive, our guide, the Head Game Warden of the Mara Conservancy, Brian Heath, pointed out a pride of lionesses. "Where?" Neither the Crew nor I could see them."Just over there to your left."Not even fifty metres away were nearly a dozen lion blending seamlessly with the wispy yellow grasses on top of a hillock. They were overlooking a herd of plains zebra and wildebeest just a football field away. There were four adult females and the rest, cubs under the age of one year. The cubs tugged and climbed, nipped and stumbled although not quite as rambunctiously as the average blue chip National Geographic program might have you believe but just as captivating. It was shocking to me that none of us, even with our better-than-average experience at spotting wild animals, spotted this family. Even when pointed out, it was difficult. They looked like golden lumps of abandoned termite mounds that had been softened by time and weather, and were now melting into the earth.

Being privately escorted by Brian gave us the kind of access that a regular person would not have, at least on this side of the river where Brian had been hired as the head of a private management team designated to sustainably care for a small chunk of the southwestern part of the Maasai Mara. He carefully drove us off the main road so that we could get a little bit closer but not close enough to interfere with the lions engaging in their daily behaviour. Brian always spoke softly. He said you could tell a North American from a mile away because they were always the loudest animals around. We arrived at a safe but intimate distance from the lions, set up our equipment and stood quietly watching."Have a look over there" he suggested.

A zebra had stepped away from the herd and was wandering in our direction.

Detecting is innate. It involves seeing, smelling, tasting, feeling, listening and moving. The lionesses took notice before their cubs and assumed a predatory stance. What struck me (in retrospect) was the imperceptibility of their adjustments. They continued to lay in the grasses but now their bodies were precisely oriented, pointing directly at the lone zebra. They didn't stalk or stand up. Their eyes locked onto prey. Their ears were erect. Even the rambunctious cubs had settled, frozen in mimicry. In fact, I estimate that body positions didn't change more than 5 or 6 percent from their original starting point.

The zebra lifted its head, tilting this way or that, looking, smelling, sensing, grazing and moving closer and closer by the minute.

With two cameras and sound rolling, we watched, entranced, as the zebra moved closer and closer to the lionesses, seemingly oblivious to what lay ahead. The humans on the other hand, armed with a lifetime of Nature film programming that conditioned our expectations, had more than a whiff of impending doom. Our recording technology overflowed with anticipation and we worked efficiently to replace tape, batteries and sound cards. At a very minimum, a chase was imminent and it could be over in seconds. I was alive, present, immersed. My tingling skin was nature. We had to be ready.

The lionesses suppressed an unimaginable energy surge that oozed out of their pores and the air was electric.

In just one moment, everything would change.

The zebra raised its head one last time, (at least in my story), and clearly caught wind of the pride. I think there was even eye contact (but I could be projecting).

My heart pounded. This was IT!

And then everything did change.

I expected the sister lionesses to leap — to fly like tawny death torpedos zeroing in with laser precision on the lone zebra, latching on to its back. I expected that zebra to frantically dart, trying to shake it off, to kick and charge in a fight for life. I expected the lionesses to circle. I expected the nearby ungulates would collectively sense danger, and stampede en masse to safety. But none of that came to be.

What actually happened was a categoric frustration of all of those expectations. Instead of my climax, the inevitable hunt and either kill or escape that I was so certain would happen, instead of that and in an amazing turn of events, the zebra simply turned its butt to the lionesses and continued munch nonchalantly on Savannah grasses as it meandered back to its herd (which also didn't so much as flinch).

CUT! CUT! CUT! The North American girl screamed. We can't waste any more tape!

The lionesses relaxed their paws and ear, and eyes and the cubs segued into quiet fumbling once again.

And that was it. Four hours of filming seemingly nothing. Did we witness the Animal version of The Jerry Seinfeld Show about nothing?

The ethological answer is, on the one hand, relatively simple: the zebra and the lionesses had a mutual understanding. It could have involved the rate of return relative to expenditure. In other words, the lions would have to spend a finite amount of limited energy in order to get the zebra, and either the chances of getting it were too small, or the benefit from catching it was too small, or the risk of injury was too high, or they just weren't hungry. Whatever the reason, it simply wasn't worth it to give chase. They knew it, and the zebra knew it too. On the other hand, no

chase, kill, eat, belies the complex history of mutual evolutions within which these behaviours have codeveloped. The situation was paradoxically simple and complex.

5.2 A Recap

Representation is the main focus of this dissertation.

a. A Becoming Encounter (ABE) is a conceptual metaphor that represents a relationship between beings.

b. It is borne out of the work of three philosophers who theorize relationships in a way that I liked.

c. Toward A Becoming Encounter refers to the research of this dissertation undertaken in order more fully to understand ABE.

d. An important component of the work included arts-based research to explore the meaning of the conceptual metaphor ABE.

e. Part of understanding ABE required developing/experimenting with a non-discursive representation of the ABE relationship.

f. Representations influence the lived lives of animals.

g. The reason for this work is to create a representation (discursive and otherwise) that has a primary purpose of enhancing the lived life experiences of creatures.

The primary research questions, “What is a Becoming Encounter?” and “How might one go about representing it?” have provided the parameters and guided the substance of this dissertation and have produced many more questions than answers. Those questions also influenced the trajectory of the research. Ideally, I would now be able to define A Becoming Encounter which, in turn, I could then represent (not only in words but artistically) and which would then contribute to making life better for animals. Short of definition, though getting closer, I will outline some key takeaways from my research and explain how they have contributed to knowledge of ABE.

5.3 The Elements of A Becoming Encounter

5.3.1 Process, Structure and Content

Process. Scatter Methodology has been the playful backbone of this investigation allowing for simultaneous application of differing modes of exploration including: theoretical probing of the metaphor; practice in representing it; and attempts to experience it. A central element of Scatter is its embrace of the partial, the incomplete, the problematic — a wander will almost always produce different results than a hypothesis. In addition to research about human animal connections, the dissertation is an attempt to name, systematize, document and test the Scatter methodology. There is future work in methodological studies, interpretive phenomenology and narrative theory that would be helpful in further developing a Scatter. For now, the integrated use

of concurrent and multiple modes of learning, the interpretation, revision, and re:presentation of knowledge has led to some unexpected outcomes.

Structure**.** By analyzing my own work in arts-based research in conjunction with the work of others, I have identified, named and explained, spatial assumptions in nature representation. I have shown how spatial assumptions are explicitly and inadvertently operationalized by cultural institutions like National Geographic and Chevron in order to shape perspectives of animals. Such perspectives tend to reproduce dominant ideas about animals and about knowledge. I have shown how something as seemingly innocuous as "framing" in National Geographic's *White Wolf* likely functions to sustain a hierarchy of social relations that keeps nonhuman beings in a utilitarian stranglehold. The alternative framing styles that I have created and can be seen in Chapter Four Section 4.3, call attention to the supposed neutrality in any recording of animal behaviour and may even represent a more animal-centric perspective. In Lions and Lines, I identified how spatial assumptions have insinuated their way into my professional life. (Chapter Four Section 4.5). And The Ostrich Series shows the relationship between spatial assumptions and a new order of animal representation. (Chapter Four Section 4.6). The theoretical, practical, and empirical implications of spatial assumptions contribute to A Becoming Encounter praxis.

As I wandered through this research, sound became important. Personal experience (Roaring Lions and Sonic Assumptions), the method of playing with sound and its output including the MGM Digital Sound Roars, Radial Roar, and the sound work in my printmaking, have each contributed to the identification and the naming of sonic assumptions in nature representation.

(Chapter Four Section 4.8). This work in sound points to some of the limits of the physical and phenomenological character of looking.

The omnipotence of sight and seeing screams for continued probing. Neil Evernden has said,

> *"The gain [of vision] is objectivity, but the loss is any notion of interrelation between the elements of the visual field. We see only what is, not how it came to be… And accepting visual evidence as the most real, we find ourselves living in a world of things, in which beings are real while Being is mysterious" (Evernden, 1985, p. 84).*

Put another way, "The eye sees only what the mind is prepared to comprehend." (Davies, 1980, p. 116).

From printmaking to sitting, from photography to playing with sound, the act of seeing regularly manifests as a site that requires more in-depth investigation. Looking occupies the bulk of the theoretical section of this paper. In Why Look At Animals, John Berger problematizes the look, Guy Debord problematizes spectacle, Jonathon Burt says that looking is the powerful key to keeping the animal alive, and Brower shows how looking and animals are technologically inseparable. "The look" seems so neutral — a biological instinct just like hunger. And it is. Although intimately and inextricably intertwined, the physiological mechanics of vision, are not the same as socially constructed seeing.

Challenging visiocentrism can be as simple as making way for other perceptual knowledge systems. As we "…come to think only with the eyes, so to speak, a different world unfolds, a

world which, as it turns out, is much more amenable to manipulation and control than was the older construction from a balance of senses." (Evernden, 1993). My sonic explorations in The Digital Lion Roar Series, The Radial Roar, Animal Icons, and my forthcoming work attempt to defy ocular supremacy.

Although nascent in formulation compared to its spatial sibling, the "illuminating" potential of sonic assumptions in nature representation is grand. A question parallel to those that inspired White Wolf comes to mind: in what ways do ironically silent sonic assumptions contribute to a functional ideology that underscores dominant concepts of nature?

There is more to be seen and definitely more to be heard.

Content. A provisional definition for A Becoming Encounter is: the creative collision/abutment/ meeting of two or more beings where relating takes precedence over everything else and where, in relating, something exists beyond the physical that is different from the sum of its parts. Other philosophers describe a similar kind of connection (Evernden, 1985; Haraway, 2008; Livingston, 1994). In particular, ABE draws from its origin philosophies of an I-Thou encounter (Buber) and becoming-animal (Deleuze and Guattari), venturing with them into new territory.[90] A Becoming Encounter is less prescriptive than either encounters or becomings-animals proper. At an instrumental level, one doesn't have to prepare and then passively wait for "it" to happen as is the case with an encounter, nor does one have to actively leave a pack to seek out a becoming-animal. At a theoretical level, what is divergent from a simple synthesis of its predecessors is

rooted in the difference between an experience ABE, and its representation. ABE is the desired outcome of its representation. Where the genesis theories both seek to describe a source moment between two beings from which discursive representation is born, the ABE origin story is representation first, relational action second.[91] At this juncture, the particular constituent features of ABE, how they contrast, combine, reject, or amplify their genesis theories is future work to do. For now, the representation of ABE must be such that it rejects the systemic pathology of disconnection. To represent ABE effectively is to facilitate a messy multi-species non-hierarchical conglomerate of relations. But how?

5.3.2 Beyond Rational

There are many plausible explanations for why the lionesses did not leap at the chance to "get" a zebra (and for why the zebra didn't bolt at the moment of recognition) and yet none fully capture the experience. Even the sum of any or all of those possibilities still doesn't explain the relationship between the lion and the zebra in that moment. That instant when zebra and lionesses likely recognized each other could be described as an *ineffable more*. Anyone who has been in love understands this — that love is greater that the sum of its parts.

When I retell the Lion and the Zebra story the response is unanimous: "you probably had to be there." What is it about "being there" that makes the popular refrain endure? Was it the sound of being there? Could I hire a composer to integrate non-diegetic sound, perhaps a musical piece that mimicked the typical narrative trajectory of a nature film and would that sonic alternative be

enough to compel an audience to watch the scene unfold? What stands out are the kinds of connections that surround looking but don't necessarily privilege it. The zebra, its herd, and the lion family were indeterminably but definitely connected in a way that easily surpassed merely seeing. They were engaged in a way of relating, a communication, that was maybe more primal. They were uber-relating — highly evolved and hyper-attuned. It seemed to be an animal version of A Becoming Encounter. More importantly, maybe it is in those moments of paradoxical stillness, that the clues as to how to represent ABE lie? Wrestling with how one might take that footage (four hours of minimal "action") and engage an audience is future work that could produce a representation of A Becoming Encounter.

5.3.3 Moving Closer and Closer

Ostrich Portraits and Offs and Lions and Lines point to an ethics of representation that is inseparable from its output. We can't represent less anthropocentrically if, in the process of doing so, the agency of our subjects is obliterated. There is negligible animal agency if Olly and Suzy paint a sedated anaconda in non-toxic paints or "drug a croc" and then manipulate a canvas so that the animal is left hopefully to make a mark. Is it agency if a cheetah makes a mark on a canvas deliberately left out for the cheetah to mark? (Mikhail, 2001). It is too easy to be seduced into a complacency that maintains a status quo dependent on the subjugation of animal agency. Framing the conditions of an animal's existence is important because, for example, a lion is partly how a lion lives. Just to show a lion independently of how it lives, promotes a fiction that

reproduces exactly what many of us who do consume lion images and still want to avoid. There is an unavoidable selection process incurred by the agent when representing. Someone decides what is important to show, and what is not. I want to privilege the lived life experience of the lion in order to activate an audience. In his book, Animal Artist, Baker asks the question, “Can contemporary artists be trusted with animals, living or dead?" He claims that it is possible to use animals, not as objects but as subjects to work through issues of animal life. I wonder if it possible to artistically confront questions of a subject animal without using an animal at all?

5.3.4 A Future With Predator

Predator is a full-body costume that resembles a wolf-like creature with a long tail, upright ears, claws and paws inhabited by a person. The head is skull-like in appearance, with a jaw that moves and eyes that enable the wearer to see out without being visible to the outside. The entire outfit is covered in synthetic hair ranging in colour from dark to light brown, and highlights of grey and white. I had commissioned the costume as a “birthday outfit” to celebrate turning fifty and planned to have some fun with it. What began as the purposeful inclusion of a method that would likely lead to nowhere productive in terms of answering the governing questions of this dissertation, in the end, led to a window that offered a glimpse of A Becoming Encounter.

Throughout this dissertation I have used arts-based research methods to think about and practice representing ABE. Predator was a chance to *be* a representation — of what I was not certain. Predator was primarily for fun and sometimes that is reason enough.[92,93]



Figure 5-1: Predator Walking Dead Vlei

5.3.5 Predator and the Old Man (story)

I was being Predator in my general neighbourhood at Yonge and St. Clair when an elderly man who looked to be in his eighties, walked to a nearby park bench with the aid of a walker and his caregiver. I ignored him for awhile but at some point I walked up to the bench where they sat, raised my hairy arms above my head, and roared. I was very close to the man and my body towered over his. To my surprise and delight, both the caregiver and the man burst out laughing. He raised his hand and slapped mine in a high-five, got up and said,"Have a great day!" as he trundled off with his caregiver. Either or both of them could have been afraid of the interaction. The scene could have ended more dramatically. Someone could have had a heart attack. But in the end the experience was positive (at least in my estimation) because the man, the caregiver, and Predator shared multiple kinds of communications that went well beyond words and well beyond looking. It was a zebra and lion moment.

The experience of Predator, meeting the man and the caregiver, gave me some insight into ABE. It is a fuzzy insight, but related to the feeling of being present, that resonates throughout the dissertation in obvious places (Sitting With Ringo 4.4.1); and in less obvious places (Lions and Lines 4.5, Intaglio Sounds 4.8.3 and each of the stories). Having worked on the discursive aspect of ABE, (conceptualizing and writing about it), and the representational dimensions of ABE (through arts-based inquiry), Predator became a way to practice ABE.

I began to understand how a representation of ABE could take place without ever using an animal but even more, I started to think about the possibility of a representation of ABE might not even *represent* a relationship at all. Maybe instead it would *facilitate* one.

5.4 The End?

The beauty of the dissertation is in its layeredness. On the surface are efforts to answer the question, what is the conceptual metaphor a Becoming Encounter. And this question permeates all layers. Getting to the answers has been the result of a unique methodology rooted in arts-based research that rejects epistemic unity and, paradoxically, provides unity and structure to its output.

I was not able to devise a visual representation that even came close to what I imagine ABE to be although both the Lion and the Zebra story and Predator and the Old Man story give a glimpse of what it is. They hint at another realm not dissimilar to Jakob von Uexküll's umwelt— an inseparability of the world and the mind that perceives it. (Uexküll, 2010). That said, throughout the multimodal efforts at conceptualization, theorizing and representation, ABE left me with a deeper understanding of what it is, and how I might represent it, but like Zeno's paradox, beyond the primitive understanding of a "meeting in the middle," I can not close that final gap. Nor will I likely ever be able to because the distance between me and knowing can infinitely be halved. What I can say, is that where the nature of seeing might preclude A Becoming Encounter, sound might activate it. To that end I am currently in the midst of several projects that continue to explore the nature and substance of ABE but with a critical eye toward visiocentrism. (Pun intended). These forthcoming projects , are derivative of my work here, and they each aim to engage multiple senses.

What is possible, is to get *close enough*.

Coda

A glockenspiel is a percussive musical instrument originating from eastern Europe. It is made out of tuned metal bars that typically cover 2.5 — 3 octaves, and that are then struck with a mallet. The Roaring Glockenspiel, conceived by me in South Africa, while sitting every Wednesday with lions from the South African Drakenstein Lion Sanctuary,and is my most recent attempt to explore the representation of A Becoming Encounter, or its facilitation vis a vis a lion roar without a lion.

The metal in the Roaring Glockenspiel is copper from Phalaborwa copper mine. Phalaborwa supplied all of the copper plates that I used in my printmaking research, and is the largest copper mine in South Africa. It has shared a border with Kruger National Park for over one hundred years. I can't find any published information on the removal of predators from the mined area, but I expect that given the mine's proximity to one of the largest populations of free roaming lions on the continent, there were likely instances of human-wildlife conflict that involved lions. Extractive industries always impact animals and environments and often (though not exclusively) in negative ways. I expect that the lions didn't typically "win" those conflicts. I assume that the four hundred pounds of copper bar that I have purchased from the Phalaborwa mine, and with which I intend to make the Roaring glockenspiel, is infused with the soul of South African Lion.

The Roaring Glockenspiel is approximately fifteen feet in length, with a maximum amplitude of 7 feet and is an exact reproduction of Figure 4-18: Roar Four, recorded at Drakenstein Lion Park. When the Roaring Glockenspiel is played, I expect the sound to be a representation of a lion roar, that is more authentically lion, than the MGM lion roar that has come to signal a lion to probably most of the movie-going world. When this glockenspiel is played, it will sing with ancestral lion and while in and of itself I am not sure it will be a representation of ABE, it could potentially facilitate one.

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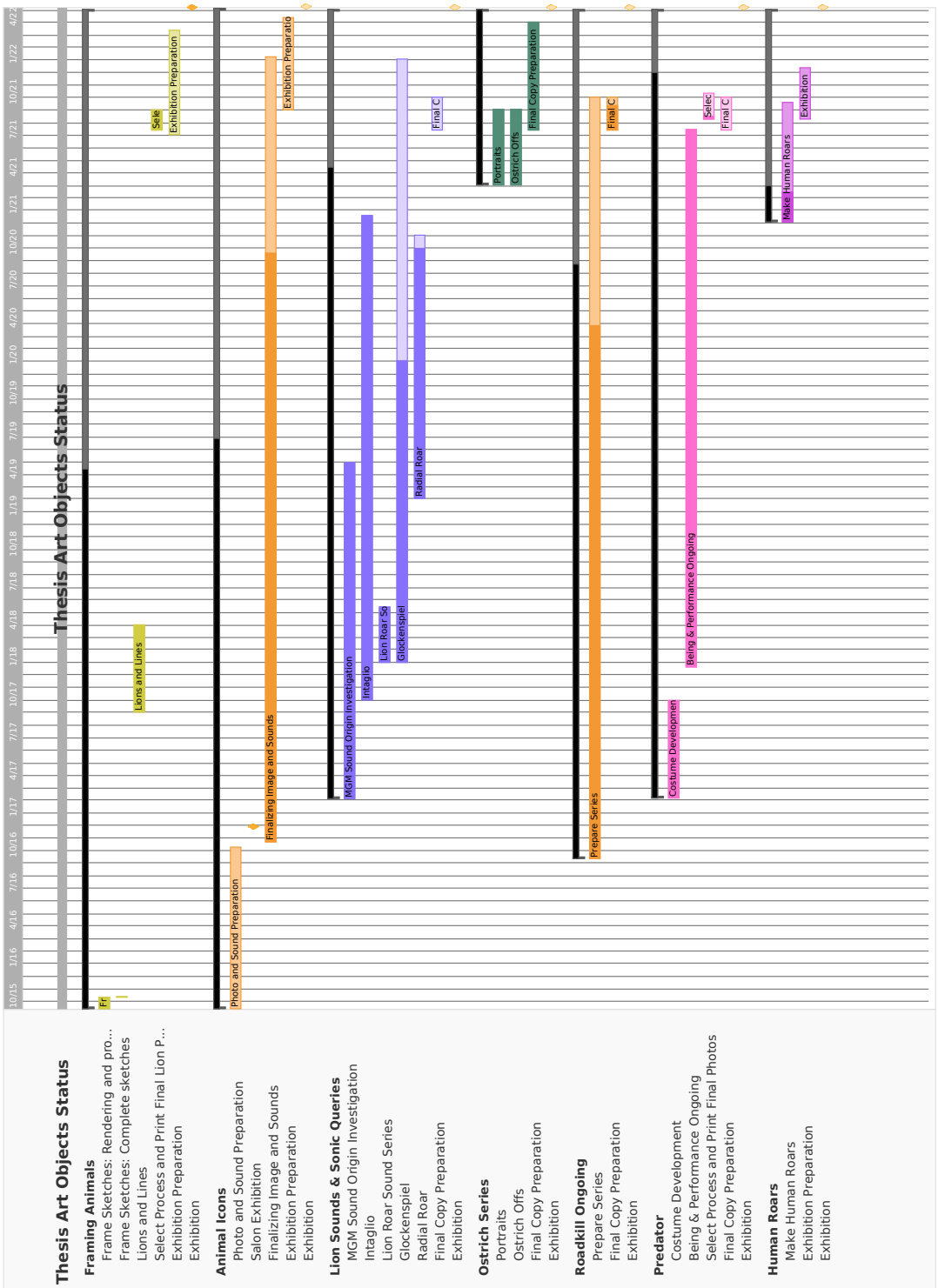
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Appendicies

Appendix A: Gantt Chart Showing Overlap in Ideas and Time Lines



Appendix B: Legally White Wolf, Chevron vs US Supreme Court

Oil discovery began in the American Arctic in the late 1960's. Just after the initial mapping of these vast oil riches in the early 1970s the Alaska Native Claims Settlement Act (ANCSA) was enacted in an effort to resolve over one hundred years of land claim disputes by various indigenous Alaskans. The act created thirteen regional corporations, each of which was to include all of the indigenous Alaskans within a given region. Neighbouring groups pushed into new regional political entities and suddenly, plans for new extraction sites, particularly in the sacred, protected lands of north eastern Alaska known as The Arctic National Wildlife Refuge (ANWR) were called into question. ANWR was the second refuge created in Alaska (1960) and as part of the National Wildlife Refuge System its purpose was clear — to protect "some of [America's] iconic ecosystems and the fish and wildlife that rely on them …conserve[s] waterways … critical ecosystems along rivers, streams, wetlands, coasts and marine areas." [94] This purpose was and remains, an obstacle to Chevron's drilling and extraction ambitions.

However, where there is a will there is a way especially for companies like Chevron. A seemingly unlimited pool of development resources allow them to succeed in long term strategies where others might not, and that increased the chances of access to a convenient supply and 'reserves'.

In a controversial land swap deal in 1977, one of the newly insisted corporations, Arctic Slope Regional Corporation (ASRC), was granted a lucrative opportunity by the United States

Department of Interior. In exchange for surface rights to 101, 272 acres of ASRC land held within the wider Gates of the Arctic National Park, ASRC was to be awarded subsurface rights to an area of 92, 169 acres of coastal plains within the Arctic National Wildlife Refuge. It was "an area rated as the most outstanding petroleum exploration target in the onshore United States."[95] ASRC was also granted the right to drill an exploratory well and interestingly*, was* awarded the right to keep all results from the exploratory drill effectively private.[96] Within a year after the deal was struck, the newly acquired land was leased by ASRC to Chevron and British Petroleum. This was a premeditated, highly litigated effort by Chevron.

By keeping the results from an exploratory drill private, the expectation that what lies beneath ANWR, prevails because there is no evidence to contradict it. Just having the *idea* of a highly sought after natural resource, supposedly one of the largest oil sites in North America, laying in wait beneath the surface, keeps the possibility for extraction of that resource squarely on the table. This was a premeditated, highly litigated effort by Chevron to effectively link symbolic nature, to a representation of space. Language, litigation, and a metaphor would keep the drilling dream alive or at least buy time. In 1985 Chevron and BP drilled a test well in the Arctic National Wildlife Refuge which to this day remains the only test well in this area, and the results functionally sealed.[97] It was some spectacular negotiation by the ASRC and a successful deal for many stakeholders, but less so for the vast wilderness that had up until that point been set aside to remain as such.

At roughly the same time Chevron was pursuing its interest in ANWR, the corporation was engaged in what was to become a double precedent setting legal case in the lower forty eight against the Natural Resources Defence Council (NRDC), an organization established in the 1970's with a mandate to "safeguard the earth — its people, its plants and animals, and the natural systems on which all life depends."[98]

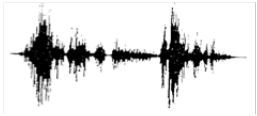
The first precedent that emerged from the case had to do with the relatively new federally mandated Clean Air Act (CAA) of 1967. In 1970 the CAA authorized the Environmental Protection Agency EPA, the newly formed agency under Nixon(1970), to create a set of baseline standards for clean air in order to protect the environment and all of those (humans and nonhumans) living within it. On June 26th 1984, In Chevron v. CAA, The Supreme Court over ruled a lower courts decision and granted the plaintiff the ability to treat all polluting outlets in one facility as a singular amalgamated whole, as if under a "bubble." Whereas the lower court had ruled in favour of the EPA's more stringent requirements for adding new industrial processes or modifying existing ones, the Supreme Court decided that in fact, more important than meeting EPA requirements, was the ability for industry to be able to try to do so quickly and inexpensively. This meant that a plant that had several facilities, could reduce emissions at one and increase emissions at another, as long as the total results remained equal. The bubble concept was intended to give industry flexibility in controlling pollution and incentivize industry to find cheaper ways to reduce pollutions.[99] This case was precedent setting because a) it was the first instance of emissions trading; and b) favoured market incentives for reducing pollution as opposed to government regulation.

A second precedent and blow to the environment was administrative in kind. In Chevron v. NRDC it was ruled by a Supreme Court that since the statutes created by Congress, in this case the relatively new federally mandated CAA were not explicit, the courts would defer to the Environmental Protection Agency (EPA) for "reasonable"[100] interpretation. In 1981 when Ronald Reagan took office, he ordered the EPA to re-evaluate its rules in order to lessen the burden of regulation on industry. [101] The EPA changed its rules accordingly and the Courts ruled that the newer and lessers rules were acceptable as was Presidential interference in EPA rule setting. This was a very bad precedent for the environment. The agency responsible for creating and enacting regulation associated with Congressional intention, which was historically kept further in check by a judicial system, was no longer independent and instead beholden to Presidential interference. (If the Environment was dealt a blow by President Reagan in Chevron v NRDC, the knockout punch came from President Trump who used the EPA to dismantle nearly 100 environmental rules governing clean air, water, wildlife and toxic chemicals.[102]). Because of this aspect of legitimizing presidential influence in the day to day actions of the EPA, the Chevron case became "…without question, one of the most important cases in the history of American administrative law." [103]

This appendix details the ways in which political and economic forces conspire to make Arctic space serve the needs of certain stakeholders at the expense of others, and is a silent contributing factor to the Chevron and National Geographic collaboration, *White Wolf (1987)* .

Appendix C: Trademarking Lion Sounds

ROARING LION (SOUND ONLY) DESIGN — 0714314



Sound representation 1

Application number
0714314

Registration number
TMA828890

Type(s)
Sound

Category
Trademark

CIPO status
REGISTERED

TM5 status
LIVE/REGISTRATION/Issued and Active

The trademark application has been registered with the Office.

Filed
1992-10-06

Registered
2012-07-31

Registration Expiry Date
2027-07-31

Registrant
METRO-GOLDWYN-MAYER LION CORP., 245 Beverly Drive Beverly Hills, California 90210-5317 UNITED STATES OF AMERICA

Agent
GOWLING WLG (CANADA) LLP SUITE 2600, 160 ELGIN STREET OTTAWA ONTARIO K1P1C3

Trademark description
The trade-mark is a sound mark consisting of a lion roaring. An electronic recording of the sound has been placed on file.

Goods
(1) Motion pictures films and pre-recorded video tapes.

Services
(1) Motion picture services; entertainment services by distribution of motion pictures.
(2) Entertainment services, namely, production and distribution of motion pictures and providing film and tape entertainment for viewing through the media of television, cinema and other media.

Classification data

Disclaimer
The classification data is provided for information and searching purposes only. CIPO does not warrant the accuracy of the classes assigned to the trademark. This data has no legal value of any kind.

9 - Electrical, scientific and teaching apparatus and software
41 - Education and entertainment

Claims
Used in CANADA since at least as early as 1928 on goods and on services (1)
Used in UNITED STATES OF AMERICA on goods and on services (2)
Registered in or for UNITED STATES OF AMERICA on June 03, 1986, under No. 1,395,550 on goods and on services (2)

Recordals (known also as Footnotes)
Court Order / Ordonnance de la Cour DATE REGISTERED / DATE DE L 'ENREGISTREMENT: 2012-03-01 COMMENTS / COMMENTAIRES: T-1650-10 Directing the Registrar of Trade-marks to approve the trade-mark application for advertisement in the Canadian Trade-marks Journal.

Owner Address Change / Changement d'adresse du propriétaire
DATE REGISTERED / DATE DE L'ENREGISTREMENT: 2014-12-31
COMMENTS / COMMENTAIRES: Voir Preuve au dossier/See evidence on File No. 199810

Action History

Appendix D: Chasing The Roar

The following is a list of the steps that I took to try to determine what sounds went into the making of the 2008 and 2015 MGM Lion Roars.

1. Research the history of the iconic roar and its many iterations.
2. Write to the patent lawyers who filed the first sound mark patent application in Canada which happened to be the MGM Lion Roar (unsuccessful in 1992).
3. Write to the lawyers who appealed the decision in 2010.
4. Speak to the Canadian Intellectual Property Office that finally conferred the patent decision in March of 2012 after the twenty year spat.[104],[105]
5. Summoned producers and sound engineers from Canada, the US and South Africa to attempt to reverse engineer the sound.[106]
6. Speak to sound designers, sound recordists and in one case even the descendants of the original sound studio that was responsible for creating the first roars;
7. Speak to the descendants of the sound designers, sound recordists and in one case even the descendants of the original sound studio that was responsible for creating the early roars
8. Speak with the director of the most current indent the 2015 roar.[107]
9. Email solicitation, over a period of four years, the sound studio, Radium-Audio, responsible for the most recent, 2015 MGM iteration.
10. Collect the original roar recordings used in the 2015 iteration.

11. Hire a software company based in San Francisco, CA to generate an algorithm that was able to convert an audio wav file to the waveforms, in dimensions that would most likely illustrate the differences between each sound.
12. Work with a digital printer, Neil Williamson, to test different printed versions of the waveforms in order to select the paper weight and type, the dimensions of the paper, and the overall printing style, that would best represent the differences between roars.
13. Print the roar waveforms.
14. Surprise visit to the sound studio that created the 2015 roar.
    a. Train ride to Bristol where studios moved.
    b. Walk around Bristol to find a pen, some paper, and an envelope to write a letter to owner of studio owner Andrew Diey to plead my case differently (in case I was not able to meet with him directly on this surprise visit).
    c. Hire a taxi to take me to the studio, convince driver that my cause was a worthy one and collaborate with him as to how to get into the gated and guarded studio city.
    d. Wander around a collection of warehouses that housed production businesses deep within the bowels of each building.
    e. Find Radium-Audio, speak to the receptionist only to find out that Mr. Diey was not in (or available) that day.
    f. Hand deliver the letter to Radium-Audio Second-In-Command.
    g. Receive my first phone call from Mr. Diey after four years of calling and writing to him.

h. Get rejected by Mr. Diey who noted they were a “creative” operation and he could not help me.

i. Officially give up trying to find out the exact ingredients to the 2015 MGM Lion Roar.

15. Continue to pursue friend’s of friend’s and the Canadian producers they know in an effort to advance the reverse engineer idea which led to a muddled version of the roar extracted from the embedded sound score.
16. Try myself to clean up the muddled version using basic sound mixing software.
17. Search for the original developers who helped me to create the algorithm previously used for waveforms so that I could use the exact same one to make a waveform of the muddled roar version (for comparison purposes) only to find that they were no longer in that business.
18. Almost being satisfied with the digital prints and calling it quits but still working on it.

I did all of the above in order to get to the bottom of what actually comprised the corporately protected apocryphal MGM roar. Not a single effort produced the information that I was looking for which is why I chose digital imagery as my means to further understanding.

Appendix E: Intaglio Processes

1. The Base: A copper plate (could be any number of metals but I have only used copper), is purchased and cut to size.
2. Filing: The plate edges are filed to first ensure that metal splinters don't damage the paper, or the press blankets (which absorb water that seeps out from the paper under the weight of the press), or the rollers of the press during printing. The plate is easier to wipe clean if its edges are smooth, and the image will have clean lines (the ink is contained explicitly in the image as opposed to unintentionally bleeding past).

The standard practice is that the edges are filed at a forty five degree angle sloping upwards toward the top of the plate. This creates a gentle ramp to ease the rollers over the plate. The slope also helps to prevent "skipping " when the rollers don't apply equal pressure which would make the ink transfer more or less at any given point on a single image and when the goal is to have an equal distribution of ink (and pressure) across the image.

Filing is an art in and of itself. A plate that has been filed well will produce an image that has a clean inked frame/line around the image. A plate that has not been filed well will have a scratchy frame/line around the image. If the edges are over filed and become smooth, they will not hold ink.

3. Preparing the Back of The Plate: The back to the plate needs to protected so that it doesn't hold and then transfer ink. Usually contact paper is enough. Contact paper is a versatile sticky paper typically sold in roll form or pre-cut rectangles but can otherwise be cut to any size. It is used as a liner in kitchen/bathroom/drawers, to protect areas from being potentially stained by food, or ink, and in this case, to protect the back of the copper plate to prevent it from etching.

Prior to etching the plate, masking tape handles are added to the back to make it easier to dip in and out of the acid bath.

4. Preparing the Front of The Plate:

Anything that might interfere with the acid reaction to the plate is polished away. At the beginning stages of the intaglio process, two teachers (David Armstrong, and Judy Woodborne) were emphatic about learning the process before deviating from it. I needed to learn the difference between intentional mark making and those marks that are intentionally corralled but whose animating spirit comes from other than me. I polished the plate with Brasso removing any imperceptible blemishes, smoothing the surface until it shined like the sun. Then, I had to remove the bio-detritus of my fingers, namely oil, and degreased the plate until water ran smoothly and freely over it without greasy detour. Any grease on the surface of the plate would cause the acid to bite - to etch causing unsightly marks. The plate was then ready for the application of hard or soft ground, or aquatint.

5. Hard Ground:

This coating is used to protect the plate from etching. Wherever the coating is applied, the acid will be unable to react, the plate will remain smooth making it impossible for ink to adhere to its surface and be transferred to paper. I used wax that is rolled on as a thin film to a gently heated copper plate.

6. Smoking the Plate:

Sometimes I would smoke the plate. This involved suspending it by four corners from the studio ceiling so that the side to be etched was facing downward. I would then use a flame from a candle to move over the plate without touching it. This would make the plate very black and any marks that I would hereafter make, would be easy to see.





7. Marking the Plate (with acid and without):

Engraving: I cut into the metal plate with a needle called a burin in order to create the images of the wolf and cheetah.

Aquatint: I used a varnish to protect certain areas of the plate from being etching. I then applied a resin to the plate, placed the plate in various positions relative to a subwoofer that was hooked up to my computer, played the sound, which caused vibrations to displace the resin. The resin is then heated which adheres it to the copper plate. When dipped into an acid bath, the acid interacts with the areas that are free of resin - “biting” into it. The roughened surface that was “bitten” can then hold ink, which can then be transferred to paper creating the opposite of a relief image. MGM Sound In Space.

Chine Colle: adding an element of collage to the print. I used this method for an iteration of the hand drawn MGM roar that i printed with a section of the encyclopedia Brittanica on animals; and for the three legged wolf where I explored having the collaged paper run outside of the frame produced by pressing the copper plate into a piece of paper.

Drypoint: this is a printmaking technique whereby I used a metal tool to scratch, poke, scrape and otherwise make marks on a copper plate. Acinonyx jubatus nigreos (The One-Legged Cheetah) is an example of this technique.

Etching the Plate in an Acid Bath

In this case the copper plate is submerged in a dilute solution of ferric chloride mixed with water. Hydrochloric acid is formed and all unprotected parts of the copper surface will etch. The depressions caused by the etch will be able to hold ink and then make it possible to transfer that ink, under the weight of a press, to paper.

8. Inking

The plate is rubbed with ink in order to get the ink into the grooves of the plate. The smooth parts of the plate don't hold ink and can be wiped clean.

9. Printing:

The plate is placed on a piece of paper and run through a printing press that essentially applies enough pressure to transfer the ink from the grooves of the copper plate to a piece of paper.

Endnotes

[1] In the interest of succinctness, from here forward I will refer to relationships between humans and nonhuman-animals as animal-human relationships.

[2] Human exceptionalism is a well-developed and age-old argument that posits humans as the centre of all entities, and as incapable of escaping themselves.

[3] Interesting to note that all of these authors were associated with Harvard, and all were men.

[4] There are other authors who don't shy away from integrating human-emotional descriptions into their works. Farley Mowat writes of George, the wolf "father every son longs to acknowledge as his own" (Mowat, 1963); Environmental philosopher/naturalists John Livingston and Neil Evernden saw emotion not only as permissible, but as necessary (Livingston, 1981, 1994; Evernden, 1993). For me, these thinkers extended the premise of a biological relationship between humans and non human animal others.

[5] I want to clarify that of course there is a living breathing animal. The question remains, is that animal "representable" or will it always be clouded / nuanced by idiosyncratic layers of information? Is it possible to represent an animal "essence" (as I experienced in *War Horse*) and if so, how does one go about doing that?

[6] Over 665 species have been eradicated since the turn of the century according to the International Union for the Conservation of Nature (IUCN, n.d.); 60% of the world's species have become extinct since 1970 (WWF, 2018, para. 6), and over a million are threatened with extinction (UN, 2019, para. 10).

[7] Re: framing refers to a switching of perspective whether that be a theoretical one (D. Marino, 1998, pp. 103-118); or a material one (Kent, 1977). Re: framing is a meta cognitive disposition guiding the viewer to pay attention to both the content within the frame, and the acts of framing that content that take place.

[8] The Gwich'in are a population of Indigenous peoples living at the northwestern edge of the boreal forest mostly in the Yukon Territories and Alaska.

[9] The Environmental Protection Agency is a federal organization that oversees measures to protect and preserve the environment.

[10] Obfuscating genuine knowledge contradicts National Geographic's stated objectives which are to: "safeguard ecosystems" (National Geographic, n.d. a) and "protecting our planet" (National Geographic, n.d. b), to name a few.

[11] In business, portfolio diversification (having representation in a variety of markets) can help an investor manage the risk of an inherently volatile financial system. In education, a spectrum of representation that reflects the demographic of a student body can improve student outcome and strengthen community. A wide spectrum of species in any given ecosystem, also known as biodiversity, is commonly understood to be a predictor of resilience to environmental stresses — the key to survival in biological terms. Diversity, whether social, biological, or educational is critical to long term success.

[12] *Charlotte's Web* (E.B. White, 1952), *Animal Farm* (Orwell, 1945), *Looney Tunes* (Harmon et al., 1930-1969), *The Incredible Journey (Burnford, 1961)* ...

[13] Other forms of representation also stretch the spectrum of animal-human relationships. Books like "A Manifesto for Cyborgs" (Haraway, 1985) that reject the rigid categories of human animal machine; religion/philosophies like those of the spiritual naturalists that present a scientific conception of nature and a motto of "happiness through compassion, reason and practice" (https://www.snsociety.org); artists like Olly and Suzi that create representations of animals with the constraints of "*in situ*" and often using animals (paws, blood, teeth marks, etc.) in the production, and more. My own "stretching" has to do with the representation of interspecies intimacy.

[14] A conceptual metaphor is "understanding and experiencing one kind of thing in terms of another" (Lakoff & Johnson, 1980, p. 5).

[15] I completed concurrent degrees at York University in Toronto, ON in the Faculty of Environmental and Urban Change (FEUC) and and the Faculty of Fine Arts: Film and Video. (FFAFV); My MEUC thesis, Where The Wild Things Aren't: Cinematic spaces of nature. The basis of that work is an exploration of the underlying separation between nature and culture. I drew heavily from the works of naturalist, broadcaster, and professor John Livingston, (Rogue Primate(1995), The Fallacy of Wildlife Conservation (1981), personal and academic relationship); Environmental Philosopher, Neil Evernden (The Natural Alien (1985) Social Construction of Nature (1992), personal and academic relationship), and also Donna Haraway (Primate Visions, (1989) academic relationship). With a particular interest in the evolution of the separation of nature and culture and how it came to be, Where The Wild Things Aren't shows how the seemingly neutral representation of animals and environments in natural history programming can also be seen as the intersection of culture, class, race, and gender. In other words, the separation is hardly as exclusionary as the divisive ideology. My MFA final film that I wrote, produced and directed was a half hour, colour, short film entitled, *bear*. It was based on Marian Engel's Governor General Literary Award winning novel, Bear. (1976). Engel's novel collapses the physical and material divides between human and animal worlds. This meeting of worlds and the possibility of exchange between animal and human fascinates me. In the novel indigenous knowledge and individual vulnerability guide the main characters' crossover journey of discovery. Making the film while concurrently theorizing representation in the context of the FEUC crystallized a desire to find a territory of research and creation, at the border between animal and human. These two degrees laid the groundwork for my current explorations in the representation of animals, and animal-human relations. I am looking to develop new representations, visual and more, of animals. The kinds of representations that I am interested in developing would facilitate more convivial relationships.

[16] Filmmaker Don McKellar taught me a way to understand feedback from people who were not professional film makers, but were important collaborators nevertheless. McKellar said that while a writer (me) might not agree with what a reader says about a particular part of the script, it is worth checking to determine whether or not there is a problem where the reader had a critique. It is the writer's job to figure out what the problem is once a reader has identified it's location. I remind myself to look past the words.

[17] Apotheosis - I think this word is a perfect choice. One of its nuanced meanings is imbued with a spirituality that is also present in the works of Martin Buber upon whose work I base my own (Buber, 1971), and the word is also embedded with an inextricable spatiality — up/higher— a sub topic taken up in this paper.

[18] The Unmentionables are what I call the methods that, for a variety of reasons, are not present in the dissertation.

[19] *My Octopus Teacher* (Erlich, 2020) is a documentary film that features a man who free dives in the same place every day for a year. He is a person engaged in a process similar to what I define as sitting.

[20] I typically allocate a certain amount of time to documenting via text when I am sitting and I deliberately allocate time, usually more time, to not documenting with pen in hand. I have found that when recording in this way, I am focused on the object of my observation—like a moth to flame. On the one hand, it can literally illuminate something otherwise invisible, and on the other, it tends to obscure everything else.

[21] Unspoken or silent agency refers to the "look" that looking originates in the animal. The animal is choosing to look or not look, and, whatever it chooses, there isn't a corresponding sound. The animal is silent and yet still, even in that silence, is capable of confirming something as grandiose as human identity, upon humans simply by way of silence. It is truly impressive.

[22] I will return to the problematic representation of a Nostalgia-Nature, and how it implicitly dissuades historical investigation in Chapter Four, Section 4.3.

[23] For some Indigenous cultures that interaction is understood as a dialogue of the hunter asking permission to take a life and the animal agreeing).

[24] I am referring to Malamud's specific comments on the less than real giraffe in a zoo (Malamud, 1998 pp. 29, 30), zoo animals as "subalterns" ((Malamud, 1998 p. 58) and the more general inculcation of desensitization to spatiality, pain, spectatorship, cultural imperialism promoted by the book in totality.

[25] Prior to the half tone printing press, photographs were used by artists as a reference for illustration.

[26] I believe that a "real" animal with biological characteristics exists, but what that animal means to me is different from what it means for a geographically and relationally proximate insect.

[27] Metaphysical idealism is an ontological position that relates material reality to ideas in the mind.

[28] I-Thou is closer to the concept of relationality and connectedness. It is a world-view with a focus on process and relationship between all elements of life, that is present in some Indigenous cultures.

[29] (The Stanford Encyclopedia of Philosophy says that, "…the more precisely the position (momentum) of a particle is given, the less precisely can one say what its momentum (position) is.) (Stanford Encyclopedia of Philosophy, 2016, para. 2).

[30] https://aeon.co/essays/all-real-living-is-meeting-the-sacred-love-of-martin-buber

[31] It could be that as the use of pronouns as a substitute for an individual's given name, as identity markers expand from simple he and she categories to include they/them/it/, the potential for an I—Thou encounter changes. Maybe when there are many there are none.

[32] I recognize that many would argue a non-mediated meeting is not possible. My belief is that there is a continuum that indicates degree of mediation and there is a possibility of less just as there is of more.

[33] John Livingston (*T*he Fallacy of Wildlife Conservation, 1981; Rogue Primate, 1994); Neil Evernden (The Social Creation of Nature, 1992; The Paradox of Environmentalism, 1984) and Donna Haraway (Primate Visions; 1990, The Companion Species Manifesto, 2003) are fundamental contributors to the platform from where I make my current theoretical leap.

[34] The word "curate," etymologically speaking, comes from the latin word *curatis* which means to have spiritual charge of. More than simply a logical arrangement of artistic and analytic output, the primary purpose of the curatorial is to enable connecting on a deep level. Thus this curated chapter is a different way of telling a story of animal agency, transparency and ethics in representation. It invites the reader to collaborate in the construction of meaning of both the processes and products of my arts-based research.

[35] Stories are a way for me to ground themes and theories presented in the paper, in something closer to real—me. When I tell a story about how I discovered and named “sonic assumptions” one early morning while trying to cinematically capture a sunrise on the Namibian Karoo, suddenly an otherwise alienating abstraction like "sonic assumptions” becomes relatable. The story widens the potential audience for my work by making the ideas accessible to people who might not have the patience or interest in reading an academic text.

The stories also improve the chances of emotionally connecting to material that might otherwise be bereft of feeling. How does one emotionally connect to the social production of space? Maybe that becomes possible when told as an integrated story about my unexamined prejudice when documenting lions that reside in a sanctuary. I was presenting happy lions free of human torment (and they may very well be happy and free of some human torment) and yet they live every day shackled to the outcome of a contest over space — a contest that was won by humans and not lions. A story creates the possibility of connecting to the material in a way that more academic language like, “spatial assumptions in nature representation” can never offer.

Stories are also a way of synthesizing entire sets of ideas and then integrating them into every day life. What is the difference between “being” and “becoming” and how does it relate to “spectacle” and “representation.” Does becoming-animal have a becoming-earth corollary? I believe that the story, Swallowed By The Sublime, a story ostensibly about the drowning death of my puppy, could be seen as evidence and as partial answers to those questions. The seductive descriptions of stillness and snow falling hopefully coax a reader into the scene, just as the feeling of a snowflake weighing down my eyelid lured me deeper into the moment. Even though I theoretically resist relating to nature as a spectacle, my reality includes a need to document and at least to some degree, making a spectacle of this immense beauty. I take pictures. And as abruptly as I was torn from the spectacle of nature and from my peaceful picture-taking-oblivion, the reader is yanked out of the diegesis of my story when I disrupt the thematic narrative with the cries of a teenager talking about his death. But then I invite the reader back to my thematically consistent moment of the drowning. I am trying to create the conditions that permit a reader to join me on a similar emotional journey that travels between the. nature of “being” and “becoming.” The story is a way to address the incommensurability animal-human relationships.

Finally, I hope that by integrating personal narrative into this dissertation I join the other arts-informed inquirers, and the other story tellers, among many more who are tugging at the edges of what knowledge is, and who gets to determine that, and who gets to access it.

[36] Karplus and Meir look at lived and conceived space of pastoralism in The Production of Space: A Neglected Perspective (2013).

[37] (An exception to this standard would be emergent drone technology that tracks animal movement. (https://wildlifedrones.net).

[38] This style of framing could be considered to be consistent with a worldview that favours body parts instead of whole bodies. I would argue however that although the animal appears to be (and to a certain degree is) fragmented, what might resonate is its continual movement through the landscape. The animal is inextricably connected to landscape. This novel style of framing could feel uncomfortable, or could be considered to be ugly, but disrupting an entrenched way of seeing, a way that is too easily conducive to reproducing dominant ways of relating to nonhuman animals, is worth it.

[39] There are two ideas conflated here the first of which is that the predominant understanding in physics is that time is a fourth spatial dimension and not a separate kind of dimension. So time is inherently spatial. That time is represented as linear, is what I am referring to as a spatial assumption. It is a representation of space that is taken as singular fact when it is actually just one story and others, like the ones that I suggest, exist.

[40] Chevron refused to answer the question on the particular nature of the relationship between Chevron and National Geographic. National Geographic archivist and motion picture librarian refused to provide a definitive list of Chevron funded programs in the eighties.

[41] See Appendix B for the details of the two Supreme Court Cases regarding ANWR.

[42] In 2019 National Geographic began a for-profit joint venture with Disney, the latter partner keeping 72% of the shares. https://help.nationalgeographic.com/s/article/more-information-about-national-geographic-partners-llc1

[43] It is interesting to note the subtle shift toward commodification in the National Geographic agenda that is to remain "a vibrant, relevant, world-class brand at the forefront of exploration and knowledge". https://www.nationalgeographic.org/society/our-story/

[44] "They" is a sneaky and operative word in this sentence since the environments are depended upon not only by nonhumans but also by those humans involved in the Chevron enterprise. So Chevron publicly purports to protect environments for Chevron.

[45] It seems that the instigating event was not even to appear environmentally conscious but to win over the devout consumer base of Gulf Oil a company that Chevron acquired in 1984.

[46] Gramsci's notion of "common sense" refers to the hegemonic regulation of society. We are governed by the "manufacture of consent" (to use Chomsky).

[47] For a detailed account of the two precedent setting federal cases involving Chevron, the environment, ANWR please see Appendix B.

[48] Scamtuary is a term that refers to an institution claiming to be a sanctuary when really it is much more likely a place that uses animals to generate income and provide a lifestyle that includes special access to captive wild animals.

[49] There is no escaping the violent history of the area. Originally inhabited by the semi-nomadic pastoralist Khoikhoi, Paarl is also one of the oldest European settlements in South Africa. Conflicting ideas about property rights, growing demand for limited resources and incompatible interests related to land use meant conflicts over land use that continue today. https://www.paarlhistoricaltours.co.za/history-of-paarl/ ; https://www.places.co.za/info/city/paarl.html

[50] Sanctuaries are sometimes reluctant to reveal their animal sources. If an animal was voluntarily forfeited, (from an unscrupulous zoo for example, there is fear that bad publicity ultimately makes it easier to dispose of the unwanted animal in less ethical ways).

[51] Paul Hart, personal communication, Drakenstein Lion Park owner.

[52] A simple google search can produce countless heartwarming video clips of man reuniting with a long-lost nonhuman friend. https://www.youtube.com/watch?v=cvCjyWp3rEk
https://www.youtube.com/watch?v=DAbruroD-K4
https://www.youtube.com/watch?v=0m2p-3J221o

[53] Even some of the greatest remaining wild places, can be understood as "enclosed" when one considers encroaching settlements, or roads and highways that traverse places effectively operating as perimeters.

[54] I am not suggesting that the animal's life is entirely inextricable from humanity. Although many important philosophers believe that an animal is not capable of interiority, I believe that all beings have an aspect of life that belongs only to them.

[55] I differentiate between disturbing imagery that people might look at, like child pornography, and disaster photography and disturbing photography that hangs on walls or sits on coffee tables as "art." There is a spectrum and the representation of animals shows in television programming from Zoo Quest, to Wild Kingdom, to Nature of Things, to National Geographic megafauna, to documentaries about more than just big exotic animals, to Discovery Channel's smartest, dumbest, toughest, weakest, to cross species relationships, to the animals that work with humans, to programming about humans interacting with animals - the trend is clear. What was once unacceptable, that is showing animals with humans, is increasingly acceptable.

[56]The not-for-profits that these artists have established, Photographers Against Wildlife Crime, Big Life Foundation and Honeyguide Foundation each centre around images, animals and their connection to people.

[57] Concurrent studies are fundamental to Scatter and The Ostrich Series is an example of why. Roadkill produced the question, "does one have to know an animal personally in order to grieve its death on a road?" The question guiding this series, is an iteration of the Roadkill question - asked and investigated differently. Each question led to different conclusions regarding representation, agency, and anthropocentrism.

[58] I chose ostrich because I have experienced captive, wild, hand raised wild ostrich and found them to be interesting as a species that I knew relatively nothing about.

[59] Would anyone be able to differentiate between portraits of ostrich? In addition to the questions regarding the substance of the inquiry, always in the back of my mind at the outset of a project is, how much time and energy is this question worth? In other words, is this series likely to produce anything of value regarding *ABE* either in terms of the conceptual metaphor, the relationship it represents, or in the artistic representation of the relationship. When engaging a Scatter methodology I have to always be conscious of knowing when to quit. In this case, the steps were: conceiving of the project; setting up the shoot; renting the equipment; the shoot; evaluating the digital imagery; selecting photos for printing; processing in photoshop; working with a printer; printing; etc. On or between any step, I must continually ask myself, whether or not anything "productive and related to ABE" likely to come of this or should I stop?

[60] Without the opportunity of feedback from the subjects, these portraits would be more clinical in nature, not dissimilar to criminal portraiture.

[61] Jesus may not have wanted to be ushered through the corral but the property where the ostrich lived, was very large and several of his pasture mates had scurried off to a far corner and as a result, were not part of the shoot.

[62] I'd like to make special note here of two things related to the ethics of this operation. The first is that, in spite of having paid for a half day of shooting, with an expectation of twelve ostrich portraits to be gained, I accepted that we were done after two hours with barely six portraits. More importantly however, the financial transaction which is at the heart of this photographic expedition, is ultimately controlled by Luke. Luke has been contracted to provide twelve ostrich for up to eight hours. Luke said, "It's over." There have been many times in my career where the owner/handler has insisted that his/her animal is capable of "more." But not Luke. And, although this shoot may appear to be an ethical abomination and in some ways, although well within industry standards of the treatment of animals in general and in film, it is, Luke privileged the animals over the agreement.

[63] In post-production some lighting nuance was added to the black to make the image less flat. This strategy was intended to allow the sharp and concentrated focus on the subject.

[64]This shouldn't have been surprising given the set up: the language of portraits is familiar. They are everywhere from schools, to banks, board rooms, governmental and private institutions. The contemporary portrait known as a selfie, is taken an estimated 93 million times per day on android devices alonehttps://www.inc.com/minda-zetlin/taking-selfies-anxiety-confidence-loss-feeling-unattractive.html) Because of their pervasiveness, portraits, and the implicit requirement to read them for nuance, has become second nature. Whereas the general ask of landscape or sports photography is not to scrutinize the photograph for nuance. Had I chosen to examine individuality in ostrich by way of a landscape photograph, the obvious nature of their difference might not have easily been read.

[65] Raymond Williams notes the word "individual" is rooted in inextricability from indivisibility. The modern sense of the word marks a shift from "an" individual (amongst a group) to "the" individual (emphasizing the singular) and is related to shifting political and economic systems in western society. Keywords: A Vocabulary of culture and Society. (Williams, 1976).

[66] Destabilizing otherwise stable relationships between humans and animals is a way to reveal assumptions in nature representation. Exposed assumptions are places where we as representers, have an opportunity to make different choices that might favour more equitable relationships. The representation of ABE must facilitate more convivial relationships between humans and animals.

[67] I am drawing from my learning in the Lion and Lines series and, in particular, how what I was choosing to show represented only a tiny fraction of what I saw. So too the portraits were a mere fraction of what I saw, compared with what I actually captured on film.

[68] There are traces of gases like neon which partly make up air, but the bulk of air is comprised of nitrogen and oxygen. Nobody would describe "air" as "neon." Portraits are the neon of an animal's life.

[69] I used a 70-200mm lens, f2.8, on a full frame sensor.

[70] For more information on the ubiquitous element of chance present in all photography, please see Photography and the Art of Chance, by Robin Kelsey (Kelsey, 2015).

[71] In wildlife photography that is oriented around extreme closeup shots, like that of insects, the tendency is toward placing the entire animal, (perfectly in focus), entirely within the frame. The isolation of body parts in the macrophotography of insects does happen though is almost exclusively limited to capturing eyes and the occasional wing. Wildlife photographs of large wild animals like the ostrich, that present body parts (outside of the eyes), isolated by way of depth of field and focus, are almost nonexistent.

[72] Earlier in this chapter I discussed the idea that the animal action is typically contained within the frame and that there are other ways one could go about the representation of animals. I proposed fixed-frame, and fifty-fifty frame as alternatives. The Offs are a version of those ideas in practice. There is a technical requirement of fixed-frame absent in this case given that I held the camera in my hands and was constantly moving in order to capture the animal portrait form. The Offs differ from fifty-fifty framing because they aren't sharing a place in the image, and there is instead only an abstract background. Place, as I describe it in White Wolf, isn't necessarily privileged in this representation, but the Offs hint at its existence outside of the frame, along with the capacity for the ostrich subject to inhabit it.

[73] A couple of famous animal portrait photographer: https://www.jamesmollison.com/james-other-apes https://www.georgewheelhouse.com

[74] As noted in Chapter Three, Section 3.3.4, Matthew Brower describes the fundamental criterion for a wildlife photograph as the separation of humans from the process, and from the product.

[75] https://www.lomography.com/about/

[76] For a detailed account of the research undertaken to determine what constituent sounds comprise the MGM lion roar, please see Appendix D Chasing The Roar.

[77] "…the term describes a depiction of the pattern of sound pressure variation (or amplitude) in the time domain. In colloquial speech, *waveform audio* is often used to mean the recorded sound itself …" (FADGI, n.d.).

[78] https://radium-audio.com/case-studies/mgm-ident/ these are the original recordings.

[79] This is the 2015 MGM ident: https://radium-audio.com/case-studies/mgm-ident/

[80] Director John Sunter from Sky Creative, hired Andrew Diey from Radium Audio to create the most recent version of the iconic MGM lion. Figures 4-15—4-19 are the visual representations of the original roars that contributed to the final version of the 2015 MGM roar. I was not able to extract a clean copy of the roar from the 2015 iteration as the roar itself is this time embedded with music. A comparison between the 2015 MGM lion roar, and the roars that were used in its production, would have been an ideal comparison to be able to make (and one which I continue to work toward).

[81] In fact the 2008 MGM lion roar is the result of modifying earlier versions of the roar in order to maintain fidelity to its earlier incarnation, to match a new digitally altered image of the lion and to accommodate evolving sound technology. The original sound had to be edited, "embellished" and remixed. (https://garycoates.files.wordpress.com/2010/02/logo-history-restoration-article.pdf).

[82] There is an artificial structure to this paper that is inconsistent with my more rhizomatic approach to the research, that might mislead one into thinking that the identification, naming and describing of what I term sonic assumptions in nature representation, some how emerged as linear progression which it is not.

[83] R. Murray Schafer calls the separation of sound from its original source "schizophonia" and believes it to be one of the central innovations of the 20th century (Friend, 2021). According to Schafer, the capacity to record and preserve sound transmission gave way to new transmorgraphic qualities in sound. Freed from its original source, any sound becomes subject to a dislocation in time and space, and all soundscapes are now capable of being turned into something else.

[84] https://www.smithsonianmag.com/science-nature/secrets-of-a-lions-roar-126395997/

[85] https://www.nde-ed.org/Physics/Sound/speedinmaterials.xhtml.

[86] In order to enhance displacement I tried stretching a piece of aluminum foil across the subwoofer. Sound travels through aluminum at 6320m/s, nearly thirty percent fast than copper making it the most sound conductive metal.

[87] I remember once complaining to my parents about a boisterous student who didn't listen in one of my classes. They chuckled with confidence and said that I only needed to redirect that energy and that same student would be a leader in the classroom.

[88] https://web.mit.edu/allanmc/www/brecht.pdf

[89] Smith describes the flourish with which roadkill recipes are discussed to be an example of "emotional self mastery and isolation" (Smith et al., p. 25) and in my future work I would like to explore this critique from within this series.

[90] A more conventional approach to understanding ABE might have been first to fully explore all of those philosophers who describe something similar and determine the limits of each theory. This is essential work to be done in the context of trying to understand A Becoming Encounter. However, I chose to privilege a rhizomatic and arts-based approach to my research, in order to stretch my understanding about what ABE might or could be and how it might be represented.

[91] The précis to the work of this dissertation is a knowledge of what it is like to deeply connect with an animal, and ABE draws from that experience, but ABE did not exist before its representation. The relationship between categories is not an unsolvable case where a solution is a cause of the problem as in the question of the chicken and egg. The representation came before knowing what the experience is because the point of the dissertation is to create a representation that guides derivative experience. This scenario, where a representation is generated first, in order to design/influence/structure/ a relationship later, can be thought of in terms of what philosophers term, "deviant phenomenal knowledge" that is "knowing what it is like to have experiences of, e.g. red without actually having had experiences of red." https://doi.org/10.1007/s11098-008-9322-1 and Harman, G. 1990, The Intrinsic Quality of Experience.

[92] From 2012 — 2022 I have been involved in a community musical theatre troupe, the Bedford Park Players. Each year there is a performance and the proceeds from ticket sales fund arts-based programming for disadvantaged children in Canada and South Africa — the two countries where my research for this dissertation occurs. I appreciate that musical theatre demands a synthesis of the part of the brain that reads/writes/memorizes lines and the parts of the body that move to sound and are motivated by feeling.

[93] At the beginning my plan was to celebrate, have some fun, and continue to explore my life long interest in representation, and animals. The suit was worn only by me or a member of my immediate family. It was a family ordeal. Usually one of my kids would wear it and I would photograph. The other kids would carry photography equipment, and miscellaneous items. My husband, Sean Aylward, would record the event on his iphone.

[94] https://www.fws.gov/refuges/about/

[95] https://www.gao.gov/assets/150/148368.pdf

[96] The results of the test remain effectively sealed to this day. There is speculation that the results were inconclusive at best and a dud at worst.

[97]https://www.americanprogress.org/issues/green/news/2019/07/11/471985/companies-best-kept-secret-arctic-refuge/

[98] https://www.nrdc.org/about

[99] 5555-Article Text-9645-1-10-20200411.pdf journals.library.Columbia.edu

[100] "reasonable" is a term of art that has been litigated and considered by the courts for most of the twentieth century. It is has specific procedural determination.

[101] Susan J. Flieder, Bursting the Bubble of Environmental Protection: Chevron, U.S.A., Inc. v. Natural Resources Defense Council, Inc., 34 DePaul L. Rev. 757 (1985)
Available at: https://via.library.depaul.edu/law-review/vol34/iss3/7

[102] https://www.nytimes.com/interactive/2020/climate/trump-environment-rollbacks-list.html

[103] Environmental Law Stories, (Lazarus, Houck, 2005 Chapter 6).

[104] https://trademarkspatentslawyer.com/trademark-law-firm/

[105]https://www.theglobeandmail.com/globe-investor/canadian-court-clears-way-to-trademark-sounds/article4096387/

[106] Stuart French; Asha Dillion; Damian Kearns; Eddie Francis; Mel D'Souza; Dave Brady; John Greber; Andre Feldmann to name several.

[107] John Sunter