

Chimeric Visions. Posthuman Somaesthetics and Interspecies Communication in Contemporary Humanimal Body Art Performances

Anna Kérchy

ABSTRACT

Body art performances experiment in provocative, transgressive ways with the human body that becomes, simultaneously, an instrument, a medium, an agent, and an end product of artistic creation. They invite calculated corporeal reactions from audiences in a multitude of affectively, perceptually, and politically engaging ways. A brief overview is given of the evolution of body art from its roots in avant-garde performance arts to current trends of carnal art to shed light on the changing cultural-historical interpretation of human embodiment. It reveals how body art's growing dissatisfaction with anthropocentrism entails an inevitable move toward humanimal poetics and politics. The shift of focal point from humanoid embodiment to interspecies relationalities and posthuman enworldedness marks a major paradigm shift of body art. Mapping the aesthetic manifestations, ethical stakes, and corporeal experience of this shift—that extends the notion of subjectivity beyond the human species—is the main aim of the essay. (AK)

KEYWORDS: body art performance, humanimal, post-anthropocene, posthumanism, somaesthetics

The somaesthetic stakes of body art

Body art performances experiment in provocative, transgressive ways with the human body that becomes, simultaneously, an instrument, a medium, an agent, and an end product of

artistic creation. They invite calculated corporeal reactions from audiences in a multitude of affectively, perceptually, and politically engaging ways. They “think through the body” from a “somaesthetic” perspective that regards the “living, sentient, purposive body”—in pragmatist philosopher Richard Shusterman’s sense of the “*soma*”—(*Thinking 3*)¹ as a battlefield of ideological discipline and creative, corporeally-motivated counter-narratives. Postmodernist body art “rejects the high modernist worship of art objects as embodiments of value in the economic marketplace and the canonical history of art” (Jay 167). It rather moves toward an anti-aesthetics grounded in ephemeral, collaborative, anonymous gestures, a concept art based on philosophically informed socio-cultural critique, permeated by representational self-reflectivity. It uses human bodies as material on/by which conceptual projects may be realized.

A brief overview of the evolution of body art from its roots in avant-garde performance arts to current trends of carnal art sheds light on the changing cultural historical interpretation of human embodiment. It also foreshadows body art’s growing dissatisfaction with anthropocentrism and its inevitable move toward humanimal poetics and politics. The shift of focal point from humanoid embodiment to interspecies relationalities and posthuman enworldedness marks a major paradigm shift of body art. Mapping the aesthetic manifestations, ethical stakes, and corporeal experience of this shift is a worthwhile endeavor.

Early attempts at physically bursting the confines of canonized media forms and traditional modes of artistic representation/reception featured work like Jackson Pollock’s 1940s action paintings, which drew attention away from the canvas to the vigorous physical gestures of the artist splashing paint on its surface. The 1960s’ art scene witnessed an ecstatic revelry in the liberation from sexual, and moral restraints. Yves Klein’s anthropometric paintings were created by naked bodies writhing on blank sheets covered with his trademark blue paint, [PICTURE 1 TO BE INSERTED]—while during Piero Manzoni’s Living Sculpture

performance, nude models were signed by the artist and given a certificate of authenticity that henceforth they would qualify as artwork. The feminist backlash from the 1970s on challenged patriarchally feminized bodies's erotic objectification by the male gaze and staged the body as a site of vulnerability, abjection, and decay instead of beautification. Examples for seminal body art pieces include Carolee Schneemann's *Interior Scroll*, Judy Chicago's menstrual art, Shigeko Kubota's Vagina painting, and Lachowitz's response to Klein in her *Red not Blue* performance. These gambits were followed by a growing interest in the body inflicted by pain—such as the Viennese actionists's assault on bourgeois sensibilities, Gina Pane's or Marina Abramović's early performances like *Rhythm 0*—which showcased how repressed aggressive impulses and libidinal drives ravage the mortal bodily frame. The body tormented by disease was turned into an artistic theme in Hanna Wilke's phototherapeutical biography of breast cancer and Bob Flanagan's supermasochist persona fighting cystic fibrosis with BDSM practices turned into art. Postmillennial body art became increasingly preoccupied with the posthuman body invaded by technology. A late 20th century pioneer of this trend was Orlan, whose live video operation performances broadcast in museums worldwide showed plastic surgeons rearranging her face and body to reenact or undo different beauty ideals. Orlan made a clear distinction between her carnal art, and her previous body art projects. She claimed that her feminist repurposing of cosmetic surgery and biotechnology for artistic purposes represented “a struggle against the innate, the inexorable, the programmed, nature, DNA—and God” (Orlan 44), stressing that she was more interested in pleasure and sensuality than endurance and suffering. This differentiation highlights the new directions she wishes to explore, but does not fully do justice to the extremely heterogeneous field of body art performances, which have always aimed to stage the body as a battleground of meanings.

Body art performance (henceforward body art) is most often associated with the controversial affective responses and calculated corporeal gut-reactions it provokes in its

audience. Spectators are forced to think about their unthinkable bodily registers which are hidden, repressed in complex ways through their cultural conditioning despite the body's omnivisibility in consumer societies of spectacle (Kérchy 11). The mesmerizing, shocking quality results from body art's mission to reveal the taboo aspects of a "tremulous private corporeality" beneath sanitized "cultured embodiments" (Barker 62). Body artists seek to avoid turning the hideous into aesthetically pleasing through metaphorization: they aim to stage pain or desire as fleshly, and not as symbolic experience. Another source of anxiety, already voiced by Walter Benjamin in the late 1930s about art after the Nazi regime, is that psychological-artistic sublimation would neutralize, even commodify, traumatic corporeal contents. Hence, the main goal of body art is to preserve a raw energy that resists the contemplative stance of disinterestedness, or superficial aesthetic delight. It is closer to the Dionysian than the Apollonian register; it allows the "interests of life [to] break through the frame of art" (Jay 173), and to achieve a fleshly intimacy with the audience. Pragmatists stress the political, moral, and philosophical significance of body art, arguing that democracy works best if body art is allowed a relative autonomy as "a laboratory for unorthodox and even offensive ideas and practices, which can then invigorate, outrage and provoke the general public whose pieties need to be challenged from time to time" (Jay 174). Paul Jay identifies the engine of body art with Richard Shusterman's description of John Dewey's agenda: "to exchange high art's autocratic aura of transcendental authority for a more down-to-earth and democratic glow of enhanced living and enriched community of understanding" (Shusterman *Pragmatist* 21 qtd. in Jay 165). Since body art grounds the essentials of aesthetic experience in pre-discursive, transverbal corporeal development, it resonates easily with the agenda of posthumanism (Wolfe), a cultural theoretical movement interested in extending the notion of subjectivity beyond the human species.

The rise of humanimal body art

This combination of “the critical study and *meliorative* cultivation of the soma” as a site of sensory appreciation (aesthesis), ideological control, and creative self-fashioning (a cornerstone of Shusterman’s somaesthetics (*Thinking*, 111) is one of the guiding principles of politically engaged, practice-oriented, humanitarian theories fighting for minority rights (from disability studies to feminism and postcolonial criticism). However, it also motivates posthumanistic artistic practices which question humanity’s supremacy in the ecological order to promote a trans-species equality. Chronologically speaking, the modern animal rights movement dates back to the 1970s, concomitant with the golden age of body arts and the rise of humanitarian movements fighting for freedom as an inalienable right of all living beings. Australian philosopher Peter Singer’s book *Animal Liberation: A New Ethics for our Treatment of Animals* (1975) was the first to define the notion “speciesism” as a privileging of our own species over another in the absence of morally relevant differences. His ideas resonated with the foundation of the American nonprofit corporation People for the Ethical Treatment of Animals. PETA currently boasts over 6.5 million members and supporters worldwide, united under the slogan “Animals are not ours to eat, wear, experiment on, use for entertainment, or abuse in any other way,” and has inspired a plethora of daring, provocative artistic endeavours.

Several controversial anthropozoological body art action pieces challenge biased speciesist standpoints along with sexist, racist, classist, and ableist ideologies. Aesthetic agenda and (post)humanist politics are conjoint with the legal, ethical, phenomenological problematizations of human and animal relations, rights, and experiences. These artistic explorations of the philosophical, cultural, and biological aspects of animal-human encounters aim to facilitate the comprehension of shared vulnerabilities, interspecies affective relations, as well as collective anxieties. They also reveal how the common “animal condition” of the

precarious existence of all mortal beings is tied up with biopower technologies and knowledge-formations which inform who we humans are, or claim ourselves to be, in opposition to or/and in connection with the conventionally rejected, over-corporealized, bestial not-me. Performers of humanimal body art, much in line with Donna Haraway's feminist philosophy, think in terms of post-anthropocene ecologies, where humans, non-human organisms, and technologically enhanced beings unite as "littermates," bonded in "significant otherness" (*When species* 90, 102). Cary Wolfe regards our shared "animal condition" as the foundation of posthuman ethics: transpecism underpinned by compassion.

Poetics mingles with politics as the anti-aesthetic experiments of humanimal body art raise the most burning questions of our postmillennial times permeated by collective anxieties related to climate crisis and global warming. The traumatic recognition that the Anthropocene marks the geological period when our species caused unparalleled trouble in the ecosystem, and a catastrophic decline of biodiversity in native flora and fauna faces us with the shared responsibility of preventing irreparable damage to our planet. Art connecting us with our animal nature offers hope for change.

Whispers to a hare

One of the most influential and controversial, early animal-themed body artworks was enacted by German Fluxus², happening, and performance artist Joseph Beuys's avant-garde performance piece *How to Explain Pictures to a Dead Hare* (1965) [PICTURE 2 TO BE INSERTED]. Throughout Beuys's three-hour performance, the audience, locked out of the gallery, could contemplate through the windows how the artist, with his head entirely coated in honey and covered with gold leaf, a felt sole tied to his left foot and an iron sole tied to his right, explained the artworks of the exhibition in mock-dialogic whispers to a dead rabbit, which he carried around from one picture to another, before he stepped over a dead fir tree

that lay on the floor, and sat upon a stool with his back to the onlookers, while gently cradling the hare in his arms, “like the Madonna of a pieta” (Antliff).

The performance was rich in symbolic significations, which all pointed in the direction of a (proto-)posthumanist reconceptualization of anthropomorphic embodiment. The honey covering Beuys’ head was a metonymic marker of the creative powers of bees that the artist identified with his efforts to expand the human potential for thought and expression beyond the rational. Beuys aimed to establish with the hare an interspecies communication he believed could reach transcendental, esoteric dimensions, indicated by the gold flakes on his head, analogous with the sun’s radiant, all encompassing, cosmic powers. The absurd inaudibility of his art lectures for the human spectators’ ears was meant to reveal how mindless intellectualizing in politics or academia may deaden limitless human thinking. Embracing the soft animal carcass was intended to ritualistically call to life an authentic contact with the hare’s spirit being and the totality of sentient existence. Touching the hare’s paws to the artwork represented a genuine contact with art that humans have lost hold of and must gradually learn to rediscover with the help of illuminating action pieces like Beuys’s own, which enables the “recognitions of misrecognitions” (De Lauretis 124) involved in anthropocentric accounts of reality. Beuys aimed to eliminate museum-goers’ short-sightedness by symbolically blindfolding the spectators who could witness the very act of artistic appreciation but were refused access to the conventional focus of visual aesthetic attention, the exhibited images themselves (as well as the verbal, art historical commentaries upon them). Hence, an eye-opening metanarrative gesture hijacked the conventional museal gaze to foreground the counter-performative qualities of the “making of art” or “becoming an artist” grounded in trans-species collaboration.

The species-specific ability of hares to transform the earth into a habitat that accorded with their own bodily shape was regarded as the ultimate creative act, an exemplary form of

body art itself. As Beuys put it, “the hare incarnates himself into the earth, which is what we human beings can only radically achieve with our thinking: he rubs, pushes, and digs himself into *Materia* (earth); finally penetrates its laws, and through this work his thinking is sharpened then transformed, and becomes revolutionary” (Taylor 26).

As Beuys suggests, his performance offers a parable on good versus bad touch. The hare digs himself into the ground to make himself a home, a shelter, a lair for procreation nested in the heart of earth. It incarnates himself into the earth, fuses with the soil that provides him an extra layer of mineral skin, cover, and protection. The act of human beings touching the planet, on the other hand, holds more sinister implications.

Beuys’s own artistic touch, his gentle cradling of the dead hare sought to transcend these binaries, as it gained inspiration from the Renaissance alchemists’ cosmological system, “in which the world was seen as a single organism penetrated by spiritual forces that worked at all levels, [fusing] the vegetable, animal, human, and spiritual [spheres]” (Taylor 27). In the spirit of this all-engulfing metamorphic potential, the gold covering the artist’s head simultaneously indicates becoming divine, metallic, and bestial. Artistic creativity springs from the union of human and non-human entities. In a transhuman, paradoxical milieu anthropocentric ethical distinctions lose their validity, yet the solidarity-based coexistence of reconciliated opposites is still presumed to be a token of a renewed consciousness that is capable of self-knowledge and merging with the Cosmos alike.

Beuys’s performance seems perplexing, provocative and ambiguous, even fifty-five years later, for a postmillennial audience who only have access to archival records of the event. A ritualistic pathos of the Christian/humanitarian idea of salvation through love and compassion reverberates through his work, yet his body art also displays an ironic awareness of the tragically (or tragicomically) impossible human yearning for an interspecies communication. The performance holds a therapeutical significance for Beuys, an ex-Stuka

bomber, wounded in the Second World War. As a veteran he became a prominent figure in the pacifist movement and the environmentalist Green Party, advocating a more egalitarian, caring societal and economic system. His activism is allegedly rooted in his having been traumatized by the unnecessary bloodshed of the historical cataclysm affecting all species of our globe. A war-time autobiographical episode was also carefully integrated within his private mythology: a nomadic Tatar tribesman rescued him after a plane crash, nursed him back to health by wrapping his broken body in animal fat and felt, and hence offered a major inspiration for his art (Knöfel).

However, even if Beuys's art can cure psychological torments rooted in the collective cultural trauma of the human populace, the hare, no matter how gently cradled, remains dead. In the Beuysian symbolism, the hare digs himself in the ground to repeatedly "resurrect" from his borrow, but the healing power of human art offers redemption only for the human species. Beuys's assumption that the "dead animal preserves more powers of intuition than some human beings with their stubborn rationality" (Stoller 149) is just a human fantasy projected on the silenced animal world appropriated as an idealized emblem of the genuine interconnectedness of all living things. It is the human artist's narcissistic, altruistic desire to share his artwork with the hare, yet the animal remains uninterested, distant, dead.

This melancholy caused by the ephemeral nature of interspecies fusion has its roots in Romantic poetry. In John Keats's "Ode to a Nightingale" (1819), for example, the poet listens to the bird in his garden until he feels one with it. Yet the connection slips away when he becomes self-consciously aware of his human difference crystallized in his poetic *language* that allows him to reflect on his kinship with the nightingale, but also radically separates him from the spontaneous animal way of knowing. Beuys's body merges with the hare's, yet his whispers (his words explaining, hence verbally realizing pictures) evoke the burden/gift of separation inherent in Keats's poetic language: "The very word is like a bell / To toll me back

from thee to my sole self!" ("Ode to a Nightingale" 234). Verbal self-expression is a prerequisite of autonomous human identity but while it connects as an instrument of communication with other humans, it also isolates the speaking human subject from non-speaking animals.

Beuys's performance bridges this interspecies gap by whispering to the hare, using an unvoiced mode of phonation to foreground the transverbal, corporeal, vocal, sonorous qualities of discourse. Since speech recognition devices fail to detect them, whispers allow for the temporary suspension of human identity just as much as for the passing on of a secretive knowledge, which then unites hare and human in Beuys's private mythology to celebrate the "evolutionary-revolutionary power" of art (Beuys qtd. in Stokic 4).

Certainly, Beuys's performance failed to escape the anthropocentric perspective in many ways. His trans-species collaboration wishing to suspend the confines of human identity did not take into account the animal self. He invested animal activities with human metaphorical, symbolical meanings, and hence appropriated bestial experience for human aesthetic purposes integrated within the man-made (speciesist) narrative of art history. The reciprocal, egalitarian nature of his interspecies partnership remains dubious for various reasons. His goal was primarily self-centered: to reclaim human thinking as an organ of perception (of ideas) when re-embodied by the tactile intimacy with the bestial "other." Moreover, one can rightly ponder if a dead animal, closer to a passive object (perhaps re-incarnated by the human idea of a hare) can be considered as a genuine interacting agent of the performance piece, meant to provocatively tackle the interchangeability of human and animal consciousness. However, Beuys's work remains seminal and highly influential of humanimal art: his conversation with the hare's carcass can be interpreted as a lamentation on the extinction of animal species caused by human vanity and aggression, as well as a utopian fantasy about reconnecting with Nature to establish interspecies solidarity.

Confiding in a donkey

When today's grand dame of performance arts, Marina Abramović recreated Beuys's piece at the Solomon R. Guggenheim Museum in New York in 2005, as part of her series *Seven Easy Pieces*, the feminist agenda predominated the problematization of interspecies ties.³ However, the humanimal contact has been a leitmotif of Abramović's oeuvre.

In a 2010 piece called *Confession*, a sixty-minute video-performance, for example, Abramović avows to a donkey all the mistakes, flaws, and sins she has committed throughout her life from childhood to the moment of the performance. The work is certainly indebted to Beuys in a variety of ways. It borders on the sacrilegious, as the purification of the confessor's soul is expected from a lowly beast instead of a divine listener. Yet subtle references to the Bible can also be detected in the allusion to a passage in the Book of Numbers 22:23, where Balaam does not see the Angel of the Lord but his donkey does. The performance also pokes fun of the therapeutical results fallible humans expect from the mundane practice of the psychoanalytical talking cure. Abramović's recollection of the event in her memoir bears a self-ironic touch: she remembers the donkey staying frozen, opposite her, "with a deceptively sympathetic look in his eyes," before it "decided to walk away [after about an hour], and that was it. I felt a little bit better" (*Walk*).

The function of language and (mis)communication holds particular significance in this piece. Abramović remains silent, kneeling before the animal while her memories appear as a text projected along the bottom of the TV screen broadcasting the video recording of the performance. The verbal signification of her confession is accessible for human audiences, who nevertheless remain radically separated from the artist. She is rendered immediately present via the media channel but, in reality, remains physically inaccessible. Jan Verwoert compares this tension between immediate carnal presence and mediated representation (which

he finds characteristic of Beuys's body art) to political leaders' relations with their people. He highlights the ideological dis/contents involved in the simultaneous construction and dismantling of the aura of power in performances which peak in the unresolved dilemma that "deeply concerns both art and politics: by virtue of what authority is it possible to embody a voice in the public and for the public?" (qtd. in Stokic 23) Aware that this hierarchical appropriation of the voice is a risk engendering human-to-human and human-to-animal connections alike, Abramović establishes a democratic interspecies bond by reducing communication to a mutually mesmerizing gaze between the donkey and her own performing self.

The egalitarian interchangeability of human and animal subjects is also attested by the fact that *Confession* can be regarded as an immediate precursor of Abramović's most well-known postmillennial performance piece, *The Artist is Present*, which was staged in MoMA New York the very same year (2010). As a follow-up to her trademark physically challenging body art oeuvre, Abramović moved toward psychological realms when, over the course of nearly three months' time, for eight hours a day, she remained seated silently at a wooden table across from an empty chair in the museum hall, where visitors took turns sitting in the chair to simply lock eyes with her. (Touching and talking were prohibited.) This endurance exercise testified to the pressing human urge for contact, for collective communal belonging, and the promise of bonding by solidarity. Thousands of strangers were deeply touched and moved to tears by sharing the intimate catharsis involved in a mute, mutual eyeing that turned museal spectatorship into a reciprocal, interactive experience, challenging the subject-object, onlooker-spectacle, body-psyche divide.

The Artist is Present tones down the radicalism of *Confession*. By eliminating the animal partner from the artistic dialogue, it exchanges the cognitive dissonance initially

grounded in uncanny and ironic effects for mere sentimentalism: a comforting reification of anthropocentric performance.

A House for Pigs and People—and Spiders

While Abramović engages her audience with the promise of (an idealized, perhaps illusory) global connectivity, another branch of contemporary humanimal body art embraces an “aesthetics of disengagement” (Ross xviii) to articulate a melancholic alienation characteristic of the (post)postmodern *Zeitgeist*. An influential work created in this mood was Rosemarie Trockel and Carsten Höller’s *A House for Pigs and People* (*Ein Haus für Schweine und Menschen*, 1997), an architectural installation that allowed for a temporary cohabitation of live pigs and human visitors who were invited to share the same space but remained separated by a huge one-way mirrored glass window pane that allowed humans to visually observe the animals, but prevented any other (tactile or verbal) contact, while the pigs could not see, smell, or hear the humans at all.

The reduction of the pigs to image-objects studied and manipulated by gazing human subjects restaged anthropocentric culture’s objectification of animal species. It evoked the disappointment caused by zoos where visitors relentlessly look at animals but the caged beasts’ “gaze flickers and passes on. They look sideways. They look blindly beyond,” and fail to see the human visitors who yearn to be reflected in the animal eyes to gain a reinforcement of their superior human self-identity. John Berger argued that this missing mutual eyeing is a consequence of non-human animals’ marginalization, hegemonic cultural system’s shared “historic loss, to which zoos are a monument” (26). (On the other hand, zoo animals remain enigmatic because they are neither wild beasts independent from humans, nor domesticated pets who look a person in the eye by means of a learned response.) As Shusterman observes in his somaesthetic analysis, Trockel and Höller’s odd shelter thwarted intersubjectivity by

preventing any “communicative meeting of eyes” and “frustrating attempts at identification” (“Somaesthetic”). The artists explained this sensory deprivation in their work by a willingness to communicate a political message on invisible interspecies ties: “Watching pigs alive must remind the gaze that it is always life which is at stake. That one should always look at a distance. With caution. With respect. And with the thoughtfulness which might create room for one’s survival. In all its vulnerability.” (Shusterman, *Performing* qtd. in Ross 172)

As Christine Ross concludes in her monograph on depression and/in contemporary arts, the positioning of spectators as distanced observers kept on the outside is, ironically, a prerequisite of animal preservation (172). The subjugation of non-ruling human social classes and of non-human animal species is a man-made privilege enjoyed by the anthropomorphic at the expense of dominated creatures. But the lesser beings’ uninterested refusal to return the domineering human gaze declines to “confirm the spectator’s self as embodied, reciprocal, and contingent” in Merleau Ponty’s sense (Ross 172). It stages a radical break with interactivity, intersubjectivity, and intercorporeality, which have functioned as the very founding features of body art. It is the lack of interspecies corporeal recognition which sheds light on its psychological and physical necessity. Limiting the possibilities of human agency, autonomy, and rational domination by willpower also signals a move away from the humanist notion of freedom that secured an exceptional ontological value for humans through nonhuman lack. The result is a convincing questioning of the authority attributed to the panoptical gaze of the Eye of (hu[man]) Power, Haraway called the “cannibal-eye fucking the world” with a “god trick” (*Cyborg* 183).

Pigs can be associated with a complex web of symbolical significations ranging from luck and fertility to greed and uncleanness. “Pig” functions as a curse word to denote lowliness when used to describe humans, but pigs’ physiology is also so similar to ours that they are the most eligible future organ donors, the first species of choice for human

xenotransplantation. Hence they simultaneously embody abject otherness and redeeming kinship. Sven Lütticken calls the speckled swine of the performance, an archaic breed no longer used in today's agrarian business, "an ancient hybrid, a relic of a historical stage of the human-animal dialectic" (105), which suggests the ethical responsibility involved in selective breeding. Trockel and Höller's installation evokes George Orwell's classic novella *Animal Farm*, where animal allegory is used to criticize human totalitarian regimes, but it is also aware of the problematic nature of reducing animals to mere metaphorical reflections of human activities. The pigs are Orwellian in so far as they stage the arbitrary abuse of power positions, yet they are allowed a relatively autonomous existence independent of humans within the framework of the performance.

The same idea of sharing the intimate space of one's own house appears in Eleanor Morgan's recent body art performance, which plays with blurring human and animal bodily boundaries through gently letting herself be entangled in the web home of a spider. In a soothing six-minute-long video artwork entitled "Serenading Spiders" (2013), Morgan sings to a spider connected to her body with a spiderweb extruded from its spinneret. Her vocal performance is a nod to Beuys's classic concept art piece. However, while Beuys explained human artwork by whispering to a dead hare, Morgan's piece recalls the mythological significance attributed to weaving, with allusions to the Moirai controlling the thread of life, and to Ariadne's thread showing the way out of the Minotaur's labyrinth. She pays homage to the "centuries [sic] long entanglements between humans and spiders," and acknowledges the arachnid's manifold artistic skills, their architectural design and musical talents (which play a role during spiders' mating rituals, according to recent scientific findings). She explores "what happens when one [art]making animal meets another." The spider web is, of course, a wonderful emblem of body art, simultaneously a nest and a trap, excluded from the animal-artist's carnal interior.⁴

Violence against animals as a foundation of human art?

The philosophical pondering about the inevitable death of all mortal beings and the political problematization of the unnecessary violence committed against non-human animals remains a major theme of many humanimal body art performance pieces. To gain public visibility for the ideas of PETA's anti-animal cruelty campaign performance artist, Jacqueline Traide exhibited herself in 2012 as an animated mannequin in Lush Beauty Company's London shop window, and objectified her body to showcase a series of tests laboratory animals must endure, including force-feeding, eye-irritancy tests, and saline injections. Her aim was to portray animals as anonymous victims who must suffer without choice at the hands of institutionalized violence, and to show how the normative beauty ideals propagated by the cosmetic industry fed on the pain of the othered populace. The performance artist activist over-identified with bestial suffering and represented individual animals by their absence, while carefully placing anti-aesthetics in the service of an environmental activist agenda respectful of non-human life forms.

The extent to which sexist and speciesist oppression of humans and animals is intertwined is illustrated by the fact that many female onlookers were triggered by the spectacularization of what they decoded as patriarchal BDSM fantasies of rape scenes concomitant with the commodification of affectively-charged images of suffering for marketing purposes. The shock art piece was criticized for being contained within capitalist economic interests and hence limited in its ideology-critical subversiveness by guaranteeing a sensational campaign for its sponsoring Lush Company that takes pride in using products which have not been tested on animals. Lush had to defend Traide on multiple media platforms by explaining that the performance was not meant to titillate, or to provoke the

audience, but to stimulate awareness about social injustices present on too many levels of our world.⁵

Lush's and Traide's decision not to use animals in their artistic critique of violence committed against living beings is meant to prove that this shock art piece clearly differs from those of other postmodernist artists whom art critic and leading animal studies expert Steve Baker claimed were unworthy of "[being] trusted with animals living or dead" (*Artist/Animal*, 1), as they put the interests of their art before ethics by using animals as mere props or as symbolic representatives of a grotesque human experience. Damien Hirst's work is a notorious example for a 'non-companion-species-friendly' art trend. As one of the Young British Artists, Hirst explosively entered the art scene in the 1990s with his *A Thousand Years* (1990), a vitrine piece featuring a rotting cow skull that bred maggots, which matured into flies that were killed by a buzzing bug zapper. Hirst has earned international fame and the title "the UK's richest living artist" since then, with his *memento-mori*-themed concept artworks, which, according to Artnet's conservative estimates, have brought nearly one million animal cadavers into gallery settings. The self-appointed "thanatonic artist" allegedly gained the animal material for his art from a variety of sources, including shark hunters, taxidermists, and London's Billingsgate Fishmarket, where he had animals "meet their end tailored to their artistically conceived resting places" (Goldstein).

A number of humanimal artists work only with already dead animals they handle with respect, such as Samantha Sweeting or Angela Singer, whose work with road kill calls attention to the individual stories of animals as collateral damage of human civilization. Hirst, on the contrary, likes to shock his viewers with ruthless artistic manifestos, claiming that he wants to create "a zoo of dead animals" because "you have to kill things in order to look at them" (Hirst qtd. in Morgan). Even his apparently egalitarian statements reek of aggression:

“Cut us in half, we are all the fucking same,” “I want to frighten people with themselves” (Hirst qtd. in Morgan).⁶

The Hirstian oeuvre’s trademark transubstantiation of living beings into aesthetically pleasing objects provokes a horrified awe, characteristic of the Romantic era’s experience of the sublime. His tellingly entitled *I am become Death. Shatterer of the Worlds* (2006) is an astonishingly beautiful yet hauntingly gigantic mosaic collage made of thousands of butterfly carcasses affixed on the canvas. The postmodern art lover may become troubled by a paradox here. While the piece’s harmonious design maximally meets our criteria of beauty, the work fails to satisfy ethical requirements for moral justice, socio-political status quo and educational value. (These could happen by minimizing the harm inflicted on fellow living beings and by supporting peaceful interspecies cohabitation.)

Anthropocentric aggression is not that self-evident in Marion Laval-Jeantet’s humanimal body art project entitled *May the Horse Live in Me* (2011), [\[PICTURE 3 to be inserted\]](#) which joined the manifold artistic attempts to blur trans-species boundaries in radical ways through her unique scientific, aesthetic, cultural bio-anthropological experimentation with the idea of “blood brotherhood.” The artist—after getting injected with different horse immunoglobulins over the course of several months to build up tolerance against the alien entity—was injected with horse blood plasma while she wore “a set of stilts with hooves on the end to feel at one with the horse”. She walked around with the donor horse in a “communication ritual” before having her hybrid blood extracted and freeze-dried. She reflected on the transcending of her human confines in ecstatic terms: “I had a feeling of being superhuman. I was not normal in my body. I had all of the emotions of a herbivore. I couldn’t sleep and I felt a little bit like a horse”: “hyperpowerful, hypersensitive and hypernervous.” Laval-Jeantet’s project seems to revert Hirst’s. Instead of “freeze-framing” mobile animals into static artworks (*I am become Death* is mesmerizing because it evokes the

butterfly swarm's past gift of flight), she celebrates the nervous agility of the horse she "united" with as a reincarnation of the mythical centaur. Her "old fashioned" theatricalized props, meant to distort the humanity of her movements and facilitate humanimal metamorphosis, are reminiscent of Beuys's shamanistic rituals. (His foot was covered with felt, her stilts with hoofs.) On the other hand, the prosthetic implants and blood transfusion process lends the piece a techno-scientific edge in the vein of the transgenic bioart of Eduardo Kac's work (Kac is most well-known for his fluorescent rabbit Alba implanted with genes of a jellyfish in 2000). These intertextual allusions realize, on a meta level, posthuman art's ecological concerns and strong emphasis on appropriation art, a creative recycling of previous tradition. While Laval-Jeantet clearly transcends her artistic forefathers by risking more of her human self than they ever did, the consensual nature of her project remains highly questionable. We never learn how the horse benefits from the human artist's self-inflicted metamorphosis, and how the artwork surpasses anthropocentric arrogance.

Through a dog's gaze, from a cat's eye view: paradoxes of human non-intervention and animal consent

Artistic endeavours in critical human-animal studies symptomatically tread uncertain ground and tackle highly sensitive issues threatened by pitfalls of anthropocentric appropriation and, albeit involuntary, gestures of speciesist engulfment, when humans eventually speak up in the name of and in place of the silent non-human other. After all, the question guiding posthumanist feminist philosopher Haraway's project in "Whom and what do I touch when I touch my dog?" (*When Species*, 3) suggests tactile connectivity as a reciprocal sensorial experience hence an egalitarian alternative to the domineering gazer versus dominated spectacle hierarchies. Yet the agent initiating the reconsideration of interspecies bonds remains a human thinking/speaking subject who exercises ownership over

her canine companion. And could our enquiry ever go beyond mere speculation if we attempted to explore the dog's own self-definition elicited by its owner's touch?

When concept artist Pierre Huyghe had his Ibizan hound called Human wander around his retrospective exhibition in the halls of LACMA, LA County Museum (2014), [\[PICTURE 4 to be inserted\]](#) the dog as a living artwork, and the traces left by his paw painted pink, certainly had a lasting effect on human museum visitors, but in a way the dog's indifferent non-performance stayed undecodable. Relating the hound's indifferent look challenging the museal gaze to the boredom of farm-, or laboratory- animals, or on the contrary, the unleashed, untamable wildness transforming the white cube of the gallery into a randomly changing open space, or the contrasting of the desire to pet the animal and the please-don't-touch requirement of the artwork were matters of very human associations. Having the museum room guards read P.K. Dick's *Do Androids Dream of Electric Sheep?* (1968)—an SF classic that problematizes what it means to be human through humans' relation with androids and animals—is another, nearly imperceptible gesture that brings the trademark Huyghean non-participatory interactivity closer to meanings generated by human consciousness (Theung, MacNeill).

A by-now classic example of the unbalanced nature of interspecies connection is Jacques Derrida's seminal essay *The Animal that therefore I am to follow (L'Animal que donc je suis, 2002)*. The philosopher begins by describing the sense of discomfort he feels upon realizing that his cat is staring at his naked body and his facing the resulting somatic experience of to-be-looked-at-ness and vulnerability. The troubling feline stare is a pretext to explore how the institutionalized male medical, scientific, philosophical, or museal gaze imposes pseudo-objective, naturalized meanings upon the non-human world it presumes to master without taking into consideration the animals' viewpoints. Even if Derrida, somewhat self-ironically, insists that he speaks of seeing “a real cat, truly, believe me, a little cat, it isn't

the figure of the cat” (374), his encounter with the cat’s eye view is a pretext to reflect on Western philosophical tradition’s imperializing ways of seeing. He explores how we, humans see ourselves seeing and being seen, ponders on anthropoids’ animalistic aspects and, at most, tries to learn to cherish, from a human perspective, shared engagements and communal exchanges between species. We shall remain obliged to reduce bestial responses to human language’s interpretation, wondering what is necessarily lost in translation.⁷

This paradoxical status of the Derridean cat as an animalistic “absent presence” and “present absence” piercing the heart of human body art performance (that hinges, by definition, on the promise of the experience of immediacy and “thereness”) can be spotted in Carolee Schneemann’s classic 1976 *Up to and Including her Limits* performance (*The Kitchen, New York*). The live act of the naked artist swinging from a harness creating drawings on the paper covering walls and floor was accompanied by two video screenings, a broadcast of her ongoing performance that, thus, “always-already” turned her presence into mediated representation and a loop about her cat, a major figure in Schneemann’s work for nearly twenty years. The originally five-hour-long, avant-garde, 8 mm film called *Kitch’s Last Meal*, was a cinematic record of the artist’s domestic intimacy with her pet. (Many of her other works touched on the same theme, including the long-term photo project *Infinity Kisses* series recording the human-cat cuddles on a daily basis throughout seven years (1981-1988). The 1976 performance’s most vital presence, however, belonged to an animal corpse devoid of life. Kitch’s dead body (deceased on the day before the performance) carefully laid out near to Schneemann’s live act, turned the performance into an “improvized memorial, the [ritualistic] acting out of the artist’s mourning for the cat” whose “steady focus enabled [Schneemann] to consider her [feline] regard as aperture in motion” (Baker, *Postmodern* 10). As in Beuys’ case, the “artist rendered acutely visible the cat who had, in turn, taught her a particular way of seeing the world.” Even if no human access could ever be granted to the

cat's thoughts, the feline point of view was very much integrated in the performance as fundamentally formative of the human artistic perspective. The cat-muse acted as "a spirit guide and a participant of the aesthetic event" (Goodeve 12), and as Baker put it "her presence was in no way diminished by her lack of life" (10). Since the cat remained dead, it was only the human artist who could benefit spiritually or aesthetically from the staging of the humanimal contact zone. Yet the film was the last piece of Schneemann's autobiographical trilogy that stopped with the death of her beloved animal companion,⁸ as if a part of her became silenced with Kitsch's vanishing.

One of the most elaborate problematizations of the issue of human intervention and animal consent to date in today's posthuman art is probably Eduardo Kac's first transgenic artwork entitled "Genesis" (1999). Kac selected an anthropocentric quote from the Bible ("And God said, Let us make man in our image, after our likeness: and let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth" [Genesis 1:26],) and defamiliarized its meaning through a variety of transmediations. The artist first transferred the text into Morse code. Then he converted the Morse code into synthetic genetic sequences, which he implanted into e-coli bacteria. He grew the bacteria in a petri dish placed under UV light which could be activated by online viewers. Human participants, hence, were assigned an interactive part in the artwork grounded in a serious philosophical riddle concerning interspecies cohabitation and humankind's rule in the ecosystem. If the human spectator disagreed with allowing man to have dominion over other species as the biblical quote suggested, then he could "destroy" the idea by activating the UV light which caused mutation in the genes, and thereby altered the statement. However, participating audience members were inherently trapped in a paradoxical position, since to express discontent with the assumption of human supremacy one had to assert his own power over nature and could not

help but contradict himself. A viewer with the opposite view would be faced with the reverse but equally impossible dilemma. In Kac's self-ironic view, there is no way out, humans will remain humans addicted to art based in intervention.

In place of conclusion

In this article I have tried to demonstrate the amazing variety of humanimal body art performance pieces which thematize the relations of companion species while enacting a pragmatic somaesthetic agenda to raise political awareness by provoking public pieties. Some of these artworks refuse to challenge the confines of human embodiment and remain stuck within the anthropocentric paradigm. Others enact a daring play with hybrid interspecies confusions and stir spectators' sensibilities with intimate blurring of habitats or even corporeal fluids belonging to different species. The best of them embody what Haraway calls "chimerical visions" of "situated naturecultures" whereby all the actors become who they are in a choreography of relating as "messmates in a multipartner mud dance," (*When Species*, 4) combining sublime gracefulness with lowly abjection.

In one way or another, all these humanimal body art performances tread in the footsteps of Beuys's classic *How to Explain Pictures to a Dead Hare*, insofar as they examine humankind's encounters with animals in advanced Western post-industrialist societies, which conceive of the nature-culture dichotomy in hierarchical terms. The artistic experiments on "becoming animal," albeit most often in a spatio-temporally and ideologically limited manner, allow audiences to realize that our sensitivity to our environment is part of our earthly, sensual, embodied selves that David Abram refers to as "our animal bodies." Ecologist Abram's beautiful wording of an earthly cosmology grounded in the human potential to become animal seems to describe perfectly the agenda of the humanimal body art performances studied here. "Our creaturely body, shaped in ongoing interaction with the other

bodies that compose the biosphere, remains poised and thirsting for contact with otherness. Cocooned in a clutch of technologies, the nervous system that seethes within our skull still thirsts for a relatively unmediated exchange with reality in its all more-than-human multiplicity and weirdness” (Abram 264).

The most efficient works conjoin the programs of animal advocacy, ideology-criticism, posthumanist, and (post)postmodernist philosophies to treat animals not for their aesthetic qualities or as symbols of the human condition but rather as “creatures who actively share the more-than-human-world with humans,” as Steve Baker put it (*Artist/Animal* 3). Theirs are artistic reformulations of Haraway’s theoretical notions of “autre mondialization” or alter-globalization (referring to non-anthropocentric/non-hierarchical modes of mutually satisfying multispecies cohabitation) and “symbiogenesis” (denoting companion species’ “world-making entanglements in contact zones”) (*When Species*, 3-4, 15). The wedding of aesthetic abstraction with activism, the personal with the political and the philosophical, shifts the focus from didactic moralization or commodified sensationalism to the lived experience of embodied ideas, and becoming humanimal as a survival strategy in an increasingly chaotic, dangerously endangered world.

University of Szeged

Notes

The author wishes to acknowledge the funding provided by the Spanish Ministry of Economy and Competitiveness (Research Project “Bodies in Transit 2,” ref. FFI2017-84555-C2-1-P) and the European Regional Development Fund for the writing of this essay.

¹ Shusterman's somaesthetics uses the term "soma" with reference to "the lived, sentient, purposive body" to avoid confusion with the mere physical body as a mindless entity or the fleshly carnality associated with Christian notions of Fall and sinfulness.

² As a continuation of the Dada movement, Fluxus was an international, interdisciplinary network of avant-garde artists during the 1960s and '70s who engaged in experimental performances to open up the definition of what art can be.

³ The restagings strategically appropriated canonized male performance artists' work with the three-fold purpose to pay homage to symbolic father figures, to reclaim a place in art history for marginalized women artists, and to shed light on hierarchical gendered binaries involved in the cultural construction of bodies along the lines of heteronormative ideals (myths of masculine indestructability vs feminine frailty) (Ley 2013).

⁴ The artistic autonomy of spiders has been demonstrated by Nina Katchadourian's *The Mended Spiderweb: Uninvited Collaboration* concept art series (1998) during which the artist repaired broken spiderwebs using red sewing thread, only to find that spiders consistently discarded her delicate repairs throughout the night, and patched up the holes perfectly using their own methods, even in webs which looked abandoned. Thus, animals not only failed to appreciate but also surpassed human artistic agility, while mocking human notions of presence and absence, blurring categories of art object and subject. They made wildly creative and independent spaces of their own design.

⁵ Traide never really managed to transcend the confines of her human identity. She identified herself as "a performance artist but also a teacher, a woman, a friend, a consumer, a feminist, a victim of sexual abuse, a student and most of all a fellow human being [...] who seeks to work for freedom through all of my identities" (Traide).

⁶ Steve Baker—author of influential books *Artist/Animal* (2013) and *The Postmodern Animal* (2000), tackling aesthetic and ethical issues involved in art with animals—argued that

the fact that Damien Hirst's spectacular concept art piece, a taxidermied shark floating in formaldehyde to represent *The Physical Impossibility of Death in the Mind of Someone Living* (1991) began visibly to rot and had to be replaced by another specimen served a par excellence example of postmodern "botched taxidermy." It displayed the decaying, messy, spoilt, backfiring aspect of Deleuze and Guattari's body-without-organs to represent the postmodern human state of mind inspired by error, by the constant blurring of rigid symbolic meaning, by the decomposition of illusorily ideologically containable embodiment. For Baker, Hirst's art goes to show that no matter how the postmodern era is obsessed with technological simulation, the fleshliness of decomposing non-human beast still makes materiality the ultimate fodder for imagination. Less metaphorically inclined animal rights activists, devalued meta-nuances of Hirst's art as cheap thrills and inveighed against the artist with radical gestures, such as depositing manure on the steps of his lavish exhibition site at the Venice Biennale.

⁷ Cary Wolfe's analysis of representationalism in activist art has likewise been criticized for "remaining more curious about human artefacts than actually existing nonhumans" and for grounding a posthuman philosophy of compassion in a "shared animality that involves generalized sensorium (mortality, vulnerability, suffering), at the same time as [...] particularities of the human, including culpability and responsibility" (Pollock 2011).

⁸ The performance's use of "the cat as a medium," as Schneemann put it, has exciting implications in our postmillennial era's digital cultural cult of viral cat videos shared on online social media platforms, allowing people to connect globally over the love of non-human animals.

Select List of References for Humanimal Art

Abramović, Marina. *Joseph Beuys' How to Explain Pictures to a Dead Hare recreated in Seven Easy Pieces*. New York: Solomon R. Guggenheim Museum, 2005.

---. *Confession*. 60 min. video. 2010. Video.

Beuys, Joseph. *How to Explain Pictures to a Dead Hare*. Düsseldorf: Galerie Schmela, 26 November 1965.

Hirst, Damien. *A Thousand Years*. 1990. 2075 x 4000 x 2150 mm. Glass, steel, silicone rubber, painted MDF, Insect-O-Cutor, cow's head, blood, flies, maggots, metal dishes, cotton wool, sugar, and water.

---. *The Physical Impossibility of Death in the Mind of Someone Living*. 1991. 2170 x 5420 x 1800 mm. Glass, painted steel, silicone, monofilament, shark, and formaldehyde solution.

---. *I am become Death. Shatterer of the Worlds*. 2006. 2134 x 5334 mm. Butterflies and household gloss on canvas. Kaleidoscope Paintings.

Huyghe, Pierre. *Human*. Retrospective exhibition. LACMA, LA County Museum, 2014.

Kac, Eduardo. *Genesis*. Commissioned by Ars Electronica 99. Linz: O. K. Center for Contemporary Art. (Online) 4-19 Sept. 1999. Web.

Katchadourian, Nina. *The Mended Spiderweb: Uninvited Collaboration*. Pörtö, June-July 1998.

Keats, John. "Ode to a Nightingale." *The Poetical Works of John Keats*. London: Paul Kegan, 1884. 232-35.

Laval-Jeantet, Marion. *May the Horse Live in Me*. Ljubljana, Slovenia: Science Gallery, 22 Feb. 2011.

Morgan, Elanor. *Serenading Spiders*. 6 mins, 31 secs video. 2013. Available at: <http://www.eleanormorgan.com/Serenading-Spiders>

Schneemann, Carolee. *Up to and Including her Limits*. New York: The Kitchen, 1976.

Traide, Jacqueline. *Endurance Performance for LUSH Fighting Animal Testing*. London: LUSH shop window, 2012.

Trockel, Rosemarie and Carsten Höller. *A House for Pigs and People. Ein Haus für Schweine und Menschen*. Kassel: Documenta X, from 21 June to 28 September 1997.

Works Cited

Abramović, Marina. *Walk Through Walls*. New York: Random House, 2016. Print.

Abram, David. *Becoming an Animal: An Earthly Cosmology*. New York: Knopf, 2010. Print.

Abrams, Jerald J. "Pragmatism, Artificial Intelligence, and Posthuman Bioethics: Shusterman, Rorty, Foucault." *Human Studies* 27 (2004): 241-58. Print.

Acampora, Ralph R. *Corporal Compassion: Animal Ethics and Philosophy of the Body*. Pittsburgh: U of Pittsburgh P, 2006. Print.

Antliff, Allan. *Joseph Beuys*. New York: Phaidon, 2014. Print.

Baker, Steve. *Postmodern Animal*. London: Reaktion Press, 2000. Print.

---. *Artist/Animal*. Minneapolis: U of Minnesota P, 2013. Print.

---. "Haunted by the Animal." *Tate Magazine*, Sept. 2001. Web. 31 July 2018.

Barker, Francis. *The Tremulous Private Body. Essays on Subjection*. New York: Methuen, 1984. Print.

Berger, John. *About Looking*. New York: Pantheon, 1980. Print.

Dailey, Victoria. "Descartes, Dick, and the Dog: Pierre Huyghe at LACMA." *Los Angeles Review of Books*. 28 Dec. 2014. Web. 31 July 2018.

De Lauretis, Teresa. *Technologies of Gender*. Bloomington: Indiana UP, 1987. Print.

Derrida, Jacques. "The animal that therefore I am (More to Follow)." Trans. David Wills. *Critical Inquiry* 28.2 (2002): 369-418. Print.

- Goldstein, Caroline. "How Many Animals Have Died for Damien Hirst's Art to Live? We Counted." *Artnet*. 13 Apr. 2017. Web. 31 July 2018.
- Goodeve, Nichols Thyrsa. "'The Cat is my Medium.' Notes on the Writing and Art of Carolee Schneemann." *Arts Journal Open. College Arts*. 29 July 2015. Web. 31 July 2018.
- Haraway, Donna. *The Companion Species Manifesto: Dogs, People, and Significant Otherness*. Chicago: Prickly Paradigm, 2003. Print.
- . *Simians, Cyborgs, and Women. The Reinvention of Nature*. New York: Routledge, 1991. Print.
- . *When Species Meet*. Minneapolis: U of Minnesota P, 2007. Print.
- Jay, Martin. "Somaesthetics and Democracy: Dewey and Contemporary Body Art." *Journal of Aesthetic Education* 36. 4 (2002): 55-69. Reprinted in: *Refractions of Violence*. New York: Routledge, 2003. Print.
- Johnson, Barbara. "Is Female to Male as Ground is to Figure?" *The Feminist Difference: Literature, Psychoanalysis, Race, and Gender*. Cambridge: Harvard UP, 1998. 17-37. Print.
- Kérchy, Anna. "Tapogatózások. A test elméleteinek alakzatai." ["Corporeal Configurations. Towards a Definition of Body Studies"] *Apertúra* 4.2 (2009). Web. 31 July 2018.
- Knöfel, Ulrike. "Joseph Beuys: New Letter Debunks more Wartime Myths." *Spiegel International Online*. 12 June 2013. Web. 31 July 2018.
- Latimer, Joanna. "On Wolfe, Barad, and Posthuman Ethics." *Theory, Culture, and Society*. 4 June 2014. Web. 31 July 2018.
- Ley, Allen. "Marina Abramović – Re-Appropriating the Masculine in *Seven Easy Pieces*." *Vault Review*, 12 Oct. 2013. Web. 31 July 2018.

- Lütticken, Sven. "Abstract Habitats. Installations of Coexistence and Coevolution." *The Grey Room* 59.1 (2015): 102-128. Web. 31 July 2018.
- MacNeill, Kate. "Contemporary art, animals and ethics: Pierre Huyghe's interspecies worlds." *The Conversation*. 12 Oct. 2015. Web. 31 July 2018.
- Morgan, Eleanor. *Gossamer Days: Spiders, Humans and their Threads*. London: Strange Attractor Press, 2016. Print.
- Morgan, Stuart. "An Interview with Damien Hirst." *Damien Hirst: No Sense of Absolute Corruption*. Gagosian Gallery, 1996. Web. 31 July 2018.
- Orlan. "Carnal Art Manifesto." *Paradoxa: International Feminist Art Journal* 12 (2003): 44-48. Web. 31 July 2018.
- Pollock, Greg. "Review of *What is Posthumanism?*" *Journal for Critical Animal Studies* 9 (2011): 1.2. Web. 31 July 2018.
- Ross, Christine. *The Aesthetics of Disengagement*. Minneapolis: U of Minnesota P, 2006. Print.
- PETA. *People for the Ethical Treatment of Animals* website. Web. 31 July 2018.
- Shusterman, Richard. *Performing Live. Aesthetic Alternatives for the Ends of Art*. Ithaca: Cornell University Press, 2000. Print.
- . *Thinking through the Body. Essays in Somaesthetics*. Cambridge UP, 2012. Print.
- . "Somaesthetics. A Disciplinary Proposal." *The Journal of Aesthetics and Art Criticism*. 57. 3 (Summer 1999): 299-313. Web. 31 July 2018.
- Singer, Peter. *Animal Liberation: A New Ethics for our Treatment of Animals*. New York: HarperCollins, 1975. Print.
- Stokic, Jovana. "Beuys's Lesson in Belgrade." *Post. Notes on Modern and Contemporary Art Around the Globe*. 25 Nov.2014. Web. 31 July 2018.

Stoller, Paul. *The Taste of Ethnographic Things: The Sense of Anthropology*. Philadelphia: U of Pennsylvania P, 1992. Print.

Taylor, Mark C. *Refiguring the Spiritual: Beuys, Barney, Turrell, Goldsworthy*. New York: Columbia UP, 2012. Print.

Theung, Linda. "Human, Pierre Huyghe's Dog-in-Residence." *LACMA. Unframed*. 16 Nov. 2014. Web. 31 July 2018.

Traide, Jacqueline. "Message." *Fighting Animal Testing*. 27 Apr. 2012. Web. 31 July 2018.

Wolfe, Cary. *What is Posthumanism?* Minneapolis: U of Minnesota P, 2010. Print.