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How to love animals

Handlungsstrategien und Techniken für
ein Shared Habitat WiSe2021
presented by Prof. Ursula Damm

Joseph Beuys

Coyote 1974

(I Like America and America Likes Me)



For Native Americans, the coyote had been a powerful god, with the power to move between the physical and the spiritual world. After the coming of European settlers, it was seen merely as a pest, to be exterminated. Beuys saw the debasement of the coyote as a symbol of the damage done by white men to the American continent and its native cultures. His action was an attempt to heal some of those wounds. 'You could say that a reckoning has to be made with the coyote, and only then can this trauma be lifted', he said. Beuys believed that performance art could evoke a spiritual response in the audience, ultimately providing a healing process. He sometimes compared his role to that of a shaman. His performances, or 'Actions' were ritualistic, incorporating powerful symbols of birth, death and transformation. The objects that he used were often exhibited later as works in their own right.

[on coyote](#) start 00:1:00 or 00:02:00 -> 5:40

[mute version](#)

[on art and animals](#) -> min. 35:18

Maja Smrekar

I hunt nature and culture hunts me

<https://vimeo.com/111093344>

(from 0:24 - until 1:47 / and between 08: 53 - until 12:30)

exhibition piece:

<https://vimeo.com/111946213> (until 5:00)

Maja Smrekar

K-9 Topology (2017)

K-9_topology researches the co-evolution of genes, evolution psychology, behavioral ecology, and hence cultural evolution through the paradigm wolf-dog-human.

The installation is an immersed living environment, shaped like an archetypical horn and with wolf fur covering the inner walls. It is equipped with an interactive sensor installed respirator that allows visitors to experience the smell of the serotonin isolated from the platelets of the artist and her dog—the essence of their relationship.



<https://vimeo.com/218296626>

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Brandon Ballengée



The Frameworks of Absence. 2006-Ongoing. Artist cut and burnt historical artifacts. Installed at The Armory Show, New York, NY, 2015. Photo by Casey Dorobek.

Brandon Ballengée



RIP Louisiana Parakeet: After John James Audubon. 2008/2014. Artist cut and burnt offset lithograph, etched glass urn, and ashes. 17 1/16 x 13 1/8 inches. Species last observed 1910s. Photo by Casey Dorobek.

Brandon Ballengée

Malamp: The Occurrence of Deformities in Amphibians (1996-Ongoing)

An example of field work and art (environmental messages mediated through art works)

<https://vimeo.com/67240854> (Watch until 02:37)

Art Orienté Objects

May the Horse Live in Me! 2011



Art Orienté Objects

May the Horse Live in Me! 2011

Art Orienté Objet is an artistic duo created in 1991 in Paris, composed of Marion Laval-Jeantet and Benoît Mangin. In a resolutely interdisciplinary approach, their aim is to constantly extend the capacity of art to communicate in a non-verbal way. Through anthropological, ecological or biotechnological experiments, they seek to understand the limits of their own consciousness. Whether it is through the Bwiti tradition of the pygmies, meditation experiments, or an injection of horse blood, their goal is to go beyond their own understanding of the world, and thus be able to transmit the "wide angle" vision born of this experience.

https://www.youtube.com/watch?v=yx_E4DUWXbE

(see whole video)s

<https://youtu.be/dxztkwAJCY>

start at Min. 7:20

Art Orienté Objects

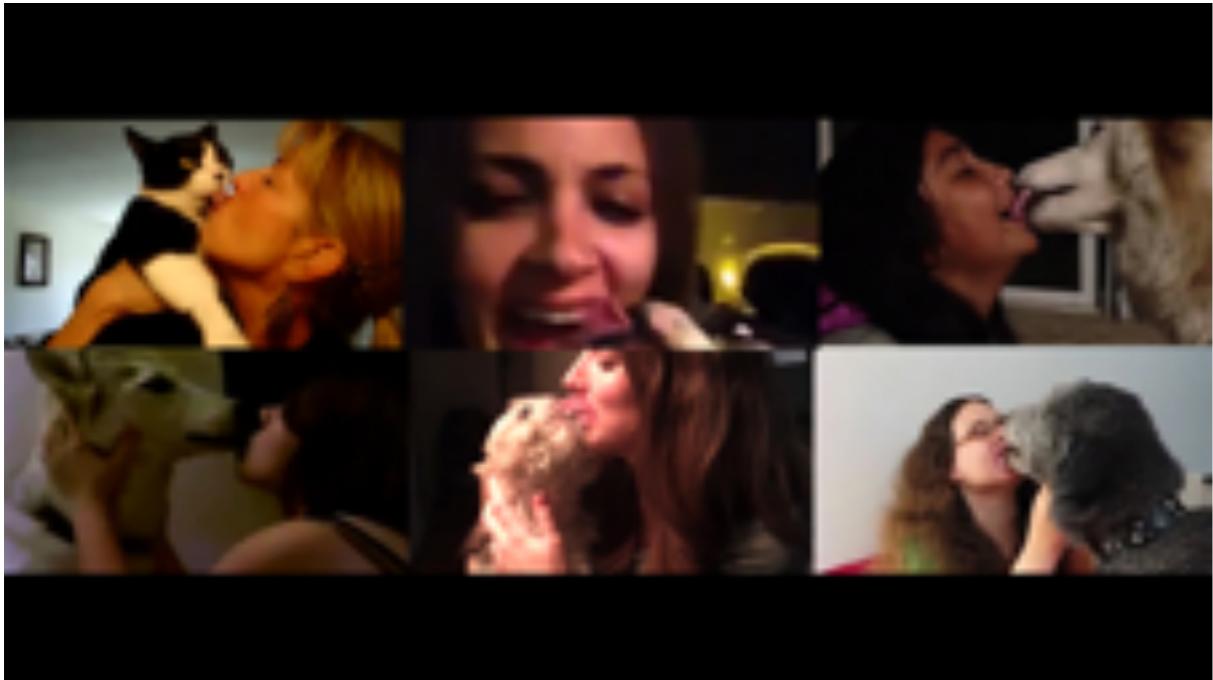
Roadkill's coat 2002



The "Roadkill Coat" is in fact made of animal furs of various species killed by cars that the members of the [Art Orienté Objet](#) collective, Marion Laval-Jeantet and Benoit Mangin, have collected from ditches by the side of the road. They have also explored the barrier between the sexes through skin cultures in the laboratory with hybrid fragments of their own skin. They first of all had a few millimetres of skin taken off their backs in order to create, in a sterile milieu, "Artist skin cultures". The pieces of skin thus obtained were then attached to the epidermis of pigs to then be tattooed with representations of endangered species. No collector having wanted to have them transplanted onto themselves, these precious hybrids are now exhibited in glass jars on shelves, like in a curiosity shop. "Today we are planning a symbolic action" Marion Laval-Jeantet tells us before explaining: "let the horse live in me". During the performance I will inject myself with the blood of a horse that has been made compatible with mine. This action, which is very difficult to set up given the numerous institutional and legal taboos it gives rise to, reveals again in our eyes, the necessity of enlarging the notion of respect we have for the living and for biodiversity, which are often bulldozed by biotechnology".

<https://www.newmediaart.eu/skinM.html>

Neozoon



<https://vimeo.com/355045867>

NEOZOON, MY BBY 8L3W (2014)

A thirty track video installation about women who present their pets on the internet, simultaneously speaking the same lines about their love for the animals. MY BBY 8L3W questions whether animals serve as a mirror of human emotions or if they could be perceived as empathic companions or even as (sexual)partners.

Shaun Gladwell,

Apology for Roadkill (2007)



Apologies 1-6 is part of a series of works that meditate upon the well-known Australian films Mad Max I and Mad Max II. Like the movies on which it is based, Apologies 1-6 finds a performer – Gladwell himself – riding a motorbike on the Australian open road. Gladwell accelerates, then slows down before coming to a stop alongside 'roadkill' – kangaroos and wallabies which he cradles as if wishing them back to life. Celebrating their small lives, these animals represent the physical front line in the collision between humankind and the natural world.

[excerpt of videowork](#)
[on the exhibition in Venice](#)

Hyunkoo Lee

Measure (2014)

Miki Wick Kim / Korean Contemporary Art (Germany, Prestel Verlag), 2012:

In his artist's studio resembling a lab at a museum of natural science, Hyungkoo Lee creates meticulously crafted and humorous sculptural works guided by a faux-scientific approach. His overarching interest is the alteration and enhancement of human and animal forms and functions as well as the creation of new imaginary forms.

Born in Korea, Lee relocated to the United States in his thirties to continue his art studies at Yale University. Informed in part by his experiences during this time, Lee focused his attention on the various cultural and ethnic stereotypes relating to the human body and the mass hysteria of bodily augmentations and cosmetic surgery according to Western standards. In his sculptural piece *A Device (Gauntlet 1) that Makes My Hand Bigger* (1999), Lee created a device assembled from simple materials to optically enhance the size and function of his hand. His experiments focus on the creation of a super being, its anatomical parts bizarrely exaggerated to the point of the extreme and the comic.

Hyunkoo Lee

Measure (2014)

„His recent Eye Trace (2010) series of sculptures comprising of experimental devices, constructed from modest and found objects within his personal possession, enable the user to instantly metamorphose into another species. In his performances connecting and responding to these devices, Lee experiences the optical vision of other life forms such as fish and insects. The artist “transforms himself into a circuit within a network in order to unite with a machine or animal. This does not represent a diminution of humanity, but rather a transformation for the sake of a different kind of progression. In fact, human history is the culmination of a process of continuous conversion of the center.”“

Hyunkoo Lee

Measure (2014)



<https://youtu.be/rhU8W6ofQv4?t=365>

(Start at 6:05 - until 7:50)

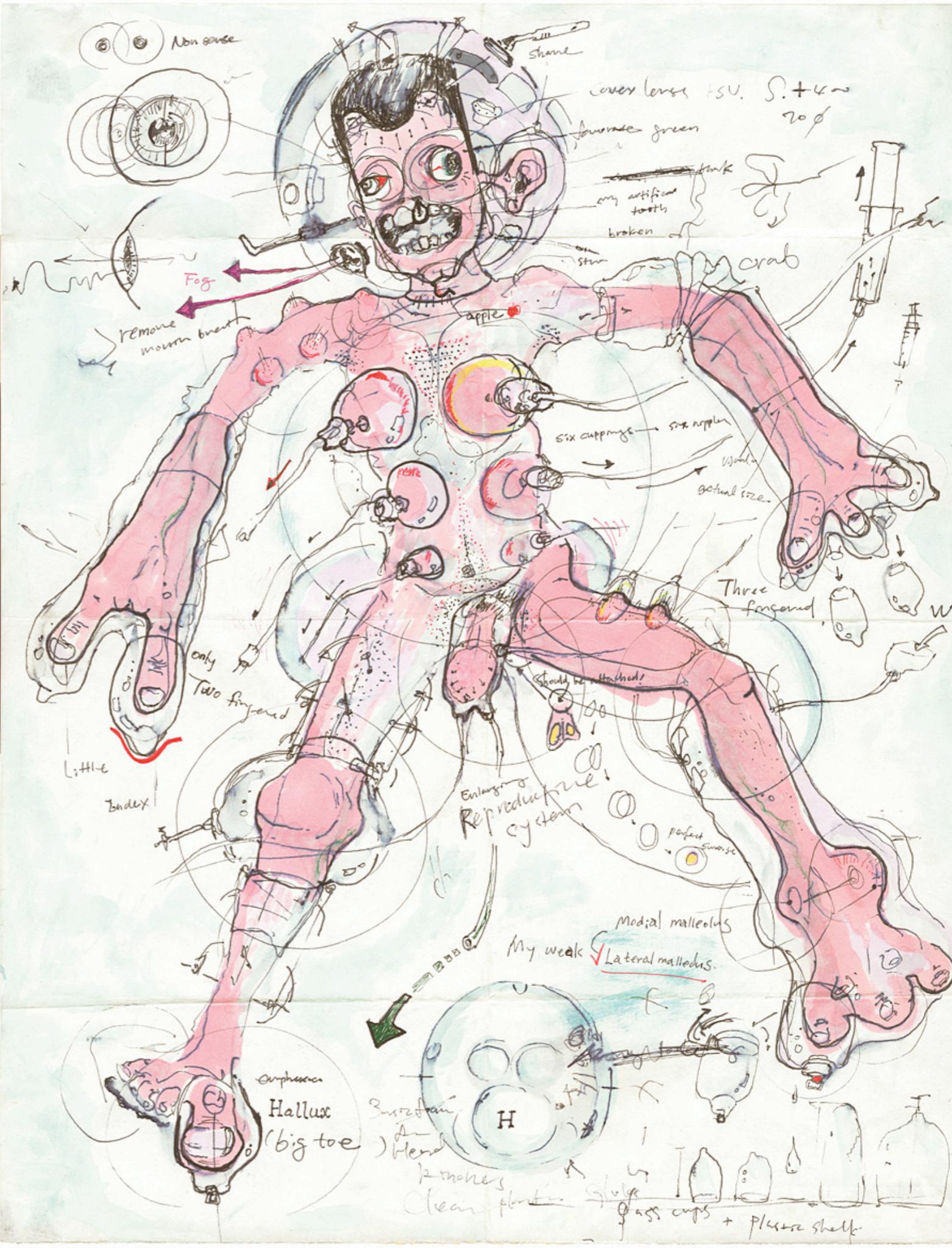
Hyunkoo Lee

Measure (2014)



Hyunkoo Lee

Drawing



[Website of the artist](#)

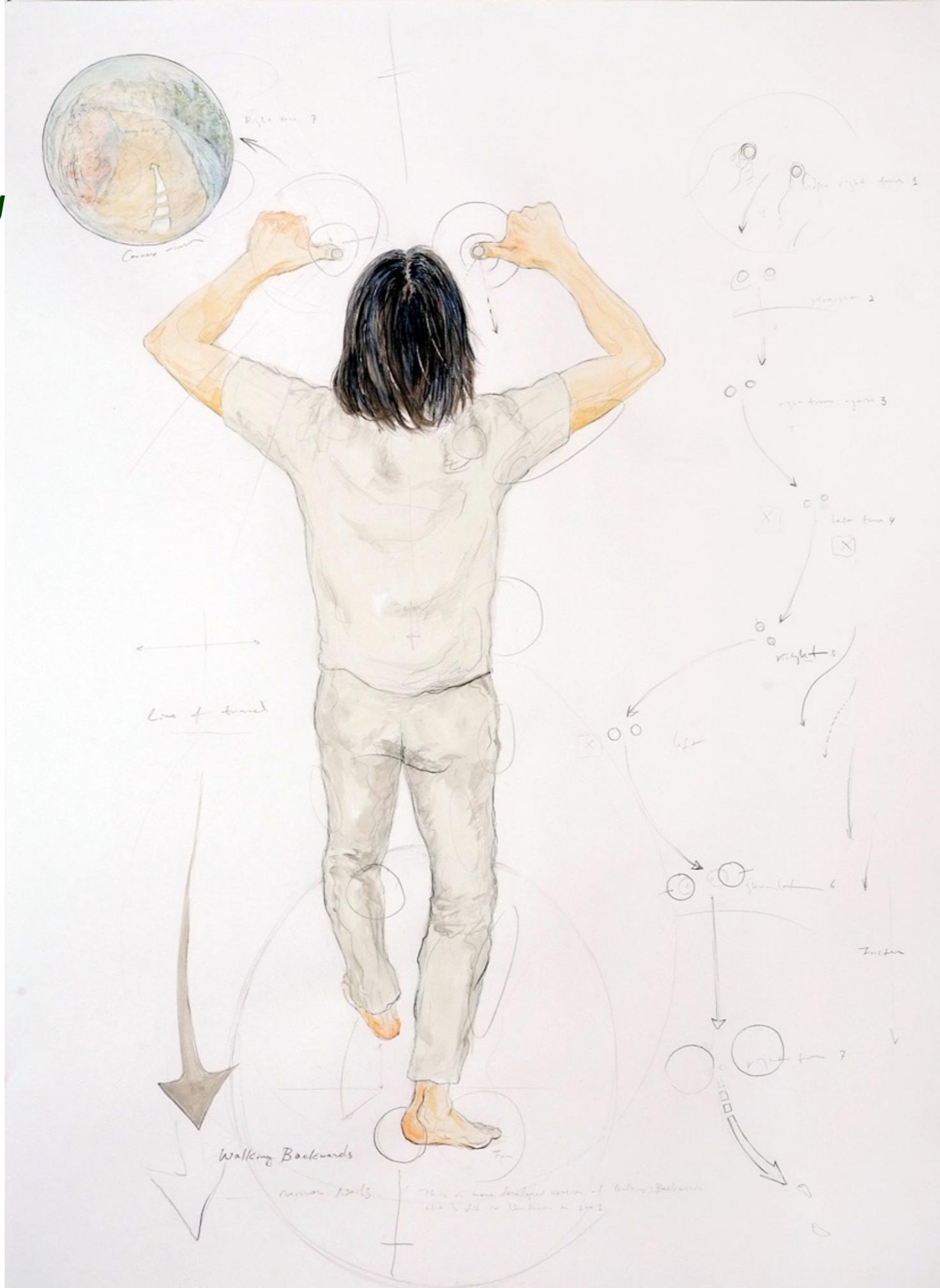
Hyunkoo Lee

Canis D Animatus (muscle attachment), 2015



Hyunkoo Lee

Eye trace drawing



Hyunkoo Lee

Eye trace drawing

Hyunkoo Lee

Eye trace drawing

Natalie Jeremijenko

<https://youtu.be/V38bxZYq5Vg?t=9>

(watch until 5:40)

Natalie Jeremijenko

<https://youtu.be/VDsbGmJGD2A?t=31>
(Start at 5:25 until 7:26)

the environmental health clinic
www.youtube.com/watch?v=7AyjQEgjhGc
(See whole video)

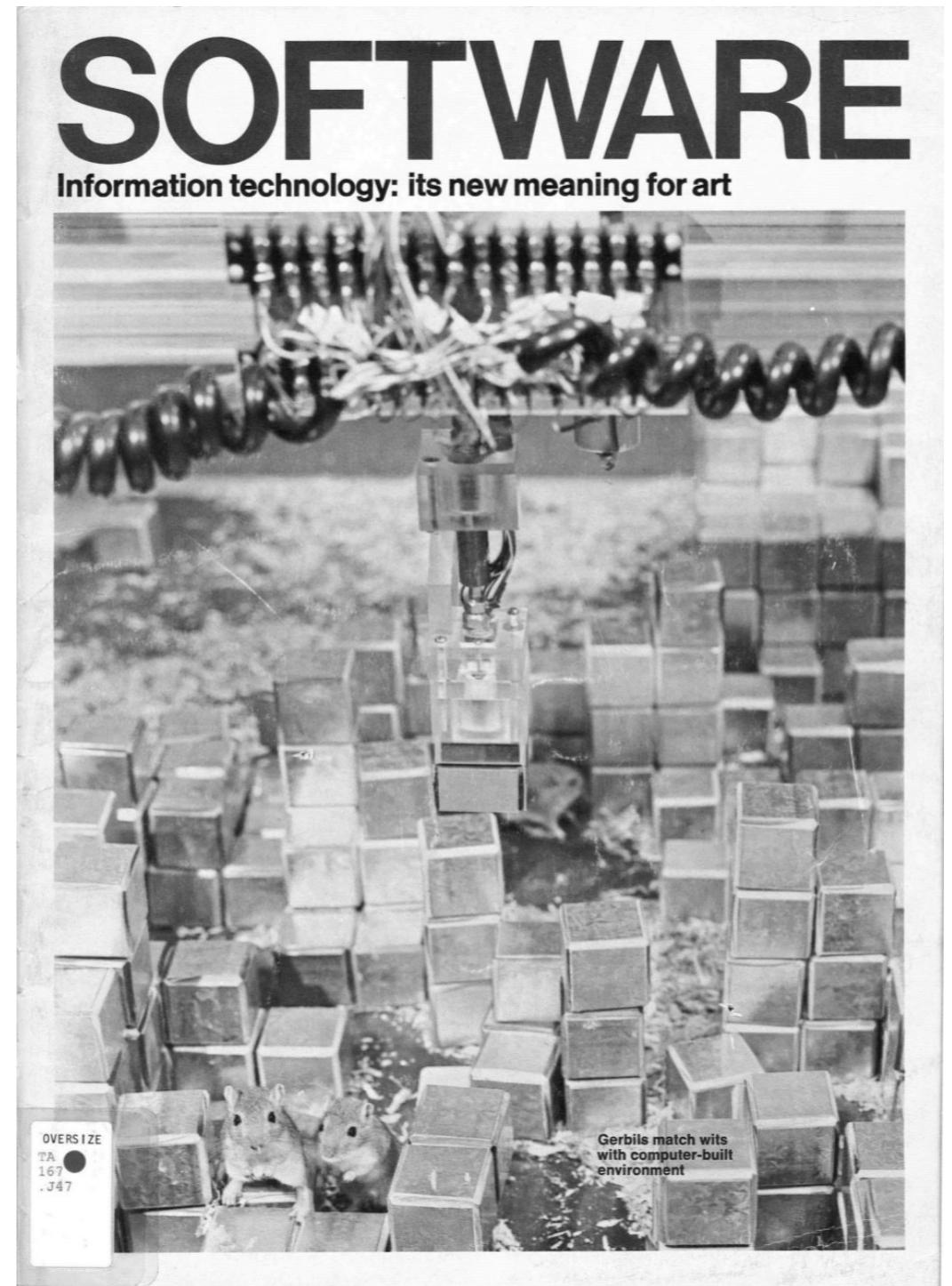
Nicolas Negroponte

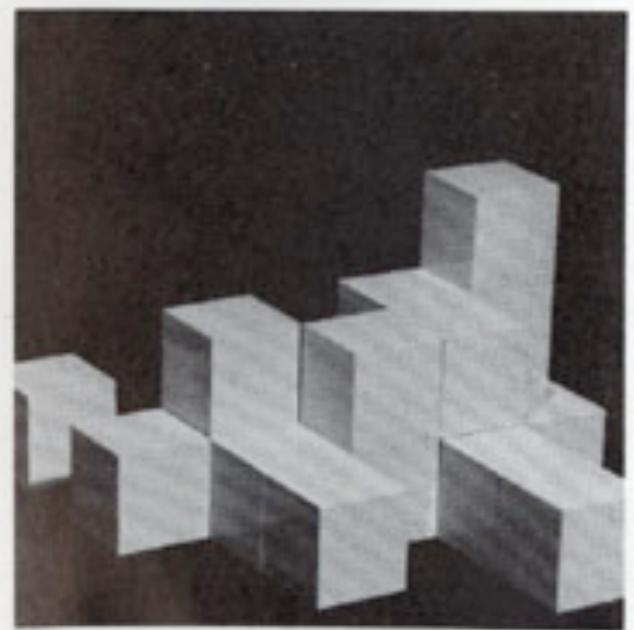
The Architecture Machine, 1970

<https://www.sciencedirect.com/science/article/abs/pii/0010448575900093?via%3Dihub>

The Architecture Machine was developed at Massachusetts Institute of Technology by the architect Nicolas Negroponte and Marvin Minsky, one of the pioneers of artificial-intelligence research. This is a computer system in which a problem-solving capacity has been linked with sensing devices in order to discover and reorganize an environment. A computer-linked camera monitors a pile of white blocks on a flat black background, and the resulting monocular picture of the pile describes measurements, perspective, sides, joints, and texture, in that order of importance, so that the computer may instruct a hydraulic arm to fit new blocks into place. The addition of cameras would give the computer a clear three-dimensional picture of the blocks so that the arm could add or subtract blocks to make up new spatial configurations. ...

Jack Burnham, The Aesthetics of Intelligent Systems; 1970

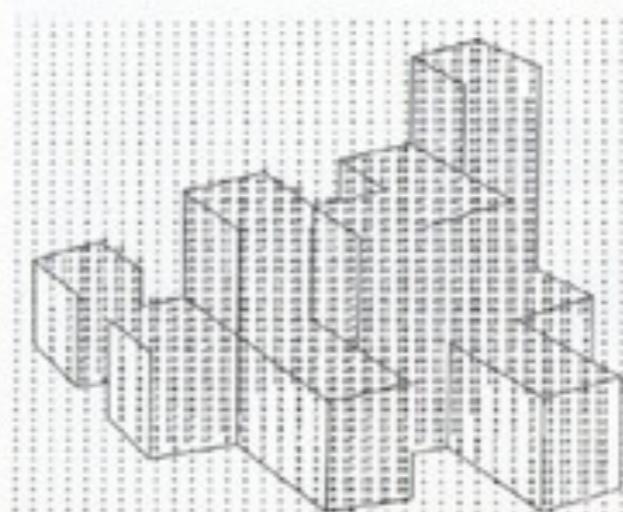




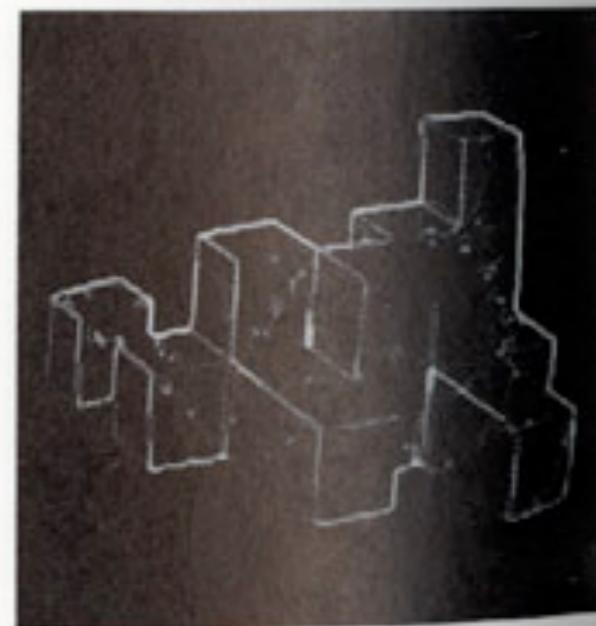
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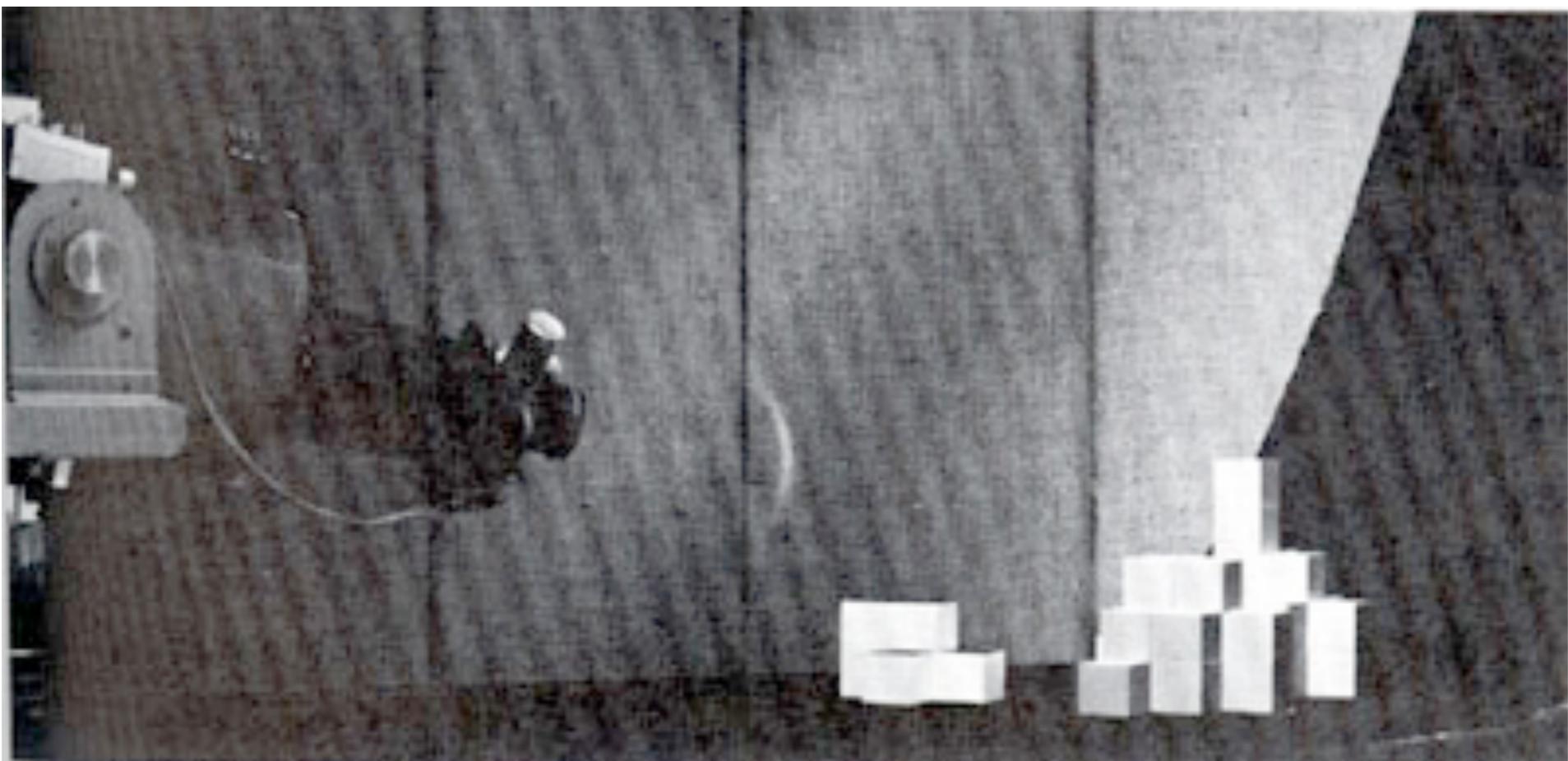
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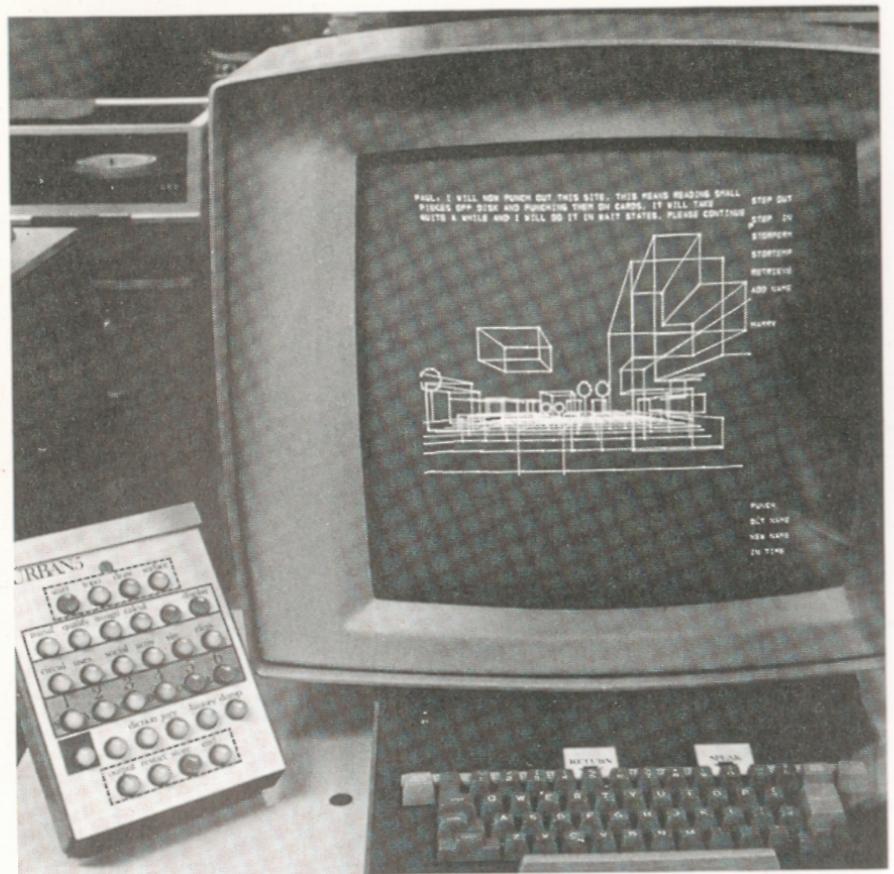


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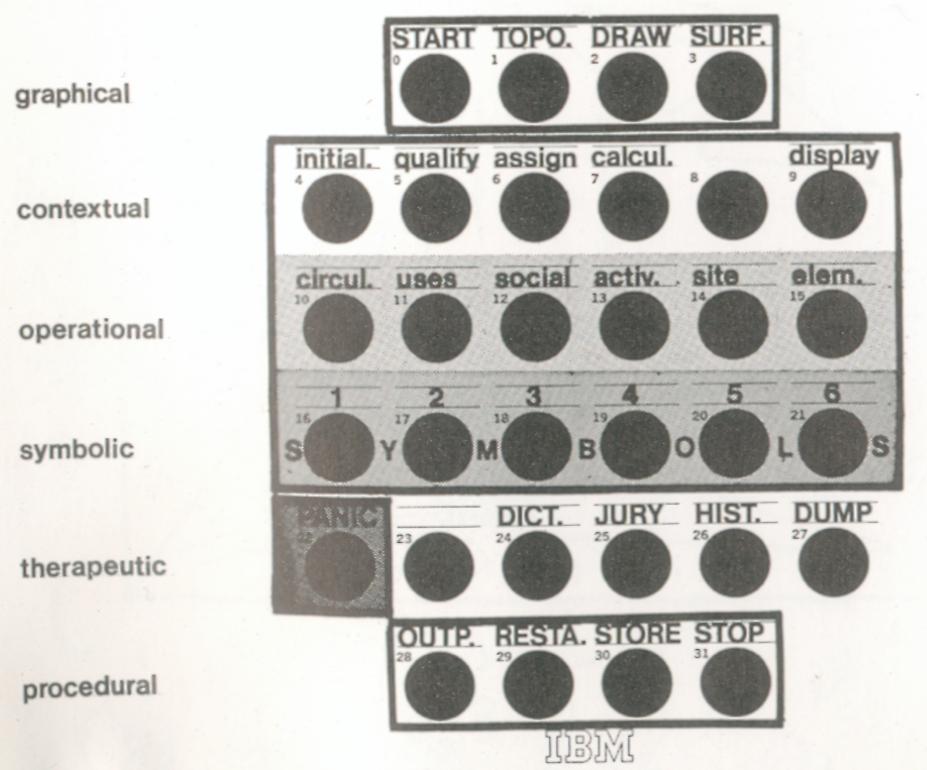
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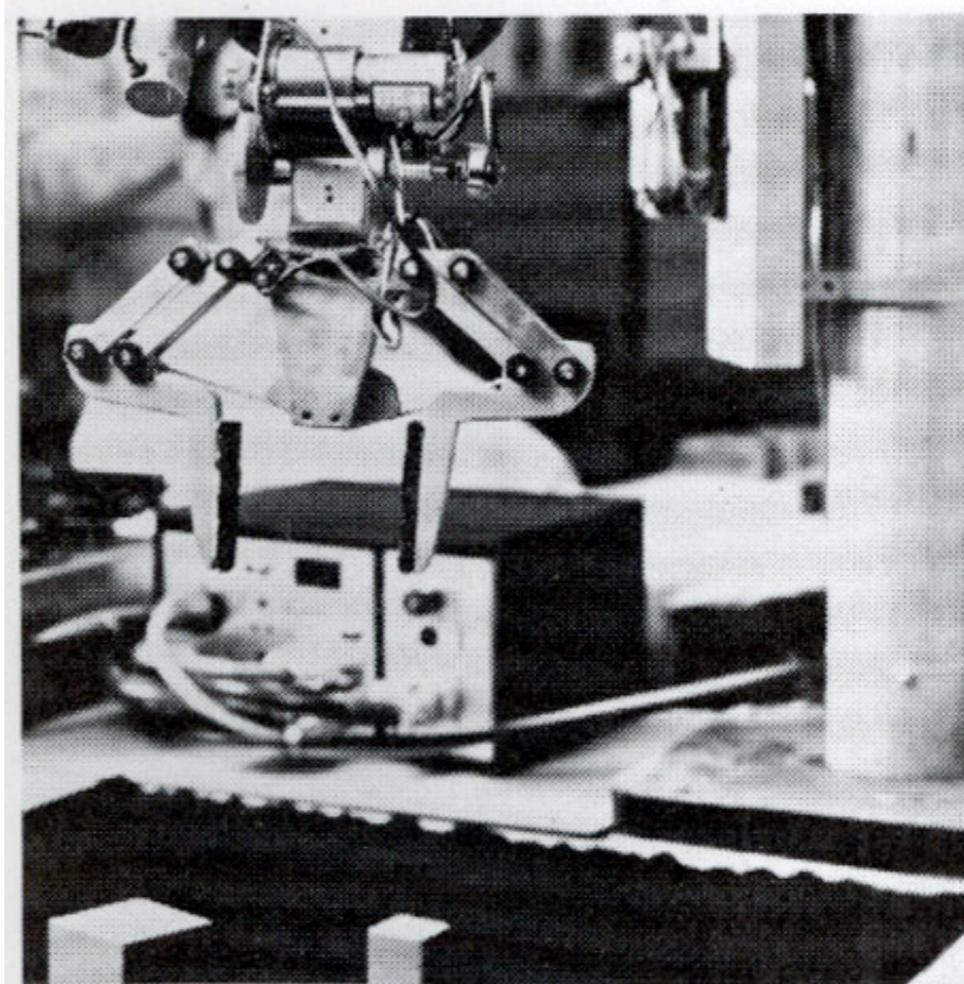
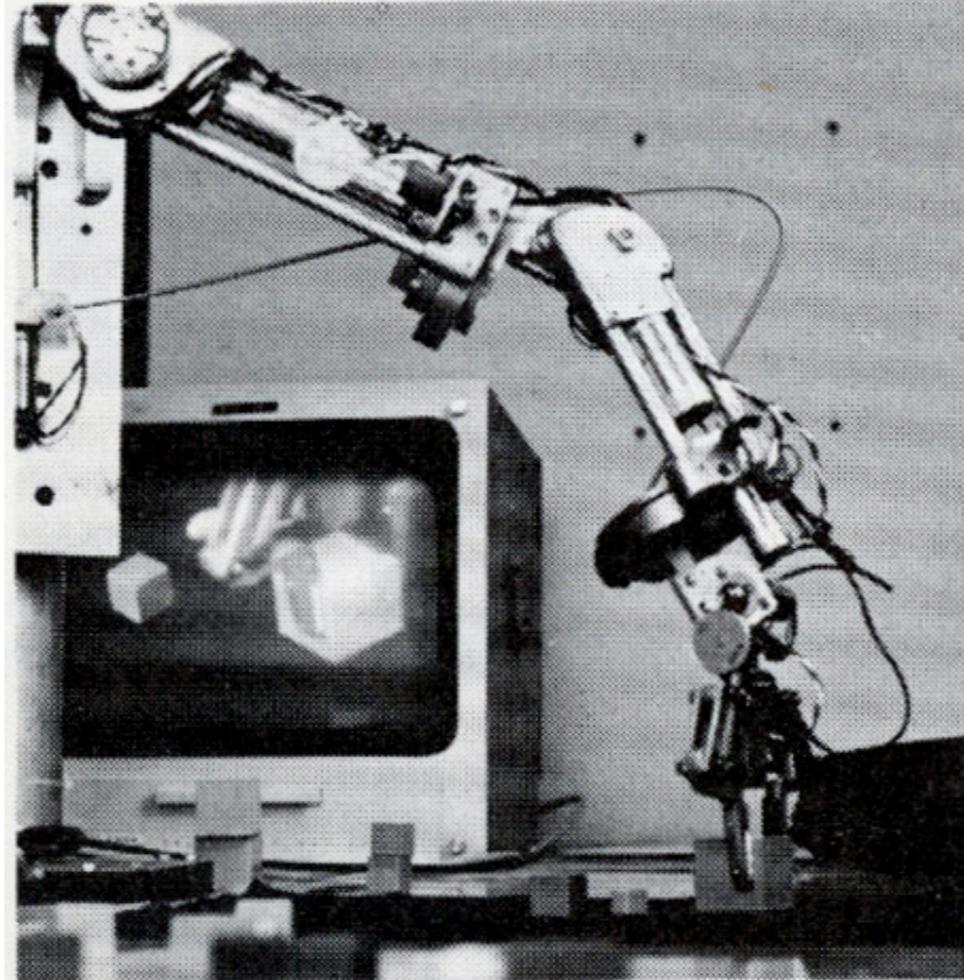
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URBANS



2





*Installationsansicht
in der Ausstellung
„SOFTWARE“ 1970 im
Jewish Museum in
Brooklyn, New York*

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Seek was developed and designed by students of the Urban Systems Laboratory, sponsored by the Ford Foundation.

Nucleus of the system is an Interdata Model 3 computer with 65536 single (yes/no) bits. Spring mice are experimental animals in the cybernetic model of a city. The only publicly demonstrated architecture machine from Negroponte's Architecture Machine Group. A computer-assisted "order machine" monitored a glass cabinet with 500 gerbils. They pushed light cuboids around the terrarium. The machine brought the moved block back into line. This resulted in a constantly changing architecture that reflected how the animals used the place.

Lutz Dammbeck, Software 2003

http://www.t-h-e-n-e-t.com/html/_film/them/_them_software_R.htm



<https://youtu.be/g-VU67UDRMQ>

Installation, 2007/2009, at the exhibition "MAN SON 1969", Hamburger Kunsthalle, 2009
Reenactment by Lutz Dammbeck

Architecture Machine & Lutz Dammbeck

For the New York exhibition "SOFTWARE. Information technology: its new meaning for art" in 1970, students from M.I.T.'s machine architecture group built the computer-controlled experimental arrangement "Seek" .

A computer-controlled robotic arm was master of a small city of metal cubes arranged in a specific floor plan stored in the computer. The cubes simultaneously formed the field of action and the habitat of a small group of Mongolian gerbils. The animals crashed into the cubes, destroying their structure and collapsing the cityscape.

The result was chaos and a considerable difference between the three-dimensional reality and the stored floor plan in the control computer. The computer's task was to analyze these deviations and develop patterns for predicting the behavior of the animals.

At the center of the installation "Umerziehung der Umerzogenen (Re-Reeducation)" is the replica of "Seek". Lutz Dammbeck, together with a team of technicians, computer scientists and a scientist from the Institute of Zoology/Biology at Martin Luther University Halle/Wittenberg, recreated the experimental set-up and combined it with other elements such as a reference library and "Behavioral Sinks" lettering in a montage. The only change compared to the original from 1970 is that the gerbils have a retreat and resting room with limited visibility, so they can decide for themselves whether they want to play along or not. "Re- Reeducation" is part of the exhibition "MAN SON 1969 - Vom Schrecken der Situation" at the Hamburger Kunsthalle from 30.01.-26.04.2009.

Lutz Dammbeck: "Umerziehung der Umerzogenen"
<https://www.youtube.com/watch?v=g-VU67UDRMQ&t=1s>
(See until 3:40)

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