

# ANTENNAE

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## Pig

*Carsten Höller and Rosemarie Trockel Ein Haus Giovanni Aloi Zhang Huan: Zhu Gangqiang Susan McHugh Clever Pigs, Failing Piggeries Elio Caccavale A Pig Saved My Life Fieldclub Whey to go: on the Hominid Appropriation of the Pig Function Wim Delvoye The Controversial Pig Christien Meindertsma Pig05049 Insa Winkler Acorn Pig Project Catherine Bell This Little Piggy Brett Mizelle The Disappearance (and slight return) of Pigs in American Cities Kira O'Reilly Inthewrongplaceness Astrid Kogler The Pig Trilogy*

# ANTENNAE

The Journal of Nature in Visual Culture

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# EDITORIAL

ANTENNAE ISSUE 12

This issue of *Antennae* proposes quite literally, and also graphically, an exploration of pigs: an animal species that presents many liminalities with humans. Sometimes a pet, at others a pest, anonymous farm animal, source of catastrophic pandemic anxieties, indispensable scientific bio-resource, cute fictional character, however preferably encountered on a plate, roasted or minced. Historically very close to us, but kept conveniently distant at the same time, the permanence of pigs' ancestors in the back gardens of our ancestors triggered a singular form of becoming, a becoming that snaps at once the human and the porcine. No longer fit to live in the wild, evolved through millennia of deterritorialised captive existence, the postmodern pig dramatically poses a 'question of identity'. Where does an animal end, and where do we begin? Who is more prominently shaping whom in this becoming?

Through this coexistence, the pig has been fed inordinately on garbage in order to make him/she fat; made dirty because kept in sty; made lazy because confined. That pigs could be confined to the back yard and fed on waste meant, moreover, that they could also function as an extremely economic source of meat, and of human hygiene. Pigs' 'dustbin habits' provided their owners with a primitive type of refuse disposal, as voraciousness and filthiness, imputed to pig-nature were enforced in the interests of human appetites and cleanliness.

This issue further investigates our coexistence with pigs through an exclusive interview with internationally renowned artist Carsten Höller, co-author of *Ein Haus - A House for Pigs and People*, the seminal work from 1997. Zhang Huan's recent installation in London featuring live pigs introduces the concept of the pig as a sacred and indestructible animal in China, reminding us that Eastern and Western attitudes towards animals can be indeed dramatically different. In creating a monograph entirely dedicated to species, a first for *Antennae*, we wanted to feature a broad range of perspectives. Our artist/writers Angela Singer (artist/animal rights activist) and Ken Rinaldo (academic/scientist/artist) wrote a challenging interview for controversial artist Wim Delvoye, who spoke to *Antennae* about his tattooed pigs and the rest of his body of work. From one controversy to another, our monograph continues with the thought provoking performances of Catherine Bell and Kira O'Reilly. We explore political pig-activism in Germany with the work of Insa Winkler and find out that there is a little bit of pig in everything around us through the unique art-book published by Christien Meindertsma. Brett Mizelle, currently finishing a *Pig* book for Reaktion's *Animal Series*, writes about the disappearance of pigs from American cities. Elio Caccavale tells about Robert, the first person in the world to have been plumed into a genetically modified pig organ and lived to tell the tale. The experimental text and images by *f i e l d c l u b*, develop a very interesting theory on the grounds that the secret of pigs' close relationship with the human lies in the fact that both species boast an augmented potentiality with regard to feeding.

Head to tail, this issue of *Antennae* is made unique by the outstanding photographic work of Astrid Kogler and her *The Pig Trilogy*, an incredibly comprehensive visual account of the anatomical complexity of a pig. Pig: as you have never encountered it before.

Giovanni Aloï

Editor in Chief of Antennae Project

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**Zhang Huan** is acclaimed as one of the foremost artists of the new wave from China, known for both his early photographed performance art that often showcased his own naked body and for his later production of a great variety of large mass-produced objects. His latest London exhibition was entirely dedicated to *Zhu Gangqiang*, a "super-pig".

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**f i e l d c l u b** is a live research project situated on a four acre field in the Southwest of the UK. Most of the research and production undertaken at **f i e l d c l u b** results from collaboration between artists and philosophers, some of whom live at the site, others in nearby towns and villages, with further input from specialists nationally and internationally via the internet.

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Text by **Brett Mizelle**

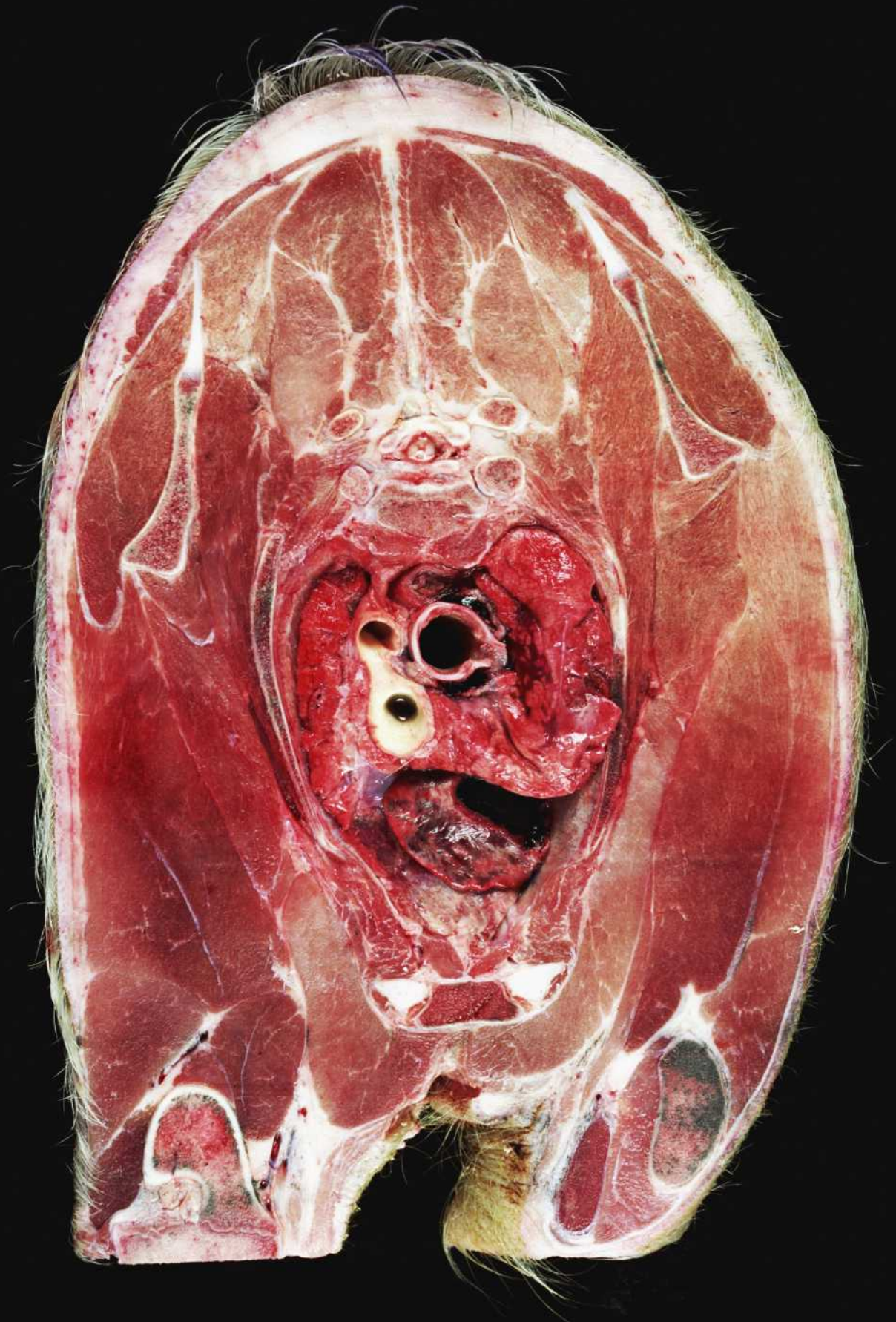
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A peasant becomes fond of his pig and is glad to salt away its pork. What is significant, and is so difficult for the urban stranger to understand, is that the two statements are connected by an AND not by a BUT. (John Berger)

Text by **Astrid Kogler**



# INTRODUCTION

*During the summer of 1997, Carsten Höller and Rosemarie Trockel presented A House for Pigs and People at Documeta X. The project brought the subject of animals in art to the foreground of the international art scene. Today, the installation has acquired an iconic status. Here, we present the original introduction to the book published by the artists in the same year. This piece, a seemingly endless stream of free-flowing questions on the animal is as harrowing and thought provoking as it was back in 1997.*

*Text by Carsten Höller and Rosemarie Trockel*

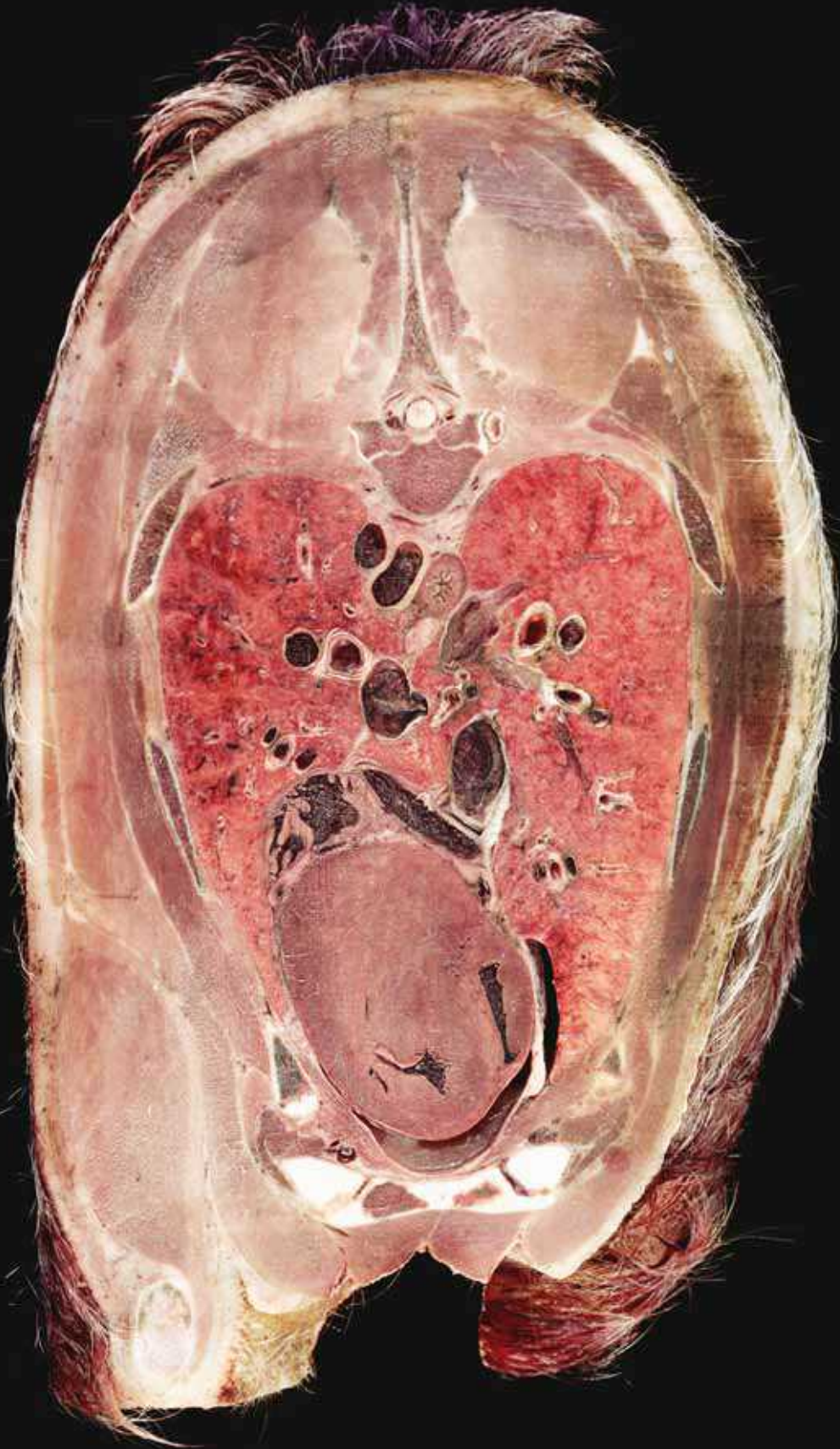
Why do orthodox Jews eat kosher, strict Hindus vegetarian, Muslims no pork, Christians no dog or cat and others almost everything? Are there reasons for this that go beyond the status of a potential food as possible disease carrier, holy being and/or "comrade" in the various religious contexts? Perhaps because certain animals (and plants) have a symbolic value within a moral order, and so the consumption of these organisms could imply a semantic change? Is there a hegemonic link between the holding as taboo of certain food products and the suppression of non-ruling classes plus the subjugation of non-humans in the respective forms of society? How is it that it says in the Old Testament that this God had respect unto Abel, a keeper of sheep, who brought him the firstlings of his flock and the fat thereof, and not Cain, a tiller of the ground, who brought him 'only' an offering of the fruit of the ground? Is there a causal relation between fratricide and the aggressiveness of the vegetarian, who does not give vent to his craving to kill on animals, and thus becomes a murderer? You are what you eat? What parts of the fare pass across into a growing or subsisting living being? Is with feeding part of the identity of the foodstuff also absorbed and does food thus act in forming identity? Does alimentary identity forming occur only as a product of predominant ideologies, social connotations between eating and eater and individual reflection on what is eaten? Is the 'identity of what is eaten' absorbed? Why does abstinence, asceticism, lead to enlightenment? Does the spiritual decay through gluttony? Or is it, quite trivially, a question, in the case of this relationship, of an extension of the observation that excessive eating makes one tired? Of what value is it to know that Deleuze cared nothing for eating, while Schopenhauer and Leibnitz were passionate patrons of taverns, etc.? In the ideas of Hieronymus Bosch did hunger also play a part beyond the inducing of hallucinations? What does "you are what you eat" mean and why has it become a household saying?

How can one kill an animal, which is of similar constitution to oneself, perhaps has even been used as organ donor, and yet uphold the laws of the limit of permissibility or at all talk of an 'objective' limit (animal as object), which is to restrain people from killing each other? Is the distinction by means of differential physiognomy sufficient? What does one do about stages of development distinguishable between man and animal that are still not clear from the morphological point of view? Ought Scottish sheep, to which human genes have been transferred, be killed? Is there a limit to the mind or spirit? Is the power over life and death delegated to the epistemologically impartial ventriloquist (Donna Haraway)? From where do animal owners derive their self-appointed right to put their sick friends to sleep in order "to spare their beloved one further suffering"? Do human and animal vegetarians differ from carnivores regarding their peacefulness? Do races living on a vegetarian diet behave differently than meat-eaters when it comes to territorial expansion? Is there a link between Hitler's vegetarian eating habits and what he did? Why is it that world-wide many more men kill than women? How would it be if we ourselves had to kill the animals we eat and could no longer delegate the unpleasant side of it? How would it be, as proposed by Porphyrius, to eat but only without killing and thus to live on fruit and withered cabbage leaves? Are Jainists going too far by not allowing any light to burn at night because it could kill moths and beetles? Do beetles at the side of the road hear the signals of the tiny bells worn by strict Buddhist monks on their shoes for their salvation? Is 'Deep Ecology' a way of leading one's life to be aspired to? Are the forms of animal consciousness, which have been demonstrated in anthropoids, grey parrots and dolphins and which appear similar to ours, really comparable to ours (and is the direct comparison anything more than another attempt to abase the animal, 'only' to the level of a child it is true, but no further because measured by our standards)? Does not human consciousness originate

consciousness originate primarily as a product of the sociological conditions of its coming into being? Doesn't animal consciousness have to be something quite different, something we cannot imagine? Or is there a basic measure of consciousness, which is part of man's biological makeup and also occurs in animals? Did Kaspar Hauser know who he was? Do we know? What does an animal know? Is not consciousness inseparably linked with memory, because it can only be experienced as a self-reflexive process looking back in time, and is thus not every form of memory, including the animal form, already a form of being conscious, because it is retrospective and thus exercising a conscious look back without which any retrospection would be impossible? Is not consciousness needed whenever a decision has to be made between two options at the same time appearing equally attractive and exercising an appeal of the same intensity in order not to become incapable of acting? Accordingly do not all acting organisms have to be granted a consciousness (probably in a form specific to them), which in the case of equal attractiveness of options selects one on the assumption that there are equally attractive options? Why is Thomas Nagel's question of how it is to be a bat basically unanswerable? Why am I in fact a stranger to myself, and yet closer than any other person? Why can an animal not be killed so easily, if it has got to know us and we to know it or it has even lived together with us? Why can we, once we have got to know an animal then no longer want to eat it, still eat another animal of the same species, which we had not got to know, although with heavy hearts as if we had never got to know such an animal? Is the Cartesian and behaviouristic premise that animals are beings which have no feelings and only react by reflex, our only and highly dubious legitimisation for killing them? Would it not be logical to grant animals human rights if we reject this premise? Why can we not, if we eat anonymous specimens of an animal species with which we have become acquainted, eat humans not known to us? Why do so many humans starve rather than eat the flesh of human corpses? Why do we not eat humans? Is cannibalism something men do which, as Günter Schulte writes, "is the acquisition of female fertility — not by begetting, but by killing and self-fertilisation with death as its return into life"? Death of the other as a means for one's own living? Oral self-fertilisation? Does the Hebrew pork taboo originally represent a ban on cannibalism concerning above all women, since pigs are considered as sacrificial substitutes for women? Where pigs are eaten, are they being eaten instead of women? And does the pork taboo represent a patriarchally directed abandonment of the mother cult? To continue, should human society abandon cannibalism and auto aggression by projecting this force onto animals? Is ritual, alimentary or sexual exploitation of animals to be considered as a break with killing, mistreating and assaulting humans? Why is sexual abuse of animals considered a peccadillo? Is this a gentleman who wants to protect women? Apart from true sodomy, better an animal than a woman?

Does he have to sow his wild oats in the body of an animal? Domesticated animals are generally considered as organisms representing a product of man's selective breeding, but are they not (have they not been) also essentially active, and is domestication therefore not a process based on reciprocity, even if unilaterally dominated (Barbara Noske)? Does not this mutual attachment also manifest itself in the respective dependence on the other: domesticated animals can no longer live without man, it would not be possible for man to be from one day to another without his 'working animals'? Is the working animal therefore not like an extension of the human body, its extended phenotype, as man is an extension of the working animal? Can domesticated animals protest against us in no other way than by diseases (swine fever, mad cow disease, cardiac infarct)? Are animal diseases passive (germ attacks host) or active (host offers itself to germ)? Is the walk to the slaughterhouse suicide? What does the etymology of the Greek word for pig (hys) teach us, which gives birth to succulae, little pigs, a term which is also used for the stars known as the Hyades which are looked upon as a symbol for children (Jutta Voss)? Hysteria is the Greek word for uterus, from which hysteria is derived, the 'neurosis arising in the uterus', essence of the morbidly female? Is hysteria the protest of women analogous to the diseases of domestic animals? Does meat taste good or do we believe it must taste good, or are we in some way addicted to it and enjoy eating it because it satisfies the addiction, as do other drugs? Are the cruel conditions in animal production and their toleration or support by purchase of the products in question not causally linked with social conditions at the time, namely in the following sense? — By consuming the flesh of obviously tormented animals is not something of this torment also conveyed, and is it the knowledge of this and the resulting disrespect of the animal or one's fellow being, which enables such consumption? Is taking sides with the animals merely playing with words, well intentioned it is true, but a discourse supporting the object status of animals, and is it not rather, as Donna Haraway writes, not about new representations, but about new practices, other ways of life in which human and non-human life-forms come together? About the end of wardship? The brutality of a society, whose dominant trait can be clearly described as maximisation of economic profit, is reflected in the fate of those without rights and of animals. If we comprehend maximisation of profit as a self-engendering and runaway process, then we can see in it a way of life that has become widespread and is spreading further. It brings with it, as we see, tremendous harm for almost all those involved and for those who are not involved, and has to be curtailed in its multidimensionality to make more room for other ways of life, which are more salutary for us. We thank the authors of this book for their readiness to describe their view of things, and the persons and associations mentioned in the acknowledgements, with which we have built 'A House for Pigs and Man'.

*'Introduction' from Holler, C and Trockel, R. A House for Pigs and People, Verlag, Germany, 1997. Reprinted with permission of the artists ©*





# EIN HAUS – A HOUSE FOR PIGS AND PEOPLE

*Carsten Höller and Rosemarie Trockel's Ein Haus für Schweine und Menschen, was a pigpen complete with a sow feeding her enormous litter. The pig family, relaxing behind a large sheet of glass, was sometimes so still that it didn't seem quite real. At times you had the feeling you were looking at a large photograph. Then, suddenly, one of the piglets would start moving, and the fiction of a still life disintegrated. –Daniel Bimbaum*

Text by **Giovanni Aloï**

The adaptation to our surroundings has been a constant conditioning factor in our understanding of animals. Once we passed into the Neolithic Age of settlements and developed the concept of agriculture from an existence of wandering hunter-gatherers, our new lives in houses must have radically affected our view of nature and the non-human in general.

The newly acquired concept of house irreversibly changed our views of the world. If before we were looking around us, then we started looking from a window. Moving inside the house meant that we started to conceive nature as that which lies outside and beyond the village rather than something of which we are a complete and inextricable part. At the same time, the development of agriculture deeply modified our relationship with nature introducing concepts of control and exploitation. The dualistic shift of the Neolithic Age simply is the very matrix of human separateness from nature. Subsequently we find the intensity of this shift trembling right through the Greek's (Plato and Aristotle) separation of the soul from the reality of the body and still sweeping through the sixteenth century. Rene Descartes re-emphasised the dualistic concept of the separation of mind from nature on the basis that because our minds are capable of contemplating nature, nature must reside outside us, in separation.

In 1997 Carsten Höller and Rosemarie Trockel brought a greatly original and thought provoking installation to Documenta X. Here, a symbolic house space, completed with back garden was filled with live pigs. It is worth here mentioning that the pig is one of the animals bred by man entirely for the sake of its meat. It is fed inordinately on garbage in order to make it fat. It becomes dirty because it is kept in a sty. It is made lazy because it is confined.

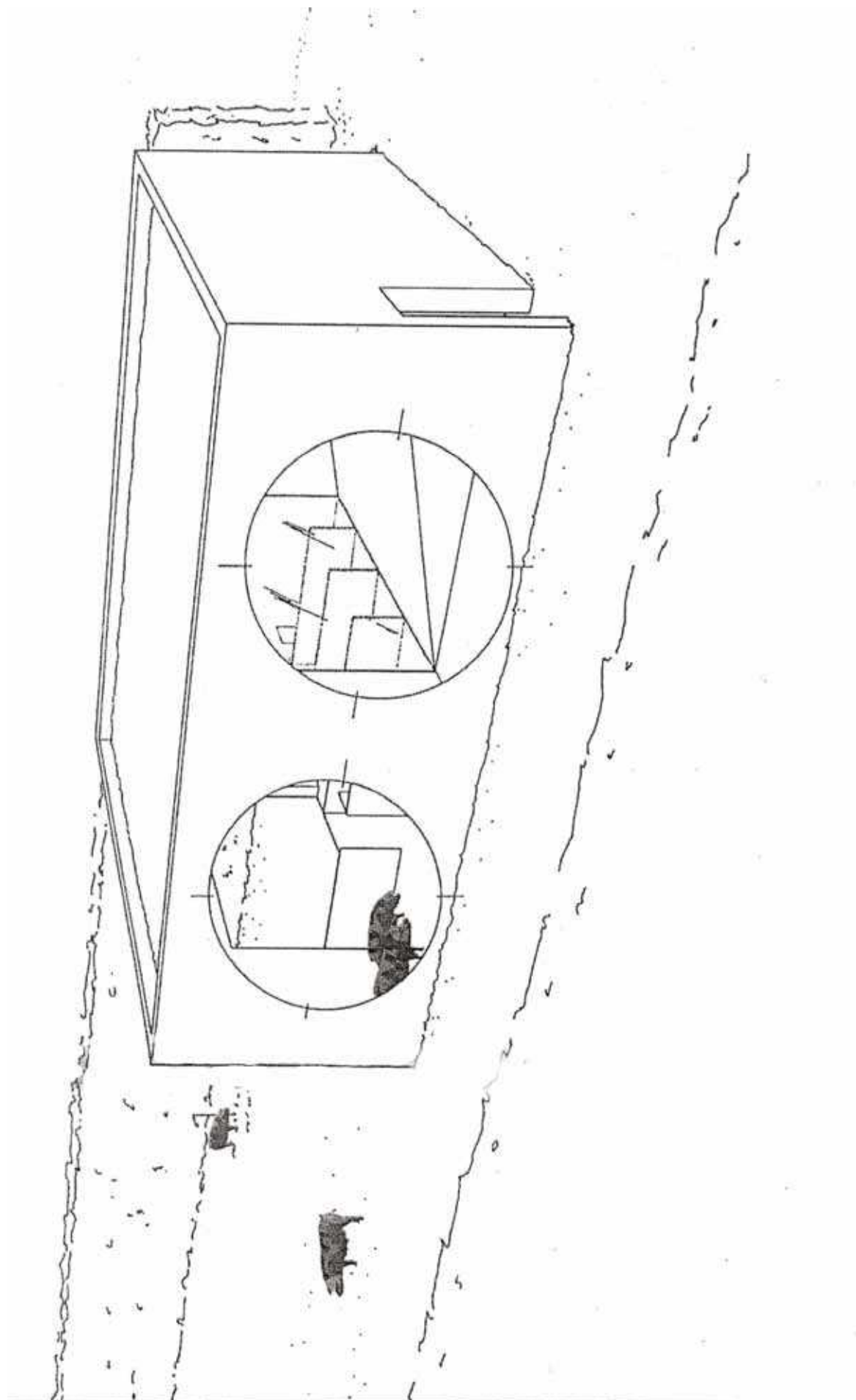
That the pig could be confined to the back yard and fed on waste meant, moreover, that it was not only an extremely economic source of meat, but also of human hygiene. The pig's dustbin habits provided its owner with a primitive type of refuse disposal, as voraciousness and filthiness, imputed to the pig-nature was enforced in the interests of human appetites and cleanliness.

*Ein Haus* echoed the exclusive nature of our consciousness which allows us to experience the world as outside ourselves and therefore separate from nature. In including live pigs, it causes a system of questions to arise. The pig is a domesticated species. It is not conventionally and universally considered a pet (although some recent observations would bring pigs sensibility and intelligence on the same intensity of that of dogs) and they are no longer identifiable as wild animals.

The permanence of pigs' ancestors in the back gardens of our ancestors triggered a singular form of becoming. No longer fit to live in the wild, evolved through millennia in a deterritorialised existence, the postmodern pig dramatically poses the question of its own identity. Where does it end and where do we begin? Who is predominantly shaping whom in this becoming?

In entering our home-space, the pig further blurs the boundaries of whom is whom? What is inside and what is outside. It shows us some boundaries and invites us to rethink the rigidity of certain others. It reminds us of a specific closeness to the animal, one that stands in a different relation to the encounter with the wild animal. This encounter carries with it a sense of anxiety unearthing a number of pivotal questions. Questions of a political kind; questions of ecological and social division and not last of epistemological critique.

The installation's layout, with its partitions (house-space and back garden) directly references the dualistic



**Carsten Höller, Rosemarie Trockel**

*Ein Haus für Schweine und Menschen / A House for Pigs and People*, Documenta X, 1997.

Courtesy Sprüth Magers Berlin London © Carsten Höller, Rosemarie Trockel, VG Bild-Kunst, Bonn 2009

matrix of the Neolithic Age. In the same movement it incorporates the subsequent shifts and trembles of its historical evolution. In this layout we recognise the dichotomous concept of human/nature division, mind/body separation, nature against culture and art's departure from real life.

The piece offers itself to a range of interpretations and a critique of the state of the arts shines vividly through. However, the presence of the live animal in the gallery space further complicates the signification of the piece. In this house filled with pigs we are watching from behind a thick one-way glass posited at one end of the house-space. This one-way glass makes us invisible to the pigs, it stops their sounds and smells. Here, observation is only allowed to us. There can never be recognition and communicative meeting of the eyes. The pig cannot see us; it is oblivious. This is a favourable condition for the human spectator. Not confronting the pig's gaze facilitates its physical and intrinsic objectification. The distance imposed by the one way glass, a metaphorical as well as a physical imposition, allows us to more easily transpose the living 'animal pig' from life, to the 'supermarket shelf' as food: a disembodied block of meat.

The encounter with the animal seems to entail the temporal valence of the glimpse. The animal always seems to be posited on the horizon, constantly receding upon approach. To physically confine it in the gallery space does not prevent this uncanny condition from presenting itself.

We could argue that in its multiple level of metaphorical interpretations *Haus* stages a striking performative representation of this condition.

The pigs roaming from the garden section to the house section of the installation question the implications involved with the historical/cultural/evolutional deterritorialisation of the animal. The one-way glass symbolises the human perspective on the animal, the 'constantly receding upon approach' condition of the animal.

In this instance the work's primary objective is that of addressing our relationship with animals, and as far as possible, the animal has not been used as a symbol to anything else, but its past historical proximity with us; a reminder of a different relational stage now surpassed. Is the pig an 'animal' in the 'real sense'? Where does pig begin and man ends in this becoming? This block of becoming is closely related to the subjugation of nature.

Höller and Trockel's *Haus* does not seek to offer or suggest an alternative to the complexity of this one-way modality but it could be considered a statement to our relationship with animals, especially with those in the proximity of which we have lived for thousands of years. The piece questions a vast set of definitions of locations. It represents a historical transition as well as contemporary condition; it questions our position and the animal's one in the moment of the encounter and in doing so it comments on the incongruous nature of this encounter.

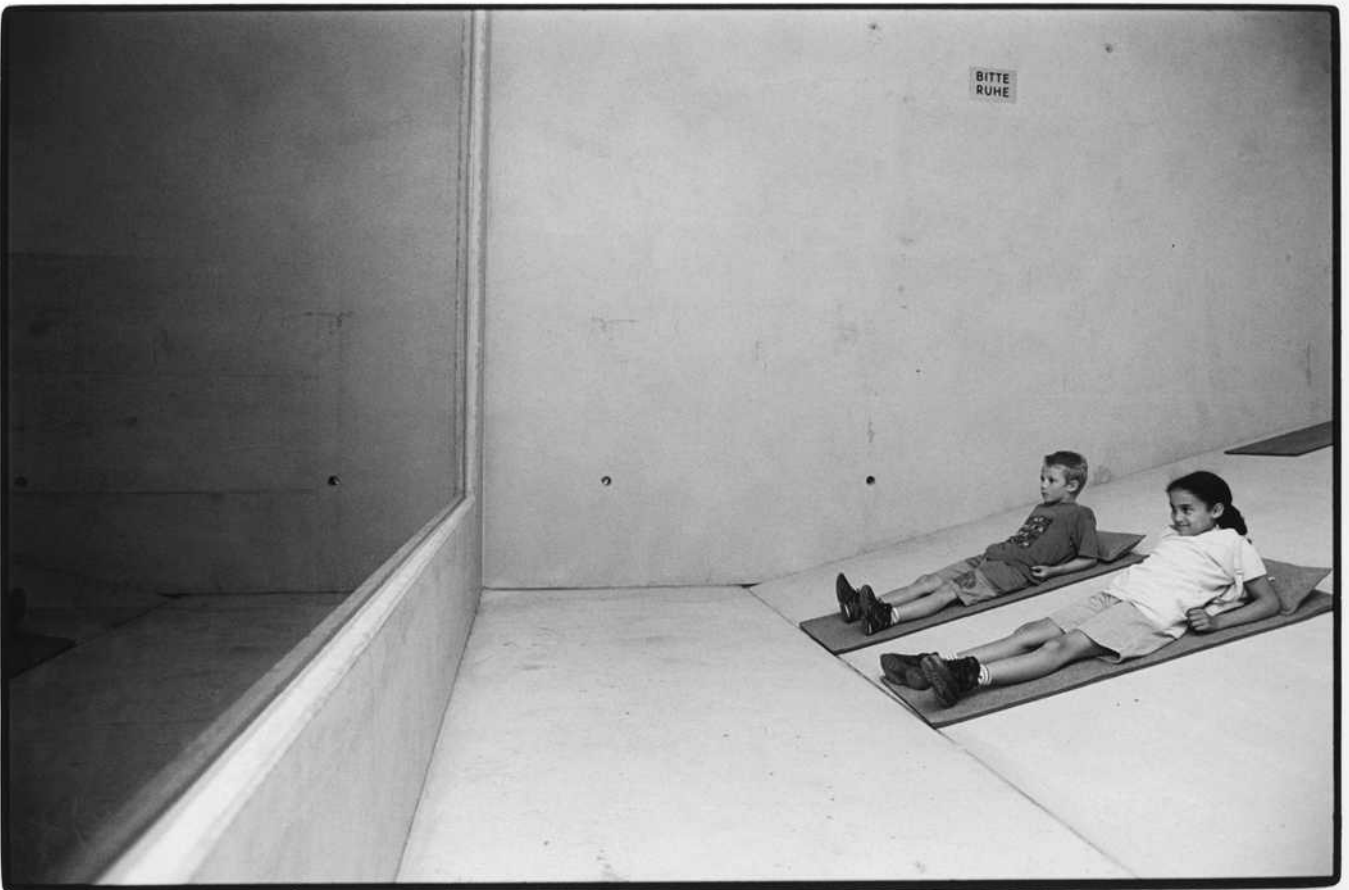
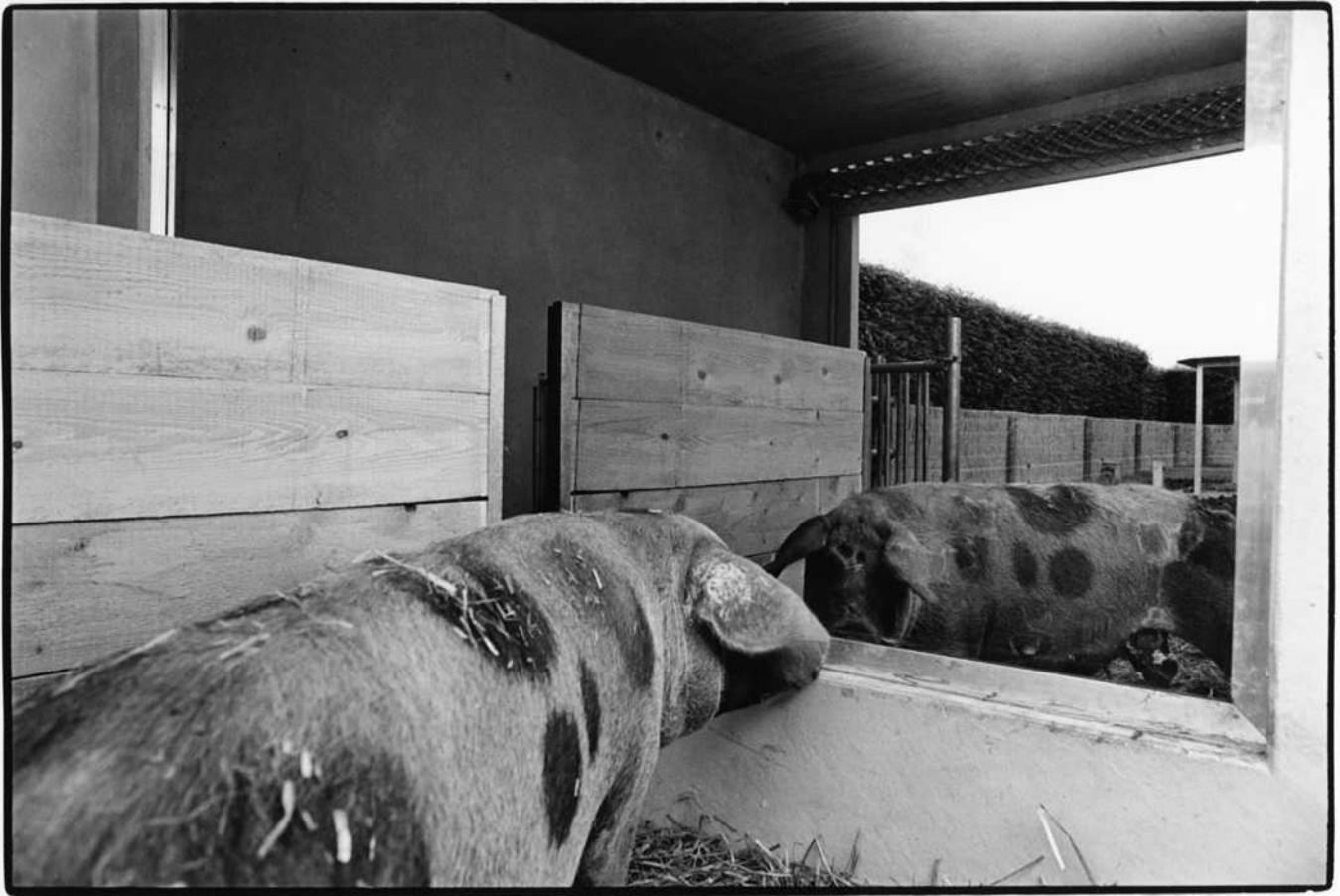
*Introductory blurb by Daniel Birnbaum, Art Forum, Feb 2001*



**Carsten Höller, Rosemarie Trockel**

*Ein Haus für Schweine und Menschen / A House for Pigs and People*, Documenta X, 1997.

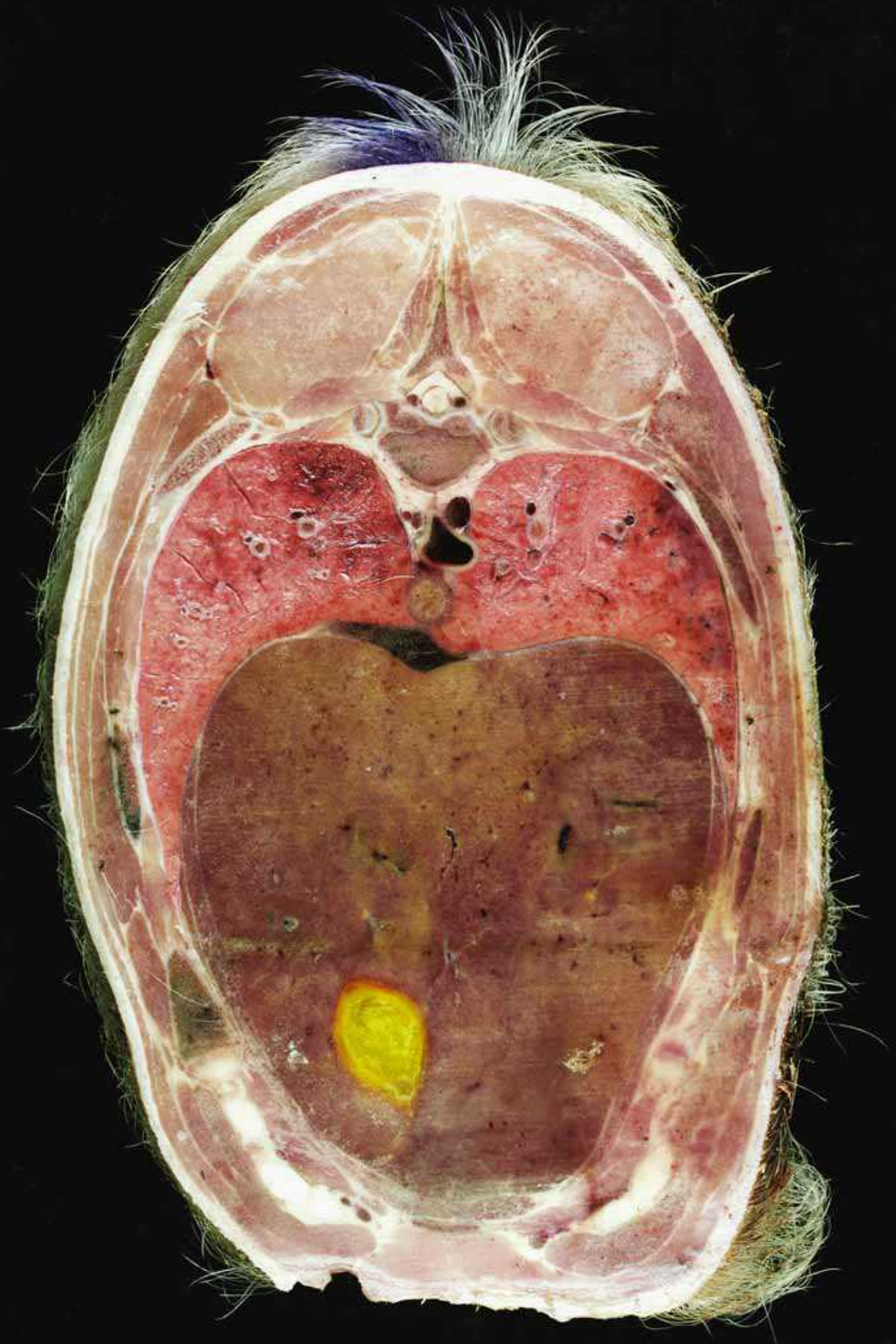
Courtesy Sprüth Magers Berlin London © Carsten Höller, Rosemarie Trockel, VG Bild-Kunst, Bonn 2009



**Carsten Höller, Rosemarie Trockel**

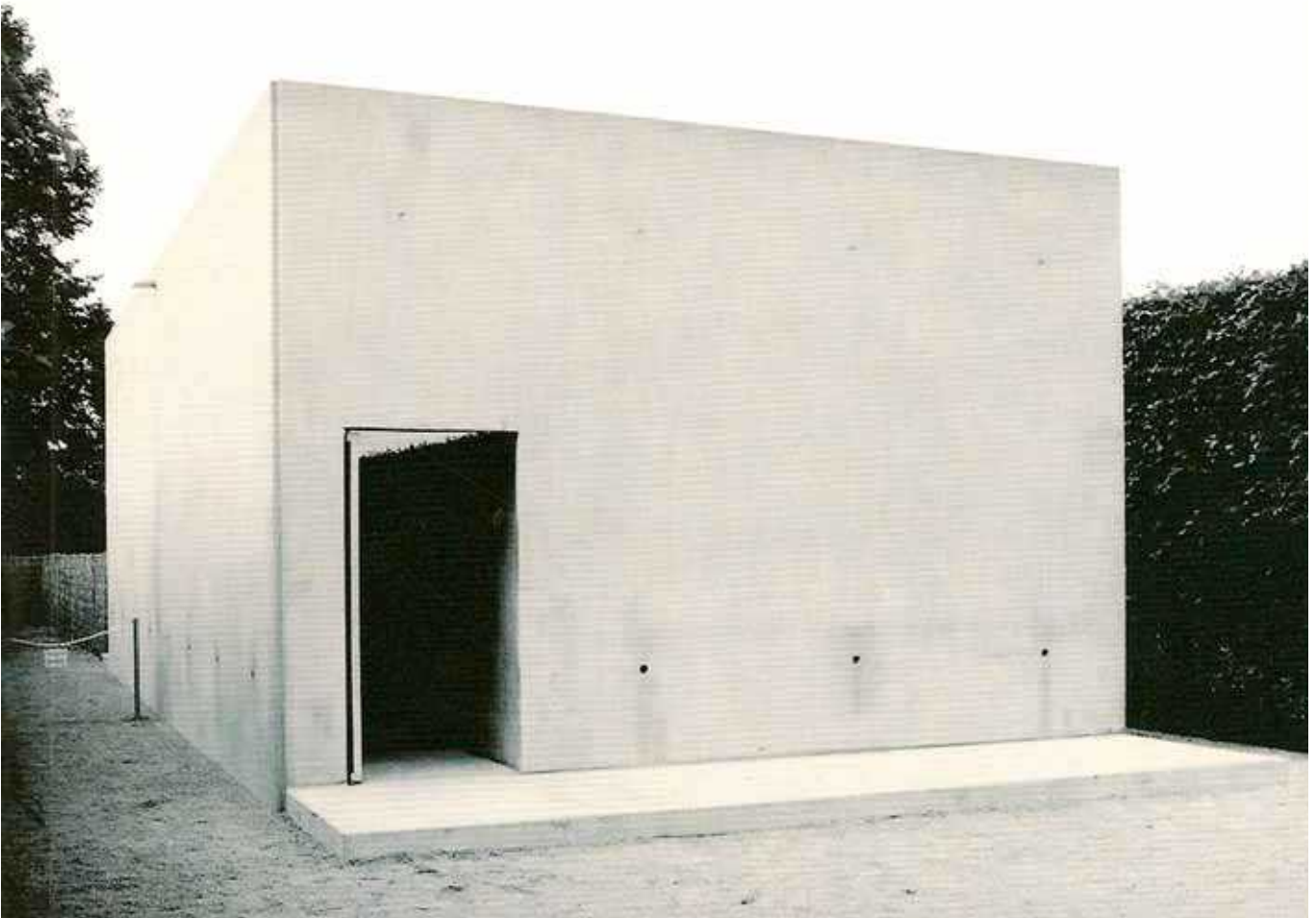
*Ein Haus für Schweine und Menschen / A House for Pigs and People, Documenta X, 1997.*

Courtesy Sprüth Magers Berlin London © Carsten Höller, Rosemarie Trockel, VG Bild-Kunst, Bonn 2009



# IN CONVERSATION WITH CARSTEN HÖLLER

Today *Carsten Höller* is one of the most accomplished international contemporary artists who has developed a reputation over a large number of experimental works, many of which demand active visitor participation. We had the opportunity to discuss *A House for Pigs and People, animals and more* with the artist.  
Questions by *Giovanni Aloï*



**Carsten Höller, Rosemarie Trockel**

*Ein Haus für Schweine und Menschen / A House for Pigs and People*, Documenta X, 1997.

Courtesy Sprüth Magers Berlin London © Carsten Höller, Rosemarie Trockel, VG Bild-Kunst, Bonn 2009

**In a series of ten collaborations that began in 1996, you staged encounters between men and animals which made the questioning of boundaries between human and non-human very pressing. How did this collaboration start?**

The collaboration started as a result of a number of discussions we had. We were and still are both interested in questions that relate to “how is it to be an animal?”, and the “human perspective towards the animal”. We were intrigued by our limited understanding, and wondered if it could be a good idea to deal with the matter in artistic terms. When I met Rosemarie for the first time in her studio, she was actually rearranging a dried walking leaf insect in a box for collecting entomological specimen. I am quite passionate about birds, and I always wondered where that interest came from — certainly not from my parents, or my peers at school — which I developed at a very early age. Rosemarie was more in love with her dog. Edward O. Wilson's *Biophilia* proved to be valuable reading at this time, together with Thomas Nagel's *What is it Like to Be a Bat?* From there we defined our interest in producing artworks that frame the view upon the animal; architectures, if you like, that allow for or create a specific look.

**Were these collaborations related to the work and research involved in your individual careers?**

Well, when you collaborate with someone in the making of an artwork, especially in projects of a certain size and difficulty to implement, it is as if you create a “third person”. So, even if Rosemarie and I made some animal-related works both before and during our collaboration, I tend to see our common works as something else, because they deal with a different and quite well-defined set of questions.

**Animals are currently very popular in the contemporary art scene. What was the situation like at the time and how was your series of collaborations received by the art system?**

Ooh ... not sure. We never saw animals as “materials” to work with, in the traditional sense. We believed more in their qualities for us humans as a largely dysfunctional mirror in the frustrating quest of trying to see ourselves, or better: as evidence for the inability to understand.

**How did the idea for A House for Pigs and People come about?**

Rosemarie was invited to *Documenta 1997* and she asked me to join. We wanted to do something with animals and architecture, create a very directional (and egalitarian!) environment where the way how you as a human being see your counterpart from the animal kingdom is determined by the aperture in between you and “the beast”.

**Why pigs?**

Almost all our common works deal with animals that are somehow despised, like pigs, rats, pigeons, silverfishes, chickens, etc. However, the pig is of special interest because of the way we treat these animals, as if they were senseless and emotionless meat production machines. We found out that the conditions under which pigs are conventionally kept make them insane, as it is their only way to cope with the terrible conditions of their upbringing and keeping (and many die, too). We found it an amazing fact that our ethical value system stops abruptly at the human/animal border, and that this allows for the cruelty of deliberately driving pigs insane, to then eat the meat from a mental animal asylum. How does that in turn influence the human condition, if “you become what you eat”? Are we not self-inflicting cruelty upon us, in a way? In addition to these thoughts which we discussed at length, my father had a heart valve exchanged with a valve from a pig a few years earlier, and we discussed if he deserved the same rights as other human beings, since he was, in small part, a pig now. The whole question of cannibalism is also interesting in this respect, and Günter Schulte's thoughts about meat consumption as a necessity to avoid cannibalism are published (amongst other writers) in the book that we released together with the *House*.

**What were the challenges involved in bringing the installation to Documenta X?**

The challenges were mainly of budgetary nature really ... without the help from the world exhibition Expo 2000 in Hannover we could never have done it. Incidentally, we started with the project for the world exhibition, because we replied to an open call for proposals that was published in a newspaper, and got selected with our proposition.

**How did the visitors react to the piece?**

They were for the most part mesmerized to a degree that we didn't foresee. These weren't the first pigs they ever saw, after all. But there was an almost religious atmosphere inside the building, and visitors seemed to spend a long time on the inclined concrete platform that we arranged in front of the large one-way mirror through which you could see the pigs, while the latter only saw their mirror image.

**What were the challenges presented by the involvement of live animals through the duration of Documenta X?**

This had to be carefully planned, as we wanted not only to keep the pigs in good conditions, but also the sow to give birth to a litter of piglets shortly after the opening of the *Documenta*; the latter could then be watched growing over the period of the exhibition. We had found a farming



**Carsten Höller, Rosemarie Trockel**

*Ein Haus für Schweine und Menschen / A House for Pigs and People*, Documenta X, 1997.  
 Courtesy Sprüth Magers Berlin London © Carsten Höller, Rosemarie Trockel, VG Bild-Kunst, Bonn 2009

family called Rodewald who kept at the time a very rare breed of pigs called Bentheimer Landrasse (once our were piglets on the cover of German's tabloid press, these pigs became popular amongst breeders and nowadays are much more common). The Rodewalds took care of the animals in the best possible way. One piglet though had to be sacrificed because Ms. Rodewald wanted to eat it for her birthday. All other pigs shown at the *Documenta* went to different breeding programmes.

*Did you receive any opposition from animal campaigners?*

No, only support from that side — we cooperated with an organization that promotes proper animal keeping.

*In A House for Pigs and People, the concept of 'the return of the gaze' plays a pivotal role, because of the presence of a glass dividing the pigs from the viewers. The pigs could not be touched, smelled, or heard. They were in a way flattened to the dimension of visual elements. To complicate things further, the glass separating the humans from the pigs was a one-way glass. Seen from the pigs' perspective, the glass was a mirror. What is the relevance of the mirror within the work?*

We were interested in scientific studies of self-awareness in animals, which make use of "mirror mark tests", where a mark is placed on the animal in such a way that it can only be observed when it looks at its reflection. We wanted the visitors to ask themselves when they saw the pigs looking in the mirror, "what do they see"? The pigs actually liked to look at themselves in the mirror, and would occasionally do so for a quite a while. If one didn't know there was a mirror on the other side, one had the impression that the pigs were staring at the humans, with a very peculiar and distant expression in their face.

*As an introduction to the book A House for Pigs and People, you posed a long series of questions — moral, epistemological, and political — concerning the relation between humans and animals. Under what circumstances was the introduction written and what was its function within the book and the work?*

The questions arose during our discussions, so we decided to write them down. We wanted to make clear that these questions were our motivation to do the *House*, and we solicited a number of writers to contribute to the book: philosophers mainly, but also writers and neuroscientists.



*Could you answer two of the questions you posed in the introduction of the book **A House for Pigs and People**? (The two following questions are from the book.)*

*Is there a link between Hitler's vegetarian eating habits and what he did?*

In a psychological sense maybe (a determined mind that doesn't doubt where it should), but not in a physiological way. But then, read Schulte's text again ...

*Doesn't animal consciousness have to be something quite different, something we cannot imagine? Or is there a basic measure of consciousness, which is part of man's biological makeup and also occurs in animals?*

I believe the former, but that's just an intuition. It's the more intriguing thought also, that there is something "else" there, something we can't possibly grasp; a different material altogether. We tend to see it in simple evolutionary terms, which are gradual: one thing evolves out of the other; things on the same evolutionary line are related. Consciousness, however, is absolute it seems: you have it or you don't. If you have it, it changes everything.

*In the 1999 show **Maisons/Hauser at ARC Musee d'Art Moderne de la Ville de Paris**, the whole series of animal projects was exhibited, some in the form of small scale models. For the occasion, **A House for Pigs and People**, was presented in a revisited format titled **Ein Haus für Schweine und Kinder** (A House for Pigs and Children), a replica of the original, so small that only little kids could enter. Reportedly, a film was playing inside the piece. Why did you decide to re-work **A House for Pigs and People** and why did it become **A House for Pigs and Children**? How was the piece received by the audience?*

Artworks lose a lot when explained using language, because language is serial and doesn't work when too many topics are presented simultaneously, in contrast to artworks. Nevertheless, one of the reasons we thought it would be good to bring in children was their "unsolidified" consciousness, which might be animal-like (which I don't believe). It was also about translation, because you could only experience the film shown inside the *House* through the tale of the children who had seen it.

*At EXPO 2000 in Hannover the work was once again reworked in **Augapfel: Ein Haus für Tauben, Menschen und Ratten**. **Eyeball: A House for Pigeons, People and Rats**. Could you tell us about this work? Why pigeons and rats?*

Because they are despised and dangerous (they transmit diseases it is widely believed — interestingly, the main problem and the reason why we could not work with live animals was tuberculosis: infected visitors might

have spit infectious materials on the rats or pigeons who might have carried the pathogens for a while and then transmitted it back to humans. So they might be carriers for limited amount of time but need to get the disease from a human first!) and because we are, literally speaking, between the pigeons in the air and the rats living underground.

*Are you interested in animal rights?*

Yes.

*What place do animals occupy in your current practice?*

My last work with animals was a mobile where the length of the arms was based on the mathematical principle of constant division. It has a number of canary birds in cages attached to it, and it is a device to measure the weight of the songs of the different males.

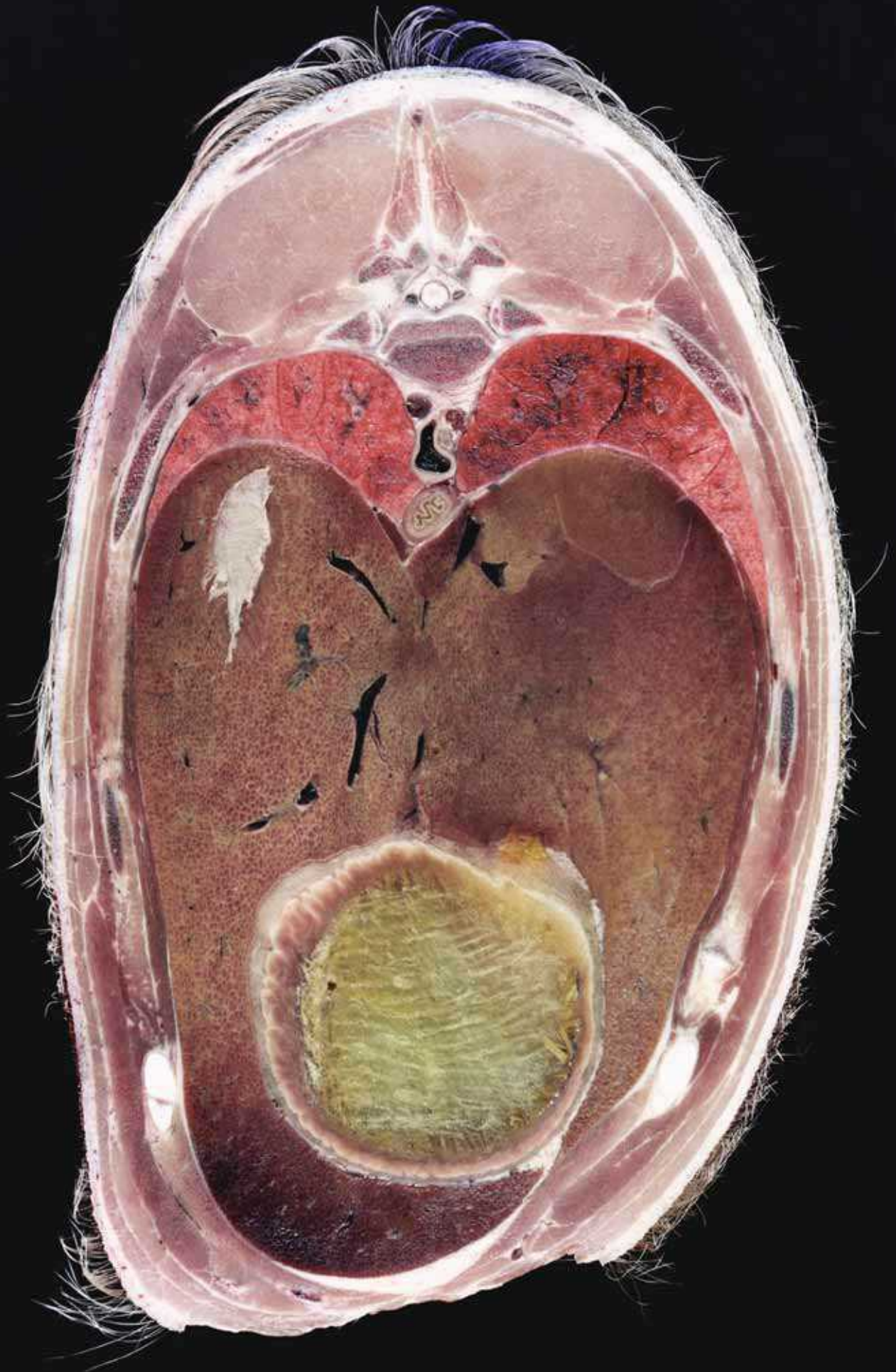
*What are you currently working on?*

A comedy.

*Carsten Höller was born in Brussels in 1961. His works have been shown internationally over the last two decades, including solo exhibitions at Fondazione Prada, Milan (2000), the ICA Boston (2003), Musée d'Art Contemporain, Marseille (2004), MASS MoCA, (2006), and Kunsthaus Bregenz, Austria (2008). In 2006, he conceived "Test Site" for The Unilever Series at Tate Modern, London, and represented Sweden (with Miriam Bäckström) at the 51st Biennale di Venezia. His work *Upside Down Mushroom Room* (2000) was shown in 2005 at MOCA in Los Angeles. Recently he opened a bi-cultural restaurant/nightclub *The Double Club* in London in collaboration with Fondazione Prada for a six-month period. Höller lives and works in Stockholm, Sweden.*

*Carsten Höller was interviewed by Antennae in Summer 2009 © Antennae*

*Special thanks to Friederike Schuler, assistant to Rosemarie Trockel and Barbara-Brigitte Mak, assistant to Carsten Höller for their kind help over this interview.*



# CLEVER PIGS, FAILING PIGGERIES

From Damien Hirst to Francis Bacon, Bertolt Brecht to George Orwell, *Susan McHugh* explores the presence and representation of pigs in modern and contemporary culture.

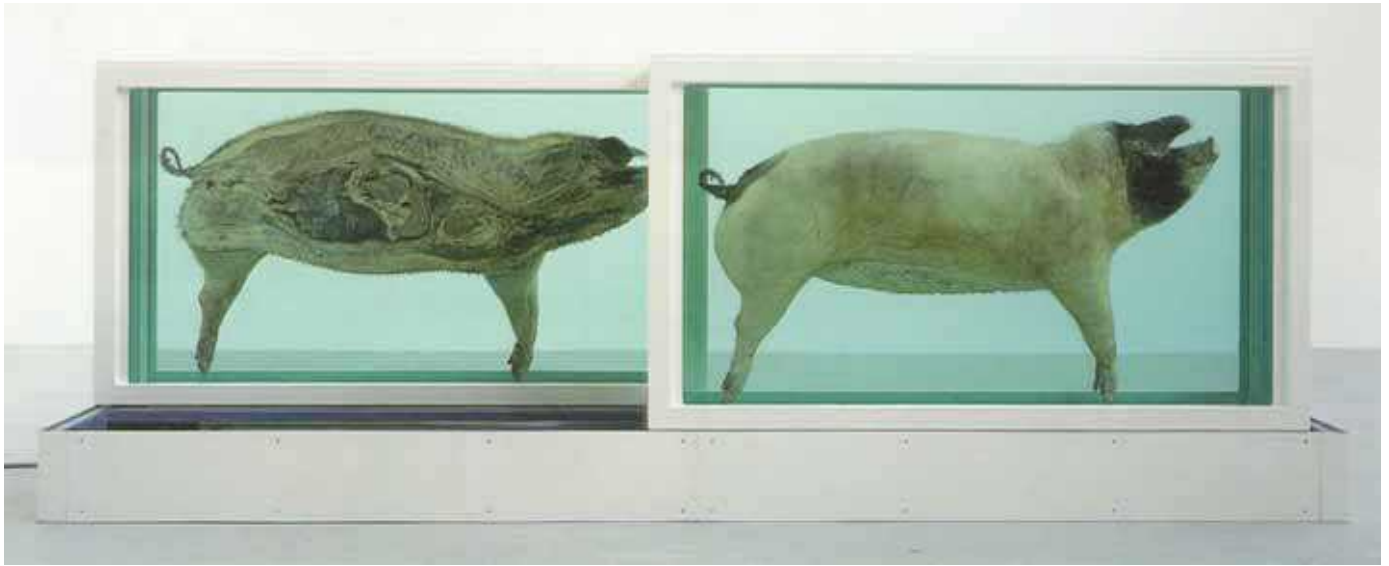
Text by *Susan McHugh*

Once was asked: is Damien Hirst's 1996 sculpture *This Little Piggy Went to Market* —featuring the two halves of a preserved sow carcass sliding apart and back together again to the sound of a buzz saw — just trite, or a trenchant critique of capitalism? (1) At that time, I was writing about Chris Noonan's 1995 film *Babe*, considering how its higgledy-piggledy approach to story and image forms speaks to changing sensibilities of animals as social agents. My argument was (and still is) that *Babe* marks a sea change in utopian thinking with pigs from, say, George Orwell's 1946 novel *Animal Farm*, whose clever hogs are in the end interchangeable with humans. (2) But this account of animal agency does not explain how animal forms enter into the critique of representation, not to mention what is happening when they do not.

Many years of tracing animal narrative patterns later, I do not have a definitive answer to the trite/trenchant query so much as tentative theory of why it is pigs that trigger such questioning. Just as the prospect of the farm's foreclosure begins the film sequel *Babe: Pig in the City* (1999), Hirst's *Piggy* might be seen to concern not the hopes but the failures of people-pig relationships in urban industrial economies, wherein we might least expect them to persist. But it also seems possible that these and other porcine figures leverage different negotiations of image and narrative. The consummate "threshold creature," this particular animal traditionally inhabits an assortment of grey areas, whether between barn and home, pet and pork, or unclean and acceptable meats, and so proves an exceptionally useful messmate (if not mess-maker) in the representational histories of companion species. (3) More importantly, their current conditions prime pigs to be figured as radical ruptures to representation itself.

Writing about painter Francis Bacon, Gilles Deleuze outlines a "logic of sensation" that explains how images can be rendered non-narrative, even anti-representational. Elaborating Bacon's distinction between painting that "comes across directly onto the nervous system" and that which "tells you the story in a long diatribe through the brain," Deleuze outlines an ideal in which "at one and the same time I become in the sensation and something happens through the sensation, one through the other, one in the other". (4) Of particular interest to this discussion is the way in which he sees the preponderance of animal-spirits and the presentation of meat as a living entity in Bacon's work together as indicative of both the representation of nonhuman forms of agency as well as its limits. A key element in this process is the "Figure" (as opposed to figuration), which "through an intense movement" isolates and deforms the body in such a way that it "escapes from itself," and to illustrate this process Deleuze points to Bacon's 1973 *Self-Portrait* "of the man with the pig's head". (5)

What is at stake in his notion of the Figure is not projection or otherwise making visible the relations of species, but more generally the emergence through humans, beasts, and meat of a "zone of indiscernibility" anchored by a shared sensation, notably that of suffering. (6) I do not want to claim that sensations of suffering are the source of ambiguity in Hirsch's *This Little Piggy Went to Market* (except perhaps in the audio element). Instead, I think that this "logic of sensation" can elaborate the way in which, far beyond Hirsch, turn-of-the-twenty-first texts play more precisely upon associations of pigs' cleverness and fate with humans, likewise to perforate the boundaries of species along with those of representation. And the increasingly urban industrial conditions of meat production



**Damien Hirst**

*This little piggy went to market, this little piggy stayed at home, mixed media, 1996 © Damien Hirst*

rendering these sensations all the more rarified contribute to the development of these potentials into flash points in contemporary art.

Pigs also traditionally appeal to country living in many societies for the practical reasons that they fatten so easily on farm waste and that theirs is an efficient, low-tech meat to process and preserve, for instance, as smoked ham, salt pork, and sausage. Yet these selfsame attributes also initially made pigs appealing as industrial resources. While historians debate the exact time and place of the origins of commercial meatpacking, all point to these superior porcine qualities in pairing this species with the human at the center of processes that have radically transformed other industrial operations, never mind contributing significantly to global climate change. Early nineteenth-century Cincinnati, Ohio (or “porkopolis” as it quickly became known) modelled the centralization of transport exploited by the architects of Chicago’s meatpacking industry, but the latter unequivocally took over as “hog butcher for the world” well into the twentieth century. (7)

Like so many other international tourists to the stockyards in their prime, the protagonist of Upton Sinclair’s 1906 novel *The Jungle* initially marvels at the “Wheel of Fortune,” the massive and efficient mechanism through which pigs are made to power their own demise. Becoming part of the scene later as a meatpacker, however, he later learns to fear the convergence of their fates, most clearly when he sees that he risks becoming collateral damage every time pigs break loose and become “feral agents” on the factory line. (8) Though some still read the “diseased, rotten meat” as the story’s focus, and more specifically the meat as “a metaphor for the diseased, rotten capitalist system,” closer attention to the animals in the text reveals far more complicated engagements with the deforming potential that Deleuze links to the logic of sensation. (9)

So, for instance, Bertolt Brecht cited *The Jungle* as inspirational to his interest in Marxist philosophy, and recycled Sinclair’s anecdote of workers falling into lard vats (and consequently leaving the factory in lard cans) in his 1932 play *Die heilige Johanna der Schlachthöfe* [*Saint Joan of the Stockyards*], part of a series themed, “Entry of mankind into the big cities”. (10) Brecht’s elaboration of this play as “non-Aristotelian drama” intimates how individual roles, scripted by groups pitted against each other in the meatpacking industry, evoke a more profound breakdown in form, in which “certain modes of representation are destroyed by the demonstration of their social function”. (11) And its framing within human-animal urban-industrial transitions begins to explain why, of all animals, pigs stand out in *The Jungle* as agents of destruction, including their own.

The uncertain movements of pigs, people, and meat (or meat by-products) make them dangerous to more than just their slaughterers in urban industrial stuttering rube Porky Pig of Warner Brothers cartoon fame) accrue even stronger associations with rural life. More to the point, their prominent role in this industrial history begins to explain why pigs also increasingly trouble people’s involvements in large-scale meat production and its representation of shared human and animal lives.

Exemplifying this complementary development, *Little House in the Big Woods* (1932), Laura Ingalls Wilder’s first installment of her popular, nostalgic, and loosely autobiographical children’s book series, includes a detailed description of her father killing and butchering the family pig before the onset of winter. The casualness with which children get into this process seems as startling to today’s readers as other scenes in this series in which children are perfunctorily beaten by their parents and teachers. Yet the country-girlish fascination with the food that follows the pig-killing scene also begins to explain why backyard processing of the family pig, which provided both trade



### **Porky Pig**

Warner Bros. Cartoon screen featuring Porky Pig © Warner Bros

items and means of sustenance for people with little access to cash, became such a fixture for rural America, if not of the American diet going global. (12)

As human populations grow, and grow more urban, such scenes clarify further how human and animal populations remain connected through the chains of mutual dependence that define rural subsistence living, and that are at risk of becoming permanently severed by industrial slaughter.

Similar scenes included in more recent documentary films like *Brother's Keeper* (1992) and *Dead River* (2002), the latter touted as "the most popular film requested in the Maine State Penitentiary," instead flesh out more adult themes, illustrating what land-poor people do to get by, amid growing pressures to migrate to cities. From ideas of animal farming as a condition from which one might be saved through modern living — again the dream deferred in *Animal Farm*, where the never-completed windmill promises to deliver the farm's constituents from drudgery — narratives of people, pigs, and meat flag a turn toward a more ambivalent state in which modernity not only fails to deliver salvation but also actively threatens to render indigent those who had been getting along in poverty. In these and other recent narratives, pig butchering at home on the farm comes to

stand not so much for old, rural folkways as for a condition that is itself in need of saving.

For these mutations of pig-killing scenes also reflect a significant change in the operations of agriculture that many see as beginning with US farm crisis in the 1980s. Beginning with a credit crunch in banking and accelerated by natural disasters, the viability of large numbers of small-scale, family-owned farms became severely jeopardized. With no more credit extended to their already heavily mortgaged operations, these farms were sold (often at foreclosure auctions) and reorganized as large-scale, absentee-owned businesses. Some former owners have been recruited as lower-level managers or workers for these corporations. But many more lost the only livelihood they knew, and their rural communities consequently have been decimated.

These hard financial times especially threatened the small-time independent pig farmers, who by the end of the 1970s were already struggling to stay in business due to the widespread closure of pork slaughterhouses following declining post-war consumer demands. Like any industry, centralization poses problems for workers and consumers. But, in this case, it also affects whether and how people and animals live together. (13)

The increasingly difficult circumstances

surrounding farm life did not lead to the death of the meat industry but rather to its transformation into a technological dystopia for humans and animals alike. And it is here that the sensation of suffering erupts, often in scenes of horror.

The changing potentials for pigs as icons and actors in these circumstances might be the interpretation intended in Bharati Mukherjee's *Jasmine* (1989), a novel that follows an immigrant's journey from India to Iowa in the 1980s. Toward the end, as the title character muses that there is no future for her in farm country, the sounds of hungry hogs lead her to discover that a sympathetic farmer has hung himself over the sty that he had been building with an unsecured loan, no longer able to handle the stress of awaiting the bank's unlikely decision to spare him from losing his farm to creditors. Jasmine flees the scene, haunted by the spectacle of pigs jumping up to shred the dead man's feet, and immediately after departs Iowa for good. While these fictional animals could be read as metaphors for the independent farmer's way of life consumed by debt, the horror witnessed in scene after scene of farm failure also concerns a world turned upside down, in which it remains unclear who is the "piggy" who "went to market." Frightening en masse, becoming (in Deleuze and Félix Guattari's famous characterization) the "demonic" or menacing figures of animal multiplicity, herds of swine fed human flesh also haunt *Hannibal* (2001), the sequel to the 1991 blockbuster *The Silence of the Lambs*, upping the ante on the original cannibal theme with pigs raised to kill and eat people. (14)

My essay "Revolting Nuggets and Nubbins," published in issue 8 of *Antennae*, addressed how the novel posits questions about whether and how tissue-cultured meat remains animal — and consequently what it means to read such creations as agents or things — through the spectacle of ChickieNob, a biotech creature designed as a utilitarianist's dream creature, designed with no apparent capacity to react, even think, and that lends itself to seemingly endless harvesting for fast food chain products. (15)

Rikke Hansen subsequently inspired me to think of this animal as a techno-fantasy informed in part by Særimner in ancient Nordic mythology, the pig who every day gets cooked, has its meat eaten by the inhabitants of Valhalla, then every night grows its own flesh back for more of the same. Through such alignments, these animal characters enmesh the bio-engineered pigs of Atwood's novel — nicknamed "pigoons" — in complex aesthetic and biological genealogies that intertwine the clever and threatening qualities emerging as piggy characteristics by the turn of the twenty-first century.

In Atwood's novel, the genetically modified pigs initially are created to customize and thereby render more efficient the process of xenotransplantation. Like tissue-cultured meat, this fantasy extends current medical practice, where pigs already are commonly in use, for instance, as sources of valve replacements for human hearts. But *Oryx and Crake's* protagonist's first encounter

imagines people with pigs taking this technology into far more dangerous territory:

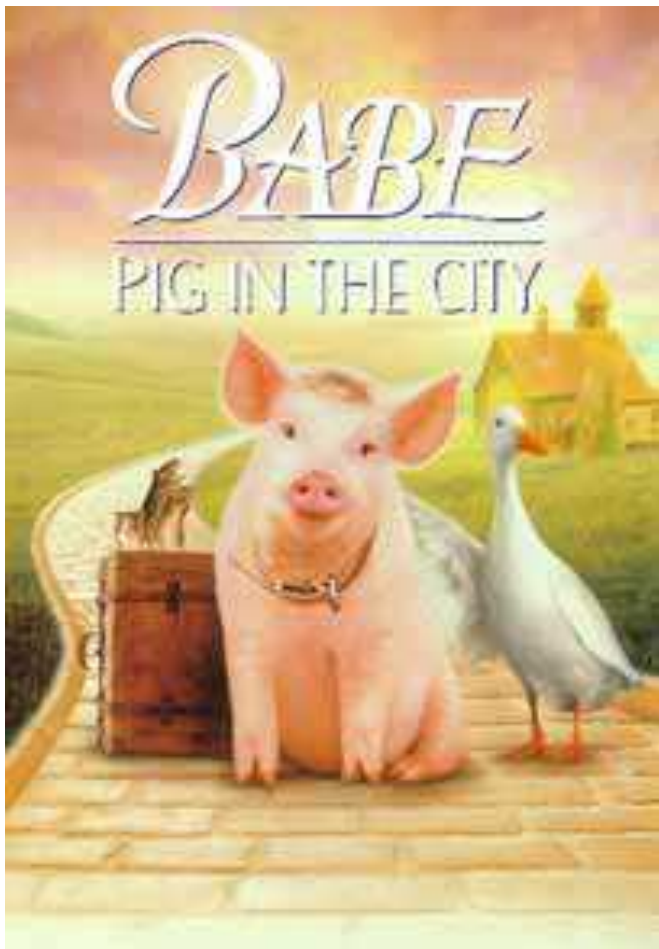
When [as a child he] went in to visit the pigoons [in his father's lab,] he had to put on a biosuit that was too big for him, and wear a face mask[. . .] He especially liked the small pigoons [. . .] They were cute. But the adults were slightly frightening, with their runny noses and tiny, white-lashed pink eyes. They glanced up at him as if they saw him, really saw him, and might have plans for him later. (16)

Donning barrier garments, humans make themselves appear more machinic amid conditions in which pigs are being made to be more human. Infused with human genetic material, eventually hosting "genuine human neocortex tissue," pigoons however demonstrate that they can puncture boundaries between species with this penetrating gaze, genomic adaptations, and more. (17)

The impending future scarcity driving the production of biotech animals becomes compounded in Atwood's speculative fiction by bioengineered diseases that are deliberately spread as a form of corporate sabotage (hence the biosuits). Consequently, the novel's pigoons, like cloned animals in the US today, quietly get added to the human food chain as a by-product of research and development for the biomedical industry. But the cleverness of these pig-shaped genetic hybrids proves another unintended consequence of developing this animal as a biotech fix to human medical problems, only far more deadly. After humans unleash a plague on themselves of one last exceptionally virulent GM pathogen, the pigoons roam free, becoming a sort of piggy goon squad. Given this advantage, these newly feral animals use their human brain matter to plan and coordinate the hunting of humans, to the horror of the novel's protagonist, who can only tell the story so long as he stays one step ahead of them. Twisting together the demonic pig images characterizing contemporary fictions of farm life in collapse and the clever pig narrative tropes linking *Animal Farm* to *Babe*, Atwood's novel appeals in these horrible moments to a sensibility of how, along with the physical and social spaces that might sustain it, farm life has already become a thing of the past.

Cast alongside yet another order of biotech creatures, they also suggest how environmental sensibilities factor into these shifts. While the pigoon "pork" and ChickieNobs Bucket'o'Nubbins vividly illustrate the costs to consumers of real artificial meat, *Oryx and Crake* introduces one more kind of meat that references how more than just humans and meat animals are affected by these developments. The "kanga-lamb, a new Australian splice that combined the placid character and high-protein yield of sheep with the kangaroo's resistance to disease and absence of methane-producing, ozone-depleting flatulence," points to a different potential for such figures of the future farm. (18)

Mentioned only once as high-end restaurant fare, the kanga-lamb introduces the direct and deliberate developments of GM meat animals, in this case to reduce



**Babe, Pig in The City, 1998**

Cinema Poster for *Babe, Pig in the City*, 1998 © Courtesy of Kennedy Miller Productions

pollution (though not very well, of course, because the enviro-threat of meat animals derives from their belching, not farting). More surprisingly, this fictional meat animal extends the contemporary sensibilities of independent farm life as inextricable from rural community relations, and both in turn as dependent on open country or undeveloped spaces, all the more so because its counterparts now appear to be coming to market in the form of pigs.

A real world example of what happens when scientists approach meat animals as economic as well as environmental players, Enviropig™ is the first animal genetically modified in order to solve an environmental problem, and is also curious as an example of how desires of and for the flesh deform (in the productive, Deleuzian sense) material along with social bodies. (19) Enviropig™ eliminates phosphorous pollution from pork production, a problem manifested in runoffs that cause algal blooms and fish kills in waterways and subsequently was addressed with strict regulations enforcing waste management. Like tissue-cultured meat, this animal embodies a tech fix, an industry solution to industrial problems, but for a very different purpose. Instead of a new world of expanding consumer choices, the point of creating this GM feeder pig is to extend a new lease on the future for independent small-time swineherds, at a time when this

group is fast becoming replaced by huge, corporate-owned, confinement operations.

More clearly than meat produced in vitro, the coming into being of transgenic farm animals designed to pass as their more ordinary predecessors raises grave questions about perceptions of meat animals in urban industrial societies. Upon arrival, Enviropig™ becomes the latest incarnation of a process whereby stories and images of pigs both intensify intimacies central to the cultural and agricultural systems and mitigate perceptions of threats to the meat-eating urban public. When introducing live Enviropigs™ to the public, scientists have taken care to normalize these GM creatures by including photos of themselves interacting with what look like ordinary meat animals. Such images emphasize that aesthetics remain determining factors for whether this kind of creature will consequently prove, as does the piglet in *Babe: Pig in the City*, that an actor can save the family farm. Pending approval for commercial implementation, Enviropig™ seems also to hover before a strangely global zone of indiscernibility, aligned as meat with its conventional porcine brethren and humans, too.

Regardless of whether this creature follows cloned cattle quietly into the all-important US market, or whether consumers suddenly balk at the prospect of eating “Frankenfood” with a face, those who stand to gain or lose the most from their commercialization will be the swineherds and animals who presently occupy the indeterminate openings between the government- and corporate-owned lands. Their only future is one in which together pigs and people flag the last outposts of what has come to be defined as rural sustainable life, an option that is foregone in Atwood’s vision of our near future and that the fallout of the global credit crisis of 2008 seems to be making all the more ephemeral. For these reasons and more, it seems all the more crucial to attend to the deeply mixed meanings and forms of pigs in places like novels, films, and contemporary art exhibitions as engaging ambiguous relations not just between species but also (in the broader Deleuzian framework) between representation and sensation.

Doing so clarifies how people and pigs share in deeply ambivalent histories of industrial life, as well as futures in which tissue-cultured meat is projected to be commercialized soon in the form of a ground- or minced-meat-like substance grown from pigs; more precisely, muscle-derived stem cells placed to grow on an embryonic cell isolated from piglets which is predicted to inaugurate an era of in vitro meat via minced pork-like products. What remains to be seen are whether and how humans’ and pigs’ lives must become diminished by these developments, or whether we can imagine into being “ways of life” that, as artists Carsten Holler and Rosemarie Trockel put it, may become “more salutary.”

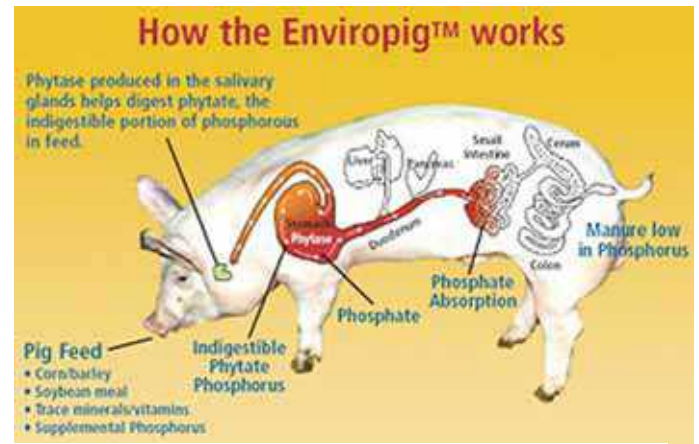
As vital for critical thinking as they are for sustainable living, lives with pigs prove as necessary for artists and theorists as for the independent farmers who, in unprecedented numbers, are fast becoming displaced from rural communities. While the stories and images sketched above often ostensibly reveal how technological

developments threaten the lives of individuals, their explorations of representation — and maybe more so its limits — are proving vital for our ongoing lives as companion species, as well as our sensation of something that importantly frustrates existing structures of representation.

## Notes

1. For this brilliant question, I thank Richard Dienst.
2. See McHugh, "Bringing Up Babe," *Camera Obscura* 49 (2002): 149-87.
3. Peter Stallybrass and Allon White, *The Politics and Poetics of Transgression* (Ithaca: Cornell UP, 1986), 49.
4. Deleuze, *Francis Bacon: The Logic of Sensation*, trans. Daniel W. Smith (Minneapolis: U of Minnesota P, 2002), 31-32.
5. *Ibid.*, 18.
6. *Ibid.*, 21.
7. Roger Horowitz, *Putting Meat on the American Table: Taste, Technology, Transformation* (Baltimore: Johns Hopkins UP, 2006), 49.
8. Philip Armstrong, *What Animals Mean in the Fictions of Modernity* (New York: Routledge, 2008), 137.
9. Charles Patterson, *Eternal Treblinka: Our Treatment of Animals and the Holocaust* (New York: Lantern Books, 2002), 63. Marian Scholtmeijer in *Animal Victims in Modern Fiction: From Sanctity to Sacrifice* (Toronto: University of Toronto Press, 1993) counters that Sinclair's disruption of traditional representational linkages contributes to the further victimization of animals: "The metaphoric use of animals vacillates because it is not grounded in narrative allegiance with the animal," 151.
10. Frederic Grab, Introduction, *Die heilige Johanna der Schlachthöfe [Saint Joan of the Stockyards]* by Bertolt Brecht, trans. Frank Jones (Bloomington: Indiana University Press, 1969), 9.
11. *Ibid.*, 13.
12. Horowitz, *Putting Meat on the American Table*, 43.
13. Jimmy M. Skaggs, *Prime Cut: Livestock Raising and Meatpacking in the United States, 1607-1983* (College Station: Texas A&M UP, 1986), 185-87.
14. Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1987), 241.
15. McHugh, "Revoltin' Nuggets and Nubbins" in *Pretty Ugly*, special issue of *Antennae: The Journal of Nature in Visual Culture* 8.2 (2008): 14-19.
16. Atwood, *Oryx and Crake* (New York: Doubleday, 2003), 26.
17. *Ibid.*, 56.
18. *Ibid.*, 292.
19. I thank Jonathan L. Clark for teaching me about how Enviropig™ works biologically and about its many more grave social problems.

- I greatly appreciate the suggestions of *Antennae's* anonymous reviewers, who helped in many ways to make this a much more coherent essay, as well as the editorial support of Giovanni Aloï and Lisa Brown. - S. McHugh



## How the Enviropig™ Works

Info chart, 2008 © Enviropig™

**Susan McHugh** is Assistant Professor of English at the University of New England. Her research focuses on animals in literary, visual, and scientific narratives. McHugh is the author of *Dog* (2004), a volume in Reaktion's *Animal Series*, and her essays have appeared in such journals as *AI & Society*, *Critical Inquiry*, *Camera Obscura*, and *Society & Animals*. McHugh is also an Advisory Board member of the H-Animal Discussion Network.

*Clever Pigs, Failing Piggeries: Image, Narration and Sensation*, is the second instalment, following *Revoltin' Nuggets and Nubbins* (originally feature in *antennae Issue 8 Vol 2*) in an adaptation of a paper delivered by the author on the 25<sup>th</sup> of October 2008 at BASN (British Animal Studies Network) in London.

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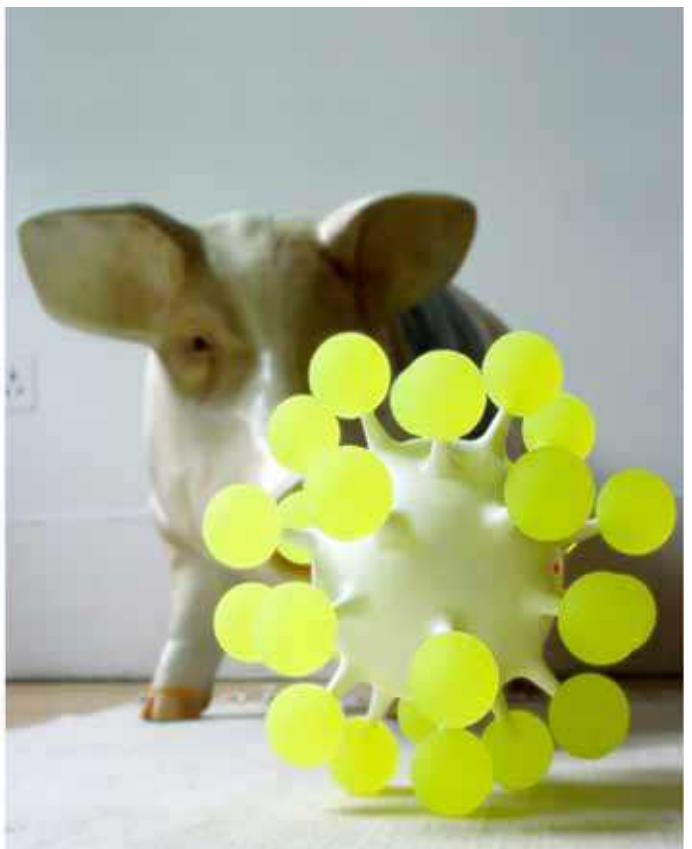




# ELIO CACCAVALE: A PIG SAVED MY LIFE

*Elio Caccavale's projects investigate design, life sciences and bioethics partnerships, with particular emphasis upon collaborative research methods. He is the co-author of Creative Encounters, a book that explores the many opportunities and questions provided and prompted by collaborations between artists, designers, educators and scientists.*

Text by **Elio Caccavale**



**Elio Caccavale**

*Toy Communicator*, 2003, photo Ingrid Hora © Elio Caccavale

The small Texan town of Garland is an unlikely place to find the cutting edge of medical science. Home to just 2,000 people in neat tree-lined streets bordered by wooden houses it's a friendly, but perfectly unremarkable place. At first sight, the young man sitting at his computer at home in Colgate Lane seems as undistinguished as the rest of the neighbourhood: tall, pale and thin with fashionably cut blond hair and a single earring. Though part of a loving family, the only unusual event in his life was that at the age of six months his grandparents adopted him and became his legal parents.

On Wednesday evenings he accompanies them to Bible readings at the Calvary Baptist Church, a short car journey away. The family are cornerstones of the church community. On other evenings the house is regularly filled with the sound of grandmother Charlotte playing gospel music on the piano. Grandfather Ray, a retired policeman, spends much of his spare time helping to refurbish poor churches around the area. There are bibles on the bookshelves and family photographs smile down from the walls.

But one photo which Ray has framed with special care gives a clue to why the young man at the computer is remarkable. It's a picture of a pig called Wilbur. Christian churches all over the world have held

Thanksgiving services for the life of Wilbur the pig, because Wilbur saved Robert's life.

Robert is the first person in the world to have been plumbed into a genetically modified pig organ and lived to tell the tale. He has come closer than anyone alive today to having an organ from another species implanted into their body, a 'xenotransplant'.

Doctors carried out the pioneering but highly controversial operation after Robert's own liver failed. He urgently needed a transplant to save his life, but no human liver was available, so with his grandparents' permission the medical team went into action. They brought a genetically modified (or transgenic) pig's liver in a basin to his hospital bedside and connected it to Robert's system using plastic tubes. For almost seven hours his blood was pumped through the pig's liver, cleansing his body of the poisons building up because of his own failed organ.

The pioneering procedure continued until a human liver became available for transplant. The operation, known as a 'liver bridge' almost certainly saved his life. It was a major, confident step towards the day when herds of genetically modified pigs may be bred to provide life saving hearts, kidneys, lungs and livers for transplantation into humans. The operation was to be



**Elio Caccavale**

*Smoke Eater*, 2003, photo Ingrid Hora © Elio Caccavale



**Elio Caccavale**

*Comforting Device*, 2003, photo, Ingrid Hora © Elio Caccavale



**Elio Caccavale**

*Low Resolution Pig TV*, 2003, photo, Ingrid Hora © Elio Caccavale

part of a series of trials run by Nextran, one of the leading xenotransplant research companies.

Research into xeno technology is continuing apace. Science fiction has become science fact. Crossing the species barrier will be one of the first great medical milestones in the 21st century. It will also be the crossroads where many of the techniques which will transform medicine in the third millennium, meet. Genetic modification, gene targeting and cloning all come together. If successful, xenotransplantation will rank alongside the first heart transplant and the first test tube baby in terms of its effect on millions of lives.

Many people feel it is immoral and unethical to use pigs as production lines for spare parts for humans. Supporters of xeno say if it's fine to breed pigs for the breakfast table, then why not for the operating table? The arguments take place against a background of a huge shortage of organs for transplantation. In the UK alone someone dies every few hours because of the lack of an organ for transplant. When xeno becomes commonplace people need no longer face an uncertain future on a waiting list, or have to spend months in hospital. Their condition could be monitored regularly and when the time was right for a transplant, they could undergo the operation without delay.

Xenotransplantation does raise social and ethical dilemmas that make each one of us question just how far we are prepared to go in pursuit of a long, active life. We have long treated animals as things for our convenience, and for the last thirty years we have been applying our latest scientific techniques to make them serve our ends better. Genetic engineering, revolutionary as it may be in one sense, is in another sense just one more way of using animals for our purposes.

We can either leave science to make the decisions about xeno on our behalf, or we can join the debate. It isn't too late to be heard. Scientific issues are important but not nearly as important as the ethical, social and cultural implications for society.

## UTILITY PETS

Utility Pets is an experimental project that uses hypothetical products and a social fiction scenario to draw attention to the ethical consequence of xenotransplantation — the transplantation of animal organs into humans. Emotional and material considerations are important in our relationship with animals, just as they are with people. However, they also provoke conflicts. The wired and wonderful ways in which human beings have resolved such conflicts provide the central basis of research for the Utility Pets project.

Pigs are considered by animal experts to be more than twice as smart as cats, and infinitely more trainable. They enjoy playing and generally get along well with other domestic animals. Pigs can be clean pets. They will stay tidy if they are bathed and groomed. Considering pigs can be ideal pets, the idea of having animal farms to supply human spare parts seems highly questionable. In organ

farms pigs would suffer the cruelty of battery farm treatment, a situation at odds with our bodies and times.

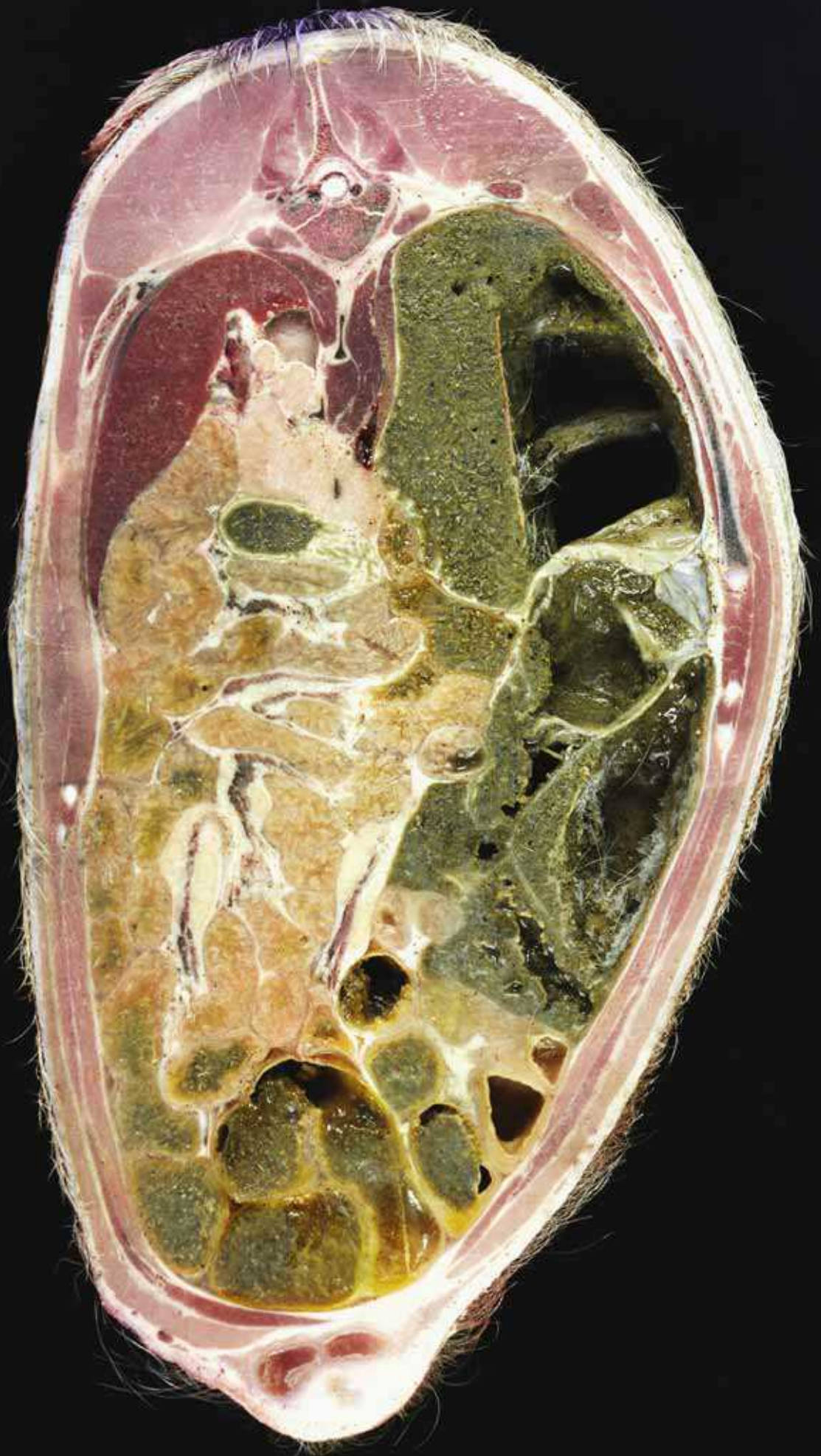
I have imagined a social scenario where the organ recipient has a close relationship with his organ donor. This is expressed through physical objects as well as through the special care the animal receives. The pig is taken home and given a good quality life until the day of the organ replacement dawns. Suffering can be avoided while animal products are produced. We can assume that the evil of factory farming can be replaced with an enjoyable existence for the animal.

The social scenario proposed highlights an emotional exchange, where both benefit, owner and pig. If the medium of design is placed where science meets our lives, where ethical and moral abysses spring wide open, it can offer a platform between reality and fiction where we can freely discuss how we were, how we are and how we will or want to be.

The Utility Pet products include a low-resolution TV exclusively for pigs, which they can control by themselves: a pig toy with a microphone and a radio handset allowing the owner to listen to the pig enjoying itself; a smoke-filtering device allowing a person to smoke in front of the pig without it suffering the consequence of passive smoking; and a comforter — a psychological product made from the snout of the sacrificed pig, which serves as a memento after the xenotransplantation has been carried out, and helps people come to terms with the contradictory feelings generated by this complex situation.

*Elio Caccavale is visiting lecturer on the MA Design Interactions course at the Royal College of Art. In addition, he has held research positions at Newcastle University in the Policy, Ethics and Life Sciences Research Centre, at Reading University in the School of System Engineering (Cybernetics) and at Imperial College in the Institute of Biomedical Engineering. He is the co-author of Creative Encounters (Wellcome Trust, 2008), a book that explores the many opportunities and questions provided and prompted by collaborations between artists, designers, educators and scientists. Elio has presented his work at the 9th World Congress of Bioethics and the World Forum on Science and Civilization organized by the University of Oxford. Elio's work is exhibited and published internationally, and is part of the NY MoMA collection. He has worked on collaborative projects funded by the Wellcome Trust, EPSRC – Engineering and Physical Science Research Council and The Arts Council England.*

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# ZHANG HUAN: ZHU GANGQIANG

*Zhang Huan is acclaimed as one of the foremost artists of the new wave from China, known for both his early photographed performance art that often showcased his own naked body and for his later production of a great variety of large mass-produced objects. His latest London exhibition was entirely dedicated to Zhu Gangqiang, a “super-pig”.*

*Text by Giovanni Aloï*



**Zhang Huan**

*Zhu Gangqiang No.5, ash on linen, 39 3/8 x 59 1/16 in. (100x150cm) © Zhang Huan, courtesy of White Cube*



Zhang Huan's popularity has surely reached new heights this year. Some critics claim that he now is amongst the most meaningful artists of his generation. More recently his artistic practice has shifted from the performative feats of psychological and physical endurance that characterised his previous productions to a seemingly more traditional output involving sculptures and paintings. However, even in this new output, Zhang Huan's original and subversive nature shines through brightly.

Zhang's notoriety stems from his central role in the experimentation of Beijing's East Village artist group in the early 1990's. Then, Zhang's body became a medium and site where a conflict between an existentialist quest and the local social reality of a fast developing China could be staged. Tension, unbearable tension, is what the performative world of Zhang involved then. Most notably in 1994, a performance titled *12 Square Meters*, saw Zhang sitting naked in a public toilet whilst being covered in fish oil and honey.

Rong Rong, the photographer who immortalised Zhang in a series of iconic black and white shots of the action project recalls what happened after the one hour spent in the toilet as follows: "After Zhang had finished, he stepped into a small pond behind the toilet. Lots of dead flies floated on the water, moving slightly with the smooth circular waves around Zhang's straight body. He called the whole thing *12 Square Meters*, which is of course the size of the public loo. He said that the squalid condition of the toilet and the army of flies in it gave him the inspiration. Some local villagers voiced their concerns by calling what we did pornographic. The village, the location of the public toilet and the site of Zhang's performance, stands for the *East Village*, (*Dong Cun*) a garbage-filled district in the east side of Beijing. Mainly because it provided some of the cheapest housing in the city, it had become home to budding performance and action artists by 1993".

Many are the elements that made Zhang Huan's actions and performances so abrasively relevant to eastern and western culture. However, his art exists in somewhat of a mediatic grey area where exhibitionism, existentialism, deliberate shock factor and deep social engagement collide. Packaged together, all these elements have over the past few years attracted good levels of media attention especially because of a few clashes with local authorities.

Zhang Huan's latest exhibition at White Cube in London is titled *Zhu Gangqiang* and it is entirely dedicated to a pig. In May 2008, an earthquake reaching 8.0 on the Richter scale struck the Sichuan Province of China, killing more than 60,000 people. Amidst the tragedy, there was a pig that lived, trapped, for 49 days after the quake, surviving on rainwater, rotten wood and a small amount of foraged feed. His survival was hailed as a miracle and he was given the name 'Zhu Gangqiang' ('Cast – Iron – Pig'). According to Buddhist scriptures, 49 days is the amount of time that a soul remains on earth between death and transmigration. This pig's fortitude resonated

with Zhang Huan, who drew broad parallels with his own narrative as both outsider and survivor, while the drive to persevere and retain hope, even under extreme pressure, recalls the spirit of Zhang in his early performance art.

Upon entering the exhibiting space, a rather musky 'smell of nature' overwhelms the visitor. It is somewhat of a bittersweet mixture, however a rather pleasant and an unexpected one in central London. The whole of the upper floor is taken up by a vast enclosure set up to resemble some sort of farming environment. Straws cover the floor and rather tropical looking plants have been placed at the back to cover the gallery's white wall. In the middle of the enclosure stands a wooden shelter-like structure whilst a live pig pokes its head out of it. This is a living translation of the calligram that in Chinese stands for "house" which pictures a pig in the shelter.

It is only a matter of seconds before some loud grunts reveal the presence of another pig foraging amongst the plants at the back. A farm-style fence divides us from them, however the pigs seem rather curious and eager to establish a contact with visitor. They run up to the fence, stick their noses through it and look at you in the eyes.

A text recalling the story of Zhu Gangqiang is reproduced to the side of the enclosure and tells us that the pig breed in question is a cross between two other different ones, the combination of which made Zhu Gangqiang so death-defying. Zhang wanted two pigs from this breed to be presented in the London show, however, import restrictions meant that two English pigs had to be used as 'stand in' instead— Oxford Sandy & Black Gilts were brought specially from Dorset – whilst the real Zhu Gangqiang appears live, via a satellite-link projected on to the back wall of the gallery. In the gallery space, we also find a screen on which a documentary shows the pig's journey from the ruined countryside to Zhang's studio and shows us how the pig leads today a happy life.

Downstairs, the mood of the exhibition is completely different. The messy and lively presence of the pigs is here replaced by sleek large black and white paintings of pigs and skulls. These are made with incense ash collected from Buddhist temples and strangely conflate the crude documentaristic style of the photographic reportage or Communist-era social realist painting with a contemporary take of post-impressionist pointillism. From a distance, the paintings display a clarity that dissipates the more you walk closer to them, revealing dusty, gritty and flaky surfaces of grey and black patches as the image fades.

Zhang considers ash to be a unique art material, because of its symbolic connections to religion. The interest for the material, leading onto the creation of many "ash paintings" as well as sculptures covered in ash dates back to 2006 when the artist, after living in New York for eight years, moved to Shanghai where he observed the large numbers of Buddhist devotees who prayed to the deity for hours on end and burnt incense as offerings.



**Zhang Huan**

*Zhu Gangqiang No.7 (top), Zhu Gangqiang No.11, ash on linen, 39 3/8 x 59 1/16 in. (100x150cm) © Zhang Huan, courtesy of White Cube*



**Zhang Huan**

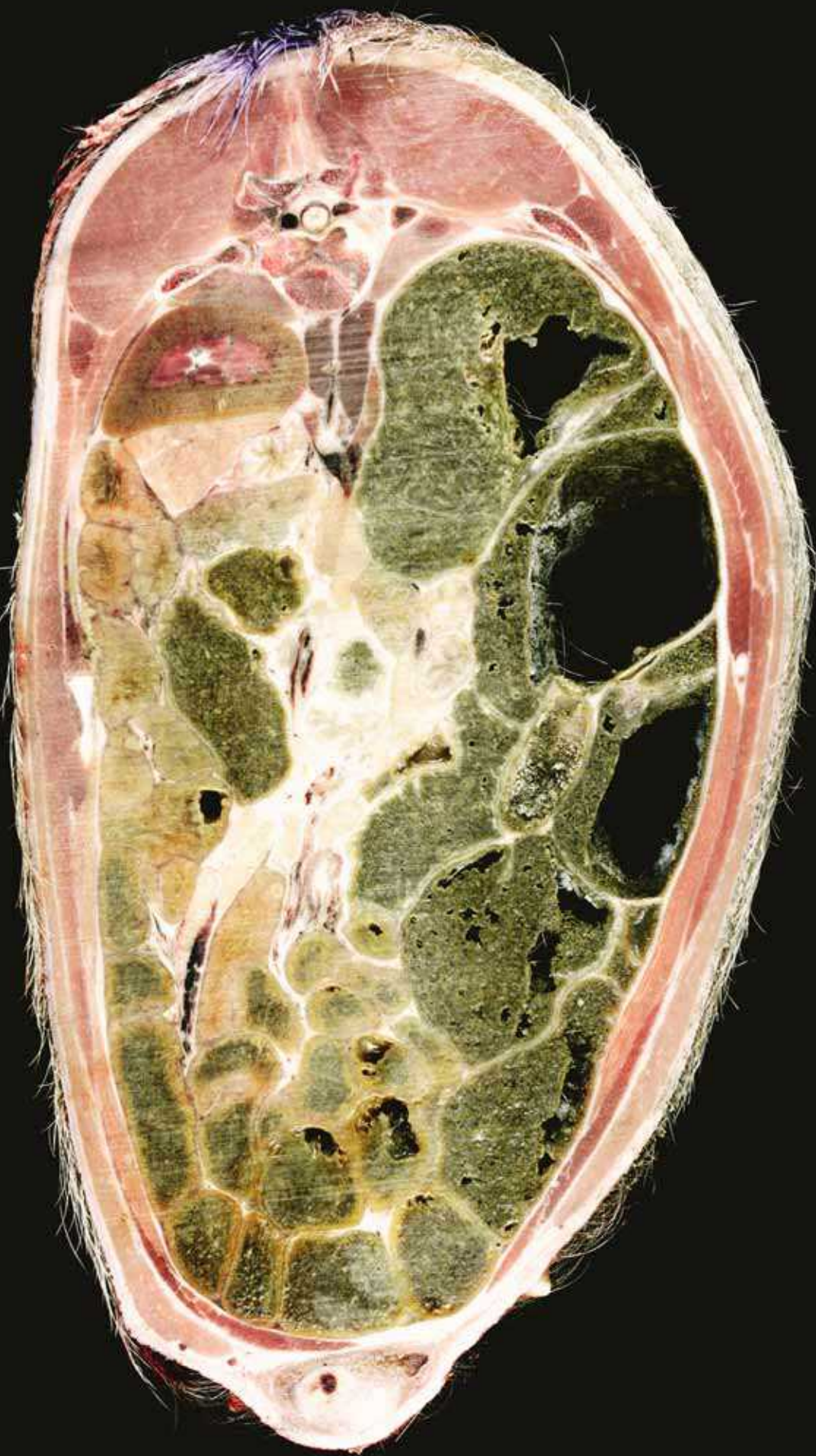
*Zhu Gangqiang No.4*, ash on linen, 39 3/8 x 59 1/16 in. (100x150cm) © Zhang Huan, courtesy of White Cube

The lower-ground gallery at White Cube, is clearly resonant of 1700 vanitas paintings echoing through works of art executed with materials that seemingly belong to the poor realm of materiality but that are simultaneously imbued with sophisticated symbolic meaning. Here, death and life confront each other in the shape of Zhu Gangqiang's pictured in the paintings hang on the east side wall and those of the skulls place right opposite. The reminder is clear, even the 'Cast – Iron – Pig' who defied death for 49 days, will eventually encounter death. The ash used to create these very paintings also functions as a reminder of something that once was burning and that now is not. However, in the knowledge that Zhang Huan's work relishes on the ambiguous transparencies that his conjured overlapping signifiers produce, can we be entirely sure that this is the main meaning here? And does it matter?

For Zhang "all the dreams, aspirations, all the spiritual longings, all the ideas that people have are infused into the ash. It's the collective spirit and collective thinking, and collection wishes of the people in China."

*Zhang Huan was born in 1965 in a small town called Anyang in Henan Province just prior to the Cultural Revolution. At one year of age, Zhang Huan went to live with his grandparents in a tiny village in the countryside known as Tangyin County. At fourteen, he started his artistic training in the so-called Su-style or Soviet style and traveled by bus each day for his lessons. Zhang enrolled in undergraduate studies at the Art Department, Henan University, Kaifeng to concentrate on Chinese ink painting, drawing, oil painting and art history in 1984. Upon completion in 1988, Zhang was an instructor of art and Western art history at Zhengzhou College of Education for three years. He studied oil painting at the Central Academy of Fine Arts in Beijing from 1991 to 1993, and it was during this period that he first started experimenting with performance art.*

© Giovanni Aloï



# WHEY TO GO: ON THE HOMINID APPROPRIATION OF THE PIG FUNCTION

*fieldclub* is a live research project situated on a four acre field in the Southwest of the UK. Most of the research and production undertaken at *fieldclub* results from collaboration between artists and philosophers, some of whom live at the site, others in nearby towns and villages, with further input from specialists nationally and internationally via the internet.  
Text and images by *fieldclub*



**Fieldclub**

*Pig House at Fieldclub, 2007* © Matthew Pontin

Whatever the cosmetic resemblances, the secret of the pig's close relationship with the human lies in the fact that both species boast an augmented potentiality with regard to feeding. Arguably the most important of our many shared traits is our one-chambered stomach and uncomplicated digestive tract, which grants us both membership to that exclusive class, *omnivores*.

2. But whereas human omniverousness is culturally circumscribed, the pig exhibits an egregious want of critical faculties. Consequently, our feeling of proximity to the pig cannot but be accompanied by a simultaneous revulsion.

This gustatory exaptation, which informs the derisory folk image of the pig as an ignoble glutton ready to devour any and all waste product, nourishes our sense of its uncanny nature, as an animal at once disturbingly proximate to us yet falling drastically short of human refinement. And yet (excepting cultures where it is anathematised as a two-faced – non-ruminant but cloven-hoofed – deceiver) the pig is forgiven its gluttony, as it alchemically transforms anything-edible-whatsoever into tasty nutrition for humans.

This furnishes the functional background for the paradoxical status of the pig in folklore and religion, as both venerated producer and feared devourer, and completes the description of what will be discussed below as 'the Pig Function'. Our thesis is that contemporary developments can be read as destituting the pig of this, its 'own' function, and incrementally transferring it to the human.

3. An instructive index of the hominid appropriation of the Pig Function is provided by the historical emergence and resolution of 'the whey problem'.

Capitalism, characterised by its ability to transform problems into opportunities, has exploited the uncanny relation between humans and pigs, employing technological prostheses to adapt the porco-hominid gastrointestinal convergence and bypass the critical faculties of humans, thus transferring the Pig Function to the human, and extracting a surplus value in the process.

4. Contemporary with the dawn of civilisation, the human consumption of animal milk can be dated to the beginnings of animal husbandry in the Near East. Over a lengthy period, early civilisations developed various milk derivatives, the processing of which inevitably led to byproducts.

5. Whey (a byproduct of cheesemaking, the colourless liquid left after the curds have been used) was long considered as waste. As long as the making remained a small-scale domestic affair, this could be disposed of inoffensively. Latterly, the domestication of the pig set the seal on a 'virtuous circle' of waste-disposal and meat production, with whey and skim milk serving as swine feed (Fig. 1, Section 4).

6. This solution barely survived the advent of industrial farming, with large-scale production of milk derivatives taking place far from the dairy of origin. Its value being too negligible for it to become a marketable commodity, whey was sometimes distributed back to farms as pig feed, but was more likely to be dumped in vast amounts into rivers, sewer systems, or onto roads or fields.

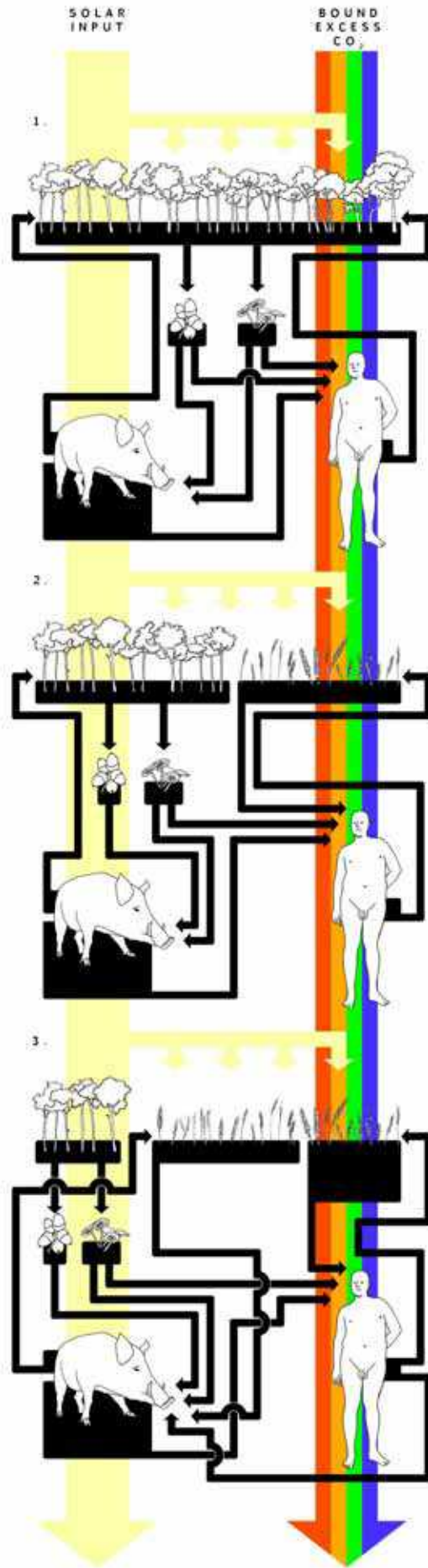
7. With ever-greater increases of scale the 'whey problem' became more pressing. At this point the dairy industry began to seek a solution by way of extracting various components from whey for use in value-added synthetic products – "leverag[ing] modern technology" to "make the lemon of cheese production into lemonade".<sup>(1)</sup>

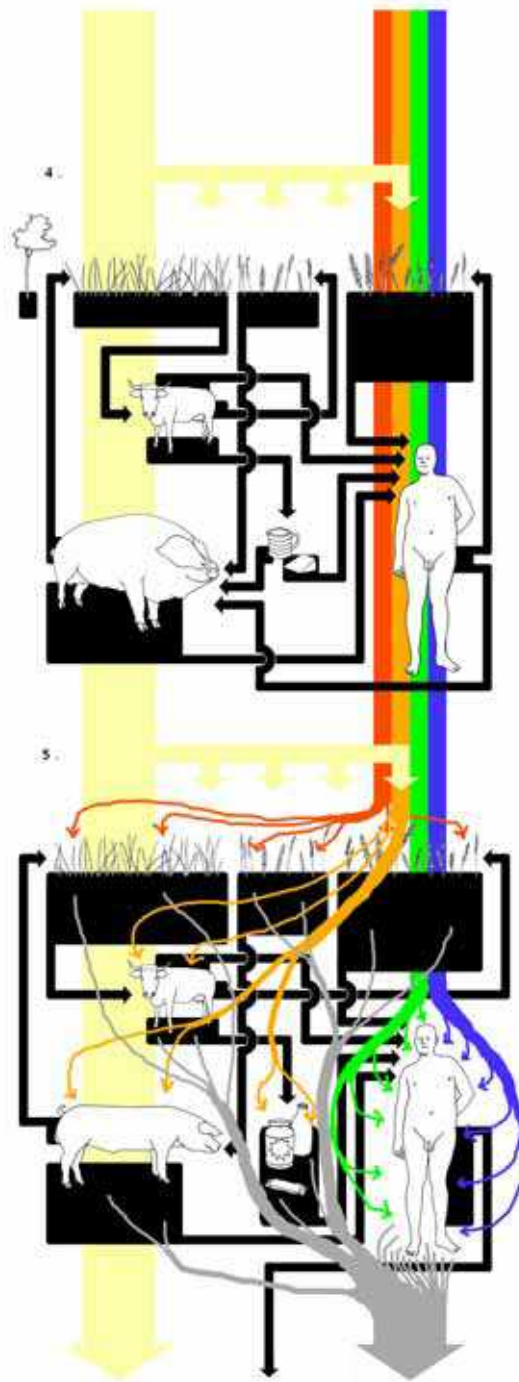
Today, enterprising dairy producers have developed multiple markets for whey, transforming the erstwhile waste product into a valuable commodity. Whey powder's lactose content, along with its texturising water-binding, stabilising and fat mimetic properties, makes it an important factor in many convenience foods including infant formula milk, coffee whiteners, salad dressings, cup-a-soups, cakes and pastries, candy, mayonnaise and crisps (Fig. 1, Section 5).

8. One of the most lucrative markets for whey is the production of whey protein isolate and concentrate powders as food supplements for the bodybuilding community, to whom its marketers promise increased muscle mass (more recently, the same products have also been rebranded as pro-immune system, anti-aging formulae). Delivery of these supplements involves the use of advanced technology to refine whey in order to extract the highly bioactive peptide 'subfractions' of whey such as lactoferrin, glycomacro peptide and lactoperoxidase, which are found only in extremely minute amounts in the original milk protein. To this end, various processes such as "Cross Flow Micro Filtration (CFMA®), ultra filtration (UF), micro filtration (MF), reverse osmosis (RO), dynamic membrane filtration (DMF), ion exchange chromatography (IEC), electro-ultrafiltration (EU), radial flow chromatography (RFC) and nano filtration (NF)"<sup>(2)</sup> have been devised.

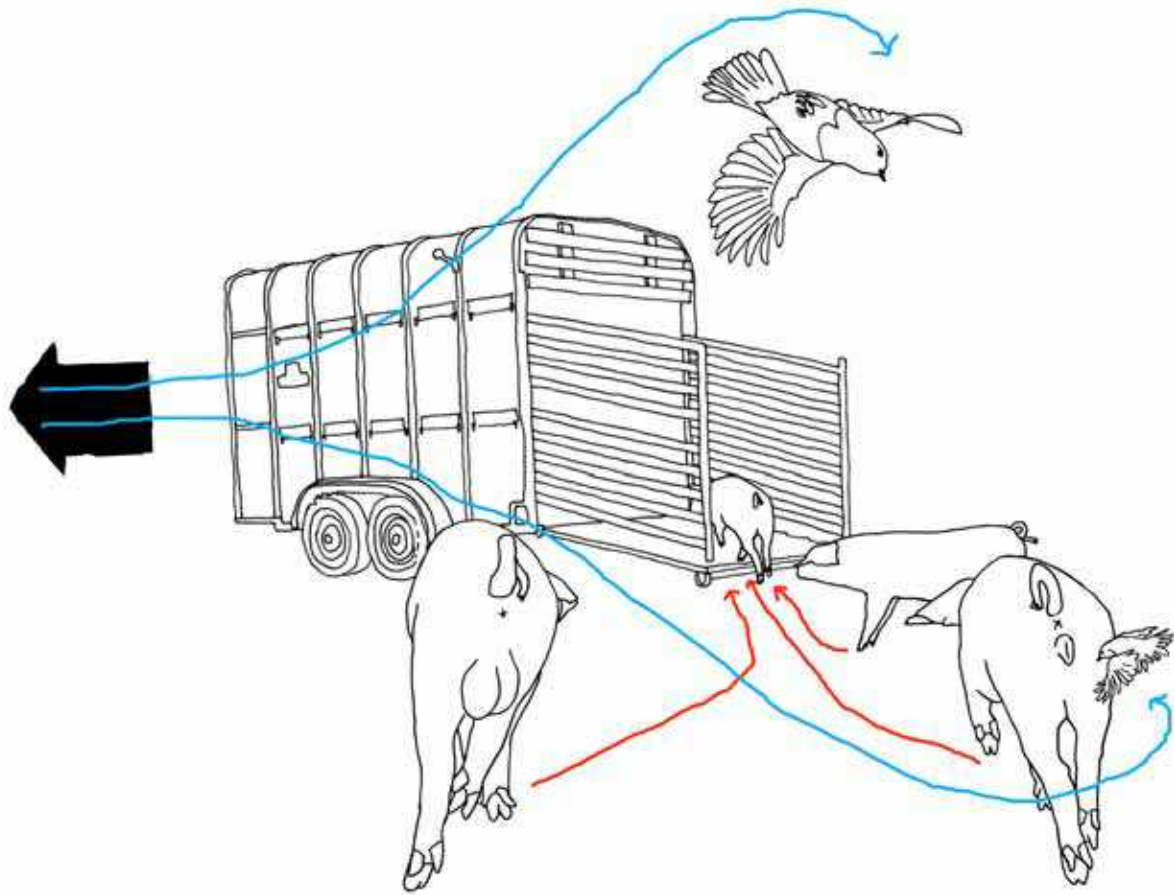
9. In a paradoxical turn, with US exports of whey reaching £435 million in 2000, the market for whey-based 'designer protein' has become more valuable to manufacturers than the staple dairy products themselves – as reflected in the industrial cheesemaker's motto "cheese to break even, whey for profit". Concerns have even been raised that the overpromotion of and increased demand for whey may lead to overproduction of milk, and a devaluation of staple dairy product; although industry-funded researchers find such concerns weigh little against the economic benefits promised by the continued expansion of whey markets.<sup>(3)</sup>

10. The following is an account of the process involved in an innovative whey-processing plant:









**Fieldclub**

Fig.2 – Piglet Round-up, 2009 © fieldclub

After whey has been clarified and fines removed, fluid is routed through a pasteurizer and into 10,000-gallon storage tanks. The whey then goes through an ultrafiltration system that boosts protein to 35%. The resulting protein concentrate undergoes chromatographic separation to extract and concentrate lactoferrin. The 35% WPC is then pumped to a diafiltration system to increase protein concentration to 80%. The filtration system's PLCs feed data via an Ethernet connection to the plant's control room. Flow meters on the shop floor are clearly marked and coded, and flow direction through every pipe is labelled, simplifying maintenance and repair tasks.

With protein content removed, the remaining fluid moves to a permeate pasteurizer before undergoing reverse osmosis to remove two-thirds of the water. The RO concentrate then is brought to 60% total solids with a falling film TVR evaporator. Next the concentrate is pumped to one of five 6,000-gallon glycol-jacketed crystallizers, where sugar crystals will be formed in a high viscous fluid.

[...] After leaving the crystallizer, fluid is sent to a multi-stage drying system. During this process, outside air

is heated with propane and mixed with atomized permeate that is pumped under pressure of 5,000 to 6,000 psi to the top of a 90-foot-tall drying chamber [...] after which the material is pumped pneumatically to the top of a storage silo at a rate of 5,400 pounds an hour.

It is notable that this process still excretes its own waste products; namely the fluid from which all the crystallized solids have been removed. However in this case such waste is put to ingenious use:

By the end of the process, virtually all solids have been removed, leaving only 155,000 gallons of water. Some of that water is routed through a polisher, then through a UV system before being chlorinated for use in plant wash down.... (4)

11. Thus, incremental industrialisation and redistribution of the means of production has seen humans usurping the role of the pig in productively absorbing whey. Sophisticated instruments of chemical analysis, together with the development of new 'luxury' markets, have allowed the Pig Function to be transferred to humans via a highly complex technological apparatus. A synergy between synthetic food-production processes and



**Fieldclub**

*Betty and Deirdre at fieldclub with Guardian supplement cutout, pinhole Polaroid print, 2007 © fieldclub*

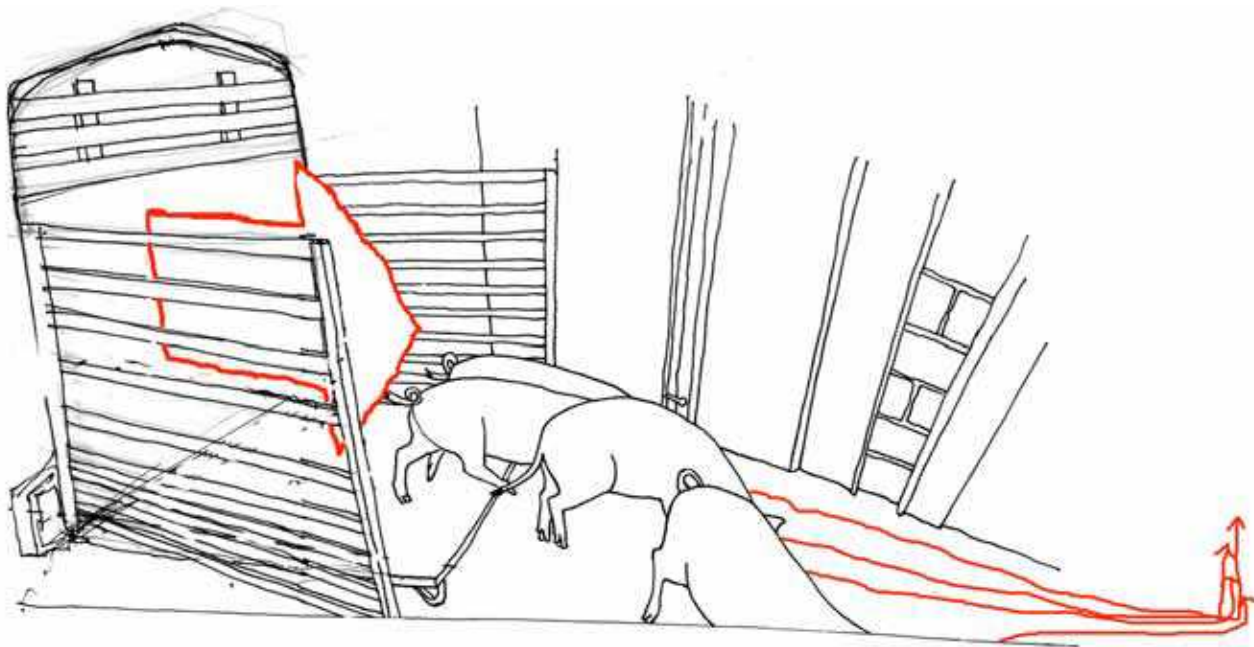
culturally- augmented desires has rendered whey palatable to the human, who is thus prepared to inherit the Pig Function, enjoy it, and pay for it.

12. Such byzantine embellishments of the simple 'virtuous circle' of the whey-consuming farmyard pig bring irresistibly to mind agrosophist (5) Waylon Susskind's definition of Extravagance:

By 'extravagant' we understand, from the Latin *extravagare*, a 'wandering outside': The concept combines the notion of an expenditure lacking all restraint (the solar economy as destiny of entropic abolition) and an errancy

(owing to the legacy of material accretions) whose product exhibits excessive elaboration, even absurdity (from the point of view of the most economical route to that destiny). (6)

According to Extravagance Theory, in striving to dissipate the disequilibrium that results from energy being trapped within the constraints of a legacy of material accretions, energetic systems generate new, overcomplex structures. Susskind, for example, asked whether we could understand a psychic process such as Festinger's 'cognitive dissonance' within such a perspective, with reference to



**Fieldclub**

*Fir.3 – Piglet Off-load, 2009 © fieldclub*

Freud's original thermodynamic model for psychoanalysis: If the mind is understood as an energetic/economic system with tendencies toward concentration and dispersion, and problems or 'complexes' in which psychic energy becomes trapped or knotted, then its elaborate symptoms would be the result of frustrated processes of re-equilibration. Festinger understands cognitive dissonance as precisely a kind of tension (between two or more cognitions) or intensity, demanding resolution or dissipation. (7) The mind will find a way, no matter how extravagant and circuitous, to discharge tension, to relieve pressure, and Festinger's studies address various otherwise inexplicable cognitive contortions that can result from the adjustments through which persons attempt to achieve the required dissipation.

For Susskind the crucial point is that these adjustments also tend to contort the surrounding milieu; so that in attempting to solve the problem (dissipate the intensity or dissonance), one often changes the problem, engendering new disequilibria, new dissonances. The essentially entropic 'process of re/equilibration', seeking to discharge problems or differences, since it is always already implicated in its own prior productions, only frustrates itself, becoming the source of further, ever more 'extravagant' novelty, difference, or intensity.

13. Evidently, the attempts described above to 'solve' the 'weh problem' (itself only the product of a previous 'solution', etc.) answer to such a description. We would concur with Susskind's contention, for too long dismissed in neo-agrosophist literature as a mere aside, that "the hominid appropriation of the Pig Function presents a striking index of anthropogenic Extravagance".(8) In what follows, we shall explore in more depth the context

and history of this appropriation.

14. In the peak period of reliance on the pig as a semi-domesticated food source (after the Roman period, up to the eleventh century) pigs were taken to 'pannage' by swineherds (Fig. 1, Section 2), to forage on acorns in forests (the Domesday Book measured woodland in terms of how many pigs it could support). Pannage employed what were essentially domesticated wild boars to process beechmasts, acorns, and fungi (all foodstuffs relatively unpalatable to humans and only eaten by them in times of severe crop failure). In a certain sense, then, the pig was already being used to exploit by-products of the forest ecosystem that would have 'gone to waste'.

15. Nevertheless, the notion of pigs feeding on human waste only emerged later (Fig. 1, Section 3), in part as a by-product of deforestation and the advent of industrialisation. The gradual reduction of woodlands after the Norman Conquest, and the restriction on times of the year that pigs were allowed to roam free in them, were major factors in the decline of pannage.

The erosion of the forests heralded a significant intensification of the Pig Function, as pigs were absorbed into household economies and became [...] the Husbandman's best Scavenger, and the Huswives most wholesome sink; for his food and living is by that which will else rot in the yard [...]; for from the Husbandman he taketh pulse, chaff, barn dust, man's ordure, garbage, and the weeds of his yard: and from the huswife her druff, swillings, whey, washing of tubs, and such like, with which he will live and keep a good state of body, very sufficiently ... (9)



**Fieldclub**

TJ45481 - wasted, mobilephone image, 2007 © fieldclub

The Enclosures Acts, eliminating common land and limiting access to the remaining woods, produced a flow of deterritorialised labour power, with these husbandmen compelled to become labourers first on farms (as cottagers with a pig kept in the backyard) and later factories, leading to the mass exodus from the countryside and the growth of the city model. In many cases, in a last ditch attempt to hang on to the autonomy to which they were accustomed, they took with them their pigs, which continued to perform their function by eating the family's waste.

The value of this waste disposal only added to the importance of an animal that yielded a range of appealing foods, and was for most cottagers the principal supply of animal fat that was "relatively non-perishable and affordable". (10) Every part of the pig was used:

While local custom and tradition affected the details of dealing with the dead pig and disposing its various parts, the general practice was certainly to use, in some way or other, as the folk saying put it, 'everything but the squeal'. (11)

At this point in the process of deracination-by-capital, for both country and city labourers the pig could represent the difference between prosperity and abject poverty.

16. The mid-nineteenth-century expansion of the cities led to problems of sanitation and the outlawing of the city pig (a scape-pig? But this question must be reserved for another time...). In this period, with the rise of commercial farming, pigs became an indispensable organic machine-part in breweries and distilleries in London and in large-scale dairies in other areas: "[I]n Farms where there are large Dairies, 'tis necessary that to each Cow there should be an Hog, for the Offals of the Dairy". (12) (Fig. 1, Section 4)

More intensive methods of pig-husbandry therefore developed in an unplanned synergy with other concentrated food-production processes that provided them with bulk foodstuffs such as whey. Only because of the earlier developments discussed above did the pig appear typecast as a natural candidate for this waste-disposal role. And, as we have seen, its position in this new techno-ecosystem – its status as sole representative of the Pig Function – was far from being assured for perpetuity.

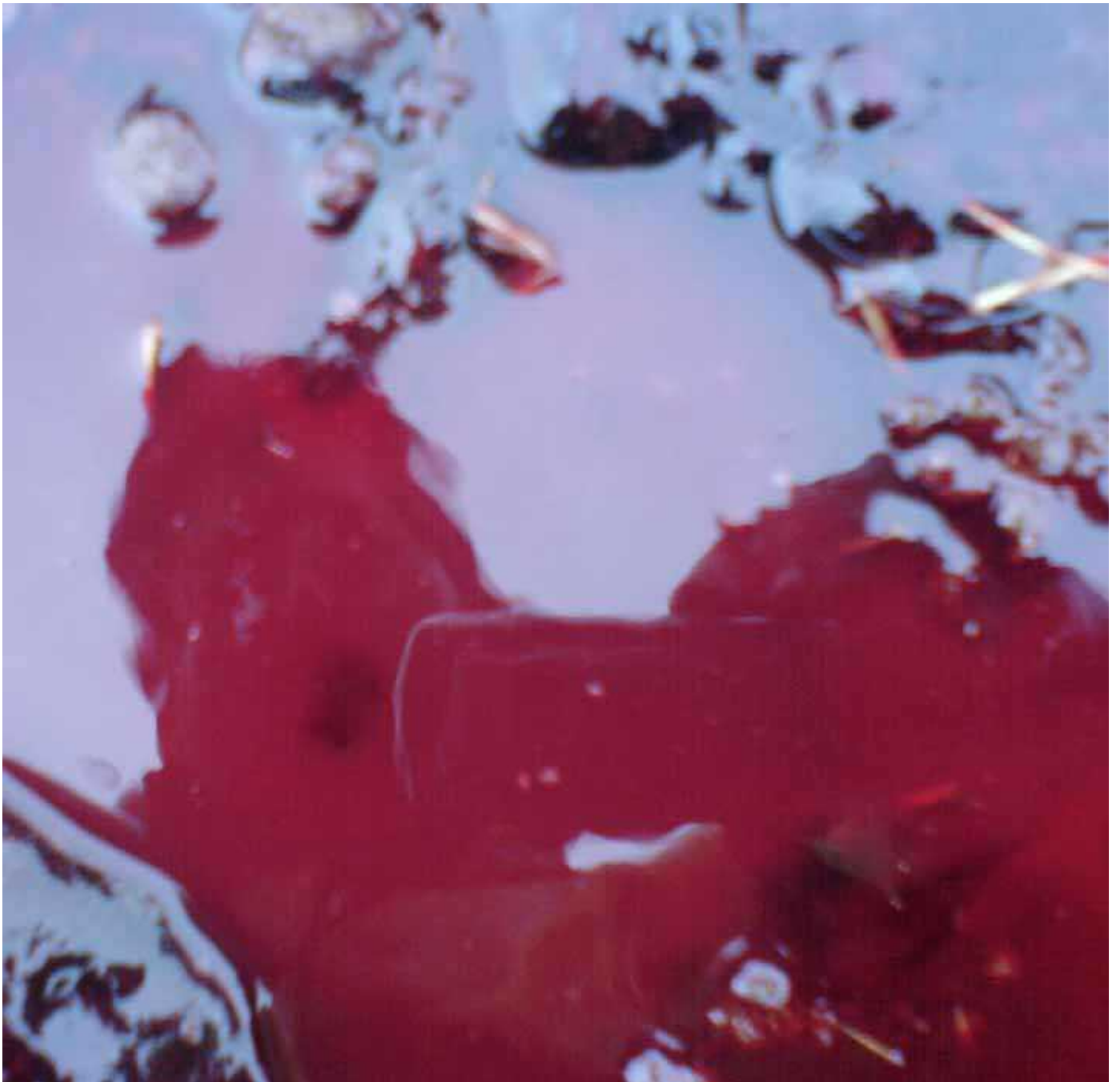
### Avian Interlude

A third party bears witness to the co-implicated history of pigs and human agriculture, and the transference of the pig-function to humans: The robin (Fig. 2). It is in England's island ecosystem alone that robins became 'the gardener's companion' – a tame garden bird fond of accompanying humans in their horticultural pursuits. When deforestation and the hunting to extinction of wild boar stripped robins of their previous habit of attending upon boars, waiting for their foraging to turn up the earth and excavate worms and grubs, their habitat shifted and they became companions to humans instead – particularly in the garden, where humans fulfilled the Pig Function, turning over the earth to uncover their morsels.

Norse mythology already anticipates the porco-sapient affinity attested to by the robin, describing how the peculiar rooting action of the boar's terminal snout disk provided a model for the plough, and thus initiated mankind into agriculture. With the introduction of a ring in the snout to prevent the pig from rooting and destroying crops, did not early-modern farming practice unknowingly terminate its own mythical foundations in the name of efficiency, becoming a simulacrum, a copy destitute of its original model ...? (13) This assault on the mythic core of pigdom is not only a striking vindication of our thesis, but also a stark indicator as to the profoundly ominous nihilistic undercurrents subtending the hominid appropriation.

\* \* \*

17. We have seen that the radically omnivorous pig we love to despise – the 'greedy pig' – is largely an artefact of Extravagance, a cultural animal co-evolving with, and catering for the appetites of, industrialised and urbanised humans. Although it has ancient roots, the Pig Function was fully developed only during early capitalism through an opportunistic harnessing, beyond simple consumption,



**Fieldclub**

*TJ45482 and the pig that therefore I am*, mobile phone image, 2007 © fieldclub

of the animal's latent potentialities.

The Pig Function, therefore, cannot be said to 'belong' to the pig at all. Actually-existing pigs, far from being – as in the popular imagination – the very model of an uncritically omnivorous creature enthusiastic to Hoover up every kind of trash, whether whey powder or other animals' excrement – merely incarnate a function nurtured by mankind. Mankind, however, is destined to usurp the pig's role and incarnate this function itself – because pigs have no spending power. Therefore, so long as pigs monopolise the function that bears their name, they prevent it from becoming a locus for the extraction of surplus value. In short, as fat as it may be, the pig is an intolerable retard when it comes to expansion. A hostile

take over is well overdue, in order that the Pig Function fulfills its true economic potential.

Far from being instinctively exaptive, the pig was a reluctant domesticate, tempted out of the forest by the waste spilling over the rim of human society. Consider, nonetheless, the transformations that our interspecies romance has brought about: From wild boar to pig, with a concomitant change in the imaginary (from noble forest animal with more in common with wolves than cows (14) [Fig. 1, Section 1] to derided farmyard fatty) in parallel with the move from hunter-gatherer to agriculture. (15)

Although the "remarkable change in phenotype" over the ten thousand year period since agricultural

domestication (16) is irreversible, there can be no doubt that when it becomes possible, our Extravagance will see us eat our own shit – and pay for it – and the pig will finally be decoupled from the function that has temporarily borrowed its name, released from the labyrinth of Extravagance to wander its own porcine path once again (Fig. 3). For capitalism, that great problem-solver and supreme engine of Extravagance, is more omnivorous than the pig.

## Ironic Postscript: The Humble Acorn

What of pannage? In its golden age, pannage had formed part of a complex forest ecosystem. The rare examples of such ecosystems that survive today supply the top-end specialist luxury 'foodie' market. A website marketing jamón ibérico de bellota, an astronomically-expensive ham made from acorn-fed pigs who roam the forests on the Spanish-Portuguese border, gushes:

This brings us to the humble acorn, known as the 'bellota'. Many centuries ago, the rulers of western Spain decreed that each town and village should create pastures studded with oak trees, called the Dehesa, for the long term stability of the region. This forest/pasture continues to serve many purposes. The Holm and cork oaks provided firewood for the people, shade for the plants and livestock, cork products, and acorns (bellota) during fall and winter. During the spring and summer cattle and sheep graze the fields. During the fall and winter, when the acorns are falling from the trees, the pigs are released to fatten up. This ancient human-created ecosystem survives intact to this day. (17)

The same site offers 'True Acorn-Fed Iberico Cured Shoulder' for sale online, for the princely sum of \$34.50 for 4 ounces. Feeling extravagant?

\* \* \*

## Everything But the Squeal: A Tale of Disrupted Function

1. Neo-agrosophical research outpost *f i e l d c l u b* (18) was home to rescue pigs TJ45481 and TJ45482 during 2006-7. An attempt was made by *f i e l d c l u b* to transfer the Pig Function back to the pig (Fig. 1 Section 4), but this attempt was ultimately to fail.

2. *f i e l d c l u b*'s attempt to re-appropriate the Pig Function in the name of self-sufficiency echoed the ideals of the Small Pig Keeping Council (SPKC) of 1940, the last deliberate national attempt to revive domestic pig-keeping. (19) With the war drawing closer to British shores, the SPKC was a resounding advocate of the manifold economic benefits of the Pig Function to a straitened society as a way to "revive the traditional practices of self-sufficiency":

To-day, those who can keep and feed pigs largely on waste foodstuffs from kitchens, gardens or allotments will be doing a national service in addition to assisting themselves. They will be helping to increase the nation's meat supply, and to save shipping. (20)

The SPKC's work was appreciated in the Houses of Parliament. In 1942, the Minister of Agriculture encouraged agricultural workers as well as town dwellers to keep pigs: "My right hon. Friend is anxious that more agricultural workers should take advantage of the facilities available for keeping a pig in order to supplement their allowances of rationed foods"; (21) and the House of Commons noted that "The experience of the Small Pig Keepers' Council in particular is that local authorities generally are most helpful in providing facilities for pig keeping by members of the Civil Defence Services at their stations and on bombed sites." (22)

Nevertheless, the SPKC's efforts ultimately foundered (the number of pigs actually declined between 1939-1945 by around sixty percent, marking "the last gasp of domestic pig keeping on any scale"). (23) The reasons for this failure included the influence of by-laws that discouraged the keeping of pigs within one hundred feet of a residential property:

In scores of cases when I have asked a cottager why he didn't keep a pig, his answer has been that he would gladly do so, but for the sanitary inspectors, who would soon order him to get rid of it, or remove it to a distance on account of the offensive smell. (24)

Added to this was the fact that the architects of the new council houses built after World War I, while they may have included many modern comforts, allocated no room for a pigsty. (25)

3. Informed by the ideals of the SPKC, the *f i e l d c l u b* reappropriation of the Pig Function was similarly frustrated by administrative inflexibility. Its failure was twofold:

- In life: Laws created in 2001 in reaction to the foot and mouth outbreak prohibit the feeding of kitchen waste to pigs. As the DEFRA New Pig Keeper's Guide advises, with reference to section 6(1)(l) of EC Regulation 1774/2002:

It is illegal to feed any pig any catering waste (including used cooking oil) from restaurants, kitchens (both household and central), and other catering facilities even if those establishments cater solely for vegetarians. (26)

Consequently, the Pig Function could not be properly implemented, with food having to be brought in or grown especially.

- In death: The *f i e l d c l u b* pigs displayed contemptuous indifference to our intentions to load them onto a stock trailer for transport to the local slaughterhouse. (The 1995 EC Directive 93/119 on Welfare of Animals [Slaughter or Killing], states that killing or slaughter should be conducted without causing 'any avoidable excitement, pain or suffering to any animal' and that anyone carrying out killing or slaughter, by means

other than a free bullet, must ensure that the animal is restrained appropriately and is stunned before slaughter). (27)

4. It is legal to kill a pig for private consumption, but lacking the facilities and the knowledge required to slaughter the swine ourselves, *fieldclub* faced a dilemma. With the failure of our pigs to fulfill either aspect of their supposed function by eating waste or providing food, and with their age and increasing decrepitude necessitating large amounts of off-site input in the form of pignuts and diverse medicaments, *fieldclub* found that it was no longer viable to keep them.

5. So *fieldclub* phoned the knackerman. Having failed to perform their function with respect to humans, the ultimate fate of our porcine pals would be to cater for a less demanding clientele – dogs and cats.

## Notes

<sup>1</sup> 'The Value-Added Whey', *Food Engineering Magazine* 02/01/2002, at <[http://www.foodengineeringmag.com/Articles/Feature\\_Article/9cb66c90342f8010VgnVCM100000f9332a8c0\\_\\_\\_\\_\\_](http://www.foodengineeringmag.com/Articles/Feature_Article/9cb66c90342f8010VgnVCM100000f9332a8c0_____)>

<sup>2</sup> Brink, W., 'The Whey It is', at <<http://www.bodybuilding.com/fun/willbrink3.htm>>

<sup>3</sup> <<http://vivo.comell.edu/individual/vivo/individual20909>>

<sup>4</sup> 'The Value-Added Whey', *op. cit.*

<sup>5</sup> For historical background documents on agrosophy and neo-agrosophy, see <<http://www.fieldclub.co.uk/texts.php>>.

<sup>6</sup> Susskind, W. 'The Principle of Extravagance' (Newton Abbott: Maphusis Press, 1968), 133-4. See also Susskind, W. 'Capital, Extravagance, and Excess', *Neo-Agrosophical Transactions* 1:3 (1976).

<sup>7</sup> Festinger, L., *A Theory of Cognitive Dissonance* (Stanford: Stanford University Press, 1957).

<sup>8</sup> Susskind, *Extravagance*, *op.cit.*, 212.

<sup>9</sup> Markham, G. *Cheap and Good Husbandry* (13th ed, 1676), 100; quoted in Malcolmson, R. and Mastoris, S. *The English Pig: A History* (London: Hambledon Press, 1998), 36.

<sup>10</sup> Malcolmson and Mastoris, *The English Pig*, *op.cit.*, 115.

<sup>11</sup> *Ibid.*, 109.

<sup>12</sup> Bradley, *Gentleman and Farmer's Guide* (1732), 77; quoted in Malcolmson & Mastoris, *The English Pig*, *op.cit.*, 37.

<sup>13</sup> Malcolmson & Mastoris, *The English Pig*, *op.cit.*, 76.

<sup>14</sup> *Ibid.*, 5.

<sup>15</sup> *Ibid.*, 2.

<sup>16</sup> See Andersson, L., 'The Molecular Basis for Phenotypic Changes During Pig Domestication', in U. Albarella, P. Rowley-Conwy, K. Dobney & A. Ervynck (eds) *Pigs and Humans: 10,000 Years of Interaction*. (Oxford: Oxford University Press, 2007), 42.

<sup>17</sup> <<http://www.jamon.com/iberico.html>>.

<sup>18</sup> See <<http://www.fieldclub.co.uk>>

<sup>19</sup> Malcolmson & Mastoris, *The English Pig*, *op.cit.*, 125.

<sup>20</sup> *Ibid.*

<sup>21</sup> <<http://hansard.millbanksystems.com/commons/1942/feb/12/pig-keeping>>

<sup>22</sup> <<http://www.theyworkforyou.com/debate/?id=1942-01-08a.33.1>>

<sup>23</sup> Malcolmson & Mastoris, *The English Pig*, *op.cit.*, 126.

<sup>24</sup> Hudson, W.H., *The Book of a Naturalist* (1919), 234, quoted in *Ibid.*, 126.

<sup>25</sup> Malcolmson & Mastoris, *The English Pig*, *op.cit.*, 126.

<sup>26</sup> <[http://www.defra.gov.uk/animalh/id-move/pigs/pdf/new\\_owner\\_guide.pdf](http://www.defra.gov.uk/animalh/id-move/pigs/pdf/new_owner_guide.pdf)>;

<<http://www.defra.gov.uk/animalh/int-trde/imports/iins/legislation/>>.

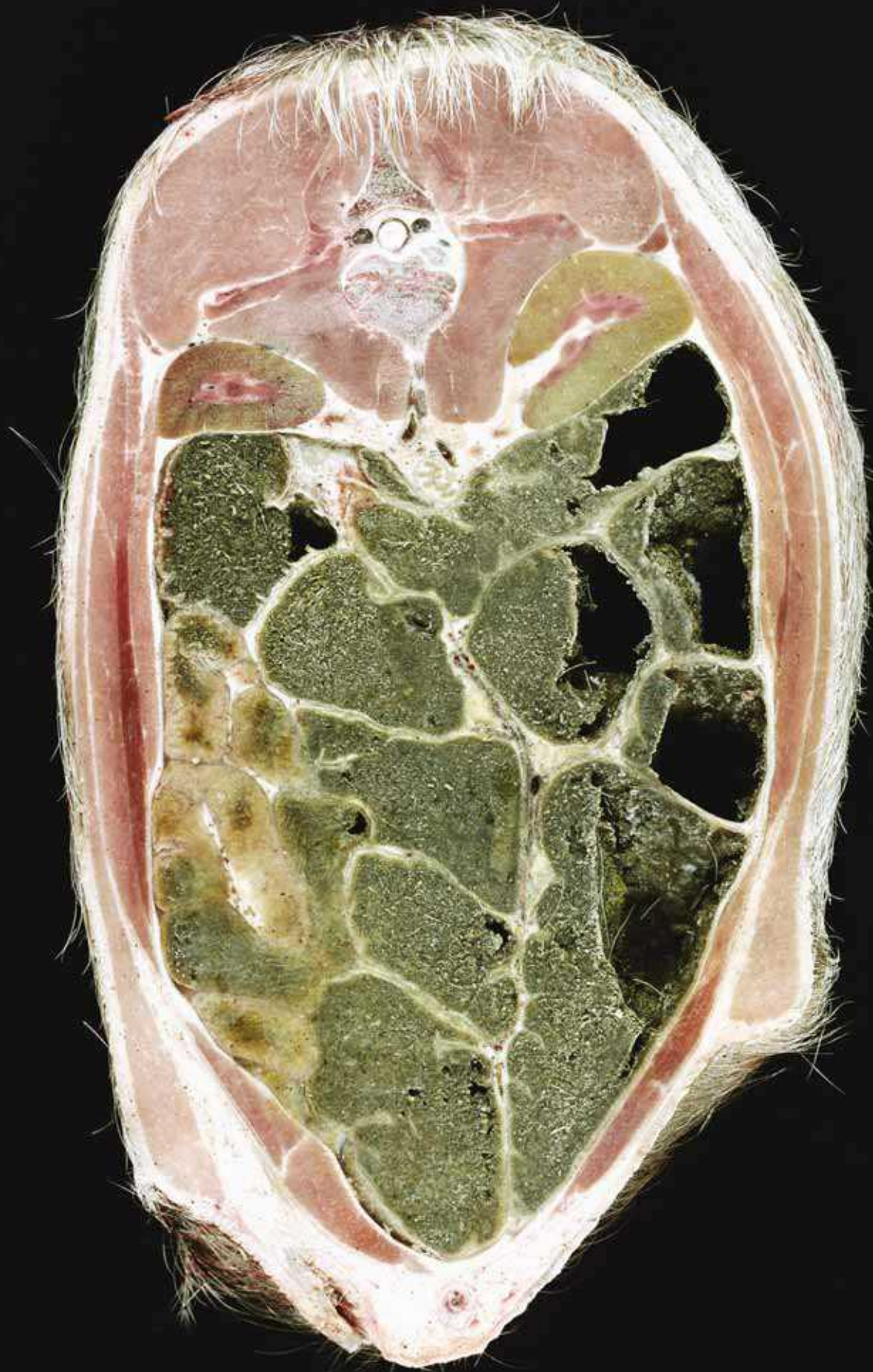
<sup>27</sup> <<http://www.defra.gov.uk/animalh/welfare/farmed/slaughter.htm>>.



## Fieldclub

*Betty, a good long Large Black sow with a poor Large Black cutout, pinhole Polaroid print, 2007 © fieldclub*

For more information please visit: [www.fieldclub.co.uk](http://www.fieldclub.co.uk)  
© fieldclub





# WIM DELVOYE: THE CONTROVERSIAL PIG

*In 2007, Wim Delvoye hit the headlines because of a controversial show involving tattooed pigs. Delvoye has been at the forefront of challenging contemporary art since. Our writers Ken Rinaldo (artist and scientist) and Angela Singer (artist and animal activist) interviewed Delvoye in what probably is our most intriguing interview to date. Questions by Angela Singer and Ken Rinaldo*

**W**im Delvoye is one of the most controversial, misthchive, irreverent and original contemporary international artist. His reputation has been built on ludicrously inventive projects like *Cloaca* (2000) a feces producing installation. The rather complex machine was fed meals twice a day which were “digested” and expelled. Several *Cloaca* variations were devised by Delvoye: the original setup involved a series of containers in glass on a long table, while the more modern ones are comparatively shorter, digesting food through what looks like a series of washing machines. The project functions on a multiplicity of interpretative layers and its commentary on consumeristic society and capitalism becomes instantly more overt as we focus on the *Cloaca* logos, which clearly parody those of multinational corporations like Coca Cola, Ford and others. Of course, in a rather symbolic gesture, the feces produced by the *Cloaca* machines are sold vacuum-packed in translucent boxes. In 2001, Delvoye asked some of his friends to paint parts of their bodies with small amounts of barium and then have sex in actual medical clinics for his *Euterpe* project. Once exhibited, the obtained X-rays were presented as giant stained-glass church windows. Delvoye, finally hit the headlines of tabloids and general non-specialistic press with his tattooed pigs, an activity he practiced since the early 90's. We asked the artist to discuss his work with pigs with our interviewers Angela Singer and Ken Rinaldo.

*Ken: In Sicilian culture not a single part of the slaughter pig was wasted. The blood went to blood pudding and special desserts resulted only when this blood was available because of the slaughter. The bones went to individuals in the village to feed the dogs and chickens.*

*In contemporary culture we have surpassed even this record, being more frugal and industrious with the pig, and it can be certified that indeed 100% of the pig is used in contemporary culture. Do you see your contemporary practice of using pigs as related to the dialogue about using every part of the pig?*

**Wim:** Yes, my use of the pig in my work is surely related to this. The pig represents the ultimate proletarian. It is one of the least prestigious animals and at the same time, one of the most despised. I like producing art that involves these kinds of elements; elements with no prestige like shit, pigs, ironing boards, or shovels. These truly are democratic elements; the equalisers. The pig is a great equaliser.

**Ken:** Are your pigs ever considered as part of the digestive machine of the art factory?

**Wim:** I showed one *Cloaca* machine along with the pigs as part of one show in Xin Beijin Gallery, Beijing in 2007. I very much like the photographs that were taken of the show. I particularly like the fact that the floor was really white and that the presence of the pigs therefore harshly contrasted with the presence of the machine.

**Ken:** *Does your work invert the notion of value and turn the art market on its pig ear? You have managed to market a brand of your own digestive machine shit along with your own brand of Cloaca toilet paper.*



**Wim Delvoye**

*Art Farm China, Tattooed Pigs, Xin Zhuang Village Xiao Dian, Yang Zen, Beijing © Wim Delvoye, courtesy of Studio Delvoye*

**Wim:** The toilet paper is just something that the museum likes to sell in their shop. I did not give it much thought at all. But indeed, my work is all about value. Pig, for instance, can be perceived as an economic source. In rural realities, as the pig increases in value through its growth and fattening it functions as a savings account for the poor!

**Angela:** *One of your tattooists has said that he stopped working at your farm because the pigs ended up being just one more collectible piece instead of being saved from the slaughterhouse as you claimed would happen. The specifics of how art is made matters, so can you explain if you have been able to do as you intended and have some pigs die from old age, have some watched by foster parents and so on; or have the demands of your market required pigs to be slaughtered faster than you anticipated?*

**Wim:** If there is one person in the whole farm that has been constantly thinking about the art market, then this was my tattooist. He never minded when a pig got slaughtered, but he was very bothered that he was not the famous artist.

**Angela:** *You have described choosing to use the pig in your work because, "...you say pig or shit, its so stupid so plebeian, everyone knows what a pig is like, the animal itself is associated with something cheap, low, not very noble...in the animal world the lion is the king and the pig might be the loser". In Western culture the pig is more associated with greed. Do you make that association and, if so, how is it expressed in your work?*

**Wim:** Pigs are proletarians, and simultaneously could function as symbols of capitalism and greed. Banks often use pigs and squirrels in their advertising. In Cuba people were not allowed to raise pigs because of the fear that it might inspire them to fester capitalist ideas.

A third association is the abject and the dirty associated with pigs, versus beauty and cleanliness. In my mother tongue, which is Dutch, beauty and cleanliness collide in the same word. So, somehow, for Dutch speakers, beautiful also means clean. This can also help you further understand the work of Piet Mondrian.

**Ken:** *Does your work have lessons for humanity?*



**Wim Delvoye**

*Live tattooed pigs and Delvoye at work* © Wim Delvoye

**Wim:** Yes, it does, but I cannot explain the work in any way other than discussing how it was made.

**Angela:** *You run your farm in China because they do not have restrictions on using animals for art. Why do you feel artists should be allowed to use live animals in their work outside their own society's ethical and legal regulations?*

**Wim:** Sorry, I have to correct you here, but I didn't go to China for this reason. I went to China because I always wanted to go there. When I arrived, I immediately looked for a studio and I wanted at first to make a new Cloaca machine. That proved too ambitious at the time and I had to start with something more low-tech.

I never encountered any problems with tattooing pigs in Belgium. I have been exhibiting pigs in Milan, Moscow, San Francisco and Nantes. We didn't have problems. It is quite logical to also tattoo pigs in China. The ancient Chinese domesticated this animal 5000 years ago. In China pigs are seen as symbols of fertility, wealth and good health.

**Ken:** *In my art practice I like to speak of issues of our relation to bacteria. I think we are bacteria as we have 10 times more bacteria in and on us than our own cells. On a different scale there are 10 pigs per human on the planet. Are pigs part of our collective body?*

**Wim:** Yes, they are. In fact, these animals are not natural products, they are products created by people. Over the course of the centuries, we genetically altered these animals, by privileging the fattest for breeding the next generation. Pigs exist as cultural products just as much as they do as natural products.

**Angela:** *The artist Andy Feehan, who tattooed animals from the mid 70s to mid 80s, lived with his two tattooed pigs, Artemis and Minnesota "like pet dogs, like family"; he was so impressed with their intelligence and affectionate nature that he couldn't have them killed. If you lived closely with one of your pigs, do you think a bond might develop that would prevent you from killing the pig for its skin or selling the pig and having it slaughtered for its new owner?*

**Wim:** Listen to these arty-farty names. How pretentious! My pigs are called Elisabeth, Henry, John, Wim and Vladimir. This explains very well how close I am to my pigs — we give them very unpretentious names...

**Angela:** *Many artists question the ethics of actually killing an animal for art, saying that art is never more important than life, and that an alternate creative way to realise the work can be found. You yourself tattooed pig skins (from animals slaughtered for meat) prior to tattooing live pigs. In what way do you think your tattooed*

*live pigskins are better than your tattooed dead pig skins? In the gallery have any viewers noticed the difference between the two?*

**Wim:** There is a difference here at play: tattooed dead pigskin does not have the hair growing back over the tattoo. That makes live tattooed pigs more interesting. The tattoo is more grown in the skin, the colours fade as the composition is affected by the anatomical growth of the animal. Our higher point of view in respect to the pig's position also affects the composition of the work and we never tattoo their faces or any other highly sensitive part. The drawing is harder on a live animal, so all these elements substantially make dead pigs very different from live ones.

**Ken:** *What is the process of tattooing the pig? Is this painful for the animal?*

**Wim:** We anaesthetise the pigs so that they do not feel pain and so that it is safe to work on them. As you can imagine, they may become aggressive through the procedure. They do not seem to notice what happens very much. It just bothers them that they are secured to the tattooist table, they have no awareness of what may be happening to them and they do not seem to feel any pain at all, especially when the tattoo is done on the back.

**Angela:** *In an interview you have said that your pigs are not only tattooed at your farm, they are also killed, skinned and turned into leather there. A pig screams its lungs out loudly when killed. How do the pigs still getting tattooed react to this? Do you think they know a pig is being killed?*

**Wim:** I have to correct you here. We only kill pigs that have infections or broken legs or some other kind of injury that makes them unable to live with the other pigs and we do not process their skins here either as this is a very delicate process that we prefer to see done by professionals in France and Belgium.

Live pigs are more valuable to me than dead ones as we like to show them live first. So far, we had three exhibitions in China with our live pigs.

**Angela:** *There has been discussion about the United States passing laws such as that proposed in San Francisco that would allow criminal charges to be brought against any artist or financial backer who causes "the death, abuse or suffering of an animal". Have you considered how such laws would affect your work?*

**Wim:** No. But we stopped tattooing pigs last year, when the year of the pig came to an end. We thought this would be a very symbolic moment for our tattooing to stop. Now we only do interviews about the tattooing.



**Wim Delvoye**

*Cloaca Faeces* (Vienna) 12.05.2001, 21x17,2x4,5 cm, vacuum-packed *Cloaca Faeces*, plexiglas © Wim Delvoye, courtesy of Studio Delvoye

*Ken: With the human digestive system so close to that of pigs digestive system, did you also study pigs to learn about the digestive processes in both animals?*

*Wim: Yes, I am very interested in the pig's digestive system. A few times I got their intestines blown up with a compressor. It is quite amazing to see how stretchable these organs are.*

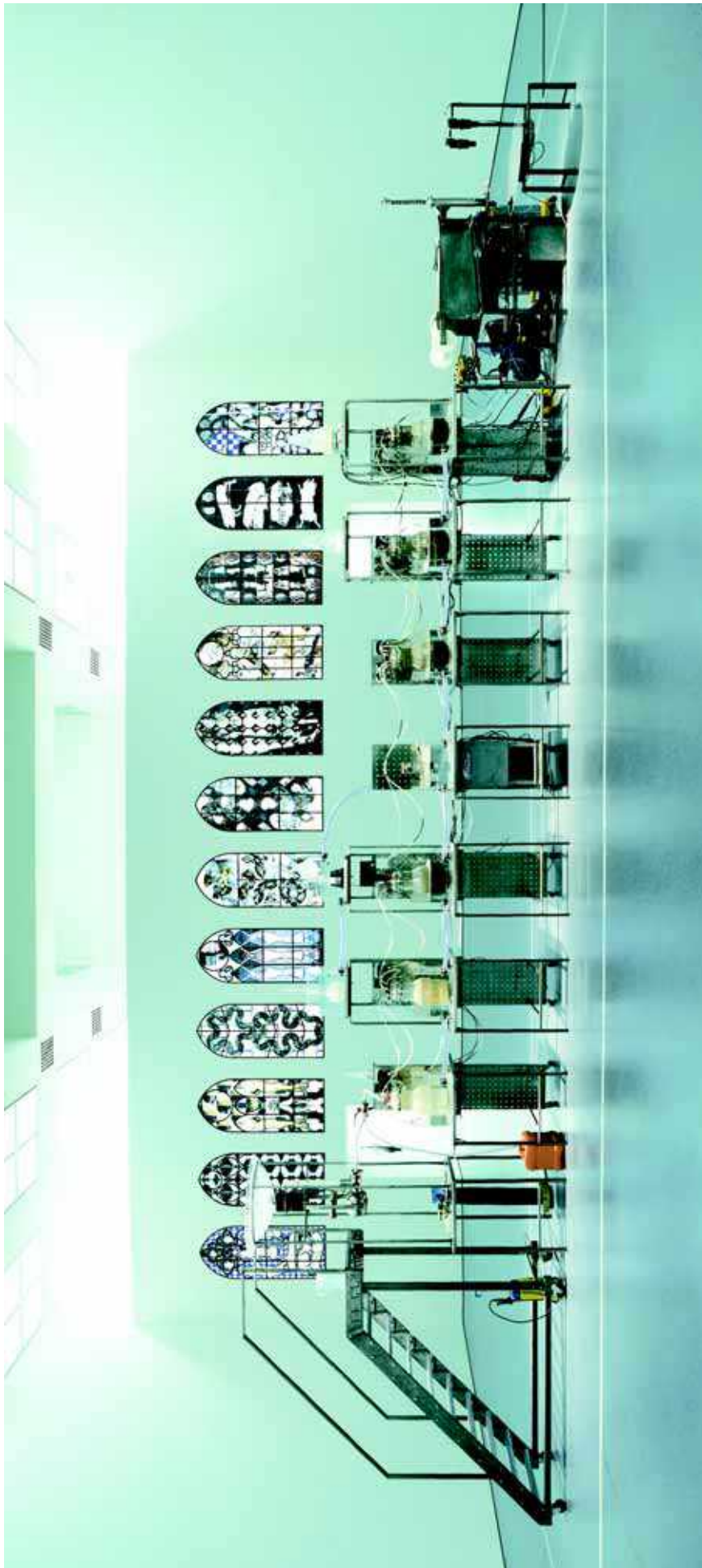
*Angela: In many of your interviews you mention that you are a vegetarian. Why? Why do you*

*mention it, and why do you no longer eat meat?*

*Wim: Yes, I am very interested in the pig's digestive system. A few times I got their intestines blown up with a compressor. It is quite amazing to see how stretchable these organs are.*

*Angela: In many of your interviews you mention that you are a vegetarian. Why? Why do you mention it, and why do you no longer eat meat?*

*Wim: It really is not my intention to pose as a vegetarian,*



**Wim Delvoye**

*Cloaca Original, mixed media, 1160 x 170 x 270 cm*  
Museum Kunst Palast, Düsseldorf, Wim Delvoye (16.09 - 31.12.2000)  
2000 © Wim Delvoye, courtesy of Studio Delvoye

however, since an early age, I had trouble eating something that has a mother. I am not a fanatic vegetarian. I just do not like meat very much.

**Angela:** Last year you were banned from showing your tattooed pigs at the Shanghai Contemporary Art Fair because your work was deemed to not be art. Who made that decision?

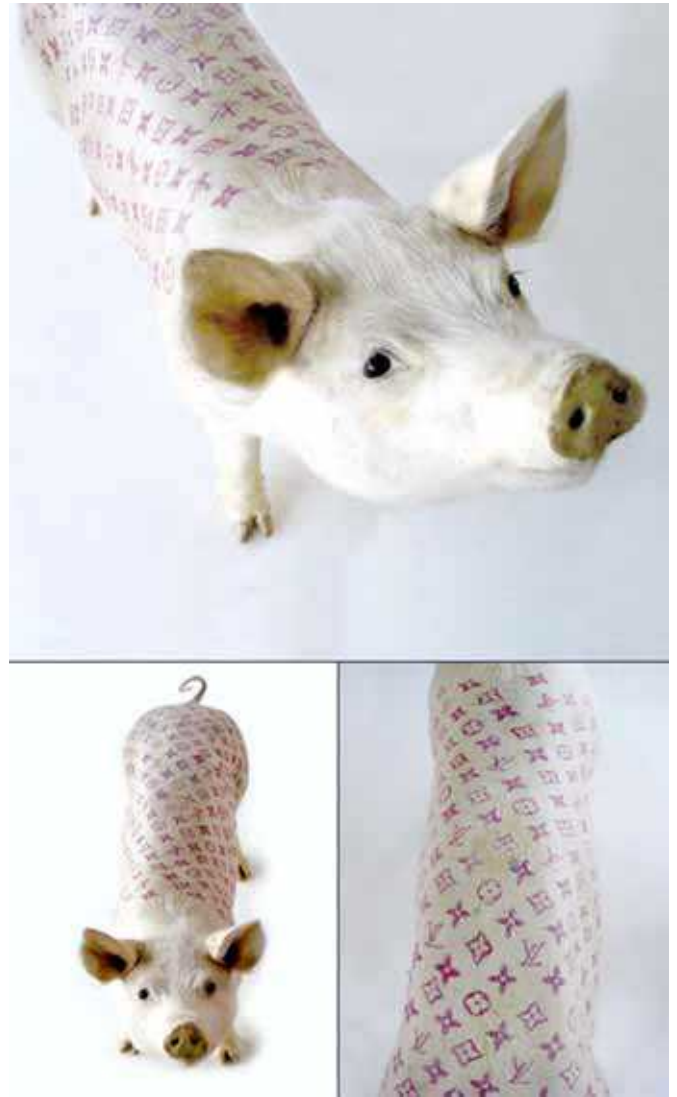
**Wim:** It was not curators who decided to ban me from displaying my work at the fair, but local authorities. They decided that it was not art, not the curators.

**Angela:** In response you said that, "It's art because it got sold". What would you describe your tattooed pigs as before they are sold?

**Wim:** In China, something is only considered art when it is sold. I think art sets in as soon as the pig is dead. Art is death, always.

**Angela:** Artists, like all professionals, need ethics. What isn't acceptable to you in the use of live animals?

**Wim:** My project *Leika* for instance was not acceptable to myself and I therefore aborted it. But I still think that the idea was very good: to give a dog my facial features through plastic surgery. Would it be more acceptable to give myself the face of a dog?

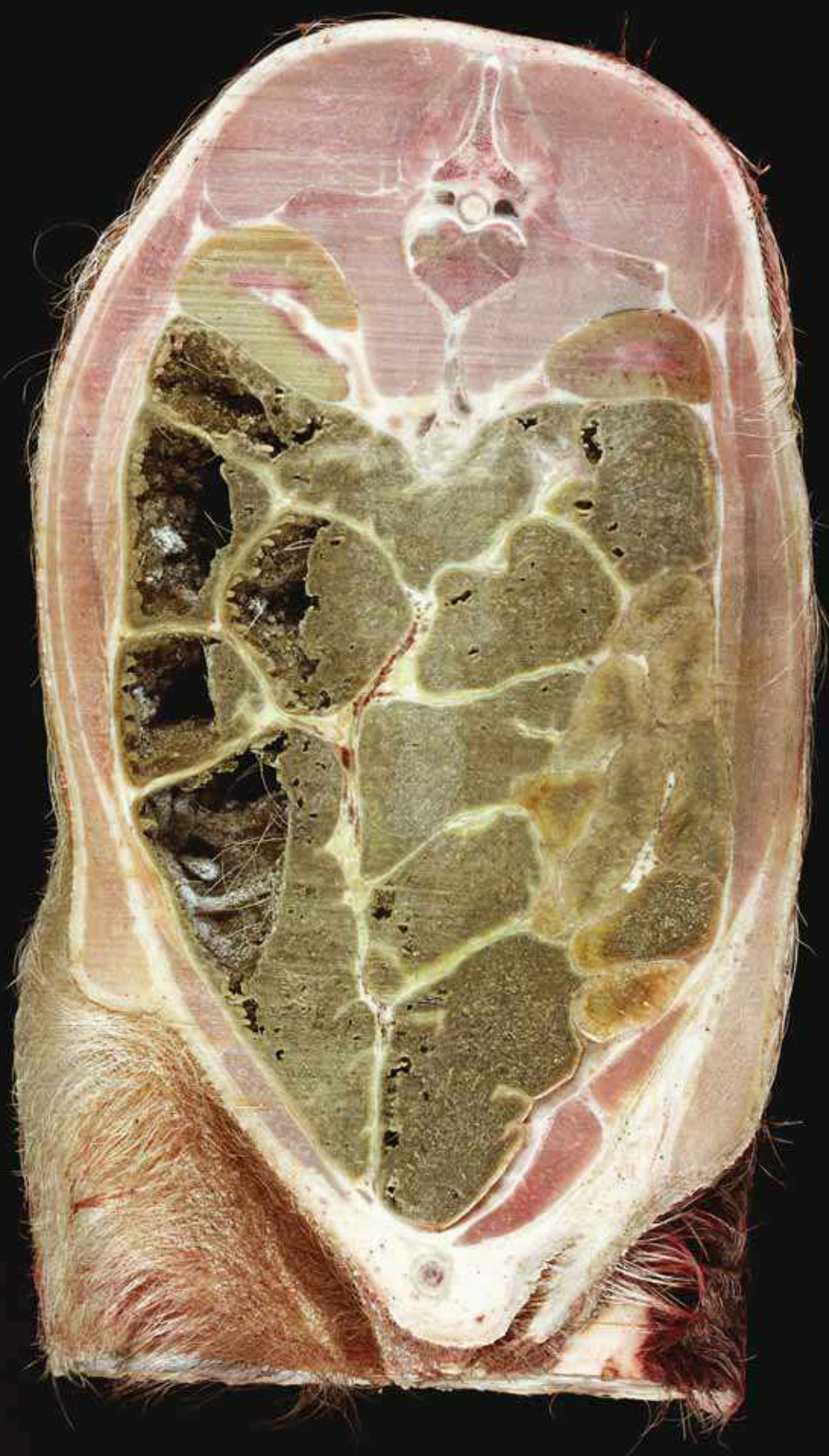


**Wim Delvoye**

*Tattooed Pig, taxidermy-mixed media, 2007 © Wim Delvoye*

**Wim Delvoye** was born in 1965 in Wervik, Belgium and lives in Ghent. He has had solo exhibitions at the New Museum of Contemporary Art, New York; Sperone Westwater, New York; Manchester Art Gallery, England; Musée de Art Contemporain de Lyon, France; and Centre Georges Pompidou, Paris. He has participated in major international exhibitions including the 48th Venice Biennale (1999) and Documenta IX in Kassel, Germany (1992). For more information please visit [www.wimdelvoye.be](http://www.wimdelvoye.be)

Wim Delvoye was interviewed by Antennae in Summer 2009 © Antennae





# CHRISTIEN MEINDERTSMA: PIG 05049

Christien Meindertsma has spent three years researching all the products made from a single pig. Amongst some of the more unexpected results were: Ammunition, medicine, photo paper, heart valves, brakes, chewing gum, porcelain, cosmetics, cigarettes, conditioner and even bio diesel.

Meindertsma makes the subject more approachable by reducing everything to the scale of one animal. After it's death, Pig number 05049 was shipped in parts throughout the world. Some products remain close to their original form and function while others diverge dramatically. In an almost surgical way a pig is dissected in the pages of the book - resulting in a startling photo book where all the products are shown at their true scale (1:1).

*PIG 05049* won the Index Award 2009 in the category play.

All images reproduced in this portfolio are by Bas Helbers © Christien Meindertsma

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For more information please visit [www.christienmeindertsma.com](http://www.christienmeindertsma.com)



BONES



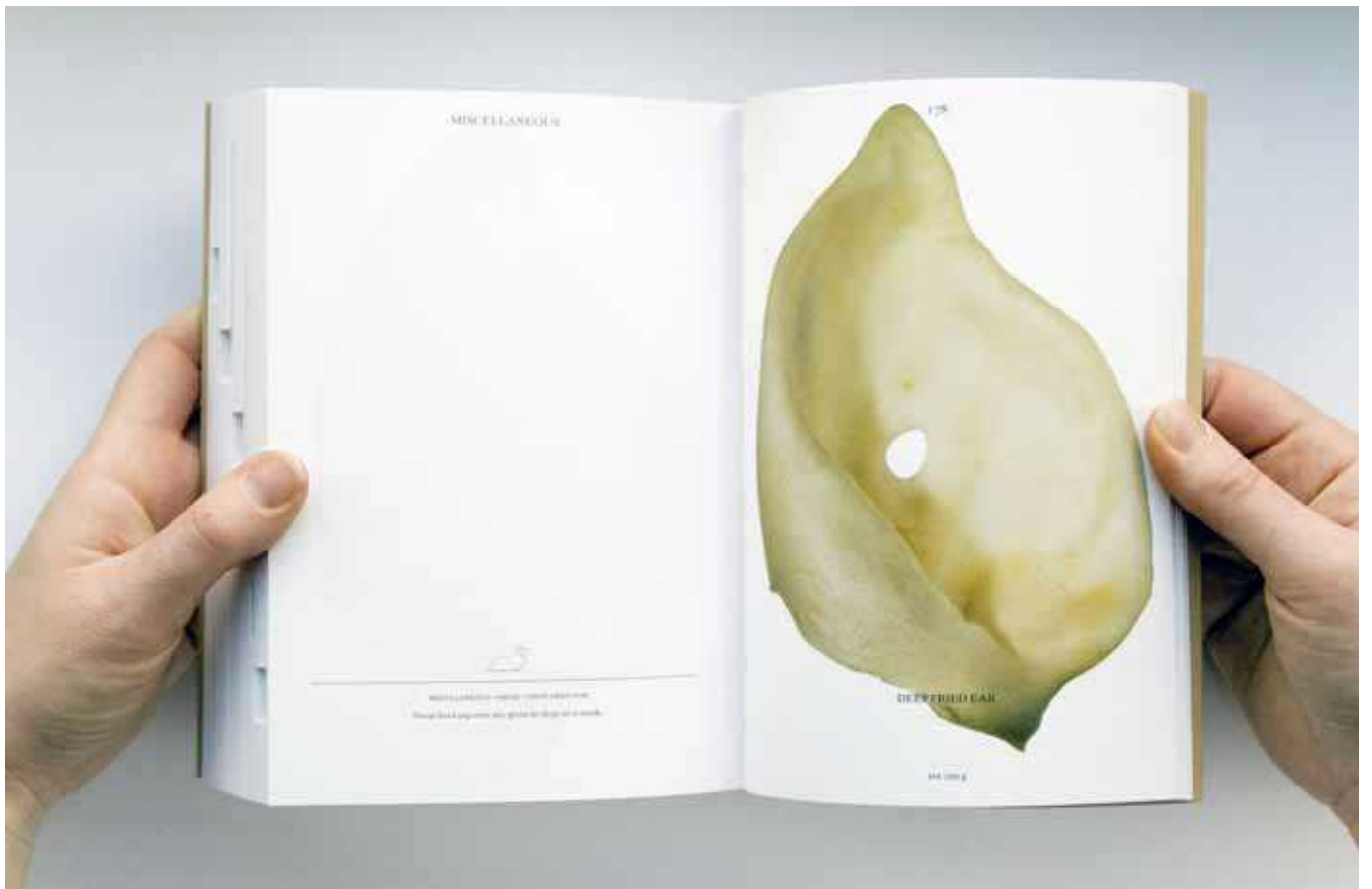
FINESSE - BONES - ART - FINE - BEST - BONES - FIGURINE  
Bones art is added to fine bone china to achieve a high degree of strength and refinement.  
Although other things, it used for making hand painted figurines.

20



FINE BONE CHINA FIGURINE

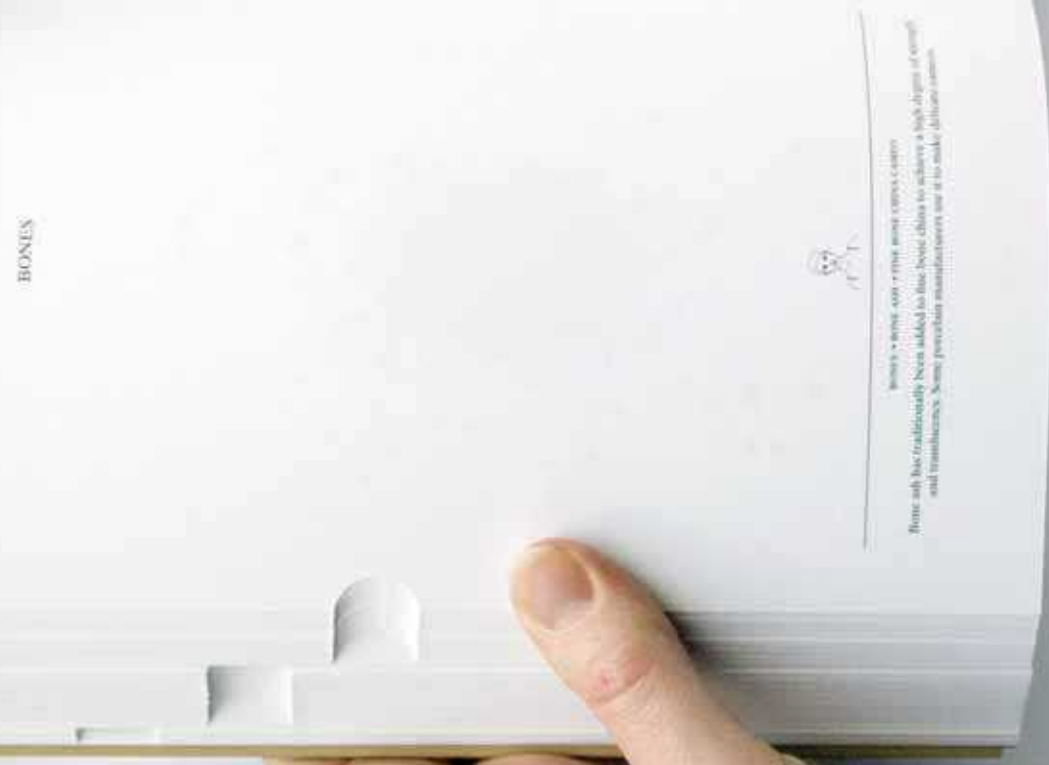
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FINE BONE CHINA CAMEO

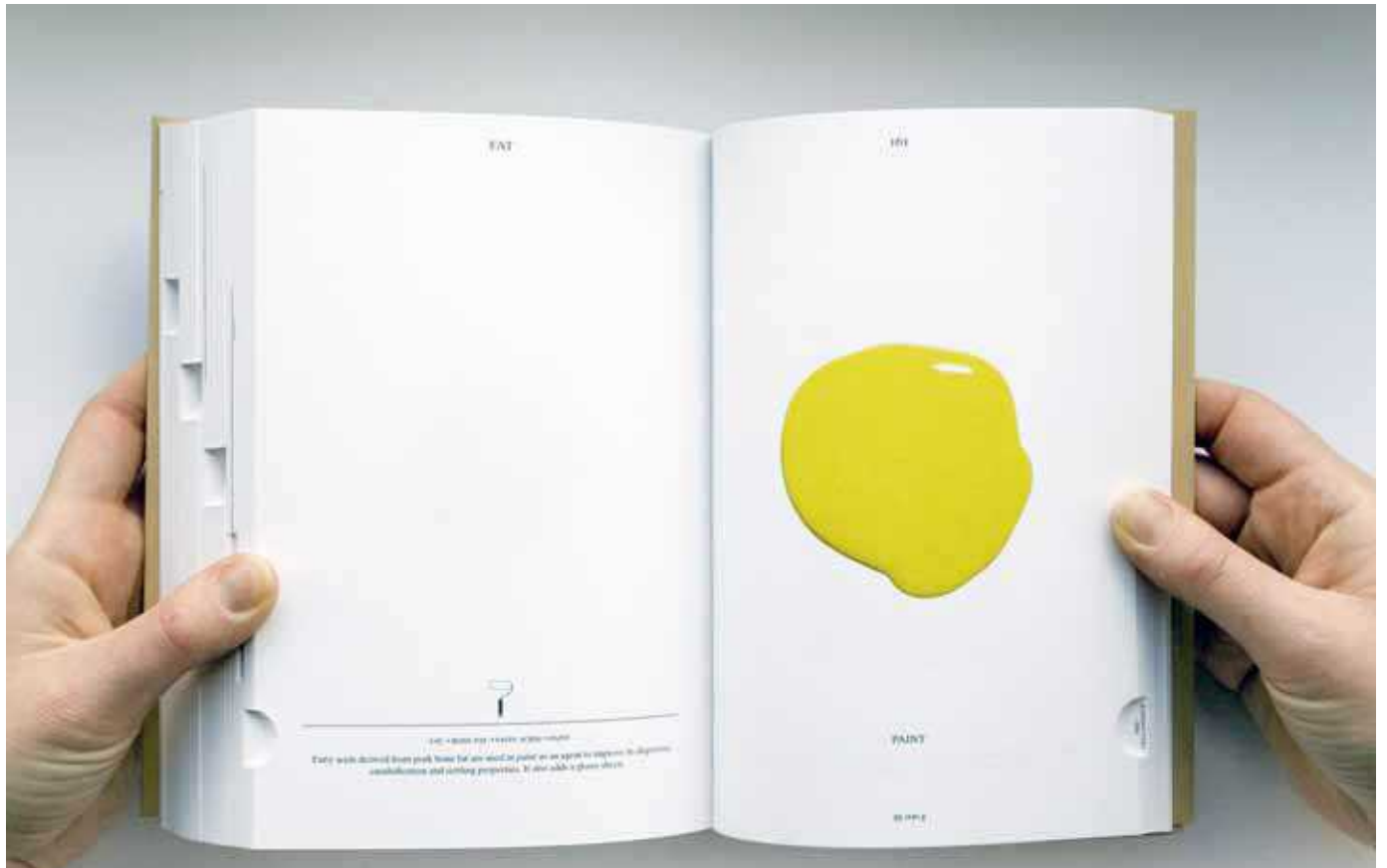
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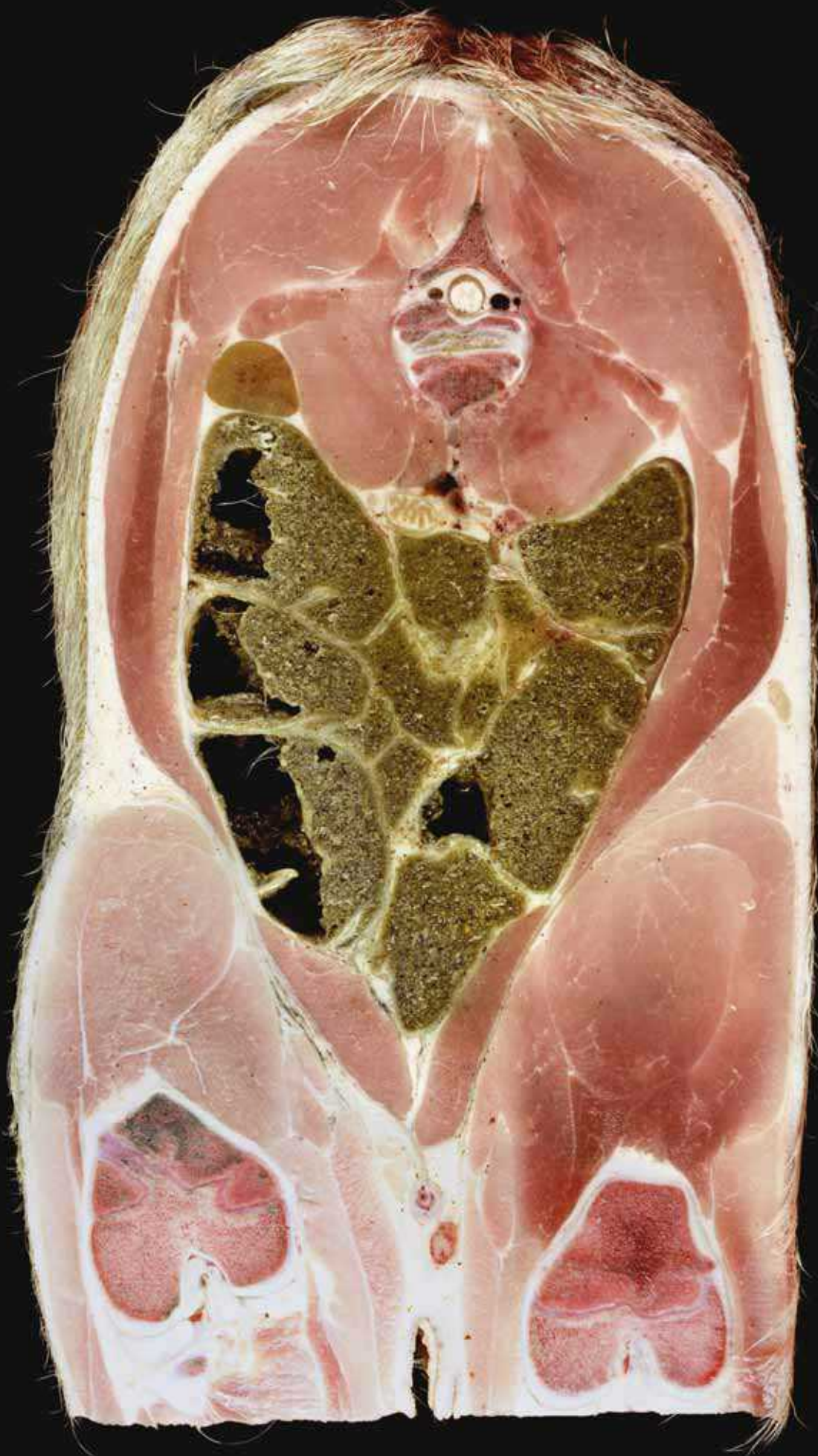


BONES



Bones is a fine bone china cameo. Bone ash has traditionally been added to blue bone china to achieve a high degree of strength and translucency. Some porcelain manufacturers use it to make delicate vases.





# THE ACORN PIG PROJECT

*Since 1990, Insa Winkler approached segments of this voluminous theme, especially the managing, destroying and repairing of landscape in relation to mass production of agriculture, keeping a focus on the 'acorn pig'.*

*Interview Questions by Sonja Britz*

Insa Winkler is a contemporary artist who's projects focus on the political side of environmental practices. Since 1992, Insa has curated a number of political art interventions and is founder of the Social Land Art Project. She is currently taking a Master of Science for architecture and environment. We met with Insa to discuss her highly controversial and politically charged Acorn Pig Project.

*Even though Acorn Pig project began six years ago (2003- 2007) the pig welfare and agricultural methods it addressed are still being debated today. At the beginning of 2009, Jamie Oliver in conjunction with the RSPCA started a campaign, entitled Rooting for pigs which aimed to demystify and legalise the labelling of pork products. Do you think your project has had any direct effect on commercial pork production?*

If it were so easy to influence the lobbyists for industrial agriculture, then we would probably have fewer problems (corruption, and environmental ecocide) with the world community regarding ethical and responsible land use. Today, independent industrial agriculture has become a branch of business and management with its flexibility and reactions to subsidies.

There have been moments in which the agricultural Pig Park have been within reach. There were farmers who would have happily tried acorn pig farming, if only the consumers were interested.

There is a substantial difference between mainstream media, which research and reveal injustices, and the art media, which intend to cause people to rethink their ideas. With my project and its images, I am becoming an activist by talking directly to the meat consumer. I am appealing to people's sensitivity, in particular through the presentation of real pig life. The project focuses on the intelligence and high social ability of pigs through an authentic project crossing the boundaries of art and farming.

In my practice, I do not hide the purpose of pig farming, which is ultimately slaughter. Therefore, I do not cover up the essential conflict which every farmer has with his job and which many consumers do not think about.

In the film, the pigs are shown as they behave naturally. They are allowed to do so, but in the end there is also a product of quality meat as a result of additional feeding with acorns and free roaming. The pigs are quite playful and willing to cooperate for their favourite acorns. Even conventional pigs can survive outside in winter! If acorn pig farming could become common, then I would create and show something really unique in order to make acorn pig farming normal. I tried to accomplish this in two ways: the acorn pig race and the production of a very high quality acorn ham.

*In Landscape and Memory Simon Schama writes that: 'landscapes are culture before they are nature' and that 'once a myth, a vision is established in a certain place, it has a way of*





**Insa Winkler**

*Acorn Pig Race, 2006* © Insa Winkler

*muddling categories- making metaphors more real than their referent' (1996:61). Do you think that Acorn Pigs partly function in the realm of metaphor, and if so, does this reduce the animal in any way?*

This gap, which I have explored in the 15-minute film, is designed to raise appreciation of the end product by establishing a link to its origin. During the project, I have found out that people like to separate consuming meat from the animals meat derives from, and this is the reason for agriculture's mismanagement in general — and in losing the “culture” part of the word agriculture. For me culture is more linked to humanity.

This was made clear in the zoo, where my protagonist pig Winkler and her colleague Borsti had been staying after the project. They did not look like Babe (from the movie Babe) and they did not behave like Babe, but they are really awe-inspiring animals: however, the visitors do not like them.

*Your practise seems to have a great deal in common with the Slow Food Movement which originated in Italy in the 1980s. You share concerns for the preservation of local food systems, the dangers of monoculture and the preservation of small family run farms. Do you have*

*any links with this movement and if not, do you think you could work with them in future?*

My work has things in common with the slow food movement. But the reason is more complex. In the beginning of the project I accepted the invitation of the Agriculture School Grossenhain to develop feasibility studies during a workshop with farmers. In Saxony, the original concept of the work had begun during an international art project against rural flight problems. The city of Grossenhain, which supported the project, had been searched for restaurants that would buy the acorn pig products, and also made an offer to the farmer for the necessary fenced enclosure. But in the end the young farmer involved in this part of the project found it difficult to continue due to high risk taking. The other problem was that he would exclusively fatten the pigs. The acorn pig project is not solely linked to the production of meat, but it features extensive animal keeping. The acorn pig project therefore mediates in its appearance of permaculture with that particular cultural landscape.

During the project there have been two moments where the installation of an acorn pig park could have been realized. However, the laws of agro production had presented this. The most used argument against the project is, according to them, the danger of



**Insa Winkler**

*Acorn Pig Plantage at exhibition artists Meet Farmers, young acorn trees with plastic pigs, 2004 © Insa Winkler*

epidemic (less than 1%) and the high expense for the enclosure.

As an artist it is my aim to finish the project — I will describe it sometimes as a living art piece or a social sculpture — in a way that it can function independently.

*You've employed various media in the execution of this project, including drawing, film, performance and computer graphics. In addition you negotiated with farmers and agricultural bodies and were responsible for the selection and placement of the pigs. This is an extraordinarily broad range of strategies and practises not associated with conventional modes of art production. Which of these were the most difficult to negotiate, and from which did you gain most?*

The most difficult thing with this kind of "social land art" (this is a term that I have created for this type of project) is that the project involves a number of grey areas which prevent me from accessing some funding. Some friends of mine (artists, curators and farmers) are interested in participating in this project while I am getting a Master's in Environmental Planning.

*The Acorn Pig Cinema provides the pigs with a sense of agency as they are allowed to 'speak' and present their assumed viewpoints. However, their destiny as animals for slaughter is already ensured (albeit following on from a longer and more fulfilled life). Erica Fudge has made the important point that humans cannot speak for animals, only comment on human attitudes towards animals. How do you feel this 'voice' you provide the pigs with, contribute to their history?*

The application of the speaking pig rose through Winkler, who had revealed a different behaviour. The pig was less hoggish, very curious and friendly. She had developed the central pig character of the film and I have identified with this animal and spread my message through her.

*In popular imagination pigs are paradoxically associated with a range of seemingly contradictory characteristics; intelligent and cute on the one hand, and dirty and gluttonous on the other. In the 1995 Australian movie Babe the lead character typifies the first characteristic surviving through wit and the ability to switch species*

*stereotypes. In the light of your extensive experience with pigs, how do you think the perceptions created by this movie might be advantageous to pigs?*

Humans are living more and more in the middle of an industrial landscape. One can even claim that in Europe, nature is much more connected to park and garden culture than to agriculture.

Anonymous stables and energy fields are directly confronted with settlement areas. More and more, we are losing the cultural space in our rural environment. The consequence of the acorn pig project, as one example, is the need to recreate rural and biodiversity corridors with public participation and responsibility for alternative but natural use of land, as well as connection to local food production. We cannot continue to understand our landscape through nature reserves, landscape museums and industrial production, but the world heritage also needs to be reactivated in its care for cultural diverse and sustainable use.

*Both Acorn Pigs and the subsequent Treedreambed (2007) which explored ecotopian agricultural practises in the Caucasus, seem to comment both on the post-war collectivisation of farms in Eastern Europe and contemporary industrial agricultural practises in the EU. Both these monolithic, monocultural approaches have adversely impacted on traditional small scale farming communities and the distinctiveness of local agricultural methods. To what extent if any, did such macro-historical factors consciously determine your approach to the project?*

I had a very strange and interesting reflection while engaging in my work: when I had been with my pigs I had a very farmer-like relationship with perfect feeding and care for acorn fattening and responsible, healthy food production. At the same time, my daily training with them led me to understand their ability to do a race as an art performance. I contemplated the images each time afterwards on my PC. The emotional conflict arose while looking at the documentation. I had learned more and more to recognize their individual character and the development of each pig.

*In the Acorn Pig project daily interaction and co-operation with the animals were essential because you and your partners had to monitor the feeding and well-being of the pigs. What was your personal experience of this relationship?*

Slaughter was one of the presuppositions of the acorn pig society, because the project had been funded through the production of acorn pig ham for each of the participants involved. Some people who were interested in the project told their personal stories of pig slaughtering in their childhood. In Germany, slaughtering at home has very different standards.

We did not choose a big slaughter company with assembly line work mostly done by temporary workers, but we found a very small slaughterhouse which has just gotten a European label. We observed the whole procedure before bringing the pigs. We were allowed to accompany the animals. This small enterprise had a very steady hand with a small team. Mostly farmers with their own animals come here, as well as other pig farmers with outdoor housing for pigs. We were shown the whole procedure in the film.

*Could you have chosen a different farm animal as vehicle for your progressive ecological model?*

I also have had a look into other industrial animal farming (egg production, milk robot production, etc.), but what I recognized on my first visit to the pig farm (it is not easy to get inside these farms) is that pigs have a very extroverted and powerful character. I have seen so many at one time, as far as my eyes could see, in the middle of machinery. The noise of chains as their playthings left me speechless.

I have a lot of respect for these animals, but the decision to work on pigs has much more to do with the circumstances in which I was introduced to them by the corporation I visited: the logo of Tyrolean Ham masks the mass production in Saxony and the slaughter of almost 80 million pigs in Germany each year.

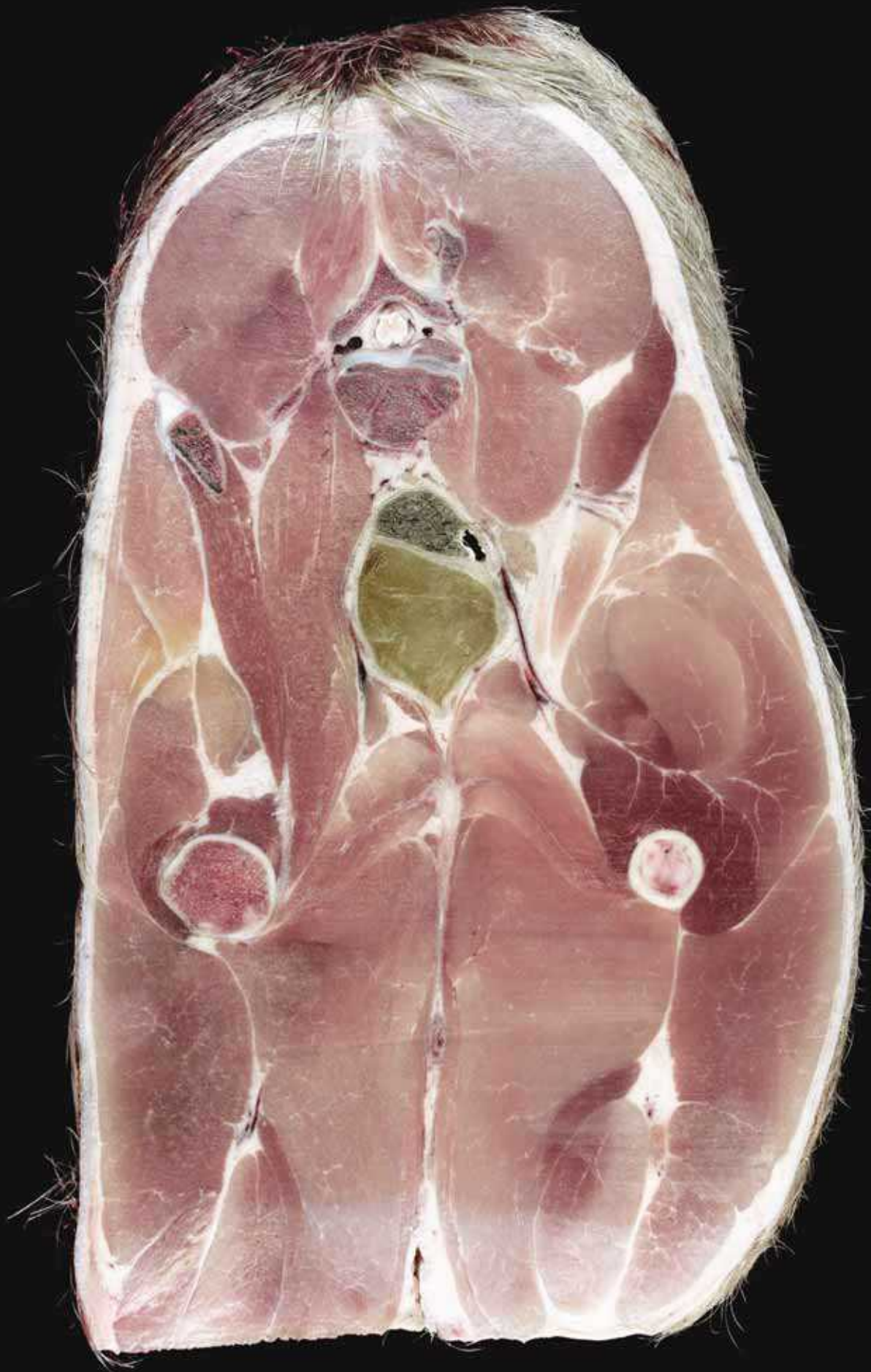
I have been involved with animals since my childhood. The enclosure of animals and the analogy of our human enclosure through the loss of land and the consequences of our evolution is deeply rooted in me. I also get kind of feeling of oppression when I walk around in mega cities like Seoul or Beijing.

*What were the circumstances of slaughter for the Acorn Pigs?*

Actually, I am working on the relationships between alternative fertilisation, maintaining a clean water cycle, and the human right to the use of water. This has to do with both the importance of plants and the use of land.

*Insa Winkler was born 1960 in Oldenburg, environmental artist with focus on landscape and ecology, website [www.artecology.de](http://www.artecology.de), artworks about philosophy of flora, (land art, art in public sphere, gardens, sculptures, drawings); Exhibitions in Europe (D, GB, NL, F, I, GR, ES, DK, S, CH, R), USA, S. Korea, S. Caucasus, Kyrgystan; 1987 Art Student Award of German Federal republic, 1990 Grant for USA, 2003 Culture Award of the County of Oldenburg; Since 1992 curation and creation of political art interventions (Nature Reservation Area, Chernobyl, Conversation of Military Area, Agriculture); founder of the social land art project (direction until 2007); Master of Science for architecture and environment 2009. Last project: [www.flower-of-sustainability.eu](http://www.flower-of-sustainability.eu)*

*Insa Winkler was interviewed by Antennae in Summer 2009 © Antennae*



# THIS LITTLE PIGGY

*Catherine Bell's work is multi-disciplinary ranging from drawing, sculptural installation, and performance documented on video and displayed on monitors or as photographic stills. Her practice centres on autobiographical experience and her research explores the ways in which subjectivity, reflexivity, liminality, ritualistic performance process and artistic product coincide.*

Text by **Ross Moore**



**Catherine Bell**

*This little piggy...fades to pink*, 2003, performance trilogy. Three channel video projection. Duration: 5.16 minutes looped © Catherine Bell - Courtesy of the artist and Sutton Gallery, Melbourne

“**T**his Little Piggy...Fades to Pink” (2003) is a five minute 16 second looped three-channel video projection featuring the Australian performance artist Catherine Bell and a live pink piglet. In the first projection, dressed in a silver metallic tunic of armour mesh and gloves, she is seen adopting a piglet from a local farm. Lying on her back in the grass she enacts a bucolic arcadian scene in which mother and new baby bond. With the piglet asleep on her breast, one is reminded of the Edenic 16<sup>th</sup> century pastorals of the New World where lions consort with cupids. In the second projection, adopting as a theatre the darkroom at Melbourne Boy’s Grammar School and still in Joan of Arc armour, she holds and shaves the piglet with an open barber’s razor. As it struggles, nuzzles and squeals, she fondly strokes and cajoles it. In the third projection, the piglet, now panicked and distressed, is washed in an old laundry trough. Its moves to escape are rigorously thwarted.

The tripartite structure of both screen display and performance was designed to reflect Arnold van Gennep’s famous identification of three phases of rites of passage: pre-liminal (preliminary), liminal (liminaire) and post-liminal (postliminaire). As Bell explains: “the pre-liminal allows me to take on the psyche of the mother; the second scenario is the deviant mother and the third is where you re-aggregate back into society.” (1)

In terms of the pre-liminal, a pre-performance photographic still of the artist on a bed of hay, preparing to bottle-feed the piglet, proposes motherhood as a dress rehearsal with the piglet also required to play its elected part. On another level, transposition of the infant Christ with the thirsty non-human animal disrupts sentimentality stemming from Christianity’s inaugural scene.

Clearly, the artist is seeking to do more than illustrate van Gennep’s stages. Another pre-performance still shows her arching back, eyes shut, while cradling the piglet. All at once the ecstatic semiotic excess of infatuated motherhood is rendered equivalent to the role of a truly dedicated mother, which in turn is fused with the divine sacrificial figure of the transfigured and apothecic saint, not to mention the Academy Award winner for best actress. Charcot’s photographs of emotionally transported female hysterics with bodies obligingly frozen for the camera and, indeed, the convenience of an erotically galvanized male science, are also invoked. (2)

Yet the artist’s intentions lead her to perform or pose beyond the demands of a phallic gaze. If this is ecstasy it is of a distinctly maternal kind. Apart from Von Münchhausen’s by proxy syndrome (MPBS) the artist also studied criminal cases in which women steal or, rather, rescue unborn babies by surgically slicing them from the pregnant mother’s womb. Mothers who murder their children, often with fastidious delicacy, are also researched. Grafting pathology onto van Gennep’s structure enables Bell to spectacularize profound ambivalences haunting or even constructing the scene of presumably innocent or implicitly benign mother-infant



**Catherine Bell**

*This little piggy...fades to pink*, 2003, performance still in pig enclosure © Catherine Bell - Courtesy of the artist and Sutton Gallery, Melbourne

nurture; likewise, the deliberate mutilation of the infant by the sufferer of MPBS in order to better care for it intimates how feigning and acting and, indeed, mothering, may already be fatally indistinguishable one to the next, especially at the level of visual evidence. (3)

What, then, of performativity? By reproducing the so-often beatified maternal scene as a pungent or wounded visceral site, Bell spells out the spectacle of ambivalence itself. In this respect she utilizes performance to mirror, albeit now in a cinematically hyperbolised form, the normative agonistics of motherhood. “For a long time now I have wanted to shave a newborn baby’s head,” she said. “I’ve used substitutes to purge that compulsion. I’ve shaved coconuts with that razor. I’ve tried dolls’ heads but they are not the same. And I have shaved a pregnant woman’s belly which is the closest I can get to the baby.”

A quest for closeness, via a disturbing cascade of toy substitutes, seemingly selected ingenuously, weirdly literalizes the construction of motherhood as habitually repeated reliable acts of nurture. It draws, via what the viewer will probably conclude is transgressive parody, the precariousness of its operational limits wherein



**Catherine Bell**

*This little piggy...fades to pink*, 2003, video still, part 2 © Catherine Bell - Courtesy of the artist and Sutton Gallery, Melbourne

compulsive repetition careens into perverse selection and handling of increasingly bizarre part-objects (Lacan's objet a) in a bid to en flesh or flesh out the substantiality of not just infants, but also of mothers held, despite all appearances to the contrary, as entirely, spontaneously and naturally real. (4)

Working as synecdoche, the naked piglet can be readily exchanged for a hairless coconut in lieu of a shaved human baby according to a singular and socially endorsed "instinctual" logic that ramifies while never quite exhausting its own propulsive effects.

Likewise, Bell's frustrating inability to get hold of a "real" human baby and thus finding herself artistically compelled to locate a suitable substitute — in this case at an outer Melbourne pig farm — ironically repeats the driving mechanism of womb-envy whereby the baby is snatched from its "proper" environment: the womb of its own "natural" mother and phantasmatically installed in another — at which point the truth of the substitutive fact is forgotten or foreclosed. (5)

Resorting to a piglet initiates a transgressive regime: the proper baby is supplanted by an appropriation and is doubly substituted: once as a human

and decidedly more intimately, as Bell's now ritualistically possessed surrogate child. The migratory scope set up between mammalian species adds to the frisson of this co-opted possession which proliferates by being broadcast on three screens. "When I hear a piglet scream, it is similar to a human infant's cry," says Bell. "They also smell like newborn babies as well. There is something in their skin and their breath because of the milk." Thus it would appear then, that the "drive" to motherhood, within the complex terms of the scopic drive, would allow the artist to shunt from human to animal species without any sense of profound libidinal interruption nor requirement to adjust or augment animal/human symbolics. Real perversion resides in this sheer continuity of screened surface across which ocular appetites flow.

But camouflagic ruses are also in seductive play. A whole sensual synaesthesia seeks to envelop and legitimise (at least for the artist/mother) anything illicit in the scenography of intimacy. (6) Yet, at the same time, and in terms of the same sensual gesture, it is the screening of proximate relations that might, at least for some viewers (and must they be sexed?), invoke cries of obscenity, bestiality, animal porn!

At the very juncture where mother and infant would seem most closely – even dreadfully – bound, the viewer's gaze is split. In a pre-performance still, the piglet nestles between the legs of the artist now recumbent and asleep in a pig enclosure/manger. Awkward phobic questions are stirred: can mother-infant contact, now shunted synecdochally illicitly sideways as human-pig intimacy, duplicate, legitimately, successfully, something akin to post-coital bliss – especially and simultaneously, for both parties? And how is this to be answered beyond the regulatory and perhaps envious terms of phallogocentricism with its inevitable insistence that such a scene in which the piglet rests its head near the crotch of the mother, must in some way be prohibited or lewd? (7) For her own part, the artist makes much of the fact that this is a male piglet in the lead-up to the performance. It is her "little boy".

Because Bell's fascination grew from the entwined themes of illegal surveillance and scopophilia, the decision to video the performance was inevitable. While working as a professional nanny in London in the 1990s she observed how the tabloid press thrilled to stories of abusive child-caregivers sheltering or hiding as nannies in the employ of the rich. "A lot of these cases came to light at that time," explains the artist, "and they were on the TV and I found it fascinating that they were discovered through hidden cameras in hospitals and in private homes and I liked the idea that I'm under surveillance and I am aware of that, but the camera's watching like a silent witness and its not intervening."

In panoptic terms, the artist replaces the potentially ubiquitous public viewer of the hidden nanny-cam with our own voyeuristic gaze as she re-enacts, at once innocently and scandalously, and in pornography's favourite acute framing, three classic nanny roles: suckling, stroking and bathing. But each, simultaneously seen (and therefore echoing the split and dissociated gaze of the multi-screen surveillance observation deck), incorporates punctal elements building upon a primary punctum: this is not a human baby but a pig. How can we forget?

At this point a closer description of each screen is demanded. In the middle, which tends to act as a pivot, the viewer observes the artist stroking and caressing the piglet with a shining naked barber's razor. As the piglet squirms and wriggles, the artist gently and skilfully reorganizes her stroke in order to avoid cutting the flesh while ensuring the maximizing of the "infant's" pleasure at this palpably delightful skin contact. Knowledge and innocence are therefore excruciatingly, yet lovingly, distributed across the same sensate, nerve-rich surfaces. The membrane of pigskin thus becomes frail unwary tissue upon which to screen the phantasmagorical spectacle of pending horror: physical mutilation of tender infant flesh. A chopped off male tail perhaps? Thus, the video loop acts as a vertiginous film noir in which the artist as consummate dominatrix sadistically lures the child further and further into her labyrinthine ensnarement, while floating him luxuriously on a sea of swirling and edifying and entirely captivating emotions.

Concerning the first screen, the artist explains how she has always been fascinated with how medieval armour acts as exoskeleton. "But in this particular work it is not about domination," she stresses. "It is more about prevention because it prevented my body from being suckled. I never wore a bra underneath and the piglet was aware of that because he tries to suckle from me but he can't and that leads to his frustration as well." Again referring to the invariable substitutive displacement incurred in the nannying experience, she explains how it "made me not bond to him because I could never touch his body." Nor he, piggishly, her.

While she equates this incomplete tactile or haptic consummation with the way in which phantom pregnancies, miscarriages and abortions are "equivalent to a maternal state" and thus are particularly suggestive for women who want but are denied the experience of motherhood, for the gallery spectator, the imposition of this mechanic fence or divide speaks also to social taboos concerning unseemly human animal and animal relations, especially those involving fluid exchange (though interestingly, exceptions are made for pets).

In the third screen, the scene of bathing also becomes complicated by the fact that the laundry trough is a reduplication of the notorious manner in which pigs are housed in pig farms according to laws of sanitation.

Viewed simultaneously, the three nursery scenes produce ontological instability, one aggravated by the rigorous emptying out of pictorial backgrounds so that environmental surrounds become pictorialized as abstract (Barthean) studiums. Surrogation as pathological symptom (itself punctal) pervades beyond the substitution of a piglet as human actor to infect the primal scene of human motherhood now cast three-ways and labours as the deranged or derelict consummate art-going experience par excellence.

Kristeva's psychoanalytically inflected theory of the semiotic as a pre-signifying energy not yet coordinated or fixated into oral, anal and scopic drives illuminates the significance of the artist's extension of her own drives continuously or fluidly across the material organism of the pig without recourse to the (symbolic) differentiation or (compulsory?) binarism of human/non-human relations, not to mention the "proper" estimation of the appropriateness of stimulating animal erotogenic zones. In terms of the abject, Bell's non-phallic jouissance (her ecstasy as a consummate performing artist) pours over the televisualised landscape of maternal dereliction – derelict because the symbolics of motherhood (signified by properly contained and disciplined nursing) are dishevelled and scattered by the dispersing force of the chaotic semiotic drives themselves. It is in this respect that Bell's performance links to both psychoanalytic accounts of hysteria and Kristeva's own theory of the avant-garde as organs improperly used (because they are pre-lingual). Thus the maternal-theme and modernism, in art and life, vertiginously collide and collude. (8)

Let's change direction. Given current laws on animal protection, working with a piglet enables the artist to expediently escape charges of child abuse in the





**Catherine Bell**

*This little piggy...fades to pink*, 2003, video still, part 1, pig  
© Catherine Bell - Courtesy of the artist and Sutton Gallery





**Catherine Bell**

*This little piggy...fades to pink, 2003, performance still in enclosure © Catherine Bell - Courtesy of the artist and Sutton Gallery, Melbourne*

production of the artwork itself. But why so? What of animal ethics?

The appalling spectre of deviant nanny (and it must remain so) drives us, as viewers, towards the irony at the heart of the project: she would have preferred to work with a human baby. But mightn't she get away with a piglet?

In this regard Bell's artistic claim that she doesn't really intend to hurt the piglet (and can we trust her?) is imbricated in the theatrically duplicit regime of the ever-watchful, ever-self justifying techronics of the already admonitory nanny cam. Poetic artifice (the delectable literary stuff of anthropomorphization) breaks simulacral relations open to reveal a Manichean dilemma installed in the asymmetrical heart of human-animal/animal politics: just what demiurgic power claims the right to summarily acquire and injure, even fatally, the other? At this precise point of spectral anxiety, Bell's performance oversteps her own spoken anticipation of humanistic audience-effects to speak, perhaps unwittingly (and who doesn't love an epistemological struggle?), to issues of radical alterity and the fraught spectre of always-submerged human-animal/animal ethical engagement. Invoked, in other words, is Jeremy Bentham's famous question regarding animals: "Can they suffer." (9) Which is to ask: do piglets matter? As living matter?

As viewers we are challenged, invariably, to speak of Bell's own humancentric construction of performative space; namely, the ease of the selection/co-option of the piglet from the pig farm together with its well-oiled anthropocentric requirement that the non-human animal perform as nomadic transitional object for the expression of human desires. In this case, this is compellingly pivoted around a sanctified and desirous maternity that does not even stop at bridging, or vaulting over, the (putative) chasm between mammalian species in a desperate bid to foster, or deliver, not just good art, but a convincingly real child. (10)

Rendered a servant via the exigencies of maternal demand, the animal-other is made to exemplify human mastery over animals along the predictable recognitional lines of Hegelian master-slave relations. (11) When the piglet rubs itself luxuriously against the cold steel of Bell's razor, it seems to exhibit its stupidity, if not naivety: doesn't it recognize it is caught in a sadistic economy? In the same sick gesturing of lovingly razor-stroking the assumptive compulsions of her relentlessly humanizing, nee, logocentric script is declared: she may choose to impose her will at any capricious moment, as an act of mutilatory writing. (12)

Yet, and this is where an alternative or excessive reading of "This Little Piggy" enters, a weird and wonderful unspoken supplement to her maternalized

artistic ambition remains: as master/mister Bell nonetheless owes a debt, not to the imagined human infant, but to the living breathing actual piglet (Hegel's slave) without whom her hopefully notoriously successful artwork, let alone her cathartic transferences, could not occur. That such a debt – to the pig as paid-up actor (in a pre-performance still we even see it as a seasoned ear-nibbler) – is unacknowledged is precisely the Derridean deconstructive spectacular point. (13) What if this piglet is already a seasoned player? What if it knows there is no real harm in her? And, considered from Bell's side, what if the convenience of the surrogation (predicated on the putatively unequal status of human/non-human animals) involves more than would be allowed by the self-scripting terms of which her artistic narcissism is composed? What if she encounters, irredeemably, irrevocably, a pig? And what if the pig, rising up from its own side, meets her face to face? (14)

Reference to "face to face" immediately invokes Emmanuel Levinas who lurks, as a suppressed figure, behind this spectacle of human mother and piglet making love to one another. As Calarco has noted, his philosophy of alterity swings on a profound conflict: for the most part he is "unabashedly and dogmatically anthropocentric" yet "the underlying logic of his thought permits no such anthropomorphism." (15) It appears ideally fitted to grant the animal a face yet this is precisely where he stops short – for fear, one suspects, that the whole notion of ethical obligation would collapse if he allows in animals. His famous account of Bobby the dog swings on its own ambivalent conclusion: while this dog may have a kind of face, a snake certainly doesn't. (16) Thus resemblances have infected the scene of sheer pre-ontological difference. Derrida also makes much of Levinas's tendency to balk on this bestialised threshold. (17)

In even raising the question of whether Bell and piglet can engage in a face-to-face relation, we are deposited in the conceptual muddle left from Continental Philosophy's own strangely obscure reluctance to override what Calarco refers to as the "human-animal distinction." (18) How are we to assume an alterity of radical otherness if it disallows pigs membership on the dubious and untested grounds that human rationality (exemplified by Bell's cunning dexterity with razor) will always prevail over unreflective animal instinct? (19) Bell's piglet, as acting alien, is therefore repeating returns to provoke, by dint of its very animated corporeality, cherished assumptions (including those of social Darwinism) predicated on what

Calarco summarizes as "gradualist continuism" (20) according to which humans come flying triumphantly out the end as a more sophisticated post-bestial development. By staging the human-animal/non-human-animal encounter in the deviant form of a mother-infant connubial scene, Bell vividly (yet, curiously, unintentionally!) spectacularizes, or hallucinates, that already-essentialized human-animal/animal dichotomy upon which the humanist edifice is built. Meantime, the

piglet's enthusiasm for the fragrant palpability of the encounter threatens to supersede philosophical quibbles – can a pig do philosophy? – a question rendered all the more poignant by the real prospect of humans suckling piglets and piglets swinging euphorically on human breasts. The phenomenological promise of the immediacy of this flesh encounter (systemically allayed and anxiously deferred by the artist's now dubiously heroic suit of mesh) is what is refused accommodation or absorption (like a tell-tale stain or smear or Derridean trace) within any carno-phallogocentric system.

Considered from this post-Cartesian perspective (one advancing away from the tendentious mind/body split wherein animals are all body and can't think) the artist's sheathing of her breast in a provocatively see-through mesh equals, while inverting, Levinas' parallel refusal to grant the animal access to an ethical relation while seeming to lead, at least with dog-friend Bobby, tantalizingly towards it. Logocentric fantasies of omnipotence are found conservatively harboured or housed in the very mammalian organ capable of symbiotically melding twin human and animal regimes via a dynamic fluid exchange between lips and nipple. Derrida might ask (just as he did while standing naked before his cat): what would constitute nakedness and shameful modesty in any case in such domestic circumstances? (21) Likewise, just as Derrida considered covering his genitals, the Bell's use of her gloved hands to restrain and redistribute the piglet's appetitive intensions towards civil obedience inversely reflects her own (22) (animal) need to resort to a basic somatics (not semantics) in order to shore-up her continued commitment to human idealism. Such subterfuge mocks Levinas and Heidegger's claim that animals are incapable of escaping/departing the dominion of base biological drives (enthralled and enclosed by motricities they are thus poor in the world) for it exposes Bell's invariable investment in haptic motricities of her own. Hence we return to the submerged but irruptive debt of abstract writing systems to base material signifiers; just as we do the expectant potential for Bell's piglet to fart and burp.

Finally, when all is said and done, the very singularity of Bell's select partiality towards the piglet testifies to her commitment to leaving important stuff out. Thus in its very exclusivity it points towards the radical autonomy of all speaking animals (Derrida's unassimilable animot). (23) The pig's entire demeanour, including its insistent and deliberate demands on the artist (as a mother, human or otherwise, feigned or real – it doesn't really matter) invites further interrogation of Levinas, just as does our unease as we watch this suspiciously eccentric mother for signs that she is capable of killing not just a baby, but a pig. (24) Though the artist might conjecture she is force-feeding it with a bottle (adding to the *mise en abyme* of surrogations) the piglet's delighted enthusiasm in the adventure of suckling suggests that it knows no such bounds.



**Catherine Bell**

*This little piggy...fades to pink, 2003, performance still in enclosure © Catherine Bell - Courtesy of the artist and Sutton Gallery, Melbourne*

In “The Animal That Therefore I Am”, Derrida declares that the harming and insulting of animals (i.e. their debasement) is actually a “male” prerogative and penchant: “There might be huntswomen like Diana and Amazon horsewomen” he writes, “but no one will contest that in its most overwhelming phenomenal form, from hunt to bullfight, from mythologies to abattoirs, just as it was Adam whom God charged with establishing his domination over beasts.” (25) This leaves us with a curious after-taste: either Bell is a deviant variety of Diana, or her embrace of the piglet portends the monstrously exuberant viability of a heteroglossia in which piglets also gamble and play.

Notes

1 See Arnold van Gennep, *Rites of Passage*, translated by Monika B. Vizedom and Gabrielle L. Caffee, University of Chicago Press: Chicago, 1960. This was first published as *Les rites de passage* (1909). Note that this and all subsequent quotations from the artist were taken from a personal interview done with the author in 2008 in Melbourne, Australia.

2 See Elaine Showalter, *The Female Malady*, Penguin Books: 1985, pp. 147-54 for a fascinating account of the issue of female sexual freedom and “Extasie” as a favourite photographic “position.”

3 See <http://kidshealth.org/parent/general/sick/munchausen.html> for a brief account of the medical and social aspects of this condition written, it would appear, for mothers. Accessed, 30/9/09. Interestingly, affected caretakers are called “perpetrators,” thus highlighting the juridical implications and the need to dampen down subversive gynaecology.

4 Lacan famously discusses how the sexually charged orifice and the cut on the body entices an object towards it but “does not satisfy it.” See Elizabeth Grosz, *Jacques Lacan: A Feminist Introduction*, Allen & Unwin: St Leonards, 1990, pp. 75-6. The gap-like structure of the objet a demands a repeated return of the drive to the bit-part thus perpetually promising a satisfaction/relief from the pressure of the drive itself – a relief that never delivers. Thus the artist’s cathartic ritual of shaving coconuts exhibits a “perfectly self-enclosed auto-eroticism” – one transferable to similar-appearing objects. Thus, piglet thus is added to a metonymic chain along with coconuts.

5 The reference here is to Freud’s *verwerfung* as well as the Lacanian *rejet* as *foreclosure* (in the sense of refused recognition) of the phallic signifier.

6 In the same way, the MPBS perpetrator, once the baby is perpetually rendered via re-injury into a prime and most needy object of care, feels free to luxuriate in the absolute necessity of her custodianship and caretaker/protector role. The invidious circularity is that of the fetish.

7 "Phallogocentrism" is Derrida's portmanteau term to capture the pervasive declamatory logic of castration. See Derrida's *Spurs Nietzsche's Style*, translated by Barbara Harlow, The University of Chicago: Chicago, 1978, p. 61. Phallogocentrism is a further mutation or growth designed to capture the manner in which visuality is also caught up in phallicized and invariably disembodied regimes. See David Michael Levin (edited), *Modernity and the Hegemony of Vision*, University of California Press: Berkeley, p. 4. for an account of ocularcentric Oedipal fears.

8 See Kristeva for a succinct account of how the abject preserves "what existed in the archaism of pre-objective relationship, in the immemorial violence with which the body becomes separated from another body in order to be – maintaining that night in which the outline of the signified thing vanishes and where only the imponderable is carried out." See *The Powers of Horror: An Essay in Abjection*, Leon S. Roudiez (transl.) New York: Columbia University Press, p. 10.

9 Jeremy Bentham, "Principles of Morals and Legislation" (1789) reproduced from *The Animal's Reader: The Essential Classic and Contemporary Writings*, edited by Linda Kalof and Amy Fitzgerald, Berg Publishers: Oxford, 2007, p. 9. See also Derrida, "The Animal That Therefore I Am" in Jacques Derrida, *The Animal That Therefore I Am*, edited by Marie-Louise Mallet, translated by David Wills, Perspectives in Continental Philosophy, Fordham University Press: New York, 2008, p. 27 for a fascinating discussion of Bentham's point.

10 Peter Singer captures the weight of the familiarity of this disregard: "Throughout Western civilisation, nonhuman animals have been seen as being of no ethical significance, or at best, of very minor significance. Aristotle thought that animals exist for the sake of more rational humans, to provide them with food and clothing. St. Paul asked "Doth God care for oxen?" but it was a rhetorical question – he assumed that the answer was obviously no. Later, Christian thinkers like Augustine and Aquinas reinforced this view, denying that the suffering of animals is a reason, in itself, for not harming them. (The only reason they offered for not being cruel to animals was that it may lead to cruelty to humans; the animals themselves were of no account)." See *Animals and Philosophy: Ethics and Identity*, edited by Peter Atterton and Matthew Calarco, forward by Peter Singer, Continuum: Great Britain, 2004, p. xi.

11 According to Jill Marsden, Bataille encapsulates how, even though the "animal" might poetically be used as a sacred vehicle for obtaining "intimacy", this function is performed on the basis that it remains, in actuality, just a "thing". She writes: "Although Bataille offers little in the way of analysis as to how humans might treat animals, this is largely because the question is itself "profane," implying, as it does that animals are available for our appropriation." See *Animal Philosophy*, *ibid*, p. 43.

12 It is hard not to recall here Kafka's infernal penal writing machine as it also works on naked flesh.

13 See Jacques Derrida, *The Animal That Therefore I Am*, edited by Marie-Louise Mallet, translated by David Wills, Perspectives in Continental Philosophy, Fordham University Press: New York, 2008, p. 104. This leads him to invoke again his neologism: "carnophallogocentrism".

14 Richard Cohen captures the essence of Levinas's theory of a radical alterity with its famous image of meeting "face to face" as the de-ontological and anti-humanist foundation of an ethical relation: "What is prior to the a priori conditions of cognition is neither the thematizing project itself, the ever escaping set of all sets, nor an antecedent attunement to being. It is the relationship with the alterity of the other person in an obligation to respond to that other, a responsibility to and for the other person that comes from him but is mine. The unassumable other of discourse – a discourse that be true or false, beautiful or ugly, spoken or written – is the other person. This other is the ethical other, irreducible to what is known and outside the dominion of autonomy and freedom. The other, without "doing" anything, obligates the self prior to what the other says. It is this obligation, this responsibility to respond to the other that is, paradoxically, the unspoken first word prior to the first word spoken." In *Face to Face with Levinas*, edited by Richard A. Cohen, State University of New York Press, Albany, 1986, p. 5.

15 Calarco, *ibid*, p. 55.

16 The reference is to the famous interview titled "The Paradox of Morality" in which Levinas is bluntly asked whether animals have faces. This section has been printed in *Animal Philosophy: Ethics and Identity*, edited by Peter Atterton and Matthew Calarco, Continuum: London, pp. 49-50. Levinas uncharacteristically prevaricates: "One cannot entirely refuse the face of an animal. It is via the face that one understands, for example, a dog. Yet the priority here is not found in the animal, but the human face. We understand the animal, the face of the animal, in accordance with Dasein. The phenomena of the face is not in its purest form in the

dog. In the dog, in the animal, there are other phenomena. For example, the force of nature is pure vitality. It is more this which characterizes the dog. But it also has a face." p. 49. If only those animals that have a close resemblance to man (i.e. "higher order mammals") then a pig must surely count.

17 Derrida wonders whether Levinas' "logic of the wholly other" is sufficient to "remove the anthropocentric prejudice that comes down from Descartes, that is to say, along the whole Epipromethean-Islamic-Judeo-Christian descendancy." His response "will be "no"! See "But for me, who am I", in *The Animal that Therefore I am*, *ibid*, p. 102.

18 Matthew Calarco, *Zoographie: The Question of the Animal from Heidegger to Derrida*, Columbia University Press: New York, 2008, p. 2.

19 Writes Calarco: "The two dominant theses in Levinas's writings concerning animals are: no nonhuman animal is capable of a genuine ethical response to the Other; and nonhuman animals are not the kinds of beings that elicit an ethical response in human beings – which is to say, the Other is always and only the human Other." *Ibid*, p. 55. Of course, if the human other is the only (permissible) other, then it is no other at all.

20 Calarco, *ibid*, p. 3.

21 "The animal," writes Derrida, "is not naked because it is naked, It doesn't feel its own nudity. There is no nudity 'in nature.' There is only the sentiment, the affect, the (conscious or unconscious) experience of existing in nakedness." See Derrida, *The Animal That Therefore I Am*, *ibid*, p. 5.

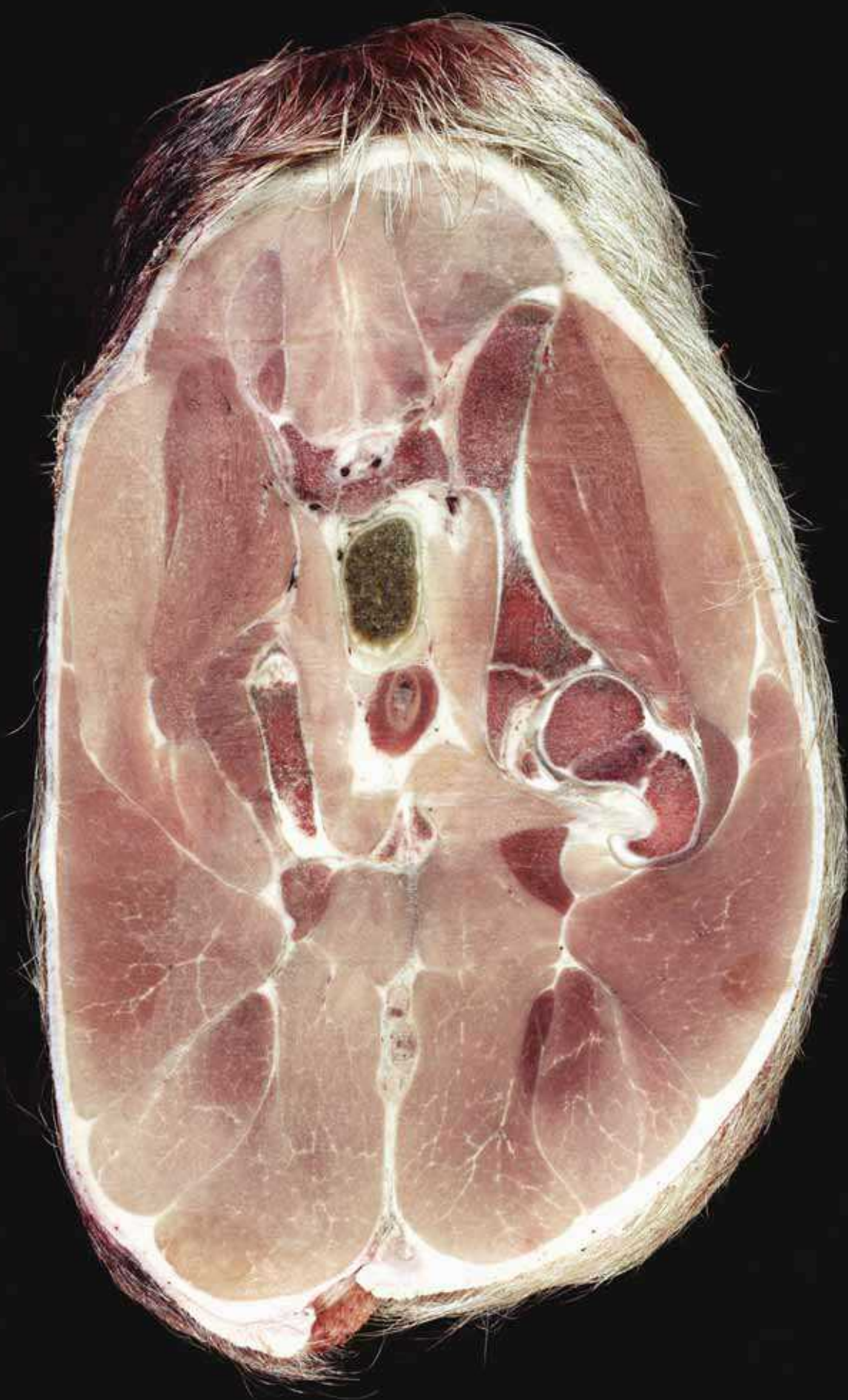
22 Writes Heidegger: "Man is not merely a part of the world but is also the master and servant of the world in the sense of 'having' world. Man has world. But then what about the other beings which, like man, are also part of the world: the animals and plants, the material things like the stone, for example?... We can formulate these distinctions in the following three theses: [1] the stone (material object) is worldless; the animal is poor in world; [3] man is world-forming..." See *Animal Philosophy*, *ibid*, p. 17. Many animal theorists are engaged in unpacking this finally "offensive" notion redolent of evolutionary speciesism. See, for example, Calarco, "Heidegger's Zoontology" in *Animal Philosophy* *ibid*, pp. 18-30. He discusses how Heidegger will only allow an animal a paw and not a hand. What then a pig's snout?

23 Derrida uses this term to displace the manner in which animal "is a totalising word, whereas, the animal is more than one animal in one. The animal" he writes, "is an appellation that men have instituted, a name they have given themselves the right and authority to give to the living other." Derrida, *ibid*, p. 23.

24 The artist, post-performance, ensured that the piglet found a good home by which I presume she meant that this little piggy was not sent to the market. But there was no follow-up.

25 See Jacques Derrida, *The Animal That Therefore I Am*, edited by Marie-Louise Mallet, translated by David Wills, Perspectives in Continental Philosophy, Fordham University Press: New York, 2008, p. 104.

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Text © Ross Moore



# THE DISAPPEARANCE (AND SLIGHT RETURN) OF PIGS IN AMERICAN CITIES

*Brett Mizelle examines the multiple functions of urban pigs and charts the ambivalence that surrounded them, concentrating on the factors behind the disappearance of pigs from modern cities as urban pigs came increasingly to stand for poverty and slum conditions and as technology made it possible for slaughtering operations to be centralized near points of production instead of consumption.*

Text by **Brett Mizelle**

George Miller's 1998 film *Babe: Pig in the City* drew comic value from the presence of a farm animal in the modern metropolis, reflecting the contemporary distance between the city and the farm. Up until the late nineteenth century, however, pigs were ubiquitous in urban spaces, central to economies, the environment and everyday life. Serving as an important material resource, urban pigs provided income and sustenance to slaughterhouse owners and workers and to many individual city dwellers, who found the costs of investing in a pig relatively insignificant. Yet pigs were also urban nuisances, generating tons of waste in the aggregate and injuring people and damaging property when loose.

The multiple functions of urban pigs and ambivalence about the pig in general made these animals contested terrain in American cities. By the early twentieth century pigs had largely disappeared from modern cities, as urban pigs came increasingly to stand for poverty and slum conditions and as technology made it possible for slaughtering operations to be centralized near points of production instead of consumption. With the exception of the Vietnamese potbellied pigs kept as pets and the occasional farm animal exhibited in a petting zoo, pigs only return to the city as meat and as representations.

This replacement of the living animal with its representation has a long history, of course, and arguments about the substitution of the image for real animal have also played an important role in efforts to theorize human-animal relationships. More than thirty

years ago, John Berger's generative essay "Why Look at Animals?" contrasted a supposedly authentic and direct pre-industrial relationship between humans and animals with the latter's disappearance in modernity. Berger connects this disappearance of animals to the process of urban industrialization in the nineteenth century, and as we shall see, that is indeed a moment when pigs started to become less present and visible in American urban life. Berger's declension narrative is in one sense, then, quite reasonable, given what has been and is still being done to animals. (1) However, as Jonathan Burt has noted, the tendency to see the modern animal as an image or a sign, merely "reinforces at a conceptual level the effacement of the animal that is perceived to have taken place in reality even whilst criticizing that process." In contrast, Burt suggests that "modes of representation have a widespread impact on the way animals are culturally conceived and structure our attitudes toward the real disappearances of animals." (2) Representations of urban pigs as nuisances and as animals associated with poverty and filth helped lead to their removal from the nineteenth-century city. Unfortunately, while some contemporary urban representations of pigs call our attention to history and to our use of the pig, most of our nostalgic and cute representations of pigs in paint, fiberglass and bronze work to obscure the killing and consumption of millions of animals, marking both the repression of the complex history of human-pig interactions and our radical distance from most non-human animals in late modernity.

Foreign travelers noted that American cities were



*As poor Jemmy Jumps  
With his fine new turn'd Bumps,  
Was strutting so pleas'd with his dash,  
A great Hog in the street,  
Took him off both his feet,  
And threw pretty Jemmy down splash.*



from most non-human animals in late modernity.

Foreign travelers noted that American cities were remarkable for the presence of non-human animals, especially hogs and pigs. The Martinique-born and Paris-educated Médric Louis Élie Moreau de Saint-Méry lived in the United States from 1794 to 1798 and noted that on New York streets "it is not unusual to see animals of all sorts wandering about, chiefly cows and pigs." (3) Writing fifty years later, Charles Dickens wrote of pigs in New York "roaming towards bed by scores" in the evening, "eating their way to the last" along Broadway. He urged his readers to "take care of the pigs," noting that these "gentlemen hogs" were "mingling with the best society, on an equal, if not superior footing, for every one makes way when he appears, and the haughtiest give him the wall, if he prefer it." (4)

Pigs were easy to keep in towns and cities because they did not require much space, could be turned out to wander (and be counted on to find their way home), and, most importantly, find their own food in the large amounts of garbage generated by humans, thereby helping to clean the streets. Pigs efficiently converted garbage to meat, making them an important animal in the lives of working-class and immigrant city dwellers, who often kept a pig or two for domestic consumption or for sale. Yet these pigs, kept in piggeries at night and turned out into the streets during the day by both individual owners and butchers, proved an incredible public nuisance. New York City passed its first law prohibiting hogs from running in the streets in 1648, inaugurating what John Duffy called a long "losing war with the pigs" that continued until 1860. (5) The effort to control the pig population in New York was deeply entangled with the politics of class and race amidst urbanization and modernization. In a precursor to contemporary debates about environmental justice and urban ecologies, working-class New Yorkers vigorously protested the city's efforts to confiscate their pigs, both in the courts and in popular demonstrations and riots against the hogcarts in the 1820s and 1830s. (6) The press seldom came to the defense of these marginal New Yorkers, instead blaming the hogs for the poor condition of the city's streets and for the spread of disease. In the wake of a cholera epidemic in 1849 the city began a more effective crackdown, culminating in the attack on piggeries in the area known as Hog Town (between 50th and 59th streets from Fifth to Eighth Avenues) in 1859. Over 3000 hogs were captured in this raid and many hog pens were destroyed, with the paradoxical effect that the city had to spend much more money on the removal of offal and garbage than before. By 1860 pigs were removed to north of 86th Street and the era of free-ranging hogs in New York City, at least, was over. (7)

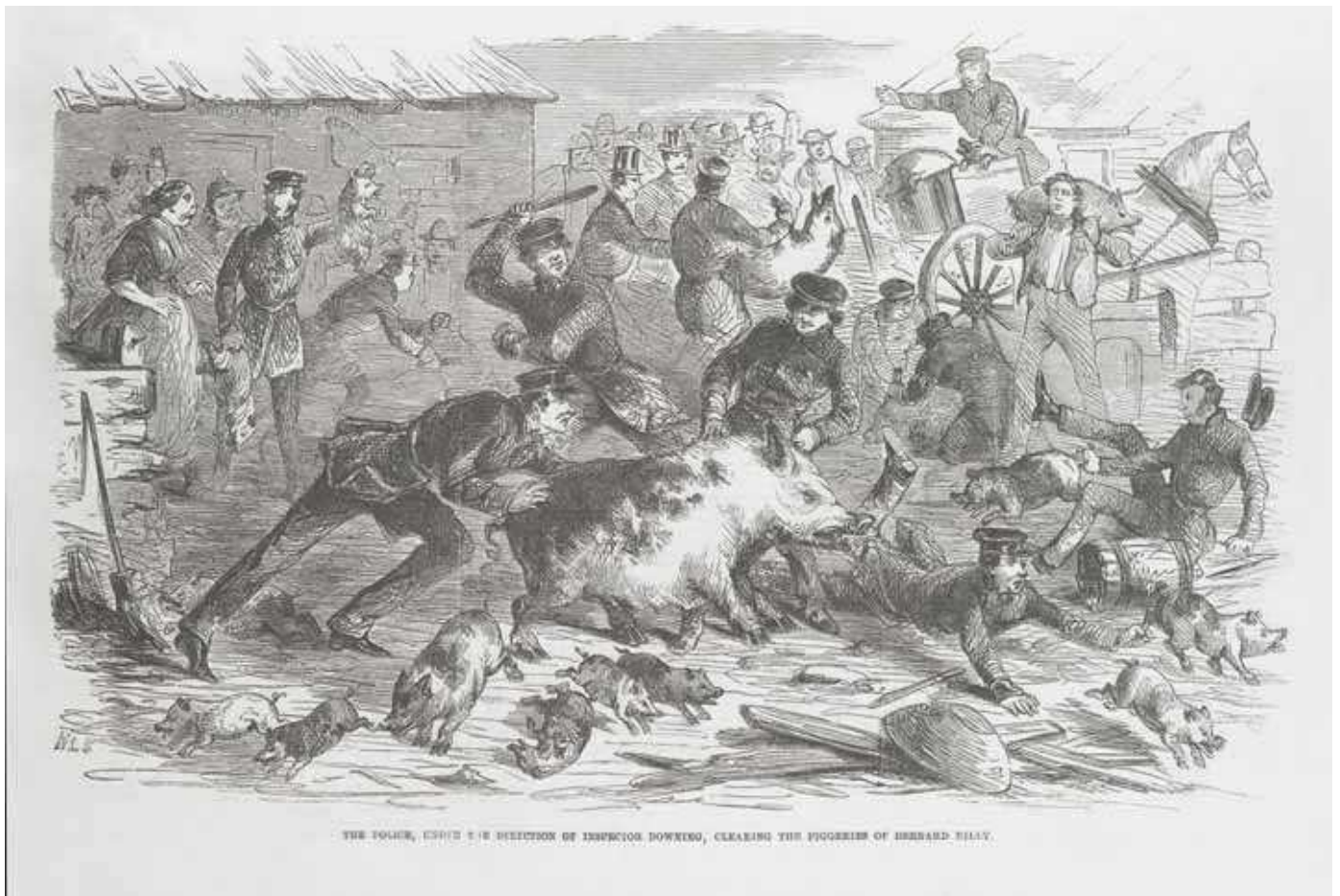
The American city most associated with pigs was Cincinnati, Ohio, known in the nineteenth century as "Porkopolis." Pigs and pork literally made the city, finding sustenance in the nuts and acorns in the nearby hills and serving as a dietary and market staple for both local residents and the nation, thanks to the city's location on the Ohio River. Entrepreneurs in Cincinnati pioneered the

use of assembly-line and mass-production techniques in their famous "disassembly line" that turned pigs into pork. (8) Companies in Cincinnati literally used "everything but the squeal," including the fat and grease, which were rendered by entrepreneurs including William Proctor and James Gamble into commercial products like soap.

Although pigs were crucial to the growth and development of Cincinnati, not all of its residents were pleased with this fact. Describing life in Cincinnati in her book *Domestic Manners of the Americans* (1832), Frances Trollope wrote, "It seems hardly fair to quarrel with a place because its staple commodity is not pretty, but I am sure I would have liked Cincinnati much better if the people had not dealt so very largely in hogs!" Noting that "the immense quantity of business done in this line would hardly be believed by those who had not witnessed it," Trollope conceded that the pigs were "constantly seed doing Herculean service" by devouring the city's garbage. But the negatives ultimately outweighed these benefits, as she wrote that "if I determined upon a walk up Main Street, the chances were five hundred to one against my reaching the shady side without brushing by a snout or two, fresh dripping from the kennel." Trollope eventually returned to England, away from "my old Cincinnati enemies, the pigs." (9) During the 1860s Chicago replaced Cincinnati as America's leading pork-producing center, with stockyards located in former swampland outside the city. (10)

By the turn of the twentieth century, pigs had largely (if unevenly) vanished from most U.S. towns and cities, as the killing of pigs and the production of meat moved further and further away from the point of pork consumption. Other than as meat and as representations on signs for restaurants and grocery stores, pigs are now absent from American urban spaces. However, their return to Cincinnati in the 1980s as part of a public art project tied to the city's bicentennial, engendered substantial controversy. Minneapolis artist Andrew Leicester's proposal for the Cincinnati Gateway project included many references to the city's industrial past, including its slaughterhouses. Although the mayor of Cincinnati, Charlie Luken, understood that "Cincinnati's history involved the slaughter of pigs resulting in the nickname 'Porkopolis,'" he did not "want that fact to be a highlighted portion of our history." (11) Luken found the pigs an inappropriate symbol for his "vision of a modern metropolis," arguing that the sculptures "would make the city a laughingstock." An extensive debate took place in the media and among the public, but ultimately the pro-pig forces prevailed. As Mary Frederickson has recently noted, although initially controversial, "Leicester's pigs worked transformative magic, lightening the mood of civic life, making people laugh, and unleashing a tremendous amount of creative energy," enabling Cincinnati to "embrace its past by dealing with it openly, rather than being ashamed of it." (12)

Andrew Leicester's "four phantom angelic porkers" that soar above the Cincinnati Gateway, in his words, "sing the praises of all their brethren who died so the city may prosper." (13) Other American pig sculptures



"The Police, Under the Direction of Inspector Downing, Clearing the Piggeries of Bernard Riley," New York, 1859. *Leslie's Illustrated Newspaper*, August 13, 1859. Negative 59009. Collection of the New-York Historical Society.

mark the sites of markets and shopping districts, including Eric Berg's "Philbert," the mascot of Philadelphia's Reading Terminal Market, and "Rachel," who plays the same role at Seattle's Pike Place Market. These life-sized bronze piggy banks (donations go to local food-oriented charities) are celebrity animals, appearing in literally thousands of tourist photographs. While reminding us of the real animal behind the meat, they reflect the ambivalence in our relationships with non-human animals, and are situated away from the actual butcher's counter. In contrast, the bicycle rack (1996) created by Louis Molina outside Los Angeles's Grand Central Market features a pair of pig heads cast in steel from ones originally purchased in the market. These pig heads refuse to be cute, serving as a rare and surly reminder of the once living animal's conversion into meat.

The contrast with the recent explosion of decorated fiberglass pigs could not be more stark. The use of decorated animals as public art and civic boosterism began with a fiberglass cow exhibit in Zurich in 1998 and a similar CowParade™ staged in Chicago in 1999. While the painted cows have appeared in over fifty cities, it was Cincinnati that pioneered the "pig parade" with its "Big Pig Gig" in the summer of 2000. Sponsors and artists collaborated on the design and the naming of the almost 400 pigs that appeared on the streets of the city

formerly known as "Porkopolis," attracting locals and tourists alike. According to ArtWorks, the nonprofit producer of the event, the Big Pig Gig helped to generate an estimated \$124 million dollars in business, in turn inspiring other cities with less tangible connections to the pig to follow Cincinnati's lead. (14) In 2007 the Pike Place Market mascot "Rachel" inspired Seattle's "Pigs on Parade" event, while the St. Clair-Superior neighborhood of Cleveland saw the installation of 40 pigs in its "Year of the Pig" public art campaign. (15)

These charitable projects are undeniably popular with the public, but are not without their critics. As Tom Eccles, the director of the Public Art Fund in New York City, notes, "With the cows and the pigs and whatever comes next, I feel it's sort of a circus performance that has been done to promote town centers. On one level, they're harmless fun. On another level, they're kind of a dumbing-down of culture." (16) The decorated fiberglass animals also reflect our tremendous distance from actual living pigs, who are for the most part raised in horrifying conditions in concentrated animal feeding operations (CAFOs). We are attracted to the symbolic pig, but forget the estimated 112,900,000 hogs that will be slaughtered in the United States in 2009. (17)

Some of those pigs were killed at the Clougherty Meat Packing Company plant in Vernon, California, an



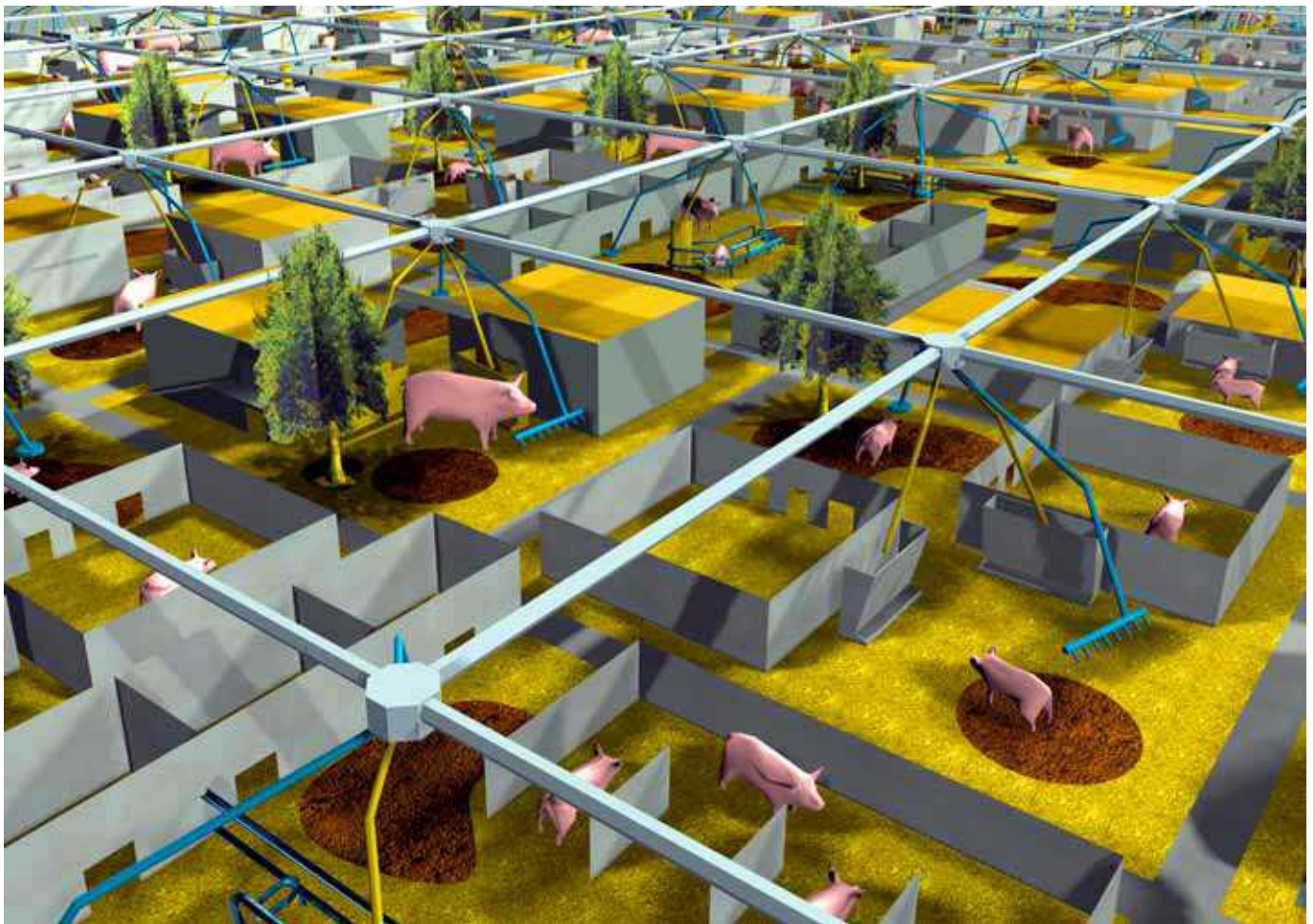
**SCI-Arc and Louis Molina**

*Pig Sculpture Bicycle Rack*, SCI-Arc, 1996. Los Angeles Central Market, Broadway and 3<sup>rd</sup> (Detail). Photo: Brett Mizelle

industrial community near downtown Los Angeles, where they are marketed under the Farmer John brand. While the operation itself is typical, the walls of the pork processing plant in this industrial neighborhood in central Los Angeles are painted with dozens of happy and healthy pigs frolicking in an idyllic setting. Some are lazing on the grass in the sun. Others are drinking from a stream or eating at a trough. One is being led on a rope by a buxom country girl who is bursting out of her clothes. Another pig is decked out in sunglasses and baseball cap, piloting a small plane towing a banner featuring the logo of the Farmer John brand, "family owned since 1931." (18) There may be no site in the world better for starting to unpack the complicated and ambivalent human attitudes about and practices towards pigs than this one, which brings images of the rural into the urban industrial landscape while depicting the pigs as happy and willing participants in their own deaths and commodification. The realities of the slaughterhouse for both the animals and the human laborers inside are obscured, hidden by cuteness and sentiment. I'd like to conclude with a recent proposal for how to

integrate modern agriculture with the contemporary city, one in which living pigs would be returned by the thousands to urban spaces through high-rise farms. In 2001, the Dutch architecture firm MVRDV proposed a "Pig City" as a way to raise pigs organically in the crowded Dutch landscape. These high-rise pig farms would save space and keep pigs comfortable in "apartments" with balconies and trees. Each 80m tower would contain a central abattoir, a rooftop fish farm to supply some of the needed food, and a biogas tank to produce much of the building's energy needs. They argue that "If pigs are efficiently kept in stacked 'apartments' in such a way that they enjoy better conditions, the meat acquires a better taste, livestock transport becomes unnecessary, diseases are eliminated, and the Netherlands acquires more space." (19)

While many took this proposal seriously as part of an effort to rethink the way we produce food in an age marked by global warming and peak oil, I believe it is best viewed as a critique of the modern industrial pork production system, which took literally American Secretary of Agriculture Ezra Taft Benson's famous 1950s



## MVRDV

*Pig Apartments*, from *Pig City*, 2001 © MVRDV

ultimatum to farmers to "Get big or get out." Today's pork producers are remarkably, even terrifyingly, efficient, and gradually their "scientific breakthroughs have emancipated the hog industry from the demands of nature." However, as Nathanael Johnson concludes, "each freedom comes at a price. Each new liberty for pork producers depends on further control, further domination of the pig." (20) The industry also depends, of course, on our unwillingness to confront the contradictions in our relationships with pigs, taking advantage of the radical distance between us and most non-human animals (pets being the notable exception). Ultimately, the contemporary efforts to mark the presence of pigs in the city discussed here, replacing living animals with their representations, do not do enough to recall the history of urban interactions between pigs and humans or to make us rethink the ways we live with non-human animals.

## Notes

1 Berger, "Why Look at Animals?," in *About Looking* (New York: Pantheon, 1980)

2 Jonathan Burt, *Animals in Film* (London: Reaktion, 2002), 29; Jonathan Burt, "The Illumination of the Animal Kingdom: The Role of Light and Electricity in Animal Representation," *Society and Animals* 9.3

(2001), 204. It should be noted that most of the literature about the visual animal has little to do with farm animals and meat. Important exceptions include Harriet Ritvo's chapter on livestock representation and elite self-fashioning in *The Animal Estate: The English and Other Creatures in the Victorian Age* (Cambridge, Mass.: Harvard University Press, 1987), 45-81 and Elspeth Moncrieff's *Farm Animal Portraits* (Woodbridge, Suffolk [England]: Antique Collectors' Club, 1996).

3 Médéric Louis Elie Moreau de Saint-Méry, *Voyage aux États-Unis de l'Amérique, 1793-1798*, translated and edited by Kenneth Roberts and Anna M. Roberts (Garden City, NY: Doubleday, 1947), 146.

4 Charles Dickens, *American Notes for General Circulation* (New York: Harper and Brothers, 1842), 34-35.

5 John A. Duffy, *The History of Public Health in New York City, 1625-1866* (New York, Russell Sage Foundation, 1968), 11, 29-30.

6 Paul A. Gilje, *The Road to Mobocracy: Popular Disorder in New York City, 1763-1834* (Chapel Hill & London, Published for the Institute of Early American History and Culture by the University of North Carolina Press, 1987), 224-232; Hendrik Hartog, "Pigs and Positivism," *Wisconsin Law Review* (1985), 899-935.

7 Duffy, 383-386. Small pigsties with no more than three pigs were still allowed in the city, however.

8 See Steven J. Ross, *Workers on the Edge: Work, Leisure, and Politics in Industrializing Cincinnati, 1788-1890* (New York: Columbia, 1985).

9 Frances Trollope, *The Domestic Manners of the Americans* (1832) (New York: Vintage Books, 1960), 88-89.

10 *Ibid.*, 105. Cincinnati's industry was seasonal and decentralized, with over seventy slaughterhouses and curing firms. After the Civil War Chicago became the "hog butcher of the world," with the Union Stockyards separating the

production of meat from urban life.

11 Erika Doss, *Spirit Poles and Flying Pigs: Public Art and Cultural Democracy in American Communities* (Smithsonian, 1995), 228.

12 Mary E. Frederickson, "The Queen's Mirrors: Public Identity and the Process of Transformation in Cincinnati, Ohio," in Marguerite S. Shaffer, ed., *Public Culture: Diversity, Democracy, and Community in the United States* (Penn, 2008), 291-292.

13 Andrew Leicester, "Cincinnati Gateway—Process," <http://andrewleicester.com/case-study/>, accessed November 4, 2009.

14 One notable exception took place in Bath, England, where the King Bladud's Pigs exhibition in 2008 involved 105 decorated pig sculptures, all auctioned off to benefit a rails-to-trails project [<http://www.kingbladudspigs.org/>]. The use of pigs reflected the legend of Bladud, King of the Britons, who as a youth contracted leprosy while in Athens. Returning home, he left the royal palace in disguise to work as a swineherd in remote parts of the country. He established the town of Bath in 863 BC at springs where he and his pigs were cured of leprosy by bathing in the hot muddy water.

15 <http://www.pigsonparade.org/>, accessed February 22, 2009; Karen Sandstrom, "Going whole hog for public art: Painted pigs invade Cleveland," *The Plain Dealer*, June 13, 2007.

16 "Cows, pigs, bats spur public-art debate," *Deseret News*, Aug. 24, 2003.

17 Glenn Grimes and Ron Plain, "December Quarterly Hogs & Pigs Report Summary," December 31, 2008, <http://agebb.missouri.edu/mkt/bull8c.htm>, accessed February 21, 2009.

18 These murals were painted by Les Grimes, a scenic artist who had worked for some of the film studios in Hollywood, from about 1957 until 1968, when the artist fell to his death from scaffolding while working on an area of the sky. See Susan Hopmans and Peter Kenner, *The Great Murals of Farmer John Brand*, in Vernon, California (1971). For a rebuttal to this nostalgic and effacing representation, see Sue Coe's images of Farmer John's in *Dead Meat* (1996), 87-88.

19 <http://www.mvrdr.nl/#/projects/181pigcity>, accessed November 4, 2009.

20 Nathanael Johnson, "Swine of the Times: The Making of the Modern Pig," *Harper's Magazine*, May 2006, 55.



### **Les Grimes and Arno Jordan**

*Farmer John Murals*, Vernon, California, Photograph by Brett Mizelle

**Brett Mizelle** is Associate Professor of History and Director of the American Studies Program at California State University Long Beach. His publications include articles, book chapters, and reviews in the fields of nineteenth-century American history and the history of human-animal relationships. He is currently completing two book projects: an exploration of how the pig has shaped diverse human communities for the Reaktion Books "Animal" series, and a scholarly monograph on the cultural work of exhibitions of exotic and performing animals in the nineteenth-century United States. He is also a co-founder and current editor of the H-Animal Discussion Network (<http://www.h-net.org/~animal/>). He can be reached at [dmizelle@csulb.edu](mailto:dmizelle@csulb.edu).

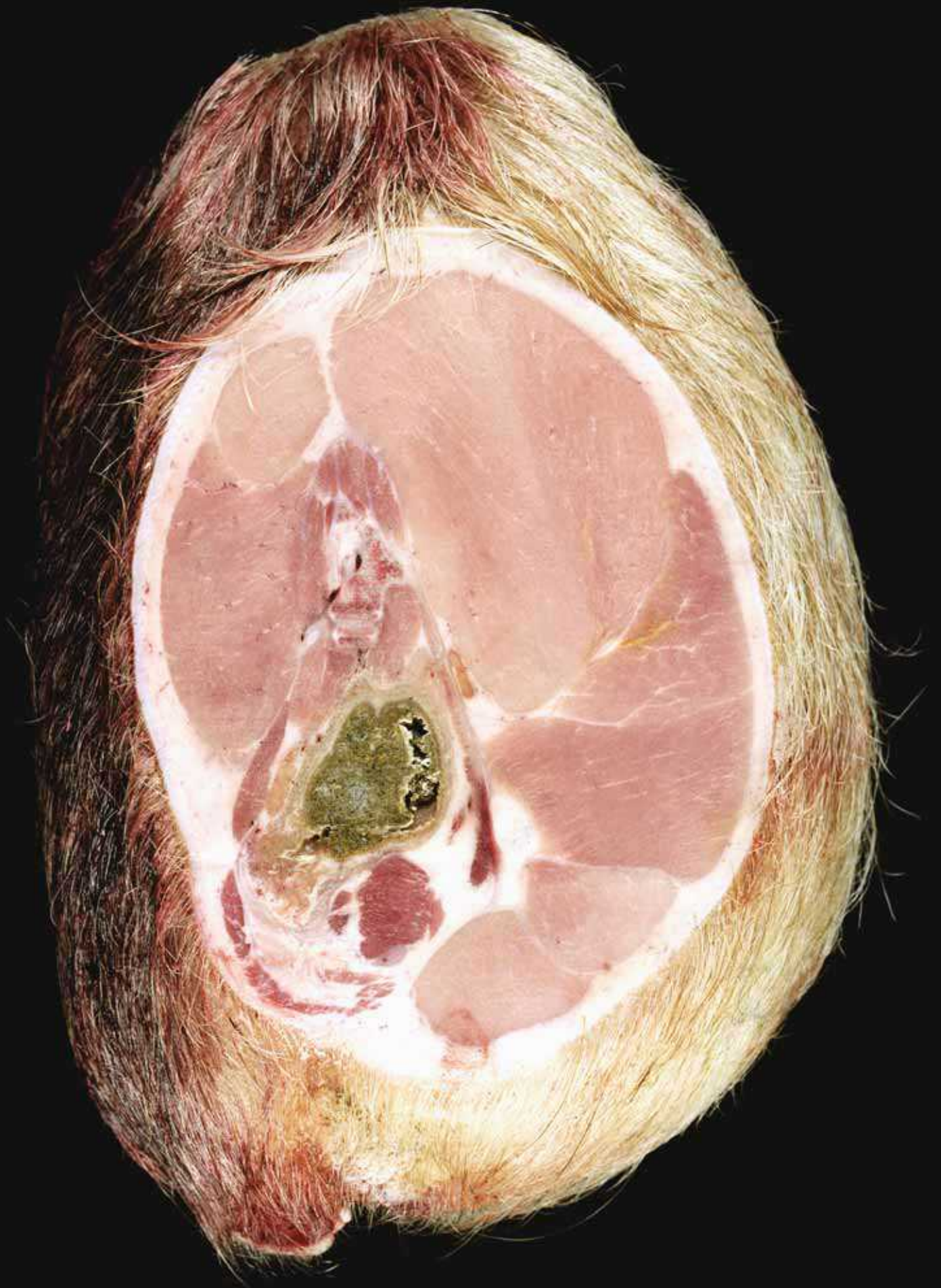
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# KIRA O'REILLY: INTHEWRONGPLACENESS

*'Kira O'Reilly permeates the barrier between us to explore whether or not this exchange has meaning and makes the audience aware more than ever before of its individual responsibility, culpability and generosity.'* (Helen Cole)

Kira O'Reilly over a period of four hours on the second Friday of Tract, viewers were escorted, one at a time, from the gallery shop to a back alley in the middle of Penzance. They were then led through a small door and down a corridor to an old disused social club. There it was explained that they could 'touch both animal and human flesh' and were given latex gloves in order to do so. They were then sent in, alone, to witness the performance 'inthewrongplaceness'.

Dimly lit, with dark red carpeted floor and cheap fake-wood panelling, the club had the aura of a seedy Soho brothel or sex-cinema. In the furthest room overlooking the statue of Humphry Davy and Market Jew Street, Kira O'Reilly, who was naked, was lying on the carpet with a recently slaughtered pig. There was a faint smell of blood, and no sound except that of traffic, and of Friday night-pub goers who would not have been aware of her presence in the room only a few yards away from them.

Kira's limbs were entwined with the dead pig's, and because their skin colour was so close it wasn't immediately obvious which ones were hers. She moved slowly across the floor like a dancer leading a slightly smaller, more passive partner, rolling slowly over, occasionally heaving the heavy carcass up in order to move it. Her hair appeared dampened by a mixture of sweat and blood, and her skin pale.

She looked completely absorbed in the activity to an extent that the viewer who was only 3 or 4 feet away from her did not feel threatened. There was still an intensity to the experience of watching it that was difficult to describe. The performance was too strange and too cold to be erotic. It was anxiety-provoking and a bit scary, partly because there was no boundary between performer and watcher, yet it still had a macabre beauty.

Kira's performance could not have generated more of a media storm. Although largely ignored by local papers as a story too hot to handle, all the national papers picked up on it and ran stories on the morning of the performance, some with full-page articles. Unfortunately they made no real attempt to engage with the content of the work, and their cursory handling of the issues amounted to a complete misrepresentation. The tabloids in particular emphasized the more salacious aspects of the piece, and used photos of previous versions of the performance featuring Kira in the nude. The coverage portrayed the performance as smutty, a waste of taxpayers money, and a violation of animal rights.

In fact there was no sense that any of the participants were being exploited, and indeed Kira appeared to treat the pig with extreme reverence and love. Importantly too, disappointingly for the tabloids, there was nothing smutty or titillating about it. In fact Kira's nudity had a completely different meaning that was lost in the press coverage. The most useful point of reference here is Francis Bacon, the painter, who lived in Soho and, famously painted carcasses of animals, juxtaposing them with nudes. Kira's work traversed a similar subject area. Because Kira's relationship with the pig was so intimate, it seemed to be a symbol or substitute for a dead human being. The piece therefore became a very strong and haunting statement about mortality, and for the duration of the performance Kira seemed to be bravely confronting and indeed embracing her own death.



**Kira O'Reilly**

*Inthewrongplaceness*, 2005, Commissioned by HOME, London. Photography, Manuel Vason © Kira O'Reilly  
*Sk-interfaces, inthewrongplaceness*, 2009, Casino Luxembourg, Photography Alex Heise © Kira O'Reilly





**Kira O'Reilly**

*inthewrongplaceness*, 2006, Tract Live Art, Penzance, Photography, Steven Tanner © Kira O'Reilly

*inthewrongplaceness*, 2009, 13th International Festival of Performance Art. "Accidentes Controlados". Ex Teresa Arte Actual, Mexico City. Photography Antonio Juárez © Kira O'Reilly



**Kira O'Reilly**  
*Inthewrongplaceness*, 2006, Tract Live Art, Penzance, Photography, Steven Tanner © Kira O'Reilly



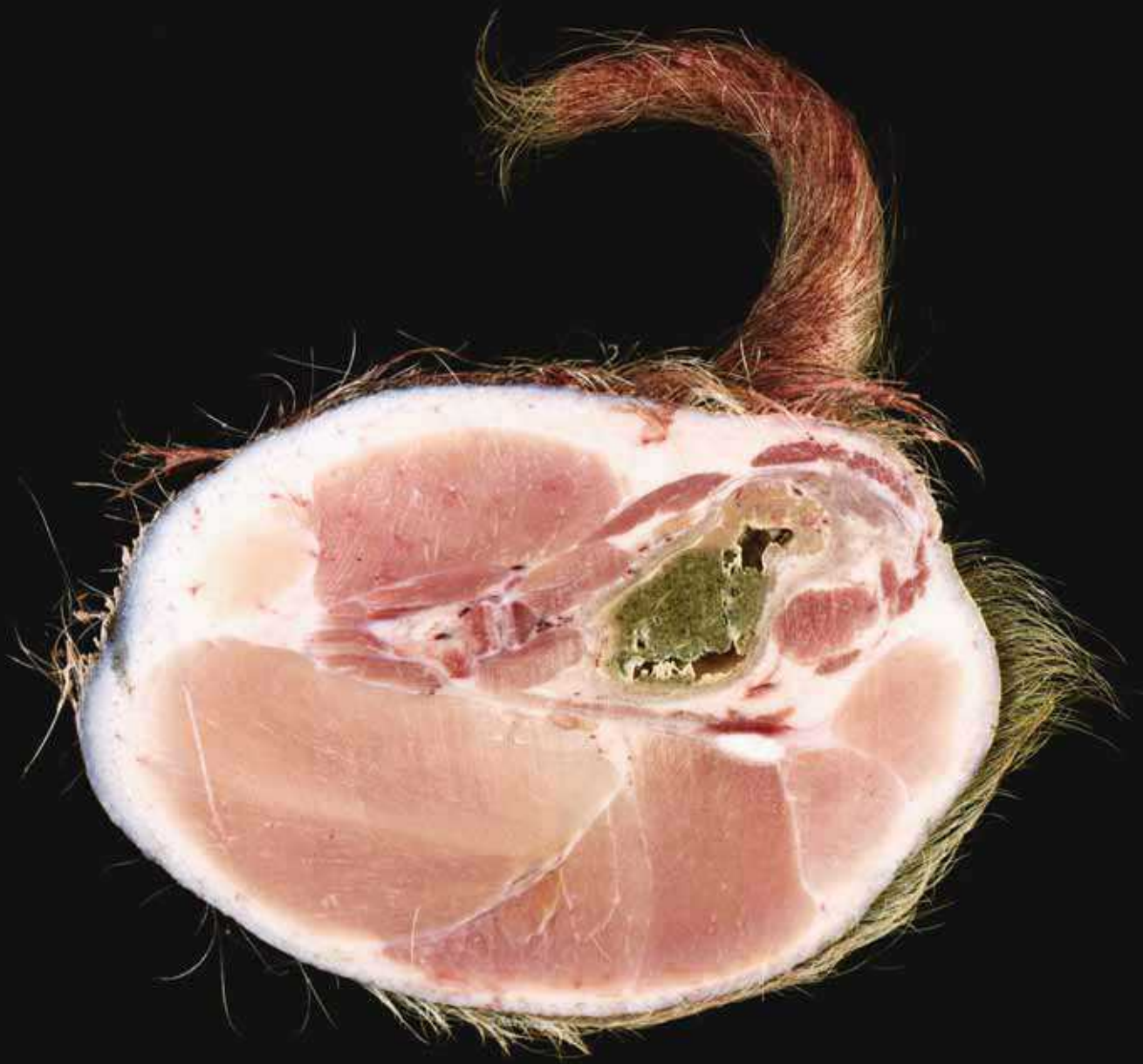
**Kira O'Reilly**

*Inthewrongplaceness*, 2006, Tract Live Art, Penzance, Photography, Steven Tanner © Kira O'Reilly

*Kira O'Reilly* is a performance artist based in the UK. She graduated from Cardiff School of Art in 1998. She has participated in a number of performance art festivals throughout the UK and Europe, including at the Bonington Gallery, Nottingham Trent University 1998, the National Review of Live Art, in Glasgow (1998, 2001, 2003), at Arnolfini in Bristol, at Home in London and at several European festivals including Break 21 Festival, Ljubljana, Slovenia, 2002 and the ANTI Contemporary Art Festival 2003, Kuopio, Finland. She has also performed in China at the Dadao performance art festival, Beijing, organised by Shu Yang 2006.

In 2003 and 2004, she undertook a residency with SymbioticA, a bio-art project based in the department of Human Anatomy, University of Western Australia. She has received several major commissions and in 2001 was invited to produce work for Span2 international performance art residency in London. She was the focus of a major controversy in the British press, angering British animal rights activists by performing a durational piece with a dead pig, at the Newlyn Art Gallery in Penzance, southwest England.

The text featured in this piece was reprinted with permission of the Tract-Liveart



# THE PIG TRILOGY

*A peasant becomes fond of his pig and is glad to salt away its pork. What is significant, and is so difficult for the urban stranger to understand, is that the two statements are connected by an AND not by a BUT. (John Berger)*

Text by **Astrid Kogler**

The pig was one of the first domesticated animals and is thought to be one of the most intelligent and could be trained like a dog. The anatomy of a pig is very similar to that of a human. Its organs are almost identical to that of man and have been used in organ transplants. Porcine tissue was and is in some cases still used as a composite in medical drugs to cure illnesses such as diabetes, hypothyroidism or autism. MMR vaccines (to prevent measles, mumps and rubella) to this day contain pork gelatine. In this sense, the relationship between pig and human is inherent, yet in this work I do not seek to point out the similarities as such nor do I intend to reduce its differences to sameness. What I intend to show is a fragmented body, alienated from its entirety.

A body in pieces, either as result of the butchering process or the medical dissect, is something else entirely. Once 'cut up', individual body parts are transformed into objects in their own right when seen apart from the whole. In medicine it is common practice not only to see the body broken down into individual parts but also to imagine it broken down. This looking closer at specific parts gives us as viewers the opportunity to explore what we think we are familiar with, but shown in a different context it becomes an 'Other' and leaves room for imagination. I wanted to represent precisely this 'otherness' but through familiarity and recognition. We have become accustomed to seeing meat in plastic wrapped packages but very rarely get to see a pig's lung or heart. At the butcher's you have to specifically request these organs, while meat in general is well presented in a butcher's window. When buying meat we look at the expiry date, at the quantity and the price. But we rarely look at the meat itself other than to check whether it is lean enough. The meat we buy serves one purpose only:

it is waiting to be cooked and eaten — until then it stays in its plastic wrapper. My idea was to alter its usefulness and purpose and present meat in a context that is viewed and looked at differently. By indexing meat in a catalogue, it also becomes a photographic documentation of what it really is — each a sculpture in its own right. But it is also the rawness of organic matter and our fascination and horrorification at the same time that I wanted to explore. When Schopenhauer says "Flesh is desirable" (Miglietti 2003) he referred most likely to the human body, however we can say that this holds true in general be it human or animal. Dutch biologist Dekkers (2000) rightly declares "we are drawn inexplicably towards it [flesh], we are conceived in this frenzied atmosphere of carnal desire, organic matter that is susceptible to decay and results in decomposition; it connotes sexual, primeval and religious associations". The idea of working with organic material in an art context, using and reusing it in different ways before it decomposes, holds a certain attraction. Touching raw material and all fluids that come with it acts in itself almost as a reminder of our own bodily fragility and how exposed we are to disease and decay.

## Books and Content

This project is an investigative study of the pig and deals with the objectification of a fragmented body. It starts with three dead pigs resulting in three volumes of books titled The Pig Trilogy - Carnis, Ossa et Corpus, latin words meaning flesh, bones and body, respectively. Each book indexes individual fragments of the body of a pig, thus providing a framework in which to explore and investigate the deconstruction and with it the transformation of a living creature into meat, a scientific artefact and a collection of bones.



**Astrid Kogler**

*Trotter*, front left 22/1.5, Camis, from the Series *The Pig Trilogy*, 2007 © Astrid Kogler



**Astrid Kogler**

*Lumbar Vertebra, 36/1.4, Ossa, from the Series The Pig Trilogy, 2007 © Astrid Kogler*

The work was carried out in collaboration with a local butcher and the Royal Veterinary College in Hertfordshire. For the first book, *Carnis*, a pig was butchered professionally in my kitchen. It was cut into 'supermarket' sized slices so each piece could be photographed on a 1:1 scale. The end result was an index of 144 individual life-size objects set against a white backdrop. With this book I wanted to take the butchering process back into the home – the private space — in much the same way it used to be done in the old days.

The second deconstruction of the pig, *Corpus*, was carried out at the Royal Veterinary College. Under the supervision of experts I was given permission and access to a post-mortem room to photograph a cross-sectioned pig. A frozen pig was carefully cut into 14 dissects/27 surfaces including the head, which was bisected. Each surface was subsequently photographed against a black backdrop and annotated in Latin and English with a corresponding diagram. This was a different way of fragmenting the body of the pig, resulting in a more scientific look at the internal layout of the pig's muscles, organs and bones.

The third pig was boiled out into a collection of bones. Each bone was photographed, measured and weighed and represented in the book, *Ossa*, on a 1:1 scale. The book shows what's left once flesh and body have been stripped away separating itself from its habitual context that bears no direct relationship with its skeleton. The bones are the only reminiscent objects that continue to exist and do not decay.

The 'book' as a medium is an integral part of this particular work. It acts as a container for the indexed fragments and holds the different parts of the body together. Not only is it a documentation of what body has become but documenting the process of cutting the pig was also a crucial part of the project. This work can be viewed in *Two Pigs* — a visual comparison between butchering and dissecting.

### The Trilogy

Whilst the work deals with dead animals and as such also death, its presentation seeks to obscure the subject matter in a sterile and calm, perhaps isolated way as a result of the objectification and fragmentation of the pig's body. Yet it can also surprise when viewers realise a whole pig is on display. My intention was not to generate squeamishness or disgust, nor provoke people needlessly but to produce images of pure aesthetics and with that also beauty.

While notions of preservation and decay are prevalent themes in the work, through it, we are reminded of life and life's temporariness. I have frozen and preserved organic matter with the means of a camera, and therefore the images could be viewed as a simulacrum of immortality and eternity. Religious connotations associated with flesh, bones and body, *Carnis*, *Ossa* et *Corpus* are expressed in the title of the three books. So does the triptych (Caudal View 11/1.5 – Caudal View 14/1.6 – Caudal View 24/1.10 from the



**Astrid Kogler**

*Skull, 2/1.1, Ossa, from the Series The Pig Trilogy, 2007 © Astrid Kogler*





**Astrid Kogler**

*Lumbar Vertebra, 40/1.4, Ossa, from the Series *The Pig Trilogy*, 2007 © Astrid Kogler*

Series *The Pig Trilogy*, 2007) of the three cross sections that refer to the Trinity, albeit indirectly.

The type of meat itself has become irrelevant in this context and can be referred to as body in general, be it animal or human. The three pigs (flesh, bones and body) can be seen as a sacrifice for this particular work even though by sacrifice I do not mean the animals were killed for this project but they all ended their lives here and there, on a kitchen and dissection table and bone boiler, respectively.

What is also significant is the relationship we humans have with animals and what purpose animals generally hold for us. John Berger's quote at the beginning of the book sums this up nicely. The "urban stranger" as Berger calls him, the person who has not yet realized this paradox between becoming fond of an animal and yet being happy to slaughter it, is the objective and he needs to be made aware of this fact.

Born in Schladming, Austria in 1978, **Astrid Kogler** graduated in 2007 with an MA in Communication Design from Central Saint Martins College of Art & Design. She specialises in Print Design as well as Photography. During her time at Central Saint Martins she became increasingly interested in exploring the human and animal body through preserving, sculpting and photographing organic matter. Her work has been featured in magazines such as *Design Week*, *Hotshoe* and *Ultrabold*. She gained a postgraduate award from the Arts & Humanities Research Council in 2006 and her *Pig Trilogy* has won the Birgit Skiold Award of Excellence at 'LAB', the London Artist Book Fair at the ICA in 2007. She continues to work as a graphic designer and photographer.

The *Pig Trilogy* is visual indexing system for the body of a pig. This art project is a limited edition of the three books is available on order.

All books are handmade, perfect bound, printed on off-white paper, dimensions 248mm x 310mm. Please visit [www.astridkogler.com](http://www.astridkogler.com)

*The images used between each piece featured in this issue of Antennae are a selection from The Pig Trilogy – Corpus by Astrid Kogler. The images are here reprinted with permission of the author and were selected by Giovanni Aloï and Astrid Kogler. In order of appearance in this issue:*

- 1: *Paramedian Section 1/1.1* From the Series *The Pig Trilogy*, 2007
- 2: *Caudal Surface 3/1.2* From the Series *The Pig Trilogy*, 2007
- 3: *Caudal Surface 5/1.3* From the Series *The Pig Trilogy*, 2007
- 4: *Cranial Surface 8/1.5* From the Series *The Pig Trilogy*, 2007
- 5: *Caudal Surface 11/1.6* From the Series *The Pig Trilogy*, 2007
- 6: *Cranial Surface 12/1.7* From the Series *The Pig Trilogy*, 2007
- 7: *Caudal Surface 13.1.7* From the Series *The Pig Trilogy*, 2007
- 8: *Caudal Surface 13.1.7* From the Series *The Pig Trilogy*, 2007
- 9: *Caudal Surface 17/1.9* From the Series *The Pig Trilogy*, 2007
- 10: *Cranial Surface 18/1.10* From the Series *The Pig Trilogy*, 2007
- 11: *Cranial Surface 18/1.10* From the Series *The Pig Trilogy*, 2007
- 12: *Caudal Surface 21/1.11* From the Series *The Pig Trilogy*, 2007
- 13: *Caudal Surface 23/1.12* From the Series *The Pig Trilogy*, 2007
- 14: *Caudal Surface 25/1.13* From the Series *The Pig Trilogy*, 2007
- 15: *Cranial Surface 26/1.14* From the Series *The Pig Trilogy*, 2007
- 16: *Caudal Surface 27/1.14* From the Series *The Pig Trilogy*, 2007

Courtesy of the artist. © Astrid Kogler

