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Curated by Victor Krawczyk, Caroline Adams, Caroline Gliddon, Fruzsi Kenez, Minna Suoniemi and Stephanie Radok

Catalogue published Peanut Gallery and Nexus Arts, Adelaide, Australia, July 2017
ISBN-10: 0-9942640-2-X
ISBN-13: 978-0-9942640-2-2



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ANIMAL INTERSECTIONS

Animal & Human Relations,
Multispecies World



PEANUT GALLERY
EST. 2016

Balcony Level, Adelaide Arcade
Art Exhibition 4 – 16 July
Opening Night Tuesday 4 July 5:45 – 7pm
peanutgalleryadelaide.com

Lion Arts Centre
Live Art Performance & Moving-Image Screening
Wednesday 5 July 1 – 3pm
nexus.org.au

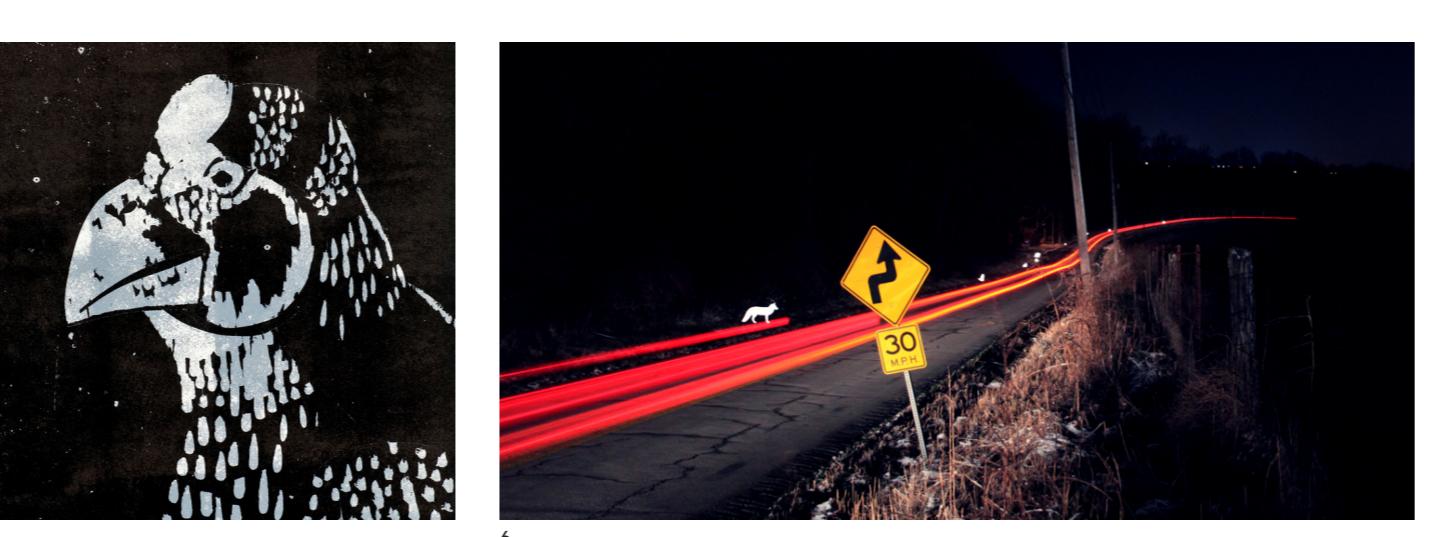
CHRIS BARKER(AUS) ANGELA BARTRAM(ENG) GABRIEL BIENZYCKI(USA) RONALD BINNIE(SCT) ELLIE COLEMAN(AUS) STUART COOKE(AUS) KATHRYN EDDY(USA) JACQUI JANSEN VAN VUUREN(NAM) LARS KOENS(NLD) DEMELZA KOOIJ(NLD) LISA KUSANAGI(JPN) LLOMA MACKENZIE(AUS) JOANNA MENDL SHAW(USA) GINA MOORE(AUS) TOM MOORE(AUS) LYNN MOWSON(AUS) JANELL O'ROURKE(USA) ANDREA PRZYGONSKI(AUS) STEPHANIE RADOK(AUS) FANNY RETSEK(USA) RAJ SEKHAR AICH(IND) ANN SHENFIELD(AUS) SANDRA STARKEY SIMON(AUS) MINNA SUONIEMI(FIN) DESIREE TAHIRI(AUS) SOFIA TORRES(PRT) L.A. WATSON(USA) LAURA WILLS(AUS)



1. Tom Moore, *The Perils of High Speed Diving*, blown and solid glass with wooden base, dimensions: 400 x 300mm (framed), 2017.
2. Lynn Mowson, *Boobscape*, latex, tissue and string (detail), dimensions: variable to fit space, 2017.

To intersect means to come across another being on their course, to occasionally even intercept this other. An intersection is the fact or action of crossing another, or the place where two beings (or things) come across each other. In our multispecies world, it is inevitable that animal and human life intersect, sometimes in rather calculated ways, sometimes in rather joyous ways, and sometimes by haphazard chance.

The idea of 'animal intersections' has been embraced by the 2017 Australasian Animal Studies Conference's arts programme. The exhibition at Peanut Gallery, along with the performance and moving-image screening at Nexus Arts, will allow viewers to consider how artists, in their unique ways, have responded to the words 'intersect' and 'intersection' (or even 'intersectionality' if one considers how multiple social forces can compromise animal lives). However, what is constant is that these words are concepts that help to visualise the many relations between animals and humans/humans and animals.

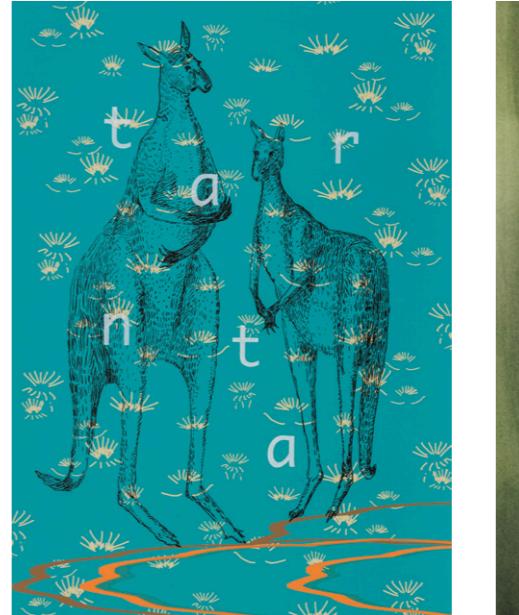


4. Andrea Przygocki and Sandra Starkey Simon, *Kangaroos and Spinifex* (after Thomas Balcombe, Kangaroo of New South Wales, 1842, lithograph), screen print on digital painting, dimensions: 760 x 500mm, edition of 5, 2016. Photo credit: Alex Makeyev
5. Stephanie Radok, *White Gallinule*, last seen 1788, woodcut print, dimensions: 530 x 380mm, edition of 3, 2014. Photo credit: Michal Kluvanek
6. L.A. Watson, *The Roadside Memorial Project – Fox*, digital print on photo paper, 406.4 x 609.6mm, edition of 100, 2017.

These works offer emotional, intellectual and perhaps even spiritual experiences to appreciate animal lives. Of course, moving to consider animals on their own terms, in a largely anthropocentric world is not an easy task for any artist. However, each visitor can hopefully find works which move them to feel what a post-anthropocentric world could be like, where an animal in a work of art is not simply a decorative embellishment, or a symbol for human ideas and values, or a form of scientific documentation.

Victor J Krawczyk
Chief Curator and Event Officer,
AASA Adelaide Organising Committee

Good art challenges and stretches you, and this is what the exhibition, performance and moving-image screening set out to do.



7. Ann Shenfield, *Ways of Not Seeing* (still from film), animation, running time: 1 min and 30 secs, 2017.

Front cover: Tom Moore, *The Perils of High Speed Diving*, blown and solid glass with wooden base, dimensions: 410 x 320 x 180mm, 2014.
4. Lynn Mowson, *Boobscape*, latex, tissue and string (detail), dimensions: variable to fit space, 2017.
5. Stephanie Radok, *White Gallinule*, last seen 1788, woodcut print, dimensions: 530 x 380mm, edition of 3, 2014. Photo credit: Michal Kluvanek
6. L.A. Watson, *The Roadside Memorial Project – Fox*, digital print on photo paper, 406.4 x 609.6mm, edition of 100, 2017.



8. Ronald Binnie, *Pan Celebrities – Nim Chimpsky* (detail), graphite drawing on paper mounted, part of a series of 5, dimensions: 400 x 300mm (framed), 2017.

7. Andrea Przygocki and Sandra Starkey Simon, *Kangaroos and Spinifex* (after Thomas Balcombe, Kangaroo of New South Wales, 1842, lithograph), screen print on digital painting, dimensions: 760 x 500mm, edition of 5, 2016. Photo credit: Alex Makeyev
8. Lloma Mackenzie, *Exploring the Oceans*, coloured linocut, 420 x 32mm (framed), 2017.
9. Sofia Torres, *Still Wonder 2#*, acrylic on canvas, dimensions: 1050 x 720mm, 2017.
10. Gabriel Bienczycki and Joanna Mendl Shaw (featuring The Equus Projects dancer Tal Adler and equine partner Excalibur), *Earth Poem* (still from film), video, running time: 2mins and 56secs, 2015.
11. Janell O'Rourke, *Trace Fossils* (detail), handmade book, dimensions: 128 x 225mm, 2017.
12. Minna Suoniemi, *Lullaby* (still from film), video, running time: 3 mins and 32 secs, 2012.