



*Translating the Animal*



photo by Mika Aono

*Translating the Animal*

Melody Owen

Environmental Arts and Humanities

Thesis Show

East Greenhouse

Oregon State University

June 1, 2018





photos by Melody Owen

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Inside front cover: Mika Aono  
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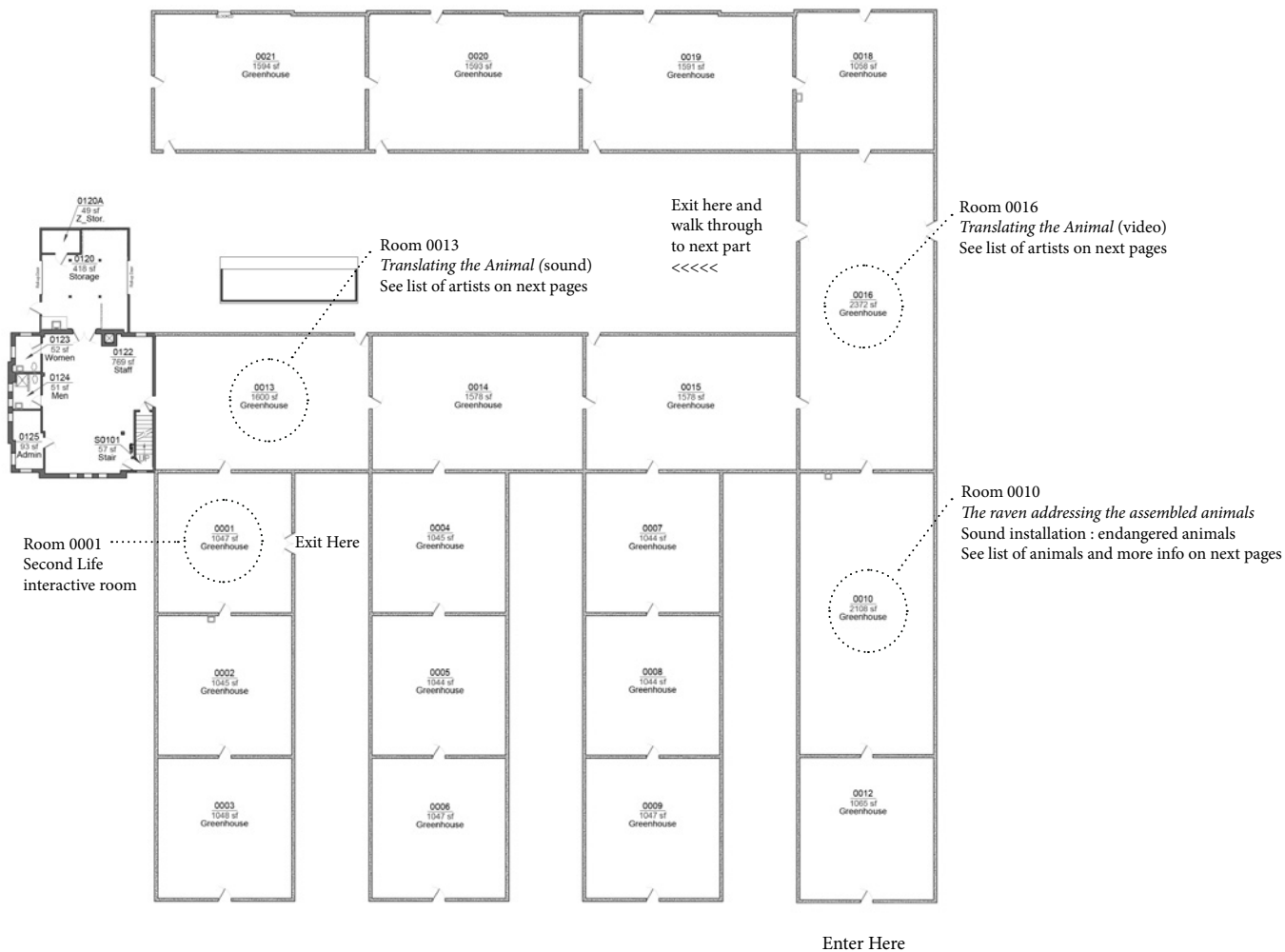


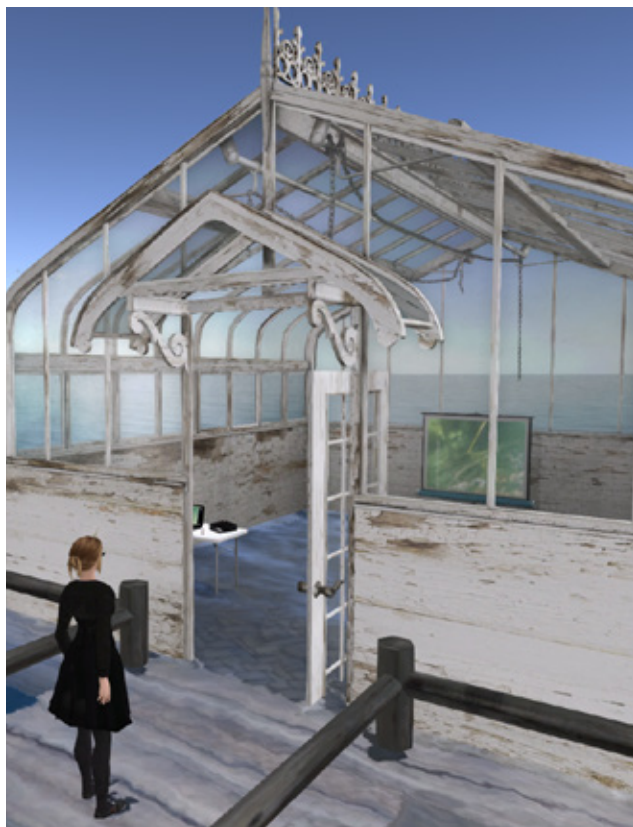


Google view



OSU Libraries Special Collections & Archives Research Center





Pearl Hyacinth in [Second Life](#)



photo by Jessyca Barron



This exhibition is the result of research in the philosophical field of animal studies and an exploration of virtual game worlds and contemporary digital art. The subjects I have been exploring fall into several intersecting categories.

I am exploring the concept of animal language and the concept of the *umwelt*; the historical and current controversy around the idea that animals have language and the recent scientific findings that are using technology, video and algorithms to parse out the equivalence of sentence structure and words in bats, dolphins, crows and prairie dogs. The idea of non-human animal language intersects with the idea of the *umwelt* as described by philosopher Jakob von Uexküll. *Umwelt* refers to the bubble of perception that surrounds every being and the embodied experience that informs that perception. For example, a bat navigates the world via echolocation using sounds we can't hear; a bee flying along a path next to you would be experiencing the world and even time in a completely different way due to its size and its physiology.

Because every kind of creature - in fact every individual - has his or her own experience of the world, there is naturally a divide - many divisions - when it comes to language. Philosopher Ludwig Wittgenstein argued that if a lion could speak, we would not be able to understand him/her anyway because the experience and physiology of a lion is so different from ours. Indeed, differences in our individual experiences make it difficult for humans to even understand each other within our own species, especially across language and cultural divides, but there are threads that connect us; shared emotions and experiences that we all have in common. The same is true for animals and humans. Though our bodies and frames of reference are entirely different, we share this world and we also share experiences and emotions. The line of philosophy in animal studies that describes this connection while also acknowledging the obvious differences between us has been called *indistinction*.

I argue that philosophical concepts like the one that Wittgenstein proposes only serve to point at the divide between us and call it a wall. Behaviorists used this idea to say that since there was no way to communicate directly with animals and get direct answers, there was no way to study their behavior. Donald Griffin, a respected scientist who discovered echolocation in bats and coined the term *cognitive ethology* countered this claim by saying that animal communication itself was a way in, that by observing the signals and responses they were giving to each other, we could learn an immense amount. Slowly this is catching on and people are currently doing innovative work in this field. Humans are still resistant to the idea because to admit to animal sentience and subjectivity is to admit to our own culpability in our mistreatment of them and to open a can of worms that would substantially threaten the status quo.

When we speak of animals having language we assume we are describing human language. Articles posted today still have titles like "Whale Speaks," suggesting that whales make sounds emulating human language, more specifically, English. Koko the chimpanzee and Alex the African grey parrot are examples of animals who apparently learned to communicate with humans in our language.. The paradox here is that all these animals were already speaking to each other in their own languages. What they have done, in the case of Koko and Alex, is to learn to speak a second language, and in fact the language of another species - which is pretty impressive. I believe it irresponsible to say that because we are not lions, that we should not try to understand them. We should certainly not try to understand them in the context of being human, but why not stretch our own assumptions of reality (which are just as informed by our own embodiment) to accept and even treasure the other, because the other has much to teach us.

The fact that animals do not have human language does not mean that they do not have their own. We exist in different bubbles, but why not try to find intersections and threads that connect us. All life on earth is interconnected. Veins exist in us that mirror veins in leaves and even galaxies.

There is much more to existence and reality than our limited perceptions can know. Everything we do causes ripples that are sent out farther than we can perceive. Everything we do as a species affects all the other species on earth. Humans have for so long considered ourselves to be the top of the pyramid that an attitude of entitlement and disregard for others has crept into every aspect of our lives. This needs to be challenged, both for the sake of the others (or those whom we have “othered”) and for ourselves, because in destroying nature, we destroy ourselves. In spite of our shiny technology, we are still a part of nature.

“Anthropomorphism.” Humans consider many of the attributes they possess as solely human traits: including language, play, love, mourning, laughter, joy, boredom, sadness, self-awareness, individuality, subjectivity. When these traits are ascribed to an animal, we call it anthropomorphism. It is essentially drawing lines (boundaries) between human and animal. Our mistake usually comes not in ascribing human characteristics to the animal but in claiming these characteristics belong only or primarily to humans. It can be confusing because there is another kind of anthropomorphism - sharing the same word and yet having a different manifestation. This occurs when humans do in fact project their own humanness onto animals - think Bugs Bunny, the White Rabbit, or any cartoon or fairy tale character who is really a human shaped like an animal or a human/animal hybrid. These creatures, though, are not animals. They are human inventions. They are projections of human ideas and internal conflict about who we are and how we treat animals..

How do we perceive the aforementioned ideas through explorations of embodiment in a virtual space? How do we create or dissolve lines of differentiation in the newly created digital realm and how does this inform our feelings about those lines and where we draw them? When we create human/animal hybrids in religion, art, and culture are we exploring the differences and similarities between us? Have humans always been working out these ideas subconsciously through their anthropomorphized gods, superheroes, and now avatars? How can a virtual space challenge entrenched and normalized views about reality and help us to change our behavior in ways that will benefit the health of the planet and the living beings we share it with? How is it changing us as humans to spend most of our waking hours projecting our consciousness into small portable machines that we carry in the palms of our hands? Is this cyborgization of us as a species changing us as a species? It is important to remember that many of the borderlines we draw are just that, human constructions, and that we are all actively constructing our own future realities.

How do contemporary digital artists explore these ideas through their work? Artists have been creating representations of animals since the beginning of human expression. They are our first cave paintings but in the same way that human women (as well as other colonized and exploited peoples) are often objectified through media and art, so are animals most often portrayed only in their externalities while their internal lives and perceptions go unexamined, as if they were empty shells, simply there for us to admire and to use. We marvel at their beauty and they are everywhere in art and film but usually as decoration or as possession. Animals are objectified in our daily lives and that dynamic leaks into our artistic expression. For this reason, I have sought out artists who are exploring the animal - not in the sense of traditional documentation or representation - but in terms of its own subjectivity, artists who are visualizing and otherwise highlighting animal sound/language through their work as well as thinking about what different kinds of embodiment can mean, highlighting the importance of listening and paying attention. I have also found artists who are exploring the boundaries between animal/human/technology through poignantly organic digital animation. This is a collection of work placed within the context of a human/animal/digital triffecta.

Process of curation:

Years ago, I encountered the work of Australian artist Andy Thomas. His work was the inspiration for this show. Thomas uses an algorithm to react to different nuances of bird song and create an extremely satisfying three dimensional visual effect. It is reminiscent of pop rocks - those electric fruity candies that make little chemical explosions happen in your mouth. The sounds manifest visually as strange and beautiful and unexpected. He does the work of visualizing the invisible and thereby highlighting birds in a different way than we usually see them. Thomas also animates other animal sounds and environments, working from his own field recordings. What he is doing challenges normalized ways of hearing by giving visual volume to sound.

In considering ideas of posthumanism that examine the world and our expressions from a context beyond anthropocentrism, we develop a way of thinking that considers the other the billions of other realities, the millions of other ways of looking at the world. It is important to engage in creative empathy when considering the other. We can never fully know what it is to be a non-human, but we can engage in forms of exploration that could provide glimpses. Julia Oldham does an amazing transformation of her human self into various insects that she observes and then emulates. In her piece, *The Timber*, she performs insects. She perfects the works during the editing process by animating her own body, altering speed to make her own physicality resemble an insect's. This performance is evocative of Marcus Coates, a British artist who has been channelling animal spirits and emulating and performing animal sounds for a long time. He has a piece called *Dawn Chorus* in which people perform their local birdsongs as he manipulates their speed to match that of the bird.

In Rick Silva's work, which seems to turn the information that makes the bird inside out, the movement is deconstructed and fractalized in various ways. In some examples, the wings are split or otherwise processed through brightly colored geometric abstraction. In others, feathers fly together, like mirrors breaking in reverse, becoming a smooth and flying solid body.

In asking a digital curator I know for suggestions of video artists working with the idea of the animal, I was referred to Eva Papamargariti. I was immediately smitten with the way she meshes the organic and the code. She has an entirely fresh way of pulling raw and meaty life through the screen - reminiscent of David Cronenberg's work - evoking something visceral and organic in the quality of the visuals. It cuts through flesh, bone, metal and the viscous DNA of the internet. Where Silva seems to be cutting shapes in the air like paper snowflakes, scattering and weightless, Papamargariti is pulling things out of the mud or out of long tubes. Somehow, lost in the swampy muck, are the machines and the animals too... and we wonder who is which as we merge into the technology of our every day. (Here I am JH. The ghost in the machine.)

By chance, I ran across Andrew Benson's video *Riparian*. Even though the previously mentioned artists do not articulate precisely their impressions of animal language or perception, they do use digital animation to craft work about the clay that we all of us are; this muck that is embodied life in all its messy glory. "Riparian" is related to another one of Benson's works in which a human like creature emerges from the mud and moves around in the digital world. There is something in the way the creature moves; somehow it/he/she encompasses all three within itself; human/animal/digital. There is a narrative of emergence from the mud, journey, encounter with the other, and return to mud.

I met Catherine Clover at an academic conference in Mexico City called Minding Animals, and Christina Gruber at an artist residency in California called Djerassi. Both are committed artists with animals on their minds. Christina and I had a lot to talk about, both of us having a peculiarly strong interest in both animals and rivers. A freshwater ecologist as well as an artist, she recently collaborated with another artist to publish a book about her travels on the Danube, titled *From Mud To Outer Space*. Gruber made her piece especially for *Translating the Animal*. As she describes the work, it includes “bits and pieces of the DNA of the trout. The total length of the molecule is 16.660 base pairs.” We spoke of it as being a different kind of translation of the animal through the digital. Not language, but a different kind of understanding, of composition.

Catherine Clover is a sound artist who travels, records and shares her work all over the world. In Mexico City, a group of academics sat together in a small classroom and listened to the clamorous voices of bird watchers as the calls of the birds they were watching intermingled with their own unintelligible language. Clover’s piece in the show is a rare video, an older work that she calls an animation. It has a poignant and delightful humor to it - something about the timing and the absurdity of the bird language transcribed into English words. At the same time, it inevitably raises a question: What do those sounds mean to them, to each other? Does each species have its own language?

Three more sound artists are included in the show. Their pieces are presented without visuals. For the greenhouse show, they were installed in a room brimming with an abundance of huge tropical plants. Two pieces by artists Maile and Rui Colbert from Portugal include birds and insects in lyrical compositions. The pieces by Lisa Schonberg feature insects she recorded on an artist residency in the Amazon Rainforests, *Atta Ants* in particular. In all cases, the sounds were recorded on location by the artists and then later manipulated digitally and musically. Lisa is a drummer and a scientist. When she listens, she listens both deeply and musically. She is also active in protecting the animals that she listens to, having accomplished the listing of the first bee to the endangered species list, a bee who was the subject of a study and a collaborative artistic project of hers in Hawaii. Rui and Maile, I have never met in real life but I have known Maile virtually for many years. Her approach is more of the artist who teaches and studies concepts around sound and uses it to make her work. She and Rui collaborated on their two pieces in the show when they first met. Now, they are married. Their contribution is a melodic mixture of human and bird creativity combined. Please read more about all of the artists in their submitted biographies and by following the links to their work.

Other methodologies :

I have been working this year with Dr. Dana Reason, who is very interested in deep listening. For my own experiments, I made listening circles large enough for one or two people to stand in around campus and downtown, using leaves, pine cones, flower petals, or found objects. I stand inside the circle and listen to whatever there is to hear; animal sounds and human sounds (spoiler alert - mostly human). It is amazing how much sound we block out - mechanical humming, buzzing lights, industrial fans and air conditioners. The problem is that we also block out natural sounds in the process. After a while, we don’t even notice that we are not hearing the natural sounds anymore. Furthermore,, we don’t remember what we are not hearing. I remember,listening to frog sounds as a child that I never hear anymore. There were more insects too. Some studies show insects have decreased 75 percent in the last 40 years. Studies also show the non-human animal population of the earth has decreased over 50 percent in the past 50 years. I am not a child anymore but I should not be old enough to have lived through that much destruction of life. Something is terribly wrong.

Why Second Life and machinima? Second Life is not so much a game as a virtual world but technically it is a video game, one that enjoyed a rise and suffered a fall in popularity around ten years ago. Yet it still exists as a world filled with objects and places that were entirely created by its users, the players of the game. This kind of self constructed reality is fascinating to me in part because it raises so many philosophical questions and ideas. I am especially excited about the idea of the avatar, a person’s digital representation in virtual space. It brings up all kinds of questions about how we construct and view ourselves in reality, both as our self identity and in the way we view others.

I entered this game (late in the game) for the first time just before I started the graduate program in Environmental Arts and Humanities. I tried to resist using it at first because of the mocking expressions I encountered from people (almost everyone) I mentioned it to. It certainly was not seen as “cool” anymore. I ended up going in mostly for fun and slowly learned how to build and buy and construct my own preferred reality. I did not socialize very much within the world of Second Life, but I was always fascinated when I encountered another avatar who was unusual and not entirely human. I love the idea that people can remake themselves with ones and zeros and interact with each other in this other space. It is both unreal and real in a way. I find echoes of real life in there and echoes of the virtual in my real life.

I started taking pictures inworld and posting them on my Facebook page, blending my two worlds. Then I took another leap and started making videos in there. I made a couple in which my avatar made presentations of ideas for academic conferences. I made a slide show inworld and found a screen with a presentation animation. The art of making video inside of a video game is called machinima. It was started by early gamers who wanted to record their performances, usually shooting things and going through games as they are scripted. But there are a few artists who have incorporated it into their work. Notably Jon Rafman has created some amazing work in Second Life as an avatar that looks like the Koolhaas Man. For me it is exciting to use non-traditional art materials, especially new technologies, to make art and explore conceptual ideas. I have come to think of Second Life as just another way to make collage and video.

Why greenhouses as an installation space? There are three words that are key to the change we need if we are to save or protect the world and humanity as we know it: interdisciplinary, intersectional, interconnected. I chose to make a show in the greenhouses because they are beautiful. They were built in the 1920s and so are of a time when humans made things beautifully. Aesthetics were almost always an integral part of construction; whether it be clothes, cars or buildings. It could be that I simply have a preference for the style of the time, but it seems that more care was taken in those days when creating things. As an installation artist, I am very responsive to place and space. As a collage artist, I like to combine disparate elements. Locating the art in the science. Locating the science in the art. There is discovery in juxtaposition.

I recreated the greenhouses on the virtual campus of Oregon State University in Second Life. Rather, I found all the elements of the show in the virtual marketplace and assembled them in the virtual space. I had a computer set up in the real greenhouses which was logged into the virtual greenhouse in Second Life and people were encouraged to navigate my avatar. The virtual greenhouse was projected onto a screen within the real greenhouse. Here, I was playing with divisions between the real and virtual.

I also chose this space because it is the home to the biologists, who are immersed in a discipline of science. The program that I am enrolled in has a stated goal of bringing together the disciplines of science, art and humanities to solve environmental problems facing the world today. It is our belief that this is an essential strategy. Focus is important but so is the meeting of focused minds. It is the story of the blind men and the elephant. If one man only touches the tail, another the trunk, and another the leg, they all come away with clear ideas of what they know but only by coming together and learning from each other can they get a clearer idea of the whole picture. It is essential that people from a variety of disciplines come together and learn from our different ways of thinking and our different forms of knowledge before it is too late. For this reason, I thought it would be interesting to present art in a space used for science. It was already beautiful. It was already perfect. I chose to use the space as a new kind of stage, a bringing together of multiple voices.

In one of the rooms, it is quite literally that. Voices that we are losing from the world, a collection of the voices of endangered animals. The pictures on the following pages show animal skulls and a raven. The borrowed skulls were arranged in a way as to be evocative of both the painting and the poems printed on the next pages. They are speaking of the loss of wildlife and the enduring way in which animals have been mistreated by man over the ages. For millions of years we have misunderstood them, projected our own ideas into them and onto them. We have hunted and trapped and poisoned them so extensively that they are disappearing. It is a caucus race in which we are running them to extinction and living in a state of endless suffering. There is a kind of Celtic art called *zoomorphic interlace* in which the animals and humans are woven together. It is this that we are. Unless we understand this, we ourselves will disappear.



*The assembled animals complain to the raven of their mistreatment at the hands of man after painting by Miskin | 1590*



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*The Raven Speaks:* (sound and installation 0010 )

Animal skulls borrowed from The Vertebrate Collection of The Department of Fisheries and Wildlife at OSU  
Raven borrowed from the Integrative Biology Department at OSU

Research on endangered animals via the [IUCN Red List](#)

Sounds of endangered animals provided by [Macaulay Library at the Cornell Lab of Ornithology](#)

All of these animals are listed as vulnerable, endangered and critically endangered due to human activity. In the last 40 years, over 50 percent of wildlife has disappeared. Though I used only the Cornell Lab to source materials for this exhibition, I was struck by how many animal's voices were not in the archive and it made me wonder how many have already disappeared or will vanish before we even have a chance to record them. This is just a tiny sampling of the thousands of endangered animals listed. The room was full of these sounds and the skulls were arranged in circles.

33 minute loop. Listed in order of appearance.

**Latin name | English name | Natural sound recordist:**

Anthochaera phrygia . Regent Honeyeater . Powys, Vicki  
Bradypterus sylvaticus . Knysna Warbler . Stephenson, Tom R  
Bubo scandiacus . Snowy Owl . McGuire, Bob  
Cacatua haematuropygia . Philippine Cockatoo . Kennedy, Robert S  
Diomedea exulans exulans . Wandering Albatross .  
Parker, III, Theodore A  
Formicivora erythronotos . Black-hooded Antwren . Marantz, Curtis A  
Gastrotheca espeletia . Colostethus . Duellman, William E  
Gastrotheca pseustes . Duellman, William E  
Hedydipna pallidigaster . Amani Sunbird . Keith, G. Stuart  
Hylobates albibarbis . Bornean white-bearded gibbon . Lammertink, Martjan  
Incilius gemmifer . Sapo joya . Texas Natural History Collections,  
Jacamaralcyon tridactyla . Three-toed Jacamar . Finch, Davis W  
Lagothrix lagotricha . Humboldt's woolly monkey . O'Shea, Brian J  
Lepilemur dorsalis . gray-backed sportive lemur . Wilmé, Lucienne  
Macaca sylvanus . Barbary macaque . Small, Meredith F  
Numenius tahitiensis . Bristle-thighed Curlew . DeCicco, Lucas  
Odobenus rosmarus . Walrus . Mowbray, William H  
Panthera leo . Lion . Stephenson, Tom R  
Platymantis isarog . Brown, Rafe M  
Podiceps auritus . Horned Grebe . Vyn, Gerrit  
Ramphastos vitellinus ariel . Channel-billed Toucan (Ariel) . Finch, Davis W  
Sternula lorata . Peruvian Tern . Valqui, Thomas  
Torreornis inexpectata . Zapata Sparrow . Burr, Timothy A  
Vermivora bachmanii . Bachman's Warbler . Allen, Arthur A; Keith, G. Stuart  
Xenospiza baileyi . Sierra Madre Sparrow . Gomez de Silva, Hector  
Zosterops polioastrus silvanus . Broad-ringed White-eye (Taita) . Keith, G. Stuart



photos by [Zak Margolis](#)



photos by Zak Margolis





photos by Zak Margolis





photos by Zak Margolis



photos by Kristin Marie



photos by Kristin Marie



photo by Kristin Marie





photo by Kristin Marie

#### Reference | connection, extinction

Our look was as if two lovers, or deadly enemies, met unexpectedly on an overgrown path when each had been thinking of something else: a clearing blow to the gut. It was also a bright blow to the brain, or a sudden beating of brains, with all the charge and intimate grate of rubbed balloons. It emptied our lungs. It felled the forest, moved the fields, and drained the pond; the world dismantled and tumbled into that black hole of eyes. If you and I looked at each other that way, our skulls would split and drop to our shoulders. But we don't. We keep our skulls. So.

~ Annie Dillard, 1982, "Living like Weasels"

#### Roll Call

Red Wolf came, and Passenger Pigeon,  
the Dodo Bird, all the gone or endangered  
came and crowded around in a circle,  
the Bison, the Irish Elk, they waited  
silent, the Great White Bear, fluid and strong,  
sliding from the sea, streaming and creeping  
in the gathering darkness, nose down,  
bowing to earth its tapered head,  
where the Black-footed Ferret, paws folded,  
stood in the center surveying the multitude  
and spoke for us all: "Dearly beloved," it said.

~ William Stafford





photo by Amy Isler Gibson

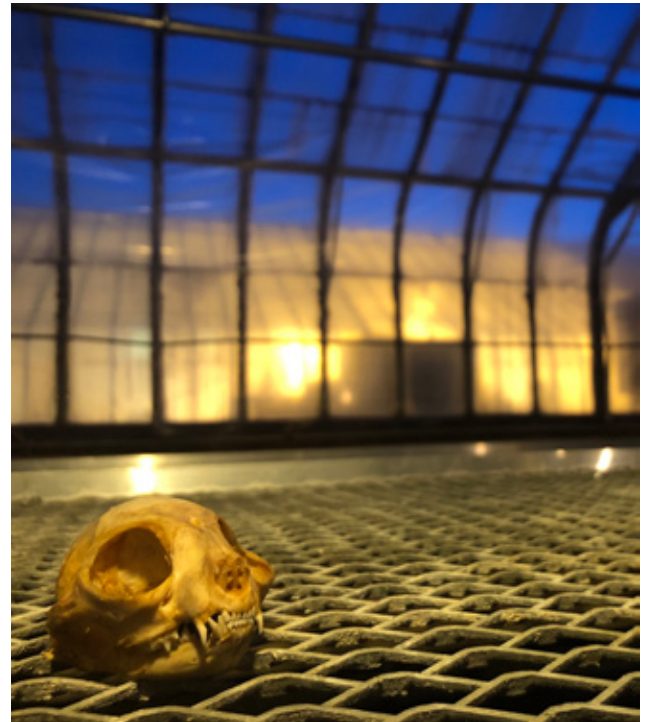


photo by Samm Newton



photos by [Julia Bradshaw](#)

Reference | language: :

“Language is a thing,” writes Blanchot, “it is a written thing, a bit of bar, a sliver of rock, a fragment of clay in which the reality of the earth continues to exist.” But language is a thing with peculiar properties. Within a given animal’s perceptual life-world, which the Estonian-born biologist Jacob von Uexkull (1864-1944) referred to as its *Umwelt*, signifying things trigger chains of events, sometimes spelling the difference between life and death.

~ Dorion Sagan, 2010, *A Foray into the Worlds of Animals and Humans* [introduction]

It is not language that marks out the human from other living beings - according to the Western metaphysical tradition that sees man as *zoon logon echon* (as animal endowed with speech) - but the split between language and speech, between semiotic and semantic (in Bernveniste’s sense), between sign system and discourse. Animals are not in fact denied language, on the contrary, they are always and totally language... Animals do not enter language, they are already inside it.

~ Giorgio Agamben, 1993, *Infancy and History*

The idea according to which man is the only speaking being, in its original form or in its Heideggarian form, seems to me at once undisplaceable and highly problematic. Of course, if one defines language in such a way that is reserved for what we call man, what is there to say? But if one reinscribes language in a network of possibilities that do not merely encompass it but mark it irreducibly from the inside, everything changes... And what I am proposing here should allow us to take into account scientific knowledge about the complexity of “animal languages,” genetic coding, all forms of marking within the so-called human language, as original as it might be, does not allow us to “cut” once and for all where we would like to cut.

~ Jacques Derrida, 1991, “Eating Well” or the Calculation of the Subject: An Interview with Jacques Derrida”

As for speech, it is certain that if it is not natural, it is not necessary... And it is not credible that nature has denied us this resource that she has given to many other animals: for what is speech, this faculty we see in them of complaining, rejoicing, calling each other for help, inviting each other to love, as they do by the use of their voice? How could they not speak to one another? They certainly speak to us, and we to them.

~ Michel de Montaigne, 1580, “Apologies for Raymond Sebond”

In the very earliest time,  
when both people and animals lived on earth,  
a person could become an animal if he wanted to  
and an animal could become a human being.

Sometimes they were people  
and sometimes animals  
and there was no difference.

All spoke the same language.

That was the time when words were like magic.

~ after Nalungiaq, translated from Inuit by Edward Field, “Magic Words.”

The facts are, of course, that lions have been speaking (vocalizing) in Lion for a long time, that they haven’t been vocalizing in our direction or for our benefit, and that we do know a bit now about how to eavesdrop on them.

~ Eugene S. Morton and Jake Page, 1992, *Animal Talk*

Communication is often a two-way process, a repeated exchange of signals by which two or more animals can perhaps evaluate each other’s feelings and thoughts as well as their likelihood of behaving in various ways. Animal communication can therefore provide a useful and significant “window” on animal minds, that is, a source of objective evidence about the thoughts and feelings that have previously seemed so inaccessible to scientific investigation.

~ Donald Griffin, 1992, *Animal Minds*



photo by Tom Richards





photo by Samm Newton

Reference | extinction :

Right now, in the amazing moment that to us counts as the present, we are deciding, without quite meaning to, which evolutionary pathways will remain open and which will be forever closed.

~ Elizabeth Kolbert, 2014, *The Sixth Extinction*

It is onrushing. We are in a kind of a time tunnel of onrushing and irreversible extinction. That's simply a fact but need not be as bad as it might be. It can still matter, as Tom van Doren says, to hold open space for each other and for another. It still matters.

~ Donna Haraway

More than a thousand species of animals and plants are becoming extinct each year...the darker it gets, the faster we're driving.

~ Douglas Adams, 1989, *Last Chance to See*

The earth is rich with sentience. Lord preserve it from the fires of humans.

~ Joseph Mortenson, 1987, *Whale Songs and Wasp Maps*



Pearl Hyacinth in Second Life

*Translating the Animal*  
Curated by Melody Owen

(video room 0016)

*Calling the Birds II*, 2010  
Catherine Clover (Australia)

*Nightingale & Canary*, 2014  
Andy Thomas (Australia)

*The Timber*, 2009  
Julia Oldham (United States)

*The Silva Field Guide to Bird of a Parallel Future*, 2015  
Rick Silva (United States)

*The 16.660 base pairs of O. mykiss*, 2018  
Christina Gruber (Austria)

*Precarious Inhabitants*, 2017  
Eva Papamargariti (Greece)

*Riparian*, 2016  
Andrew Benson (Director/Animator)  
Music by Kaitlyn Aurelia Smith (United States)

(sound room 0013 )

*Birds of Maio*, 2008 / 2014  
*Binaural*, 2004  
Rui Costa and Maile Colbert (Portugal)

*Ant Acoustics in Amazonas*, 2017  
*Atta*, 2017  
Lisa Schonberg (United States)





photo by [Anna Fidler](#)



photos by Jessyca Barron



photo by Julia Bradshaw

(Video) Artist Biographies - submitted by artists : (video room 016)

Catherine Clover's multidisciplinary practice addresses communication through voice and language and the interplay between hearing/listening and seeing/reading. Using field recording, digital imaging and the spoken/written word she is exploring an expanded approach to language within species and across species through a framework of everyday experience. With listening as a key focus and the complexity of the urban as a shared sonic space, the artworks prompt transmission and reception through the fluidity, instability and mobility of voicing and languaging. The artworks are social in nature and frequently involve collaboration and participation with other artists as well as with audiences. The artworks take several forms including texts/scores, soundworks, installations, external public artworks, radio, live performance, readings and artist books. Brought up in London, Clover went to Melbourne Australia through a residency with Gertrude Contemporary in the 1990s. Exhibiting and performing within Australia and internationally, she teaches at Swinburne University (MA Writing, BA Media) and RMIT University (BDes Interior Design), Melbourne, and holds a practice led PhD (Fine Art) through RMIT University.

[www.ciclover.com](http://www.ciclover.com)



[Calling the Birds II, 2010](#) . Catherine Clover

Over the last two decades Andy Thomas has developed an iconic visual language that is uniquely his own. Using a combination of digital technology and water colours, Thomas' work is a symbolic representation of nature's collision with technology. Inspired by the beauty of nature and extensive travel to some of the world's most ancient rainforests, Thomas fuses together images of flora and fauna into evolved abstract forms. Intricately layered compositions of plants and animals make a strong statement of technology's impact on planet earth and how advancements in society are affecting the natural systems of life. In recent years Thomas has begun to experiment with digital audio software, initiating a new branch of his practice. This new series of animated video installations visually represent the voices of nature and create an eerie environment of sound and light. Through this new path of artistic investigation Thomas once again finds a way to create works in which nature and technology combine.

[www.andythomas.com.au](http://www.andythomas.com.au)



*Nightingale & Canary, 2014* . Andy Thomas

Julia Oldham is an artist and storyteller who was raised by a physicist, a rock hound and a pack of dogs in rural Maryland. Born the same year as the Three Mile Island nuclear accident, Oldham has been consumed by scientific curiosity her entire life, and has sought through her work to understand the unknowable and transcend humanness. Her work has been screened/exhibited at Art in General in New York, NY; MoMA PS1 in Long Island City, NY; the Northwest Film Center, Portland, OR; the San Diego Art Institute, San Diego, CA; PPOW in New York, NY; The Drawing Center in New York, NY; The Bronx Museum of Art in the Bronx, NY; The Museum of Contemporary Art in Chicago, IL; Espaço3 in Lisbon, Portugal; the Peabody Essex Museum in Salem, MA; the Dia Foundation at the Hispanic Society in New York, NY; the Smithsonian Hirshhorn Museum in Washington, DC; and Nunnery Gallery in London, UK; and she was included in the 2016 Portland Biennial curated by Michelle Grabner. She lives and works in Eugene and Brooklyn, NY.

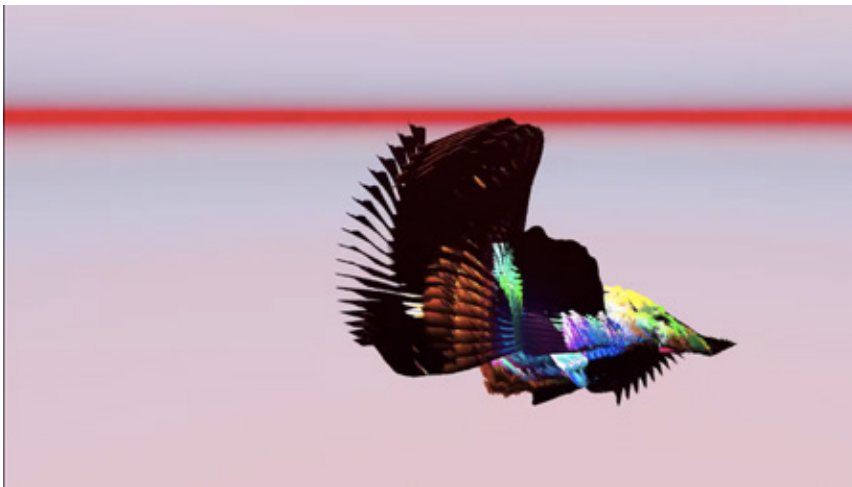
[www.juliaoldham.com](http://www.juliaoldham.com)





*The Timber, 2009* . Julia Oldham

Rick Silva was born in 1977 in Brazil and lives in Eugene, Oregon, where he is an Associate Professor of Art & Technology at the University of Oregon. He received an MFA from The University of Colorado in 2007, and has since shown extensively nationally and internationally, with solo exhibitions at Transfer Gallery in New York, Wil Aballe Art Projects in Vancouver, New Shelter Plan in Copenhagen, and Interstitial Gallery in Seattle. Silva's projects and collaborations have been featured in festivals such as Sonar in Barcelona, Transmediale in Berlin, and Resonate in Belgrade. His works and installations have been acquired by multiple permanent collections including the Whitney Museum of American Art, the Borusan Contemporary Collection, and the Jule Collins Smith Museum of Fine Art at Auburn University. WIRED magazine called Silva's videos "glitchy, curious things; some mesmerizing, some arresting." [www.silvafieldguide.com](http://www.silvafieldguide.com)



*The Silva Field Guide to Bird of a Parallel Future, 2015* . Rick Silva

Eva Papamargariti grew up in Greece where she graduated from the Department of Architecture, University of Thessaly with a Diploma in Architecture (2012). She holds a Master Degree on Visual Communication Design from Royal College of Art, London (2016). Her practice focuses on time-based media (video, gif animations) but also printed material and sculptural installations that explore the relationship between digital space and (im)material reality. She is interested in the creation of 2d/3d rendered spaces and scenarios which provoke narrations based on the obscure simultaneous situations happening in a quotidian frequency on the verge of digital and physical environments blurring the boundaries between these 'ecosystems'. Her work delves into issues and themes related to simultaneity, the merging and dissolving of our surroundings with the virtual in addition to the constant diffusion of fabricated synthetic images that define and fragment our identity and everyday experience. Furthermore, processes that are established through online presence, as well as the traces that our operations inscribe to the objects and habitat where we find ourselves situated into, through our continuous interaction with devices and machinic artifacts.

[www.evapapamargariti.tumblr.com](http://www.evapapamargariti.tumblr.com)



*[Precarious Inhabitants, 2017](#)* . Eva Papamargariti

Christina Gruber is an artist and freshwater ecologist living and working in Vienna, Austria. She works at the intersection of art and science; her work deals with societal phenomena that shape our world. These relate to the Anthropocene, a concept that describes human beings as the main force changing the earth's surface. Gruber investigates the effects humans have and had on the landscape and how they've shaped the earth's surface. In the last years water is of special interest to her. She sees it as the element that all things on earth, including humans, have in common. It is the connector between stories of different places and layers, running through everything, from clouds to datacenters.

[www.christinagruber.net](http://www.christinagruber.net)





*The 16.660 base pairs of O. mykiss*, 2018 . [Christina Gruber](#)

Kaitlyn Aurelia Smith is an American composer, performer and producer, originally from Orcas Island and currently based in Los Angeles. After several self-released albums, Smith was signed to independent record label Western Vinyl in 2015, who released her first official album, *Euclid*, in January 2015. Her latest album, *The Kid*, was released in October 2017. [www.kaitlynaureliasmith.com](http://www.kaitlynaureliasmith.com)

Andrew Benson is a Los Angeles based artist working primarily in digital video and animation. His animations and experimental video works draw upon a painterly approach to material and color that is unmistakably digital, and incorporates a battery of custom software processes and electronic devices. His work has been shown internationally at screenings, festivals, museums, and galleries both on and offline. Shifting fluidly between fine art and performance contexts, his career spans numerous collaborations with musical acts through videos, software and live visuals, most recently for Clipping and Aphex Twin. In addition to teaching at San Francisco Art Institute for several years, Andrew's lifelong dedication to experimentation in graphics, interactivity and sound has also found a public outlet in his substantial contributions to Cycling '74 Software's MaxMSP/Jitter software and accompanying materials. [www.pixlpa.com](http://www.pixlpa.com)



*Riparian*, 2016 . Andrew Benson

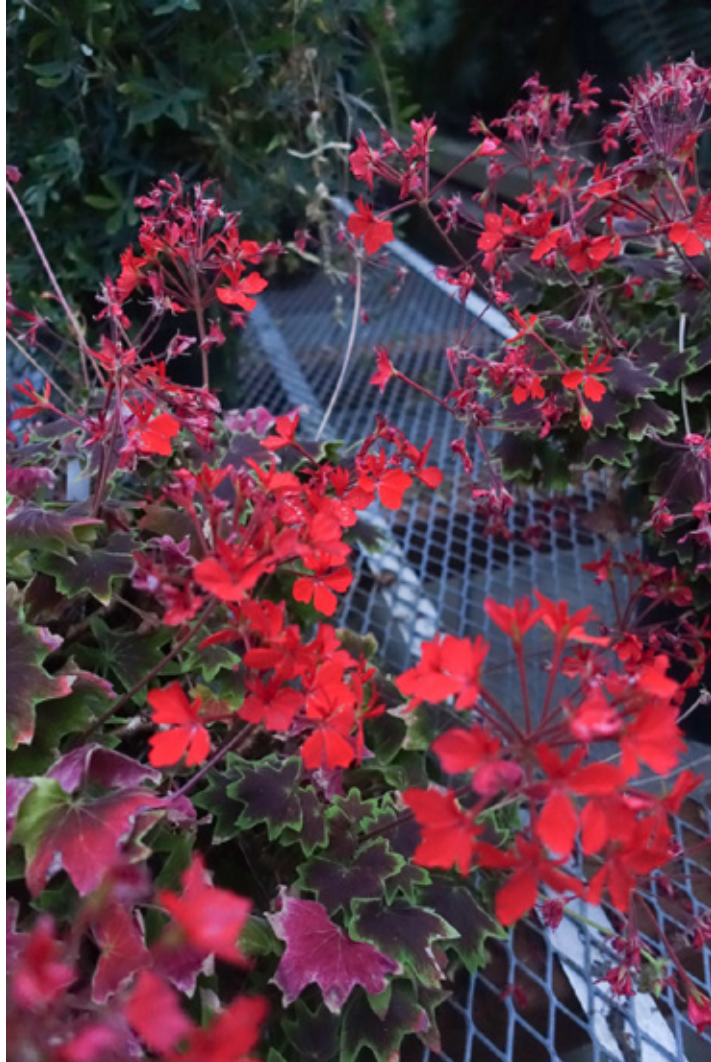


photo by [Christopher Rauschenberg](#)

Artist Biographies - submitted by artists : (sound room 013 )

Maile Colbert is an intermedia artist with a focus on sound and video. She is currently a PhD Research Fellow in Artistic Studies with a concentration on sound studies, sound design in time-based media, and soundscape ecology at the Universidade Nova de Lisboa, Faculdade de Ciências Sociais e Humanas, through the Fundação para a Ciência e a Tecnologia, and a visiting lecturer at the Faculdade de Belas Artes da Universidade do Porto. Her current practice and research project is titled, Wayback Sound Machine: Sound through time, space, and place, and asks what we might gather from sounding the past. Upcoming projects: Sound design for filmmaker Irene Lusztig's Yours In Sisterhood, which applied some of her new research and methodologies in sonic representation of time, space, and place. She also will be working at the end of the month in Denmark as part of that Sounding Bodies project.

[www.mailecolbert.com](http://www.mailecolbert.com)

Rui Costa is a sound artist from Lisbon, Portugal. He is a founding member of Binaural/Nodar, an arts organization founded in 2004 and dedicated to the promotion of context-specific and participatory art projects in rural communities of the Gralheira mountain range, northern Portugal. Rui has been performing and exhibiting his work since 1998 in festivals, galleries and museums across Portugal, Spain, Italy and the United States and has been collaborating regularly with the American intermedia artist Maile Colbert. Rui Costa is also a regular speaker in conferences and gives workshops dedicated to sound art.

[www.binauralmedia.org](http://www.binauralmedia.org)

Lisa Schonberg is a writer, percussionist, composer, and teacher with a background in ecology and environmental studies. She uses writing, music composition, and multimedia platforms to document soundscapes, insects, and habitat, with the goal of drawing attention to pressing environmental issues. Lisa's music compositions are performed by her percussion and ambient ensemble Secret Drum Band. Lisa has documented the endangered bees of Hawaii, logging in Mount Hood National Forest, and ant acoustics and climate change in the Amazon.

[www.lisaschonberg.com](http://www.lisaschonberg.com)



photos by Christopher Rauschenberg



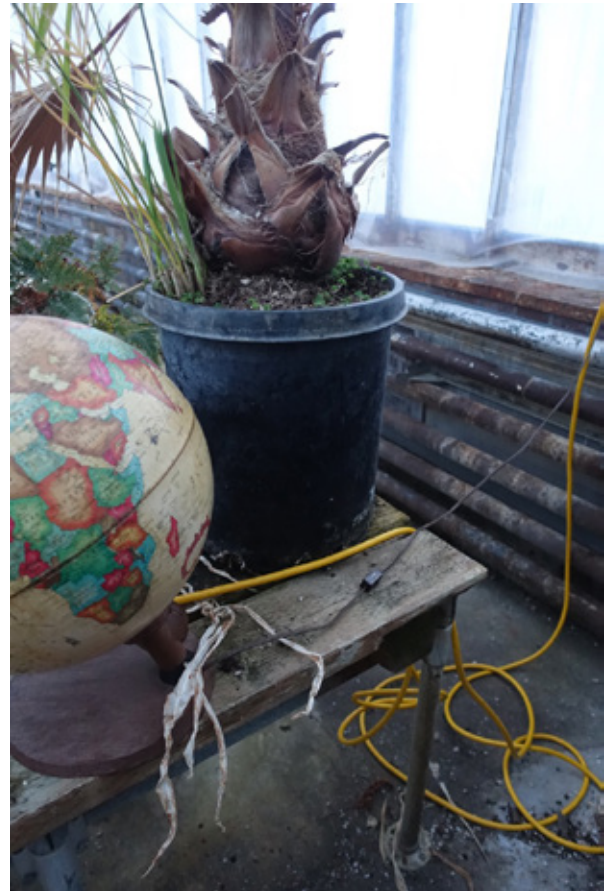


photo by Zak Margolis

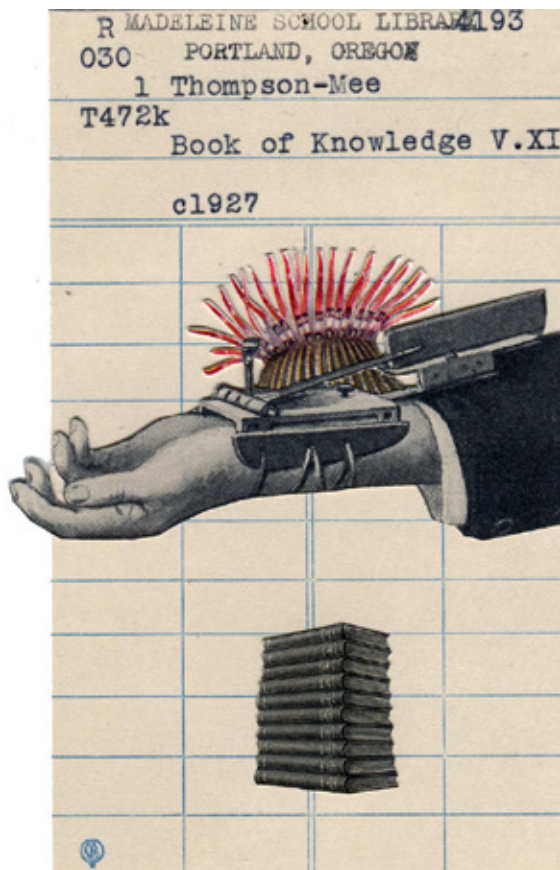


photo by Melody Owen

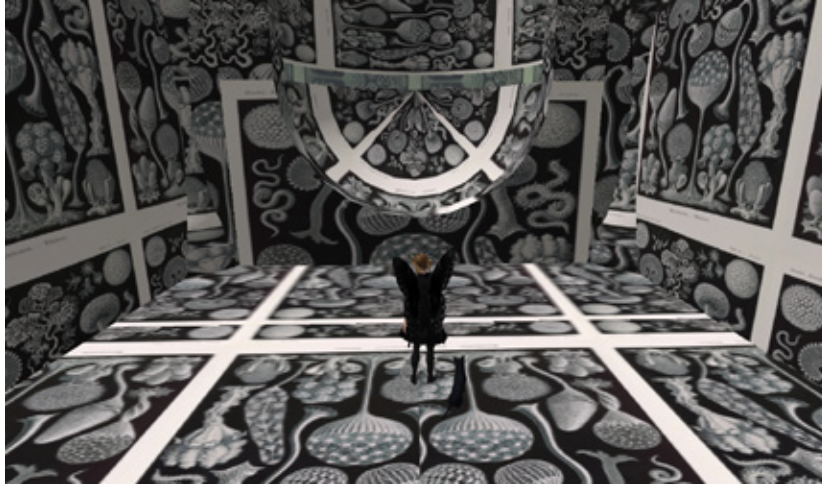




photos by Christopher Rauschenberg



*My Friend is Anomone*  
 Hand cut collages made at the Djerassi Artist Residency  
 Spring 2017



Pearl Hyacinth in Second Life





What is it Like to be an Avatar Being a Bat?

Reference | interconnectedness, intertwining :

I do not know how in childhood we arrive at certain images, images of crucial significance to us. they are like filaments in a solution around which the sense of the world crystalizes for us...they are meanings which seem predestined for us, ready and waiting at the very entrance of our life...such images constitute a program, establish our soul's fixed fund of capital, which is allotted to us very early in the form inklings and half-conscious feelings. It seems to me that the rest of our life passes in the interpretation of those insights, in the attempt to master them with all the wisdom we acquire, to draw them through all the range of intellect we have in our possession. These early images mark the boundaries of an artist's creativity. His creativity is a deduction from assumptions already made. he cannot now discover anything new, he learns only to understand more and more the secret entrusted to him at the beginning, and his art is a constant exegesis, a commentary on that single verse that was assigned to him. But art will never unravel that secret completely. The secret remains insoluble. the knot in which the soul was bound is no trick knot, coming apart with a tug at it's end. on the contrary, it grows tighter and tighter. we work at it, untying, tracing the path of the string, seeking the end, and out of this manipulating comes art...

~ Bruno Schulz, 1934, *Street of Crocodiles*

### **The Way It Is**

There's a thread you follow. It goes among  
things that change. But it doesn't change.  
People wonder about what you are pursuing.  
You have to explain about the thread.  
But it is hard for others to see.  
While you hold it you can't get lost.  
Tragedies happen; people get hurt  
or die; and you suffer and get old.  
Nothing you do can stop time's unfolding.  
You don't ever let go of the thread.

~ William Stafford, 1998, *Ask Me: 100 Essential Poems*

So all life is a great chain, the nature of which is known whenever we are shown a link of it.

~ Arthur Conan Doyle, 1887, *A Study in Scarlet*

The good writer seems to be writing about himself, but has his eye always on that thread of the Universe which runs through himself and all things.

~ Ralph Waldo Emerson, *Selected Journals 1820-1842*

Sewing without a knot at the end of the thread is not sewing..

~ Louise Bourgeois, 2004, "Paulo Herkenhoff in conversation with Louise Bourgeois"

Once again, we are in a knot of species co-shaping one another in layers of reciprocating complexity all the way down. Response and respect are possible only in those knots, with actual animals and people looking back at each other, sticky with all their muddled histories.

~ Donna Haraway, 2008, *When Species Meet*

What is man without the beasts? If all the beasts were gone, man would die from a great loneliness of spirit. For whatever happens to the beasts, soon happens to man. All things are connected.

~ Seattle, Chief of the Dwamish and Allied Tribes of Puget Sound, 1855





Pearl Hyacinth and raven in Second Life

Reference | virtual worlds, real worlds :

I am in a small cottage.

There is an oak tree to the northwest.

There is a stream to the west.

There is a road to the north.

There is pasture to the east.

~ *Adventureland*, 1978, one of the first text based computer games

I do not distinguish between inner and outer landscapes, between the environment as the physical world out there (the “hard” stuff) and the mental image of that environment within each and every individual (the “soft” stuff). It is the tension, the transition, and the resonance between these two modalities that energize and define our reality.

~ Bill Viola, 1995, *Reasons for Knocking at an Empty House*

Safe upon the solid rock the ugly houses stand:

Come and see my shining palace built upon the sand!

~ St. Vincent Millay, 1920, *A few Figs from Thistles*

Everything seemed cut off at the root and therefore infected with illusion.

~ E.M. Forster, 1924, *Passage to India*

As an artist, I have two choices: I can either unplug and never go near a computer again, or I can remain engaged, seeking to subvert the technology from within, using it to communicate an alternative worldview ... My strategy is to explore how the medium/technology can be used to “deautomize” perception (via use of semitransparency, seemingly floating through things, etc) in order that participants may begin to question their own habitual perceptions and assumptions about being in the world, thus facilitating a mental state whereby Cartesian boundaries between mind and body, self and world begin to slip.

~ Char Davies and Karl O'Donaghue, 2001, “Virtual Ecology”

I had an epiphany: that everything was not only interconnected but that existence itself - the very thingness of us all - is not discreet but the ebb and flow of those very connections... The Pluralities of reality are such that participants in both physical and virtual worlds are not discontinuous experiences but parts in a fluid course - a veritable wave function - in which we dip and dive, equally comfortable in both as well as their shades in between.

~ Jenna Ng, 2013, “The drunkenness of things being variable”

What happened to me that night, what moved me to tears at the time, was both like a thought and like a proof that there is no supremacy, neither of humans nor of beasts, that there are only passages, fleeting sovereignties, occasions, escapes, encounters. The deer was in its night and I in mine, each of us alone. Still in the interval of the chase, I am quite sure of what I touched: it was that other night, the deer's night coming to me, not given over but granted for an instant, that instant opening onto another world.

~ Jean-Christophe Bailly, 2011, *The Animal Side*

Reference | avatars, identity, indistinction :

I am divided from all things by a hollow space and I don't even push myself to the limits of it.

~ Franz Kafka, *Diaries 1910-1923*

Science, muck and algebra

The shadows on the wall

Glasses shatter

Ornaments onto the ground they fall

Her hair are like anemones

That wave beneath the seas

Her fingers are the fingers of

Baboons up in the trees

And the shapes between us turn into animals

The shapes between us

~ Robyn Hitchcock, 1988, *Globe of Frogs*

I have lived much among animals in a small way.

Bartering with food for information, trying to discern

whether the bright flame in the mind of man is matched in fur or feather

for I love forms beyond my own

and regret the borders between us.

~ Loren Eiseley, 1972, *Magic*

To inhabit this zone of distinction is thus to find oneself in surprising and profound relation with animals. To be human typically means to disavow the fact that we, too, are flesh - that we, too, are meat. But to acknowledge oneself as inhabiting a shared zone exposed embodiment with animals is to recognize that we are in deep and fundamental ways *like animals*. To be like an animal is very different from the kind of position associated within the identity framework in which it is argued that animals are *like us*. From a Deleuzian perspective, the identity framework establishes "formal correspondences" between the human and its other only to eliminate the other's difference by assimilate it to the sphere of the human. In the context of identity based animal ethics, this kind of human-animal identity would mean seeing animals as being fundamentally inedible, like us. Following Bacon, Deleuze argues that we need to risk seeing ourselves as being like animals, as seeing both ourselves and animals as being exposed, vulnerable, meaty bodies. It is only by doing so that we can begin to displace the human from the center of the established order and institute other ways of thought and life.

~ Matthew Calarco, 2015, *Thinking Through Animals*

'You look a little shy; let me introduce you to that leg of mutton,' said the Red Queen. 'Alice—Mutton; Mutton—Alice.' The leg of mutton got up in the dish and made a little bow to Alice; and Alice returned the bow, not knowing whether to be frightened or amused.

'May I give you a slice?' she said, taking up the knife and fork, and looking from one Queen to the other.

'Certainly not,' the Red Queen said, very decidedly: 'it isn't etiquette to cut any one you've been introduced to. Remove the joint!' And the waiters carried it off, and brought a large plum-pudding in its place.

~ Lewis Carroll, 1871, *Through the Looking-Glass, and What Alice Found There*

But no matter how the form may vary, the fact that an organism has conscious experience at all means, basically, that there is something it is like to be that organism.

~ Thomas Nagel, 1974, "What is it Like to be a Bat?"

What keeps us apart? What keeps me out of your mind and the mind of sheep? I cannot share the consciousness of other beings because there is an impenetrable wall between us. This wall is the world of matter, a world that is ruled by the laws of physics. This wall is the wall of non-experience.

~ Joseph Mortenson, 1987, *Whale Songs and Wasp Maps*

Diderot : Can you tell me what constitutes the existence of a perceiving being, for that being itself?

d'Alembert : The consciousness of continued identity from the first moment of reflection to the present.

Diderot : And on what is this consciousness based?

d'Alembert : On the memory of its actions.

Diderot : And without this memory?

d'Alembert : Without its memory, it would have no identity, since, realizing its existence only at the instant of receiving an impression, it would have no life story. Its life would be an interrupted series of sensations with nothing to connect them.

~ Denis Diderot, 1769, *Conversation Between D'Alembert and Diderot*

I've seen things you people wouldn't believe. Attack ships on fire off the shoulder of Orion. I've watched c-beams glitter in the dark near the Tannhäuser Gate. All those... moments will be lost in time, like tears...in rain.

~ Roy Batty; Nexus-6, 1982, *Blade Runner*

In the internet era, however, the latest fad adventure cyberspaces are known as "MUDs." MUD stands for "multi-used dimension." A player logs onto a computer via a packet-switching network, and from that computer uses the right passwords and communication services to reach a computer that contains a MUD... The first thing you do when you reach a MUD is to incarnate, to create a character.

~ Howard Rheingold, 1991, *Virtual Reality*

He is not seeing real people, of course. This is all a part of the moving illustration drawn by his computer according to specifications coming down the fiber-optic cable. The people are pieces of software called avatars. They are the audiovisual bodies that people use to communicate with each other in the Metaverse.

~ Neal Stephenson, 1992, *Snow Crash*

Gamespace is an animation machine. The digital and the human lead an uneasy existence there. On the one hand, there are constant attempts to "humanize" the technological, to make it appear as if it was there for you. On the other, it reduces the human to the status of the digital. It marks all of the space as a battle space with yes/no triggers. In State of Emergency the human appears to rage against the machine, but the figure of the human within the game is an animation, a machine special effect. The real human, you might say, is the gamer playing the game. But this human, in order to play, has to think like something other than a human. It has to become animated, a human pretending to be a machine, pretending to be an animal, responding to targets within the game as signals switching on and off behaviors aimed at sheer survival. The gamer coupled with the game is a strange animal.

~ McKenzie Ward, 2007, *Gamer Theory*

Throughout this book I have been referring to the virtual embodiments of persons as avatars, a term used in many online worlds. This Sanskrit word originally referred to the incarnation of a Hindu god (particularly Vishnu). With reference to cybersociality, the term was probably first used in the virtual worlds Habitat and Ultima IV in the mid-1980s, as well as in Neal Stephenson's 1993 Science fiction novel Snow Crash... While "avatar" ... historical referred to incarnation - a movement from virtual to actual - with respect to online worlds it connotes the opposite movement from actual to virtual, a decarnation or invirtualization.

~ Tom Boellstorff, 2015, *Coming of Age in Second Life*



Listening Circles . 2017



Frida Kahlo's Fountain . Mexico City . 2018

*Listening Circle.* Instructions: Take materials from the environment and make a circle. Stand inside the circle and listen. Make note of what you hear.



Reference | sound :

To hear past the historical insignificance assigned to sounds, we need to hear more than their sonic or phonic content. We need to know where they might touch the ground, momentarily perhaps, even as they dissipate in air.

~ Douglas Kahn, 1999, *Noise, Water, Meat*

Now I will do nothing but listen...

I hear all sounds running together, combined,  
fused or following,

Sounds of city and sounds out of the city, sounds  
of the day and night...

~ Walt Whitman, 1855, *Song of Myself*

LW: We are going to test my theory, that the sounds of a neighborhood repeat themselves night after night...

Jameson: I can't hear anything, sir.

LW: That's because you hear everything. You must learn to individualize sounds.

~ *The Lone Wolf Counter Espionage*, 1942

If I cut this silence out, I have lived in vain.

~ Werner Herzog, 2016, Master Class; on fighting film studios.

There's an old adage,' he said, 'translated from the ancient Coptic, that contains all the wisdom of the ages –

'Life is life and fun is fun, but it's all so quiet when the goldfish die.'

~ Beryl Markham, 1942, *West with the Night*

"You gave me hyacinths first a year ago. They called me the hyacinth girl." - Yet when we came back late from the Hyacinth garden, your arms full and your hair wet, I could not speak and my eyes failed, I was neither living nor dead, and I knew nothing, looking into the heart of light, the silence.

~ T.S. Eliot, 1922, *The Wasteland*

She (*The Soundkeeper*) stopped for a moment and said sadly, "We even had one section over there that did nothing but put the sound of the ocean into sea shells. This was once such a happy place." ... "It doesn't make me happy to hold back the sounds," she began softly, "for if we listen to them carefully they can sometimes tell us things far better than words."

~ Norton Juster, 1961, *The Phantom Tollbooth*

I realized, even then, that wild sound might contain huge stores of valuable information just waiting to be unravelled. But to that point in my life, I'd had no way of understanding that the natural world was filled with so much wondrous chatter. How was anyone to know? Most of us don't distinguish between the acts of listening and hearing. It's one thing to hear passively, but quite another to be able to listen, fully and actively engaged.

~ Bernie Krause, 2012, *The Great Animal Orchestra*

It was as if all the pain in the world had found a voice.

~ H.G. Wells, 1896, *The Island of Dr. Moreau*

and the bridges are still reaching across  
the wide sound of being there

~ W.S. Merwin, 2008, *The Shadow of Sirius*

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The Work of these Artists :

[\*Ann Hamilton\*](#) (B. 1956)

[\*Jon Rafman\*](#) (B. 1981)

[\*Karin Bolender\*](#) (B. 1974)

[\*Kiki Smith\*](#) (B. 1954)

[\*Lee Bontecou\*](#) (B. 1931)

[\*Leonora Carrington\*](#) (B. 1917)

[\*Marcus Coates\*](#) (B. 1968)

[\*Nina Katchadourian\*](#) (B. 1968)

[\*Remedios Varo\*](#) (B. 1908)

[\*Zak Margolis\*](#) (B. 1974)

Software, etc :

Second Life

Adobe Premiere Pro CC

Adobe Photoshop CC

Adobe InDesign CC

Adobe Muse CC

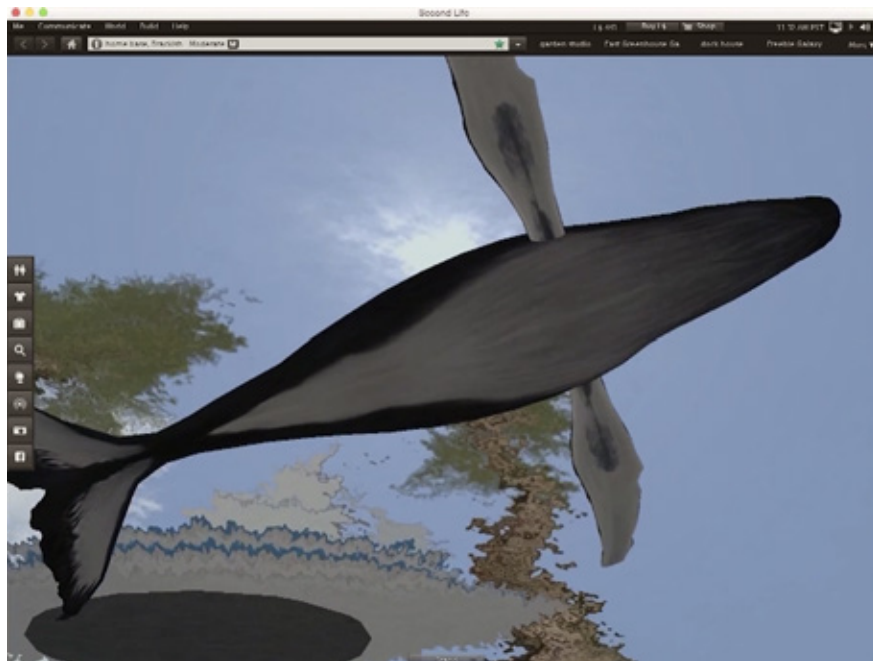
Adobe Audition CC

Movavi

Zotero

Firefox, Facebook, YouTube,

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[\*In Conversation with Whales\*](#) (machinima)

Music: Mike Gamble

Whale sounds: Michelle Fournet, PhD



*Moonrise*  
Hand cut collages made at the Playa Artist Residency  
Summer 2017

Second Life Artists (avatar names) :

original avatar (Chris) - Alexandria Linden  
 hair - Xanadu String  
 black coat - Mavis McGettigan  
 unicorn horn - Smivar  
 butterfly wings - Nomminus  
 glasses - Domsson Lean  
 black cat - Nicehoon Langer  
 raven - Sun Seale  
 lion - Nicehoon Langer  
 greenhouse - Amelie Knelstrom  
 globe light - Ger Loopen  
 blade runner origami unicorn - Lynni Aeon  
 humpback whales - Gian Allstar  
 redwood trees - Nadine Reverie  
 blue chair - Avie Benoir  
 hanging bamboo chair - Oriolus Oliva  
 boathouse - Dean Ashby  
 dock - Kat Dufour  
 steampunk dockhouse - Oriolus Oliva  
 beehive boxes - Hillie Delicioso  
 white fox - Nicehoon Langer  
 egret - Lautlos  
 ivory display case - Allegory Malaprop  
 imac - prettynontan  
 record player - FrankLee Anatra  
 greenhouse table - Katelyn Barom  
 curled horn skull - JubJub  
 deer skull - Apple Fall  
 mounted skull - Apple Fall  
 lightbulb - Jonathon Spires  
 projection screen, wood folding chairs,  
 laptop & projector - Wendy Nitely  
 anita's plant - Barnesworth Anubis  
 osu cup - Callista Silvansky  
 MU building on osu campus - Wrenaria Antiesse



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Thanks to the friends who helped me to document the show... it reminds me of the story about how Harlequin made his costume out of scraps from the costumes of his friends. As always, thanks to my supportive friends and family.



Find me at [melodyowen.net](http://melodyowen.net)

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