STOCK

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This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in, this dissertation from the work, or works, of other people has been attributed, and has been cited and referenced.

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ABSTRACT

Stock comprises a body of creative work supported by a theoretical discussion. This research is an observation and manifestation of my interest in industrial animal farming practices. I have examined conditions and practices on factory farms, marketing and the consumer, my own traumatic experiences at various factory farms and processing plants, and the ways in which the production of *Stock* was a means of dealing with this trauma. The practical component of this research takes the form of a sculptural interpretation of my experience of the manufacture of animal products. The document selectively identifies aspects of trauma relevant to this project, examples of art in a historical context with particular reference to Minimalism, and the capacity for minimal form to express trauma in the broader social context. This is followed by an analysis of my own work.

MEAT

I arrived at the Paarl abattoir at 08h00 on a chilly morning in July 2005. I went to the reception office and the secretary gave me a long coat, gumboots, hair net and a hard hat (all white) to put on. I remember feeling increasingly nervous and rather numb at the same time. The abattoir manager arrived and took me through to the holding pens where my tour started. He pointed out how well the animals were treated. I thought that he must be joking but realized he was serious. A double-decker truck loaded with cattle from a feedlot near Kimberley had arrived earlier that morning and the killing was in full swing.

Once offloaded, the cattle were kept in small, concrete-floored pens in full sight, sound and smell of the abattoir. This smell was truly revolting – a rotten, fetid, metallic, dense stench, that seemed to permeate every pore. The cattle seemed to me to be terrified. Their eyes were wide and staring, they paced rapidly around in the pens, often falling on the slippery surface in clatters of bony hips and hooves. Abattoir staff wielding cattle prods manoeuvred them out of the pens to the killing 'crush' – an immobilizing compartment. Nobody touched the animals with their hands. A big black and white cow tried to escape, dodging past the prods and making a run in the opposite direction. She was quickly contained.

The cattle were funneled along a narrow chute up a ramp to the raised crush. We stood on the platform next to the crush and I was jokingly informed that the man shooting them was nicknamed James Bond (because of the gun). The gun-lookalike he used shot a small piece of metal called a captive bolt into the forehead of the animal. The black cow in the crush at the time dropped like a stone, her head still upright but lolling from side to side and a bright trickle of blood seeping from one nostril. One side of the crush suddenly lifted and her body fell a meter or two, crashing onto the ground. A metal chain was quickly looped around one of her hind legs and her kicking and flailing body was hoisted

upside down into the air. I was assured that she was technically brain dead and that the thrashing was caused by reflexes. Her throat was slit to the vertebrae and fountains of blood and loops of veins gushed into a metal trough. The flailing stopped shortly. Her body joined the queue on the processing line, consisting of enormous machinery, pulleys, winches, hooks, saws and other unrecognizable implements. The walls and floor were covered in white tiles and all the staff wore white. Here the smell was joined by a cacophony of saws cutting bone and flesh, the rip of skin and the wet slopping of stomach contents hitting the floor. The floor was awash with blood, yellow semi-digested food and gobbets of flesh. High pressure hoses were in continual use. The black cow's body was skinned, eviscerated, had its extremities chopped off, and in less than one hour was turned from a hairy, muddy, panicked animal into a 'dressed' carcass, of the kind sometimes glimpsed in supermarket butcheries.

While I was there I felt as though I had turned to stone. I was aware that a part of me wanted to scream "Stop! What are you doing?" at the abattoir staff. I wanted to rant and rave. That same part wanted to let the animals out, to wrest the gun away from James Bond, to use the cattle prod on the humans. I wanted to touch the animals in an attempt to soothe them, and realized that this would be fatuous and add to their stress. I was gripped by a dreadful feeling of helplessness, my own and that of the animals. They had no chance and were caught in the inexorable process of killing that they had in effect been in since birth. I felt as though I was in hell or at very least a place gone completely mad. I managed to restrain all these feelings, aware that in that place I would be regarded as mad had I given vent to them. Afterwards I fantasized about engaging in radical activist protests, like blowing up abattoirs and hi-jacking transport trucks. I still have recurring nightmares in which I revisit the abattoir. I ate meat before going to the abattoir and afterwards I was deeply disgusted that I had for so many years been eating the products of such processes. I also felt, and sometimes still feel, overwhelmed by the global scale and the enormity of the suffering produced by the industry.

MILK

In February 2007 I visited a dairy farm that is one of the suppliers of Woolworths' brand of Ayreshire rBST[1]-free milk. I was given a tour of the establishment by one of the owners. We started in the raised, glass-walled office overlooking the milking area. Computers were used to process the data coming in from the milking machines and scanners. The 1000 cows at the farm each had a small plastic box strapped to one of her hind legs. As each one walked onto the revolving milking platform, the box was scanned providing data on her movements from which the status of her general health was deduced. The cows were kept in three vast covered but open-sided sheds close to the milking parlour. Three times a day they walked down a concrete ramp to a holding area where they were manoeuvered towards the milking area by a metal boom. The cows have a lifespan of a few years, depending on the amounts of milk they produce. They are artificially inseminated and their calves removed immediately after giving birth. This cycle is continuous until their milk yield falls below an economically viable level, whereupon they are sent to an abattoir. They had no access to pasture. The only thing green about their food was the colour of the paint on the metal feeding bins. Each cow had a plastic tag pierced through one ear on which was a series of letters and numbers - her date of birth and the code of the semen used to artificially inseminate her mother. This experience was not traumatic but I found the high levels of control, surveillance and mechanization disturbing and very much at odds with my preconceived ideas of dairy farms. There were obvious contradictions between the grass-fed cows depicted on Woolworths' milk bottles and the reality of the 'farm'.

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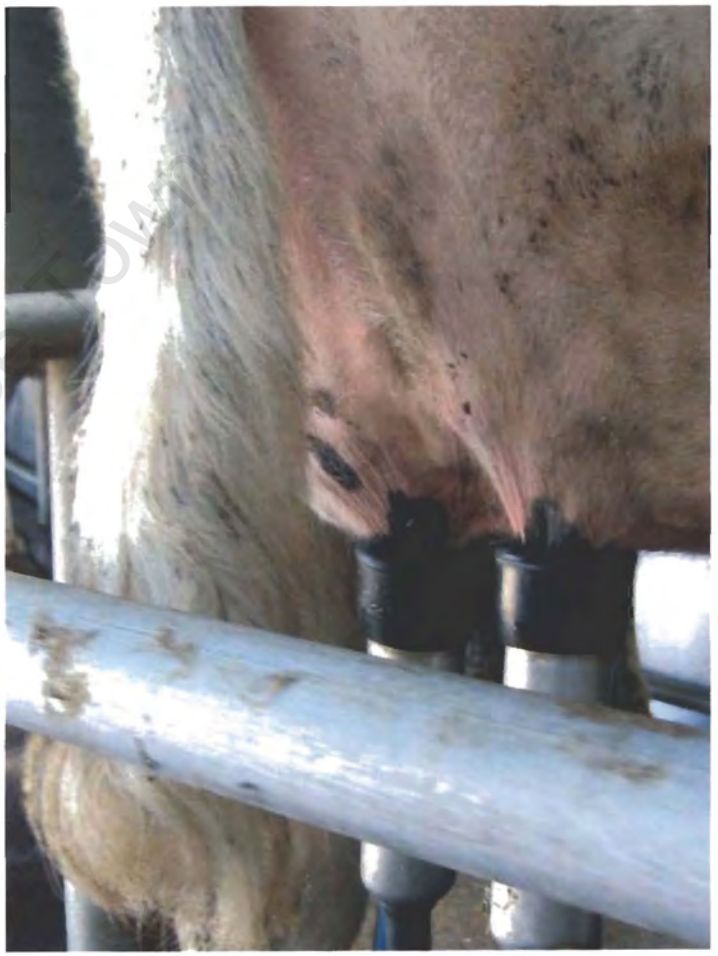
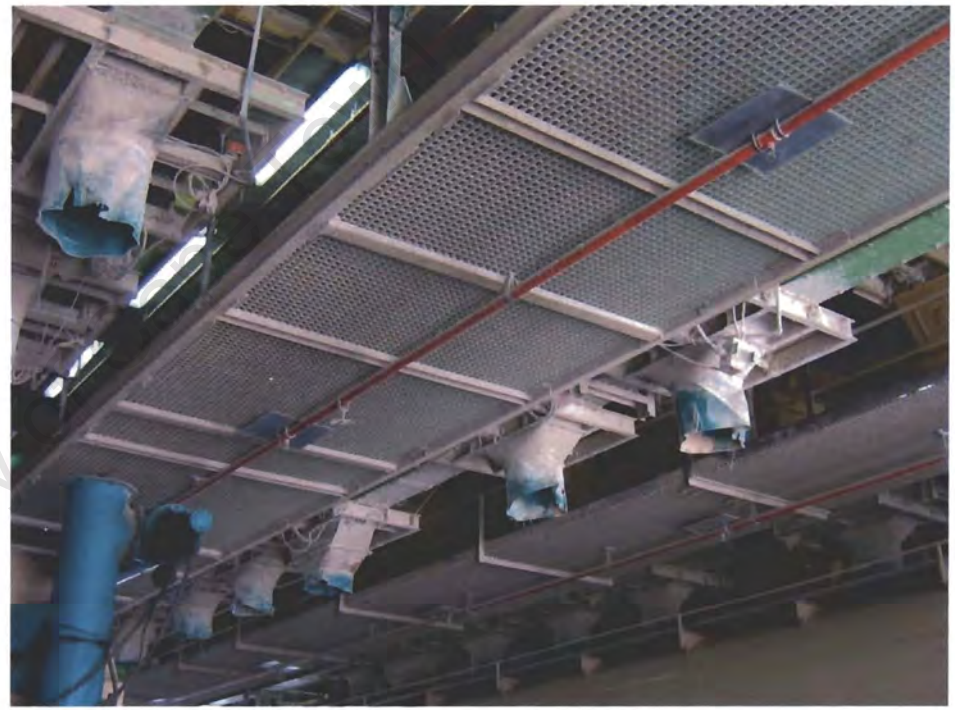
[1] rBST (Recombinant Bovine Somatotrophin) is a genetically engineered hormone commonly administered to dairy cows to increase milk production. It is banned in the European Union but not South Africa where its use is largely unregulated. It causes a host of health problems for cows, notably mastitis (a painful bacterial inflammatory infection of the udder which can cause traces of pus in milk), digestive disorders and swollen legs (O'Brien 1995:16). Its presence in dairy products also increases risks of breast, colon and lung cancer in humans (Safeage 2009).

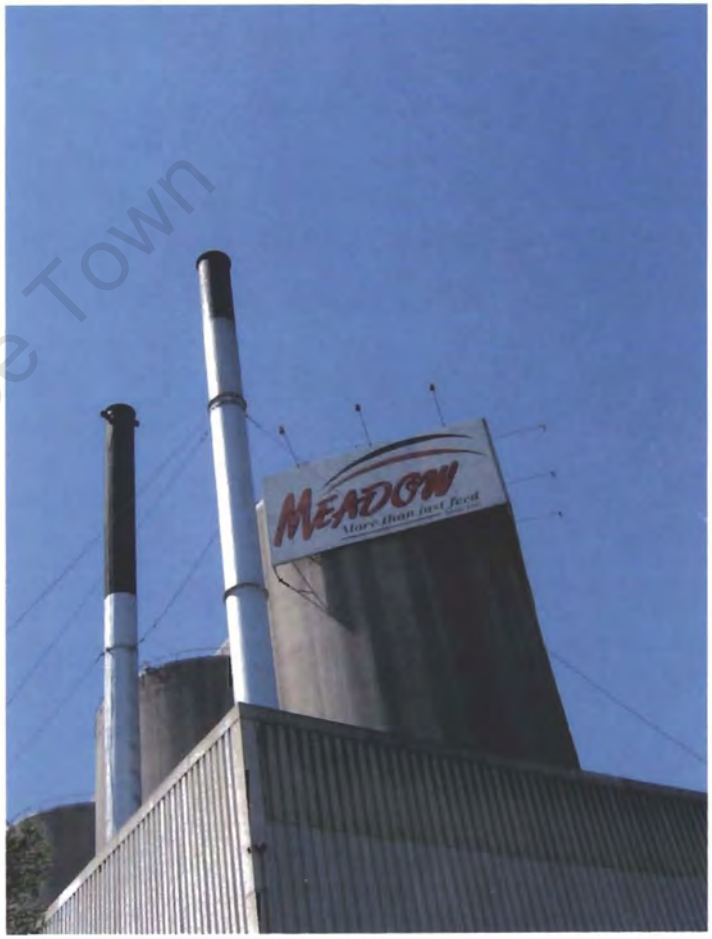
Some of the elements at the dairy that have influenced my work are: the constant monitoring and surveillance of the cows, the cows teats and the way the metal suction cups of the milking machine seemed to distort, pinch and stretch the delicate skin, the value of the cow being measured only in terms of her milk yield, the constant cycle of pregnancy, birth and lactation and the discrepancies between the industrial nature of the dairy and Woolworth's advertising images.

In the course of my research I have also visited several other places, either to get raw materials for art and/or for visual inspiration. These are the Richard Kane Hide and Skin Warehouse in Epping for cattle hair, the County Fair chicken farm near Klapmuts for feathers, the Winelands Pork Abattoir in Stikland for pig skin, the non-operational Maitland Abattoir and Meadow Feeds in Paarl. Visual elements at these places that had an impact on me and have influenced my work are the prevalence of squares and rectangles (fencing, enclosures, chimneys and rows of barrack-like buildings), bars, stacking (processed animal feed and hides), high levels of security (perimeter fencing, razor wire, spotlights, alarms and denied access) and the plethora of pig ornaments in the reception area at Winelands Pork.

The following images were taken at all the places mentioned here. They are intended to provide a background to and insight into my work.







INTRODUCTION

Stock is a body of work that has arisen out of my interest in the practices and processes of industrial animal farming[1]. The work manifests some of my perceptions of these practices and processes. I began working with this theme in 2005. In retrospect, I understand that my concerns with these issues sprang from a growing awareness of animal rights issues, an interest in human health and nutrition, and were also part of a more personal process involving the confrontation of some of my own psychological issues. I felt a vague and gnawing discomfort about eating animal products in the growing realization that the marketing and presentation of meat and other animal products probably obscured the harsh realities of this food production. At the time however, the attraction I felt for the subject was intuitive and drew me to visit an abattoir as part of my research. The impressions gained from this provoked the 2005 works *100 Units* and *Food Chain*. The experience, as well as subsequent visits to various other animal processing plants, was influential in the 2006 work *A000001-A825491*, and in the production of *Stock*.

I chose this title because of its resonances with animals, food and ordering processes. The word 'stock' can be used to collectively refer to some farm animals. When cooking, stock is used in the making of soups and stews. To make stock, bones and sometimes offal are boiled and rendered into a concentrated, salty liquid, home made or commercially produced. In office environments, stock-takes are an important managerial tool used for control and administration. To 'take stock' can mean to assess or evaluate a situation and reach a conclusion based on clear information.

The 2005 abattoir experience was deeply shocking and traumatic. I have interpreted this trauma sculpturally through the simplification of form and devices such as repetition and

[1] I use the term "industrial animal farming" to refer to a large-scale, highly mechanized form of animal product production, particularly that involving cattle, pigs and chickens, that occurs in predominantly industrialized, capitalist countries.

abstraction. I think that these aesthetic choices have arisen as I have attempted to express what Jill Bennett (2005:25) calls "sense memory"[2]. The work reflects my own trauma from the abattoir visit, my perceived trauma of animals at the abattoir, as well as feelings engendered by other places I subsequently visited, and from reading about industrial farming practices.

The subject of animal abuse is an ethical and moral issue, as well as an emotive one for me. My concerns have been with the manner in which to communicate these sense memories without appearing to moralize, to be judgemental or sentimental[3] or to anthropomorphize domestic animals, all of which stances are counter-productive as they can limit engagement providing opportunities for the reader/viewer to become, for example, defensive, to lose interest and/or to ridicule the work. As part of this communication, I feel it is necessary at the start of this document to explain that while *Stock* does relate to issues of animal rights abuse, neither this document nor the practical production is intended as a discourse on animal rights. It is also not intended to expound a moral or ethical viewpoint or be judgemental of the viewer/reader. This would not only be counter-productive (as above) but hypocritical. I ate and used animal products for many years and still do to a degree. Defining the work as a moral issue also limits how it can be described and how the ambiguities, complexities and tensions which are present in many of our relationships with animals (in this case, particularly the animals we eat) can be represented.

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[2] Bennett uses the term "sense memory" to refer to those memories that are not connected to the rational, thinking process which renders them intelligible and readily understood, but rather to the memories (which often result from traumatic experiences) which seem to contain a physical imprint of the event and are thus "always in the present, although not continuously felt".

[3] Steve Baker (2001) notes that much animal art of the 19th and 20th centuries was associated with sentiment. Because of this many contemporary artists working with animal themes, and who want to convey a serious message about animals, feel that they have to devise some sort of aesthetic means which will not be immediately open to being criticized as sentimental. Art labeled as sentimental is often not regarded as making a serious statement and thus not accorded any real critical engagement.

Industrial farming methods produce vast quantities of food and other substances. I think that many people living in industrialized, capitalist and urban environments (who are the main consumers of these products and the ones most distanced from the animals and processes) do feel varying degrees of discomfort about industrial farming. If this discomfort were not present, there would not be a need for the surfeit of advertising which constantly encourages people to believe that the animals used had happy lives and trauma[4]-free deaths. Urban societies seem to exist in a state of extremes concerning food animals. The falsity of media-generated worlds in which cows accompany people home and speak to people through muesli-filled mouths is offset by the cruelty of industrial farms. The one would not exist without the other. Sanitized and compartmentalized supermarket packaging that presents animals in (sometimes literally) bite-size chunks helps consumers to distance themselves from this discomfort. "Storied food[5]" and the idea of the "supermarket pastoral" (Pollan 2006:137) promote the fiction that farm animals live as they do in children's literature.

I had no idea that my experiences in researching this topic would be so traumatic. I was also, probably like much of the general public, largely uninformed about industrial farming practices.

The following chapters are intended to provide a context for my work. In Chapter One I give an introduction to the concept of trauma and the ways in which traumatic experiences can be expressed in art. *Stock* has certain formal and conceptual analogies to the Minimalist art movement which I elaborate on in Chapter Two. In Chapter Three I

[4] I am aware that "happy" and "trauma" are concepts and words usually applied by humans to humans. However I think it is appropriate in this context as much food advertising to varying degrees anthropomorphizes farm animals.

[5] The Woolworth's label in Figure 1 is a good example of "storied food". The narrative assures the consumer that "... our Ayreshire cows are not treated with rBST growth hormone – we prefer contended cows that produce farm fresh milk as nature intended." The accompanying image shows a cow standing in a grassy field. The dairy farm described at the beginning of this document is one of the suppliers of this rBST-free milk to Woolworths. There is nothing "as nature intended" in the production of this milk and certainly no pastures in evidence. Whether or not the cows are contended is a matter of speculation.

describe the practical production and individual elements of *Stock*. In the course of these chapters I briefly discuss the work of various artists whose work has been influential in the development of *Stock*. These particular artists were chosen as I believe their work aptly illustrates many of the points made in the document.

Figure 1. Woolworths Ayreshire label

CHAPTER ONE: TRAUMA

This section is not intended as an in depth analysis of societal or individual trauma. A brief overview of aspects relevant to my research is undertaken as *Stock* was partially inspired by traumatic events and my work contains elements that occur commonly in some visual representations of trauma. For example, some of these are abstraction or simplicity of form, the use of geometric shapes and devices such as repetition, which are elaborated below.

The word "trauma" derives from a Greek word meaning wound. In the 17th century it was generally used in the English language in medicine, to refer to bodily injury caused by an external agent. Predominant popular connotations now are psychic scars and mental wounds although the notion of damage caused by a psychological impact still retains a sense of a wound caused by an exterior agent (Luckhurst 2008:3).

Trauma results from an emotional shock, often unexpected and always unpleasant. The experience is usually sudden and has long-term effects which are relative and dependent on the sensitivity of the individual to those events (Bradley *et al* 2001:6). In psychological terms trauma has been described as the piercing or breach of a border (Luckhurst 2008:3). This rupturing can cause the psyche to be flooded with large amounts of discomforting stimuli. If the trauma is repressed, it can result in what Freud calls the "repetition compulsion" (Luckhurst 2008:9). In this case individuals and/or groups may uncomprehendingly repeat the traumatic event by acting it out, rather than by recollecting it as a past event (Freud 1922:18). According to Freud (1922:9) this repetition can also occur in the dreams of the individual, in which the trauma is re-experienced.

Repetition can also be a way in which an individual gains control over the effects of the traumatic event, for example by repeating it through creative activities such as play or art (Freud 1922:43). This acts as a frame of reference for the experience which can help the

individual to come to terms with it (Saltzman & Rosenberg 2006:226). It also provides a means of making a statement or of conveying disapproval or protest to a broader audience, which can in itself be a therapeutic process.

This re-experiencing can also occur in the telling of an event. In fact, telling (a key point in modern psychotherapy) is regarded by Saltzman & Rosenberg (2006:244) as an indispensable way in which to survive post-traumatic stress. The act of telling others externalizes the traumatic event and places it in the present with the listener. It is a way in which the trauma survivor can move out of feeling isolated and caught up in a past event, and take up a position separate from and as a witness to the event (Saltzman & Rosenberg 2006:227). Placing the traumatic experience in a wider cultural context, such as art, is a method of controlling or modulating the often overwhelming and intense memories of trauma, a form of telling through a visual language. Making art has been one of the ways in which I have attempted to gain control of the impact of the trauma, as well as express concerns that possibly are shared with a broader audience.

1.1 Trauma in art

When making art about trauma, artists may feel that they have to confront the issue of representing the unrepresentable, though Janet Wolff (2003:157) believes that atrocities are representable and that the issue is not whether or not an event or idea is beyond representation, but rather what kind of representation most effectively conveys the trauma in a way that provides opportunities for complex and personal interpretation and engagement. Bradley *et al* (2001:7) notes that trauma art is not about aestheticizing[6] suffering (although much trauma art is visually beautiful), so much as providing a space in which viewers can reflect on the events described.

Memory and repetition are key components in the representation of trauma (Bradley *et al* 2001:9). Bennett (2005:41) associates memory with a permeable skin. She likens that of traumatic memory to tough skin which is broken and ruptured. She notes that images of ruptured skin occur often in traumatic art, particularly when artists deal with bodily violations. Piercing, holes and rupturing are elements that occur in all my work. I think this relates to the breach of boundaries that traumatic events can incur and/or a rupturing of preconceived ideas and long-accepted ways of behaving, as well as literal rupturing and piercing of flesh.

Bennett (2005:28) believes that an approach that examines trauma with a "spirit of open artistic enquiry" is more likely to evoke a complex engagement with the topic, both for the artist and the viewer. Art that engenders reflection or feeling is often not bound by a prescribed meaning or narrative and is therefore capable of producing an experience in the present. This often more effectively conveys a traumatic memory than art which tends towards more subject-oriented or representational imagery. In writing about her work in co-curating a show relating to the topics of trauma and memory Bennett (2005:7) writes

[6] Aestheticism was a 19th century European art movement. Its proponents emphasized aesthetic value, that is beauty, over moral or social themes (Brown 1993:34).

that many of the works incorporated fictional or fantasy elements, even when the artist claimed to be expressing an actual situation or events. She believed that these elements were an attempt to find a visual language of sensation and affect with which to reflect an experience of traumatic memory so that the work could engender both visceral experience and intellectual engagement (Bennett 2005:35).

Lyndi Sales is an artist who has developed such a visual language. When she was 14 years old, her father was one of the 159 people killed in the 1987 Helderberg aeroplane crash. It seems that much of Sales' artistic production as an adult has revolved around the process of telling described above, as a means of coming to terms with this traumatic event. She uses a variety of found objects such as airline boarding passes, lottery tickets and airline life jackets, which she carves, incises and reconfigures to make sculptures and installations. The theme of incision could make reference to the above-mentioned piercing or rupturing often associated with trauma. The reconfiguring of these incised objects into new seemingly permanent yet often ephemeral forms could represent an internal process of healing or coming to terms with the trauma. Her 2007 *Shatter* (Figure 2) is an intricate circular work made from 159 cut and reconfigured South African airline boarding passes. The mandala-like shape suggests that this work is indicative of an emotional release resulting in some degree of peace for the artist, the work's complexity and fragility indicating that the peace was perhaps hard-won (Smith 2009).

Figure 2. Lyndi Sales. 2007. *Shatter*. 159 SAA boarding passes, pins. 80 x 80 x 3 inches.

1.2 Abstraction as a means of representing trauma

Mark Rosenthal (1996:1) describes abstraction as "summarizing, abbreviating and/or stylizing". While acknowledging the presence of abstraction in art through much of human history, in his book *Abstraction in the Twentieth Century: Total Risk, Freedom, Discipline*, he locates it as a recognizable art movement of the late 19th and 20th centuries. In his introduction he claims (1996:2) that many abstract artists believe the expression of strong, personal emotions to be fundamental to their art and that abstraction provides an excellent means for conveying varied and layered interpretations. Abstraction thus seems to provide opportunities for expressing Bennett's "spirit of open artistic enquiry" (mentioned above) perhaps because abstract work can be far more capable than realist work of containing many meanings and personal interpretations (Young 1993:10). Realistic imagery that overtly represents violence and/or actual situations or events may allow very little space for reflection or personal interpretation as it would seem to treat the trauma or abuse as a completed past action, thus perhaps encouraging the viewer to accept that she/he has seen the object/event, that it is now over and can be relegated to the past.

Like media imagery, realistic imagery can also be confused with traditional documentary practice, creating for viewers the idea that the work is a mediated story, and one (usually) far removed from their daily lives. Realistic work can also promote a more passive response in the viewer as it may create the impression that the artist has already made sense of the event, thus leaving little room for viewer interpretation or engagement. It often employs a confrontational visual strategy using shock as a means to gain viewer attention. Realistic portrayals of violent events run the risk of attracting a possibly limited and voyeuristic response in the viewer. These violent portrayals may also function as a repetition of the event without clear justification, critique or thought provocation and are likely to distance the viewer and at the same time, exclude dialogue and reflection by presenting a single meaning (Wolff 2003:157). This single meaning can reinforce stereotypes, again leaving very little space for viewer engagement. I think in the context

of my subject a good example of this is *Hanging is Very Important* by Canadian artist Mark Prent (Figure 3). The work is a sculptural installation depicting what appears to be a cold or storage room in which human body parts are hanging. The sculptures were cast using moulds made from the artist's own body. The positioning of the body parts and the hooks and chains used to hang them are very reminiscent of abattoir or butcher cold rooms.

Figure 3. Mark Prent. 1972. *Hanging is Very Important*. Materials and dimensions unknown.

Wolff (2003:159) believes that art dealing with issues relating to trauma, whether intended to record, testify, express shock or empathy, inform or warn against repetition of events, should engage its audience in an active form of viewing. One of the ways in which this active viewing can be achieved is through the creation of beautiful objects or images. Contemplation of beauty can provide an open state of mind which is conducive to personal insights and is more receptive to the possibly covert meanings in the work (Wolff 2003:167). Beauty in an artwork does not necessarily imply only aestheticization, and artwork that provides visual enjoyment can be highly critical. Beauty can be seen to be at odds with activism because it is not at first glance a directly practical response to an issue, but it can provide a means in which to be critical without moralizing or judging, and a

space in which everyday priorities and actions can be questioned (Wolff 2003:166). It can allow this by creating a calm atmosphere which may encourage contemplation. Elaine Scarry (1999:95) believes that an appreciation of beauty can lead to a sense of justice, in that symmetry is a shared feature of both beauty and justice. She suggests that a cube, which is equidistant in all directions or an equally weighted scale are examples of this and that the symmetry of beauty "assists us in discovering the symmetry of justice ... beautiful things make visible the goodness of equality and balance".

Abstraction of form and a limited palette can be distancing mechanisms and are sometimes used by artists who struggle to depict traumatic events. An artist who has used both of the above is Morris Louis (1912-1962) in his 1951 *Charred Journal: Firewritten* series (Figure 4) (Wolff 2003:154). This series of seven paintings makes reference to National Socialist (Nazi[7]) book burning[8].

The dark background is suggestive of burnt paper on which are white abstracted forms evocative of letters, numbers and symbols. In using these abstracted forms Louis acknowledges the post World War II idea that abstraction was the only valid approach to represent the horrors of the war (Jewish Museum 2009).

[7] "Nazi" refers to the National Socialist German Worker's Party. This political party was founded in Germany in 1919 and brought to power under Adolf Hitler in 1933. (Free Dictionary 2009).
[8] "Book burning" refers to the ritualized destruction by fire of books and/or other written material. It is usually public and represents disapproval or censorship, stemming from a cultural, religious or political standpoint. One of the most well known of these events happened on the evening of May 10 in many German university towns. Right wing German students marched in torchlight parades protesting against the "un-German spirit" and burned over 25 000 books (United States Holocaust Memorial Museum 2009).

The paintings have complex surfaces. There are four layers: a pale coloured underlayer or primer, a layer of black acrylic applied in such a way as to resemble a charred surface, a layer of grid lines and lastly translucent white acrylic applied in patterns resembling symbols. Mark Godfrey (2007) proposes that the paintings may suggest creation coming out of destruction, with the grids protecting the white lines from the blackness. Perhaps the grids also represent a way of ordering or coming to terms with destruction. The paintings do not present obvious links to the Holocaust and Godfrey (2007) believes that it is this abstraction that can allow the viewer to have a stronger response to the Holocaust.

Figure 4. Morris Louis. 1951. *Charred Journal: Firewritten V*. Acrylic resin on canvas. 86.4 x 66 cm.

Realism, in addition to the issues mentioned above, is often felt to be inadequate to express the enormity of the event and the often overwhelming feelings it engenders (Wolff 2003:154). Geometric shapes can seem more visually finite than figurative forms. There is a tension between this seeming physical finitude and the ability of these abstract forms to hold, convey or allow infinite interpretation. Felix Gonzalez-Torres' 1991 work *Untitled (We don't remember)* (Figure 5) is a stack of rectangular white paper, with the words 'Wir erinnern uns nicht' printed in black ink on a red rectangle on each sheet. The words reappear over and over on each new sheet that is revealed. The repetition may refer to an inability or refusal to remember. The work suggests that only by constant repetition will the events not be brought back to mind. It also hints that the issue has not been resolved and so is doomed to the monotonous unchanging repetition. The repetition also amplifies

the significance of the event (Bradley *et al* 2001:29). The denial and the event grow together in magnitude with the more sheets that are uncovered. The language and the colours used make reference to the Holocaust without the use of graphic imagery or text. Abstraction often relies on allusion, in this case language and colour, to provide clues that will direct viewers to the meaning of the work. This allusive imagery is also likely to engage viewers in dialogue and reflection and stimulate the imagination (Wolff 2003:160). The imagination is a powerful tool in abstract art. Imagined horrors have the potential to be far worse than visually explicit horrors. The work could raise the question of what could be so terrible as to inspire such denial.

Figure 5. Felix Gonzalez-Torres. 1991. *Untitled (We don't remember)*. Paper and ink. Dimensions unknown.

The Berlin Holocaust Memorial (Figure 6) illustrates the effectiveness of abstraction and reduction of form to portray traumatic events. It was designed by the architect Peter Eisenman, and spans over 19 000 square metres near the Brandenberg Gate, a short distance from the site of Hitler's bunker. The memorial is made up of 2711 grey stone slabs. The slabs, which range in size (some are ankle high and others tower over visitors) are bare of inscriptions and are positioned on an undulating landscape. Eisenman hoped with this work, to create feelings of instability, helplessness and disorientation in the spectator as well as providing spaces for quiet reflection. (Berlin Holocaust Memorial 2009).

Figure 6. Berlin Holocaust Memorial.

In 1987, as part of Germany's Skulptur Projekte 87, the American Minimalist artist Sol LeWitt installed *Black Form* (Figure 7), a large rectangle made up of black concrete blocks on the plaza in front of the Munster Palace. He dedicated it to the "missing Jews of Munster" (Young 1993:17). It was demolished in response to protests from citizens, most of which were that it took up valuable space and detracted from the aesthetic appeal of the square. Not even a year later, during commemorations of Kristallnacht, the City Council asked LeWitt to make another work, and in 1989 he re-made *Black Form* and installed it in front of the Town Hall in Hamburg-Altona. It was, he said, a reminder that without Jewish children in the town, the sculpture marked the end of generations (Young 1993:18).

Figure 7. Sol LeWitt. 1987. *Black Form*. Concrete and Paint. 550 x 200 x 200 cm.

I use these three examples because they raise the question of why abstract, minimalist shapes are often used to depict and/or commemorate traumatic events. I think that these shapes represent internal psychological processes as well as external events. These forms could signify ways of containing or restraining the often overwhelming feelings arising from traumatic experiences, so that they do not intrude into daily life. They could also represent a sort of emotional shutting down or the encapsulation of feelings, and perhaps illustrate psychological attempts to heal the wound or breach caused by the trauma. The geometric shapes may be suitable repositories for traumatic memory and act as psychological graves or burial places for these memories as well as providing a means of structuring the memories so that they can be made sense of.

Geometric, often monolithic shapes are common in art and memorials relating to the Holocaust and other traumatic episodes. In terms of the Holocaust, these shapes could reflect not only psychological trauma, but also the structures and processes involved in incarcerating and killing people. Columns and blocks are reminiscent of chimneys and the grid layouts of many concentration camps. They could also reflect the meticulous ordering and industrial-style processing methods necessary for murdering people on such a huge scale. Perhaps these shapes also refer to one of the ways the Holocaust victims

and survivors must have been regarded by the National Socialists, that is, as mere objects, depersonalized and reduced to numbers. Geometric shapes appear finite and closed-off. This could also represent the denial of the perpetrators, who must have shut down their ability to feel in order to function, and also perhaps a coping mechanism of the survivors/victims. Both perpetrators and victims were minimalised in the sense that both were depersonalized, dehumanized and reduced to these essential roles. Godfrey (2007) quotes a paragraph from Zygmunt Bauman's book *Modernity and the Holocaust*, in which Bauman comments on the idea of abstraction in relation to people, that is, that when applied to humans, the word implies "effacing the face". When abstracted, humans become specimens in categories, the effect of this is that normal rules for personal interactions are suspended and so do not interfere with the "handling" of the category. Bauman believes that for genocide to occur, personal differences have to be eradicated and individual identities melted into abstract categories. I think that a similar approach exists with regard to the methods used for processing and engaging with factory farmed animals in order to facilitate mass slaughter, that is, to convert the individual animal into the abstract category of a unit. This is discussed further in Section 2.3.

CHAPTER TWO: MINIMALISM

The term Minimalism was first published as an art term in a paper by the North American artist John Graham in 1937. He described Minimalism as "the reducing of painting to the minimum ingredients ..." (Baker 1988:284). The art movement of the 1960s variously known by such titles as ABC art, Primary Structures, Cool Art and Reductive Art (Meyer 2000:18), became widely accepted as Minimal after the British philosopher Richard Wollheim's 1966 essay *Minimal Art*, in which he noted an increase of art in the early 1960s characterized by what he believed was "minimal art content" (Baker 1988:18). He viewed the appropriation of industrial objects and/or objects that were already in existence (for example, the cube) as well as some artist's modus operandi of contracting factories to make their work, as reducing or negating the art content of the work. The word "minimal" is used generally to describe art that has a certain stylistic starkness. Minimalist art could be assigned to two broad arenas, the first referring to art produced after 1960 that is lacking in decoration and that highlights geometric forms (such as work produced by Anthony Caro, John McCracken and Walter de Maria); and the second referring to work that presents traditionally non-art objects (such as bricks and planks) as art (evident in the work of Carl Andre) (Baker 1988:9). Words that aptly describe the forms of Minimalist sculpture are reductive, serial, literal, controlled and unitary (Colpitt 1990:5). The characteristic elements are geometric shapes, particularly the square, cube and rectangle. These are commonly occurring shapes in industrial farming. In both scenarios these forms are often repeated, for example *Black Form* (Figure 7) and the battery cages in Figure 8. I think that Minimalism is formally, conceptually and circumstantially relevant to my work. I base this partly on points raised in the section on trauma and on the following discussion.

Many Minimalist sculptures were produced using industrial methods and could be uniform in shape and colour. Minimalist sculptures were generally part of a controlled situation or environment that while perhaps not always strictly site-specific, referenced the surroundings (Reiss 1999:63). The relationship between the viewer and the art object was

regarded as being of great importance, with the viewer's presence being considered vital to the full expression of the work, from the point of view of both the viewer and the artist. Much Minimal sculpture often was and is exhibited in the form of installations, in which an entire space is treated as an art work and a single situation or entity (Reiss 1999:50).

There is evidence to suggest that the structures and forms of Minimalism were influenced by and were a response to the social and political upheavals happening in the 1960s and 1970s, mainly in North America (Berger 1989:8). These were decades of quite radical social and political change, a time when "bourgeois dreams of controlled consumption and unproblematic production were violently disrupted" (Berger 1989:92). On the political front, a group called the New Left questioned, and were seemingly committed to overturning capitalist structures, and demanded some form of liberation from what they perceived to be oppressive societal conventions and standards. Many people protested against issues such as the Vietnam War and there seems to have been a general questioning of governmental decisions. Berger (1989:12) believes that artist's growing concerns with process and industry, as well as the development of new dynamics between viewers and art objects, were prompted by and based on the unstable socio-political events of the time. He suggests that the Minimalist desire for "pure experience", independent of memory or logic, echoed the New Left's demand for liberation from society's oppressive conventions and standards.

Figure 8. Chickens in battery cages.

2.1 Robert Morris

Robert Morris's work of late 1960s and 1970s was largely related to his political activity against the war in Vietnam[9], his assertion of the artist being a worker or labourer and his criticism of the institutional elitism of the art museum (Berger 1989:93). His work at that time included performances, dances, sculptures and drawings. Of relevance to this document are his large, usually grey geometric shapes, which he termed "unitary forms" (Morris 1966:218) for example Figure 9. He believed that industrial, capitalist society was repressive and robbed individuals of independence and self-sufficiency, and that in order to survive in urban, industrialized societies, people had to be constantly aware of culturally imposed rules. On an ideological level, his work was intended as a critique of the "repressive space of late capitalism", and an attempt to recreate what he felt were the confusing and "decentering" conditions of late-industrial society, especially in the areas of labour, commerce and production. His work was intended to provoke a sense of uncertainty and resistance in the viewer as well as provide an opportunity for reflection and possibly recuperation (Berger 1989:15).

Figure 9. Robert Morris. 1964. *Untitled*. Plywood, paint. Dimensions unknown.

[9] On 22 May 1970, Morris led a demonstration at the Metropolitan Museum of Art in New York. Known as the Art Strike, the demonstrators demanded that the Museum close for the day in solidarity with the artist's protest against US involvement in the Vietnam War. Morris believed that the Vietnam War was an extreme example of colonialism and oppression (Berger 1989:109).

As mentioned above in the section on trauma, telling or witnessing is one of the main ways in which trauma can be dealt with. I have no evidence that Robert Morris was personally traumatized by social and political events in the 1960s and 1970s but it certainly seems as though he was deeply concerned with various traumatic and unsettling affairs. Making work that directly references the shapes and systems of repression and surveillance could be a way of externalizing the repression so that it can be recognized and dealt with. Many of his monolithic Minimalist sculptures (as in Figure 9) have confrontational elements (due to scale and positioning in the gallery space) that were intended to encourage new dynamics between viewers and objects. Berger (1989:10) describes how Morris wished to free sculpture from representing figurative objects. He wanted to avoid psychological connotations and create an opportunity for an experience that was as far from conditioned responses and preconceived ideas as possible. He used the device of distorted three-dimensional forms, which he referred to as "altered gestalts" (Figure 10), intended to frustrate the viewer's anticipation of an expected shape, in order to prolong and intensify the sculptural experience. The altered gestalts of some of these works could also reflect that nothing should be blindly accepted and taken for granted, and that even widely accepted shapes (or ideas) should be questioned.

Figure 10. Robert Morris. 1966. *Untitled*. Wood, fiberglass, paint, fluorescent light. Dimensions unknown.

Morris's artistic interest in repression was evident in his unpublished Masters thesis titled *Form class in the work of Constantin Brancusi*. The text examined the various shifts and repetitions of abstract forms in the development of Brancusi's work. One such formal group was the bases that supported or were incorporated into Brancusi's sculptures. As Morris became more interested in these bases, he began to dislike Brancusi's work, finding it repressed and obsessive. He suggested that the bases represented repressed sexual energy and violence and that the forms above them were obsessive, repressive and puritanical (Berger 1989:60). In his desire to examine the basis of societal repression of the individual, he became interested in the idea of desublimation[10] (Berger 1989:133). For Morris, art was a vehicle for unrepressed sexual expression. This was evident in some of his work in the 1960s, for example the 1962 *I-Box* (Figure 11) and the 1965 dance *Waterman Switch*. His use of nudity in these works was intended to critique the so-called normal mechanisms of repression (Berger 1989:64).

Figure 11. Robert Morris. 1961. *I-Box* (Open). Plywood cabinet, sculptmetal, photograph.

[10] Sublimation as a psychological term refers to the transformation of instincts (especially sexual) into socially acceptable behaviour. Sigmund Freud believed that the sublimation or suppression of these sexual urges caused various neurotic behaviours (Berger 1989:62).

In 1967 he made *Untitled* (Figure 12), a series of nine steel cubicles. The work resembles the spatial dividers in offices. He believed that the organization of these structures in offices is neither innocent nor random, and like pedestals in galleries they act as instruments of behavioural modification. The partitions are meant to offer privacy but at the same time allow easy surveillance (Berger 1989:133).

Figure 12. Robert Morris. 1967. *Untitled (office partitions)*. Steel. 678 x 972 cm.

His 1978 series of twelve drawings *In the Realm of the Carceral* (Figure 13) continued with this theme and examined the repressive order of industrial society, particularly the way in which those in power arranged space in order to control and monitor individuals. Morris wished to transcend and heal the effects of repressive structures and habits with his art (Berger 1989:139). Morris's references to systems of repression, surveillance and instruments of behavioural modification through simplified form are of particular relevance to this project. This is elaborated in section 2.3.

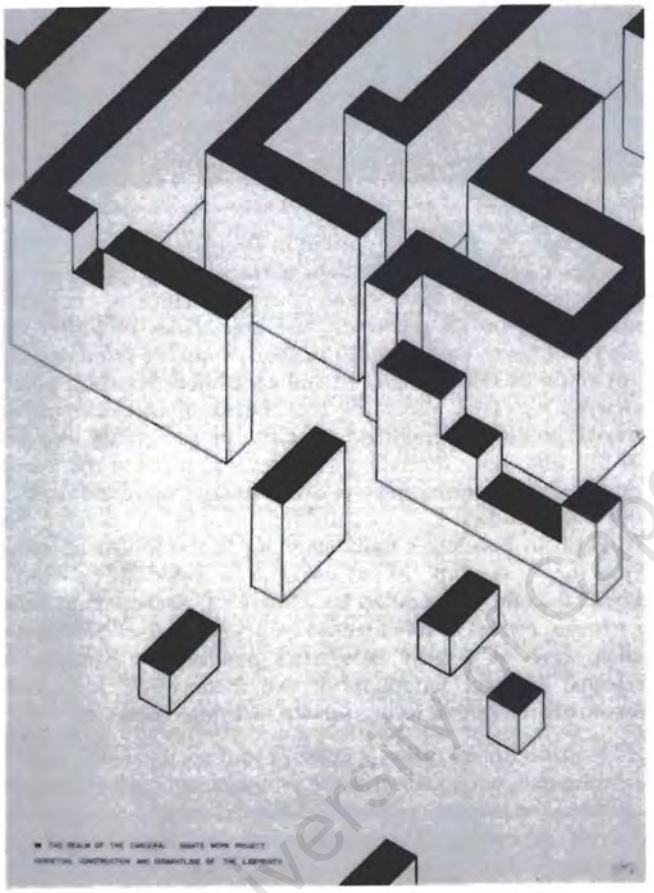


Figure 13. Robert Morris. 1978. *In the Realm of the Carceral*. Ink on Paper. Dimensions unknown.

2.2 Plinths

Perhaps one of the most obvious features of much Minimalist sculpture relevant to this project, is the lack of a plinth or base, or its incorporation into the sculpture. Anthony Caro is considered to be the first contemporary sculptor to eliminate or incorporate the plinth. This is evident in his 1960 work *Twenty-four Hours* (Figure 14). His work references the ground and incorporates it into the sculpture, in that it (the ground) functions as an integral plinth. The sculpture thus continues to have a relationship with a support and at the same time fulfils Minimalist notions of "the pursuit of unity and singularity of form" (Colpitt 1990:37).

Figure 14. Anthony Caro. 1960. *Twenty-Four Hours*. Materials unknown. 768 x 538 cm.

Conventional plinths tend to be simple geometric shapes and are usually white. This has the effect of visually separating them from the (usually) more organic forms that they support (Burnham 1967: 48). The purpose of these plinths is to confer the special status of artwork onto the object. It distinguishes the supported object from other objects and indicates that it is both rare and valuable. It therefore functions to emphasize the "illusionistic quality" or unreal nature of the artwork (Colpitt 1990:35). By the middle of the 1960s, some artists had dispensed with the plinth as a sculptural support and sculptures were mostly being placed on the floor. This was done by Minimalist artists in order to

"affirm the reality of the sculptural object" (Colpitt 1990:7), and to encourage the viewer to encounter the object on "equal" terms (Colpitt 1990: 35). The plinth also implies a fixed or static situation, one that is confined by its parameters. Sculpture that rests on plinths is "life that cannot move" and so it is given nowhere to go (Burnham 1967:48). Several of the sculptures of *Stock* reference plinths in form and colour but in *Stock* the plinths have become the sculptures. Representing industrial animals as plinths suggests that the animals are not valuable and unique in themselves, their only role is as sustaining objects. It is intended to emphasize their anonymity and immobility.

The type of contact that a sculpture has with its base can be suggestive of solidity (for example, if a large surface area of the sculpture rests on the plinth), or convey a sense of precariousness or gesture (for example, if a small surface area of the sculpture is affixed to the plinth). In *Stock*, organic forms are integrated into cube forms. The sculptures appear to be two-part forms. Steel, porcelain and hair are embedded in the cubes, salt-encrusted mutton cloth is stuck to the cubes, the steel has rusted into the salt and the salt has crusted onto the steel. This integration refers to the dual nature of industrial animals. They embody both the messy, dung-crusted identity of a farm animal and the unit identity of a meat producing device. The two-part structure is intended to reference these disparities.

By representing industrial animals as cubic shapes I am referring to their industrial existences, to their mass production and to their treatment as identical units. I am hoping to make the industrial nature of their lives visible and to question their generally accepted roles, as well as manifesting them in shapes that I believe more effectively evoke their circumstances than the rural idylls suggested by much supermarket packaging and other media.

2.3 Minimal animals

Robert Morris referred to some of his sculptures as "unitary forms" or "simple regular and irregular polygons" (Morris 1966:218), for example cubes, rectangles and pyramids. Simple shapes or unitary forms lend themselves well to the representation of both industrial animals and the assumptions that are often made about them. Animals in factory farms and processing plants are referred to as units[11]. This word could have the effect of making the animals seem less alive and therefore unable to feel or experience their surroundings. Regarding animals purely as functional objects could at best help industrial farmers and workers to keep an impersonal distance between themselves and the animals, and at worst could create working conditions that facilitate unnecessarily inhumane treatment of animals. Sol LeWitt wrote with regard to the shapes of Minimalist sculpture: "It is best that the basic unit be deliberately uninteresting so that it may more easily become an intrinsic part of the entire work, using complex basic forms only disrupts the unity of the whole" (Colpitt 1990:60). Industrial animals look superficially identical, for example, chickens in broiler and battery farms are often all white and are constrained in identical enclosures. This uniformity could help to safeguard the functioning of the industrial farming system as it may discourage potentially disruptive emotions such as fondness, empathy or guilt and therefore make it easier for farmers to regard hundreds of individual chickens as one egg producing machine.

Robert Morris felt that essential or reduced shapes did not imply simplicity of meaning or experience (Morris 1966:218). The cubic shapes of *Stock* reflect not necessarily simplified but definitely the reduced, restricted and repressed lives of industrial animals. Their lives are simplified in terms of activity. They cannot fulfill many natural behaviours, for example walking and preening, due to extreme physical restrictions. Their lives are also

[11] According to the Meat Safety Act 2000 (Act no. 40 of 2000) the word "unit" is a quantity standard for determining throughput or production of red meat. One unit = one cow, ox, bull or horse; two calves; six sheep or goats; four small pigs (porkers); two bacon pigs; one sausage pig. (National Department of Agriculture 2009).

complicated due to the development of behavioural problems such as tail biting and eye pecking that are treated with physical mutilations, for example tail chopping and beak cauterization. Physical contact with the factory workers is very limited. Feeding and milking, for example, are done by machines. The animals can be jammed together in small cages (in the case of battery chickens) or separated from each other in immobilizing crates (in the case of pigs). Physical contact with each other is thus either extreme or non-existent and ordinary movement impossible, both situations making natural interactions impossible. Possibilities for these natural interactions are removed from the animal's lives as they would complicate the smooth functioning of the production line.

The machine-made perfection of some Minimalist sculpture has been called "cold and inhuman" (Meyer 1969:244). This manufactured precision and the resultant exclusion of artistic marks of making allowed Minimalist artists such as Tony Smith[12] to make objects that were reduced to their essence or were an idea of an object (Meyer 1969:244). The process of reduction to an essence is often seen as being definitive of Minimalist art. It was seen as an attempt to establish the essence of a particular medium, this essence being the quality that made the object art (Colpitt 1990: 114). Art critic Barbara Rose believed that Minimalist artists were "involved with finding out how little one can do and still make art" (Rose 1965:35). Industrial animals are reduced to essential functions, for example, chickens in battery cages are reduced to their ability to lay eggs. Industrial farmers have carefully worked out just how little they have to do in order to keep animals alive long enough to produce economically viable quantities of products.

[12] Tony Smith's *Die* (Figure 15) is a six feet square black, steel cube and as such it lacks formal complexity. Various meanings of the word 'die', the colour, sealed nature and dimensions of the work encourage the viewer into interpretations around ideas of death, and the possibility that the sculpture is a surrogate person (Colpitt 1990:69). These ideas would perhaps not have the same propensity for complexity if the literal form of a dead human body had been sculpted.

Figure 15. Tony Smith. 1962. *Die*. Steel, paint. 184 x 184 x 184 cm.

Art critic Robert Pincus-Witten (1967:61) wrote that "...minimal sculpture is a marriage of engineering and absurdity." The notion of a situation in which engineering and absurdity are combined, could also be applied to industrial farming. Factory farms make use of engineering in that they rely on efficient, controlled, repetitive, mechanical functions in order to mass-produce food. While these functions are not in themselves absurd, it could be argued that the absurdity lies in an industrial system that often not only inflicts extreme cruelty on animals in the production of masses of food (some of which poses health risks to humans) but which also contributes significantly to environmental problems.

Eva Hesse, much of whose work could be described as post-minimalist[13], often amplified the eccentricity of her sculptural forms in order to express what she termed "the absurdity of extreme feeling" (Rosenthal 1996:210). She expanded on this idea of absurdity to include contradictions and oppositions, such as order versus chaos, geometric versus

[13] Rosenthal (1996:205) regards Hesse as a post-minimalist artist who was both a pioneer of "eccentric forms" and who also frequently made use of structural regularity. He regards post-minimalist artists as those having strong minimalist aesthetics, but who were freer in their use of often non-traditional art materials, often making use of the tactile and visceral qualities of these materials.

organic, industrial versus natural, beautiful versus repulsive and permanent versus ephemeral. These contradictions are evident in her 1969 work *Contingent* (Figure 16). The work consists of eight roughly rectangular units made of latex, fiberglass and cheesecloth. The uneven surfaces and edges, translucency and opacity give the work a fragile ephemeral appearance that could seem to be at odds with the industrial materials used. The sheets have a warm attractive colour but the rough surfaces and the manner in which they hang, hide-like, from hooks alludes to decay. Sections of the work are in fact ephemeral as latex degenerates over time. Hesse often repeated shapes, as in *Contingent* and her 1968 work *Sans II* (Figure 17). Rosenthal (1996:296) believes that this repetition was intended both to emphasize differences rather than sameness, and to draw attention to subtle distinctions among similar but not identical objects. He claims that the repetition was also intended to highlight the absurdity of a work through exaggeration. While her 1965-1966 work *Hang-Up* (Figure 18) does not consist of repeated forms, she describes it as "the most ridiculous structure I have ever made ... It has the kind of depth or soul or absurdity or life ... that I want to get." (Cooper 1992:210).

I think that some of the sculptures that make up *Stock* have a sense of absurdity that is perhaps both a consequence of their production being rooted in "extreme feeling" (mentioned above), and also a manifestation of the contradictions of the industrial farming system, both in terms of how it is portrayed in the media and the combination of farm animals with mechanized systems. Some of the repeated forms making up *Stock* look superficially identical, as do, for example black and white cows at a dairy farm. However, close inspection would show that the forms differ in many small ways, suggesting that each form (and animal) is an individual.

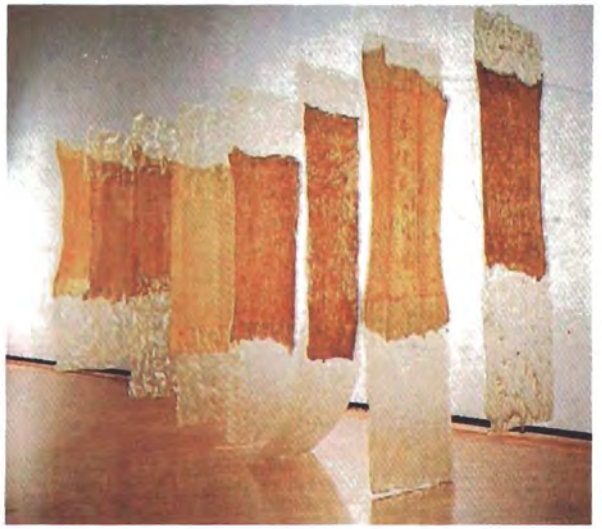


Figure 16. Eva Hesse. 1969. *Contingent*. Cheesecloth, latex, fiberglass. 3.68 cm x 900 cm – 2.85 cm x 980cm.

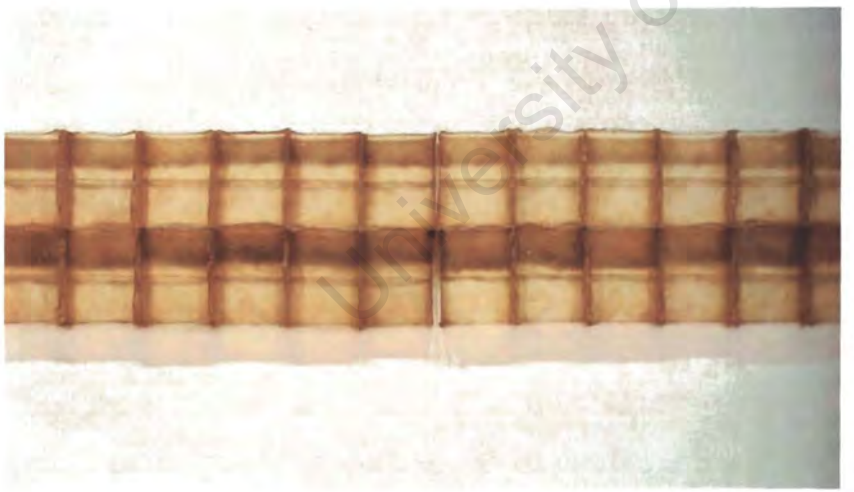


Figure 17. Eva Hesse. 1968. *Sans II*. Fiberglass, polyester resin. 0.97 x 4.34 x 0.16 m.

Figure 18. Eva Hesse. 1965-1966. *Hang-Up*. Acrylic, wood, cloth, cord, steel tube. 1.83 x 2.13 x 1.98 m.

CHAPTER THREE: PRACTICAL PRODUCTION

3.1 Introduction

As mentioned above in Chapter One, telling is one of the ways in which people deal with traumatic events. Making art about my experiences of industrial animal farming has been a way of telling and thus externalizing the events, as well as expressing my concerns about industrial farming. The geometric forms, ordered arrangements and repetition of forms prevalent in my work not only reference processes and objects at industrial farms but also reference the mental processes I think I have largely unconsciously used to come to terms with often chaotic and overwhelming feelings.

When making my work I may have a broad interest or topic, in this case I wanted to make art about industrial animal farming. As part of the process of fulfilling this objective, I follow series of urges or hunches to make certain kinds of objects. In the case of *Stock*, I had an overwhelming urge to make blocks. Other shapes just did not have the same attraction. All the works I have made since July 2005 are, among other aspects[14], physical expressions of my emotional state at the Paarl Abattoir. Visits to other places such as the Richard Kane Hide and Skin Warehouse and Winelands Pork have also engendered similar feelings. Reference is made to actual objects such as chicken battery cages, pig gestation crates, feeding troughs, processed feed blocks, drains, hooks and killing compartments, and mechanical, conveyer-belt processes are represented through the repetition of form and the arrangements of blocks in rows and grids.

Although they bear no anatomical resemblance to animals I consider some of my sculptures to be representations of animals. I make physical an idea or perception that I have of them. They are for me manifestations of "strange beings" that I have

[14] These may include processing equipment and processing methods of dead and live animals and animal's living conditions.

"encountered and experienced" (Baker 2000:81) that bear little resemblance to actual pigs, chickens and cattle. I want to reconstruct and in some way fix these strange beings in a material form. Animals are abstracted and reduced in factory farms, their identity changed from animal to production unit. By abstracting and reducing their forms I am attempting to make this 'unit-ness' visible. Just as a pig in a factory farm cannot function naturally as a pig, my animals don't function in a visual sense as animals. However, I think the forms I make are more akin to the industrial lives and deaths of food animals than popularly held beliefs about farm animals or advertising imagery of pastoral scenes.

Baker (2000:54) uses the words "fractured", "fragmented" and "contradictory" to refer to much current animal imagery. These words aptly describe what happens to animals in industrial farming systems, and also how they may be perceived by the people who buy into these systems, either directly or indirectly. Many humans have become used to reconciling very disparate images. For example, images of animals are often used to sell meat and animals may be portrayed as an eager victim (naked and smiling), a fellow killer (wearing butcher's clothing) or a bibbed and cutleried cannibal (Baker 1993:174).

These are images in which the animal has essentially 'gone wrong' in some way. Their instincts have been perverted, their roles shifted and they have been imbued with human traits such as greed. Baker (2000:64) uses the word "botching" or "botched" to describe artworks of animals that appear to have 'gone wrong' but nevertheless still maintain some semblance of form. According to Baker (2000:98) keeping the idea of form open allows an imaginative reality out which in turn allows something else to be recognized that is not limited by stereotyped ideas of animals. What I want to be recognized through my work is the absurdity, cruelty and pathos of the industrial animal's existence and how this contrasts with the farm animals depicted in commercial advertising as well as the ideas we have of these animals from childhood myths such as Old Macdonald's Farm. Their form therefore reflects circumstance and/or idea rather than actual physical shape and

owes more to my imagination and interpretation than to the rendering of actual physical animal form.

100 Units (2005)[15] was made shortly after the visit to the Paarl abattoir. The work took the form of 100 white stoneware bowls placed in a grid pattern on the floor. The basic form of each bowl was identical but each was modified in various ways which rendered them unusable and made reference to processing methods in particular containment, production lines and washing. The work was intended as a memorial or recognition of the 100 cattle that are killed at this abattoir every day.

A000001–A824591 (2006) (Figure 19) consisted of five pieces. All of these pieces contained multiple copies of various containers, all of which related to washing (basins, sinks, soap dishes, washing tubs and pouring bowls). One of the pieces was made exclusively of cattle hair and the others of white stoneware. Two of the pieces contained objects such as cattle hair and bone. The theme of washing related directly to the sluicing of the abattoir floor, the amounts of water used in industrial farming and also to the washing away of guilt.

[15] No images of this work are available.

Figure 19. 2006. *Untitled (Soap Dishes)*. White stoneware, cattle hair, cattle bone, wire, salt, wax. Dimensions variable. Each unit approximately 18 x 10 x 16 cm.

3.2 *Stock*

Stock is an installation consisting of thirteen groups or individual works. Some of these represent animals and some of them processes such as ordering, control or decay. The sculptures are arranged on the floor in a grid pattern.

3.2.1 Materials and Processes




The choice of materials is central to my work. Although sometimes discrete, these materials provide information on the animal-ness of the work that otherwise would not be apparent from its form. For example, the pig is only pig-like because of the pig-skin and hair that form part of it. This pig skin is a discard from the slaughter process. Rosemarie Marriott is an emerging South African artist who has worked with discarded animal remains. Siobhan McCusker (2007:68) writes of Marriott's work that in using these animal discards, she gives the materials new life and that this salvaging is a redemptive process. I think that this redemptive quality lies not only in the using (and the recognition of these discards as being things of value) but also in the transformation of these materials into new forms. One of her pieces, *Glaukus* (2006) (Figure 20), is made from some animal discards from the hunting industry (skin, scrotum, tail), sewn together to create a weird hybrid animal/object that bears no physical resemblance to its material origins but

nevertheless still looks like some sort of animal. She also uses horns, hooves and nipples in her work. She stitches these materials together, sometimes in familiar and comforting animal forms, to create creatures that embody both the brutal treatment of animals in the hunting industry and the sentimentality of the teddy bear and rocking horse. The animals she makes are "unnerving" and "elicit discomfort" (McCusker 2007:68) not only because of their form but also because of the uncomfortable nature of the materials. Nipples and scrotums are not usually body parts that are associated with animals we eat. It is more comfortable to think of these animals in terms such as brisket and rib. These words conjure up images of the juicy feast and wholesome roast. Nipples and scrotums are things humans have too. By using them in artworks, Marriott blurs the boundaries between humans and other animals.

Figure 20. Rosemary Marriott. 2003. *Glaukus*. Antelope skins, antelope scrotums, hyena skins, nyala tails. 3.6 x 1 x 0.36 cm.

Another material which blurs the boundaries between humans and other animals most effectively is hair. The long hairs from the tails of cattle look disturbingly like human hair. It is a material in which both beauty and revulsion exist in close proximity. Generally hair attached to the human body is regarded as beautiful or undesirable depending on where it is. If hair that was regarded as beautiful when attached to the body becomes detached, and is noticed for example in drains or food, it is usually regarded with disgust. Its beauty is thus context dependent. Hair consists of dead cells but it appears alive when attached to the body. I think that these tensions between living versus dead and

attraction versus repulsion make hair a useful component of *Stock*. Hair (pig or cattle) is present in most of the works of *Stock* and is quite unobtrusive. Individual hairs were affixed to the salt using silicone and in some cases embedded in salt.

Salt is the common material in all the works. In 1912 a Welsh Jungian psychologist Ernest Jones wrote about humanity's obsession with salt. He found it both "irrational and subconsciously sexual", and gave many examples when salt is used in or refers to customs relating to fertility, marriage and birth. He felt that salt has for centuries and all over the world, been endowed with an importance far exceeding the value of its natural properties. The Greek writer Homer describes it as being a "divine substance" (Kurlansky 2003:3). Salt is present in almost all parts of human and animal bodies and, together with water is vitally necessary to the nourishment and functioning of cells. It also has many uses (over 14 000) in the manufacture or as an ingredient of a myriad of products, including pharmaceuticals, fertilizers and soap (Kurlansky 2003:5). In this regard it is somewhat akin to the products of industrial farming. For example, cattle by-products end up in such diverse products as paint, chewing-gum, car polish and body building drinks (Antoni 2000).

Salt has been used as a food preservative and flavourant by humans for thousands of years. Prior to refrigeration technology, salt was the principal way in which to preserve food. It was also used by the ancient Egyptians to preserve mummies. Perhaps due to its ability to preserve, protect against decay and hence to sustain life, humans have tended to associate it with longevity, permanence and protection from harm, and its inclusion in many religious rituals concerning faith and eternal covenants seems to attest to this (Kurlansky 2003:7). People who eat a predominantly vegetarian diet need more salt than those who eat mostly red meat. When people began cultivating crops and keeping livestock about 8000-10 000 years ago and began eating a more vegetarian, cereal-dominated diet, procuring salt became a necessity, both to feed their animals (who could no longer roam to find natural sources of salt) and for themselves. Salt began to

have great economic importance, it was one of the first long-distance trade items and its production one of the first industries (Kurlansky 2003:12).

Salt has a dual nature. It protects against decay and preserves but it can also be corrosive and destructive, particularly to metal. The qualities of preservation and destruction that are inherent to salt can also be applied to factory farms. Animals kept in these isolated monocultures certainly are protected from the elements and from their mostly extirpated predators (except of course humans). Their cages and pens, as well as the hormones and antibiotics they are given in food, both preserve and destroy them. In this body of work, salt also references not only the preservation of flesh, but also the preservation and fixity of ideas, such as the farmyard myth mentioned above. Salt naturally forms cubic crystals (Figure 21) that resemble some forms of Minimalist sculpture and some of the sculptures of *Stock*.

To make the sculptures, salt was mixed with glue and applied to polystyrene in at least three stages. In some cases the salt was sprinkled on a layer of glue, spread and pressed down. When that layer of glue was dry, the salt was sprayed with water, allowed to dry and coated with a final layer of glue. This surface was then sanded.

Figure 21. Salt crystal.

The glue used comes in the form of dried flakes. It is derived from the horns and hooves of cattle, sheep and goats. When mixed with water, the dry flakes dissolve forming a sticky, gelatinous substance. It is noteworthy that a substance derived from the remains of the slaughter process is used to stick the sculptures together. It is as though the animal remains in the glue are reconstituted into new shapes.

At the core of most of the sculptures is a block of polystyrene. In one sense this material is purely practical. I needed something light, dense, pierce-able and with a surface that salt could adhere to. However, the polystyrene can also be understood to reference the unnatural lives of factory farmed animals. This industrial, manufactured material (that is damaging to the environment and presents health risks both to factory workers and members of the public who use the products[16] – rather like the practices and products of industrial farming) is supporting and covered by layers of salt, a seemingly natural and pure material. This covering up makes reference to the cover-up of the realities of industrial farming by the farmyard myths promulgated by the media. The myths appear real and wholesome (like salt) but are only a thin veneer over the much larger actuality of industrial farming (represented by the polystyrene).

Mutton cloth is a creamy-coloured, stretchy, loosely woven cotton material, also known as stockinette. The name is derived from its original use as a wrapping of frozen meat. Nowadays it is known for its absorbency, softness and wet strength and is widely used for general cleaning, washing and polishing in industry, workshops, garages and the home (Mutton Cloth 2009). I soaked the mutton cloth in a water/glue/salt mixture before pulling it down over metal spikes and sometimes packed more salt between the layers. The way I have placed the mutton cloth in layers is intended to reference the stacks of skins at the Richard Kane Hide and Skin Warehouse.

[16] Polystyrene contains chemical components which are neurotoxic and carcinogenic. It is believed that one of the components, styrene, quickly contaminates food eaten or drunk from foam containers such as cups (Polystyrene 2009).

I have used mild steel round bars, flat bars and square tubing to make cubes and spikes and grids. These are sometimes embedded into the salt blocks, or as in the case of grids, stand alone. The steel has rusted considerably and in some sculptures the rust has 'bled' into the salt creating orange/brown coloured stains that seem to emanate from the points at which the salt block is pierced by the metal. The round and flat steel bars are intended to reference the metal bars and slats of holding pens and cages and in this way make reference to methods of immobilization and control. The rusted steel is intentional and in some cases I speeded up the rusting process by lightly angle-grinding or sanding the metal and then soaking it in highly concentrated salt solutions.

Porcelain is present in several of the sculptures. Shapes reminiscent of teats or test-tubes were slip-cast using high-fire porcelain slip. The word 'porcelain' is derived from the French *porcelaine*. This word was in turn derived from the Italian *porcellana*, also meaning porcelain, which was so called because the shiny surface of the clay resembled the glossy exterior of a cowrie shell. Apparently some time in the 12th century, cowrie shells were referred to as *porcellana*, a diminutive form of *porca*, meaning sow. The shells are said to have been so named due to their opening resembling the vulva of a sow (Onions 1966:697).

Porcelain is present in two sculptures that directly refer to pigs. It originated in China in about AD 900, and has been valued for centuries for its qualities of hardness, translucency and resonance (in AD 847 the Beijing governor made music on white porcelain bowls). In the late 1700's the English developed bone china, by incorporating bone ash into the original constituents. It was this innovation that allowed the English pottery industry to gain international importance as producers of industrial porcelain. Porcelain is both associated with the elite (as recently as 300 years ago in Europe, it was available only to the wealthy nobility), and although in present times it is still in some ways regarded as an expensive and exclusive luxury, it is also used in the industrial mass production of everyday objects such as tableware and toilets (Atterbury 1982).

Animal remains are present in several of the sculptures. These are pig skin, cattle hair, chicken feathers and feet, pig teeth and what appear to be the external casings of pig trotters. As mentioned above, most of these are discards from the factory farming process with the exception of chicken feathers (turned into feed for chickens, cows, pigs and domestic pets) and chicken feet (sold as human food). The pig skin is actually a very thin epidermis layer that is scraped off immediately after killing to remove the hair. I think that, as in Marriott's case, my use of these materials is a somewhat redemptive process. In the case of *Scraped* (described below), my stitching together of fragments of pigskin was, I realize in retrospect, an attempt to undo the killing and perhaps ameliorate the trauma. By this I don't mean that I literally wanted to bring the animal back to life, but rather that it was a way of processing and dealing with the distressing nature of the material. I found fetching the skin from the abattoir and washing it upsetting. It was soft, bloody, still warm and smelt of pork sausages. The delicate tissue-like fragments seemed poignant and pathetic. I found the pig trotters amongst the skin remains and the abattoir manager gave me the pig teeth. The abattoir manager at the County Fair chicken farm gave me freshly plucked chicken feathers which also had to be washed and dried. I purchased the chicken feet from a County Fair chicken meat shop in Epping. I got the cattle hair from cattle tails which the manager of Richard Kane Hide and Skin Warehouse gave to me. The tails are the only part of the cattle carcass that are discarded.

The way I worked mirrors in some ways processes in factory farms, for example, mass production and repetition. Like factory farming, it is also unsustainable[17] in the long term. The seemingly endless mixing and layering and casting of salt at times became depressing and/or irritating. The processes were repetitive and labour intensive and echoed the relentless nature of slaughterhouse 'disassembly' lines and conveyer belts. In my studio, I created assembly lines which enabled me to mass produce the same object (for example, salt boxes), and to reconfigure animal remains into new forms (for example, pig skin).

I think that these repetitive processes could be related to dealing with trauma. As frustrating as they often were, there was also something comforting, ordered and perhaps even calming in the repeating of shapes and actions. As mentioned above in Chapter One, repetition, for example in play and/or art, can be a way in which control can be gained over the effects of the traumatic event.

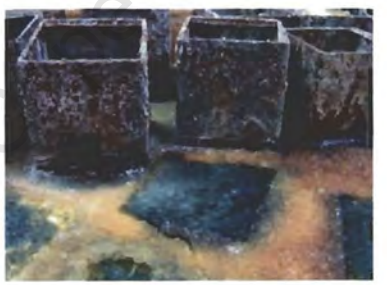
The materials are also in themselves unsustainable. Cast salt dries surprisingly hard and will last indefinitely if kept in a dry

[17] Factory farming is very environmentally unfriendly, especially with regard to the vast amounts of water used. Fourteen litres of water are used in the slaughter of one chicken. Approximately 761 million chickens are killed every year in South Africa. This figure does not include the water used in producing the chicken and its food. The pesticides and fertilizers used for the latter are derived from petrochemicals. The methane that results from the massive dung heaps at feedlots is a significant contributor to global warming. (Compassion in World Farming Trust 2008:7).

environment, but will dissolve rapidly if wet, and mild steel rusts. Initially I wanted to prevent the steel from rusting and tried out several rust-preventative products, none of which really worked. I realise that I was trying to make the steel perfect and able to last forever, in other words, I was trying to control its inherent tendency to rust and cover up or disturb natural processes. I also attempted many times to make the salt look smooth and regimented, an impossible task, as salt has a wide range of reactions to differing moisture levels and seldom dries without warping, subsiding or crystallizing in unforeseen ways. I see in my attempts to control materials, an echo of the control exerted over industrial animals.

The cubic shapes of *Stock* differ from the machine manufactured precision of much Minimalist sculpture in that they are not perfectly geometric. The nature of salt precludes this and I have also punctuated the cubic forms with protruding objects. This references the way in which industrial farming forces animals into prescribed shapes (literally and in terms of use and role), but can never remove the organic nature of these animals. This was extremely evident at the dairy. The slick, efficient computerized technology used to run the dairy controlled the lives of the cows to a large extent but could not remove the noise, smell, dung and mud that seemed to be an inherent part of the farm.



3.2.2 The Individual Works

Milked

These sculptures were inspired by the animals and processes at the dairy farm. Each salt covered cube represents the body of a cow. Four mild steel round bars (making reference to the four legs of a cow) are embedded into each block, each bar topped by a porcelain object. These delicate teat and phallus-like objects also bear a resemblance to test tubes. They are upside-down, rendering them useless as containers. This refers to the inability of the cows to provide milk for their calves. Dairy farming practices make them effectively useless in rearing their own young. Their soft and delicate teats, designed to be suckled, are instead forced into hard metal suction cups which vacuum the milk from their udders. The objects also refer to the test tubes which store the sperm used for artificially inseminating the cows. The 'legs' of the cows create a sense of enclosure and entrapment. Their position above the body and stiff appearance create a sense of the animal being dead or 'belly-up' and also a sense of inversion or an upside-down world in which things cannot function as intended.

Figure 22. *Milked*. 2009. Salt, polystyrene, steel, porcelain. Each unit 23 x 23 x 157 cm.

Crated

Crated refers to the immobilization of breeding sows in pig farms. They are caged in crates only large enough to allow lying down and standing up for every four-month long pregnancy they go through. Just prior to giving birth they are moved to crates where, still unable to move, they suckle their piglets for 30 days. After this, they are strapped down to be artificially inseminated again and transferred back to the gestation crates (Compassion in World Farming Trust 2008:11). The sculpture is a salt cube into which fourteen teat-like porcelain objects (referring to the pig's fourteen teats and the practice of artificial insemination) are embedded. The teats are surrounded by white cattle hair. The use of cattle hair refers to the industrial farming practice of feeding animals to animals (for example, cattle by-products are fed back to cattle and to pigs and chickens), thus in a sense making industrial animals hybrids. Like the cows described above, the pig is inverted. It has no 'legs' as breeding sows have no use for legs.

Figure 23. *Crated*. 2009. (Detail). Salt, polystyrene, porcelain, silicone, cattle hair. 42 x 42 x 46 cm.

Scraped

This sculpture was inspired by the Winelands Pig Abattoir in Stikland. It comprises four salt covered blocks. Four steel cubes, each of which support a steel bar, are embedded into each of the blocks. Each bar is topped with a porcelain teat-like object. The salt blocks are arranged in a row, thus making two rows of bars, over which a length of pig-skin is draped. This length is made of many small pieces of dried, hairy pig epidermis, sutured together with cattle hair (making reference again to the hybridity mentioned above) and reinforced with silicone and fabric. The individual fragments do not come from one animal and sewing them together in a sense makes one pig out of many. It makes reference to an abstracted pig in the sense mentioned in Section 1.2, that is, a pig in which personal differences have been eradicated and melted into an abstract category. The row of salt blocks refers to production line processes and the dismembering of bodies into uniform pieces. The steel cubes and bars reference pig trotters and legs. The steel is rusting into the salt, creating an impression of wounding and bleeding. The length of skin is suspended at a height which is reminiscent of a live animal or a table top.

Figure 24. *Scraped*. 2009. Pig skin, cattle hair, salt, polystyrene, steel, porcelain. Dimensions variable. Each unit 26 x 26 x 96 cm.

Chopped

These sculptures take the form of four salt covered columns. White cattle hair is stuck onto some of the columns and some have rust stains which appear to emanate from the top or bottom of the columns. They are intended to reference the role cattle have had and still do have in various religious practices in different parts of the world. Jeremy Rifkin (1992) refers to these practices as cattle cults[18]. The height of the columns references the approximate shoulder height of the aurochs. This extinct ancestor of most modern cattle features prominently in Upper Paleolithic European rock art, perhaps suggesting some sort of ritualistic importance. At the abattoir and dairy farm, I was struck by the size of the cattle. Many urban dwellers ideas of cattle (my own included) can be formed from miniaturized and sanitized advertising imagery. I was unprepared for the bulk and sheer physical presence of the cattle. The title refers to the cutting of cattle's necks immediately after stunning.

Figure 25. *Chopped*. 2009. Salt, polystyrene, cattle hair, silicone. 21 x 21 x 200 cm.

[18] Rifkin believes that the bull and cow have played a unique and central role in the development of much human culture. Hosts of bull gods, cow goddesses and various bovine mythological characters could attest to this (Rifkin 1992:16).

Battery

Battery consists of eight salt-covered square shapes, the size approximately referencing the space allocated to each chicken in a battery (egg) farm. Each is standing on four metal spikes which allude to limbs and the number of toes on a chicken's foot. The sharp, potentially dangerous spikes refer to the chicken's sharp beaks that in the close confines of battery cages can become lethal weapons, leading to the practice of beak mutilation or de-beaking which is inflicted on chicks. The feet and legs of chickens in egg batteries become deformed and unable to support the bird from lack of use and from damage caused by standing constantly on a mesh floor. Broiler (meat) chickens are fed growth hormones and the resultant large body mass attained within an unnaturally short period of time causes leg and foot deformities. The feet of these chickens become diseased and get ammonia burns from the dropping accumulations on the shed floors. These feet are sold as food for humans (Compassion in World Farming Trust 2007).

Figure 26. *Battery*. 2009. Salt, polystyrene, steel. Dimensions variable. Each unit approximately 21 x 21 x 45 cm.

Spiked

This sculpture was inspired by the small desk-top office spikes that are usually used to store and order paperwork. The base is a salt cube. Embedded in the cube is a steel spike, over which pieces of salt-encrusted mutton cloth have been forced, creating a layered stack. This stack is also reminiscent of the stacks of salty cattle skins at the Richard Kane Hide and Skin Warehouse in Epping. The folds of mutton cloth appear almost fleshy and tripe-like. The work is intended to refer to the order and control of industrial farming practices.

Figure 27. *Spiked*. (Detail). 2007. Salt, polystyrene, mutton cloth, steel. 61 x 61 x 196 cm.

Processed

Sixteen spikes are embedded into a salt block. Small pieces of wet, salty mutton cloth were forced over some of the spikes, creating layers of what could appear to be pieces of flesh. In addition to ordering processes, the work is also intended to reference the collection and categorization of specimens and refers to the process of "effacing the face" mentioned in Section 1.2.

Figure 28. *Processed*. 2008. Salt, polystyrene, steel, mutton cloth. 61 x 61 x 96 cm.

Sectioned

This work consists of forty salt boxes. They are arranged in a rectangular grid pattern on the floor. The boxes represent the finished products of industrial farming, that is, the uniformly-shaped, sanitized and packaged pieces of flesh in supermarkets. They also represent the mental compartments that people may create in order to deal with potentially conflicting feelings about eating meat. Most of the boxes contain salt and in some boxes, objects such as hair, pig teeth, chicken feet and wire shapes are embedded in the salt. A number of the objects are made with animal remains discarded from factory farming and some of the objects are rusting or crusted with salt, their decay contrasting with the neat shapes of the boxes themselves. The discards also represent potentially unwanted responses like guilt, which advertising and packaging help to prevent. The boxes showcase the discards, turning them into objects of value and exposing possible feelings of discomfort.

Figure 29. *Sectioned*. 2008. Salt, chicken feet, wire, pig skin, pig teeth, pig trotters, cattle hair. Dimensions variable. Each unit 16 x 16 x 7 cm.

Chute

Chute consists of two long salt boxes containing traces of chicken feathers. Damp salt was pressed into a mould to make the boxes. This work was inspired by visits to abattoirs and makes reference to both the forcing and throwing of live animals into funnels and chutes, and the disposing of unwanted body parts into chutes. There was a marked contrast between the often seemingly delicate and vulnerable animals and body parts and both the violent actions of forcing and throwing and the hard and unyielding surfaces of the chutes. The thin and fragile walls of *Chute* are intended to reference this fragility.

Figure 30. *Chute*. (Detail). 2009. Salt, chicken feathers. 25 x 25 x 76 cm.

Drained

In Drained, a salt encrusted bowl is embedded into a salt plinth-like object. The salt crystals in the bowl formed over a long period. The work refers to the many drains in animal processing plants and also to washing, particularly with regard to the washing away of guilt.

Figure 31. *Drained*. 2009. (Detail). Salt, polystyrene, porcelain. 42 x 42 x 100 cm.

Cooked

Cooked was inspired by an enormous electrified metal grid at the Maitland Abattoir. This grid was positioned on an incline underneath the pulley rails between the killing crushes and the processing floor. After the stress of transportation, the holding pens and the killing process the animal's muscles were rigid causing the meat to be tough. Therefore, prior to being cut up the bodies were flopped onto the charged grid, a process designed to shock the muscles into a more relaxed state.

Figure 32. *Cooked*. 2009. Steel, salt, chicken feathers. Dimensions variable. Each unit 30 x 30 x 4 cm.

Racked

Cattle hair was formed into flat sheets and folded into felt-like pieces. These pieces were stacked onto a steel grid. Like *Spiked*, the work references the stacked hides and the racks used to hold them at the Richard Kane Hide and Skin Warehouse, as well as the historical instrument of torture used to stretch a victim's joints.

Figure 33. *Racked*. 2009. Steel, cattle hair, salt. 95 x 95 x 19 cm.

Left-over

This work consists of two porcelain slabs, on one of which are stacked porcelain objects and on the other steel cube shapes. The slabs and objects were repeatedly doused with salt water which over time has crystallized on the sculptures. The work is intended to reference the discards of factory farming and also to convey a sense of abandonment.

Figure 34. *Left-over*. 2009. (Detail). Porcelain, salt, steel. Each unit approximately 32 x 32 x 12 cm.

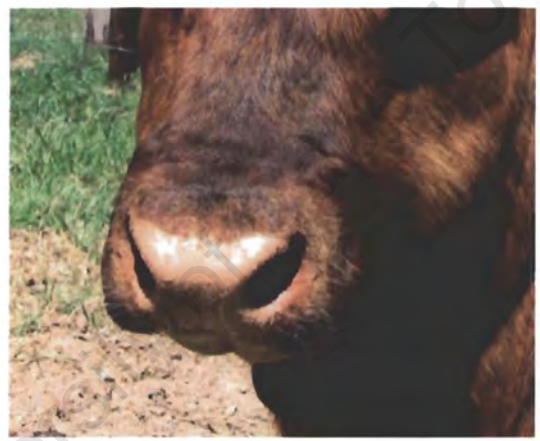
CONCLUSION

This document and the practical body of work, both entitled *Stock*, conclude my exploration of industrial animal farming, which began in July 2005. *Stock* is the third body of work which I have made on this topic. Although I found aspects of my investigation into industrial animal farming to be traumatic, I continued with my study of this theme. I did this, not out of some masochistic desire to further traumatize myself, but as an exploration of systems I perceive to be unnecessarily unjust and cruel for the animals born into these structures. In this process, I confronted aspects of my own trauma and conflict, and also reflected on the ways in which industrial farming impacts on human health and the environment. It was significant to me how human behaviour is modified both within the structures of industrial farming and in the use of its products. Both the consumer and producer are manipulated: the consumer through advertising and packaging strategies which largely deny the animal origins and processes used to make the food, and the workers at rearing and processing plants. At these factories both the workers and the animals are short-changed, in the sense that animals are stripped of their animality and denied instinctive behaviours, and the workers are forced to become emotionless and even aggressive in order to function in often depressing and violent environments. As industrial farming uses considered devices and terminology to objectify living creatures, I have used artistic strategies such as repetition, arrangement and aesthetics in an attempt to reflect the processes, structures, contrasts and conflicts of and engendered by industrial farming.

Researching the topic and making art about it was a way of dealing with the trauma of my experiences and my discomfort around this industry. I have outlined similarities and analogies between some art relating to trauma, the animals and some structures and processes of industrial animal farming with particular reference to aspects of the Minimalist art movement. Many of the forms and concepts prevalent in the Minimalist art movement provide effective means to express the minimalised or reduced lives of

industrial animals and the methods used to process them as well as an evocative means to present the trauma, damage and cruelty I perceive in these processes. Using simple forms such as the cube and rectangle, a limited palette and materials that inherently carry meaning, I have attempted to express these complexities and intend that through various visual strategies, the viewer may be encouraged to reflect on these aspects of industrial animal farming.

During one of the feedback sessions on the practical body of work I was asked "Where is the hope?" After some thought, I came to realize that while there are no obvious visual cues of redemption or transcendence, for me hope resides in the work in the presence and implied acceptance of ephemerality and the processes of decay. While some elements of the works (for example polystyrene) will not decay, all the works in their entireties are fragile and potentially transient. There is for me reassurance in the acknowledgement that everything changes. The works perhaps convey a sense of abandonment, of an industry or endeavour that has failed. The emptiness and bleakness of many sites of abandoned industry reflect the desolate lives of factory farmed animals. I hope that the systems of industrial farming will one day be abandoned and places like the mausoleum-like Maitland Abattoir will become monuments to 'how we were back then'. While this desire is admittedly somewhat fanciful, it is my sincere hope for people to use fewer animal products and for farm animals to be included in animal welfare legislation. With reduced consumer demand and protected by law, these animals could then perhaps live, to quote Woolworths "as nature intended".



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