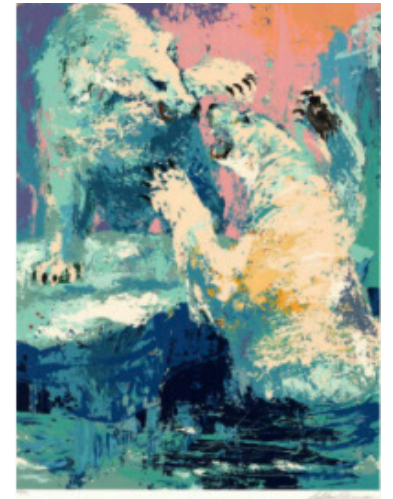
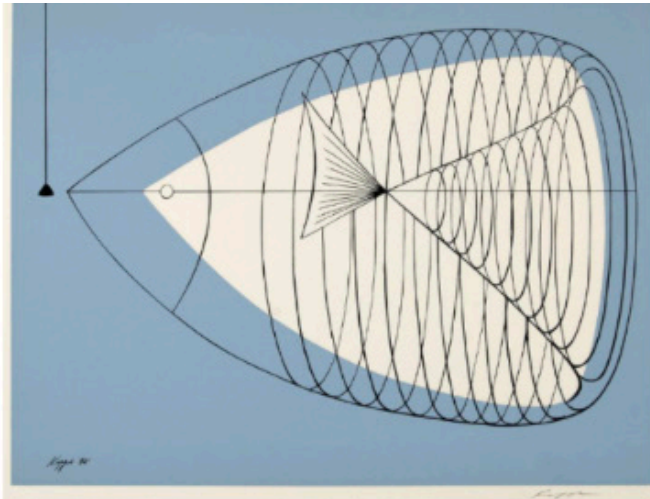


E-Museum Teaching Guide
Animals and Animality



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Introduction

Human beings inhabit the planet with an estimated 7 million species of animals, most of them insects and most of them not yet described by scientists. While fewer than 1 in 3,000 of the planet's animal species are mammals, mammals' relatively large physical sizes mean that they tend to require more resources to survive than other animals and thus usually dominate whatever ecosystems they inhabit. This is especially true of humans, which, though young as an animal species, now account for just over one-third of the total weight, or biomass, of all mammals. Humans' impact on the planet and its animal species is disproportionate even to their relatively large biomass. Livestock cultivated to fulfill human needs and appetites account for an estimated two-thirds of the biomass of all mammals, while fewer than 5% of mammals can still be considered "wild."

Large animals appear repeatedly in the oldest known artworks, such as prehistoric cave paintings found in Indonesia, France, and Spain. Given the multifaceted ways in which every human being and every human culture interacts with, relies upon, and locates meaning in animals, it is unsurprising that art has been entwined with animals from the start. The complexity of animals' role in cultures and in ecosystems is tied in part to the sheer quantity of animal species but also, in part, to the shifting significance of animals as their relationships with each other and with humans change. The predator of one animal is often the prey of another. Animals that humans intentionally protect in the wild (wolves, polar bears, tigers, rhinoceroses) can become threats when they approach areas where humans live. Within a single culture, the same type of animal might, depending on the circumstance, be a physical threat, a pet, a pest, a potential food source, a supply of raw materials for clothes or tools, a competitor for scarce resources, a vector of disease, or a sacred being. Artists across cultures frequently depict nonhuman animals as humans, or humans as nonhuman animals, in order to comment on human tendencies, characteristics, and failings. Just as often, when trying to think or experience the world in "nonhuman" ways, artists

and other creators often try to represent, mediate, or inhabit animal consciousness and animal ways of sensing and perceiving.

The Art, Ecology and Climate Project's Animals and Animality e-museum highlights artworks that depict animals in different situations, cultural contexts, and habitats. It contains works from various media, cultural traditions, time periods, and perspectives, including everything from an early nineteenth-century [Audubon print of a heron](#) to a mid-twentieth-century [magazine cover illustration depicting the birds and the bees](#); from a [Japanese woodcut of a carp catching a fly](#) to a twentieth-century [Indonesian textile that depicts cats catching fish](#); and from a nineteenth-century [photographic study of equine motion](#) to a late-twentieth-century [animation still created for a tv commercial](#) that starred a cereal-loving rabbit.

Keywords: *animals, animal behaviors, habitats, species, wild animals, domesticated animals, pets, game, livestock, trained animals, performing animals, circuses, zoos, endangered species, extinct animals, mythological animals, sacred animals*



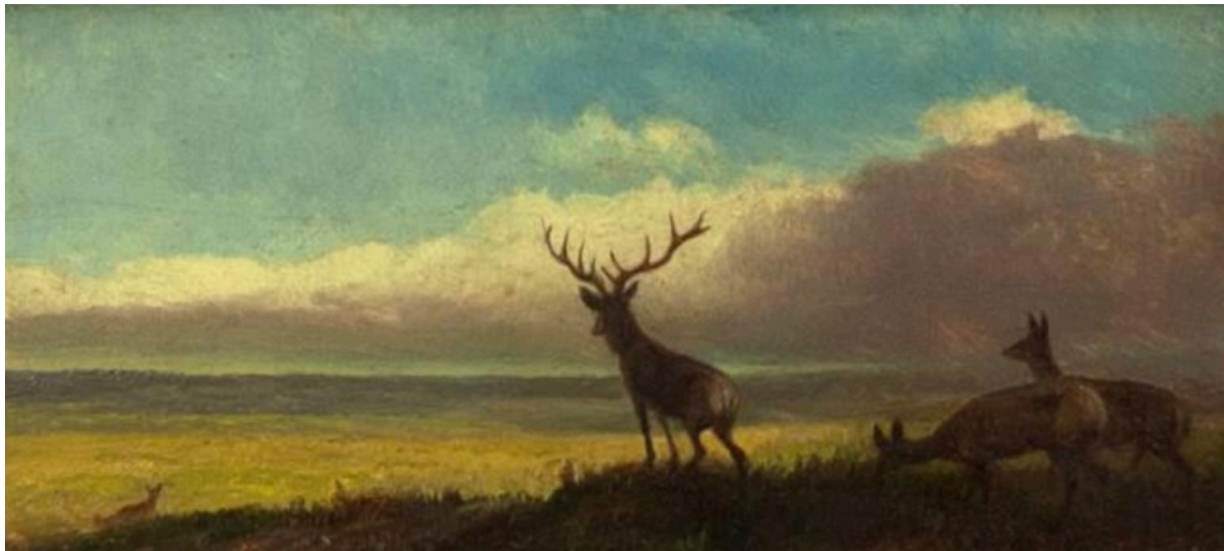
[Cats and Fish](#), Mahyar Wahyu [Object 1988.273]

Teaching Strategies: General Questions

Individually and collectively, the works in the e-museum can help students think critically about how different artworks represent, comment on, and shape ideas and feelings about:

- Specific animal species
- Specific animal behaviors (e.g., predation, sexual reproduction, camouflage)
- How different species relate to each other in different ecological contexts
- Human use of, abuse of, and dependency on animals
- Animals' significance for different habitats, situations, and cultures
- Human animality or difference from animals
- Nonhuman experience, consciousness, or ways of sensing
- Animals as ways to represent, understand, or interpret other things (cosmological elements, climatic forces, human traits, human behaviors, political ideas, and so forth)
- How animals get categorized culturally and what is at stake politically and ecologically in these different cultural categorizations (e.g., wild, tame, captive, domesticated, pets, game, livestock, performers, exhibits, endangered, invasive, sacred)

Each of these bulleted points can easily be converted into a general discussion prompt for a specific artwork by prefacing it with the phrase “How does this work represent (or comment on, or shape ideas about, or prompt feelings about)...?”



[Met by Chance](#), William Holbrook Beard [Object 0040.002]

Cultural and Ecological History

Introducing more specific ecological and cultural context for the animal or animal behavior that an individual artwork references can transform how students experience the work and provoke thoughtful discussion of how its significance might have changed over time. Two examples:

Berenice Abbott's photograph [Ferdinand on Daytona Beach, Florida](#) [Object 1981.2350] is a portrait of a domesticated bull that Florida beachgoers in the mid-1950s could pay 35 cents to sit on and have their photograph taken (see also Abbott's photograph [Beach Photographer with Ferdinand the Bull, Daytona Beach, Florida](#) [Object 1981.2631]). Part of the attraction of being photographed on a bull was certainly related to events like rodeos, bullfights, and the famed "running of the bulls" in Pamplona, Spain. These events gave bulls a cultural reputation for being ferocious, angry, and dangerous, and, simultaneously, turned the act of contending with a bull into a supposed test of masculinity.

The bull that Abbott photographs was named Ferdinand after the success of *Ferdinand the Bull*, a 1938 animated Disney short (based on 1936's *The Story of Ferdinand*, a children's book by Munro Leaf) about a Spanish bull that, against cultural stereotype, loves to smell flowers more than to rampage and fight. When Ferdinand eventually gets captured and inserted into a bullfight, he refuses to charge the matador, but his size and strength scare the matador off anyway. Pro-fascist Spanish politicians in the 1930s called for the short film's ban on the grounds that they interpreted it as promoting pacifism.

How does Abbott's image relate to this cultural history of bulls? How might the photograph be read as commenting on the use of animals for entertainment and/or of bulls specifically for testing masculinity? What are examples of other animal stereotypes historically and what are some of the cultural consequences and effects of those stereotypes for animals and for humans?



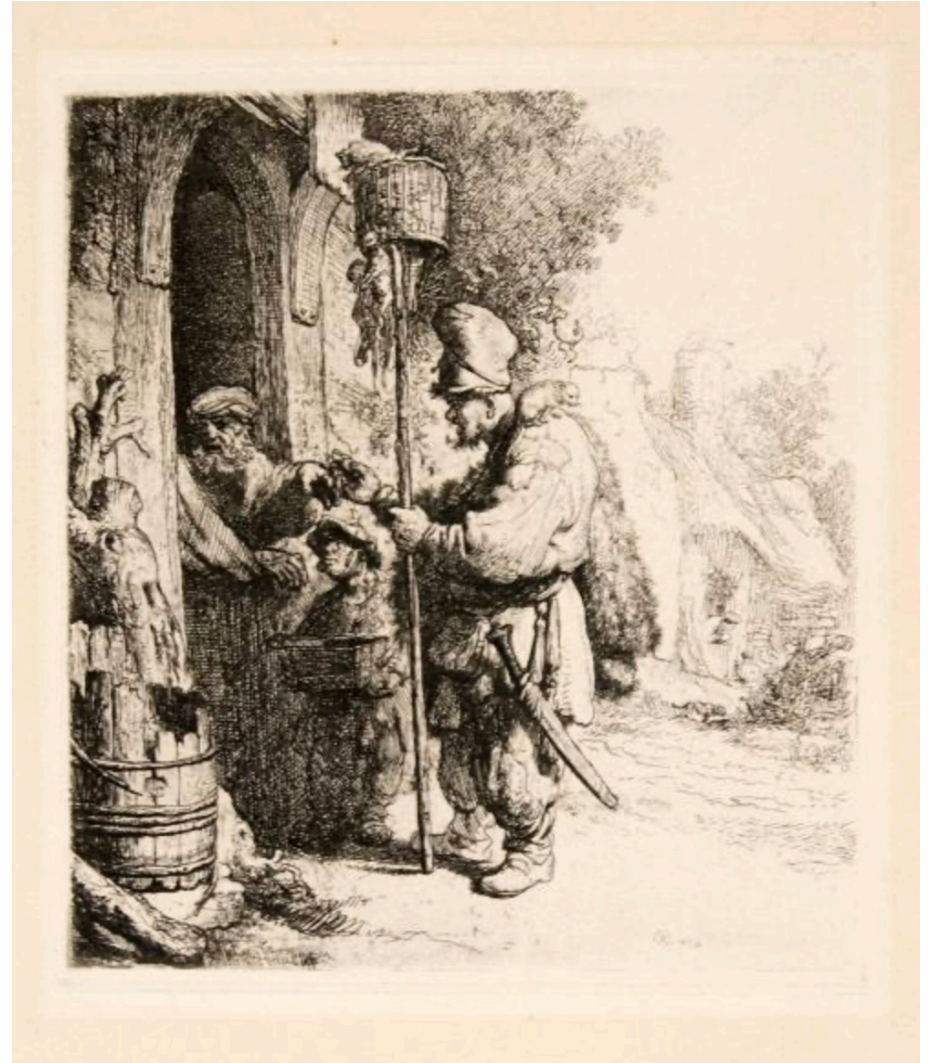
[Ferdinand on Daytona Beach, Florida](#), Berenice Abbott [Object 1981.2350]

Cultural and Ecological History cont.

A nineteenth-century reproduction of Rembrandt van Rijn's 1632 etching [The Rat-Catcher](#) [Object 1964.756] depicts an itinerant Dutch peddler who is selling rat poison to a household. He has a live rat crawling on his shoulder and a string of dead rats around his neck. Rats had first spread to Holland centuries before 1632 through long-range trade routes tied to the Roman Empire. Through their own trade routes, the Dutch (and other European colonial powers) then inadvertently spread rats to other parts of the world in the fifteenth and sixteenth centuries, including to North America.

While Europeans generally considered rats pests at the time that Rembrandt created his image, they had this reputation primarily because they bit humans and because they ate from vital food stocks. Europeans and a variety of other cultures did not regard rats as probable spreaders of the bubonic plague (the so-called "Black Death") and other diseases for another two centuries. The source of many people's cultural fear of rats today stems from their reputation for spreading bacteria and disease, though recent epidemiological evidence is also challenging some of what we thought we knew about the connection of rats to disease. A 2018 study, for example, determined that the original outbreak of the bubonic plague, between 1347 and 1351, was spread primarily through human parasites like fleas and lice, and not through rats.

You might ask students to think about how any of this information affects how they interpret this reproduction of Rembrandt's image. How does the image shape perceptions of and attitudes towards rats? How does it shape perceptions of and attitudes towards rat-catching/exterminating and the figure of the rat-catcher? On what details in the image are these replies based? How does analyzing this image in the context of protecting food systems alter its meaning as opposed to analyzing it through an (anachronistic) epidemiological lens? [Note: an epidemiological lens would not have been anachronistic at the time this reproduction was created.]



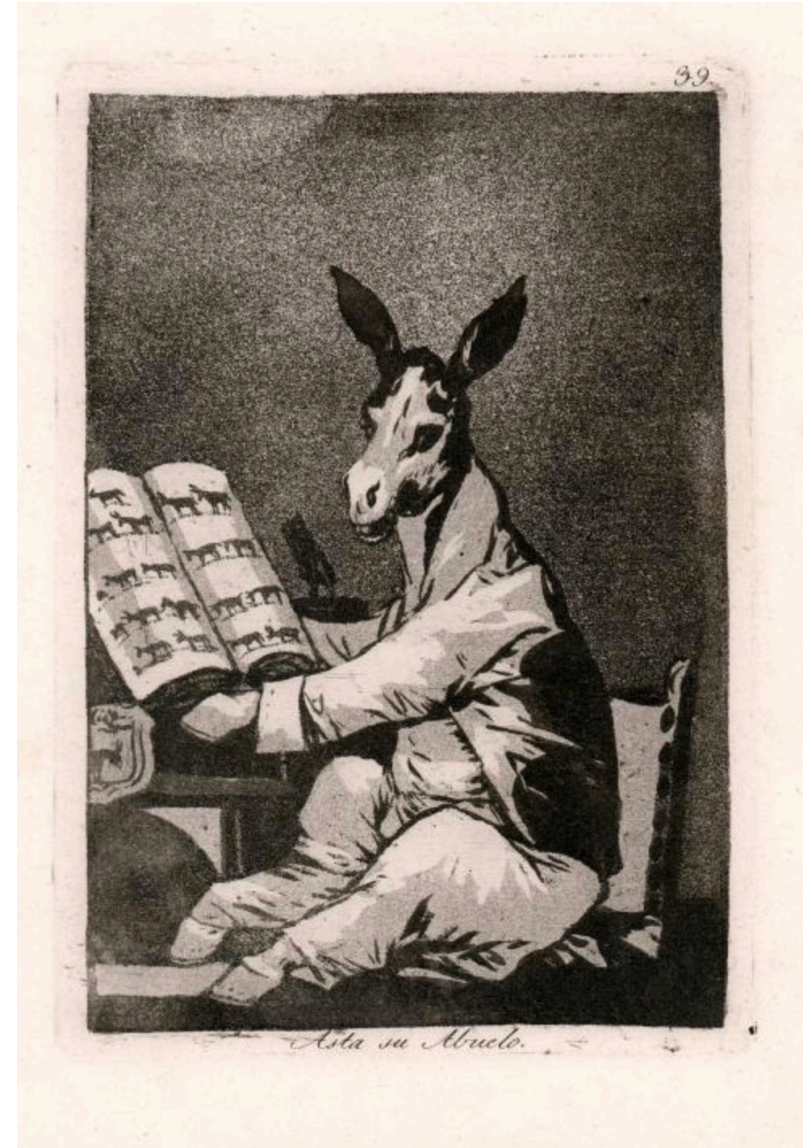
[The Rat-Catcher](#), Rembrandt Harmensz van Rijn [Object 1964.756]

Artist, Artistic Process, and Audience

You can also ask your students more directed questions based on biographical information about the artist, information about the methods and techniques used in creating the artwork, or information about the audiences for which a given artwork was created. Three examples:

Though Spanish painter Francisco José de Goya y Lucientes grew up in a middle-class household, he had become a court painter by the time he was in his 40s, in the late 1780s, ultimately rising to the rank of first painter to the king by 1799. When he created [Asta su Abuelo](#) [Object 1964.667], he held this rank and also still took many commissions to paint portraits of the Spanish aristocracy. *Asta su Abuelo* is part of a series of eighty prints called *Los Caprichos* (The Caprices) in which Goya satirizes contemporary Spanish society, people, occupations, and customs. The cost of the prints would have limited their audience to elite buyers. Those buyers, however, did not embrace them: nearly 90% of the original run of *Los Caprichos*' 240 copies had gone unsold when Goya pulled the work from the market. The negative portrait that some of the prints offer of the clergy and aristocracy, combined with evidence from Goya's correspondence, indicate that he likely also pulled the work from the market because he wished to avoid the attention of the Inquisition. The title of the museum's print, which translates to "as far back as his grandfather," calls attention to the contemporary Spanish preoccupation with lineage and "limpieza de sangre," or blood purity, itself an expression of Christian Spaniards' anxiety about the country's Jewish and Muslim histories.

How does Goya's class background and class mobility affect your sense of the political significance of this work, in which he uses the figure of a donkey to target and satirize cultural elites? Why a donkey? How might a different choice of animals produce a different commentary?



[Asta su Abuelo](#), Francisco José de Goya y Lucientes [Object 1964.667]

Artist, Artistic Process, and Audience cont.

American artist and naturalist John James Audubon's lithograph [Louisiana Heron](#) [Object 1991.394] comes from the most celebrated ornithological project in history. In 1820, Audubon began creating what he hoped would become a documentary record of all bird species in North America. The resulting book, *Birds of America*, was published in England, in sections, from 1827-1838. Though Audubon had sought an American publisher for the project, there was a stronger demand in Europe than in the United States for images of the plants, animals, and landscapes of the so-called "New World," and the buckskin-wearing, gun-toting Audubon catered to English publishers' stereotypical visions of a "wild" American rustic. When completed, *Birds of America* included 435 life-size engravings (printed from copper plates and then hand-colored by a team of workers) of more than 700 different bird species, a few dozen of which were newly discovered species. Each page of the book measured over six square feet in area. The museum's *Louisiana Heron* print, whose area measures under half a square foot, comes from the first Royal Octavo Edition of *Birds of America* (published in Philadelphia in 1840), which reproduced Audubon's original engravings as smaller lithographs and priced the resulting volume more affordably for American audiences.

Audubon's bird prints were celebrated in their time for their supposed scientific accuracy and for the drama and vitality of their depictions, and ornithologists still sometimes marvel at the subtlety with which they capture a distinctive movement of a particular species. At the same time, nearly every Audubon print contains physical inaccuracies (the feet, especially), shows at least one bird in a pose or movement unconnected to its actual behaviors and capabilities, and/or locates the whole in a landscape that amounts to a flight of fancy. These inaccuracies can be attributed in part to the process used to create the prints. To paint a particular species of bird, Audubon first killed it and then mounted it using wires to construct a pose simulating movement. While he drew these dead birds on location and at life size, he also, when reworking



[Louisiana Heron](#), John J. Audubon [Object 1991.394]

his drawings for publication, relied on memory and journals to produce elements of the scenes in which he located the bird. The teams of English painters who colored the engravings for the original edition of *Birds of America* often relied on Audubon's notes and drawings rather than on original skins, and the American colorists who worked on the first Royal Octavo Edition relied in turn on the English engravings, putting them at yet another layer of remove from Audubon's notes and drawings.

Defenders of Audubon, however, make the case that it is unfair to evaluate his prints in terms of "accuracy," insofar as the project of *Birds of America* wasn't purely scientific, seeking instead to evoke or express the subjective experience of a particular species in its habitat. This characterization might apply especially well to *Birds of America*'s first Royal Octavo Edition, in which prints like *Louisiana Heron* were accompanied by text written by Audubon that reads more like a travelogue and aesthetic appreciation than a scientific treatise. The entry for the *Louisiana Heron*, for example, opens by describing the bird as "delicate," "beautiful," and "graceful," and then notes that he has nicknamed the bird "the Lady of

Artist, Artistic Process, and Audience cont.

the Waters.” The text also tries to use words to evoke the experience of immediacy at which the print strives: “Its measured steps are so light that they leave no impression on the sand, and with its keen eye it views every object around with perfect accuracy,” Audubon writes, before suddenly shifting from third to second person narration: “See, it has spied a small fly lurking on a blade of grass.” Audubon goes on to relate the various places in which he has encountered the bird, and to describe what the bird eats before adding that “the flesh of the young birds affords tolerable eating.”

How does such information about Audubon’s artistic process and/or *Birds of America*’s audience and publication history affect your interpretation of this print of a Louisiana Heron (a bird now known to scientists as the Tricolored heron)? How does the bird’s pose construct certain ideas about or attitudes towards the bird? How does the text contribute to the construction of such ideas or attitudes? How do the elements of landscape that Audubon introduces help construct certain ideas about or attitudes towards this particular species of bird or, for that matter, towards Louisiana? How might European and American audiences for the print have understood its significance differently? How does the small scale of the museum’s print (from the first Royal Octavo Edition) potentially affect the work’s significance (for comparison, consider that the first edition of *Birds of America* reproduced the 2-foot tall and nearly three-foot long heron at life size).

[Note: another of the museum’s other Audubon bird prints has been reproduced at the right.]



[Bay-breasted Warbler](#), John J. Audubon [Object 2011.0273]

Artist, Artistic Process, and Audience cont.

These two photographs, of [sacred Sika deer in Nara, Japan](#) [Object 1992.382] and of a [carved cat on Tokugawa Ieyasu's mortuary in Nikko, Japan](#) [Object 1991.253], were produced in Japan for sale to Western tourists visiting the country at the end of the nineteenth century. When Japan relaxed travel restrictions in 1868, it produced a flood of Western tourism, and commercial Japanese photographers met the demand for portable souvenirs by producing thousands of postcard-like photographs of popular sights. The photographs usually captured elements of “traditional” Japanese culture, as opposed to ways in which Japan was rapidly modernizing. When the photographs included human subjects, the situations and poses were usually staged, in part to diminish the chances for blurring and in part to control the kind of image captured. In many cases, including these two examples, the photographs were meticulously colored by hand after they were developed, using small paintbrushes and traditional Japanese pigments (these pigments have significantly faded over time). The photographs could be purchased individually but were often mounted in bound volumes and sold to tourists as collections.

According to Shinto tradition (Japan's native spiritual belief system), sika deer operate as messengers between human beings and spiritual forces and deities. The sika deer living in Nara Park, a sanctuary for the deer established in 1880, remain a major tourist attraction for visitors to the region, so much so that the 1,200 deer that now live there have essentially become tame over time (and have also learned to bow in exchange for treats). Though sika deer are native throughout much of East Asia, the species survives almost exclusively in Japan, where it flourishes on account of aggressive conservation efforts and the extinction of wolves, their main predators, in the Japanese archipelago. Over 3 million sika deer now live in Japan. The deer at Nara Park have become so dependent on tourists feeding them that the deer struggled to survive the Covid lockdown in 2020-2021.

The extravagant seventeenth-century burial shrine of shogun Tokugawa Ieyasu, founder of the Tokugawa Shogunate, remains a standard stop on the itinerary for tourists to Nikko, Japan. Despite cats' longtime popularity in Japanese culture, the shrine's carving of a sleeping cat is the animal's only known depiction in Japanese sacred architecture. Real cats have been a staple of Buddhist and Shinto shrines in Japan for over a millennium, where they are employed as mousers. But cats had received a significant reputational boost just a few years before Ieyasu's death in 1616, when they were credited with saving the Japanese silk industry. In 1602, facing a growing population of rats that were preying on silkworms, Ieyasu's shogunate decreed that all domesticated cats be released in the hope that they would take care of the problem (which they did).

How does the intended audience for these photographs (Western tourists) matter to your interpretation of them? What ideas about Japan do such images market or construct through their depictions of sacred animals and/or sacred spaces? What ideas and attitudes do these images foster towards the animals they depict? How?



[\[Sacred Sika Deer at Deer Park, Nara\]](#), unidentified artist
[Object 1992.382]



[\[Carved Cat in Ieyasu Mortuary, Nikko\]](#), unidentified artist
[Object 1991.253]

Visual Analysis

Any of the above approaches can be combined with more targeted questions about elements of form, composition, color, or style, based on student contributions to discussion. For example:

- How does the artist's chosen medium (painting, print, photograph, drawing, sculpture, etc) and material (paint, wood, metal, ceramic, etc.) shape your experience of the artwork and the ideas it communicates? Why might the artist have chosen this particular medium or materials?
- How do the style and colors of this work factor into the way that you're experiencing it as an image that codes what it is depicting positively? How might a different style or a different color scheme for the exact same composition have contributed to a different affective experience than the one you're articulating? To what extent would you characterize its colors as "natural" or "unnatural" in context, and how does that matter to your response?"
- What decisions do you see this artist making about what to include and not to include in the image? What about the angle or perspective they adopt in the image? How do these compositional choices contribute to your sense of the kind of ecological statement you see the artwork making (or failing to make) about the aspects of animals or animality it depicts? Specific to photographs, what things in the artwork seem beyond the artist's control and how do they matter? How is the subject of the photograph also one of its authors?
- What formal elements in this work (if any) seem to signify wildness or tamedness in the animal being represented? While we traditionally think of "wild" things as disobeying rules, what are some of the conventions for signifying animal "wildness" visually? What are some visual conventions for conveying "animality"?
- How spare or crowded is this image compositionally, and how does that matter to interpreting its commentary on or the feelings it tries to evoke about humans, animals, and their relations?
- How do the figures matter to how you are interpreting this artwork's ecological project or significance? What about the background? The relation between the two? In the case of works that have multiple figures, what different functions do these figures serve? Or what different relational vectors to other figures, or to their surroundings, do they establish?
- Are there any visual elements of this artwork that seem to function symbolically?



Yawning Tiger, Anna Hyatt Huntington [Object 1993.039]

Pairings and Groupings

Many of the works in the Animals and Animality e-museum make for critically provocative pairings or groups. Some of our suggested groupings for discussion include:

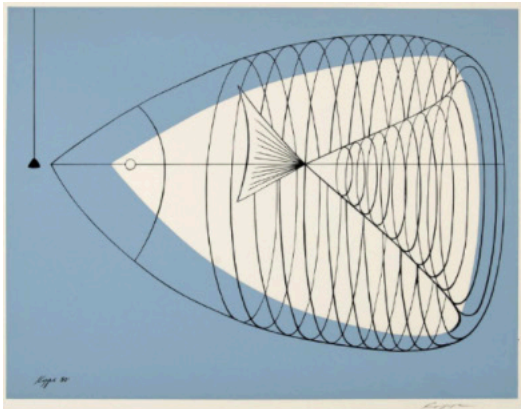
- **Creation and evolution:** Fritz Eichenberg's wood engraving [The First Seven Days](#) [Object 1996.0015]; Boris Artzybasheff's drawings [Charles Darwin](#) [Object 1965.1076] and [The Headless Horseman](#) [Object 1965.0442]; and Robert Birmelin's etching [Odd Evolution](#) [Object 2013.0050]
- **Peaceable kingdom:** Fritz Eichenberg's wood engraving [The First Seven Days](#) [Object 1996.0015]; Fritz Merise's oil painting [Jungle Scene](#) [Object 1988.200]; Boris Artzybasheff's [The Lion and the Mouse](#) [Object 1984.570]; Robino Ntila's etching [Mikumi](#) [Object 2012.0090]; and Roelandt Savery's oil painting [Birds and beasts by a stream](#) [Object 1993.118]
- **Predation and fighting:** Roelandt Savery's oil painting [A stag and hinds chased by dogs by a stream](#) [Object 1993.119]; Japanese woodcut by an unidentified artist of [a carp about to eat a fly](#) [Object 2011.0144]; William de la Montagne Cary's painting [Buffalo herd stalked by wolves](#) [Object 1990.197]; Mabel Dwight's lithograph [Backyard](#) [Object 1966.1172]; Ludwig Stein's oil painting [Predator for Aesthetics](#) [Object 2019.0003]; LeRoy Neiman's screenprint [Polar Bears](#) [Object 1985.217]; and Mahyar Wahyu's batik [Cats and Fish](#) [Object 1988.273]
- **Swarms, Herds, Flocks, Crowds:** George Catlin's lithograph [Buffalo Hunt, Chasing Back](#) [Object 1967.285]; Keystone View Company stereograph of [silkworm cocoons](#) [Object 1987.280]; Berenice Abbott's photograph [Crowd at racetrack](#) [Object 1981.2287]; Letterio Calapai's print [Night Flight](#) [Object 1968.711]; and Louisa Chase's lithograph [Buzz](#) [Object 2019.0039]
- **Animal movements:** Eadward Muybridge's photograph [Horse and Rider](#) [Object 2018.0286]; Anna Hyatt Huntington's sculpture [Yawning Tiger](#) [Object 1993.039]; Richard Koppe's screenprint [Flipping Fish](#) [Object 1965.0918]; Herman Palmer's drawing [Sketches of a fox](#) [Object 1967.1801]; J. Richardson's print [Seals](#) [Object 2013.0031]; an unidentified Japanese artist's woodcut [Carp](#) [Object 2011.0144]; Paul Almásy's photograph [A man, likely a politician, speaks to his colleague in front of a pelican at a city zoo, West Africa](#) [Object 2021.0341]; Lucien Clergue's photograph [Matador Nimeño II \(T\) Nimes, 1982](#) [Object 2012.0248]; and Edward Marshall Boehm's porcelain sculpture [Ivory-Billed Woodpeckers](#) [Object 1969.0747]
- **Anthropomorphism:** Francisco José de Goya y Lucientes's etching [Asta su Abuelo](#) [Object 1964.667]; William Blake's engraving [The Goat without a Beard](#) [1997.0050]; Daniel Carter Beard's painting [Mr. Rabbit and Mr. Fox greeting each other](#) [Object 1991.066]; Boris Artzybasheff's drawing [The Headless Horseman](#) [Object 1965.0442] and print [The Lion and the Mouse](#) [Object 1984.570]; an unidentified artist's [animation still for Trix "Juicy" cereal commercial](#) [Object 1994.500]; and a Walt Disney Studios' [animated still of an elephant from The Jungle Book](#) [Object 1994.295]
- **Protected/Endangered:** Unidentified British artist's [Tortoiseshell Tea Caddy](#) [Object 1969.1651]; Berenice Abbott's photograph [Turtles, Key West, Florida](#) [Object 1981.2640]; Beth Van Hoesen's print [Pike](#) [Object 2009.0038]; LeRoy Neiman's screenprint [Polar Bears](#) [Object 1985.217]; Lindsey Clark-Ryan's etching [Flight of the Manatee](#) [Object 2011.0328.02]; J. Richardson's print [Seals](#) [Object 2013.0031]; Edward Marshall Boehm's porcelain sculpture [Ivory-Billed Woodpeckers](#) [Object 1969.0747]; Robino Ntila's etching [Mikumi](#) [Object 2012.0090]; and Nick Brandt's photograph [Wasteland with Cheetahs and Children](#) [Object 2022.0093]
- **Pests and pestilence:** Reproduction of Rembrandt van Rijn's [The Rat-Catcher](#) [Object 1964.756] and Boris Artzybasheff's drawing [LIFE Map - Tropical Diseases](#) [Object 1965.1115]

Pairings and Groupings cont.

- **Hunting and fishing:** Roelandt Savery's oil painting [\[A stag and hinds chased by dogs by a stream\]](#) [Object 1993.119]; John Scott's engraving [Stag Hound](#) [Object 2011.0009]; James Glass's oil painting [The Falconer](#) [Object 1966.0289]; Unidentified Japanese artist's photograph of a carving of [a man killing an octopus](#) [Object 1992.350]; Kusakabe Kimbei's photograph [Person who fishes with cormorants](#) [Object 1996.0313]; George Catlin's lithograph [Buffalo Hunt, Chasing Back](#) [Object 1967.285]; Todd Webb's photograph [Painting on Charcuterie Window](#) [Object 1981.1864]
- **Racing:** Albert Berghaus's engraving [Saratoga Race-Course - The Summer Season - D'Artagan Winning the Mile and Three Quarter Dash, Saturday July 24th](#) [Object 2019.0122]; Denise Bellon's photograph [Raising Greyhounds, Le Courday, France](#) [Object 2021.0407]; and Berenice Abbott's photograph [\[Crowd at racetrack\]](#) [Object 1981.2287]
- **Entertainment (see also Racing):** Constantin Alajálov's painting [Horse Show](#) [Object 1966.336]; Denise Bellon's photograph [Snake Charmer, Jemaa el Fna Square, Marrakech, Morocco](#) [Object 2021.0442]; Harold Edgerton's photograph [A Girl and Her Horse, 1941](#) [Object 2019.0135.02]; Berenice Abbott's photograph [Ferdinand on Daytona Beach, Florida](#) [Object 1981.2350]; and Lucien Clergue's photograph [Matador Nimeño II \(T\) Nimes, 1982](#) [Object 2012.0248]
- **Allegory/symbol:** Francisco José de Goya y Lucientes's etching [Asta su Abuelo](#) [Object 1964.667]; William Blake's engraving [The Goat without a Beard](#) [1997.0050]; Fred Ellis's drawing of [a spider with a swastika emblem](#) [Object 2003.0186c]; William Blake's engraving of [Behemoth and Leviathan](#) [Object 2002.0085.16]; Unidentified artist's photograph of [a Christian sarcophagus with lambs curled at the figure's feet](#) [Object 1981.3403.45]; Thomas Nast's engraving of [politicians as vultures](#) [Object 1984.43]; Boris Artzybasheff's paintings [AVCO: Harnessing Horsepower in Dynamic New Packages](#) [Object 1984.617] and [Dove of Peace](#) [Object 1965.0400]
- **Named animals:** Albert Berghaus's engraving [Saratoga Race-Course - The Summer Season - D'Artagan Winning the Mile and Three Quarter Dash, Saturday July 24th](#) [Object 2019.0122]; Berenice Abbott's photograph [Ferdinand on Daytona Beach, Florida](#) [Object 1981.2350]; Beth Van Hoesen's aquatints [Walt Badger](#) [Object 2009.0028] and [Pike](#) [Object 2009.0038]; Stacy Pearsall's photograph [Joseph Daniel Worley, Service Dog: Benjamin](#) [Object 2016.0045]
- **Animal parts (see also the Materials e-museum):** an unidentified British artist's [\[Tortoiseshell Tea Caddy\]](#) [Object 1969.1651]; Eugène Atget's photograph [Naturaliste, rue de l'Ecole de Médecine](#) [Object 1984.110]; Berenice Abbott's photograph [\[Cross Section of a Brain\]](#) [Object 1992.224]; Todd Webb's photograph [On the Portal at Georgia O'Keeffe's Ghost Ranch House, New Mexico](#) [Object 1992.233]; and Sheila Pinkel's photograph [X-ray #10](#) [Object 2015.0254]
- **Deer (see also Hunting):** William Holbrook Beard's oil painting [Met by Chance](#) [Object 0040.002]; Berenice Abbott's [photograph of a deer sculpture in a design shop window in New York City](#) [Object 1981.2411]; Robert Giard's photograph [Two Deer](#) [Object 2007.0022.03]
- **Dogs (see also Hunting; Racing):** John Scott's engraving [Stag Hound](#) [Object 2011.0009]; Anna Hyatt Huntington's sculpture [Greyhound](#) [Object 1989.128]; Boris Lovet-Lorski's sculpture [Poodle](#) [Object 1990.242]; Mary Petty's [watercolor of a woman skinny dipping with a dog](#) [Object 1979.0716]; Stacy Pearsall's photograph [Joseph Daniel Worley, Service Dog: Benjamin](#) [Object 2016.0045]
- **Horses (see also Hunting, Racing, and Entertainment):** Eadward Muybridge's photograph [\[Horse and Rider\]](#) [Object 2018.0286]; Anna Hyatt Huntington's sculpture [Young Lincoln](#) [Object 1964.107]; and Boris Artzybasheff's painting for an advertisement [AVCO: Harnessing Horsepower in Dynamic New Packages](#) [Object 1984.617]

Pairings and Groupings cont.

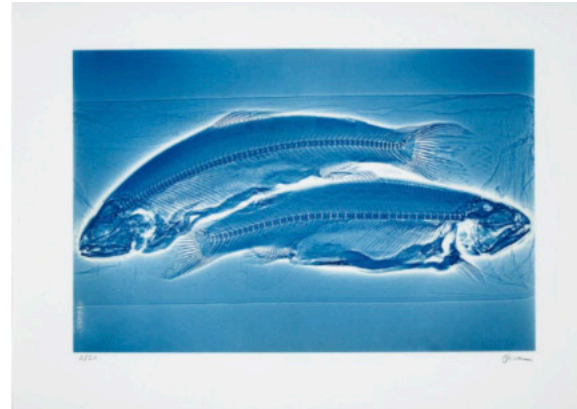
- **Birds:** Roelandt Savery's oil painting [\[Birds and Beasts by a Stream\]](#) [Object 1993.118]; John James Audubon's lithograph [Louisiana Heron](#) [Object 1991.394]; John Gould and Henry Constantine Richter's lithograph of the hummingbird [Heliothrix Auriculatis](#) [Object 1996.0075]; James Glass's oil painting [The Falconer](#) [Object 1966.0289]; an unidentified Japanese artist's woodcut [\[White crane perched on limb\]](#) [Object 2011.0140]; Philippe Halsman's [photograph of actress Tippi Hedren \(star of Alfred Hitchcock's The Birds\)](#) [Object 1981.3477]; Paul Almásy's photograph [A man, likely a politician, speaks to his colleague in front of a pelican at a city zoo, West Africa](#) [Object 2021.0341]; Edward Marshall Boehm's porcelain sculpture [Ivory-Billed Woodpeckers](#) [Object 1969.0747]; Karl Zerbe's woodcut [The Owl](#) [Object 1967.272]; Letterio Calapai's print [Night Flight](#) [Object 1968.711]; and Beth Van Hoesen's print [Flamingo Sleeping](#) [Object 2009.0035]
- **Bears:** LeRoy Neiman's screenprint [Polar Bears](#) [Object 1985.217]; Beth Van Hoesen's aquatint [Pike](#) [Object 2009.0038]; an unidentified artist's animation still for a [Care Bears](#) advertisement [Object 1994.509]; and Leonard Freed's photograph [Two teddy bears on flag, World Trade Center, New York City, USA](#) [Object 2021.0273]
- **Monkeys:** William Blake's engraving [The Goat without a Beard](#) [1997.0050]; Boris Artzybasheff's [Charles Darwin](#) [Object 1965.1076] and [The Headless Horseman](#) [Object 1965.0442]; an unidentified Yoruban artist's sculpture [Seated Monkey](#) [Object 1969.1041]; and A. Mark Datz's oil painting [Primadonna of the Zoo](#) [Object 1966.788]
- **Snakes:** Yoshitsuya's woodcut [Samurai Fighting a Serpent](#) [Object 1967.1549]; Denise Bellon's photograph [Snake Charmer, Jemaa el Fna Square, Marrakech, Morocco](#) [Object 2021.0442]; Henry Likonde's watercolor [Snake Bite Treatment](#) [Object 2012.0063]; and Krishnakant Jha's watercolor [Snake Goddess Manasa](#) [Object 2010.0462]
- **Reptiles and amphibians (see also Snakes):** an unidentified British artist's [\[Tortoiseshell Tea Caddy\]](#) [Object 1969.1651]; Berenice Abbott's photograph [Turtles, Key West, Florida](#) [Object 1981.2640]; and Chief Henry Speck's screenprint [Wo-Kes the Frog](#) [Object 1967.228]
- **Fish:** an unidentified Japanese artist's woodcut [\[Carp\]](#) [Object 2011.0144]; Richard Koppe's screenprint [Flipping Fish](#) [Object 1965.0918]; Sheila Pinkel's [X-ray #10](#) [Object 2015.0254]; and Mahyar Wahyu's batik [Cats and Fish](#) [Object 1988.273]



[Flipping Fish](#), Richard Koppe [Object 1965.0918]



[\[Carp\]](#), unidentified Japanese artist [Object 2011.0144]



[X-ray #10](#), Sheila Pinkel [Object 2015.0254]

Pairings and Groupings cont.

- **Insects:** unidentified Japanese artists' woodcuts of [a dragonfly on a vine with a pink flower](#) [Object 2011.0023] and [a carp about to eat a fly](#) [Object 2011.0144]; a stereograph of [Silkworm Cocoons](#) [Object 1987.280]; Berenice Abbott's photograph of [a bug on its back](#) [Object 1992.225]; Boris Artzybasheff's drawings [Alfred Kinsey](#) [Object 1984.631] and [LIFE Map - Tropical Diseases](#) [Object 1965.1115]; Ludwig Stein's oil painting [Predator for Aesthetics](#) [Object 2019.0003]; and Louisa Chase's lithographs [Buzz](#) [Object 2019.0039] and [The Spider + The Fly](#) [Object 2019.0064]
- **African animals:** Fritz Merise's oil painting [Jungle Scene](#) [Object 1988.200]; Robino Ntila's etching [Mikumi](#) [Object 2012.0090]; an unidentified Yoruban artist's sculpture [Seated Monkey](#) [Object 1969.1041]; Henry Likonde's watercolor [Snake Bite Treatment](#) [Object 2012.0063]; Paul Almásy's photograph [A man, likely a politician, speaks to his colleague in front of a pelican at a city zoo, West Africa](#) [Object 2021.0341]; and Nick Brandt's photograph [Wasteland with Cheetahs and Children](#) [Object 2022.0093]
- **Mythological and sacred animals:** William Blake's [engraving of Behemoth and Leviathan](#) [Object 2002.0085.16]; Yoshitsuya's woodcut [Samurai Fighting a Serpent](#) [Object 1967.1549]; John Taylor Arms's etching [A Devil of Notre Dame](#) [Object 1966.2049]; Félix Bonfils's photograph [View of the Sphinx, Nubia](#) [Object 2015.0599]; an unidentified Japanese artist's photograph [\[Sacred Shika Deer at Deer Park, Nara\]](#), [Object 1992.382]; and Krishnakant Jha's watercolor [Snake Goddess Manasa](#) [Object 2010.0462]
- **Funerary art:** an unidentified artist's photograph of [a Christian sarcophagus with lambs curled at the figure's feet](#) [Object 1981.3403.45]; an unidentified Japanese artist's photograph [Carved Cat in Ieyasu Mortuary, Nikko](#) [Object 1991.253]



[Matador Nimeño II \(T\) Nimes, 1982](#), Lucien Clergue [Object 2012.0248]



[Ferdinand on Daytona Beach, Florida, 1981](#), Berenice Abbott [Object 1981.2350]



[Joseph Daniel Worley, Service Dog, Benjamin, Stacy Pearsall](#) [Object 2016.0045]



[A Girl and Her Horse, 1941](#), Harold Edgerton [Object 2019.0135.02]

Assignments and Further Resources

For general assignments related to this and other e-museums, consult “Art, Ecology, and Climate E-Museums: A Teaching Guide”. You can access the guide via the Project’s webpage (under the “Learn” pulldown menu on the Syracuse University Art Museum’s website). Here is a list of individual artworks in the “Animals and Animality” e-museum for which there are in-depth Art, Ecology, and Climate Project-produced teaching guides on the AEC Project’s webpage:

- James Glass, [The Falconer](#) (American, oil painting, 1846)
- Todd Webb, [Painting on Charcuterie Window](#) (American, photograph, 1951)
- Robert Rauschenberg, [Hog Chow](#) (American, screenprint and collage, 1977)
- [[Tortoiseshell Tea Caddy](#)] (British, decorative object, ca. 1800)

Additional context for a few other artworks in this e-museum can be found in the teaching guides for other e-museums in the Art, Ecology, and Climate Project. For the following works, consult the relevant AEC Project-produced teaching guide on the Project’s webpage. The relevant guide is listed in parentheses after the work:

- Robert Giard, [Two Deer](#) (Bewilderment)
- Unidentified photographer, [Silkworm Cocoons in their Nest](#) (Extraction)
- Stacy Pearsall, [Joseph Daniel Worley, Service Dog: Benjamin](#) (Entanglement)
- Kusakabe Kimbei, [Person who fishes with cormorants](#) (Entanglement)

Many more artworks containing depictions of animals and animal behaviors can be found throughout the Art, Ecology, and Climate E-Museums, including “Environmental Justice,” “Food Systems,” and “Wilderness and Wildness.”



[Hog Chow](#), Robert Rauschenberg [Object 1984.903]

Animals and Animality

Selected Recent Books

- Baker, Steve. *Artist Animal*. Minneapolis: University of Minnesota, 2012.
- Blau, Dick, and Nigel Rothfels. *Elephant House*. Penn State University Press, 2015.
- Broglio, Ron. *Surface Encounters: Thinking with Animals and Art*. University of Minnesota Press, 2011.
- Cronin, J. Keri. *Art for Animals: Visual Culture and Animal Advocacy, 1870-1914*. Penn State University Press, 2018.
- Dawson, Ashley. *Extinction: A Radical History*. OR Books, 2016.
- DeMello, Margo. *Animals and Society: An Introduction to Human-Animal Studies*. Columbia University Press, 2012.
- Desmond, Jane C. *Displaying Death and Animating Life: Human-Animal Relations in Art, Science, and Everyday Life*. The University of Chicago Press, 2016.
- Dolin, Eric Jay. *Leviathan: The History of Whaling in America*. W. W. Norton & Company, 2007.
- Eleanor, Elizabeth, and Jacqueline Atkinson. *Animals and Artists: An Exploration of Impossible Encounters*. Intellect Books, 2023.
- Grebowicz, Margret. *Whale Song*. Bloomsbury Publishing, 2017.
- Grouw, Katrina van. *Unnatural Selection*. Princeton University Press, 2023.
- Gumbs, Alexis Pauline. *Undrowned: Black Feminist Lessons from Marine Mammals*. AK Press, 2022.
- Heise, Ursula K. *Imagining Extinction: The Cultural Meaning of Endangered Species*. The University of Chicago Press, 2016.
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- Kemp, Martin. *The Human Animal in Western Art and Science*. The University of Chicago Press, 2007.
- Larson, Barbara, and Fae Brauer. *The Art of Evolution: Darwin, Darwinisms, and Visual Culture*. The University of Chicago Press, 2016.
- Malamud, Randy. Ed. *A Cultural History of Animals in the Modern Age*. Berg Publishing Ltd, 2009.
- Meiches, Benjamin. *Nonhuman Humanitarians: Animal Interventions in Global Politics*. University of Minnesota Press, 2023.
- Morey, Anne-Janine. *Picturing Dogs, Seeing Ourselves: Vintage American Photographs*. Penn State University Press, 2014.
- Oerlemans, Onno. *Poetry and Animals: Blurring the Boundaries with the Human*. Columbia University Press, 2018.
- Passarello, Elena. *Animals Strike Curious Poses*. Sarabande Books, 2017.
- Proppen, Amy. *Visualizing Posthuman Conservation in the Age of the Anthropocene*. Ohio State University Press, 2018.
- Raber, Karen, and Monica Mattfield. Eds. *Performing Animals: History, Agency, Theater*. Penn State University Press, 2017.
- Richards, John F. and John R. McNeil. *The World Hunt: An Environmental History of the Commodification of Animals*. University of California Press, 2014.
- Sax, Boria. *Avian Illuminations: A Cultural History of Birds*. Reaktion Books, 2021.
- Smalley, Andrea L. and Henry M. Reeves. *The Market in Birds: Commercial Hunting, Conservation, and the Origins of Wildlife Consumerism, 1850- 1920*. Johns Hopkins University Press, 2022.
- Smalley, Andrea L. *Wild by Nature: North American Animals Confront Colonization*. Johns Hopkins University Press, 2017.
- Sutton, Elizabeth. *Art, Animals, and Experience*. Routledge, 2017.
- Thomas, Elizabeth Marshall. *The Hidden Life of Life: A Walk through the Reaches of Time*. Penn State University Press, 2018.

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