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University of California

Santa Cruz

We Are All The Same But Different

A thesis submitted in partial satisfaction of

the requirements for the degree of

MASTER OF FINE ARTS

In

DIGITAL ARTS AND NEW MEDIA

By

Lindsay Moffat

June 2018

This Thesis of Lindsay Moffat

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ABSTRACT

“We Are All The Same But Different” Lindsay Moffat

We Are All The Same But Different explores how an individual character (based on the artist) struggles upon discovering the ways in which animals bred for consumption are treated in the factory farming industry. The narrator describes the journey that leads her to choose a life which recognizes that all sentient beings should be treated equally and with compassion.

The intent of this art is to create a comprehensive message void of the typical didactic language and shock tactics associated with animal activism. Stop motion animated watercolour painting, drawing, silhouettes and live video footage are utilized to engage viewers in the art installation and encourage viewers to explore how they feel about the treatment of farmed animals. The artwork creates a bridge into self-discovery and provides further tools to educate the viewers about leading an ethical lifestyle.

DEDICATIONS

This thesis is dedicated to my husband, Jordan Philibert, for following me on this crazy journey
and always picking me up no matter how far I fell

To my Mother, Ricki Golick, for always supporting me through everything. Without her I
would have never made it through this process.

To my Esteemed Advisers, Sharon Daniel, Elizabeth Stephens, and Dee Hibbert-Jones, who
each helped shape me as an artist and advocate. They pushed me to make a project I could
show with pride.

To my Cohort, each and every one of you has changed my life in more ways than you will ever
know, and I am so grateful for all your help and support.

And to my Father, my champion, who always demanded I reach for the stars, and when it
seemed as if the darkness had swallowed all the constellations you would say “Nothing can be
so bad that tomorrow the sun will not shine, and puppy dogs will not wag their tails.” You are
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THANK YOU

I would also like to recognize all the animals who are suffering in silence

Section 1: Define the problem

We are all the same but different is an installation artwork that explores my struggle with the way the agricultural industry mistreats animals. In my opinion, it is imperative that human beings begin to examine their behaviour towards other species. My intent in creating this artwork is to bring awareness to consumers regarding injustices within the factory farming system and to encourage them to reflect on the way their food choices can affect animals.

Animals are sacrificed every year to satisfy humans' desire for meat. The only way to keep up with the consumer demand is to mass produce and slaughter animals. The population of the United States is over 327 million (US and World Population clock, May 23,2018). America produces about 94.3 billion pounds of meat a year (Overview USDA, 2016), which is the equivalent of 9.8 billion land animals (Kim, 2013). The average person needs 0.36 grams of protein per pound of body weight (Dietary Reference Intake). This dietary requirement can be fulfilled by eating between 5 and 6 ounces of beef per day (myfitnesspal.com). The USDA forecasts that the average person will eat 10 ounces of meat and poultry daily in 2018 (Durisin, 2018). According to Harvard Medical School, there are a vast number of protein sources that are not meat based:

Beef, poultry, and pork (as well as milk, cheese, and eggs) can certainly provide high-quality protein, but so can many plant foods – including whole grains, beans and other legumes, nuts, and vegetables. (Pendick, 2018)

If 25% of American people reduced their meat consumption by 50%, the lives of 581 million animals would be spared.

Factory farmed animals often are abused for the sake of production, efficiency and profit (Hosie, 2017). Mercy for Animals, a not-for-profit organisation fighting to end the systematic suffering of farmed animals, has identified many areas where animals are mistreated by the industry. They send in people to work on farms in order to obtain information on the practices. Their findings are often startling. Farms are dirty, dusty and unhygienic. The pork industry houses sows in gestation crates for most of their lives. These crates are barely bigger than the pig's bodies making it almost impossible for them to move. Chickens are fattened for slaughter in just 42 days. They grow so quickly they cannot carry their own body weight. (Hosie, 2017).

The main federal law that governs animal care in the US is the Animal Welfare Act (AWA) (Adams, 2014). The AWA excludes birds, rodents bred for research, cold-blooded animals and animals raised for food or fibre (United States, Congress, Animal Welfare Act). It is this exclusion that prevents the physical abuse of a "pet" pig but allows the wide scale slaughter of pigs on farms raised for food. There are no federal laws that regulate the living conditions of animals on farms (Farmed Animals and the Law, 2017).

Farmed animals are unprotected by most state criminal anti-cruelty laws and even omitted from the federal Animal Welfare Act. The only federal oversight of their treatment comes during transportation and slaughter. The 28 Hour Law requires vehicles transporting animals for slaughter to stop every 28 hours to allow animals exercise, food, and water. This law is rarely enforced, and the USDA claims it does not apply to birds. (Farmed Animals and the Law, 2017)

The ALDF (Animal Legal Defense Fund) suggests that we should not differentiate the care of the animal based on where it is domiciled (Animal Legal Defense Fund). The United States was given a grade of D (out of possible grades A-G) on World Animal Protection's 2014 index due to its lack of robust policies to protect animals (Ground-Breaking Animal Protection

Index). While individual states have anti-cruelty statutes, many abusive farming practices are exempt from legislation and these exemptions vary across the country (Animal Cruelty Facts and Stats).

Large-scale animal farming in the United States began in the early 1900s. By 1940, chickens were being intensively confined and genetically selected for criteria that made production more efficient (Elfick, Dominic). Cows and pigs were raised in intensive animal farm operations commencing in the 1960s (Nierenberg, 2005). Due to the efficiencies gained by industrial animal farming, American meat consumption rose dramatically (Foer, 2013).

In many countries, meatless diets are more common than they are in the US. There are over 360 million vegetarians in India, more than the entire population of the United States (Sample Registration System baseline survey, 2014). A large number of religions practiced in India, including Jainism, Hinduism and Buddhism support a vegetarian lifestyle. The lack of adequate resources to obtain meat is another reason why people may have a vegetarian lifestyle. A study estimated that in 2010 there were 1.45 billion vegetarians of necessity and 75 million vegetarians by choice in the world (Leahy, 2010). Non-meat eaters make up approximately 21.8% of the earth's population.

If we are able to live healthy, active lives without the consumption of meat, why do we choose to eat it? Psychological studies written on this issue refer to this question as the “meat paradox” (Hudson, 2014). Our laws and organizations protect domesticated animals, but livestock is not offered an equivalent status. We are able to live with this dichotomy by distancing ourselves from thinking about the meat we eat as part of a living, breathing animal (University of Oslo, October 2016). For example, meat is referred to as beef, instead of by the name of the animal

it comes from, a cow. In the article “The Meat Paradox: Loving but Exploiting Animals” published in *Psychology Today*, Gordon Hudson postulates that we consume animals because we feel superior to them (Hudson, 2014). This feeling of superiority to animals is sometimes termed exceptionalism.

Animal abuse is the human infliction of suffering or harm on a non-human animal by omission (neglect) or commission (employment). It can be caused for a specific goal, such as killing animals for food, clothing, or laboratory experiments. There are a number of philosophical analyses of the issue of animal cruelty. (Matheny, 2007)

The animal welfare position, referred to as the “humane” approach, is that there is nothing wrong in using animals for such purposes as food and research provided that it is done in a way that minimizes unnecessary pain and suffering. But animal rights activists believe that all animals have basic rights and that the words “unnecessary” and “humane” are subject to widely different interpretations. They believe that animals should not be referred to as property nor treated as commodities. The British psychologist Richard Ryder wrote a pamphlet in 1970 called *Speciesism* to protest against animal experimentation. He claimed that attempting to gain benefits for our own species in this way was actually a form of prejudice and discrimination. Ryder claims that:

The modern world needs a new morality that is consistent with science and the implications of Darwinism. Painism provides such a morality and is based upon the central idea that it is usually wrong to cause suffering to others. All things capable of experiencing suffering should be included within the scope of such a morality. To exclude nonhuman animals is to be guilty of speciesism – a prejudice that is no more justifiable than racism or sexism. It is argued that painism should also form the moral basis for government and legislation there is no justification for causing pain to one individual for the mere convenience of many. This opens up a range of novel

possibilities and, by bridging Utilitarianism and Rights Theory, creates a fresh and unified moral outlook. (Ryder, 2011)

Jeremy Bentham founded the utilitarian approach. In *An Introduction to the Principles of Morals and Legislation* (1789) he wrote:

The question is not, can they reason nor, can they talk, but can they suffer. (Bentham)

Utilitarians argue from a position of the greatest benefit vs the largest cost. For example, harming one animal in laboratory testing to save thousands of lives seems ethical from the Utilitarian perspective. Their conclusions vary as to the acceptable treatment of animals ranging from a position closer to the animal welfare act to those similar to the animal rights position. Donna Haraway, a philosopher whose main focus is human consciousness. Her work criticizes anthropocentrism, empathising the self-structuring powers of nonhuman processes, it explores the harshness between those processes and cultural practices, rethinking the foundation of ethics. (Connolly, 2013)

In the books *The Companion Species Manifesto* (2003) and *When Species Meet* (2009), professor Donna Haraway explores the relations between people and animals. She believes the evolution of human culture can be seen in the way we handle animals. Her viewpoint is pragmatic: she supports the use of animals for research purpose but also argues for humane treatment of animals. Haraway, however, critiques philosophers who reduce animals to property:

Many critical thinkers who are concerned with the subjugation of animals to the purposes of people regard the domestication of other sentient organisms as an ancient historical disaster that has only grown worse with time. Taking themselves to be the only actors, people reduce other organisms to the lived status of being merely raw material or tools. The domestication of animals is, within this analysis, a kind of original sin separating human beings from nature, ending in atrocities like the meat-industrial complex of transnational factory farming and the frivolities of pet animals as

indulged but unfree fashion accessories in a boundless commodity culture (Haraway, 2009).

Temple Grandin is an American professor of animal science who is also a consultant to the farm industry on animal behaviour. In her essay *Animals are Not Things* she states that although animals are property the law gives animals ethical rights. We can smash a screwdriver that we own but we cannot torture an animal. Grandin suffers from autism and using her understanding of anxiety, designed corrals that reduce stress and injury to animals being led to slaughter. From a utilitarian standpoint, her work minimizes the pain and suffering of animals. The corrals, though, offer the factory farm a more efficient production line, one that maximizes profit. When Temple Grandin was working at a large abattoir she accidentally knocked a water bottle off the catwalk into the corral:

That little plastic water bottle lying harmlessly on the ground was as big a barrier for those 1,200 pound cows as if I'd dropped a big pile of boulders there. We had to shut the whole line down, because no animal would walk over, it and it was too dangerous for anyone to go in there and try to pick it up.... That part of the line was shut down for fifteen minutes, and the plant as a whole lost five minutes. At \$200 a minute that was a \$1000 delay. (Grandin, 2005)

Animal rights activists question her claims of compassion for animals when her career is built on their slaughter.

I personally support the animal right activists' philosophical position. I do not, however, agree with many of their more gruesome tactics used to disseminate their message.

Section 2: Strategy

My strategy of how to bring awareness of animal abuse to the general public was widely influenced by two individuals: Alex Felsing and Dr. Melanie Joy.

Alex Felsing oversees the educational programming for Better Eating International. His work convinced me that I had to step away from the typical aggressive activist tactics to succeed, to educate rather than to shock. In the article *Direct Action Leading Where?* he calls for the end to aggressive “stereotypical” activist behaviour. He states that what the animal rights movement needs is to pursue a campaign that is based off on an educational platform:

While both PETA [People for the Ethical Treatment of Animals] and Direct Action Everywhere consider media coverage of any sort a victory in itself, research published in the European Journal of Social Psychology indicates that media coverage of activists who fit the stereotype for their cause is ineffective at gaining support. In one of the five tests in the study, researchers took an identical persuasive essay about the environment and attached three different author biographies: a stereotypical activist who engages in direct action and protest, an activist who advocates for the environment without direct action, and a non-activist. The result? Test subjects were less likely to be persuaded by the stereotypical activist than the other two authors. (Felsing, 2016)

Felsing explains that those who are not interested in animal rights can easily dismiss the movement, particularly when what the activist says may seem unreliable or over the top. Some American activist groups use images or films of mistreated animals while campaigning for animal rights. The videos are not always filmed in the US but often in developing countries. There have been occasions when the activists themselves participated in the on-film cruelty. Sometimes this cruelty is allowed to continue for weeks instead of alerting authorities who could have stopped it (*Deception in the Name of Animal Rights*, 2000). This led me to understand the importance of my message being honest and credible.

PETA and Direct Action Everywhere are animal activist groups working to end the exploitation of animals. They both use different tactics to support their cause. PETA has stated that “our first priority isn’t human comfort” (People for the Ethical Treatment of Animals (PETA)). They consistently use shock tactics in an attempt to win non-believers to their cause. For example, one caption reads,

Here are 10 of the “bloodiest” demonstration photos to give you an idea of the suffering animals endure on fur farms (10 Shocking, 'Bloody' Demos [PHOTOS], PETA).

In my previous artworks I have employed similar tactics. I used harsh and often troubling images to shock the viewer into awareness regarding the manufacturing process of industrial farms. Viewers sometimes told me that although they recognized the problem, my work was too disturbing to watch. At other times, viewers actually got angry and suggested the footage was faked or it depicted a one-off incident. I also began to question whether my use of these images was in itself a form of animal exploitation.

Dr. Melanie Joy is an American social psychologist and animal rights activist. Joy’s doctoral research focuses on the psychosociology of discrimination and violence (Hoffmann, 2013).

She explains that people are naturally averse to the idea of killing.

There is a substantial body of evidence demonstrating humans' seemingly natural aversion to killing. Much of the research in this area has been conducted by the military; analysts have found that soldiers tend to intentionally fire over the enemy’s head, or not to fire at all. (Joy, 2011)

A 2014 study led by Anthony Feinstein, MD confirmed the repeated viewing of violent scenes causes emotional distress:

... frequent, repetitive viewing of violent news-related video and other media raises news professional's vulnerability to a range of psychological injury, including anxiety, depression and post-traumatic stress disorder (Skipper, 2014)

A number of organizations have funded studies to determine whether showing pictures or videos of animal abuse affected people's attitudes to animal rights. A 2012 study funded by the non-profit FARM organization showed participants photos with three levels of graphic detail: low (a dead pig on a muddy slaughterhouse floor), medium (a dead pig on a bloody slaughterhouse floor) and high (a dead pig with his throat slit on a bloody slaughterhouse floor). The low-level detail was the most effective at changing the viewers' attitude towards animal rights while the high-level photo was the least effective (Hawthorne, 2012). A second study conducted by Faunalytics had viewers watch one of four videos. The first used graphic footage of farm animal abuse, the second told the story of a cow who escaped slaughter, the third correlated factory farming with impacts on the environment and human health, and the fourth told about a couple who lost weight when adopting a vegan diet. The most graphic video produced the highest number of respondents to indicate they would reduce their meat consumption (Hawthorne, 2012). While the study tests for overall effect, it fails to measure the trauma of the participants.

These findings do not conclusively show the effectiveness of shock tactics. While displaying disturbing images can work, they can also traumatize those who see them. My moral philosophy is to lead a compassionate life with respect to all sentient beings. Causing trauma to individuals is not compassionate. I decided to try a different approach in my artwork. I would try to effect change without using the graphic visceral images of killing animals.

Although people care about animals, they do not like to hear the truth regarding how animals reach our tables along the food chain. Dr. Joy coined the word “carnism” to refer to the belief system that conditions us to eat animals:

Despite the fact that most people’s hearts and minds are in alignment with veganism – they care about animals and they want to lead healthier lives – most people are also resistant to hearing the truth about carnism. This is because carnism causes us to resist the very information that would unplug us from the carnistic matrix. And one of the ways it does this is by causing us to resist the people who bring us that information – vegans (Joy, 2017).

In Dr. Joy’s second book *Beyond Beliefs: A Guide to Improving Relationships and Communication for Vegans, Vegetarians and Meat Eaters*, she discusses how to approach differences between vegans and non-vegans. Many activists preach their supremacy over meat eaters because of their willingness to sacrifice eating meat to protect animals. According to Dr. Joy, this high-handed stance alienates the people activists want to change. (Joy, 2017)

She also suggests tactics for breaking down people’s resistance to changing their eating habits:

Sometimes vegans gloss over the challenges that moving toward veganism may pose to another. Many vegans understandably perceive the situation as a matter of life and death – because technically, it is. But saying things like “When it’s a matter of an animal’s life and your taste buds there’s no excuse not to be vegan” comes across as invalidating and is, frankly counterproductive What most people need in order to be more open to change is to be understood and empathized with, to be witnessed in their experience. If you truly understand the other, such conversations about change will be less charged (Joy, 2017).

She shows that it is better to promote change through understanding and acceptance rather than through advocacy and moral superiority (Joy, 2017). I learnt from Joy that I would need new tactics to disarm people’s resistance to hearing a message from a vegan and that I had to demonstrate an understanding and acceptance of the viewer (Joy, 2017).

The American philosopher Tom Regan said,

Animal advocacy is, in a certain sense, standing up to tell true life stories that most people are ignoring. The first step in animal advocacy is to help people see things differently (Matthews, 2004)

The writings of these two authors, Joy and Felsing, have convinced me that in order to be successful, my artwork needs to have a number of essential attributes. I should develop new tactics that will disarm people's resistance to hearing a message from a vegan (Joy, 2017). The viewpoint should come from a standpoint that is not stereotypical of animal activists (Felsing, 2016). The message I deliver should be honest and credible (Felsing, 2016). The work needs to demonstrate an understanding and acceptance of the viewer (Joy, 2017). My artwork should educate the viewer instead of shocking them (Felsing, 2016).

Section 3: Methodology (methods to achieve strategic goals)

Animal activists use a wide range of activities to bring awareness to their cause. Stereotypical techniques include the damage of property, open releases of animals, intimidation, moral shock, boycott and direct violence. Less stereotypical tactics include gaining media recognition, nonviolent education, policy reform, the soliciting of donations and moral suasion (Hawthorne, 2008). My artwork uses personal narrative within an art installation to educate the viewer to the plight of farmed animals.

I am the storyteller of the video. My personal account is told with honesty and humility. I share memories from my past and take the viewer on my journey of discovery. Although I am an activist, I make no appeals to viewers for donations nor do I try to intimidate them to change. The message can become more credible when it is given with no strings attached. The word “vegan” is never used in the video. The deliberate avoidance of this terminology is meant to dissolve any resistance or preconceptions about veganism.

The staging of the installation is an attempt to create a sense of intimacy and acceptance. The viewers sit at a kitchen table instead of rows of fold up chairs, as if they have been invited to dinner. I also use home videos of family meals to create an atmosphere of both familiarity and authenticity.

At the start of the video, the viewer and I are both meat eaters. I acknowledge this to demonstrate a common starting ground. When I talk about adopting a diet that does not include animals, I indicate that this is a difficult choice to make and that pursuing this lifestyle is hard work. I do not pass judgement on those who decide not to follow this path. I

acknowledge to the viewers that I appreciate how difficult it is for people to change their eating habits. This is meant to demonstrate to the viewers that I understand and accept them.

People need to be given a reason to change their eating habits. If our beliefs and emotions regarding animal treatment do not match our eating behaviours, it can create internal cognitive dissonance (Loughnan, 2014). This conflict can be created by demonstrating that consuming animals entails harming them (Andrew, 2018). My artwork attempts to create this internal conflict within the viewers as a catalyst for them to change.

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My video uses realism framed within animated storytelling. Children in North America have grown up with the animated stories of Disney and Pixar. The watercolour drawing animation used in the video is intended to create a light-hearted idealized vision of how I perceive the world. The animation is meant to bring back childhood memories and to comfort the viewers as they begin to gain understanding of the animals' predicaments. As my own vision is ruptured by the reality of animal cruelty, I cut live footage of animal abuse into the video. This brutal look at how the pork industry operates is intended to create a mental conflict for the viewers, between what they imagine a farm to be as opposed to the reality of industrial farming. While the footage of insemination is shocking, it doesn't depict dying or death.

I want to expose the animal brutality on large scale farming facilities without explicit footage of dead animals. The artwork presents the visual representation of animal abuse long enough to create an uncomfortable atmosphere for the viewer. Footage of pigs being inseminated obtained from an instructional training video was used. This film, used by Purdue Extension Company in the training of new students, is non-emotional and factual. To the non-farming industry layperson, it graphically portrays the industry's cruelty to animals.

The scene is difficult to watch and may make the viewer uncomfortable. While the image of the insemination process is displayed, I continue to tell my story. If the viewers look away during this part, they still continue to hear my message and be engaged in the artwork. The viewers can then continue to watch the video once they feel more comfortable. My strategy is to make the viewer aware of the animal abuse without alienating them or causing them to leave the installation.

Change does not happen overnight. I want to continue to educate the viewers after they leave the installation. There are handouts on each place setting for the viewer to take home. These include plant-based recipes and links to Internet websites where the viewer can obtain further information. My contact information is also provided should the viewer have any inquiries.

Section 4: Artist Inspirations

Throughout history, art has been used as a reaction against injustice and inequalities. Art can build an arena where the marginalized and oppressed are seen and heard. Art helps to bring social change by spreading knowledge, producing awareness and creating solidarity (Martinique, 2016).

William Kentridge, for example, a South African artist, uses charcoal drawings and animation to bring awareness to the topic of South African apartheid:

In his drawings and animations, William Kentridge articulates the concerns of post-Apartheid South Africa with unparalleled nuance and lyricism. In the inventive process by which he created his best-known works, Kentridge draws and erases with charcoal, recording his compositions at each state. He then displays a video projection of the looped images alongside their highly worked and re-worked source drawings. In this way, his process and aesthetic concerns are inextricably linked with the narrative power of his work, as in his “Nine Drawings for Projection” series (1989-2003)... (William, Artsy)

The opening scene of *We are all the same but different* borrows from Kentridge’s technique by combining watercolour painting and stop motion videography. Frame by frame, the audience not only sees a piece of art; they actually watch it being created. The process of creating the art becomes the art. While Kentridge uses the impermanence and mess of charcoal to convey the chaotic, violent nature of his subject matter, I use the soft gentleness of watercolours to portray a world where supposedly animals are both cherished and loved.

In an exclusive interview with Art 21, an online art gallery, Kentridge discusses his art process.

He states:

“In the activity of making the work, there’s a sense that if you spend a day or two drawing an object or an image, there’s a sympathy toward that object embodied in the human labour of making the human drawing... There is something about the hours of

physically studying those heads and painting that becomes a compassionate act for me (Kentridge, 1996).

He admits that he uses other people's pain to create art, a process he describes as almost vampire-like (Kentridge, 1996).

I mean, that's what every artist does - uses other people's pain as well as their own as raw material so there is a kind of, if not a vampire-ness, certainly an appropriation of other people's distress in the activity of being a writer or an artist ... there is something in the activity of both contemplating, depicting and spending time with it which I hope, as an artist, redeems the activity (Kentridge, 1996).

Kentridge's art often portrays brutal scenes mirroring the reality of life. In the work *Pain and Sympathy*, the viewer sees a man being beaten senseless by an unidentified assailant (Kentridge, 1996). By portraying this brutal and gruesome act as an aesthetically engaging animated charcoal drawing, Kentridge creates a tableau that the viewer can bear to watch, making the unpalatable scene accessible. Kentridge uses animation to tell powerful stories of social injustice without the need for words.

Kara Walker, an African American artist, utilizes black cut out silhouettes reminiscent of shadow puppets to transport us to historical periods of injustice. Silhouettes that are larger than life are pasted on walls or hung on wires from the ceiling. Flat paper-like sculptured silhouettes are displayed on tables. Her images depict an era of misogynistic, white privilege, at a time when women had few to no rights and people of colour were sold into slavery:

At first, the figures in period costume seem to hearken back to an earlier, simpler time. That is, until we notice the horrifying content: nightmarish vignettes illustrating the history of the American South. Drawing from sources ranging from slave testimonials to historical novels, Kara Walker's work features mammies, pickaninnies, sambos and other brutal stereotypes in a host of situations that are frequently violent and sexual in nature. (Walker, 2018)

The silhouette art form was used in the antebellum South to represent the bourgeois white world. Walker uses this art form that typified white gentility to expose the undercurrent of racism and violence in this period. I use the silhouette to visually represent the topics of recreational game hunting and the slaughter of pigs, cows and chickens for human consumption. My silhouettes are meant to symbolize all animals as opposed to a single animal. They are also intended to signify the shadows of the animals we kill who remain featureless to the consumer.

Walker powerfully exposes the negative way black people, particularly black women, have been typecast and denigrated throughout history. Her work has been praised and criticized in the same breath, often for being overtly sexually explicit. The video collages I have created are often criticized for using subject matter and imagery that could make viewers uncomfortable. Some viewers commented that *We are all the same but different* should have a content warning label on it cautioning that it is inappropriate for children. I found this surprising because in actuality none of the video contains scenes of slaughter or death. The viewer is exposed to footage of insemination and birth, which on an industrial level, may be difficult to watch. I had not considered these topics to be unsuitable for children.

Although Walker's artwork is not restricted to silhouettes, the use of the black silhouette against a glaring white wall is integral to her message. Brutal scenes are enacted without colour, shading, or depth. The unadorned silhouettes are aesthetically almost too minimal to carry their violent message. This juxtaposition of white and black representing good and evil is intentional and powerful:

Walker's form - the silhouette - is essential to the meaning of her work. It is a potent metaphor for the stereotype, which, as she puts it, also "says a lot with very little information." The silhouette also allows Walker to play tricks with the eye. There is

often not enough information to determine what limbs belong to which figures, or which are in front and behind, ambiguities that force us to question what we know and see. (Kara. 2018)

Walker's work reveals moments that were meant to be invisible as visible. She portrays beatings, rapes, and violence in a manner that allows these actions to be comprehended by even the most uneducated viewer. My work also attempts to shed light on the invisible, making the animals destined for consumption understood to be sentient creatures.

Walker's art blurs the space between the historical and present-day, questioning and revealing undercurrents of truth within society. Her bold images bring awareness to the social injustices caused by racism. Like Walker, I am trying to reach a place where my art can be used as a weapon to foster social change. This is my ultimate goal as an activist artist.

The artist and illustrator Sue Coe creates highly political activist art exposing issues relating to slaughter houses, meat packing, apartheid, AIDS, wars, and sweatshops. She has been given lifetime achievement awards by numerous organizations including PETA, the Woman's Caucus for Art, and Dickinson College. Her art practice includes drawing, printmaking, and the illustration of books and comics. She is one of the most recognized artists supporting the animal rights movement. She grew up in England close to a pig slaughterhouse. This fuelled her passion to advocate for animal rights (Heller, 1996). Her pictures are dark, detailed, and disturbing, crossing an invisible line that has been criticized, sometimes even by her:

I understand the push and pull between developing as an artist-in-the-struggle and going beyond the limits of acceptability ... But I realise that a big problem with art is that the artist is too much into what the artist wants to say. There has to be a balance (Heller, 1996).

As an animal activist, it is impossible for me to not find Sue Coe's work compelling and captivating. Her critics find her strong stark images offensive and inconsiderate of the mainstream belief that eating meat is normal (Heller, 1996). Her artwork confronts social issues with an in-your-face brutality that leaves the viewer no moment to catch a breath. Her imagery is so graphic that it is reminiscent of animal rights activists' shocking live videos. I respect her advocacy but do not wish to emulate her style.

Although we both support the same cause, our approach to the problems that our art addresses is different. Coe believes that activists are the primary audience of her artwork (Baker, 2013). I target my artwork's message to those who do not agree with my political alignment, diet, and lifestyle choices. Coe's body of work is social protest, working for animal rights, in support of marginalized people and against capitalism. Although I admire Coe's practice, I believe she dilutes her activist voice in protesting so many causes. My passion is for animal rights and my artwork reflects this cause.

Environmental rights activist, Shaun Monson, is an American film director and producer. Monson has been a vegan since the mid-90s (About Shaun Monson, Upclosed), following a movement that supports compassion for all living beings. His best-known piece is the 2005 documentary *Earthlings*, an exposé on abusive practices in the pet, fashion, food, entertainment and animal testing industries (About Shaun Monson, Upclosed). He also wrote, directed and produced the 2015 documentary *Unity*, a sequel to *Earthlings*.

In 1999, Monson shot footage of the spaying and neutering processes at animal shelters in Los Angeles. He was so moved by what he saw that he spent six years obtaining footage of cruelty

to animals in some of the largest industries in the world. The movie draws parallels between animal abuse and racism, sexism, and speciesism (About Earthlings, 2012).

The cruelty and abuse committed and recorded in the documentary *Earthlings* is both shocking and vile. It was impossible for me to view it in one sitting. The film has been dubbed “The Vegan Maker” (MPD, 2009). It affects viewers profoundly and moves them to the core, as this viewer recounts:

I held a screening of Earthlings on World Vegetarian Day this past year for 40 omnivores and five out of the 40 went either vegetarian or vegan and are still rocking the diet today. (MPD, 2009)

I certainly cannot criticize an artwork with a 13% success rate of converting meat eaters to plant-based diets. I cannot help but wonder how the other 35 viewers who saw the screening were affected. Did the traumatic scenes make them angry, distressed, shamed, or violent? Did it make them supportive of animal rights or defensive of their own lifestyle? This film creates a moral dilemma for me and draws a line I do not wish to cross. From my standpoint, portraying people killing animals is an act of animal exploitation. If I use an animal’s dead body in my video, I feel it would be the same as my purchasing meat for consumption. I do not believe the end justifies the means. I believe subjecting viewers to such brutal and disturbing footage is an act of violence and does not fall into my definition of living a compassionate life. While I applaud Monson’s advocacy and audacity and while I envy the success rate of his artwork, the methodology he uses is morally unethical to me and too troubling to adopt.

Section 5 - Description of the Project

Conceptual:

One of the “eureka” moments of my life was when I was asked by a friend “If you could live a happy healthy life without harming any sentient beings, why wouldn’t you?” This question inspired me to change my life and to ultimately help others to change their lives as well. The social justice issues raised by the use of animals and their by-products in our daily lives are environmental, political, and ethical. The large-scale food production industry has negative impacts on the people who work in it, the animals mistreated and / or slaughtered in it and the environment in which we all live. These negative impacts are hidden from our sight.

We pick up neatly packaged portions of ground beef in the bright setting of our local grocery store. There is no correlation between the packages in our hands that will ultimately become our evening meal and the realities of how this beef arrived on the grocery store shelf. Animals do not march to slaughter willingly. They sense danger and this fear causes them to bolt or revolt. Animals are often mistreated in the large-scale farming environment. The treatment of animals by industries that manufacture and distribute animal by-products is often contrary to consumers’ visions of production.

Advertisers use pictorial imagery of happy animals on their products to lull consumers into forgetting that animals are mistreated in the manufacture of the products. Laughing Cow cheese (La Vache Qui Rit), has a smiling joyful cow on the package standing in front of a background of rolling hills (Fig. 6). The image subliminally places the picture in the consumer’s mind of an early morning scene at a small farm where a cow is standing in a sweet-smelling stall surrounded by bales of hay with a young boy milking her. The reality is far from the paradise portrayed.

Jo-Anne McArthur, an award-winning photojournalist, author and educator, made the following comment after visiting a dairy farm:

Within 20 minutes, the baby was walking! She went from one cow to the next and all nuzzled and licked her. Her mother turned her back to eat and that was when the farmers picked up the calf, put it in a barrow and wheeled it to the veal crate section of the farm. Denied the rights to her first drink of milk, she would instead wait 6 hours in the crate until the farmer would bottle feed her the colostrum her body needed, but from a bottle. The rest of the mother's milk would end up in the supermarket

From there we visited the milking barns. Once again on this trip, I witnessed the brutal efficiency of factory farming. By the hundred, cows were ushered through a series of one-way door and locking systems that lead them to their positions at the automated milking stations. They needed a bit of coaxing but it was nothing a swift stick to their hindquarters couldn't fix. As they walked from mud onto concrete I was shocked to see the lack of care their hooves received. Many were as long as Dutch clogs from lack of wear (the cows never leave their small enclosures and spend most days lying down) and the farmers apparently couldn't bother easing the pain of their predicament by providing proper hoof and health care or adequate space to move. If the problem doesn't affect the cow's productivity, it is a moot point. (McArthur, 2010)

There is a need for consumers to understand these facts. In order to get people to change their purchasing and consumption habits, they first must acquire the knowledge that injustices exist.

We are all the same but different gives viewers a small insight into how this industry operates.

The use of live footage in this artwork brings a small part of this reality into the viewers' consciousness. The artwork provides a bridge between people who eat animals and those who do not by allowing the viewers to join me on my journey to a more ethical lifestyle. It spurs the viewers to open their minds to the problem and offers them resources to further educate themselves. It gives a voice to those creatures who have no voice, a voice that pleads for our sympathy and our compassion. It enables the viewers to realize their own truths in relation to the food they consume and the animal by-products they use in their daily lives. The potential

for this artwork to generate positive outcomes is created by educating the viewer about the problem and by offering viable alternatives for change.

Physical:

The artwork is an installation piece set up to look like the eating area of a cozy family kitchen. The viewers' first glimpse is of a small room with a round table, three chairs and four place settings. The staging of the kitchen is meant to evoke pleasant memories of intimate family dinners and conversations. The viewers enter the installation and sit at the table. There is a large screen taking up the entire back wall. While the viewers sit at the table, a video plays, surrounding them in imagery and sound. The video is a digital collage of stop motion animation, digital drawings, live video footage and personal narration.

The artwork is installed in a fashion that provides a sense of intimacy. It allows for both privacy and inclusion: a group of people can sit and watch together, sparking conversation about the piece or their reaction to the topic. Alternatively, a person can view it alone. I am the narrator of the video and my voice fills the small kitchen-like space.

I tell my story in a relaxed, conversational tone. The vocabulary used is casual, not educational. The intent is to make the viewers feel as if they are seated at the table with me, joining me in casual kitchen conversation. I tell the story of why and how I changed from being a meat eater like everyone else, to a person who abstains from products that cause harm to other sentient beings (Fig. 1).

While the table setting creates a sense of environment, the video is what captures the viewers' attention and keeps them engaged in the artwork. The use of bright colours and high

exposures draws people into the installation and with the intention of captivating them for the duration of the six minutes and eight seconds of the film. The video echoes a moving sketchbook filled with drawings, stories and scraps pulled from a variety of sources. The imagery ranges from hand painted watercolours to live video footage of industrial animal farms. My voice acts as a thread binding the memories into a journey, pulling the viewers from my childhood innocence to a fully realized adulthood. Like a quilt lovingly sewn by hand, the imperfections in my understanding of the mistreatment of animals become part of the story. The narration is intended to carry the viewers into the realm of understanding with plain and open language.

The video uses a wide range of techniques to portray the artwork's message. At the start, watercolour hand drawings are pieced together to create a stop motion animation of a rural farm. The colours and techniques used are intended to soothe and capture the viewers' attention and presenting a feeling of calm. The viewers slowly watch the farm scene created, pen stroke by pen stroke. I discuss my discovery of how animals are treated on factory farms. The light and delicate drawings are suddenly replaced by videos shot by undercover agents working for Mercy for Animals and instructional videos depicting the artificial insemination of pigs and the birthing of piglets. These scenes are disturbing and may leave viewers with feelings of discomfort. This footage is included to visually establish the realities of the treatment of animals on factory farms. These images are interrupted again by the animation which includes digital drawings that are created as stills and then manipulated to create a sense of motion. This adds a sense of whimsy into this difficult topic and may provide the viewers with a sense of relief. As the viewer watches the video, the connection can be made between the theoretical

and subjective material discussed in the video and the real situation of sitting down to a dinner derived from animal products.

The narrative for the video was created first and the video was then added behind it. The entire video was created in Adobe Premier and Photoshop, with the exception of the flowing blood which was done using After Effects. The construction, the layering of the still images to create movement, the changing of opacity, size and filters for extra effects was all done in Premier. The still frames were edited using Photoshop. Dragonframe was useful for capturing the work and previewing it.

The video includes home movies of festive meals shared with my family and friends. They are included to create an atmosphere of intimacy, honesty, and credibility. The home videos establish a shared memory of families gathering together for large festive meals. I not only invite the viewers into my installation, I invite them into my life, to share the joy and pain I experienced along this journey. By exposing my personal narrative and vulnerabilities in a voice that is humble and non-judgemental, I hope to encourage viewers to join me on a personal journey to self-actualization.

The viewers are not only engaged in passively watching and listening to the video. On each dinner plate there is a postcard with a picture from the video. On one side of the postcard is a coloured scene from the video with the question “What was I supposed to eat?” On the flip side of the postcard is one of four vegan recipes the viewers can take home and try (See fig 2-5). Underneath the recipe, is a QR code linking to a tab from my website www.littlefox.ca.

The cards are an attempt to continue engaging and educating the viewers after they have left the installation. The viewers are given time to absorb the message contained in the video and to determine if they need more information or if they are ready to change. The website provides the interested viewers with more information about how to live an ethical lifestyle. It provides access to active bloggers who have large followings and who give their readers a sense of community. There are links on where to find vegan recipes for both daily consumption and festive holidays. There are also links that provide educational resources, documentaries and environmental statistics on how animal agriculture affects the planet. Viewers wanting to know more about how to live a more ethical life or who simply want to try cooking more plant-based options are thus guided to places for further education. The video played in the installation is also posted on this website for people to re-watch at their convenience and share with others.

CONCLUSION

The animal rights movement is not just a social justice crusade - it resides in the realm of ethical justice. My concern for animals begins at a point of empathy. Animal activists use many ways to reach their audiences. I am no longer comfortable using the shock tactics and violent imaging utilized by many animal rights activists to bring about change. It was my personal challenge to attempt a gentler approach to educating consumers about animal abuse in the hope of tempting viewers to consider different lifestyle choices.

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I believe this installation was successful. Viewers sat in the installation and watched the entire film. Some chose not to look at the live footage but stayed within the installation until the video was completed. The printed postcards with the recipes and website links were very successful. After the first day, so many cards were taken that they had to be reprinted.

Many people engaged me in conversation after the viewing. They talked to me about the artwork and asked questions about the factory farming industry and about my personal lifestyle. One woman indicated that she would try to cook vegan one day a week and looked forward to trying my recipes. Some viewers contacted me later through my website. A gentleman from Texas disclosed to me:

My daughter has been a vegan for many years, but this is the first time I have ever hesitated and thought about the animals. Don't get me wrong, I'm from Texas and I am going to leave here and go have a steak when I am done, but I believe every young person should see this. Thank you for handling it the way that you did.

These are the first steps to change.

I believe part of the artwork's success was due to the inclusion of the industry educational video. This footage is originally used to instruct students in technical schools how the insemination and birthing processes occur on large factory farms. Many people in the past told me they dismiss shocking videos and advertisements from animal rights activists as propaganda, "used solely to serve the activists' agenda." As this footage was produced by the farm industry and not by animal rights activists, I felt it could not be easily dismissed as propaganda. There is no question that people who saw this footage were startled by it. Many told me that it unnerved them. Moving forward, I believe it would be even more effective to identify the source of the material to prove it was not just propaganda. It also came to my attention that it was not obvious that the family footage was of my family. I would like to clarify this in the future. One person who recognized the scene in the home video as the celebration of a Jewish holiday questioned if the message was about "Jewish people being evil for eating meat." As clear as I thought my message was, it needs more explanation.

It would interest me to expand this project. I would like to create a second installation that would include food that people could taste as they sat in the kitchen. The video section would be interactive, so at different points, the viewer would have the option of choosing the information they wanted to watch. The topics available to the viewer could include: the effects of the factory animal industry on the environment, the health benefits of an all plant diet, the negative effects caused by eating food sourced from non-organic animal products, the mistreatment of animals in industrial farms, and how to cook vegan meals. Giving the viewer the option to choose their own topics of interest might make them more susceptible to change.

The video would run about the same length, however the material would all be new so that the two could run at the same venue should that be desired.

I cannot say that shock tactics are not effective; *Earthlings* proves that they do promote change. That, however, is not my journey. I choose to spread a message of peace without violence. I do not want my message to be dismissed because I am viewed as too radical. My goal is to disseminate the message of the animal rights movement with understanding and compassion. This has been a special project for me and I am proud of the artwork I created. In it, I found my voice and the medium to express it. While learning all the new technologies needed to produce this work, I learned that I must continue to push and challenge myself to learn in order to produce better art. I do not know if anyone who viewed this artwork became a vegan because of watching it. I do know that some people left with a different perspective, and that is how change begins. I will continue to spread the message:

If you could live a happy, healthy life without harming any sentient being,
why wouldn't you?



Figure 1 *We are All the Same But Different*, Installation with digital collaged video, table and chairs, 4 place setting, recipe cards.



Macaroni in a Cup	Alfredo Sauce
INGREDIENTS	INGREDIENTS
<ul style="list-style-type: none"> • 1/2 cup dried macaroni or shell pasta • 1/2 cup water • 1 tablespoon vegan butter • 1/4 teaspoon salt • 1/4 cup almond milk / coconut milk • 1/4 of nutritional yeast 	<ul style="list-style-type: none"> • 1 medium white onion, chopped • 1-2 cups low sodium vegetable broth, separated (240-480 mL) • 1/2 teaspoon sea salt • 1/4 teaspoon ground black pepper • 4 garlic cloves • 1/2 heaping cup raw, unsalted cashews (soaked in hot water) • 1-2 tablespoons lemon juice • 1/4 cup nutritional yeast
INSTRUCTIONS	INSTRUCTIONS
<ol style="list-style-type: none"> 1. Add dried macaroni, water, and salt into a microwave safe bowl. Microwave at high for 4 minutes. 2. Mix vegan butter, milk, and nutritional yeast. 3. Microwave on HIGH for 1 minute. 4. Let sit for 5 minutes to cool and finish absorbing the milk. 5. Enjoy! 6. BONUS! Replace the milk and nutritional yeast with the Alfredo Sauce. 	<ol style="list-style-type: none"> 1. Add the onion and 1 cup of the broth to a large pan over medium to medium-high heat. Cook for about 8 minutes until the onion is very tender. add the garlic and cook a couple of minutes more. All of the broth should have evaporated by now. 2. Toss everything into a blender and blend for desired consistency. 3. Serve on your favorite pasta!
	<p>www.thevegan8.com/2013/12/28/vegan-garlic-alfredo-sauce</p>

Figure 2 Macaroni recipe card, made from recyclable cardstock.



Mushroom Risotto

INGREDIENTS

1/4 pound of fresh mushrooms, thoroughly cleaned
4 tablespoons of vegan butter
1 medium onion, finely diced
1 cup of carnaroli rice
4 cups of vegetable stock
salt and pepper to taste

INSTRUCTIONS

1. Bring the stock to a simmer in a sauce pan
2. Melt 2 tablespoons of vegan butter in a saute pan over medium heat. Cook the mushrooms in the butter until they are very soft and release their water. Continue until the pan is almost dry. Remove the mushrooms and set aside.
3. Add the remaining butter to the pan and saute the diced onion until soft. Once soft add the dry rice until slightly translucent.
4. Begin adding the stock about 1/2 cup at a time, stirring constantly, adding more hot stock as soon as the last addition is nearly soaked up by the rice. It will take about 4 cups of stock.
5. Serve in a bowl topped with the mushrooms and your favorite salad.


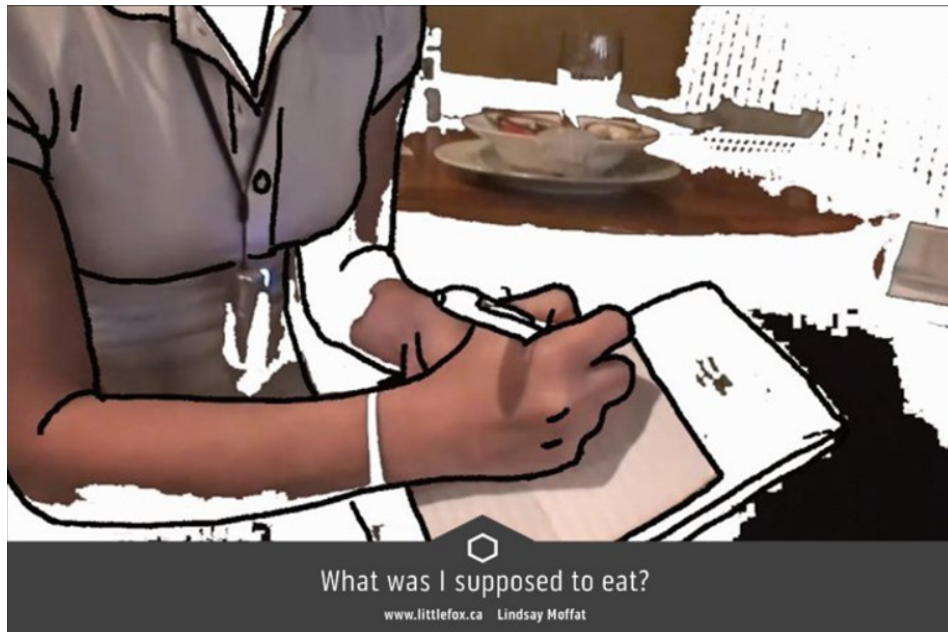


Figure 3 Risotto recipe card made from recyclable cardstock




Quinoa Salad		
INGREDIENTS	INSTRUCTIONS	
<ul style="list-style-type: none">• 3 Table spoons of Brown Sugar• 4 Table Spoons of Soy Sauce• 2 Table Spoons of Grape Seed Oil• 1 Table Spoon of Dijon Mustard• 1 Red Pepper• 2 Green Onions• Salt and Pepper to taste• Cilantro for topping• Handful of Currents• Handful of chopped walnuts• 2 cups of quinoa	<ol style="list-style-type: none">1. Heat grape seed oil in pot. toast quinoa for a couple minutes then add water. Bring to boil and simmer for 20 minutes.2. Chop Red Pepper, onion, and Walnuts into fine pieces.3. Mix soy sauce, brown sugar, and Dijon mustard into the sauce.4. mix quinoa, vegetables, and sauce into serving bowl. Salt and pepper to taste.5. Serve as a side salad for large dinners.	

Figure 4 Quinoa Salad recipe card made from recycled cardstock



INGREDIENTS

1. 8 ounces dried Korean sweet potato noodles
2. 4 teaspoons toasted sesame oil
3. 1/4 cup soy sauce
4. 1 tablespoon packed dark brown sugar
5. 1 tablespoon vegetable oil
6. 1 medium carrot, peeled and cut into 1-1/2-inch matchsticks
7. 1/2 medium yellow onion, thinly sliced
8. 3/4 teaspoon kosher salt, plus more as needed
9. 1/4 teaspoon freshly ground black pepper, plus more as needed
10. 4 ounces fresh shiitake mushrooms, stems trimmed and thinly sliced
11. 2 medium garlic cloves, finely chopped
12. 4 ounces baby spinach
13. 1 medium scallion, thinly sliced (white and light green parts only)
14. 1 1/2 teaspoons toasted sesame seeds

Japchae

INSTRUCTIONS

1. Bring a large saucepan of heavily salted water to a boil over high heat. Add the noodles, stir to separate them, and boil until cooked through, about 5 minutes. Drain in a colander and rinse under cold water until cool. Using scissors, cut the noodles into 6- to 8-inch lengths. With the noodles still in the colander, drizzle with 2 teaspoons of the sesame oil and toss to coat; set aside.
2. Mix the soy sauce and sugar together in a small bowl until the sugar has dissolved
3. Fry the carrots, onion, measured salt about 8 minutes. Add the mushrooms and garlic about 3 minutes.
4. Add the spinach about 1 minute. Add noodles and soy sauce mixture and toss until heated through, about 2 to 3 minutes. Remove the pan from the heat, add the remaining 2 teaspoons toasted sesame oil, and toss to combine. Taste and season with salt and pepper as needed.

Figure 5 Japchae recipe card, made from recycled cardstock



Figure 6 Laughing Cow Cheese, image of container. (La Vache Qui Rit)

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