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## **Animal Territories, Roslin Institute**

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# ANIMAL TERRITORIES

Lindsay Boyd
David Forsyth
Keith Guy
Kenny Hunter
Kirsty Louise Jones
Patricia Martin
Despina Nissiriou
Kyle Noble
Susanne Ramsenthaler
Dennis Reinmuller
Andrea Roe

# Roslin Institute

Open by appointment: 26.03.12 – 22.06.12

Mon - Fri
09:00-17:00

Please contact: info@roslin.ed.ac.uk to arrange your visit.











services serve the campus. which some peak time number 47 62 and 67 served by 15A (hourly). In addition to Easter Bush Veterinary Campus is currently centre of the City of Edinburgh. approximately 7miles/11km south of the Edinburgh's Easter Bush Veterinary Campus, The Institute forms part of the University of

# Getting to the Roslin



Principal, Edinburgh College of Art Professor Christopher Breward

when environmental issues are omnipresent in public has become even more pressing in the present moment

shown at this exhibition, artists for works responding to these themes, to be visual and material expression and launched a call to debate about the nature of such relationships and their of earth sciences, philosophy and ethics engaged in At that event artists and scholars from the disciplines perspectives', which took place at ECA last December. Integrity: Human animal relationships from different discussions evolved into a day seminar on Animal exchange and closer cross-disciplinary working, Initial Research Institute to explore possibilities for

in response to an ongoing collaboration with the students of Edinburgh College of Art (ECA), organized both subject matter and material over previous lerritories, an exhibition of works by staff and I am delighted to be able to introduce 'Animal The Roslin Institute at the University of Edinburgh is a BBSRC-funded institute. The Institute undertakes research within the framework of BBSRC Institute Strategic Programmes focussed on the health and welfare of animals, and applications of basic animal sciences in human and veterinary medicine, the livestock industry and food security.

The Roslin Institute's mission is to gain fundamental understanding of genetic, cellular, organ and systems bioscience underpinning common mechanisms of animal development and pathology, and to drive this into prevention and treatment of important veterinary diseases and develop sustainable farm animal production systems.

The Roslin Institute aims to enhance the lives of animals and humans through world class research in animal biology. The principal objectives are to:

- Enhance animal health and welfare through knowledge of genetic factors affecting resistance to
- Enhance sustainability and productivity of livestock systems and food supply chains through
- understanding of reproductive and developmental biology. Enhance food safety by understanding interactions between disease causing organisms and animals.
- Enhance human health through an understanding of basic mechanisms of health and disease and comparative biology of animal species.
- ~ Identify of new and emerging zoonoses and understand how pathogens might cross from animals to
- humans
- ~ Enhance quality of life for animals by studying the mechanisms and behaviours associated with optimising their environment and life experiences.

The Roslin Institute will provide holistic solutions to global challenges in human and veterinary medicine and the livestock industry.

Despina Nissiriou is a Greek artist based in allows her to seek ways of introducing clay and found objects to a more an MFA in Sculpture at Edinburgh College of Art.

My work is inspired by private and collective memory. This is where the found objects come in and are treated not as relics of the past but as structural elements of the future.

In this work, I am making a step further in combining clay with found objects. On a more conceptual level, the work tries to establish associations between food and boys' adventure books. I guess nowadays food is a quite risky business and nobody knows

In the shadow of a powerful institution like Roslin, my concern might seem childish, the platter though has no bottom, and what one puts inside will eventually disappear. Is this worrying or reassuring? I'm afraid there are no easy answers and one must give the artist the freedom to simply point the finger.



at Edinburgh College of Art. His practice is defined by a strong drawn element which abstraction. Currently Kyle is concerned with the development of the 'Meiklian Project', a conceptual structure based on the artist's utopian prehistory.

Objects of Agility is a new work that has been made for

perform to fit human needs, ideals and desires.

the Roslin Institute

terested in working on animal bones because their surface links me to an archaic and primal mind state. To feel bone in one's hand generates a sensation long forgotten in this pre packaged and re prepared society. My studio work currently focused around creating a fictional prehistoric ple, the' Meiklians', whose first 'archaeological dence' was a deer skeleton found in Meikle Moss od in 2009. This became the first in the 'Relic Origins' series which consists of bone and my imshaw like mark making.

ach animal's skull has become a symbol for he different relationships we have had with our ring environment. The wild boar has been over nted and is now part of the extinct Scottish ilderness. The weary Roe deer roams free and as adapted untamed to endure in the natural vironment. The cow has been genetically domesticated, bred from the ancient aurochs of deep time to become objects of wealth and gastronomic

Animal Integrity seminar and all those exhibiting here. students at the Roslin Institute, contributors to the Andrea Roe and Kenny Hunter at ECA, staff and Edinburgh. My thanks and congratulations go to recent merger between ECA and the University of between our two institutions, strengthened by the engenders will continue to inspire future projects place now and our hope is that the discussions it It is then fitting that 'Animal Territories' should take

live and dissected specimens). Indeed their relevance incorporated space for the drawing and painting of Edinburgh's former cattle market and its studios decades (ECA at Lauriston Place is itself built over of artists for whom the natural world has formed human/animal relationships have long been a concern

links our two institutions. Ethical issues concerning dialogue between science, philosophy and art which print and offer a tangible sense of the evolving including video, photography, sculpture and digital The resulting submissions cover a range of media,

from ECA were invited to the Animal Sciences During the summer of 2011 colleagues and students



She studied Sculpture at Edinburgh College of Art In 2001 she became the first artist in residence at the Wellcome Trust and in 2005 was awarded a Leverhulme Trust residency based in Natural Sciences at the National Museums of Scotland. In 2010 she spent a year in Berlin supported by an SAC Creative Development Award and began to co-organise a series of art-science conversations with Dr Sara Barnes and Lucy Powell as part of Satellite Salon.

porary ideas about wildness, n particular focuses on onships that threaten to blur the tion, between the wild and the

of a series of works that explore -animal bonds and co-existence en humans and wild animals. drea's research delves into the bject of animalized humans and amanized animals, and looks at how new thinking about animals might heighten our awareness of anthropocentrism, and cause us to reconsider our position in regard to other species.



Keith Guy is a mature student on the MFA programme at Edinburgh College of Art. Through photography, and

Molecular biologists have ysed the genomes of most nal species that we commonl ise as food. The results show at there is a high degree of larity between human genes d those of animals that we . About 60 percent of chicken es correspond to a similar an gene, and the gene ences of humans and cows e been estimated to be 80 ent homologous.

spite the evident phenotypic rsity of humans and animals are judged as close relatives by evidence of our DNA. This eans that when we consume animal meat we are eating proteins that are very similar to our own. Hence "we eat what we



Lindsay Boyd is an artist based in Edinburgh, she has exhibited and completed artist residencies both nationally and internationally since graduating from Duncan of Jordanstone College of Art in 2007. Her practice embraces a range of media including installation, drawing, model making and video. Her work is concerned with the notion of staged realities and plays with ideas around fantasies and falsehoods. Lindsay is currently studying towards an MFA at Edinburgh College of Art.

Lindsay Boyd David Forsyth Keith Guy Kenny Hunter Kirsty Louise Jones Patricia Marti Despina Nissiriou Kyle Noble Susanne Ramsenthaler Dennis Reinmuller Andrea Roe



Enabling and facilitating genetic research is the ubiquitous omputer, so common now that we are becoming unconscious of how it may influence our life and work. How far should hese devices - which contain silicon at their heart - be merged nto the natural world?

Silicosis is a mask, armour and shell; protective, menacing and hollow, empty eyed, skeletal. The basis of the form is lifted from the head of Jacob Epstein's bronze: 'Rock Drill' (1913), one of the first modern bio-mechanoid works of art. Silicosis asks us to re-visit Epstein's view of the human made 100 years ater as machines have changed immeasurably since the great ron monsters of his day; now we are surrounded by light, discreet thinking machines, seductively fast, immensely useful and ever, ever increasing.

> David Forsyth is a sculptor currently studying as is a maker who uses a variety of media to explore our emotional and spiritual relationships with technology. He grew up 'off-grid' in the remote Highlands of Scotland and has an Msc in Human



Born in Edinburgh in 1962, Kenny Hunter studied sculpture at

Glasgow School of Art between 1983 and 1987. He has exhibited extensively in Britain and abroad, including solo exhibitions at Arnolfini 1998, Scottish National Portrait Gallery 2000, CCA 2003, Yorkshire Sculpture Park 2006 and Tramway

works in the UK including; Youth with split apple, 2005 for Kings College, Aberdeen and Citizen Firefighter, 2001, outside Glasgow's



My practice seeks to challenge the boundaries of what counts as material in this digital age. In my work, I also explore the dominant paradigm on reproducibility in digital and photographic production. Through the process I call '2-D transubstantiation,' I capture an object and transform it into ink to ultimately reproduce it on the surface of the digital print until it runs out, questioning the claim that images can be reproduced infinitely. In the context of the Roslin Institute exhibition, my piece sQuid Pro Quo intends to raise two questions: how do new technologies contribute to enhance the cause for animal rights? And how far can new technologies take us while keeping animal integrity intact?

> Patricia Martín-Sánchez is a Spanish artist. She holds a BFA from the School of Visual Arts (NYC) and is now studying towards an MFA at Edinburgh College of Art. Working mostly with lens-based and digital media, her practice

life cycle.

The series HYBRIDS employs the medusa to emphasise the idea of metamorphosis and mutation which is already inherent in its own

Initially photographed conventionally in a studio setting, the images are then digitised and 'mirrored' kaleidoscope-style: a section of the image is replicated once and joined up seamlessly.

My digital intervention (a simple flip of the viewing plane) creates a race of new simple organisms: simultaneously fantastic and plausible, suggesting new habitats and new modes of existence at once simple and sophisticated, while still retaining the connection back to a visceral organic life form.

The installation SWIM has been created from a number of Hybrids.

Susanne Ramsenthaler is a visual artist and lecturer at Edinburgh College of Art. Her work is largely lens-based, encompassing a wide range of practice, from antique printing techniques to video, digital imaging and computer animation.

The mixing of low-tech with high-tech, old with new, has become her signature mode of working. Recent work has been shown in the USA, Japan, South Africa, Spain, Germany, Croatia, in the UK, and at the St. Petersburg

Biennale, Russia. www.susanneramsenthaler.com

doublearse is a conflicted object pushing itself towards an edge, but at the same time trying to save itself from this

The line it pushes itself along is a discarded chunk of wood which used to belong to a piece of furniture - now as defunct as the horse, an animal outrun by modern technology.

This motion is frozen by a piece of green felt, a ridiculous substitute and pitiful reminder of the horse's belonging to the realm of nature. The horse, now just a luxurious commodity, a hobby for the privileged, an icon of strength and unbound nature cast into wooden stables, waiting for its masters to grant it the freedom to carry its source of domestication around on an all too familiar track just to return back to its wooden cage.

All of this in the form of a trophy sculpture usually found on the shelves of executives' offices, or the desk of the head of department trying to evoke the strength of the horse as animal spirit in his business decisions, not knowing that the horse-as-object can only tell us a deeply conflicted story of hubris.

Dennis



Dennis J. Reinmüller, born in Germany, currently based in at the Edinburgh College of Art. Conflict is a main theme in Dennis work, a practice that entails bronze sculpture, collage, a plasticine child in a spiderman costume, and giving out commissions to 9 year olds.

'Beloved' is part of an on-going series exploring the sense of unity between two beings. The series has taken on many forms and materials in development and this porcelain piece has comdirectly from animal research and observation.

During the courtship dance of birds, the breast bone of the bird is what rocks up against the other to display trust. The sternu bone of the bird is scientifically referred to as the Keel bone. 'Beloved' is the portrayal of this dance in its most raw form; literally the bones of the event.

The etymology of the word, 'keel' has the distinction of being regarded by some scholars as the very first word in the English language recorded in writing. Regarding the piece's title, it was also found that the Latin origin of the word Keel is Carina, meaning 'Beloved.'

The mirroring of the shape unites the two porcelain forms, intensified by the use of white flock applied to the negative space inside of the couplet. The precious nature of porcelain and use of flock draw on gentleness, awareness and fragility.



Kirsty Louise Jones is Edinburgh College of Art.

urrently studying towards a BA Honours in Sculpture at