

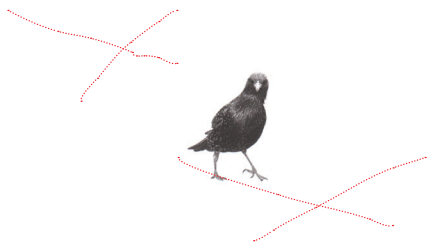
# LIVE ART AND ANIMALS

A STUDY ROOM GUIDE

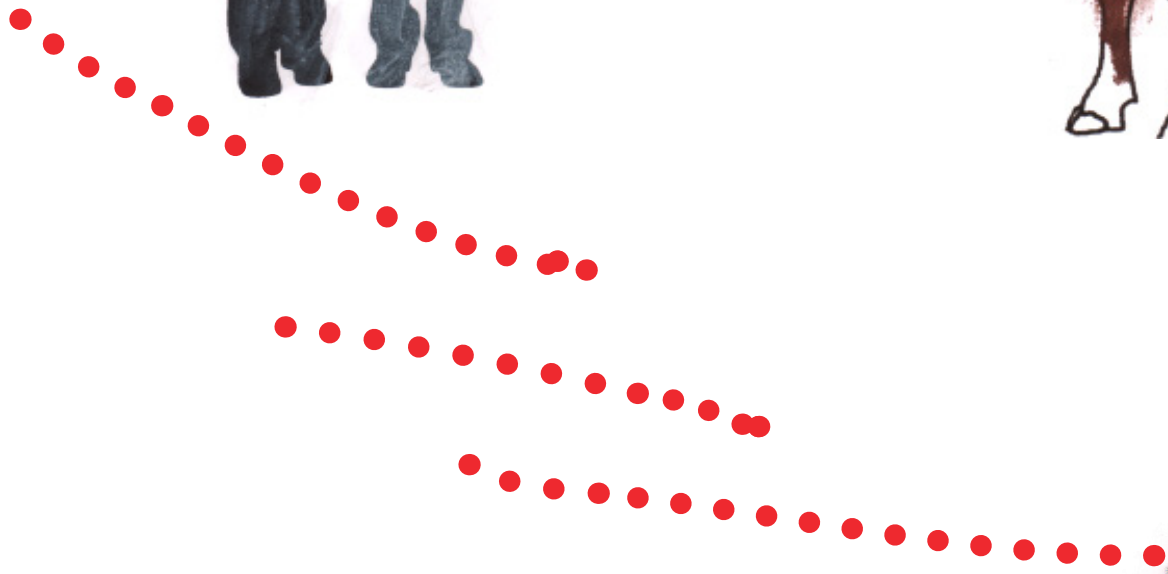
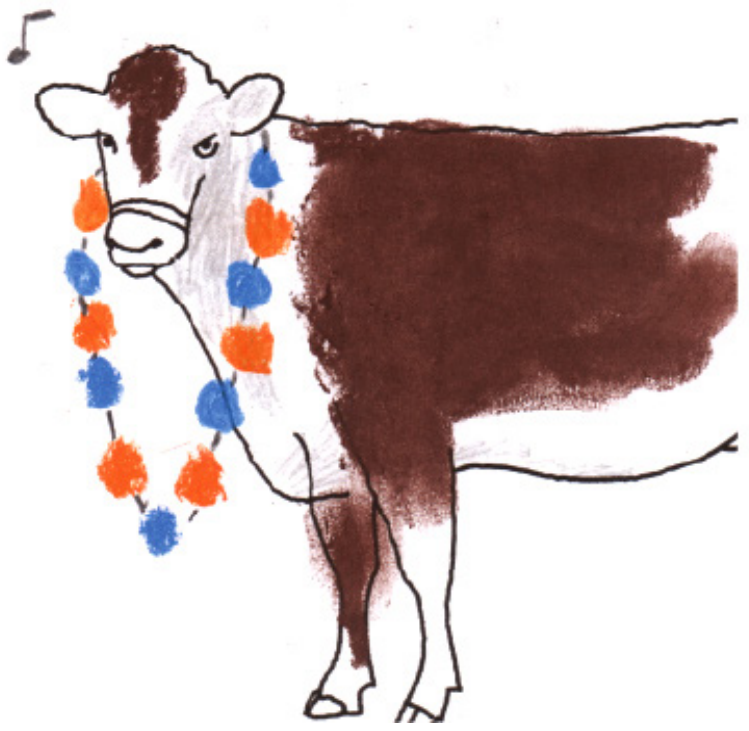
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Live Art  
Development  
Agency



I like steaks and burgers - but that's all going to change!



Designed by Saulius Leonavičius  
with illustrations by David Caines





This Study Room Guide on Live Art and animals is based on the artists' films, books and contextualising materials LADA developed for *Animals of Manchester* (including *HUMANZ*) and documentation of that project.

Commissioned by Manchester International Festival, *Animals of Manchester* (including *HUMANZ*) was an interactive, intergenerational and interspecies project co-curated by LADA with Sibylle Peters of Theatre of Research, that set out to pose questions about the relationship between humanz and non-human animals and that took place on the 20 and 21 July 2019 at Whitworth Park and Gallery.

*Animals of Manchester* (including *HUMANZ*) featured new works and presentations by Sibylle Peters & Ansuman Biswas, Andy Field & Beckie Darlington, random people, Joshua Sofaer, London Fieldworks, Marcus Coates, Angela Bartram, Tim Spooner, Martin O'Brien, Benji Reid, Krööt Juurak & Alex Bailey, Katharina Duve, Rebecca Chesney, Jack Ashby, Laura Cull Ó Maoilearca, Antony Hall, Kerry Morrison, Kira O'Reilly, and David Weber-Krebs & Maximillian Haas.

The project was realised with children from Holy Trinity CE Primary School, Claremont Primary School and the Greater Manchester Home Educators network collaborating as facilitators and ambassadors; and in partnership with Dogs4Rescue, Withington Hedgehog Care Trust and Wythenshawe Community Farm.

Details of the full *Animals of Manchester* (including *HUMANZ*) programme, commissioned works and project partners and collaborators can be found in the *Animals of Manchester* (including *HUMANZ*) brochure in this Guide.

*Animals of Manchester* (including *HUMANZ*) was commissioned and produced by Manchester International Festival with support from the Whitworth, The University of Manchester.

# CONTENTS



## STUDY ROOM RESOURCES:

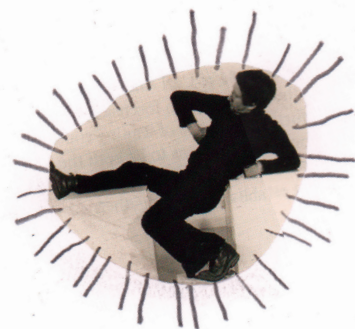
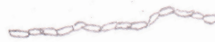
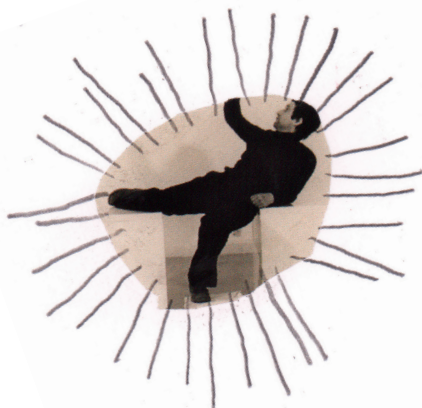
- LADA Study Room books on art and animals ----- 5
- LADA Study Room films by artists featuring animals performing as, or in, works of art ----- 8

## ANIMALS OF MANCHESTER EVENT

- Concept and Mission Statement ----- 12
- Event brochure ----- 15
- Site Map ----- 21
- An index of animals in performance ----- 23
- A Pantheon of Performing Animals ----- 51
- Event signage ----- 83
- A Q&A (unpublished) ----- 100

## ANIMALS OF MANCHESTER DOCUMENTATION AND LEGACY

- Visual Report by project scribe David Caines ----- 105
- Podcast by Reduced Listening ----- 116
- Written response by Mary Paterson and Maddy Costa ----- 117
- Interspecies Family Portraits by Benji Reid ----- 125
- Photographic documentation (a selection) ----- 127



# LADA STUDY ROOM BOOKS FOR CHILDREN AND ADULT EXPLORING ANIMALS AND ART

A DOG NAMED JIMMY: THE SOCIAL MEDIA SENSATION  
Rafael Mantesso, 2015  
P3702

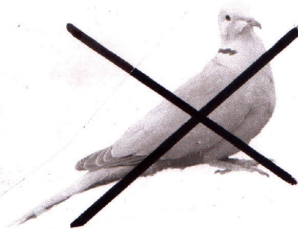


A PRACTICAL GUIDE TO UNCONSCIOUS REASONING  
Matthew Appleton, Marcus Coates, Gavin Everall, 2014  
P3670



AFFECT, ANIMALS, AND AUTISTS  
Marla Carlson, 2018  
P3664

AFTERGLOW: A DOG MEMOIR  
Eileen Myles, 2018  
P3663



AN ANTHOLOGY OF INTRIGUING ANIMALS  
Ben Hoare, 2018  
P3711

ANIMAL ACTS: PERFORMING SPECIES TODAY  
Una Chaudhuri, Holly Hughes, 2014  
P3463

ANIMAL JUSTICE COURT, ANNUAL REVIEW  
Jack Tan, 2018  
P3942



ANIMAL: EXPLORING THE ZOOLOGICAL WORLD  
James Hanken, 2018  
P3713

ANIMALPHABET  
Julia Donaldson, Sharon King-Chai, 2018  
P3710

ANTENNAE 10: A DECADE OF ART AND THE NON-HUMAN 07-17  
Giovanni Aloi, 2017  
P3660

ART AND ANIMALS  
Giovanni Aloï, 2012  
P2900

BEASTS OF BURDEN, ANIMAL AND DISABILITY LIBERATION  
Sunaura Taylor, 2017  
P3661

CRAP TAXIDERMÏ  
Kat Su, 2016  
P3701

DEGREECOORDINATES, SHARED TRAITS OF THE HOMININI  
Marcus Coates and Volker Sommer, 2018  
P3607

DISABILITY AND CONTEMPORARY PERFORMANCE: BODIES ON EDGE  
Petra Kuppers, 2004  
P0422

DOCUMENTS OF CONTEMPORARY ART: ANIMALS  
Filipa Ramos, 2016  
P3739

EXPECTING THE EARTH - LIFE/CULTURE/BIOSEMIOTICS  
Wendy Wheeler, 2016  
P3940

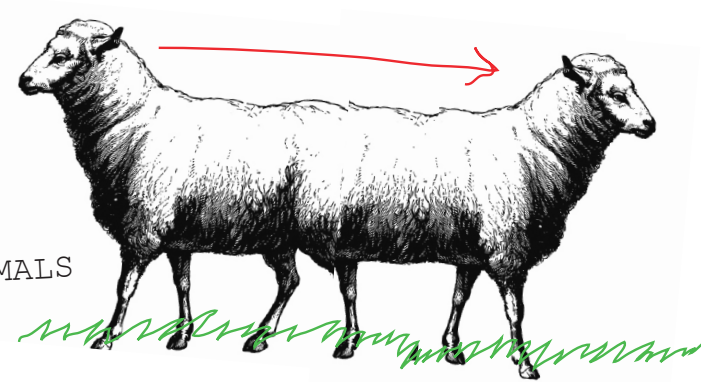
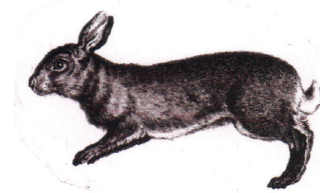
FANTASTIC ANIMALS: A WILD ADULT COLOURING BOOK  
Papeterie Bleu, 2017  
P3712

HACHIKO: THE TRUE STORY OF A LOYAL DOG  
Pamela S Turne, 2004  
P3705

HUMANKIND: SOLIDARITY WITH NON-HUMAN PEOPLE  
Timothy Morton, 2017  
P3708

INDIGENOUS SPECIES  
Khairani Barokka, 2016  
P3703

PERFORMANCE RESEARCH: ON ANIMALS  
Alan Read, 2012  
P2087



PERFORMANCE RESEARCH: TURNING ANIMAL  
Nicolas Salazar Sutil, 2017  
A0743

PERFORMING ANIMALITY: ANIMALS IN PERFORMANCE PRACTICE  
Jennifer Parker-Starbuck and Dr Lourdes Orozco, 2015  
P2923

PERFORMING ANIMALS: HISTORY, AGENCY, THEATER  
Karen Raber, Monica Mattfeld, 2017  
P3704

PLAYING UP  
Sibylle Peters, 2016  
P3274

STAGE FRIGHT, ANIMALS, AND OTHER THEATRICAL PROBLEMS  
Nicholas Ridout, 2006  
P1275

THE BOOK OF HUMANS: THE STORY OF HOW WE BECAME US  
Adam Rutherford, 2018  
P3657

THE BOOK OF THE BIRD: BIRDS IN ART  
Angus Hyland, 2016  
P3707

THE BOOK OF THE CAT: CATS IN ART  
Caroline Roberts, 2017  
P3709

THE BOOK OF THE DOG: DOGS IN ART  
Angus Hyland, Kendra Wilson, 2015  
P3706

THE CLEANER, MARINA ABRAMOVIC  
Lena Essling, 2017  
P3222

THE COMPANION SPECIES MANIFESTO: DOGS, PEOPLE, AND  
SIGNIFICANT OTHERNESS, CHICAGO: PRICKLY  
Donna Haraway, 2003  
P3939



THE CONFERENCE OF THE BIRDS  
Attar (Ed. Sholeh Wolpe, 2017)  
P3941

THE DAY OF THE DUCK  
Helen Stratford & Lawrence Bradby, 2018  
P3783

THE STAGE LIVES OF ANIMALS: ZOOESIS AND PERFORMANCE  
Una Chaudhuri, 2016  
P3763

THEATRE AND ANIMALS  
Dr Lourdes Orozco, 2013  
P3020

WHEN SPECIES MEET  
Donna J. Haraway, 2007  
P3658

ZHANG HUAN  
Yilmaz Dziewior, 2002  
P0385



## LADA STUDY ROOM FILMS BY ARTISTS FEATURING ANIMALS PERFORMING AS, OR IN, WORKS OF ART

Albert Vidal  
URBAN MAN (1983-4)  
The artist co-habits with animals in cages in zoos  
around the world.  
1" and 2"  
EF5302

ART BY ANIMALS (2012)  
Watch apes and elephants master human art.  
This film was created alongside the 2012 exhibition  
Art by Animals at the Grant Museum of Zoology, UCL.  
4"  
EF5304





Bennett Miller

DACHSHUND UNITED NATIONS (2010 - )  
Performance installations where dachshunds (re)perform a  
United Nations Commission on Human Rights meeting.

EF5306

EF5307

EF5308

Brandon Ballengee

LOVE MOTEL FOR INSECTS (2005 - )  
Public installations designed to construct interactions  
between humans and arthropods such as moths, beetles,  
caddisflies, ants and lacewings.

9"

EF5301

Also check out <https://www.youtube.com/watch?v=BCsfwFklwoY>

David Weber Krebs

BALTHAZAR (2011 - )

A donkey choreographs a group  
of dancers.

12"

EF5295



Donna Conlon

COEXISTENCE (2003)

An excerpt from a film in which a parade of leaf-cutter  
ants carry artificial leaves painted as flags of different  
nations and peace signs.

43 seconds

EF5305

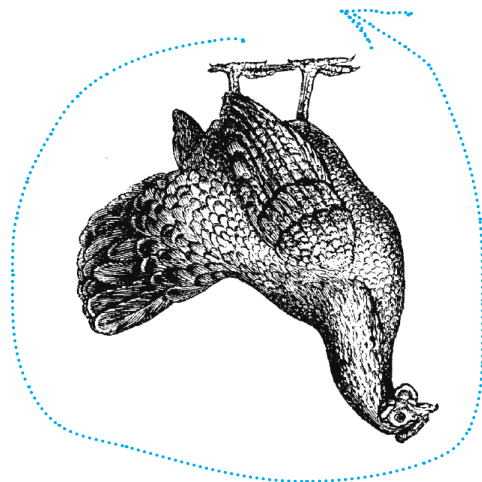
Every House has a Door and Essi Kausalainen

THE LAST RECORDED BARBARY LION (2019)

A short film responding to the last visual record of a  
wild North Africa 'Barbary' lion, hunted in the 20th  
century to extinction - an imagined performance of his  
exit from the frame of our consciousness.

4"

EF5296



Farmer Derek Klingenberg  
SERENADING THE CATTLE WITH MY TROMBONE (2014)  
A farmer calls his cattle by playing his trombone to  
them.

4"

EF5297

Check out the Farmer's YouTube channel -  
<https://www.youtube.com/channel/UCvQpt5aP8DG-qXBIE7C7aSA>

Jack Tan

FOUR LEGS GOOD (2018)  
A revival of medieval animal trials featuring Snoopy  
the Jack Russell terrier in court for sheep worrying.

23"

EF5299

Kira O'Reilly

FALLING ASLEEP WITH A PIG (2012)  
The artist shares a living space with Deliah the pig  
for 72 hours.

6"

EF5298

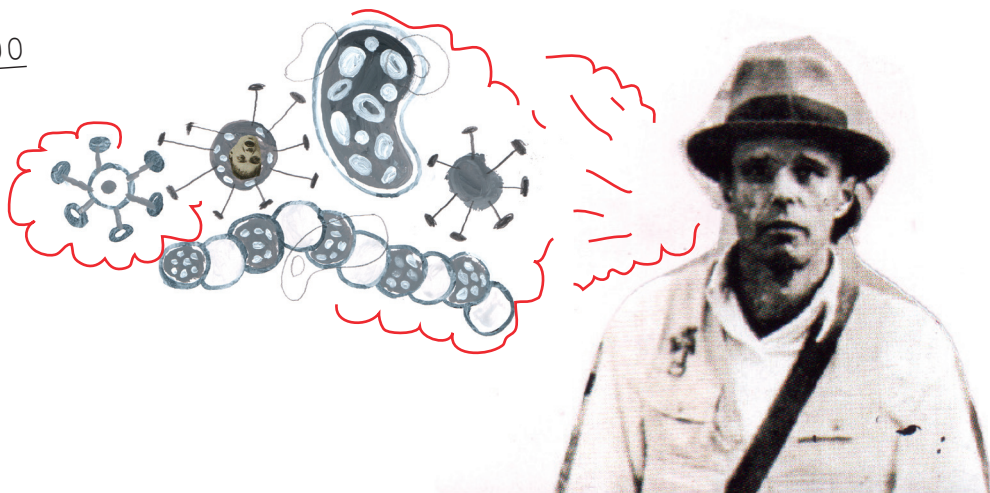
Commissioned by Arts Catalyst for Interspecies, an  
exhibition marking the 200th anniversary of Darwin's  
birth which brought together a group of artists  
who actively question the sovereignty of the human  
species over the all other animal species.  
Supporters: Arts Council England and Darwin 200.  
Touring exhibition partners: A Foundation, London and  
Cornerhouse (HOME), Manchester.  
Film Credit: Rob La Frenais.

Laura Lima

GOAT CUT PIECE (2001)  
The artist collaborates with a goat to re-enact  
performance artist Yoko Ono's famous work from 1964,  
Cut Piece.

3"

EF5300



Yann Marussich  
PORTRAIT IN AN ANTHILL (2003)  
The artist lies motionless for five hours in a glass  
container that he shares with a colony of ants.  
3"  
EF5303

**YOU MIGHT ALSO BE INTERESTED IN:**

Allora & Calzadilla  
THE GREAT SILENCE, in collaboration with Ted Chiang  
(2016)  
<https://www.youtube.com/watch?v=U8yytY7eXDC>

Fischli and Weiss  
KITTY (2001)  
<https://www.youtube.com/watch?v=vjuPzj4aHEA>

Francis Alys  
CUENTOS PATRIOTICOS (1997)  
<http://francisalys.com/cuentos-patrioticos/>

Joseph Beuys  
I LIKE AMERICA AND AMERICA LIKES ME (1974)  
<https://vimeo.com/5904032>



# ANIMALS OF MANCHESTER - EVENT



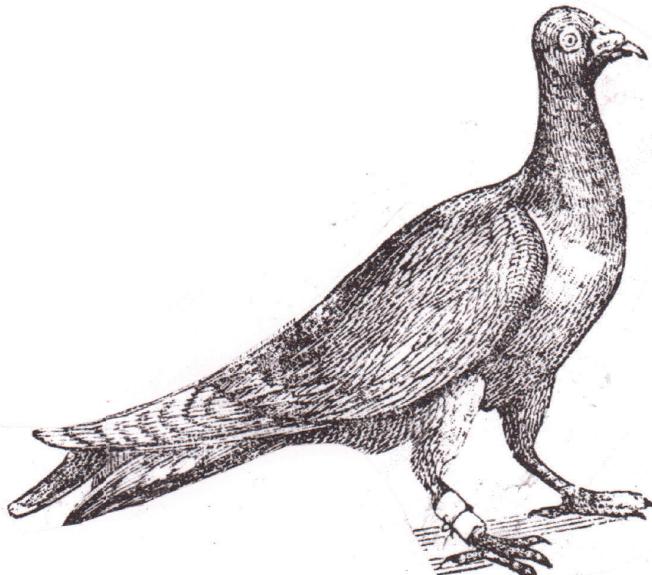
## ANIMALS OF MANCHESTER CONCEPT:

Imagine a city in which animals of all kinds, including humans, live together in peace. What might life be like if dogs, cows, squirrels and other creatures lived alongside us not just as our pets but as our peers - our companions? Imagine what Manchester could look like then!

Taking place over the Festival's final weekend, audiences are invited to follow a trail through Whitworth Park and Gallery, and take part in all kinds of animal encounters. Across a series of installations and performances, children, families and adults alike will explore our relationships with fellow species, be invited to become a citizen of our alternative city, and share ideas on how to improve relationships between species.

"This summer we will invite everyone to turn into animals of Manchester alongside squirrels and dogs, cows and beetles and pigeons and many more. In the everyday humans meet our co-species less and less, and I think we are actually missing them. So, with the guidance of our collaborating kids and my partners at MIF and the Live Art Development Agency we will turn Live Art into Life Art and create a zone of companionship in which humans and other animals can be together without food chains or zoo cages getting between us."

Sibylle Peters



I'M A HOMING  
PIGEON

# ANIMALS OF MANCHESTER MISSION STATEMENT

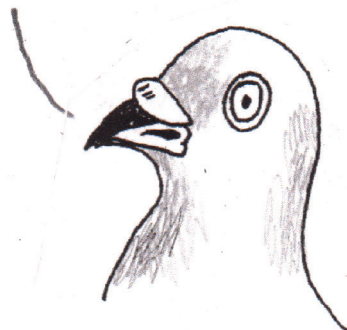
For ages human beings thought they were entirely different from all the other animals. Human philosophers were keen to find fundamental differences between humans and animals. They said, for example, that only humans have free will, while animals are just governed by instinct. They said that only humans have language while animals don't. And if humans call each other animals, or treat each other like animals, it's not meant well.

Children always had their doubts about this, and lately there are more and more adults who question this order of things too. Not only do we know by now, that animals have language and free will. More importantly it doesn't seem smart to think about the many species of this planet in terms of humans being so much better than everything else. Instead it becomes clear, that we are in this together for better or for worse. We are not one species winning the food chain game over all the others. Instead we are a companion species depending on one another.

However, the relationships between animals and humans are organised in certain, often difficult and hierarchical ways, and to change them towards relations based more on companionship isn't that easy. Sometimes we don't even know what it means. With Animals of Manchester (Including HIUMANZ) we'd like to provide a space and use the methodologies of Live Art to find out more about it. In the process we hope to team up with children and animals to create an experience of companionship for everyone.



I'M A CITY  
PIGEON





- ④ We will improve the relationship humans and other animals traditionally have in the performing arts through Live Art.
- ④ We will acknowledge children's leadership and invite them to guide us in exploring how humans and other animals live together in our local area.
- ④ We will celebrate given forms of companionship between humans and other animals.
- ④ We will take our place within the animal kingdom, instead of looking at it from the outside. As a sign of that commitment we will call ourselves humanz, not humans.

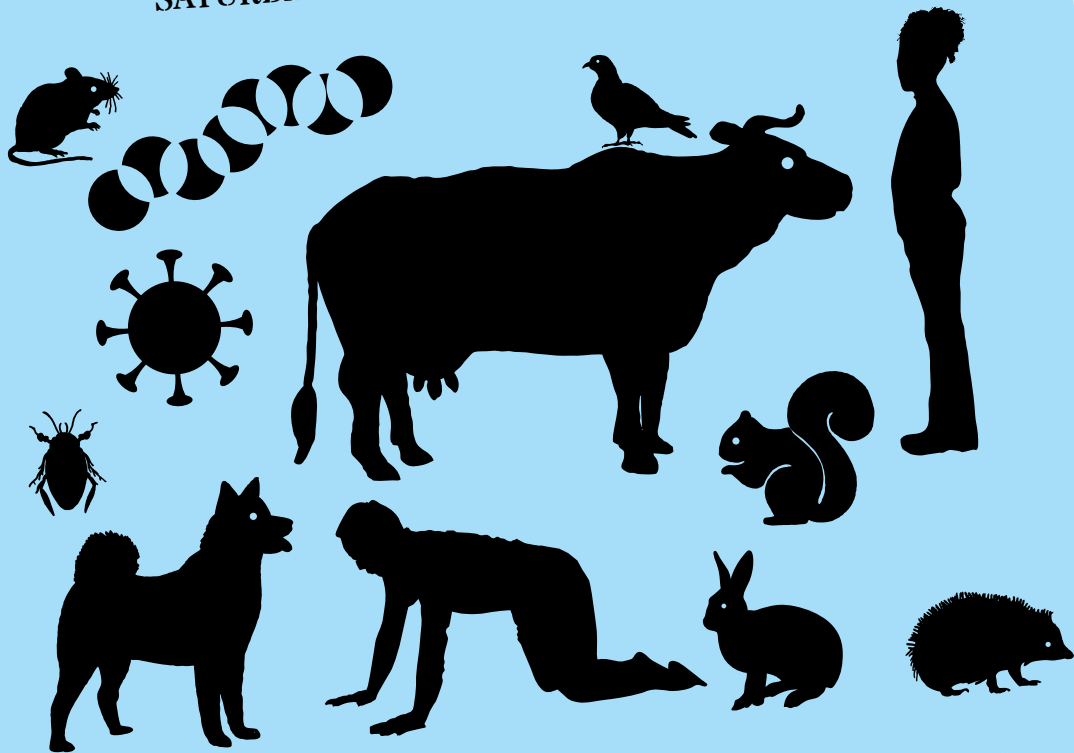


EVENT BROCHURE

# ANIMALS OF MANCHESTER

(including HUMANZ)

An intergenerational and interspecies project by  
Theatre of Research (Hamburg) & Live Art Development Agency (London)  
SATURDAY 20 & SUNDAY 21 JULY 10:00–17:00



# MIF

Manchester  
International  
Festival  
2019 4–21 July  
[mif.co.uk](http://mif.co.uk)

## WELCOME, HUMANZ!

You're about to enter an alternative city in which animals of all kinds are equal and live together as companions. We've worked with animals, artists and children to imagine and build our alternative city – and now you're invited to enter and become a part of it.

Please use this map to explore our city and the different animal encounters you will find as you follow the trail up Pigadilly and onto Dogsgate. Collect stamps along the way and then claim your animal citizenship – your animalship – at the Animalship Registration desk inside the Whitworth's galleries. Tell us about three or more fellow animals you've encountered to become a citizen of our city – and then once you have your animalship, become your inner animal at our Bestiary Beauty Parlour.

How can we improve relationships between animals and humanz in Manchester? We'd like to hear your ideas in our Open Town Hall meetings and include them in the Report we're writing about the animals of Manchester. In *Animals of Manchester* (including HUMANZ), everyone will be he(a)rd.

How can humanz and animals of all kinds live better together?  
Write down your ideas here.





On your way through the city you will encounter different species.  
At every station you can get stamps to document your encounters with  
these animals of Manchester. Place the stamps in the circles below and  
create your conference of animals. Show them to Animalship Registration  
and join the animals of Manchester.



Have you seen a species that we don't have a stamp for?  
Please make a small drawing in the space below and tell us all about it.

A large white rectangular box for drawing and writing.

## THE WORKS

### Mouse Palace (for mice and humanz)

The *Mouse Palace* is a collaboration between the artist Joshua Sofaer, the mice Nibbles, George and Halloween and the designers of How About Studio. It is inspired by a Mouse Palace which was made almost 200 years ago in China. Children loved to watch the mice running about in their palace. Joshua's giant Mouse Palace gives you the chance to watch humanz just the same way.

10:00–17:00 | Main entrance

### Nuts House (picnicking in the 'Arndale Centre')

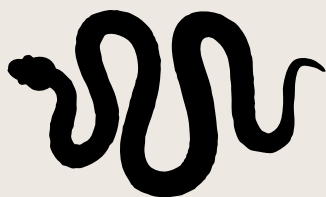
The artists of London Fieldworks often recreate human architecture to provide housing for animals. The *Nuts House* is Manchester's Arndale Centre re-imagined as a picnic, dedicated to the squirrels and birds in Whitworth Park. Did you know, that birds often don't find enough to eat these days, even in the summer, because there are fewer and fewer insects around?

10:00–17:00 | Pigadilly

### Interspecies Family Portrait Studio

Making kin: some families already live together as animals of Manchester (including humanz). The *Interspecies Family Portrait Studio* run by artist Benji Reid documents the beauty of families with different kinds of members – all species, all genders, all ages welcome. Most sessions in the Portrait Studio have been pre-booked. If you'd like to have your family portrait taken spontaneously, please talk to one of our volunteers.

10:00–17:00 | Pigadilly



### Town Hall (Standing Conference of Animals)

The mayors of our alternative city are cows who live at Wythenshawe Park Community Farm. In the Town Hall they host the Standing Conference of Animals where alliances of animals, from microbes to pigeons to humanz from our partnering schools, make their case for equality and companionship. What could an assembly of animals (including humanz) look like? Come in and find out.

Over the weekend the Standing Conference will create the *Animals of Manchester* (including HUMANZ) Report on how we can improve relationships between species in Manchester. For the Report our scribe David Caines will collect everyone's findings and suggestions. Please join our daily open Town Hall meetings and share your ideas.

With artists Ansuman Biswas, Sibylle Peters & Christopher Weymann (Theatre of Research), Andy Field & Beckie Darlington, Esther Pilkington & Daniel Ladnar (random people), Marcus Coates & Adam O'Riordan, kids from the Greater Manchester Home Educators network and students of the Holy Trinity CE Primary School.

10:00–17:00 | Pigadilly

Saturday

10.20 Welcome!

11:00–13:00 Inauguration of the Mayors, followed by the Standing Conference of Animals – Cows & Humanz

13:00–14:00 Open Town Hall Meeting

14:00–16:00 Standing Conference of Animals – Microbes & Humanz

16:00–17:00 Open Town Hall Meeting

Sunday

10.20 Welcome!

11:00–13:00 Standing Conference of Animals – Pigeons & Humanz

13:00–14:00 Open Town Hall Meeting

14:00–16:00 Standing Conference of Animals – Extinct Species

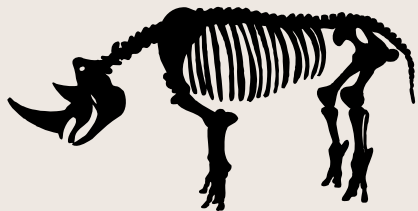
16:00–17:00 Open Town Hall Meeting & Closing Ceremony

## Memorials for extinct species

The artist Marcus Coates often creates works about species which are extinct because of the impact of humanz. Together with kids from the Greater Manchester Home Educators network and poet Adam O’Riordan, they have been building memorial structures inscribed with their poems to commemorate the loss of species. You are welcome to join in and write your own epitaph for a species you will never share the Earth with.

10:00–17:00 | Pigadilly

Also: 14:00–16:00 on Sunday at the Standing Conference of Animals – Extinct Species



## The Hedgehog Hospital & Hedgehog Manifesto

The Withington Hedgehog Care Trust was established by Barbara Roberts in 2001. Together with Wendy Gibson and other volunteers she opened a hospital for hundreds of orphaned hedgehogs in her Withington home. They know more about hedgehogs than anyone else. Come in and find out!

Barbara and her team worked with the artist Rebecca Chesney to publish *The Hedgehog Manifesto*, a call to arms to protect the hedgehogs of Manchester. Pick up a copy to take home.

10:00–17:00 | Pigadilly



## Human School (be your dog!)

Inspired by her own dog, the artist Angela Bartram turns the concept of the dog school around. Here, she asks the dogs to be the teachers, showing us how to become a part of the pack, connect across companion species and to be more ‘dog’. On the first day of *Animals of Manchester* (including HUMANZ) students of the *Human School* are bringing their own dogs to explore their relationship on a connected and empathetic level. On the second day, Angela has invited dogs from Dogs4Rescue for human students to experience companionship with and to get to know. Would you like to sign up for a workshop? Please talk to one of our volunteers.

Workshops 10.30 & 14:00,  
shows at noon & 15:30 | Dogsgate

## BeetleFilmTheatre

For the *BeetleFilmTheatre* the insects of Whitworth Park are making a film in collaboration with Tim Spooner, an artist who specialises in the beauty of the tiny, and Dmitri Logunov, the beetles expert from Manchester Museum. You can watch their movie live inside the theatre as it is being filmed outside. We need operators for our micro cameras. Please join in and help us to create the beetles’ movie.

10:00–17:00 | Dogsgate

## Pet Workshop (For Human Students)

Krõõt Juurak and Alex Bailey often perform for pets. They figure that pets have to perform for their humanz a lot, so why not perform for them for a change? For their newest project Pet Workshop (for Human Students) they have invited pets to share their special skills in a workshop format. What can humanz learn from pets? What kind of teachers can pets be? Find out in these workshops taught by a variety of pets, open for everyone – no need to sign up.

Workshops at 11:00, 12.30,  
14:00 & 15:30 | Dogsgate

### **Aquarium: The Way of the Shark (for small humanz who want to be bitten by sharks)**

If humanz waive their privilege and all species are equal, this raises a few questions about the vacant spot on top of the food chain: who is going to take their place when humanz resign? The artist Martin O'Brien loves sharks and wants to collaborate with them for *Animals of Manchester* (including HUMANZ). But there are no sharks in Manchester, or are there?

**10:00–16:30 / The Whitworth:  
Learning Studio (lower ground floor)**

### **Life Art Library**

Discover more about animals and Live Art. Look for your favourite animal in the index and find out how it took part in art! With books for children and adult humanz exploring animals and art, and films by artists featuring animals performing as, or in, works of art.

**10:00–16:30 | The Whitworth:  
Gallery 3 (ground floor)**

### **A Pantheon of Performing Animals**

Artists and other experts celebrate inspiring and unusual animals as artists.

**10:00–16:30 | The Whitworth:  
Galleries 3 & 4 (ground floor)**

### **Animalship Registration**

Are you an animal of Manchester too? Would you like to become a citizen of our alternative city? Claim your animalship here! Which co-species have you encountered? What can you tell us about your companion animals? Share your ideas for better interspecies relationships in Manchester! Artists from Theatre of Research and Live Art Development Agency will help you be he(a)rd.

**10:00–16:30 | The Whitworth:  
Gallery 3 (ground floor)**

### **Performing Animals Lectures**

Talks by artists and other experts about their favourite animals as artists. Hosted by Karin Harrasser and Ambassadors from Claremont Primary School.

**The Whitworth: Gallery 4 (ground floor)**

**Saturday**

**11:00** Antony Hall (artist) on the black ghost knife fish

**12:00** Laura Cull Ó Maoilearca (teacher) on the beluga whale

**13:00** Jack Ashby (zoologist) on the cuttlefish

**Sunday**

**13:00** Kira O'Reilly (artist) on the leaf frog (in Manchester Museum's Vivarium)

**14:00** David Weber-Krebs & Maximillian Haas (artists) on the donkey

**15:00** Kerry Morrison (artist) on the feral honeybee

*Performing Animals Lectures are dedicated to the memory of Katherine Araniello (1965–2019), artist and original Animals of Manchester (including HUMANZ) collaborator, who created many performances with her beloved chihuahuas Pippa, Lucy and Dennis.*

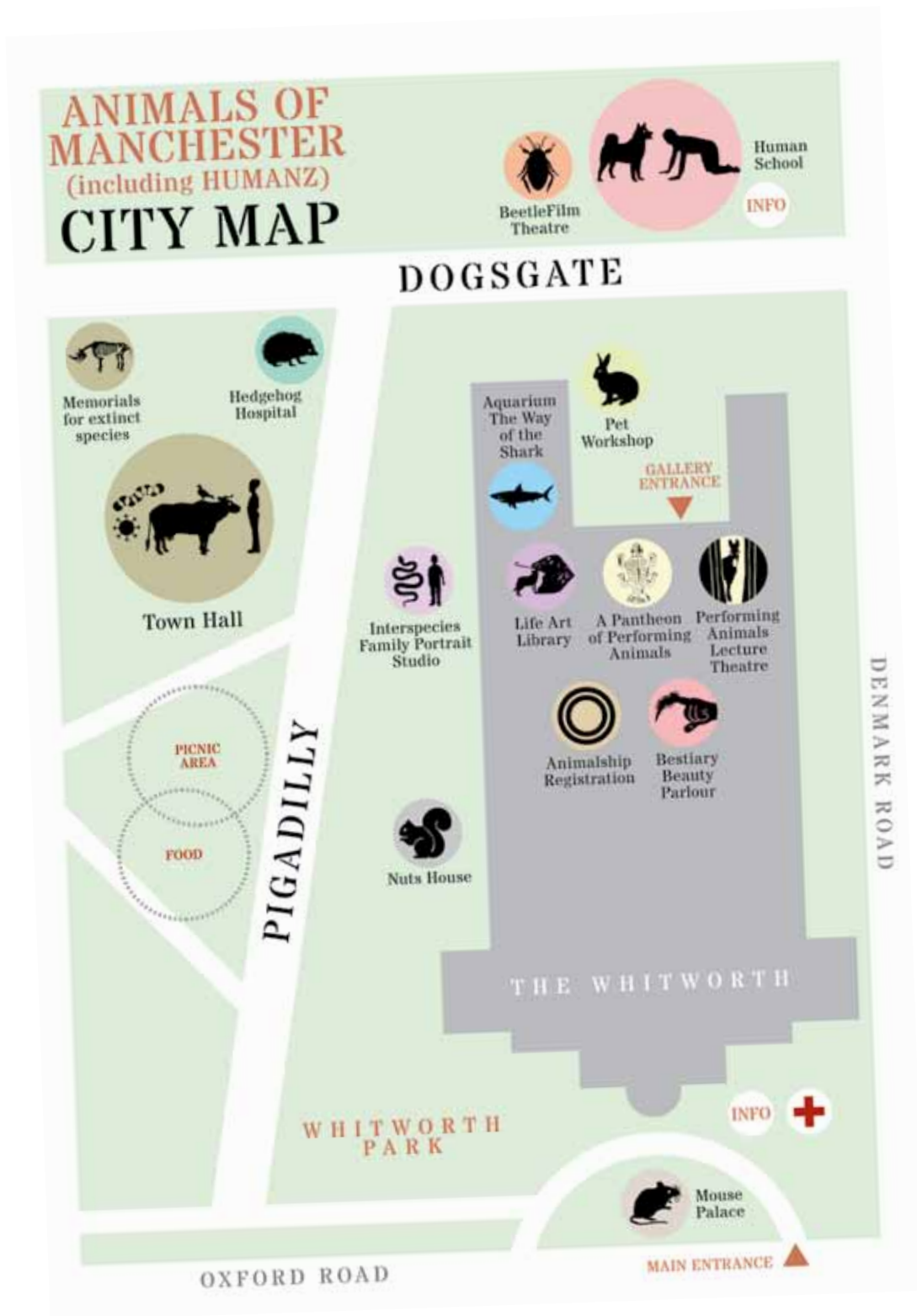


### **Bestiary Beauty Parlour**

If you have claimed your animalship you are invited to signify your animal being and find your animalship token. Think of the animal you are and find something to let it shine. The costume artist Katharina Duve has a selection of styles prepared for you.

**10:00–16:30 | The Whitworth:  
Gallery 3 (ground floor)**

# SITE MAP



## Credits

Conceived & curated by **Sibylle Peters, Theatre of Research** (Hamburg) & **Lois Keidan, Live Art Development Agency** (London).

Featuring specially commissioned artworks by **Angela Bartram, Ansuman Biswas, David Caines, Rebecca Chesney, Marcus Coates, Katharina Duve, Andy Field & Beckie Darlington, Bruce Gilchrist & Jo Joelson (London Fieldworks), Krōōt Juurak & Alex Bailey, Martin O'Brien, Esther Pilkington & Daniel Ladnar (random people), Benji Reid, Joshua Sofaer, Tim Spooner**; and lectures by **Jack Ashby, Laura Cull Ó Maoilearca, Antony Hall, Kerry Morrison, Kira O'Reilly, David Weber-Krebs & Maximillian Haas**

**Finn Love (Live Art Development Agency) & Christopher Weymann (Theatre of Research)**  
Participation & Performance Collaborators

**David Caines** Animal icons, signage, drawings, city map, leaflet and *Animals of Manchester*  
Report designs

### For Manchester International Festival

**John McGrath** Artistic Director & Chief Executive  
**Tracey Low** Executive Producer  
**Kwong Lee** Producer  
**Liz Pickering** Associate Producer  
**Ash van Dyck** Production Manager  
**Hannah Tolmie** Production Assistant  
**Sarah Hiscock** Creative Engagement Manager  
**Rosannah Jones** Creative Engagement Assistant  
**Chris Wright** Participation Coordinator  
**Janine Bardsley** Stage Manager/Prop Finder

### With thanks to:

Ailsa Luty and the Young Ambassadors – Nura Abdi, Meysa Barre, Violeta Drike, Naimo Adan Hassan, Safynn Mahmood, Syvann Mahmood, Abdulmalik Mohamed, Shakira Mohamed, Amar Nur, Reham Omar, Abdullah Al Roomy, Sumaya Sharmarke, Jonas Trefi, Sumayyah Yeasin at Claremont Primary School  
Liz Fenlon and the children and teachers at Holy Trinity CE Primary School  
Greater Manchester Home Educators  
Adam O'Riordan

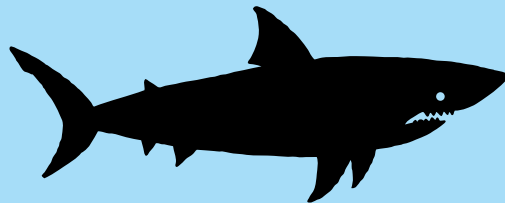
Dmitri Logunov and Manchester Museum  
Dogs4Rescue  
Mark Cunliffe at BuroHappold Engineering for assistant in Mouse Palace  
Withington Hedgehog Care Trust  
Wythenshawe Community Farm  
MIF and the Whitworth volunteers

*Commissioned and produced by Manchester International Festival with support from the Whitworth, The University of Manchester. Mouse Palace was originally commissioned by Manchester International Festival and Absolutely Cultured, supported using public funding by Arts Council England.*

## Animal Welfare

*Animals of Manchester* (including HUMANZ) looks at the relationships between species and how to improve them. We've created an autonomous zone that aspires to interspecies equality, acknowledges the interdependence of species and explores how human animals have evolved as companion species existing alongside other animals – not separate from them. Animal welfare is therefore of paramount importance to us.

The non-human animals participating in this project are either resident or regularly present in Whitworth Park (squirrels, pigeons, insects and microbes, as well as dogs and their human companions who frequently use the park); pets brought to the park by their human companions; or involved through collaborations with a number of organisations that work for the benefit and welfare of animals, including Dogs4Rescue, Withington Hedgehog Care Trust and Wythenshawe Community Farm. We've consulted with the RSPCA and continue to have ongoing discussions with our animal welfare consultant who will be onsite for both days of the event alongside a vet.



OFFICIAL PARTNERS

bruntwood



PUBLIC SECTOR FUNDERS



MEDIA PARTNERS

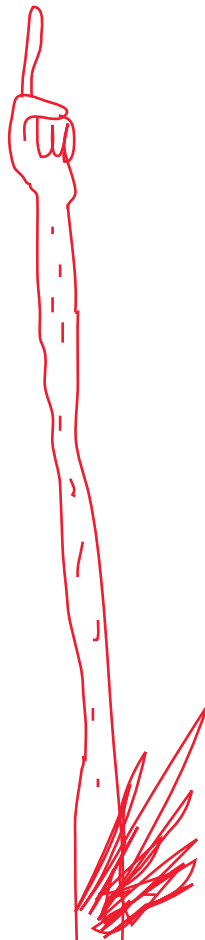


The Guardian

Manchester Evening News



**AN INDEX OF ANIMALS  
IN PERFORMANCE**



# Ant

- What if ants could demonstrate? Watch a parade of leafcutter ants, carrying artificial leaves painted as flags of different nations and peace signs in American artist Donna Conlon's film *Coexistence* (2003) in our *Life Art Library*.
- Look at pages 204-205 of *An Anthology of Intriguing Animals* (Ben Hoare, 2018) to discover ants' lifestyles and their incredible model of community life and division of labour.
- In his performance *Portrait in an Anthill* (2003), the Swiss artist Yann Marussich lay motionless for five hours in a glass container that he shared with a colony of ants to think about what happens when plant, animal and human life meet. Watch a short film of *Portrait in an Anthill* in our *Life Art Library*.





# Bear

- To see how bears were kept in captivity and made to perform cruel vaudeville acts in the 19th and 20th centuries, look at pages 77-78 in *Performing Animality: Animals in Performance Practice* (Jennifer Parker-Starbuck and Lourdes Orozco, 2015).
- To read about bear-baiting, a form of entertainment that was popular until the 19th century (it was really a blood sport and involved captive bears being attacked by dogs or other animals), look at pages 6 and 15-17 in *Theatre & Animals* (Lourdes Orozco, 2013).



# Cat

- Of all of the domesticated animals, cats seem to be the only ones that do not depend upon humans to survive. *The Book of the Cat: Cats in Art* (Caroline Roberts, 2017) explores through their representation in art the human/cat relationship and what makes it unique.
- Read about Joseph Keckler's mother, a former artist who devoted herself to caring for and dramatizing the lives of cats, in his essay *Cat Lady in Animal Acts: Performing Species Today* (Una Chaudhuri, Holly Hughes, 2014).
- A litter of cats 'starred' in the Italian theatre director Romeo Castellucci's production *Tragedia Engogonidia* in 2002. Read about his collaborations with cats and other animals like dogs and horses on pages 23-28 of *Performance Research: On Animals* (Alan Read, 2012).



# Dog

- *The Book of the Dog: Dogs in Art* (Angus Hyland, Kendra Wilson, 2015) explores the cohabitation of dogs and humans, exposing how in art, as in life, a symbiotic dependency has developed between these two species.
- Can a dog be an artist? Can a dog be part of an artwork? Check out *A Dog Named Jimmy: The Social Media Sensation* (Rafael Mantesso, 2015) to form your own opinion.
- The UK artist Jack Tan revived medieval animal trials in his project *Four Legs Good* (2018). Read about the history of animal trials in *Animal Justice Court Review* (Jack Tan, 2018) and watch a short film of Snoopy the Jack Russell terrier on trial for sheep worrying in our *Life Art Library*.
- Going to the circus to watch animals perform strange acts was normal in the 19th and 20th centuries. Look at the dogs who performed all over Europe, often dressed in human clothes, in a rare old photograph of Paoli's Performing Animals that the artist Shaun Caton has given us to display in our *Life Art Library*.

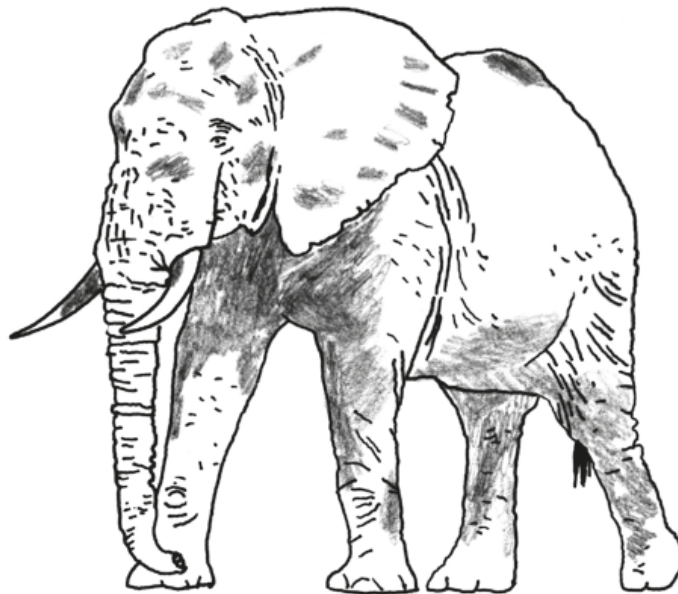


You can also find out about dogs in art in:

- *Afterglow: A Dog Memoir* (Eileen Myles, 2018)
- *Hachiko: The True Story of a Loyal Dog* (Pamela S Turne, 2004)
- *When Species Meet* (Donna J Haraway, 2007)
- *Animal Acts: Performing Species Today* (Una Chaudhuri, Holly Hughes, 2014)
- *Performance Research: Turning Animality* (Nicolas Salazar Sutil, 2017)

# Elephant

- Watch elephants painting and find out more about human art mastered by animals in a short film about University College London's exhibition *Art by Animals* (2012) in our *Life Art Library*.
- The American composer Pauline Oliveros grew up surrounded by the sounds of birds, frogs and insects, which influenced her music and her concept of Deep Listening – something she believes animals do too. Read about the animal influences in her art and look at a photograph of her with Alice the elephant on pages 225-238 of *Antennae 10: A Decade of Art and the Non-Human* 07-17 (Giovanni Aloï, 2017).
- Read an excerpt from Deke Weaver's play *Elephant* on pages 163-181 of *Animal Acts: Performing Species Today* (Una Chaudhuri, Holly Hughes, 2014).



- For a long time most people's only encounter with a live elephant was at a zoo or in a circus or vaudeville show where they were kept in captivity and made to perform as a troupe for our entertainment. Read about elephants and other animals in vaudeville in Catherine Young's *A Very Good Act for an Unimportant Place: Animals, Ambivalence and Abuse in Big-Time Vaudeville* on pages 77-96 of *Performing Animality: Animals in Performance Practice* (Jennifer Parker-Starbuck & Lourdes Orozco, 2015).

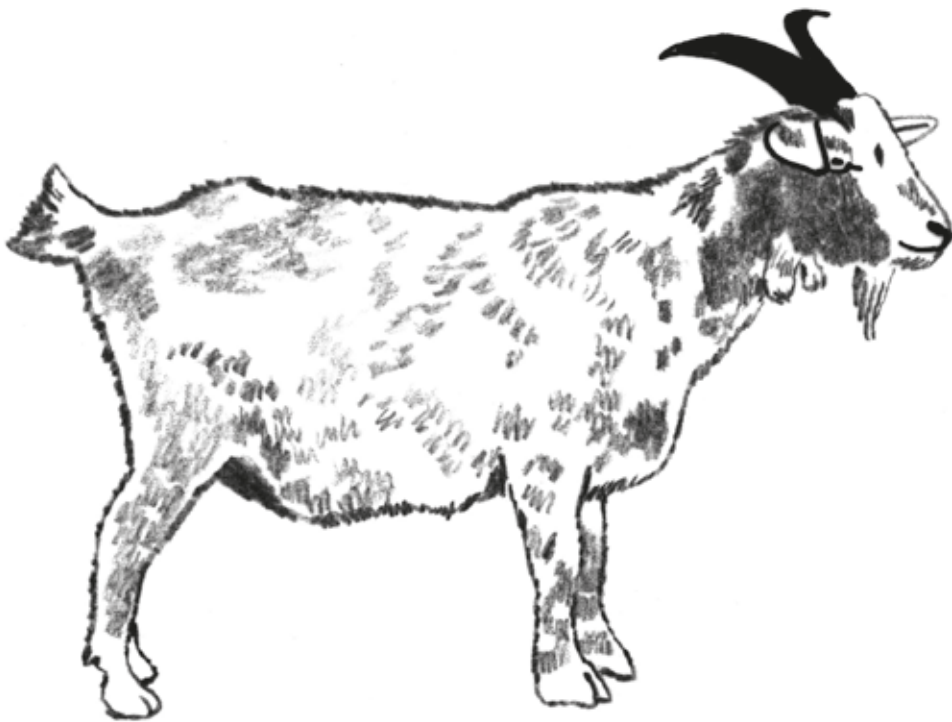
# Flies

- To protest about the terrible living conditions for humans in his Beijing neighbourhood, the Chinese artist Zhang Huan covered himself in honey and fish oil and sat in a tiny room for hours as swarms of flies feasted on his body. Look at a photograph of Zhang Huan's *12 Square Metres* (1994) on page 51 of *Zhang Huan (Yilmaz Dziewior, 2003)* – you will also see images of Zhang Huan's collaborations with other animals in this book.



# Goat

- The Brazilian artist Laura Lima collaborated with a goat to re-enact performance artist Yoko Ono's famous work from 1964, *Cut Piece*. Watch Laura's film *Goat Cut Piece* (2001) in our *Life Art Library*.
- Read Lourdes Orozco & Jennifer Parker-Starbuck's essay *Goats, Badgers and Other Beasts – Turning animal and performing the limits of the human* on pages 63-68 of *Performance Research: Turning Animality* (Nicolas Salazar Sutil, 2017).
- Read about The Poet, a goat who 'starred' in a production of Societas Raffaello Sanzio's *Tragedia Endogonidia* in 2002 that the writer Nicholas Ridout has nominated as an animal artist in the *Pantheon of Performing Animals*.



# Honeybee

- Read about the fascinating social structure and group behaviour of bees in *The Book of Humans: The Story of How We Became Us* (Adam Rutherford, 2018).
- Read Kestutis Nakas' fable *No Bees for Bridgeport* in *Animal Acts: Performing Species Today* (Una Chaudhuri, Holly Hughes, 2014).
- Read artist Kerry Morrison's nomination of the Feral Honeybee as an inspirational animal artist in the *Pantheon of Performing Animals*.



# Humanz

● In recent years lots of studies have been published about how humans and other animals collaborate in Live Art. Unlike older traditions of performing with animals in which animals were mostly forced to perform ‘unnatural acts’ in a human environment, human artists today often value animals more as co-species and collaborators. Thus, they turned themselves from humans into humanz – just another co-species in the mix. Read about human and non-human animal relations in these books:

- *Affect, Animals, and Autists* (Marla Carlson, 2018)
- *Beasts of Burden, Animal and Disability Liberation* (Sunaura Taylor, 2017)
- *Disability and Contemporary Performance: Bodies on Edge* (Petra Kupperts, 2004)
- *Humankind: Solidarity with Non-Human People* (Timothy Morton, 2017)
- *Indigenous Species* (Khairani Barokka, 2016)
- *Performance Research: On Animals* (Alan Read, 2012)
- *Stage Fright, Animals, and Other Theatrical Problems* (Nicholas Ridout, 2006)

- *The Book of Humans: The Story of How We Became Us* (Adam Rutherford, 2018)
- *UR... A Practical Guide to Unconscious Reasoning* (Matthew Appleton, Marcus Coates, Gavin Overall, 2014)
- *When Species Meet* (Donna J Haraway, 2007)
- *The Companion Species Manifesto: Dogs, People and Significant Others* (Donna J Haraway, 2003)





# Insects (various)

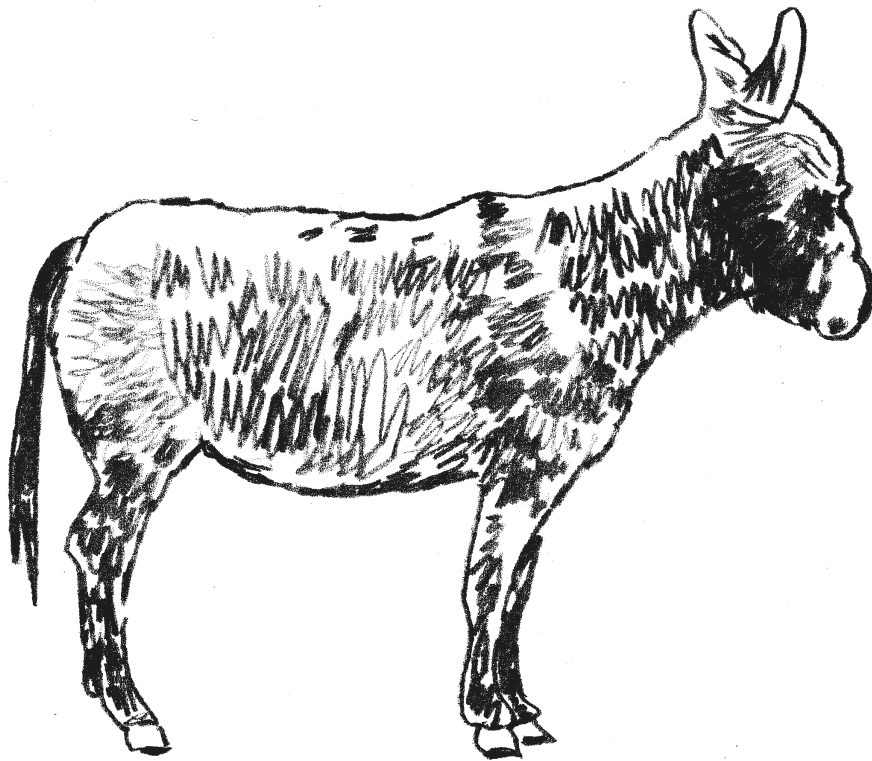
- Flea circuses were around from the 19th century until fairly recently – sideshow attractions where fleas seemed to be attached to tiny props and performed circus acts! Find out about them in Jessica Wolfe’s *Circus Minimus: The Early Modern Theater of Insects* on pages 111-122 of *Performing Animals: History, Agency, Theater* (Karen Raber, Monica Mattfeld, 2017).
- Every year millions of monarch butterflies take one of the longest migratory journeys in the natural world (almost 5000 miles). Look at Jaime Rojo’s amazing photograph of them in Mexico on page 314 of *Animal: Exploring the Zoological World* (James Hanken, 2018).
- Moths perform all kinds of disguises to avoid being eaten. Find out why people think moths are attracted to lights on pages 174-175 of *An Anthology of Intriguing Animals* (Ben Hoare, 2018).
- Read writer Alan Read’s nomination of the tick as an inspirational animal artist in the *Pantheon of Performing Animals*.



- In our *Life Art Library*, watch a short film about American artist Brandon Ballengee’s *Love Motel for Insects*, a series of public installations designed to construct interactions between humans and arthropods such as moths, beetles, caddisflies, ants and lacewings.

# Jackass

- A jackass is a male donkey (and donkeys are part of the wider horse species). Read the artists David Weber-Krebs and Maximilian Haas' nominations of donkeys in the *Pantheon of Performing Animals*, and particularly David's nomination of *Balthazar*, a very special performing donkey.
- Find out about *Balthazar* – and how to create your own performances with animals – in *PLAYING UP* (Sibylle Peters, 2016).
- Look at the Serbian artist Marina Abramović performing with a donkey in *Confession*, 2010 on pages 220-221 of *The Cleaner*, Marina Abramović (Lena Essling, 2017).



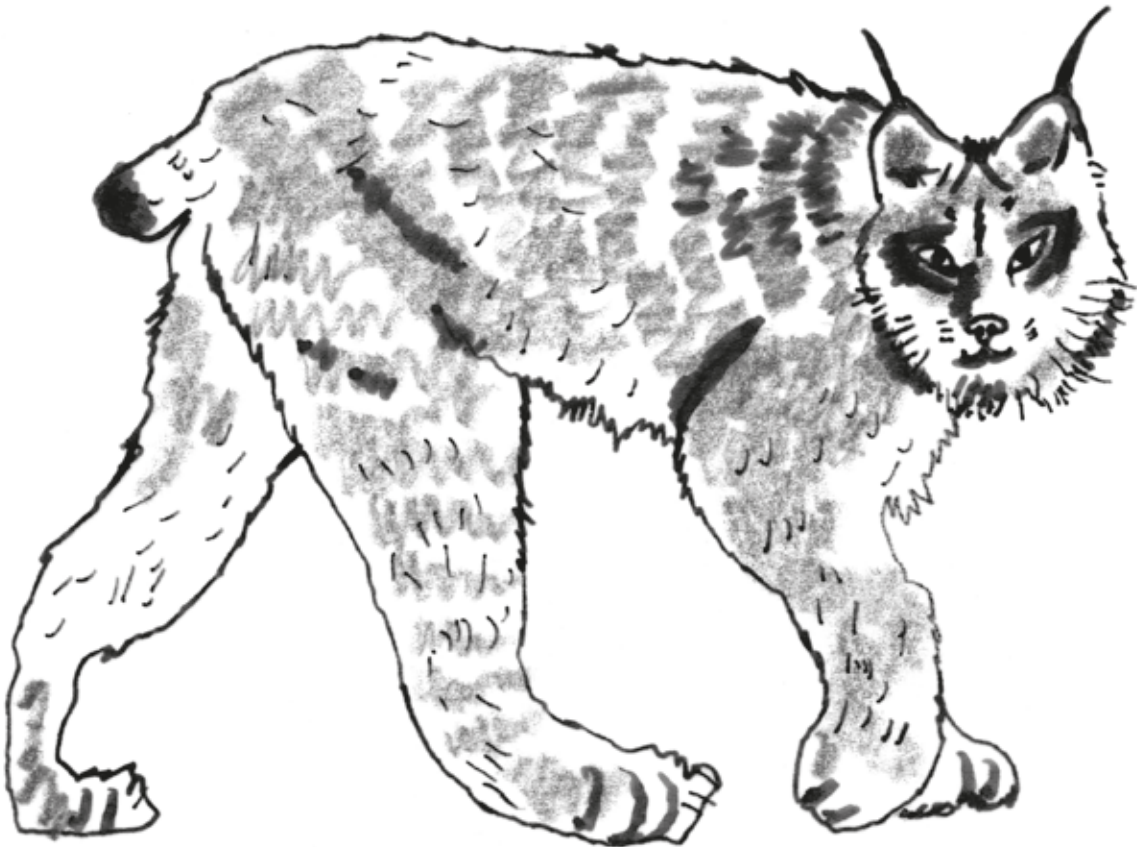
# Kiwi

- Kiwis are special animals in the mythologies of the Maori people of New Zealand. They can't fly and they can't see very well, so they eat by smell and feel. Find out about kiwis on pages 136-137 of *An Anthology of Intriguing Animals* (Ben Hoare, 2018).



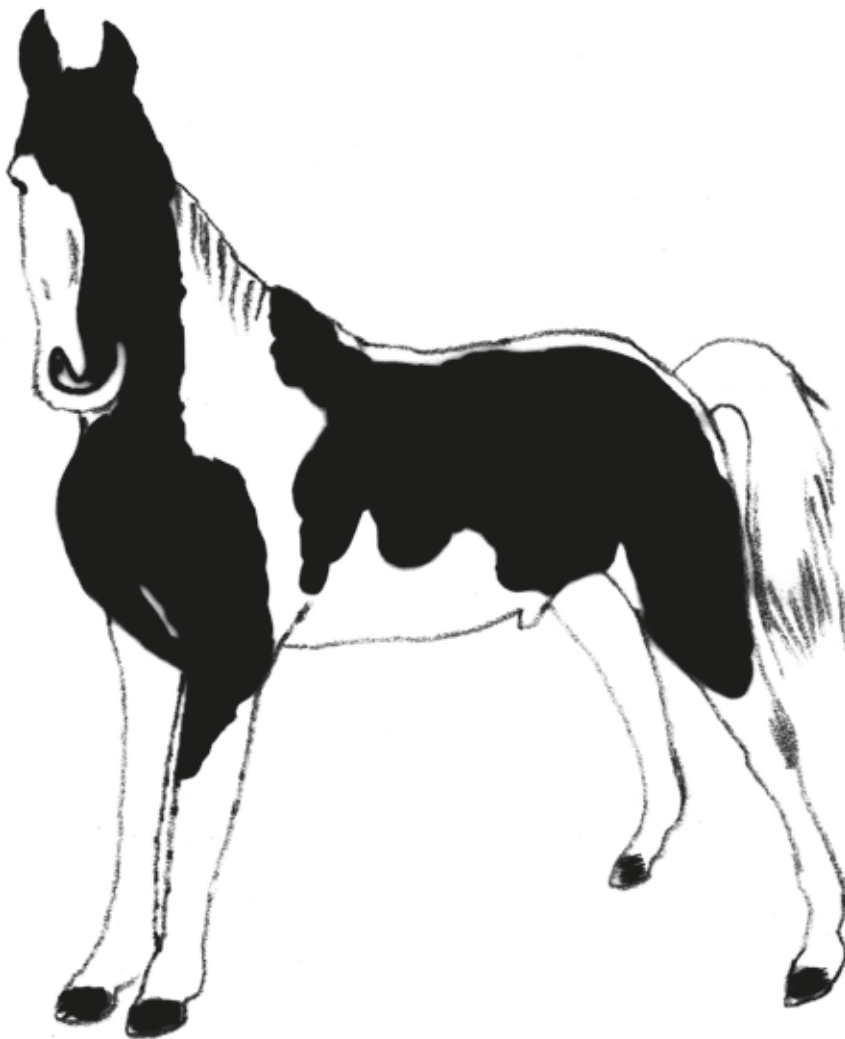
# Lynx

- Watch Russian artist Oleg Kulik's short film about the lynx in our *Life Art Library*.
- Find out why Oleg Kulik nominated the lynx as an inspirational animal artist in the *Pantheon of Performing Animals*.



# Mustang

- A mustang is a free roaming horse in North America. Read philosopher Johnny Golding's nomination of a special mustang they once knew as an inspirational animal artist in the *Pantheon of Performing Animals*.



# Newt

- Read artist activist John Jordan's nomination of the marbled newt as an inspirational animal artist in the Pantheon of Performing Animals.



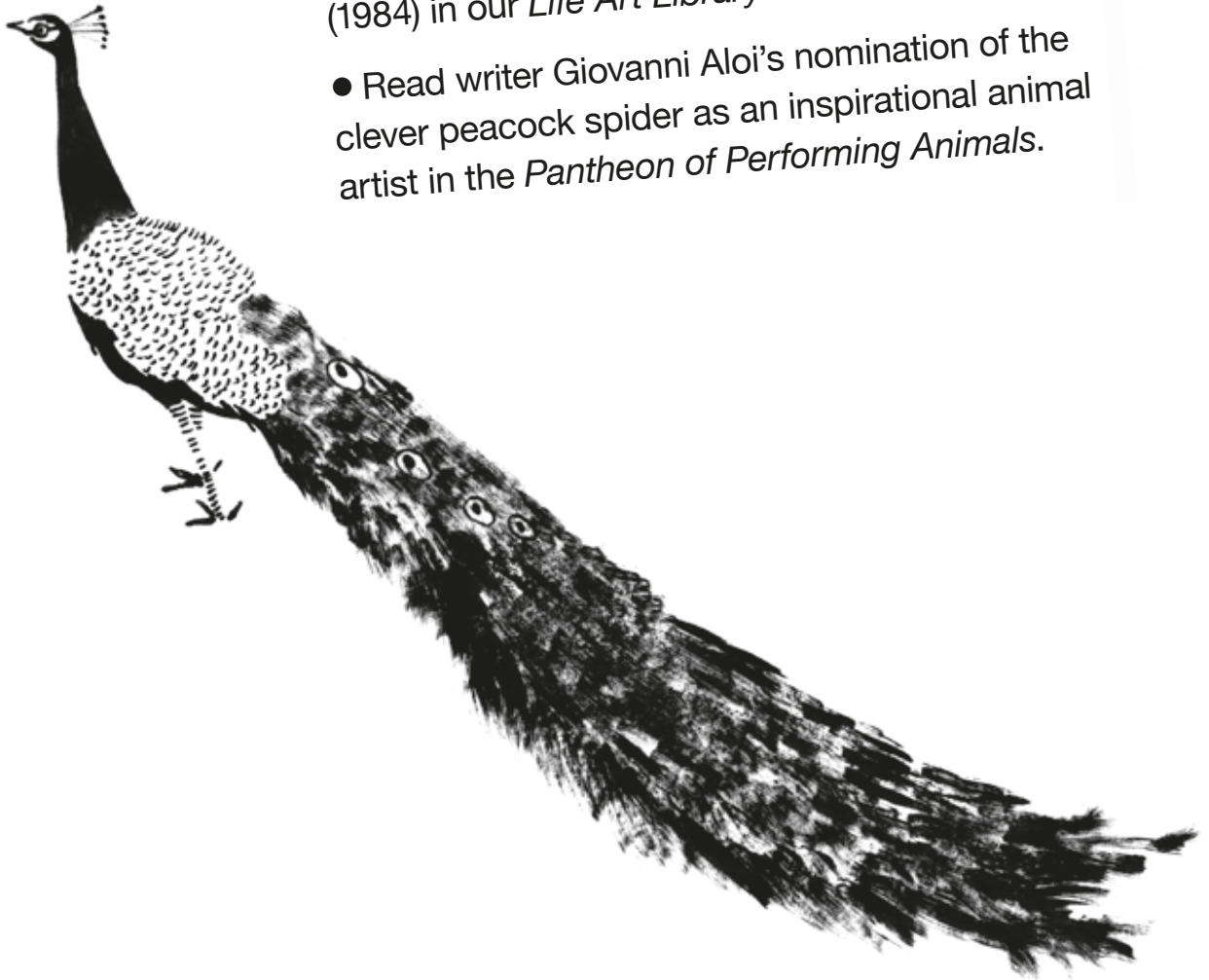
# Octopus

- Blue blood? Three hearts? Eight arms? Check out the extraordinary characteristics of octopuses on pages 86-87 of *An Anthology of Intriguing Animals* (Ben Hoare, 2018).
- Read artist Moritz Frischkorn's nomination of the octopus as an inspirational animal artist in the *Pantheon of Performing Animals*.
- Read more about octopuses' amazing brains in Chus Martinez's *The Octopus in Love* on pages 39-42 of *Documents of Contemporary Art: Animals* (Filipa Ramos, 2016).



# Peacock

- Watch how Spanish artist Albert Vidal cohabited with monkeys, peacocks and elephants when he was locked in cages with them in zoos in the short films of *Urban Man* (1984) in our *Life Art Library*.
- Read writer Giovanni Aloï's nomination of the clever peacock spider as an inspirational animal artist in the *Pantheon of Performing Animals*.





# Pig

- See how the Irish artist Kira O'Reilly shared a living space with Deliah the pig for 72 hours to explore human-animal relationships in the short film *Falling Asleep With A Pig* (2012) in our *Life Art Library*.
- Read about Kira O'Reilly's *Falling Asleep With A Pig* (2012) on pages 122-132 of *Antennae 10: A Decade of Art and the Non-Human 07-17* (Giovanni Aloï, 2017).
- Read more about pigs in art on pages 106-116 of *Affect, Animals, and Autists, Feeling Around the Edges of the Human in Performance* (Marla Carlson, 2018).
- Read writer Jennifer Parker-Starbuck's nomination of Esther the Wonder Pig as an inspirational animal artist in the *Pantheon of Performing Animals*.



# Q

- Can you find an animal that begins with Q in our *Life Art Library*? Take a peek at *Animalphabet* (Julia Donaldson, Sharon King-Chai, 2018).



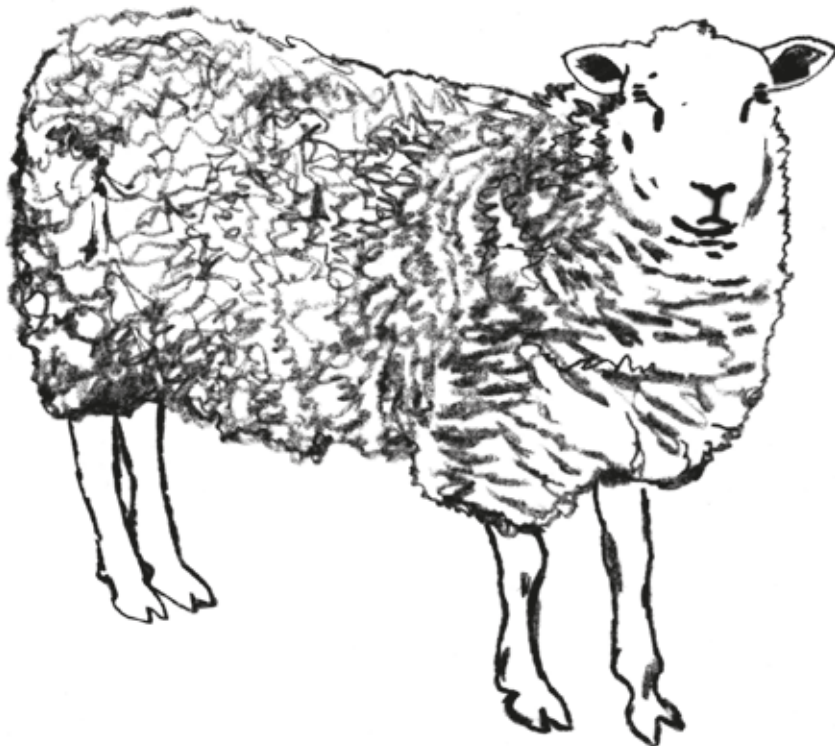
# Rat

- Read about UK artist Sheila Ghelani's performance *Rat, Rose, Bird* on pages 161-162 of *Performing Animality: Animals in Performance Practice* (Jennifer Parker-Starbuck & Lourdes Orozco, 2015).
- In her performance *Balkan Baroque* in 1997, Serbian artist Marina Abramović told us about rat catchers and the scary story of the creation of Wolf-Rats. You can read about Marina's work involving animals in *The Cleaner, Marina Abramović* (Lena Essling, 2017).
- Read about the performances the American artist Rachel Rosenthal made in collaboration with her pet rat Tatti Wattles and other animals on pages 168-186 of *Performing Animality: Animals in Performance Practice* (Jennifer Parker-Starbuck & Lourdes Orozco, 2015).



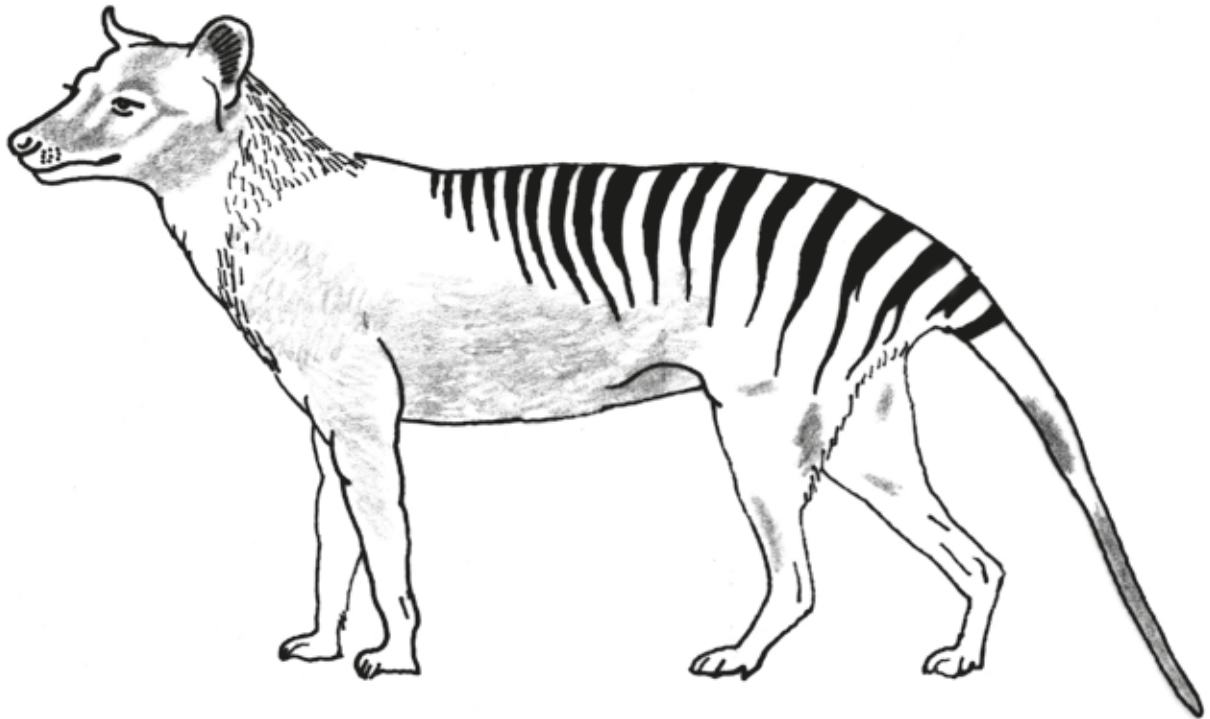
# Sheep

- Watch a shepherd lead his flock of sheep round and round and round a flagpole in the middle of the Zocalo, Mexico City's main public square, in a performance for Belgian artist Francis Alys' film *Cuentos Patrioticos* (1997) in our *Life Art Library*.
- Look at Danish artist Charlotte Grum's *Becoming with sheep – and with multiple others* on pages 69-73 of *Performance Research: Turning Animality* (Nicolas Salazar Sutil, 2017).
- Read about other performances involving sheep on pages 123-124 of *Affect, Animals, and Autists, Feeling Around the Edges of the Human in Performance* (Marla Carlson, 2018).



# Tiger

- Would the world's largest and most powerful cat be about to disappear? Look at pages 24-25 of *An Anthology of Intriguing Animals* (Ben Hoare, 2018).
- Read artist Persephone Pearl's nomination of the now extinct Tasmanian Tiger, known as a Thylacine, as an inspirational animal artist in the *Pantheon of Performing Animals*.



# Unknown species

- Humans have spent centuries trying to catalogue all the other species on Earth but, according to the most recent study, only 14 percent of the 8.7 million species have been discovered. That means that most of the species we share our planet with are still unknown to us! Who knows what kind of animal art we are yet to see?



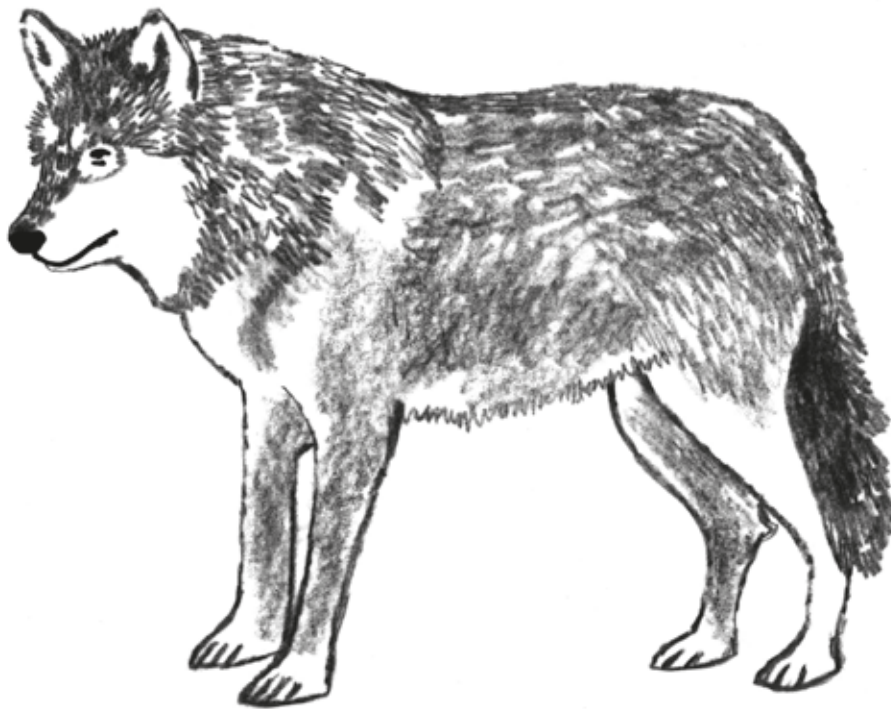
# Vulture

- Vultures are bald, ugly and feed on dead animals. When they appear in movies it's never a good sign! But vultures are actually amazing animals – they are natural rubbish collectors and vital to our ecosystem, and they use thermal currents to fly to incredible heights that would be impossible for other species of birds, but unlike other birds they can't sing. Look at pages 106-107 of *An Anthology of Intriguing Animals* (Ben Hoare, 2018).



# Wolf

- The North America prairie wolf or brush wolf is also known as a coyote. Watch *I Like America and America Likes Me* (1974) in our *Life Art Library*, a film of a famous performance in which the German artist Joseph Beuys was locked in a gallery in New York City with a coyote for three days.
- Look at pages 66-67 of *An Anthology of Intriguing Animals* (Ben Hoare, 2018) to find out about why wolves howl and how they communicate with each other. Did you know that wolves and dogs are actually the same species, and dogs are distant relatives of the grey wolf?

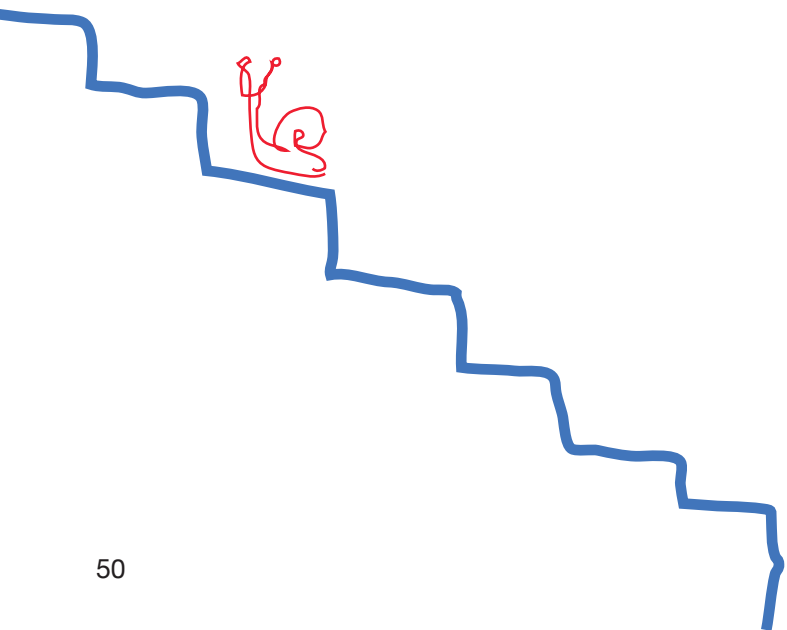




# X, Y & Z

- Can you find animals that begin with X, Y & Z in our Life Art Library? Take a look at *Animalphabet* (Julia Donaldson, Sharon King-Chai, 2018) and *An Anthology of Intriguing Animals* (Ben Hoare, 2018).







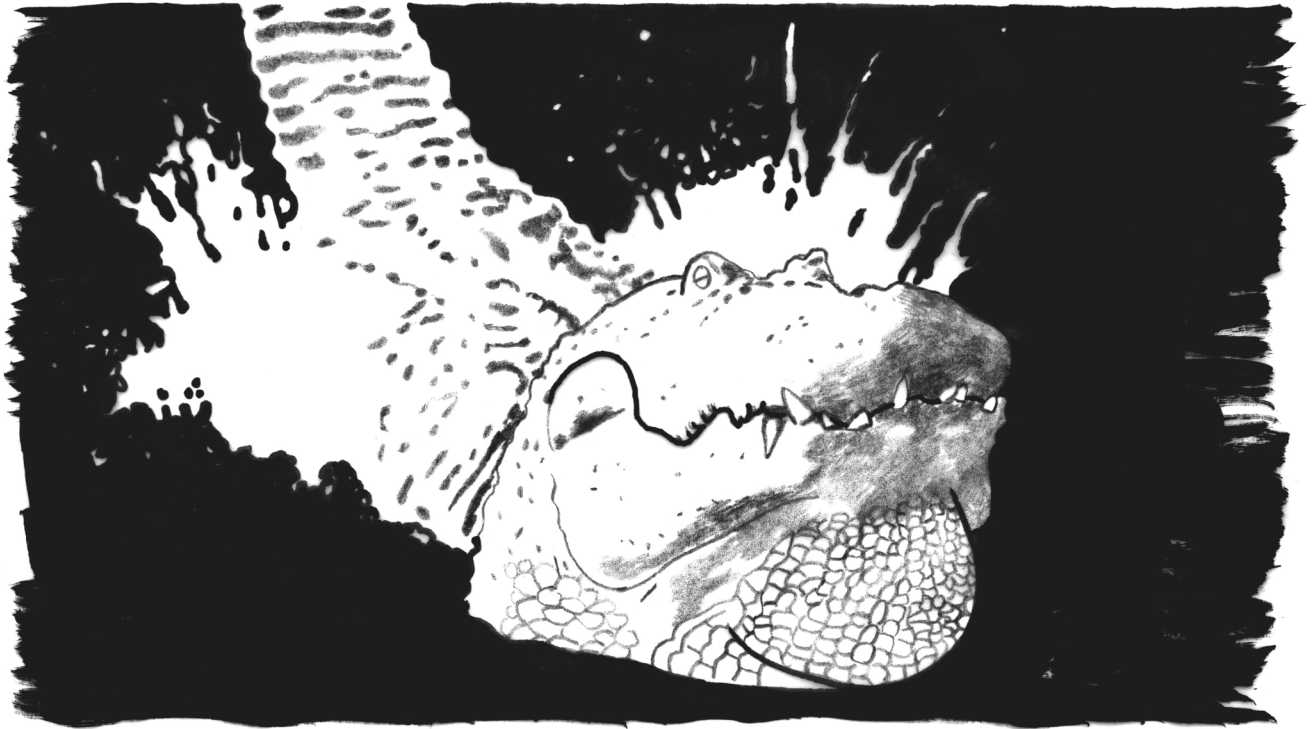
# A Pantheon of Performing Animals

Artists and other experts celebrate inspiring and unusual animals as artists



# American Alligator

Nominator: Ruby Tingle, artist



Inaudible to the human ear, the male American alligator (*Alligator mississippiensis*) bellows during courtship to produce vibrations in the water, creating a display of 'dancing' water around the creature's body. Sinking their backs just below the surface, their low frequency mating call vibrates the animal's entire body, resulting in a visual spectacle to attract females. Instead of transforming their own bodies physically in a mating display, these 'silent' or sub audible love songs manipulate the alligators' habitat momentarily; their environment performs a dance. The delicate and quietly dazzling water show, which occurs above the surface, seems contradictory in nature to the armoured reptilian giants lurking beneath, so often associated with the monstrous and predatory. It is believed these courtship rituals have been performed in swamps since the Mesozoic Era about 252 to 66 million years ago.

# Balthazar (donkey)

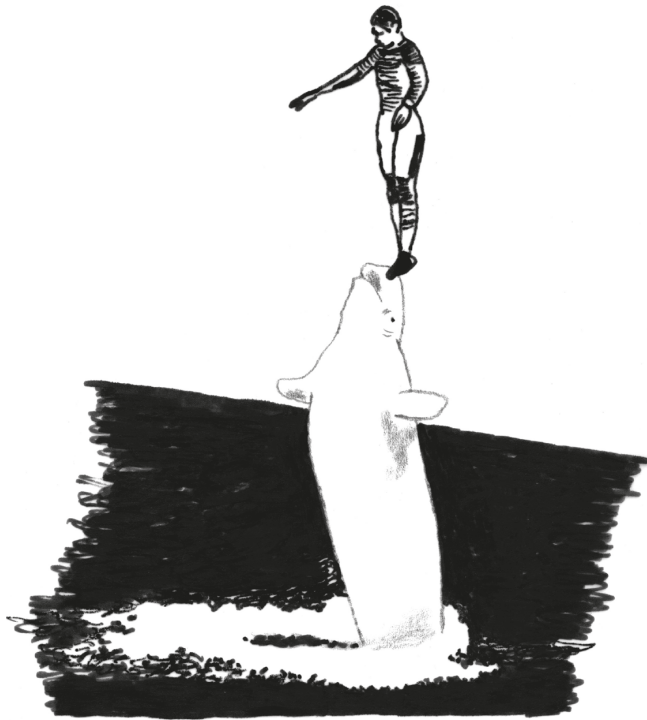
Nominator: David Weber-Krebs, artist



Balthazar is many donkeys. He is a fictional character in a movie by the French filmmaker Robert Bresson. During the shooting of the movie six donkeys were ‘employed’ to play the role of Balthazar. In 2011, the artist Maximilian Haas and I began to make the performance series *Balthazar*, staging six human performers and one animal performer – a donkey that we baptised ‘Balthazar’ on stage during each show. Between 2011 and 2016, we produced the performance in different cities. Each time Balthazar was played by a new donkey that we cast for the occasion. During this time we met Lili, Sam, Nero, Cornelia, Hugo, Richard, Charles de Gaulle, Henri, Sammy, Petra and many more. They were female and male, young and old and of different breeds. I honour all the donkeys that have played and will play the role of Balthazar.

# Beluga Whale

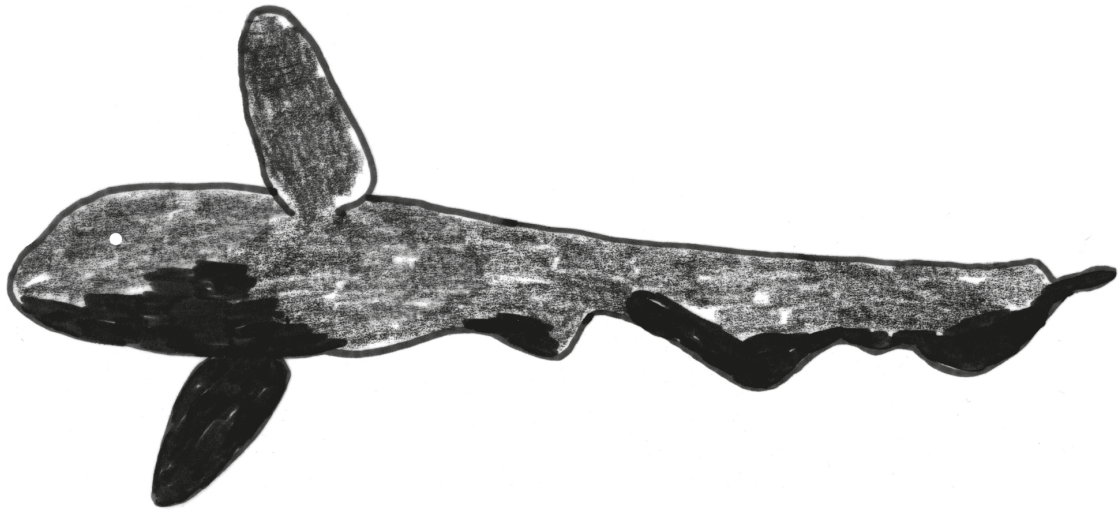
Nominator: Laura Cull Ó Maoilearca, writer



Beluga whales have inspiring skills as vocal performers with at least 50 distinct call types. Belugas can also mimic a variety of sounds, including the human voice. Some scientists even think that belugas may perform a different dialect to fit in when they join a new group or pod. Belugas are one of the most commonly kept cetaceans in captivity, and a source of fascination for scientific research into interspecies communication, but what is really interesting is how they perform for themselves, each other and in interspecies encounters in the wild. These wild performances, which include their voices, underwater gestures like bubble-blowing and interacting with objects, and the different ways in which belugas perceive the world, inspires humans to think about our own performance-making. Global beluga populations are endangered because of their capture and exploitation by humans and the ongoing threats posed to their conservation and welfare by river contamination, ocean noise and indeed commercial performance.

# Black Ghost Knife Fish

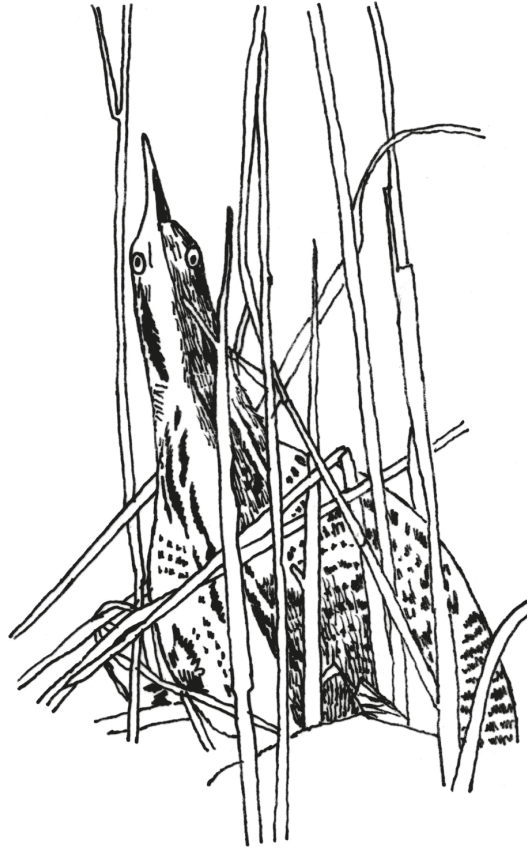
Nominator: Antony Hall, artist



Many fish are able to sense the electrical activity of small animals, but some fish have evolved to use this sense more actively, as means to navigate and communicate, and in some cases as a powerful weapon. The black ghost knife fish (*Apteronotus albifrons*) is an elongated blackfish, with a distinctive single blade-like fin on the underside of its body. Its streamlined sinusoidal wavelike motion beautifully mimics its invisible transmission. Its movement is not defined by head mounted eyes, but its whole body is used to see and sense its world, to identify 'electrical images'. It readily moves backwards, or rests in a vertical position. Its form and behaviour minimise spatial and electrical distortions, so it can 'see' more clearly. If these fish are to meet or encroach on each other's territories, they engage in an electrical dance: their bodies curve and mirror each other's forms, their signals modulate in frequency and transmit sharp electronic chirps. A silent electrical performance.

# Botaurus Stellaris

Nominator: Ilias Marmaras, artist



*Botaurus stellaris*, or great bitterns, live in water lands and are threatened with extinction because water lands are dying. It performs its existence in two ways. It is able to stand still in a bizarre stance for hours, holding its head and beak raised and ‘becoming a reed’ in the reeds that are its home. Ornithologists explain this as a form of camouflage in case of danger, but there are local people who say it sometimes does this for no reason. The second way it performs is with its low frequency, loud voice which inspired human legends and stories of the monster of the water lands that sounds like the distant horn of a ship. The voice of *Botaurus* is indistinguishable from wind sound. *Botaurus* sings to the air and to the waters and co-sings with them. Its voice is the connecting ring between a natural phenomenon and a creature.

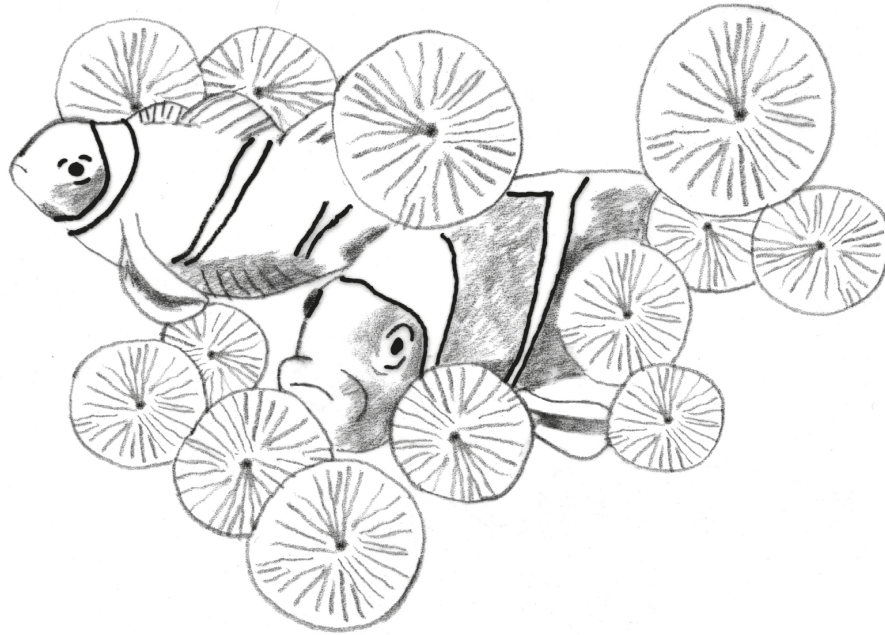


# Chameleon

Nominator: Jeremy Deller, artist

# Clownfish

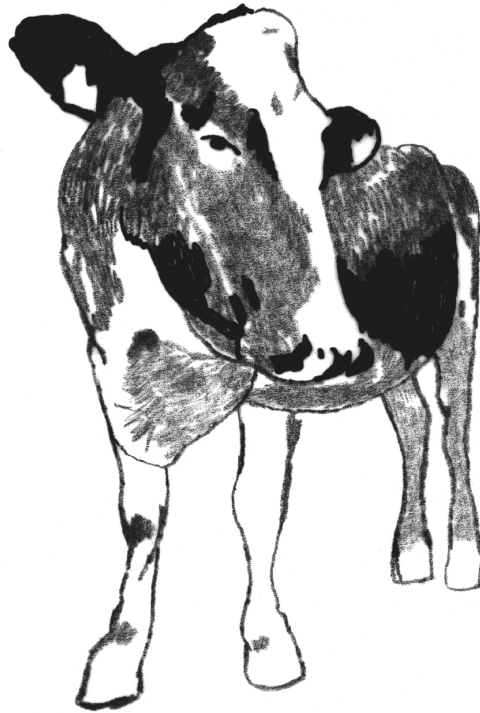
Nominator: Finn Love, artist



Clownfish are super-colourful, dynamic and fab. Clownfish are also a species that can change sex/gender throughout their life: this means they can transition biologically from ‘girl’ to ‘boy’, ‘boy’ to ‘girl’ or even be both at the same time! The clownfish shows us that really there’s no difference between ‘boys’ and ‘girls’ – if a fish can choose its biology/identity, why can’t humans?! Lots of people try to tell us that the way we are born is the way we must stay – that people shouldn’t be allowed to wear what they want, change how they look, or have control over their own body/identity. The clownfish is a trans/intersex animal – one that doesn’t play by traditional rules and does what it wants.

# Cow

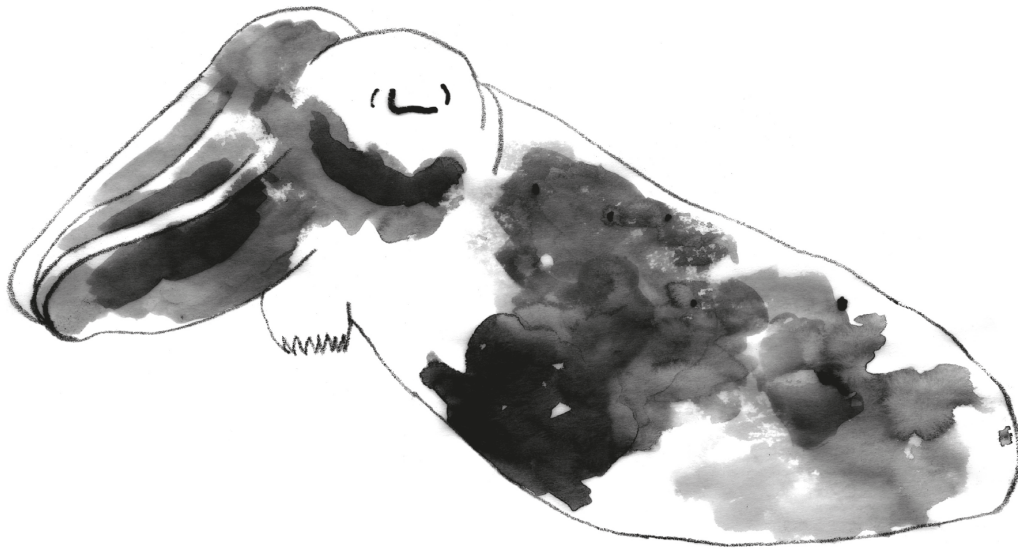
Nominator: Martin Nachbar, artist



Cattle have lived with humans in nomadic settings since before agriculture, and stayed on through agricultural and industrial ages. Female cattle have been providers of meat, leather and dairy and spend a lot of their time eating and digesting – a third of their weight consists of the digestive tract. Their taste sense is very rich. Such emphasis on eating is a reminder to us to take time for the basics. Calves like to play with each other and there are always one or two of them in a group who are especially good at devising new games and making the playing even more fun. All cows are social animals and do understand the different kinds of relations among cows and between cows and humans. But in our industrial age the evolutionary success of husbandry has become a sad and ironic farce, which does not only disregard the animal, but also humans and how they relate to the world. In this sense cows are both an actual, beautiful species and a metaphor for the development of our world.

# Cuttlefish

Nominator: Jack Ashby, author and Zoologist



Cuttlefish are capable of complex performances by changing their appearance for different purposes and for different audiences, including camouflage and communication. They do this through a combination of colour changes and dramatically altering the texture of their skin. They can instantly produce a wide range of intricate patterns, which are used to communicate aggression to rivals, readiness to mate to potential partners, warning signals to possible predators, or for distracting, confusing or even hypnotising prey. Remarkably, they can have different patterns on their left and right sides, giving different signals to animals on either side of their bodies at the same time – to a mate on one side, and a rival on the other. Their skin is covered in small muscles that can contract to create rough lumps and bumps almost instantly. They also change colour extremely rapidly through cell systems that create iridescent colours that look metallic.

# Donkey

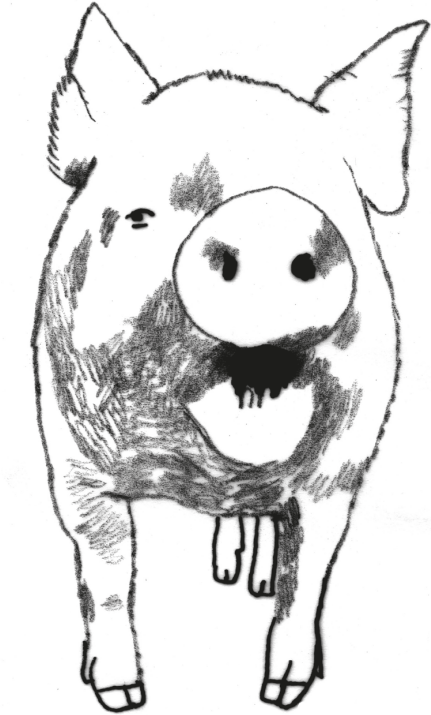
Nominator: Maximilian Haas, artist



Donkeys are ideal stage animals: they might be destined for the peculiar world of theatre. They walk and stand on stage with solemn ease like most classical actors. They encounter human performers at eye level. When humans turn their backs to them and start to walk in unison, they accept that invitation and walk along, trudging into choreographic patterns of dubious beauty, developed on the run. As they do so, they look like archetypal images and stories, theatrical icons, but soon dissolve back into just walking and standing, walking and standing (and sometimes braying or pooing). If there's a donkey on stage, we are inevitably drawn to see the strange environment of the theatre through its eyes: it leads us into a theatre world without human 'skills' and without the separation of nature and culture – a theatre after humanism. Donkeys were the stars of the *Balthazar* series of performances I made with artist David Weber-Krebs as part of my research into animals on stage.

# Esther the Wonder Pig

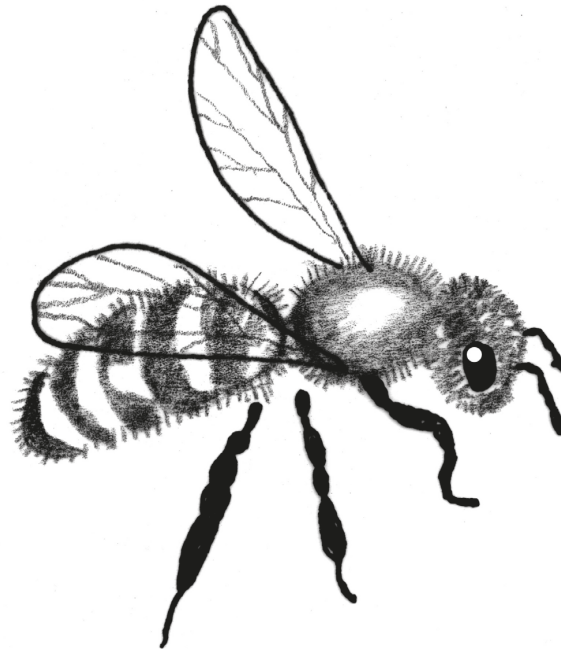
Nominator: Jen Parker-Starbuck, writer



The domestic pig is an animal that humans rely on for food, for medical and bioscience use, and yet continue to exploit and treat badly. Pigs are highly intelligent and communicative creatures and one of the first animals to be domesticated. They are like dogs in their playful qualities and intelligence and should be considered as such, rather than just as a consumable product. I want to raise the profile and quality of life of pigs. There have been some great pig advocates, particularly Esther the Wonder Pig who has done a lot for visibility of the pig.

# Feral Honeybee

Nominator: Kerry Morrison, artist



Honeybees are critical to our existence, but are having a hard time because of pesticides used in agriculture and gardens, climate change, parasites and predators, habitat loss, and the way bees are by-and-large kept and farmed (including chemical medications). We must champion the honeybee's importance – not for its honey or other products which humans value, but for the contribution of its pollination to the ecosystem. The honeybee is an ecosystem engineer. I have been a natural beekeeper since 2010: providing a near-natural habitat for bees, not interfering with their life cycles, not harvesting, smoking or treating the bees, and not separating the queen from the rest of the hive. It now looks like natural beekeepers are experiencing fewer losses than conventional beekeeping, and that allowing bees to swarm is increasing the presence of the least talked-about honeybee: the feral (all-but-wild) honeybee.

# Grey Seal (from a colony in Iceland)

Nominators: Snæbjörnsdóttir/Wilson, artists



The grey seal (*Halichoerus grypus*) is the non-human participant in our project *between you and me*, and specifically the film *Three Attempts*. The seal colony from which the seals in the film appear live on a spit of land on the north coast of Iceland. As well as being a magical experience to witness, the film questions the performance of non-human-non-domestic animals as possible ‘co-partners’ in any human-animal dialogue with landscape. The film was shown alongside video interviews with Icelanders for whom the seal has been a significant animal, either in continuation of a cultural legacy, through hunting or ‘farming’ or in relation more recently to their role as a tourist attraction.



# Kanzi (a bonobo)

Nominator: Rob La Frenais, writer



Kanzi was born on 28 October 1980 and is a male bonobo who has been featured in several studies on great ape language. According to Sue Savage-Rumbaugh, a primatologist who has studied the bonobo throughout her life, Kanzi has exhibited advanced linguistic aptitude. He is an historical personality who demonstrated that non-human animals could learn languages, and he should be respected and honoured.

# Last Recorded Barbary Lion

Nominators: Every house has a door (Lin Hixson and Matthew Goulish), in collaboration with Essi Kausalainen (artists)



Marcelin Flandrin took a photograph of a lion from an airplane over the Atlas Mountains in the Maghreb on a flight from Casablanca, Morocco to Dakar, Senegal in 1925. It gives us the last visual record of a wild North Africa 'Barbary' lion, hunted in the 20th century to extinction. The lion is performing his exit from the frame of our consciousness in this photograph. He is an act of memory, if not to resurrect, then to keep alive, to body forth, his remembered life force, to make his past present for us, his majestic bearing, his footprint line in that desert landscape.

Great things have happened  
On the earth and given its histories, armies  
And the ragged hordes moving and the passions  
Of that death.

As in Hardy's poem of Christmas

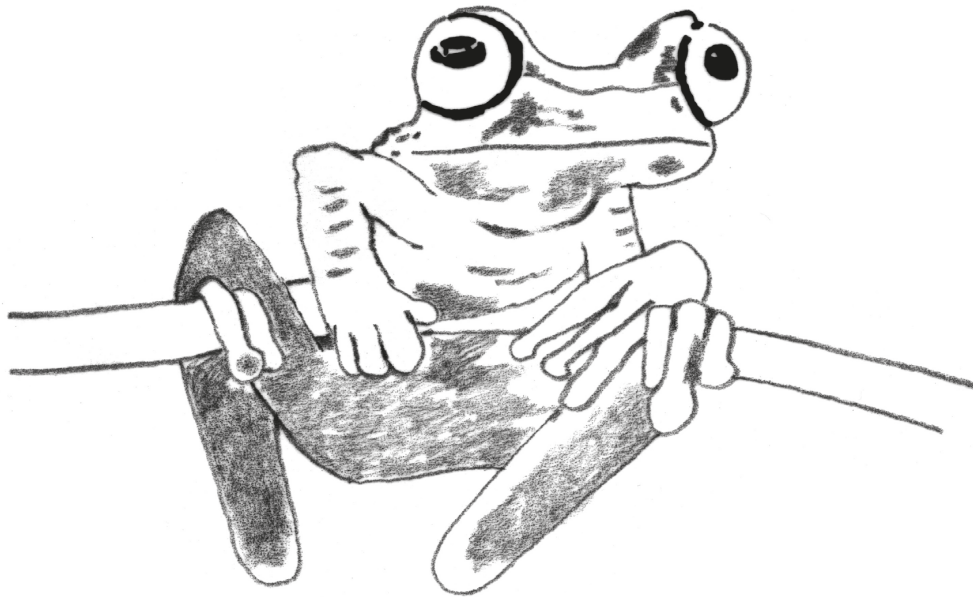
We might half-hope to find the animals  
In the sheds of a nation  
Kneeling at midnight,  
Farm animals,  
Draft animals, beasts for slaughter  
Because it would mean they have forgiven us,  
Or which is the same thing,  
That we do not altogether matter.

(from *Of Being Numerous* by George Oppen, 1968)

# Leaf Frog

## (in Manchester Museum Vivarium)

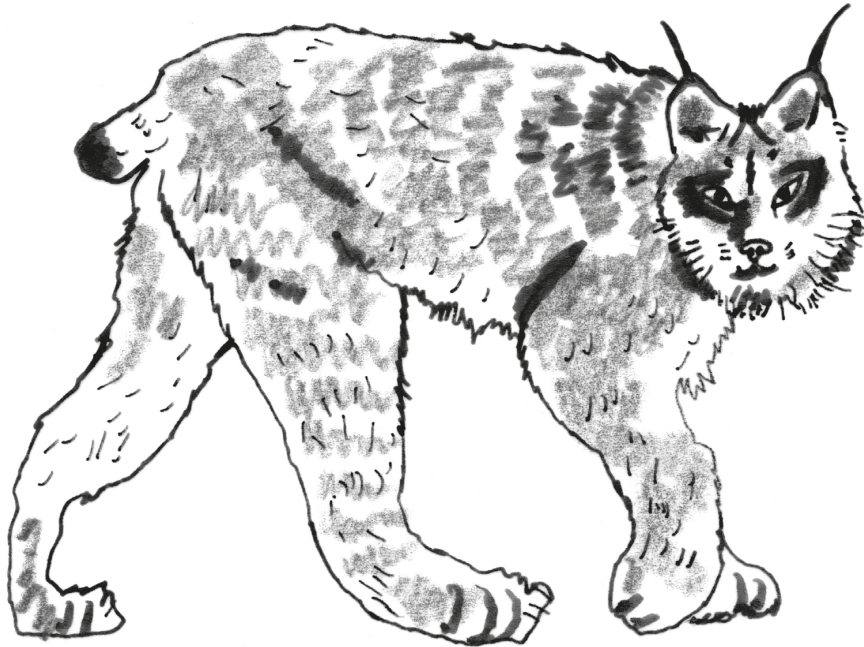
Nominator: Kira O'Reilly, artist



The leaf frogs at the museum are extraordinary creatures, endangered and the focus of intense care and conservation. Since I first saw them, I have been thinking about what it is to have a real animal in a museum – normally a place full of ‘not alive’ stuff – and how amazing it is to see these lively and remarkable beings there. Frogs metamorphosise as they develop from tadpole to adult frog, and their transformation teaches me so much about bodies not being so straightforward, and that shapes really do shift. These animals perform – they are on display, and they teach us by their display. The frogs at the Vivarium tell us a lot about how frogs, humans and environments are interconnected. They show that we all rely on the other, and teach us about our world and the environments we are part of that we do not always allow ourselves to see. We need to learn frog sensing and frog sensibilities from the beautiful leaf frogs in Manchester Museum.

# Lynx

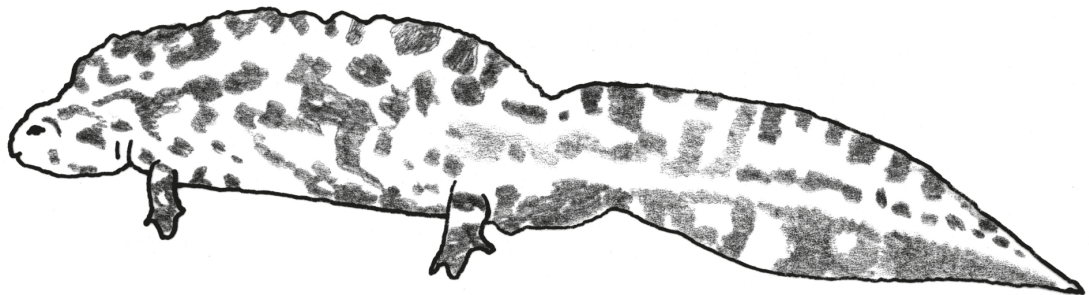
Nominator: Oleg Kulik, artist



Performance is an act of communication, strong and active. But it can also be linked to aggression, to boundaries crossed, either your own, or of others. The predator, being an aggressive creature, is, supposedly, not a communicator. But the lynx is a rare predator which is friendly and communicable. Aggression is a game for the lynx, just like a performer plays at aggression. And the lynx is very artful, aesthetically speaking: it is an embodiment of excess, with its massive paws, tufts of hair at the tips of its ears, and its whiskers. The lynx population has suffered at the hands of humans because of its trustfulness. Yet, when humans began to restore it in the wild, it was exactly its trusting, benevolent and forgiving nature which helped its numbers quickly grow back.

# Marbled Newt

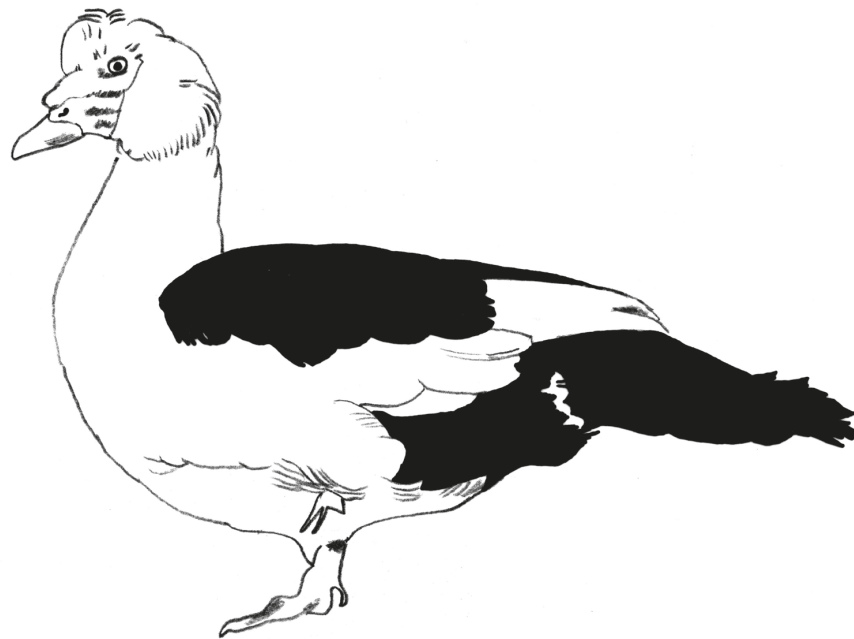
Nominator: John Jordan, artist activist



One of the myriad of more-than-humans that I share my home with in the wetlands are marbled newts (*Triturus marmoratus*). In this place I call home, the zad (la zone à défendre/zone to defend) there is also a culture of resistance, which saved this land from annihilation by the building of a new international airport. The marbled newt, with its bright green splashes on deep black skin, is an endangered species, but despite legal cases, its presence did not stop the airport builders – it was our human disobedient bodies that did. But the newts gave us their force through totems – graffitied on walls during anti-airport riots, carved into the oak beams of our barns, printed on protest posters, and taking the form of a 30-metre-long mobile puppet. Guided by the more-than-humans that we share our habitat with, we might be slowly evolving neo-animist forms of life on the zad, by performing them in the present.

# Muscovy Duck-tective

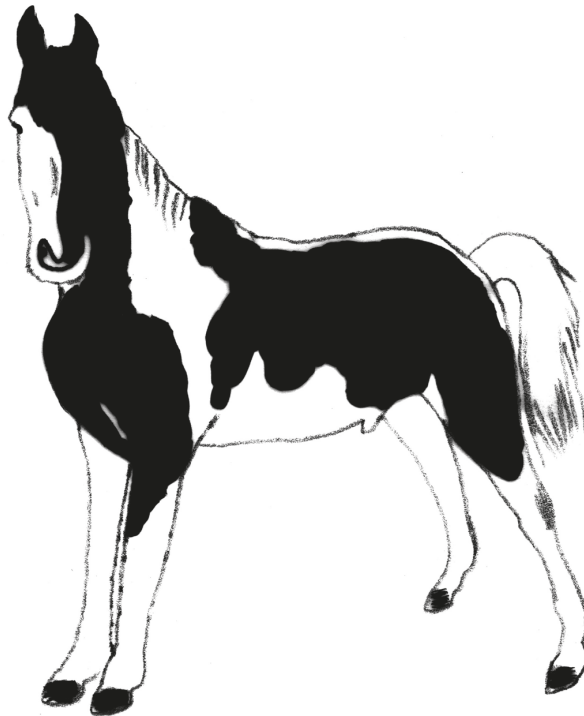
Nominators: Helen Stratford, architect and artist,  
and Lawrence Bradby, artist



The Muscovy duck-tective (member of the species *Cairina moschata*) is no ordinary waterfowl. The story of this individual's journey through one of England's smallest cities has recently been chronicled in the artists' book *The Day of the Duck*. The book follows this brave Muscovy duck investigating the disappearance of its fellow kind, suspecting a plot to eliminate unacceptable and non-indigenous waterfowl from the riverbanks, its journey offers a portrait by a domesticated wild animal of a rural city, and insights into humans' abuse of their fellow animals.

# Mustang

Nominator: Johnny Golding, philosopher



I had a wild encounter over a seven-year period with a semi-feral mustang whose precise split-down-the-middle brown/white face earned him the Ojibwe name 'Manhattan' (corrupted from 'Madweijwan', the 'heard-flowing' of where the two rivers meet). In befriending a wildly playful and somewhat dangerous horse I found a joy, an athleticism, respect, trust, and an odd form of mastery and slowness of time that went beyond companionship and beyond language.

# Octopus

Nominator: Moritz Frischkorn, artist



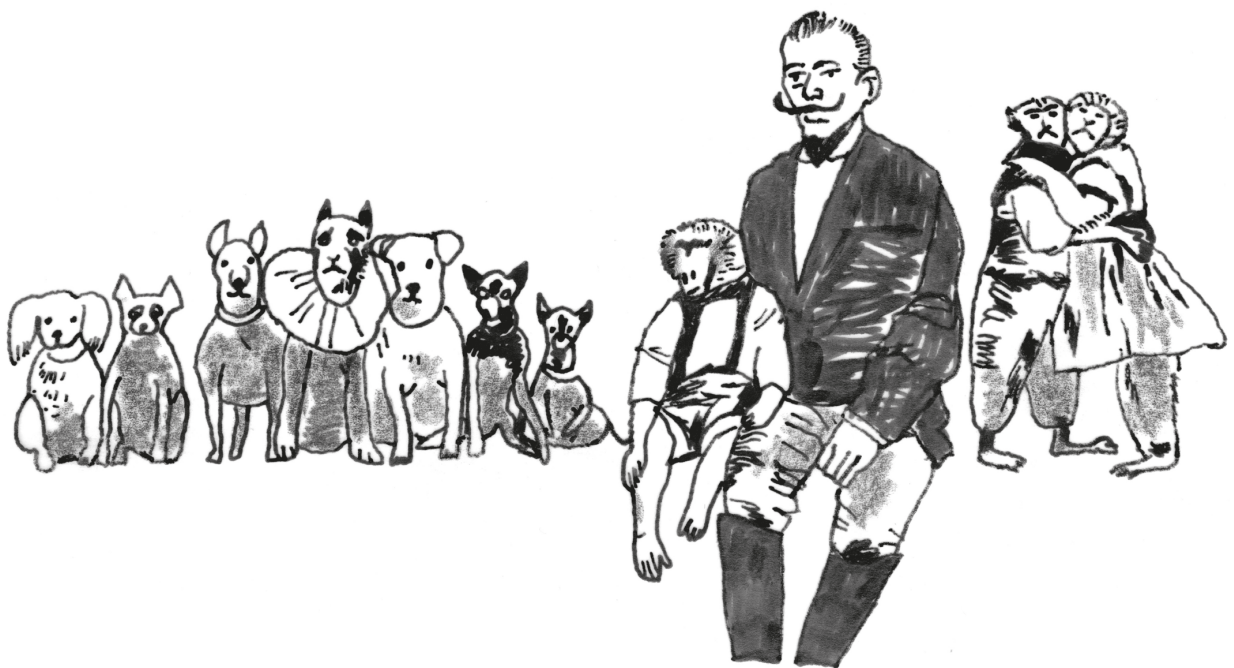
The octopus performs in many ways, for other octopuses and for humans. It is a very smart animal. It doesn't have a central brain, but its neurons pass through all of its tentacles. It is very sensuous, therefore, and its brain and body aren't separated. If you give it any task, it will learn how to do it quickly, such as unscrewing a jar of food or escaping from its aquarium. Octopuses also change colour according to their mood and environment. This is how they communicate with their friends. Octopuses can make love for a very long time, hugging their partner with all their tentacles. But if they are scared, they emit ink to hide in the darkness. Sometimes the ink is poisonous. There is a case in which an octopus was moved to another place in a closed container and on the way, it killed itself by emitting too much ink. Was it simply scared, or did it not want to live any longer?



# Paoli's Performing Animals, 1912

(monkeys and dogs – breed unknown)

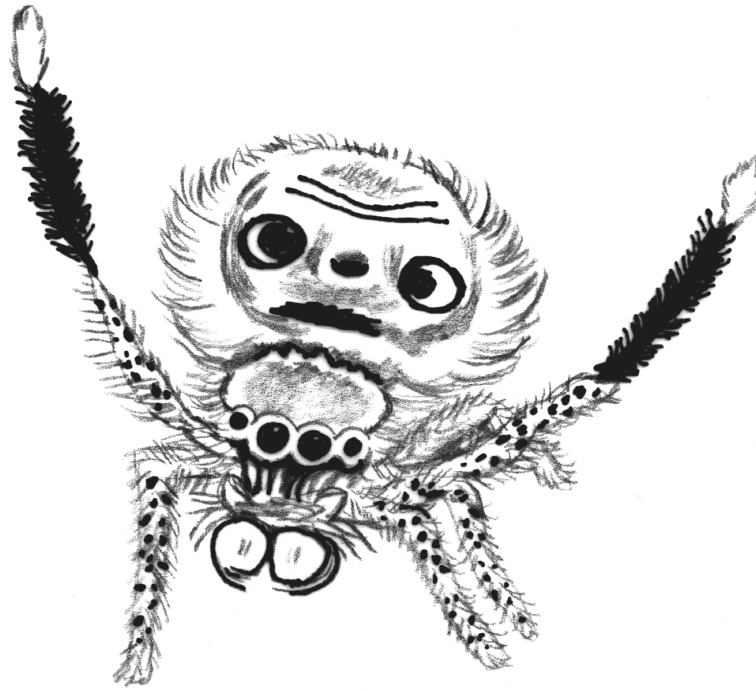
Nominator: Shaun Caton, artist



Going to the circus to watch animals perform strange acts was normal in 1912 when this photograph of Paoli's performing animals was taken. Paoli was an Italian trainer who travelled all over Europe. He taught his dogs and monkeys to do funny tricks because this made audiences laugh a lot. The animals also wore human clothes and earned the nickname of 'manimals'. As part of the act, monkeys danced in two's and others steered a little cart across the floor, as if they were driving it. Performing animals were the most popular entertainment of the time, earning the highest income.

# Peacock Spider

Nominator: Giovanni Aloï, writer



Peacock spiders (*Maratus volans*) are game changers in the tendency to see ourselves reflected in certain species more than others. As part of their mating dance, these fantastic little spiders expand a fan rich with intensely saturated colours. They then shimmy and shake, flapping two of their many legs up in the air to choreograph a mating dance for their potential partner. The spectacle is breathtaking. The peacock spider turns on its head the idea that arachnids are creepy and through their charming dance they show us how talented many unassuming animals can be. The dance is also an important sign of their complex perception of the world they live in. It reveals a sense of self, an understanding of their body and movement as something more than functional activities. It might even suggest that they have a clear sense of what is beautiful and attractive. Ultimately, the peacock spider reminds us that animals can use their body creatively and that they can indeed use performance as communication. Not a little accomplishment for such a tiny animal!

# Tardigrade

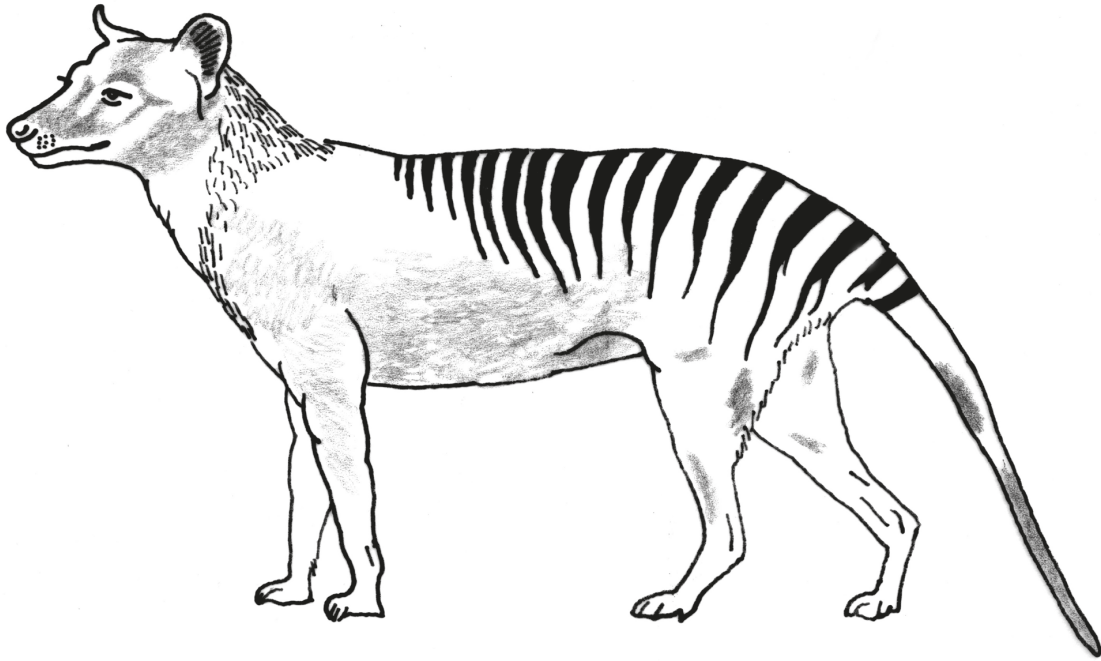
Nominator: Una Chaudhuri, writer



The tardigrade is a charismatic minifauna and role model for all survivors! The tardigrade inhabits our planet's most inhospitable regions, thereby scoring the cool nickname 'extremophile'. The tardigrade is widely acknowledged for its extreme cuteness, giving it another nickname: 'water bear'. The tardigrade maintains zen-like calm and slow movement – its scientific name, tardigrade, actually means 'slow walker'.

# Tasmanian Tiger

Nominator: Persephone Pearl, artist



The *thylacine* (aka Tasmanian tiger) roamed Tasmania's dense forests as the island's top predator for millennia. It was a carnivorous marsupial whose mouth opened impossibly wide. When Europeans colonised the island, they suppressed and removed its indigenous inhabitants, including almost all the Tasmanian Palawa people. The *thylacine* was demonised for attacking livestock, and systematically hunted for bounty. It was driven to extinction in the wild during the 19th and early 20th centuries. Benjamin, the last known *thylacine*, died in Beaumaris Zoo in Hobart in 1936. The story of its extermination can be told through early photographs and taxidermy. It is important to tell the stories of extinct species: they provide windows into histories which are all too easily forgotten, and make links between colonialism, racism, cultural erasure, industrialisation and biodiversity loss then and now. Performance can 'breathe life' into extinct species and offer new opportunities for encounter, dialogue and reflection.

# The Poet (a goat)

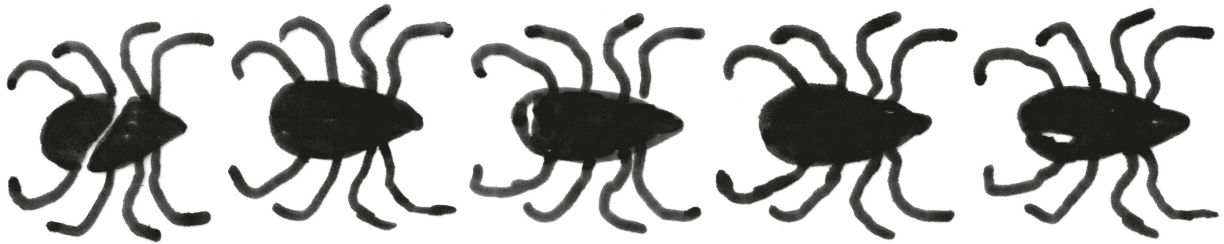
Nominator: Nick Ridout, writer



The Poet is a goat, a goat I never met, but a tragic goat, I have always assumed. The Poet was the author of text used in the second episode of *Societas Raffaello Sanzio's Tragedia Endogonia* in Avignon in 2002. Texts authored by the Poet were given fuller musical and theatrical treatment in a spinoff project called *The Cryonic Chants*, in which the goat's texts were 'set' to music by Scott Gibbons and sung by Chiara Guidi, Claudia Castellucci, Monica Demuru and Teodora Castellucci. The goat was a poet who is probably no longer with us today, as very few goats live longer than 18 years and no actual cryonic preservation has taken place. It was all theatre.

# Tick

Nominator: Alan Read, writer



The tick waits its whole life to do one very simple thing: drop on to a passing warm body and suck its blood. The biologist Jacob von Uexkull describes it this way: ‘The odor of butyric acid, which emanates from the sebaceous follicles of all mammals, works on the tick as a signal that causes her to abandon her post [on an overhanging branch] and fall blindly down toward her prey.’ Blindly, because the tick is without hearing or sight. She only has sensitivity of temperature to go by in this once-in-a-lifetime drop. The tick has been known to wait for 18 years for this chance – a state of waiting, of patience, that humans would do well to learn from. Proportionally, by size, if humans had to wait that long, they would be sitting there for 37,000,000 years. Just to suck someone’s blood.

# Toad

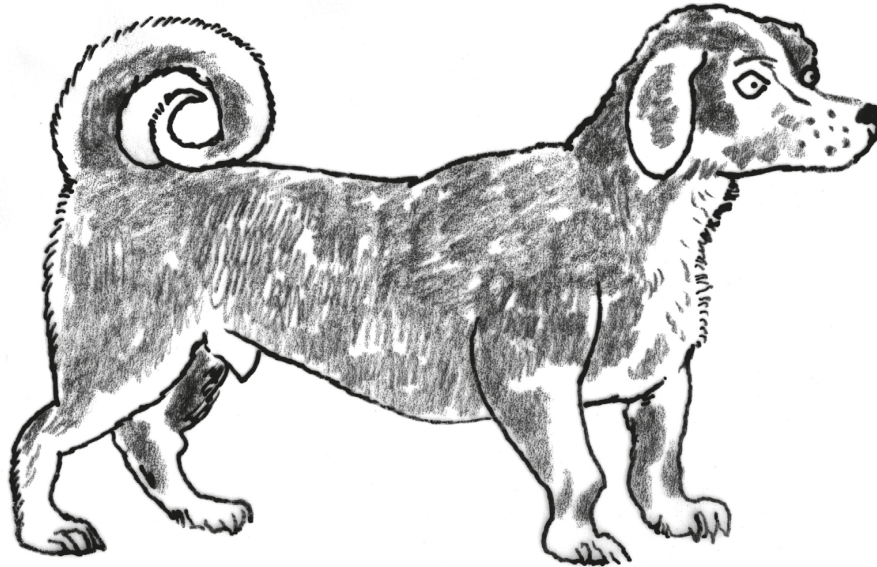
Nominator: Stefanie Wenner, artist



The toad (*Bufo bufo*) is an animal that changes form at least three times in its life: egg, tadpole, toad. Its mythology ranges from symbol for fertility to deathly and poisonous creature. Female toads are much bigger than male toads and there are several toads sharing the work of reproduction! Also, toads in fairy tales are guards to the entrance of the under- or otherworlds

# Turnspit Dog

Nominator: The University of the Phoenix  
(a university for the dead)



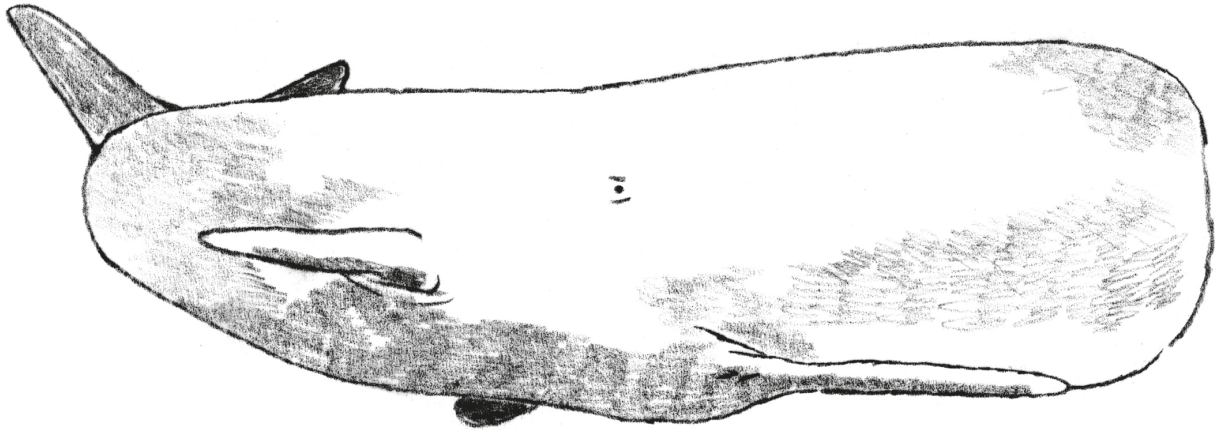
The turnspit dog was once common but is now extinct. It was bred to work in wealthy people's houses, running a large contraption, like a hamster wheel, to turn meat in front of a fire. They were bred to be small and have a lot of endurance, and were fed just a tiny bit of the meat that all their work helped to cook. Eventually, mechanical turnspits replaced them, and when there was no need to breed them as workers, they ceased to exist.

The turnspit dog is a warning about what human life might be like in the near future. We are told rich people will invent robots that will make many of the jobs workers do today unnecessary. The turnspit dog had no choice about its fate, but we humans do. We can accept a world where we are made useless and redundant by the rich and powerful, or, in the great tradition of trade unions and working-class people around the world, we can rebel.



# Whale

Nominator: Lowri Evans, artist



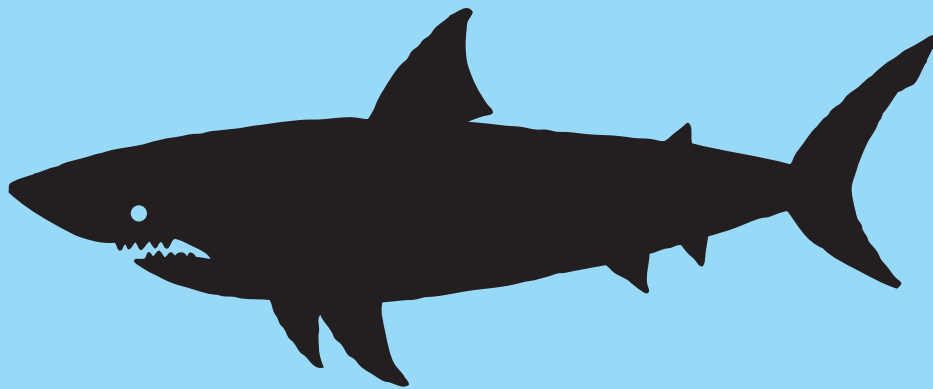
The first whale I saw was a stone one in my local park as a young child. I was very scared of this still stone creature and sometimes it is in my dreams, even now, as an adult, and the whale has long been demolished. This didn't stop me adopting a whale when I was ten years old: a killer whale, called Holly. I didn't understand that we'd never meet and it would not be like the 1993 film *Free Willy*, where a boy befriends a killer whale in captivity and sets it free. I have never seen a whale in real life. I scrutinise the horizon when I am in front of the sea hoping that I might just catch sight of one. I like that they are so big, yet so elusive. They swim through my subconscious even when I am landlocked and somehow manage to fit in my brain. They take my breath away just thinking about them.



# Aquarium

## The Way of the Shark

(for small humanz who want  
to get bitten by sharks)



If humanz waive their privilege and all species are equal, this raises a few questions about the vacant spot on top of the food chain: who is going to take their place when humanz resign? The artist Martin O'Brien loves sharks and wants to collaborate with them for *Animals of Manchester* (including HUMANZ). But there are no sharks in Manchester, or are there?

# Animalship Registration



Are you an animal of Manchester too? Would you like to become a citizen of our alternative city? Claim your animalship here! Which co-species have you encountered? What can you tell us about your companion animals? Share your ideas for better interspecies relationships in Manchester! Artists from Theatre of Research and Live Art Development Agency will help you be he(a)rd.

# Bestiary Beauty Parlour



If you have claimed your animalship you are invited to signify your animal being and find your animalship token. Think of the animal you are and find something to let it shine. The costume artist Katharina Duve has a selection of styles prepared for you.

# Life Art Library



Discover more about animals and Live Art.

Look for your favourite animal and find out how it took part in art!

With books for children and adult humans exploring animals and art, and films by artists featuring animals performing as, or in, works of art.

# Life Art Library

## Films by artists featuring animals performing as, or in, works of art

Francis Alys

*Cuentos Patrioticos* (1997)

A shepherd leads his flock of sheep round and round and round a flagpole in the middle of the Zocalo, Mexico City's main public square  
25"

Donna Conlon

*Coexistence* (2003)

A parade of leaf-cutter ants carry artificial leaves painted as flags of different nations and peace signs  
5"

Joseph Beuys

*I Like America and America Likes Me* (1974)

The artist is locked in a gallery in New York City with a coyote for three days © DACS 2019  
16"

David Weber-Krebs

*Balthazar* (2011 -)

A donkey choreographs a group of dancers  
12"

Farmer Derek Klingenberg

*Serenading the cattle with my trombone* (2014)

A farmer calls his cattle by playing his trombone to them  
4"

Jack Tan

*Four Legs Good* (2018)

A revival of medieval animal trials featuring Snoopy the Jack Russell terrier in court for sheep worrying  
23"

*Art by Animals* (2012)

Watch apes and elephants master human art  
This film was created alongside the 2012 exhibition *Art by Animals* at the Grant Museum of Zoology, UCL  
4"

Albert Vidal

*Urban Man* (1983-4)

The artist co-habits with animals in cages in zoos around the world  
1" and 2"

Kira O'Reilly

*Falling Asleep With A Pig* (2012)

The artist shares a living space with Deliah the pig for 72 hours  
6"

Commissioned by Arts Catalyst. Supporters: Arts Council England and Darwin 200. Touring exhibition partners: A Foundation, London and Cornerhouse (HOME), Manchester. Film credit: Rob La Frenais

Laura Lima

*Goat Cut Piece* (2001)

The artist collaborates with a goat to re-enact performance artist Yoko Ono's famous work from 1964, *Cut Piece*  
3"

Brandon Ballengee

*Love Motel for Insects* (2005 -)

Public installations designed to construct interactions between humans and arthropods such as moths, beetles, caddisflies, ants and lacewings  
9"

Yann Marussich

*Portrait in an Anthill* (2003)

The artist lies motionless for five hours in a glass container that he shares with a colony of ants  
3"

# A Pantheon of Performing Animals



Artists and other experts celebrate  
inspiring and unusual animals as artists



# Performing Animals Lecture Theatre



Talks by artists and other experts about their favourite animals as artists. Hosted by Karin Harasser and Ambassadors from Claremont Primary School.

## SATURDAY 20 JULY

- 11.00 Antony Hall (artist) on the Black Ghost Knifefish
- 12.00 Laura Cull O Maoilearca (teacher) on the Beluga Whale
- 13.00 Jack Ashby (Zoologist) on the Cuttlefish

## SUNDAY 21 JULY

- 13.00 Kira O'Reilly (artist) on the Leaf Frog  
(in Manchester Museum Vivarium)
- 14.00 David Weber-Krebs and Maximillian Haas  
(artists) on the Donkey
- 15.00 Kerry Morrison (artist) on the Feral Honeybee

*Performing Animals Lectures* are dedicated to the memory of Katherine Araniello (1965 – 2019), artist and original *Animals of Manchester* collaborator, who created many performances with her beloved chihuahuas Pippa, Lucy and Dennis.

# Mouse Palace (for mice and humanz)



The Mouse Palace is a collaboration between the artist Joshua Sofaer, the mice Nibbles, George and Halloween and the designers of How About Studio. It is inspired by a Mouse Palace which was made almost 200 years ago in China. Children loved to watch the mice running about in their palace. Joshua's giant Mouse Palace gives you the chance to watch humanz just the same way.

Originally commissioned by Manchester International Festival and Absolutely Cultured, supported using public funding by Arts Council England.

# Nuts House

(picnicking in the  
Arndale Centre)



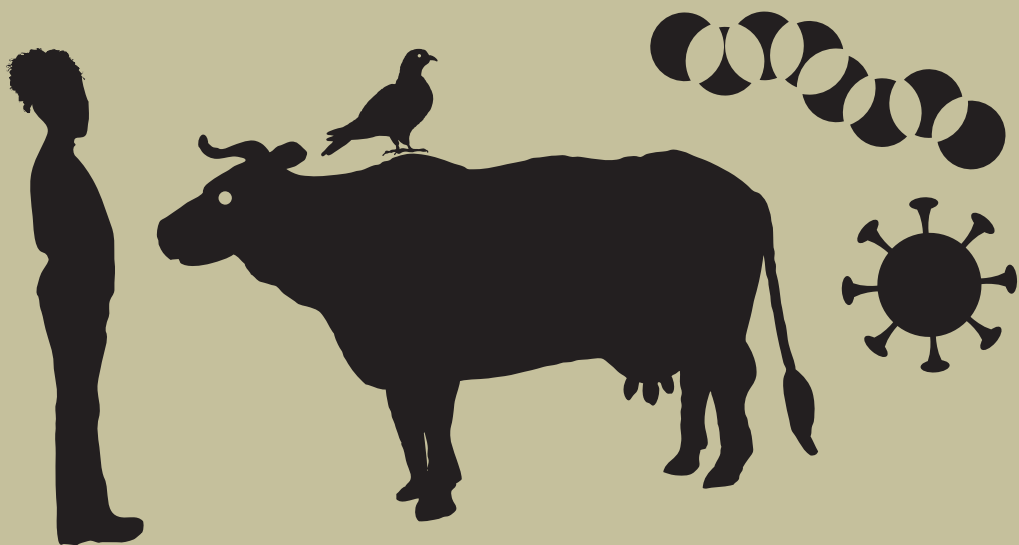
The artists of London Fieldworks often recreate human architecture to provide housing for animals. The Nuts House is Manchester's Arndale Centre re-imagined as a picnic, dedicated to the squirrels and birds in Whitworth Park. Did you know that birds often don't find enough to eat these days, even in the summer, because there are fewer and fewer insects around?

# Town Hall (Standing Conference of Animals)

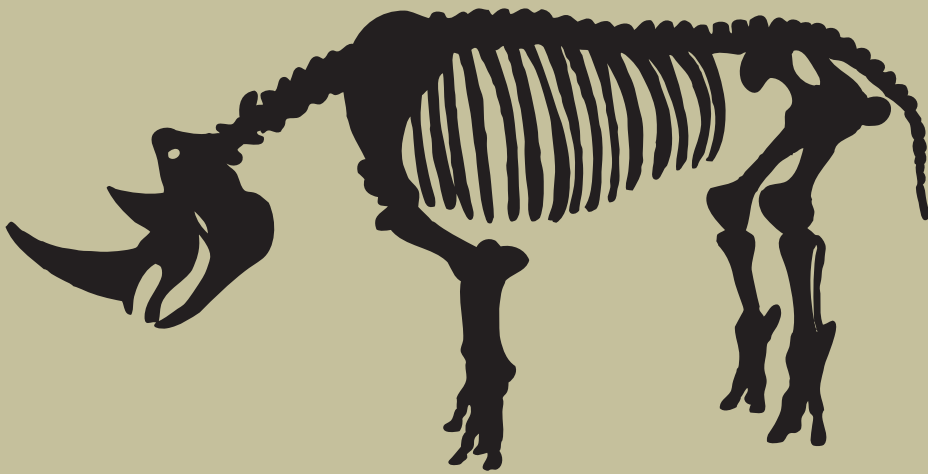


The mayors of our alternative city are cows who live at Wythenshawe Park Community Farm. In the Town Hall they host the Standing Conference of Animals where alliances of animals, from microbes to pigeons to humanz from our partnering schools, make their case for equality and companionship. What could an assembly of animals (including humanz) look like? Come in and find out.

Over the weekend the Standing Conference will create the **Animals of Manchester** (including HUMANZ) Report on how we can improve relationships between species in Manchester. For the Report our scribe David Caines will collect everyone's findings and suggestions. Please join our daily open Town Hall meetings and share your ideas. With artists Ansuman Biswas, Sibylle Peters & Christopher Weymann (Theatre of Research), Andy Field & Beckie Darlington, Esther Pilkington & Daniel Ladnar (random people), Marcus Coates & Adam O'Riordan, kids from the Greater Manchester Home Educators network and students of the Holy Trinity CE Primary School.



# Memorials for extinct species



The artist Marcus Coates often creates works about species which are extinct because of the impact of humans. Together with kids from the Greater Manchester Home Educators network and poet Adam O'Riordan, they have been building memorial structures inscribed with their poems to commemorate the loss of species. You are welcome to join in and write your own epitaph for a species you will never share the Earth with.

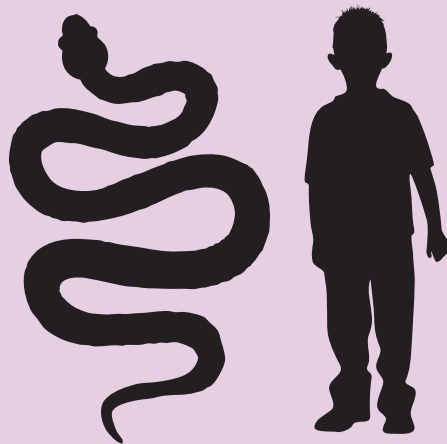
# The Hedgehog Hospital & Hedgehog Manifesto



The Withington Hedgehog Care Trust was established by Barbara Roberts in 2001. Together with Wendy Gibson and other volunteers she opened a hospital for hundreds of orphaned hedgehogs in her Withington home. They know more about hedgehogs than anyone else. Come in and find out!

Barbara and her team worked with the artist Rebecca Chesney to publish The Hedgehog Manifesto, a call to arms to protect the hedgehogs of Manchester. Pick up a copy to take home.

# Interspecies Family Portrait Studio

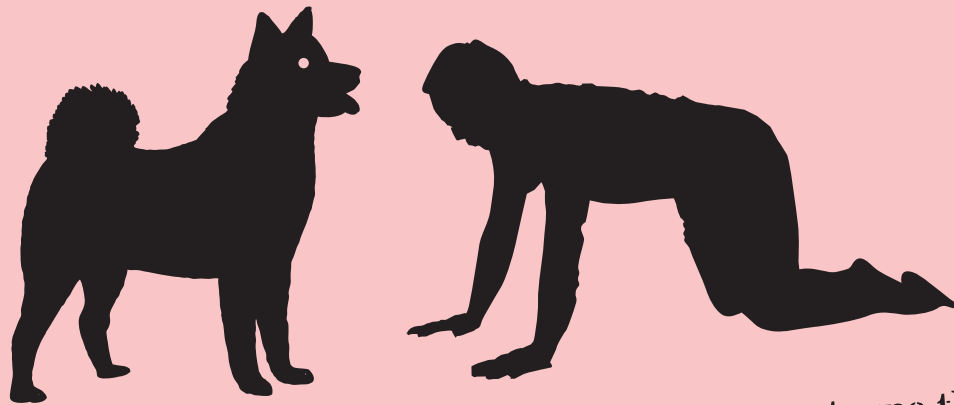


Making kin: some families already live together as animals of Manchester (including humanz). The Interspecies Family Portrait Studio run by artist Benji Reid documents the beauty of families with different kinds of members – all species, all genders, all ages welcome. Most sessions in the Portrait Studio have been pre-booked. If you'd like to have your family portrait taken spontaneously, please talk to one of our volunteers.



# Human School

(be your dog!)



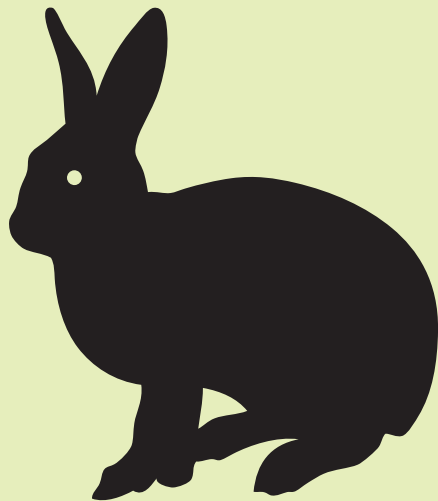
Inspired by her own dog, the artist Angela Bartram turns the concept of the dog school around. Here, she asks the dogs to be the teachers, showing us how to become a part of the pack, connect across companion species and to be more 'dog'. On the first day of Animals of Manchester <sup>(including HUMANZ)</sup> students of the Human School are bringing their own dogs to explore their relationship on a connected and empathetic level. On the second day, Angela has invited dogs from Dogs4Rescue for human students to experience companionship with and to get to know. Would you like to sign up for a workshop? Please talk to one of our volunteers.

Workshops take place at 10.30 and 14.00 each day

To find out what human students have learned from dogs, come back to watch their shows at 12.00 and 15.30 each day.

# Pet Workshop

## (for Human Students)



Krõõt Juurak and Alex Bailey often perform for pets. They figure that pets have to perform for their humanz a lot, so why not perform for them for a change? For their newest project Pet Workshop (for Human Students) they invited pets to share their special skills in a workshop format. What can humanz learn from pets? What kind of teachers can pets be? Find out in these workshops taught by a variety of pets, open for everyone – no need to sign up.

Workshop times: 11.00, 12.30, 14.00 and 15.30

# BeetleFilmTheatre



For the BeetleFilmTheatre the insects of Whitworth Park are making a film in collaboration with Tim Spooner, an artist who specialises in the beauty of the tiny, and Dmitri Logunov, the beetles expert from Manchester Museum. You can watch their movie live inside the theatre as it is being filmed outside. We need operators for our micro cameras. Please join in and help us to create the beetles' movie.

# A Q&A



(COMMISSIONED FOR THE GUARDIAN MIF GUIDE, BUT UNPUBLISHED)

Q: *Animals of Manchester* (including *Humanz*) is described as 'a cultural experiment'. What are you looking to explore?

A: We are trying to imagine a city in which all species are equal, and to ask what life could be like if dogs, cows, squirrels, pigeons, beetles and other creatures lived alongside us human animals as companions. With the guidance of our collaborating kids we will create an autonomous zone of companionship and use the creative methodologies of Live Art to find out more about relationships between human and non-human animals.

Q: There is a long association with animals and 'live art'. Were any specific pieces at the forefront of your mind when creating this show? What inspired you?

A: *Animals of Manchester* artists like Angela Bartram (*Human School* (be your dog!)) and Krööt Juurak (*Pet Workshop* (for human students)) are looking at the hierarchies of 'pet and owner' and ideas of co-species co-habitation. Their work builds on a long history of animals in performance from Joseph Beuys' *I Like America, America Likes Me* (1974) where he was locked in a gallery with a coyote, Albert Vidal's *Urban Man* (1984) where he inhabited a cage in a zoo alongside other species, to Kira O'Reilly's *Falling Asleep With A Pig* (2009) where she shared a living space with a pig.

*Animals of Manchester* will also feature a Life Art Library exploring the history of animals in performance art where we will show films of iconic artworks involving animals, and where animals will be honoured as artists in lectures and in *A Pantheon of Performing Animals*.

Q: As the old saying goes: 'never work with animals or children'. You seem to have decided to do both for MIF this year! Have there been any difficulties in bringing animals to a live art setting?

A: Theatre of Research and Live Art Development Agency (LADA) have collaborated on two Live Art projects with Tate Families programmes that disrupt the binary between adults and children - PLAYING UP, a game for kids and adults to look at the world differently together, and KAPUTT, an intergenerational academy of creative destruction. A lot of work in Animal Studies has sought to cross the binary between humans and non-humans. With Animals of Manchester we will try to bring these two binaries of adults/children, human/non-humans together to undo one through the other.

Live Art has always been interested in encounters between humans and non-humans, partly because animals, like Live Art, disturb the production of meaning in art by 'keeping their realness'. So Animals of Manchester illustrates Live Art's defiance of the rules of art by inviting those we should 'never work with' to be our collaborators!

Bringing animals into a Live Art setting is fraught with all kinds of difficulties. Animals are usually not allowed into art spaces and with Animals of Manchester, most of our collaborating non-humans will be based in Whitworth Park and not in Whitworth Gallery.

We are also sensitive to the ethics of involving non-humans in art. We will be engaging in respectful ways with animals which are already resident in Whitworth Park, such as squirrels, pigeons, and insects, as well as dogs and their human companions who frequently use the park. We will be working with the Withington Hedgehog Care Trust and Dogs4Rescue - organizations working for the benefit and welfare of animals - and Wythenshaw Park Community Farm where the cow who will be the mayor of our temporary alternative city currently lives.

Other people who have pets, particularly children, will be invited to bring them to take part in aspects of the programme, including Benjie Reid's Interspecies Portrait Studio.

Q: Can you tell us about how you work with children and what it brings to your work?

A: Theatre of Research create art projects that are conceived and developed by and with kids, and not just for kids. Over many years their work has shown that encounters with animals are at the very top of the



list of children's wishes for what an art programme should be. Kids often seem to be more open towards building relationships with member of other species than adults, and often they crave the opportunity to do that. We hope Animals of Manchester will meet some of those cravings.

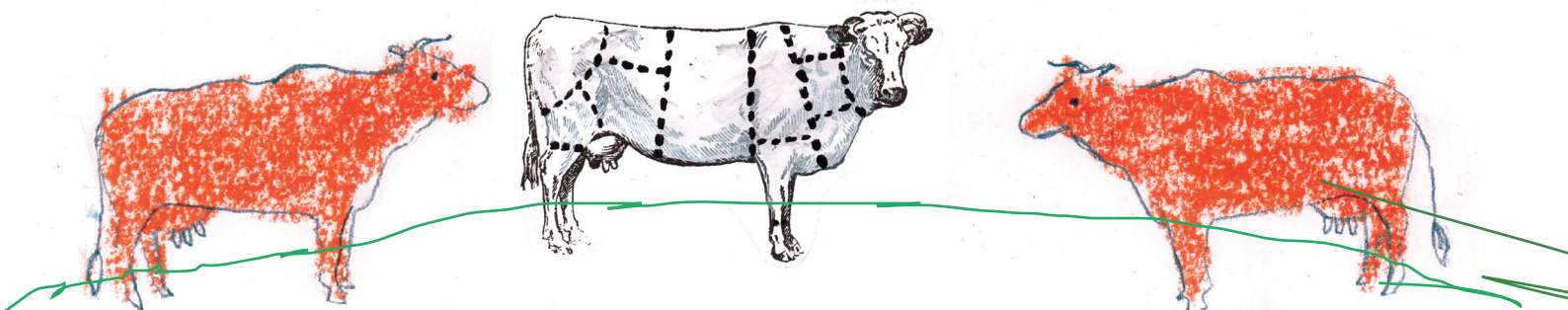
Leading up to the weekend groups of kids (aged from 5 to 14) will work closely with the commissioned artists to explore relationships between humans and other animals in Manchester and make suggestions how to make them better. During the weekend those suggestions, alongside those gathered from our visitors, will be presented in our open Town Hall, a standing conference of animals.

Q: With the rising popularity of veganism and sustainable living, do you think we are we seeing a move to a society more conscious of animal welfare?

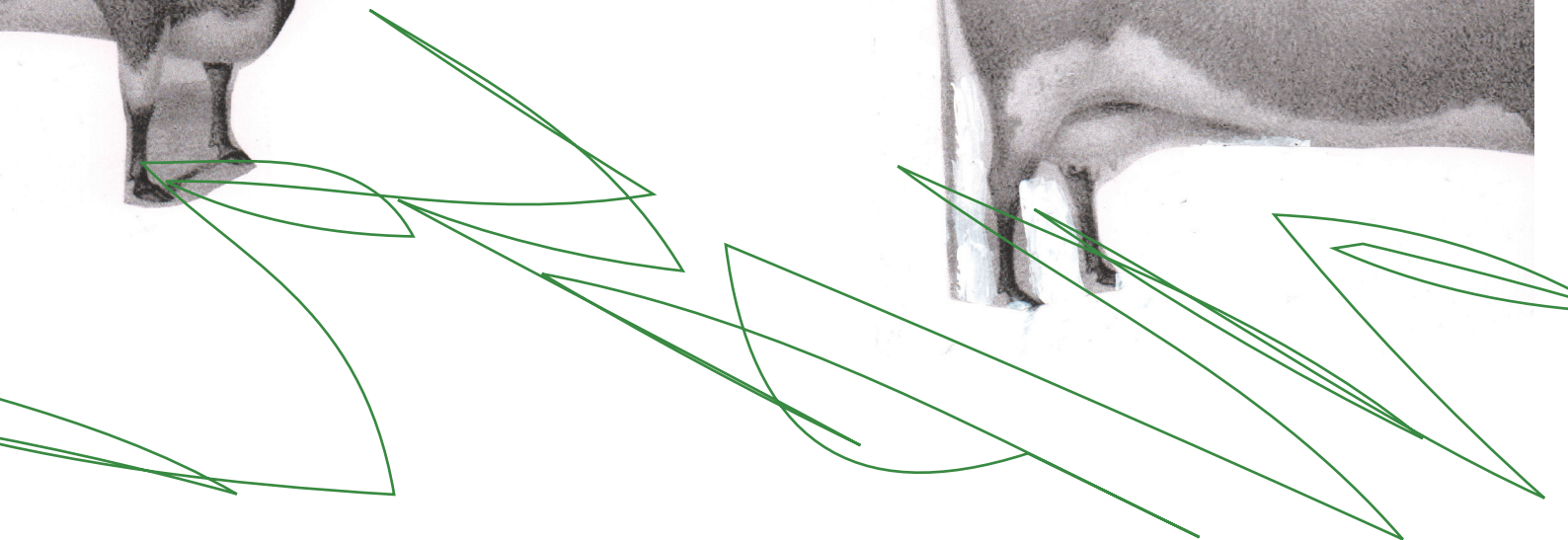
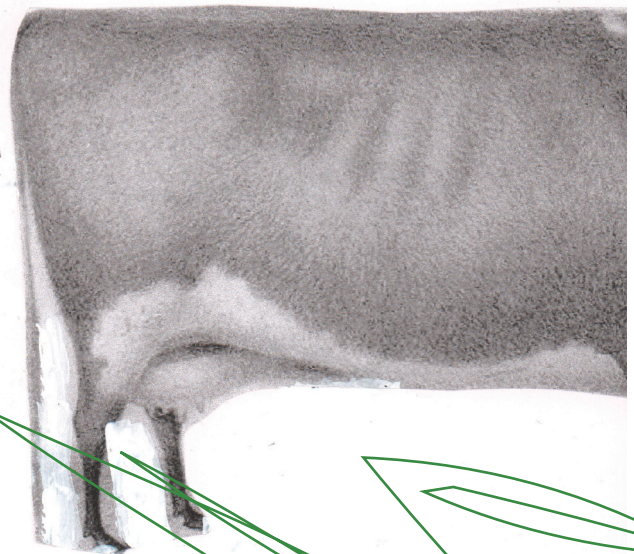
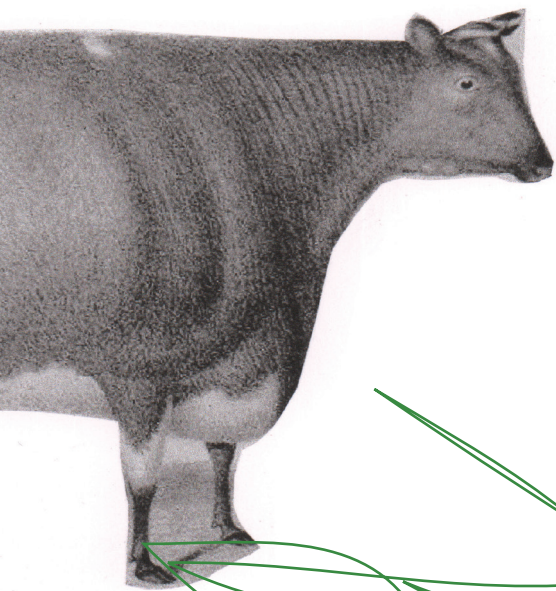
A: Children have always known that humans are not superior to other animals. Now most adults think this too, and the new UN report on biodiversity leaves no doubt that all species are in this together for better or worse. Animals of Manchester invites everyone to look at what art can do to engage us in creating experiences and images of why humans need to change our relationships with non-humans and the natural environment, and what we can look forward to if kids' movements like Fridays for Future succeed.

Q: What are you hoping visitors will take away from the shows?

A: We would like everyone to look forward to a world which has better interspecies relationships, and to appreciate the role of art, and particularly Live Art, in helping us achieve this.

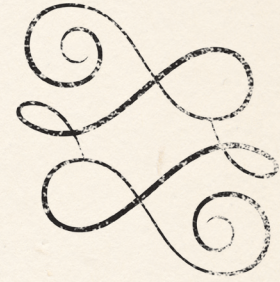
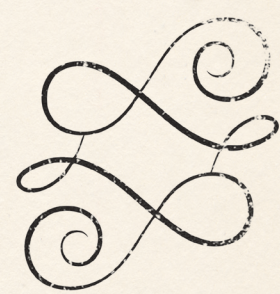
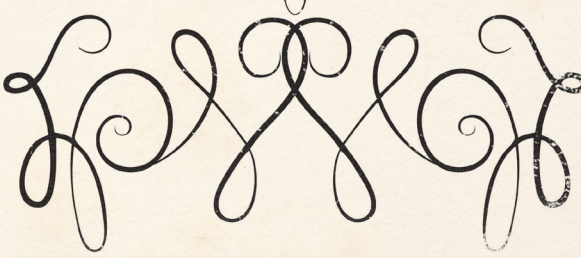
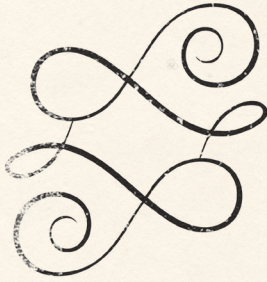
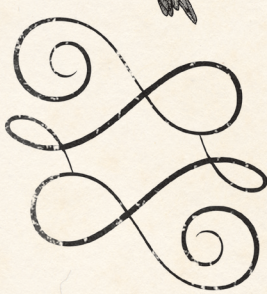


**ANIMALS OF MANCHESTER –  
DOCUMENTATION  
AND LEGACY:**









With this Report the **ANIMALS OF MANCHESTER** (including Humanz) bear witness to what happened on the 20th and 21st July, 2019 in and around The Whitworth in Manchester.

Here, humanz created a zone in which – for the duration of two days – all species were supposed to be equal.

In the middle of that zone humanz and other animals formed an assembly: The Standing Conference of Animals (SCA).

The SCA set out to collect findings from the experiment with interspecies equality.

The SCA set out to present research about interspecies relationships in Manchester.

The SCA set out to gather ideas for improving interspecies relationships all over Manchester.

This Report shows what happened next.

SATURDAY

MEMORIALS FOR EXTINCT SPECIES

ANIMALS OF MANCHESTER

IS OPEN!

MOUSE PALACE

TOWN HALL

(INCLUDING HUMANZ) NUTSHOUSE

AQUARIUM THE WAY OF THE SHARK

THE WHITWORTH & WORTH PARK

PET WORKSHOP

HUMAN SCHOOL

LIFE ART LIBRARY *Joseph Beuys*

BEEBLE FILM THEATRE

A PANTHEON OF PERFORMING ANIMALS

PERFORMING ANIMALS LECTURE THEATRE

BESTIARY BEAUTY PARLOUR HOSPITAL

HELDGEHOG

INTERSPECIES FAMILY PORTRAIT STUDIO



HUMANS ARE ANIMALS TOO

# OPEN TOWN HALL MEETING

WE WANT MORE EQUALITY AMONGST ANIMALS  
WE SHOULD ALL LIVE OUTSIDE



We were taught wrongly as kids - that we are superior and different to other species

ALL ANIMALS ARE EQUAL

BE

HEARD

BE THE

HERD

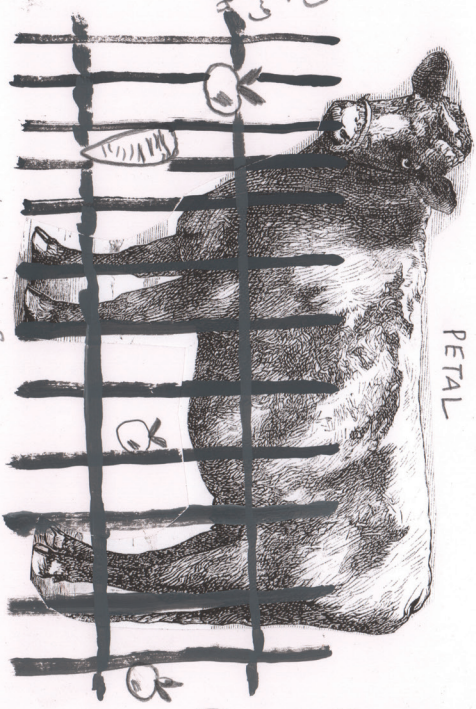
RUMINATE

Don't use plastic, protect the oceans



GO PU JA giving thanks to the cow

SACRED Thank you, PETAL

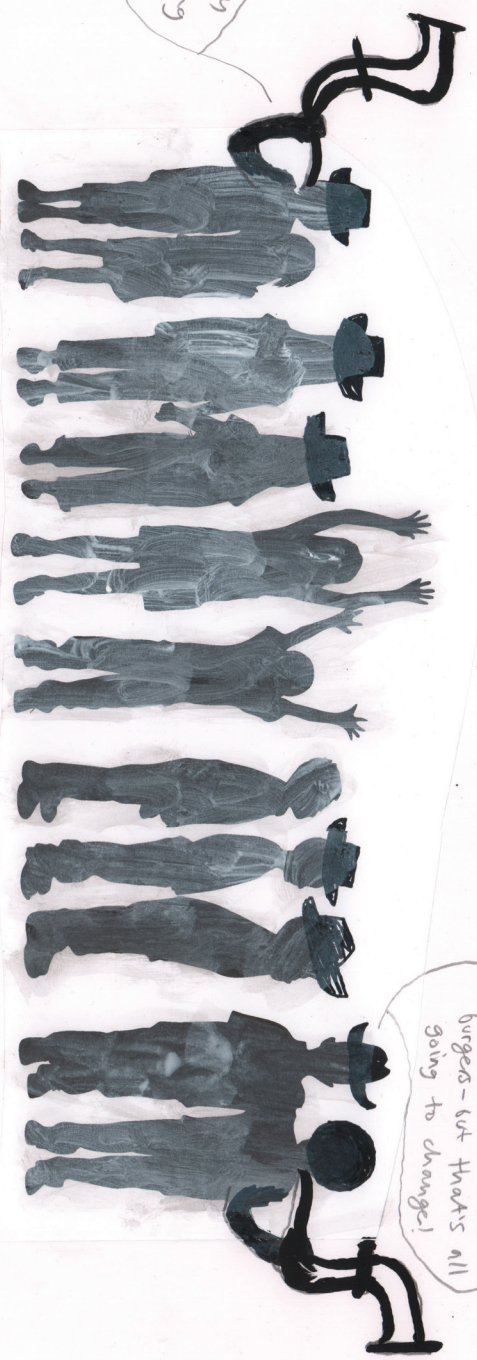


transforming the fence into something that is

changing our relationship with them

ACCESS FOR ALL ANIMALS

I feel guilty about eating dairy



a new type of cowboy and cowgirl

COWS

300,000 DIE FOR COWS MCR EACH YEAR

FOOD: steak is the best Thank you, PANDORA



Yogurt comes from milk

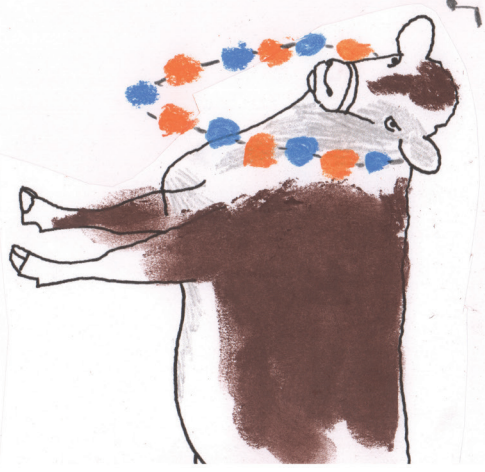
HUMANZ

I like steaks and burgers - but that's all going to change!

gelatine comes from the hooves



SH\*T! cow poo is polluting our groundwater. Methane gas contributes to climate change. If we can't talk about sh\*t - we can't begin to change it



# OPEN TOWN HALL MEETING #2



## GOLDEN CALVES

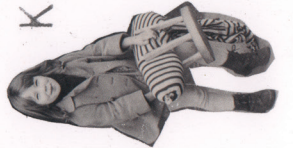
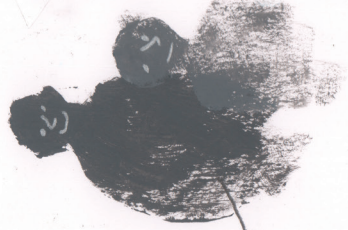
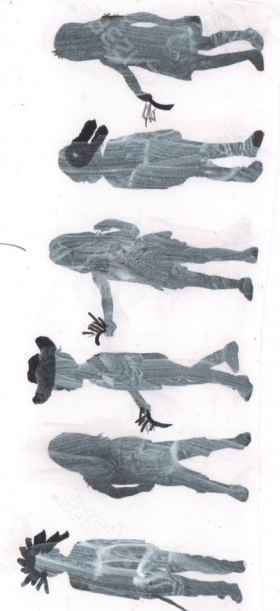
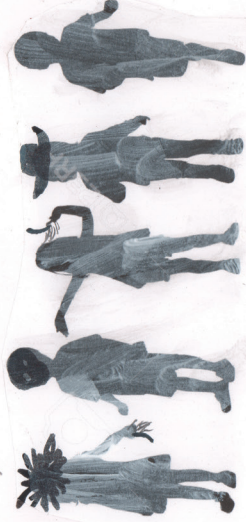
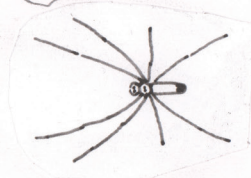
Keep our oceans clean

Humans should start living outside!

Cows should be able to do what they want

Animals should live in their own houses

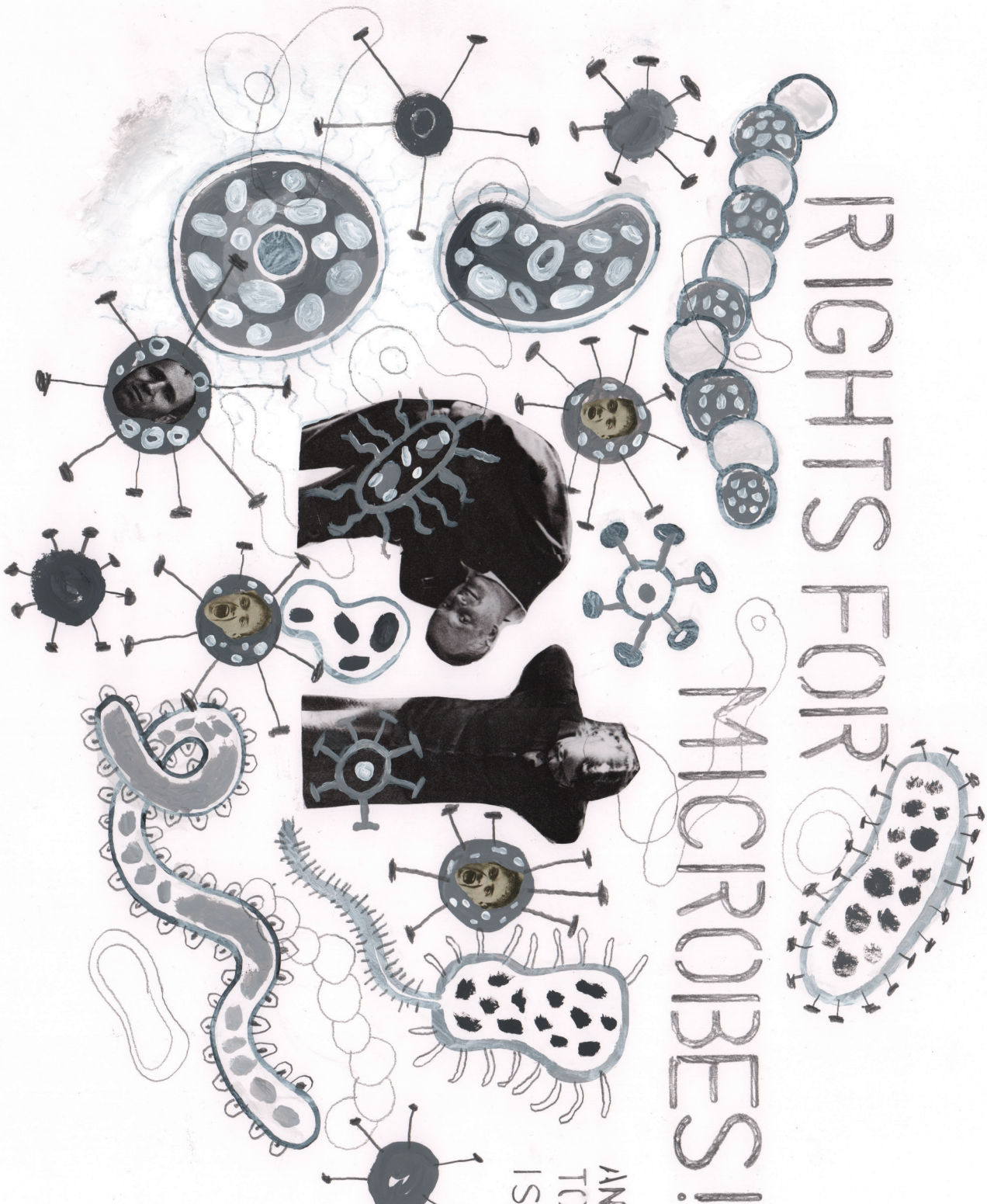
Keep our oceans clean



WE HAVE TO STOP

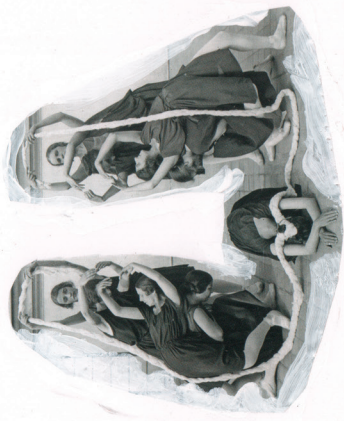
KILLING

ANIMALS



RIGHTS FOR MICROBES!

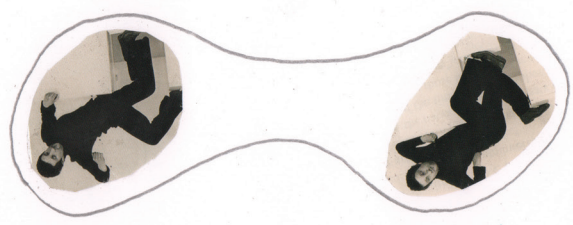
AN INJURY  
TO ONE  
IS AN INJURY  
TO ALL!



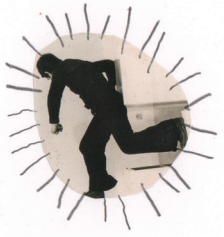
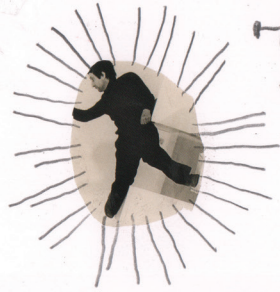
MICROBES

MATTER!

WE MAY BE SMALL BUT WE ARE MANY



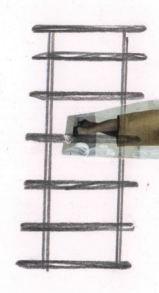
M I C R O B E P A R A D I S E



COMPLEX STRUCTURES

I'M BEHIND  
A FENCE FOR

EQUALITY REASONS



ANIMALS OF MANCHESTER

OPENING ASSEMBLY

SUNDAY

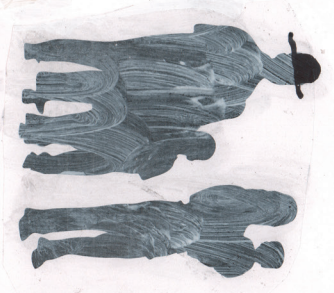
HALE-SISTERS



WE'RE BOTH PREGNANT!  
BEHE(A)RID

MAYOR S

BEST FRIENDS



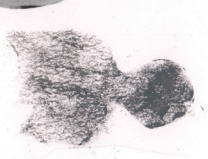
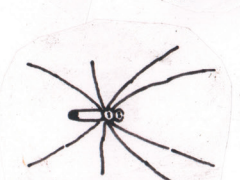
LET YOUR GARDEN GO WILD!



Dog's tail is a flag for it's ovulation

EVER SEEN A DOG TRAIN A HUMAN?

MOKE BUGS FOR ME TO EAT!



I wish I animals!





HUMANZ ARE TO PIGEONS

PIGEONS ARE NICER TO

HUMANS THAN

PIGEONS



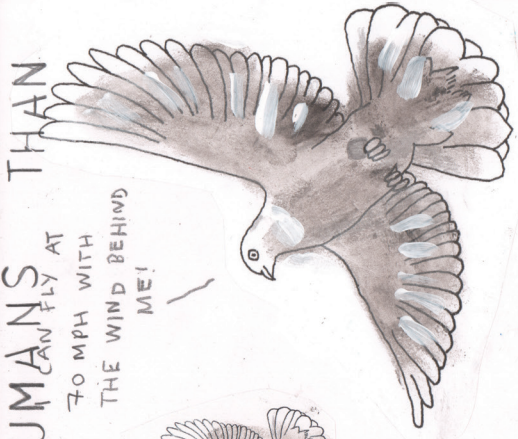
WE ARE PEACEFUL AND WILL NOT BITE



I FLEW HOME FROM BARCELONA



I'M A CITY PIGEON



HUMANS CAN FLY AT 70 MPH WITH THE WIND BEHIND ME!

I'M A MALE PIGEON AND I MAKE MILK



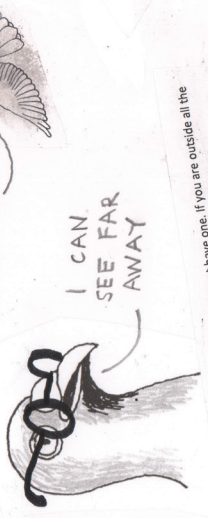
IT'S A PIGEON PARTY!



WE'RE MAKING HOMES FOR PIGEONS

PIGEONS AND HUMANZ

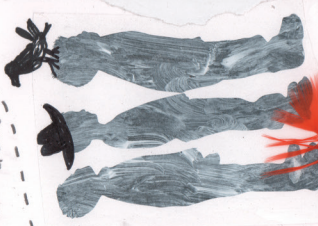
WE'RE DELIVERING THE MAIL



I CAN SEE FAR AWAY

we built homes for you, as you might not have one. If you are outside all the time, you might die. Sometimes humans even kill you!

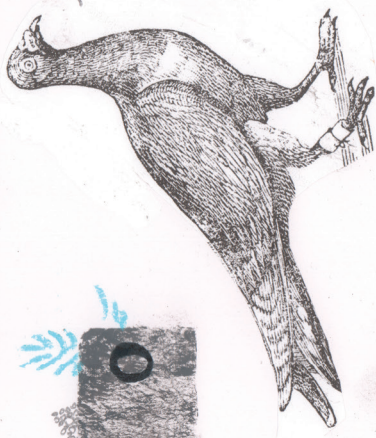
I USE MY BEAK TO EAT AND TO MAKE MY FEATHERS, LOOK GOOD



PIGEONS DON'T HAVE TEARS BUT CRY INSIDE



I'M A HOMING PIGEON



We heard about a story of a brave and strong pigeon - soldiers were shooting at a pigeon, but the pigeon survived. You are survivors.

We do not agree with hurting you. We do not agree with hurting your legs. We do not agree with hurting your eggs - we heard that adults sometimes take away your eggs because there are so many of you. We do not agree with that.

One last thing - We like chasing you. But if we chase you, it is just because we want to stroke you or hold you. We do not want to hurt you.



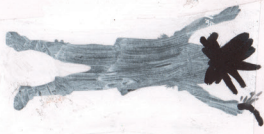


# OPEN TOWN HALL MEETING

#3



COWS & HUMANZ: HAVE BABIES, ARE MAMMALS, PRODUCE MILK,  
HAVE CHILDHOODS, ENJOY MUSIC, EAT VEGETABLES,  
HAVE FEELINGS, HAVE BABIES



"PEOPLE ARE THE MOST DANGEROUS ANIMAL OF ALL"

I HAVE NO UPPER TEETH

I REALLY LIKE MUSIC

I COMMUNICATE WITH MY EARS

I HAVE TWO STOMACHS

WHAT DO I THINK OF HUMANS?



~~NEW ZEALAND MERGANSER~~  
~~SAINT HELENA DOVE~~  
~~MEAN'S BLUE~~

# VOICES OF THE EXTINCT

~~PARADISE PARROT~~  
~~CUBAN MACAW~~  
~~URANIA STERNA~~

# WE DEMAND A MEMORIAL FOR EVERY EXTINCT SPECIES

~~PILE-BUILDER~~  
~~MEGALOPIDE~~  
~~MASCARENE BOOBY~~

# WE WERE ALIVE

~~FINECH'S DUCK~~  
~~SPECTACLED CORMORANT~~  
~~RED RAIL~~

I can smell life,  
 Trees,  
 Meat,  
 Death,  
 Friends,  
 Family,  
 Other lions,  
 and Enemies.

We were once great

We do not understand,  
 why you are so powerful,  
 but so weak.

You might have killed us all  
 But, we are still here.

~~DESERT RAT~~  
~~KANGAROO~~  
~~YALLARA~~  
~~PAINTED VULTURE~~  
~~HAAST'S EAGLE~~  
~~RESPECT'S~~  
~~RODENT~~  
~~SULV BLEEDING~~  
~~HEART~~  
~~JAMAICAN~~  
~~MONKEY~~  
~~SOCIETY PARAKEET~~  
~~JAPANESE SEA LION~~  
~~MGA~~  
~~QUAGGA~~

This is my warning,  
 Your acts could end all beings.

# WE WERE HERE

remember me  
 because no one deserves  
 to be forgotten

Remember us  
 as we were - proud.

We are forgotten  
 like petals off flowers  
 on the wild

This is my warning,  
 I am watching you

If there was a list,  
 Of how you have hurt us,  
 It would be a mile long.

Remember us,  
 And how we suffered.

We have always been here  
 until now

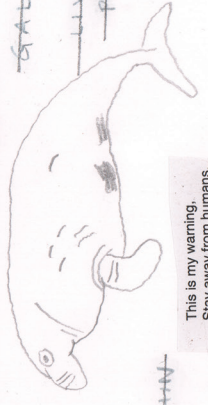
We do not understand,  
 Why there is a difference,  
 Between us?

Goodbye world  
 And good luck  
 You will need it!



# WE WERE ANIMALS

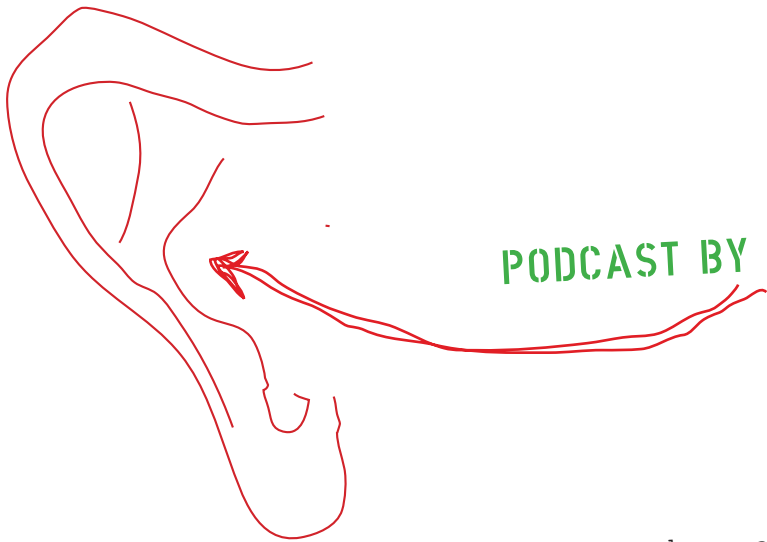
~~EASTERN HARE~~  
~~WALLABY~~  
~~TAHITI SANDPIPER~~  
~~HEAD-FACED~~  
~~POTOROO~~  
~~CHRISTMAS ISLAND~~  
~~GALLINULE~~  
~~LIVERPOOL~~  
~~PIE ON~~  
~~CHATHAM RAIL~~  
~~ESKIMO~~  
~~CURLEW~~  
~~REUNION~~  
~~TBIS~~



This is my warning,  
 Stay away from humans.

~~ORIENTE CAVE RAT~~

~~STEELERS SEA-COW~~  
~~BAISI WHITE DOLPHIN~~  
~~PYRENEAN IBEX~~



## PODCAST BY REDUCED LISTENING

Led by the child ambassadors, the Animals of Manchester podcast was recorded across the weekend of the project and explores how we can live better alongside other animals and asks - what can we learn from them?

This is a podcast for ALL animals. Featuring Sibylle Peters, Lois Keidan from the LADA plus contributions from artists Angela Bartram and Katharina Duve. This recording would not have been possible without the children and animals of Manchester - a big thank you to Jonas, Amar, Abdullah, Kitty, Willem, Tabrez, Awais, Mustafa, Grace, Emmett, Martha and Dexter, Dolly, George and Diane, Archie and Sami, Carly and Tricia, Petal the cow and Cheeseburger the budgie.

Music by Martin Rach and Vicky Clarke  
Hosted by Isaiah Hull. Produced by Katie Callin  
A Reduced Listening and Manchester International

Listen here:  
<https://mif.co.uk/podcasts/mif-originals-a-podcast-for-all-animals/>

# A CONFERENCE ABOUT ANIMALS OF MANCHESTER

## MADDY COSTA AND MARY PETERSON

*– I've been thinking retrospectively about a slogan from the weekend, 'You have to be herd to be heard'. On the day I enjoyed the phrase's word play. But looking back, it's felt more slippery. What are the ways in which we have to be a herd – we have to conform – even to be visible in society?*

On the first day of *Animals of Manchester*, the artist Ansuman Biswas invited the audience to reflect on the process of rumination. The audience he was addressing was seated on a series of straw bales that had been laid out in Whitworth Park, designated as the 'town hall' in a newly imagined, temporary cityscape. Opposite the audience grazed a pair of cows who acted as 'cow-mayors' for the duration of the event. Rumination, explained Biswas, is the process that cows go through to digest their food, chewing it over and over and over again. To ruminate is also a metaphor for humans to consider and reconsider, to think and rethink, to bring up half-digested thoughts and turn them, stretch them, rend and amend them.

Curated by Sibylle Peters (Theater of Research, Germany) and Lois Keidan (Live Art Development Agency, UK), *Animals of Manchester* transformed the Whitworth and its surrounding park for the weekend of 20-21 July 2019 into, as the duo described it, 'a city where animals of all kinds, including humanz, live together as equals'. Alongside the cow-mayors, the weekend included workshops on how to become more like your dog; lectures and demonstrations about the lives of pigeons, bees, beluga whales and microbes; a beauty bar where you could have an animal-themed makeover; a live-action insect film directed by visitors to the gallery; a human-sized mouse palace, and more besides. It was, in other words, a feast of different perspectives on the relationships between animals and humans, giving much to ruminate on: not least through the questions it asked about the relationships between individuals and the group, and the very concept of the individual as citizen and (non-animal) body in the eyes of law.

We – Maddy Costa and Mary Paterson – each visited *Animals of Manchester* on separate days. Since then we have thought about it, talked about it, and worked together to write about it: as individuals, but also in a shared voice. We note that this was an intergenerational event that we attended without our own children, often noticing their absence, aware that their absence shifts the story we tell of it. We also note that as adults, but also as humanz, we are able to tell this story of *Animals of Manchester* in a language not accessible to the microbes, or the cows, or the squirrels in the park, or the hedgehogs being nursed, or the insects being filmed, or indeed in many ways to the children we interacted with while taking part. This means that our writing inevitably reproduces the inequality being questioned during the event. Finally, we note that an earlier draft of our response prompted a series of reflections from Sibylle Peters so invigorating that we reworked aspects of the text to incorporate her voice in dialogue. Turned over and over, considered and reconsidered, this text is the product of extended rumination.

*– I noticed how the organisers often addressed children – whether audience members or participants – as 'we'. This 'we' is a symbol of solidarity but also a type of cajoling, one that adults do with children all the time. We are always trying to bring children into society – acculturating them, making them responsible, without making them scared.*

*– Listening to how the children responded, I felt very aware of the ways in which they might be repeating things they had heard around the house, or had learned from their parents – been indoctrinated – to think and say.<sup>1</sup>*

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<sup>1</sup> Sibylle Peters responds: *Everybody does that, everybody's words and opinions are a mixture of things we heard and were told. Children are not different than anybody else here. They might have a little bit less selection sometimes. Also, all of us speak according to given discourse and in the frame of our localities of communication. Do we expect children to be free of that? Why? I would like to question this expectation. It is Othering that fires back here on the children.*

– But there was a sense of attention, too. A keen sense of listening to children, of asking their opinions and valuing them as important. It raises the questions: what kind of responsibilities do ‘we’ give children? What kinds of social reproduction are ‘we’ asking for? There are socially insidious structural differences between adults and children: we – that is, you and I – need to think about how *Animals of Manchester* tried not to reproduce them.

As a step towards what she called ‘animal equality’, Peters conducted her role as Master of Ceremonies from a small, fenced-in space, a few metres from the cow-mayors, who were – thanks to health and safety legislation – enclosed within their own, somewhat larger, fenced area. Here, Peters enacted a literal as well as a figurative solidarity – a standing beside. This solidarity also acknowledged socially inscribed classification: the fenced-in cow and the fenced-in human rendered all the more visible and all the more distinct in this arrangement.

‘Beside comprises a wide range of desiring, identifying, representing, repelling, paralleling, differentiating, rivalling, leaning, twisting, mimicking, withdrawing, attracting, aggressing, warping and other relations,’ writes the critical theorist Eve Kosofsky Sedgwick<sup>2</sup>, arguing for a system of thought that does not pit ideas against each other, but places them in symbiotic relationships. Importantly, Sedgwick was writing from an embodied perspective – a perspective in which the age-old dualism between body and mind (a cornerstone of the Western philosophical tradition) cannot be upheld. This philosophical stance was also a practical one. Hers was a ‘sick’ body – or, more accurately, a body perceived as ‘sick’ by other people. She wrote through her cancer diagnosis and treatment in the 1990s; as a pioneer of queer theory she also wrote through and against tides of public homophobia, rising in the 1980s and 90s in response to the AIDS epidemic.

– There is something really complex about the term ‘we’. It’s necessary in a democracy to have some notion of ‘we’ that is inevitably a compromise: to participate in any collective system is also to acknowledge that your needs will not be met in full. It’s a kind of social responsibility.

In a ‘Life Art Library’ inside the Whitworth gallery, books designated for children sat beside books of philosophy, theory, and art history focused in particular on animal performers. From her enclosure beside the cow-mayors, Peters told the assembled audience about a book that was an inspiration for this event: *The Animals Conference*, by German author Erich Kästner, published in 1949. In this book, the animals of the world unite to stop the wars and other human actions that have such a devastating effect on all the inhabitants of the earth. They try various methods, but the only one to succeed is the most drastic: the animals kidnap all human children. Finally, people take notice. The moral of the story is twofold: firstly, that human actions impact animals in profound ways and vice versa – indeed, that humans and animals are truly interactive<sup>3</sup>. Secondly, that human children may be the key to change.

Inside a park in Manchester in 2019, it was tacitly acknowledged that many of the children who read *The Animals’ Conference* in the 20th century grew into the kinds of adults it warned against.

– At the same time there’s a kind of ‘we’ which is the ‘we’ of collective action for change: ‘we stand together in this’, ‘we stand for Extinction Rebellion’. Here, the importance of the cause overrides any differences between individual members; the importance of the cause is also meant to rupture the larger ‘we’ of collective compromises.

*Animals of Manchester* modelled an alternative society/city by reconfiguring sites of identifiable public space. Paths were renamed ‘Pigadilly’ and ‘Dogsgate’, puns on areas in the ‘real’ city beyond, and swathes

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<sup>2</sup> Eve Kosofsky Sedgwick, *Touching Feeling: Affect, Pedagogy, Performativity* (Duke University Press, 2003)

<sup>3</sup> Sibylle Peters responds: *Humans ARE animals, too! I trained to always say ‘humans and other animals’ for a long time, until I always got it right... One result of this research is to find how really difficult it is to get out of the self-evidence of that difference.*

of the gallery and its park were peppered with sites for learning from animals<sup>4</sup>, watching and taking part: alongside the town hall stood a (hedgehog) hospital, a cinema, and a homage to the Arndale shopping centre, stripped of its capitalist connotations to become a picnic site for squirrels and birds. Participants were encouraged to visit every site on the map, receive a stamp on their programme, and create their own 'conference of animals'. 'Show them to Animalship Registration,' read the instructions, 'and join the animals of Manchester.' A sign at the entryway read: 'No human privilege beyond this point.'

– But then there's the 'we' that imagines relationships and responsibilities beyond what is possible, the kind of 'we are all in this together' of the Conservative party, or 'we have to stop using single-use plastics, says Shell' – and in these cases the 'we' commandeers people's time and their energies in order to distract from a bigger issue.

This animalship that requires an active application stands in direct contrast to the 'citizenship' to which humans are assigned at birth by nation states. A citizen is not simply a member of a civic community, but someone who submits to its authority. (This is the reason given when citizenship is revoked, for example, for people like Shamima Begum: a child who left the UK to join a jihadi organisation in 2015, and has since been refused re-entry.) Just as the cows must, by law, be fenced inside Whitworth Park, the notion of citizens' submission is enshrined deep into our social fabric. Tracing the philosophical roots of the British parliamentary system, the historian Quentin Skinner<sup>5</sup> points out that parliamentary democracy – the apex of our civic society – has always been imagined through 'the ancient metaphor of the body politic'. This metaphor is based on the myth of the individual coherence of an individual body, and contains within it a contempt for divergence – or, more accurately, perceived divergence.

Echoing the distinction between slaves and citizens, Skinner writes, 'free states, like free persons, are thus defined by their capacity for self government'. Just like free persons, of course (and unlike Shamima Begum) these bodies are always imagined to be male, white, and in possession of a certain type of education. Nevertheless, the democratic body also carries some sickness. 'The reason why we are bound to regard the will of the majority as conclusive,' says Skinner, drawing from the 18th-century writer Algernon Sydney, 'is that government becomes impossible if everyone retains "a right, by their dissent, to hinder the resolutions of the whole body."'

– Marcus Coates and Adam O'Riordan worked with a class of primary school children to write poems about extinct animals, which were exhibited as memorials: painted onto wooden planks and nailed to posts like signs, or tombstones, or crucifixions. They were devastating.

– They were! I wrote some of them down to remember:

***"We don't understand why you destroy everything – why didn't you help us?"***

A democracy is always a troubled body: a weak body, never wholly itself, its limbs always dragged in different directions. If the body is sick, it must be fixed. So the forefathers of parliamentary democracy created systems whereby 'the mass of the people [is] to be represented by a national assembly of the more virtuous and considering'. If this solution does not exactly fix the malady, it does at least change the relation. The 'sick' are now those who do not conform, and the healthy, collective body is the one that follows most faithfully the opinions of its elite.

As writer and activist Sarah Schulman<sup>6</sup> notes in *The Gentrification of the Mind*, a polemic memoir of the AIDS crisis and analysis of the gentrification that followed: 'The very privilege of supremacy – the ability to

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<sup>4</sup> Sibylle Peters responds: *Is there a difference between learning and research?*

<sup>5</sup> All Quentin Skinner quotes are from the book *Liberty Before Liberalism* (Cambridge University Press, 1998)

<sup>6</sup> Sarah Schulman, *The Gentrification of the Mind: Witness to a Lost Imagination* (University of California Press, 2012)

deny that other people are real – becomes the fatal flaw keeping us from collective integrity as a society.’ One of the ways in which that supremacy is exercised is to declare some people subhuman, animals, or indeed less than animals. Written for children (who are defined within parliamentary democracy by their incapacity for self-government) in the very recent wake of Nazi Fascism, which had prized animals above humans it deemed degenerate, Erich Kästner’s *The Animals Conference* found the possibility of renewed collective integrity in rejecting the politics of human, white, adult, male supremacy.

***“Look out, all things are important, I’m a part of this world.”***

‘It matters what matters we use to think other matters with,’ as the writer Donna Haraway says<sup>7</sup>; ‘it matters what stories we tell to tell other stories with; it matters what knots knot knots, what thoughts think thoughts, what descriptions describe descriptions ...’ Haraway writes about species in companionship with each other, as opposed to in competition, or indeed arranged in any kind of hierarchies of intelligence, value or need. This goes a step further than the solidarity of being ‘beside’ one another, to species being so entwined in each other’s existence they make each other possible. ‘The capabilities of pigeons’, for example, ‘surprise and impress human beings, who often forget how they themselves are rendered capable by and with both things and living beings.’ Crucially, this companionship removes moral judgement – so that humans can neither pretend to be a special case sitting above the rest of the animal kingdom; nor a wretched failure, absolved of all responsibility.

In the centre of the straw bales in Whitworth Park, a group of young children introduced their research on pigeons. Pigeons are the fastest flying bird in the air. Pigeons make milk. Pigeons have been used in wars and won medals for their bravery. When two pigeon keepers (‘fanciers’) arrived with a box of homing pigeons, the children were so excited they had to be asked to stay away from the box, for fear of overwhelming the birds. Released into the crisp sky, the pigeons began to make their way home, feathers iridescent in the afternoon sun. We – adults and children – all laughed, as they each flew off in a different direction.

***“Please remember we were who you are now.”***

If it matters what stories we tell, it also matters which contexts we find to tell them. Haraway goes on to describe the concept of a model species, as used in scientific research: ‘A model is a work object... A model is worked, and it does work. A model is like a miniature cosmos, in which a biologically curious Alice in Wonderland can have tea with the Red Queen and ask how this world works, even as she is worked by the complex-enough, simple-enough world.’

While model species like the fruit fly are used by scientists to imagine, test and disprove theories for the reproduction of their kind, Haraway wonders what would happen if we found paradigms that were predicated on mutual reproduction – on a social, as well as a biological, level. Perhaps a start would be the *Interspecies Family Portrait Studio* at *Animals of Manchester*. Here, the artist Benji Reid began to tell family histories through portraits in which ‘all species, all genders, all ages are welcome’. Or the *BeetleFilmTheatre*, in which the insects resident in Whitworth Park were filmed by audience members, their movements magnified and accompanied by abstract music as warm and thick as goo. Led by the artist Tim Spooner, this cinematic experience was housed in a small, warm shed, the humans huddled in together, transposing ourselves to the size of the beasts that continued to crawl, imperceptibly, beneath our feet.

***“We mattered – you ignored.”***

All change requires a shift in perception. On the first day of *Animals of Manchester*, the space in front of the cow-mayors was occupied by the artist Andy Field and a class of children from a local primary school.

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<sup>7</sup> All Donna Haraway quotes are from the book *Staying With the Trouble* (Duke University Press, 2016)



Together they had worked on a manifesto for small creatures everywhere – or rather, they had studied microbes, and in doing so began to stretch the word ‘small’ to encompass the overlooked and marginalised, all creatures (animal or human) whose essential work is ignored or erased. ‘Small animals must be noticed,’ the children chanted together. ‘Notice each other.’

Within this act of noticing was a distinct act of introduction: each child in turn described themselves as ‘a collection of microbes’, gathered across time and space: from the places they were born, had visited, had lived; from the foods and drinks they had consumed, particularly their favourites; from the family, carers and friends who surround them; from the times they had done something brave, experienced something scary, or been hurt in some way. Here was Haraway’s entwinement in action: an exercise grown from understanding that humans don’t exist in isolation but within an infinitely complex network of other humans, animals, microbes, matter animate and inanimate. This recognition, key to *Animals of Manchester*, ought not to be worth saying, but becomes so through the ways in which humans have built, and continue to build, systems – whether architectural or economic or technological – that seek to isolate humans from the rest of nature and indeed other humans. These systems are integral to human ideas of civilisation.

Language might be seen as another system: one that has been used to classify, shape binaries, and create myths of human supremacy that not only separate humans from animals, but also adults from children. ‘Why?’ asks Peters, in response to this text. ‘*Children and adults both use language, and there are lots of new studies arguing that other animals are anything but without language, as was argued for so long to keep up the binary.*’ In a lecture on beluga whales, artist Laura Cull Ó Maoilearca invited an adult and a child to translate the electronic symphony of echolocation into English. ‘Where are you?’ one called, eyes shut, stepping backwards. ‘I’m here,’ called the other, eyes closed, stepping away.

– I reread the *Dark Mountain* manifesto recently: it’s a self-published pamphlet from 2009, written by Paul Kingsnorth and Dougald Hine, that talks about the concept of ‘uncivilisation’<sup>8</sup>. It argues that people need new stories, need an ‘uncivilised art’, because the myth of civilisation – of human supremacy – is destroying the environment, animals, and humans as well. I was led back to it by a book on theatre audiences that quoted something alarming: a historian of the ‘civilising process’ who argued that calls for civilisation become more pronounced at times of ‘significant ethical decline’.<sup>9</sup>

– That raises big questions about who we choose to listen to, and how. After they read out their poems in the ‘*Standing Conference of Animals – Extinct Species*’, the children asked us to lie on the floor, imagine we were an extinct animal, and tell everyone how we thought the animal was feeling. I normally hate that kind of thing but it was actually really moving.

There is a strand of justice activism – social justice, but inevitably environmental justice too – that is articulated through the concept of emergence. In her book *Emergent Strategy*, adrienne maree brown<sup>10</sup> defines this in relation to the natural world. ‘The natural world actually supports any worldview,’ she admits, looking at how the behaviour of lions is used to justify human behaviour that is ‘competitive, powerless, isolationist, violent’. She suggests aligning instead with ‘small, collaborative species. Roaches and ants and deer and fungi and bacteria and viruses and bamboo and eucalyptus and squirrels and vultures and mice and mosquitoes and dandelions and so many other more collaborative life forms continue to proliferate, survive, grow. Sustain.’

Like Haraway, brown is interested in systems of mutual reproduction, moving beyond animals to look also at plants. ‘Dandelions spread not only themselves’, she writes, ‘but their community structure, manifesting their essential qualities (which include healing and detoxifying the human body) to proliferate and thrive in a new environment.’ For humans to take cues from the collaborative and sustainable practices of

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<sup>8</sup> The entire manifesto can be read here: <https://dark-mountain.net/about/manifesto/>

<sup>9</sup> Quoted in Kirsty Sedgman’s book *The Reasonable Audience* (Palgrave, 2018).

<sup>10</sup> All adrienne maree brown quotes are from the book *Emergent Strategy* (AK Press, 2017).

companion life forms, and through that transform socio-political structures, the better to support human life and the ecology we inhabit, brown suggests that we, as humans, need to ask ourselves a simple yet complex question: 'What are we as humans, what is our function in the universe?' She offers her own complex yet simple answer: 'Perhaps humans' core function is love.'<sup>11</sup>

In a simple gazebo structure, packed with wide-eyed humans, Barbara Roberts held a baby hedgehog barely bigger than her thumb joint, feeding it antibiotics and milk formula through a plastic syringe. As it suckled the hedgehog rippled its paws as though playing invisible bongos or a tiny piano. Roberts has over a hundred of these fragile creatures, all separated from their mothers and lost, some infected with maggots on arrival, now cuddled in incubators heated to 98°F – the same temperature as their mother would have been. The level of care, and the attention to detail required to notice these creatures so they can access that care, is humbling.

– *The more I think about the day, the more I think of it as a compromise position<sup>12</sup>. The cows were still inside the enclosure, confined within human risk assessment. The insects had to be taken to a special film set. Dogs and other pets weren't allowed inside the gallery. At Angela Bartram's workshop Human School (be your dog!), many of the dogs were just lying on the ground with their human lying next to them. It felt to me that dogs are so conditioned to behave themselves that even in an outdoors space where they have all the freedom, they still behave in this polite, quasi-human way.*

– *That's interesting that you think they're behaving themselves, rather than doing what they want. I also went to watch that workshop and felt like I was intruding – it was so private. All the dogs were lying down or gently wandering over to a corner, having a bit of a sniff and then lying down again.... I was impressed at the quietness, the intimacy of the proceedings. I wondered if perhaps, every other time I see dogs, they're doing some kind of performing for me.*

Writing for *The New York Times* in 1953, Marjorie Fisher described an English translation of *The Animals Conference* as 'a genial fantasy'. *Animals of Manchester* engaged with ways to knit that fantasy into real life: it was a real, if temporary, model of a different way of thinking, being and interacting in the world, without disavowing our responsibilities to the ways things are. It adhered to the legislation regarding cows, for example, and it stood in solidarity with them. It involved children in reciprocal activities in which they were invited to imagine a different world; it asked them to perform for their parents and teachers and also listened when they asked the audience to perform back. This commitment to an imperfect world adds strength to the model. Similarly, it is perhaps because we – as adult humans – are able to tell this story of *Animals of Manchester* in a language not accessible to the microbes, or the cows, or the squirrels in the park, or the hedgehogs being nursed, or the insects being filmed, or indeed any of the children taking part, that we can acknowledge the limits of our own perspectives, taking note of where we stand in solidarity, in power, in co-existence, in accord and in disagreement.

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<sup>11</sup> Sibylle Peters responds: *Doesn't look much like it, yet, does it?*

<sup>12</sup> Sibylle Peters responds: *Yes, oh so many compromises. It is obviously an impossible task to postulate a zone of animal equality. And it is supposed to be impossible and improbable, because that turns it into a site of research. This is a crucial and central aspect for me: that this was a site for collective research of most heterogeneous teams of researchers: artists, children and their families, scholars and scientists, animal activists and other animals of different species. We all did research together on how equality, or at least more equality among animals might be possible, how human privilege might be counteracted, how we, the different animals, might find new forms of encounter, new gestures of respect and gratitude towards one another. "How can we improve relationships between species?" This was the question all visitors were asked on the first page of the brochure. The challenge was to insist on this transgenerational and transspecies research under the conditions of the production of a 'free family event'. And I appreciated that challenge, as this just IS the condition of transgenerational research these days. I'm not sure if we succeeded – but if we did or not, we invented the Animal Equality Zone as a heterotopian site, a format and a setup for collective research. I do believe that this format will prove helpful and has a future.*

– It's interesting to me that the animals chosen to be mayors in this imagined city were cows, because in terms of the conversation happening around climate change, cows are pretty high on the enemy list. All that ruminating produces methane. In fact, one thing we might do to take action against climate change might be to slaughter a lot of the cows<sup>13</sup>. I found the way Ansuman talked about ruminating beautiful; it suggested a deep respect for the cows, and for the sacred place the cow holds in Hinduism. But the fact is, the Amazon is on fire – and that's because agribusiness needs land to graze cattle and grow soy to feed cattle.<sup>14</sup>

– I hadn't thought about that. But I did notice how often Sibylle thanked the cows. She described the number of cows there are that provide milk and meat for Manchester. I thought about how we kill animals and enslave them, and wondered whether thanking the cows was a first step towards their freedom.

The weekend ended on Sunday afternoon with the presentation of a document both recording the event and setting out a new manifesto – an animafesto, perhaps – of future co-existence. Hand-made over the course of the weekend by the artist David Caines, it was given to the Lord Mayor of Manchester, dressed in all his regalia, on behalf of the two cow-mayors. Caines had occupied his own small gazebo in front of the town hall: here he wrote, drew and collaged ideas and sentiments that arose from every activity, discussion, idea and unpredictable unfolding in the space between him and the cows. His live documentation is both a beautiful record and an incomplete archive of *Animals of Manchester*. Its gaps are part of its beauty – the sponge-like pores in which other ideas can enter.

Directly before the presentation, the Lord Mayor sat on the straw bale listening to Peters and Keidan summarise the event, thank participants, remember what had happened, and leave questions hanging in the air. Then he stood up and made his way to the enclosure. The staging of this act ringed it in the starry dust of a sacred ritual, even though it's safe to assume this ritual has never happened before. The thoughts of the Mayor, carrying out his social duties with good grace and enthusiasm, were as unknown to most of us as the thoughts of the cows who lowed, perhaps accidentally, but let's say on purpose, at the appropriate moment.

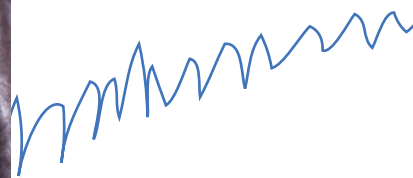
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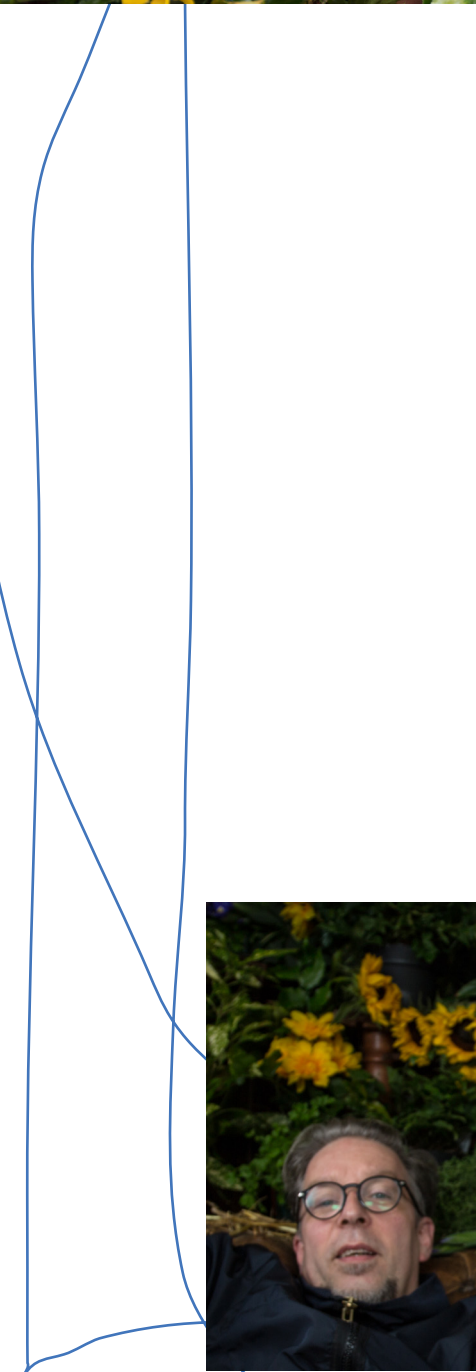
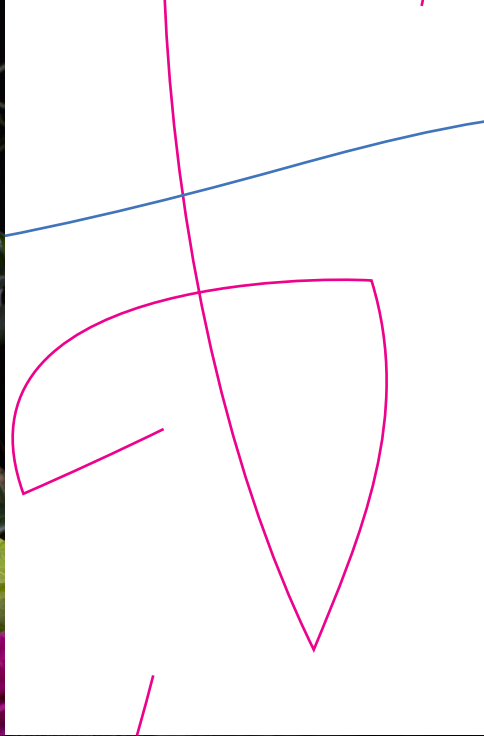
<sup>13</sup> Sibylle Peters responds: *We did talk about that at the Town Hall quite a lot. Not as much as we wanted, as the cooperating school and learning team had so many concerns about us talking about shit and farts with kids around... Initially we wanted to invite the kids to do research about farting. Anyway. Illusions. But this is actually one of the main reasons we chose the cows.*

<sup>14</sup> For more information on this, this article is useful: <https://theintercept.com/2019/07/06/brazil-amazon-rainforest-indigenous-conservation-agribusiness-ranching/>

INTERSPECIES  
FAMILY  
PORTRAITS  
BY BENJI REID  
A SELECTION









t



PHOTOGRAPHIC DOCUMENTATION  
BY CHRIS PAYNE  
A SELECTION





VOICES OF THE EXTINCT

Please Remember

We were

Who you are now

BEAUTIFUL, HUGE, FEARFUL

We don't understand

Why you destroyed everything

Why didn't you help

Why you hate us so much

Why would you do this?

Why you think us inferior

We were <sup>RIP</sup>

BLUE-BLOODED

THE NÖMADS 

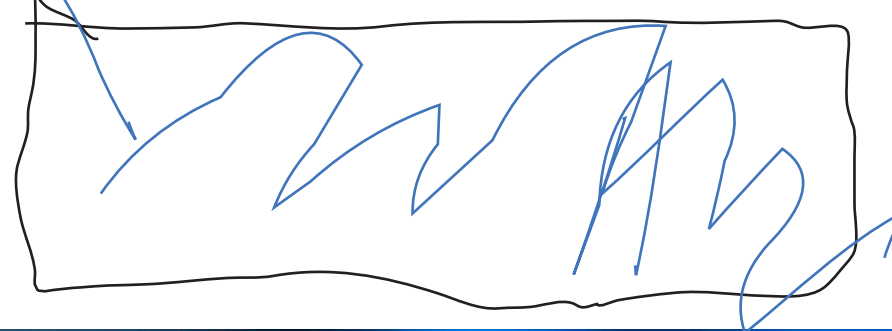




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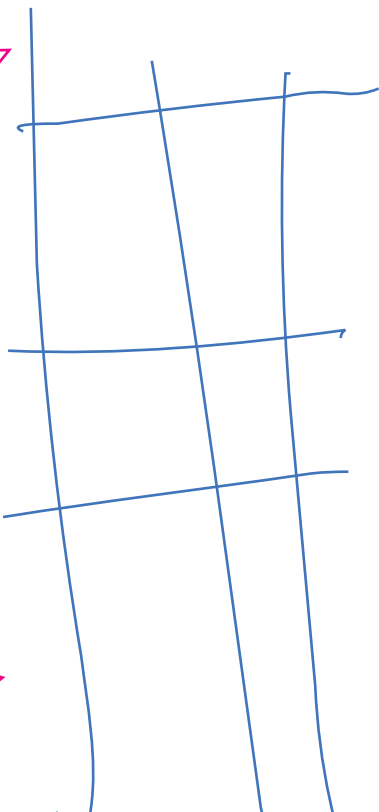








The Animals of  
Manchester Report  
Scribe: David Caines



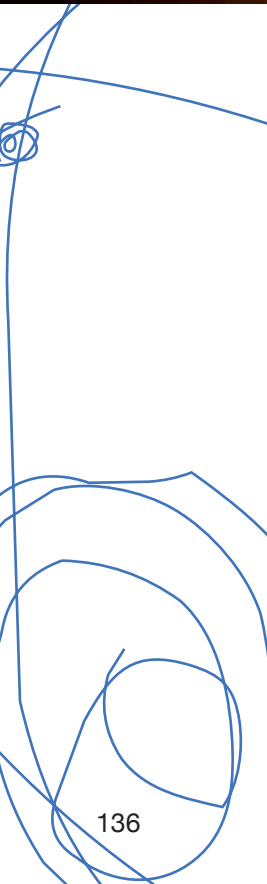
# Aquarium

## The Way of the Shark

(for small humanz who want to get bitten by sharks)



If humanz waive their privilege and all species are equal, this raises a few questions about the vacant spot on top of the food chain: who is going to take their place when humanz resign? The ... sharks and wants to

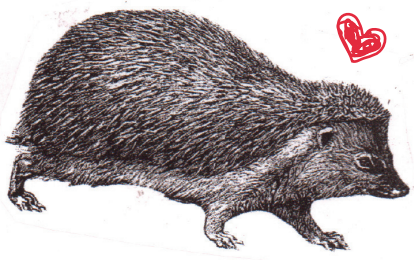












I have an  
ultrasonic  
giggle

