



“Allow us to direct your attention to the front cover of this book—its face if you like. What do you see? . . . What affects does the appearance of such an image engender in you? . . . Is the image before you human? What critical registers are you using to determine such a response? What does the term ‘human’ and its so-called inverse, ‘non-human’ mean to you? How have you come upon such knowledge? What cultural resonances, in other words, inform your views?”

(Noreen Giffney and Myra J. Hird, “Introduction,” in *Queering the Non/Human*, p. 1)

THE CAGE IS A STAGE

A project in five parts by Emily Mast

Made in collaboration with and performed by
Heyward Bracey, Kiara Gamboa, Garrett Hallman,
Angelina Prendergast and Joe Seely

Curated by Julia Paoli and Christine Shaw

Part 1: *THE CAGE IS A STAGE (PROOF*)*

Exhibition at the Blackwood Gallery
June 22–September 18, 2016
Opening reception:
Saturday, June 25, 2016, 2pm–5pm
FREE and open to the public

Blackwood Gallery, Kaneff Centre
University of Toronto Mississauga
3359 Mississauga Road
Mississauga, ON
blackwoodgallery.ca

A five channel video installation featuring five consecutive rehearsals of one section of the evening-length performance. With performances and cinematography by Heyward Bracey, Kiara Gamboa, Garrett Hallman, Angelina Prendergast and Joe Seely.

Part 2: *THE CAGE IS A STAGE (BLEED**)*

Exhibition at the e|gallery
June 22–September 18, 2016
Opening reception and performances:
Saturday, June 25, 2016, 2pm–5pm
FREE and open to the public

e|gallery, CCT Building
University of Toronto Mississauga
3359 Mississauga Road
Mississauga, ON
blackwoodgallery.ca

A gallery exhibition and printed score that invite immersion and participation from the visitor. Performances on Saturday, June 25 feature Heyward Bracey, Kiara Gamboa, Angelina Prendergast and Joe Seely. With sound by Ted Byrnes (percussion) and Michael Day (composition). Visitors are welcome to activate the exhibition.

*Proof—A print made by an artist or under his supervision for his own satisfaction before he hands the plate over to a professional printer.
<http://dictionary.reverso.net/english-definition/proof%20print>

**Bleed—When an image or type is intended to run off the edge of the printed page, it is said to “bleed.” Printers have their own specifications for how far the image has to extend past the edge of the paper to allow enough room for manufacturing variances. In offset printing it is standard to allow one-eighth inch for bleed. Some digital printers, due to the looser manufacturing standards of their equipment, require one-quarter of an inch for bleed.
<http://www.thebookdesigner.com/2011/06/dont-let-me-find-you-bleeding-in-the-gutter-understanding-book-terminology/>

Part 3: *THE CAGE IS A STAGE* *(FLEURON***)*

Billboard Commission, Bernie Miller
Lightbox
June 22–September 18, 2016
Exterior of William Davis Building
University of Toronto Mississauga
3359 Mississauga Road
Mississauga, ON

A visual emblem for the entire project.
Photography by Betsy Lin Seder. With
Heyward Bracey, Kiara Gamboa, Garrett
Hallman, Angelina Prendergast and Joe
Seely.

***Fleuron—A fleuron, also called a
“printers’ flower” is a naturalistic
symbol, or glyph, that is used as an
ornament for typographic compositions.
<http://centerforbookarts.org/thursday-terms-fleuron/>

Part 4: *THE CAGE IS A STAGE* *(BLOCK****)*

An evening-length performance with
Heyward Bracey, Kiara Gamboa, Garrett
Hallman, Angelina Prendergast and Joe
Seely. Sound by Ted Byrnes and Michael
Day. Lighting by Oz Weaver.

Performance at the Harbourfront
Centre Theatre
Wednesday, June 29, 2016, 8pm
Thursday, June 30, 2016, 8pm

Admission
FREE Members, \$12 Non-Members

Tickets will be made available for purchase via the Harbourfront Centre Box Office online or at 416-973-4000.

Please note that if the event is sold out, reserved Members’ tickets that are not picked up by 7:55pm will be released.

The Power Plant
231 Queens Quay West
Toronto, Ontario M5J 2G8
thepowerplant.org

****Book block—The complete interior of a book after the individual signatures have been printed, folded and gathered together and before being covered with a paper cover or hardcover case.
<http://www.thebookdesigner.com/2011/06/dont-let-me-find-you-bleeding-in-the-gutter-understanding-book-terminology/>

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“I want this book to be interesting for many audiences, and pleasurable and disturbing for all of us. In particular, I want this book to be responsible to primatologists, to historians of science, to cultural theorists, to the broad left, anti-racist, anti-colonial, and women’s movements, to animals, and to lovers of serious stories.”

(Donna Haraway, *Primate Visions: Gender, Race, and Nature in the World of Modern Science*, p. 3)

01 THE CAGE IS A STAGE (FIELD NOTES****)

The Cage is a Stage is a multi-compositional project composed of two gallery exhibitions, a billboard, a short performance at the Blackwood Gallery, an evening-length performance that premieres on-stage at The Power Plant’s Harbourfront Centre Theatre, and this publication. By scrutinizing animality, the project examines some of the deep-seated compulsions of the human species, such as the need to control, tame, punish, and play.

As an artist who works between visual art, dance, and theatre, I have generated a series of interrelated components. Each explores and expands upon ideas John Berger put forth in his 1977 essay, “Why Look at Animals,” in which he compares zoos to art galleries. Stating that each cage acts as a frame around the animal inside it, he proposes that visitors stroll from cage to cage in the zoo much like they stroll from artwork to artwork in an exhibition. Like a theatre set, zoo décor is pure illusion and what is outside of these delusory environments therefore holds the promise of being “real.” As a result, what’s inside becomes a fictionalized account of the “natural,” revealing more about who we are as storytellers than the subject of the story itself. I am particularly interested in this subjective, slippery frame.

My work begins by gathering, translating, and extending ideas, images, information, and anecdotes that serve as parts of a greater whole. In the development of this project, I pursued a number of simultaneous avenues of research. I investigated the effects of animal captivity by conducting interviews with animal experts, including a zoo curator, an anthrozoologist (who studies the interaction between humans and animals), an interspecies communicator, and a shamanistic animal spirit guide. These discussions, along with extensive textual research, have lead me to more deeply explore emotional expression in animals, the affective bonds between humans and animals, and the intersection of speciesism, racism, and sexism. This tangential way of working embraces a current digressive temperament in society, facilitated by the distracted way in which we receive and consume information via technology. It encourages us to drift and make open-ended associations (and dissociations) that can be endlessly reshuffled. Consider this piece a performance of hyperlinks.

****Field notes–The observations of a researcher in the field
<http://www.merriam-webster.com/dictionary/field%20note>

The performance's twenty vignettes draw from my research and collaborative work with the cast. What follows in these pages function as "field notes." Critical approaches aimed to challenge hidden power structures are paired with intentionally unreliable impressions, associations, and influences. Together they aim to offer a point of entry into the thinking that informs each vignette and the work overall.

Sections 08 SHIT SLINGING and 09 BECOMING HUMAN correspond to THE CAGE IS A STAGE (PROOF), the five channel video installation, and 10 PLANKS accompanies THE CAGE IS A STAGE (BLEED), the choreographed installation. Taken together, The Cage Is A Stage asks: What does it mean to be human? What sets us apart from other animals? Why do we feel so deeply threatened that we constantly need to prove our superiority? Why do we name, build boxes, construct walls, and establish boundaries? How might we continue to transgress these structures of control? Where does the impulse to confine, restrain, and incapacitate ourselves and others derive from? What are the psychological, physical, and spiritual effects of such dominion? Might this reading of human behaviour through animal nature allow us to imagine different cultural and social realities? And finally, how might we better understand all of the above through movement, gesture, and the body?

I invite you to lose yourself in this program, in the same way that I would like you to get lost in the video installation or the performance. The writer Francine Prose summarized it aptly in an interview with fellow writer Lydia Davis when she said, "When I was a kid I didn't wear my glasses for years because I was too vain. And when I first read [your] stories they recreated that sense of not seeing exactly, but somehow feeling that not seeing is more accurate than seeing."

—Emily Mast

02 CAST

ADULT MALE 1 / APE 1
ADULT MALE 2 / APE 2
ADULT FEMALE / APE 3
CHILD / FERAL CITIZEN / TREE
AGORAPHOBE
STAGEHAND 1
STAGEHAND 2



Figure 1

03 CASCADE

A LARGE GOLD CAGE COMPOSED OF 6 SMALLER CAGES. A CARDBOARD HOUSE SITS ON THE STAGE; MUSIC PLAYS WITHIN. STAGEHANDS CLEAN AND READY SPACE, LIGHTING TECH TESTS LIGHTS, SOUND TECHNICIAN RUNS CUES. PERFORMERS ENTER AND CASUALLY DRESS FOR THE PERFORMANCE.

“The cultural marginalization of animals is, of course, a more complex process than their physical marginalization. The animal of the mind cannot be so easily dispersed. Sayings, dreams, games, stories, superstitions, the language itself, recall them. The animals of the mind, instead of being dispersed, have been co-opted into other categories so that the category *animal* has lost its central importance. Mostly they have been co-opted into the *family*

and into the *spectacle*. Those co-opted into the family somewhat resemble pets. But having no physical needs or limitations as pets do, they can be totally transformed into human puppets. The books and drawings of Beatrix Potter are an early example; all the animal productions of the Disney industry are a more recent and extreme one.”

(John Berger, “Why Look at Animals?,” in *About Looking*, p. 15)



Figure 2

“In principle, with the exception of man, no animal has ever thought to dress itself. Clothing would be proper to man, one of the ‘properties’ of man. ‘Dressing oneself’ would be inseparable from all the other figures of what is ‘proper to man,’ even if one talks about it less than speech or reason, the logos, history, laughing, mourning, burial, the gift, etc. . . . The animal, therefore, is not naked because it is naked. It doesn’t feel its own nudity. There is no nudity ‘in nature.’ There is only the sentiment, the affect, the (conscious or unconscious) experience

of existing in nakedness. Because it is naked, without existing in nakedness, the animal neither feels nor sees itself naked. And therefore it isn’t naked.”

(Jacques Derrida, *The Animal That Therefore I Am*, p. 5)

“We oppose epidemic to filiation, contagion to heredity, peopling by contagion to sexual reproduction, sexual production. Bands, human or animal, proliferate by contagion, epidemics, battlefields, and catastrophes. . . . All we are saying is that animals are packs, and packs form, develop, and are transformed by contagion. . . . Wherever there is multiplicity, you will find also an exceptional individual, and it is with that individual that an alliance must be made in order to become-animal.”

(Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, p. 241-42)

*Ben, the two of us need look no more,
We both found what we were looking for.
With a friend to call my own,
I'll never be alone, and you, my friend,
will see,
You've got a friend in me.
Ben, you're always running here and there,
You feel you're not wanted anywhere.
If you ever look behind and don't like
what you find
There's something you should know,
you've got a place to go.
I used to say I and me, now it's us,
now it's we.
I used to say I and me, now it's us,
now it's we.
Ben, most people would turn you away;
I don't listen to a word they say.
They don't see you as I do;
I wish they would try to
I'm sure they'd think again if they had a
friend like Ben,
A friend like Ben
(Like Ben)
Like Ben*

(Theme song from *Ben*, a 1972 American horror film about a young boy and his pet rat, Ben. Performed by Michael Jackson)



Figure 3

04 FERAL CITIZEN

FERAL CITIZEN WANDERS AMONG AUDIENCE. SHE HOPS ON STAGE AND STARES AT THE AUDIENCE, SHUSHING ANYONE WHO MAKES A SOUND.

“Insofar as to be outside the law is to be a violator and a threat to society, the wild child is the only possible outlaw that is not a threat to society, kinship, and property, and neither can it be said to be (like a slave), property in and of itself. There are no rules, customs, traditions, or laws that mandate the proper disposition of the law towards this figure. The state’s care does not extend to this wild child, and this not caring, or absence of care, is not biopolitical in the sense that there is an act of deliberate sovereign neglect or abandonment of life there. The wild child is always *unexpected*, a

surprise, an anomaly, a contingency for which the law is unprepared and must remain unprepared. As the absolutely unenclosed, the wild child confronts the force of law, familial as well as juridical, with an equanimity that can disclose its limits. It does so simply by not answering.”

(Kalpana Rahita Seshadri, *HumAnimal: Race, Law, Language*, p. 144)

“The life of the bandit, like that of sacred man [*homo sacer*], is not a piece of animal nature without any relation to law and the city. It is rather a threshold of indistinction and of passage between animal and man, *physis* and *nomos*, exclusion and inclusion: the life of the bandit is the life of the *loup garou*, the werewolf, who is precisely *neither man nor beast*, and who dwells paradoxically within both while belonging to neither.”

(Giorgio Agamben, *Homo Sacer: Sovereign Power and Bare Life*, p. 105)

“John Ssebunya also known as ‘The Ugandan Monkey Boy,’ ran away from home when he was a toddler after witnessing a fight between his parents. He fled to the Ugandan jungles where he was said to be taken care of by green African monkeys. In 1991 he was found hiding in a tree. He had a condition called hypertrichosis that brings about excessive amounts of hair in unusual places on the body. The American psychologist and primatologist Douglas Candland was asked to investigate the veracity of claims that monkeys had raised Ssebunya. He determined that Ssebunya spent most of his time with small vervet monkeys. He probably scavenged food from their leftovers and followed them around as they’re not aggressive. What happened to John Ssebunya in the forest will never be fully known. While there’s intense interest in feral children, what is actually learned is seldom about the children and more about ourselves.”

(Australian Broadcasting Corporation (ABC), “Children raised as animals: what can we learn?,” September 4, 2015)

“So great is the fear of men, even of the most radical and least conventional among them, of things never seen, of thoughts never thought, of institutions never tried before.”

(Hannah Arendt, *On Revolution*, p. 258)

“In the case of a radical democratic citizen, such an approach allows us to envision how a concern with equality and liberty should inform one’s actions in all areas of social life. No sphere is immune from those concerns, and relations of domination can be challenged everywhere.”

(Chantal Mouffe, “Democratic Citizenship and the Political Community,” in *The Return of the Political*, p. 72)

“There is democratic promise in grafting the essentially disruptive traits of feral children, be they human or not, onto the political subjectivity of the citizen. I reclaim disruption as an important political act and suggest that a conscious and purposeful feral identity can be a wonderful way of resisting any trend toward claiming citizenship for extra-political desires.”

(Nick Garside, *Democratic Ideals and the Politicization of Nature*, p. 45)

05 BANANA EATING

ADULT MALE 1 APPEARS ON NORTH BALCONY AND EATS A BANANA AT 20% APE. HE EXITS, TAKING THE BANANA PEEL WITH HIM.



Figure 4

06 PEEP SHOW

FREAK SHOW / PEEP SHOW / NIGHT-CLUB VIBE. A COLLAGE OF DANCE STYLES ENSUES THAT INCLUDES BURLESQUE, FLAMENCO, GYMNASTICS, MARTIAL ARTS, CONTORTION, CIRQUE, AND STREET FIGHTING. ADULT FEMALE POKES SCREEN AND MAKES GASHES. SEMI-STRIP. CLAWING, RIPPING, RUNNING EXIT.

“How do past and contemporary sexual publics articulate figures of animality? How do urban and rural containments such as ‘Chinatowns,’ ‘ghettoes,’ and institutions such as prisons produce and maintain queer animalities? When and where are such tropes not affectively charged and animated without relation to colonial impulses? When does disability—glossed cynically as pathology, partiality, old age, and contagious disease, and, alternatively, as machinic cyborg and as natural variation—come into play? When is human ‘animal sex,’ whether bestial or queer or rapacious, racially intensified? How are particular ‘animal’ species racialized through specific trajectories of ‘human’ engagement? How do artists work such proximate borders?”

(Mel Y. Chen, *Animacies: Biopolitics, Racial Mattering, Queer Affect*, p. 122)



Figure 5



Figure 6

“[T]he positing of a body *is* a condition of discursive practices.”

(Mary Ann Doane, “Woman’s Stake: Filming the Female Body,” in *Feminism and Film Theory*, p. 226)

“The movements, the attitudes, the glances of the other fixed me there in the sense in which a chemical solution is fixed by a dye. I was indignant; I demanded an explanation. Nothing happened. I burst apart. Now the fragments have been put together by another self.”

(Frantz Fanon, *Black Skin, White Masks*, p. 109)



Figure 7

“Even in the worst circumstances of domination, the ability to manipulate one’s gaze in the face of structures of domination that would contain it, opens up the possibility of agency.”

(bell hooks, “The Oppositional Gaze: Black Female Spectators,” in *Black Looks: Race and Representation*, p. 116)

“The peak of all this 1950s African wildcat sexual symbolism was pin-up photographer Bunny Yeager’s famous series of Bettie Page, shot in 1954 at Florida’s Africa USA theme park, in which the model (kitted out in a Jane from *Tarzan* ensemble) poses between a pair of actual leopards and is tied up and threatened by ‘Machakas’ – an Africa USA employee dressed in African ‘tribal’ garb. In the 1980s, the link between unrestrained female sexuality and African wildlife was firmly reinscribed on black women’s bodies when Jean-Paul Goude photographed a roaring Grace Jones nude on all fours, inside a cage with a sign reading ‘Do not feed the animal.’ As Miriam Kershaw notes, this image parallels ‘the French, barbaric nineteenth-century practice of putting its African colonial subjects on caged display in the Paris zoological gardens next to non-European species of animals.’”

(Madeleine Hamilton, “Taylor Swift’s Wildest Neo-Colonial Dreams,” September 10, 2015. <https://overland.org.au/2015/09/taylor-swifts-wildest-neo-colonial-dreams/>)

“Contemporary movements for sexual liberation often praised black females and other ethnic groups like Latina women being already ‘sexually free’ so that they did not serve as sites for critical intervention. Since they focused exclusively on the liberation of white females from the confines of a racist/sexist notion of purity that had encouraged sexual repression, sexual liberation movements did not challenge degrading and limiting stereotypes imposed on black women and all women of color.”

(bell hooks, “naked without shame: a counter-hegemonic body politic,” in *Talking Visions: Multicultural Feminism in a Transnational Age*, p. 70)

07 TALKING TREE

STAGEHANDS SET ZOO EXHIBIT: JUNGLE FABRIC GETS PULLED DOWN, LARGE PAPIER-MÂCHÉ ROCK, PINK EXERCISE BALL, WOODEN DOWELS & PINK NEWSPAPERS ARE SET, A CHILD IN A TREE COSTUME IS CARRIED ON. 3 PINK CHIMPANZEES LIE DOWN ON THEIR BACKS. A MONOLOGUE BEGINS.

“Throughout its past, the zoo has demonstrated a relational dynamic of mastery. Originally, in its days as a private garden, the zoo was a powerful symbol of dominion: it projected an imperial image of man-the-monarch—ruler of nature, lord of the wild. Eventually, the zoo was converted into a public menagerie and became a ritual of entertainment, projecting almost trickster imagery of man-the-magician—tamer of brutes, conjurer of captives. The contemporary zoo has become a scientific park and aesthetic site. Its meaning is redemptive; it stands as an emblem of conservation policy, projecting a religious image of man-the-messiah—the new Noah: savior of species, the beasts’ benign despot. From empire to circus to museum or ark, the zoo has been organized according to anthropocentrist and, arguably, androcentrist hierarchies and designs.”

(Ralph Acampora, “Extinction by Exhibition: Looking At and In the Zoo,” in *Research in Human Ecology*, p. 1)

“It is a long kobade, cycling through time. It is a web of connections to each other, to the plant nations, the animal nations, the rivers and lakes, the cosmos and our neighbouring Indigenous nations. . . . It is an ecology of relationships in the absence of coercion, hierarchy or authoritarian power. Kina Gchi Nishnaabeg-ogamig is connectivity based on the sanctity of the land, the love we have for our families, our language, our way of life. It is relationships based on deep reciprocity, respect, non-interference, self-determination and freedom.”

(Leanne Simpson, “I am Not a Nation-State,” November 6, 2013. <http://leannesimpson.ca/i-am-not-a-nation-state/>)



Figure 8

I was an old carved-up tree
who didn't eat
didn't drink
didn't breathe
but whole snot-faeces and jissom-
diarrohea brotherhoods
insinuated themselves in me
enveloping my least filament
and setting up for themselves as
sub-elemental
cesspool life
a perjured double of life
which they attempted to animate
in lieu
of my own
which they were ignorant of
and remain ignorant as ever of its
true movement
pulse and trajectory

(Antonin Artaud, “You Have to Begin with a Will to Live,” in *Artaud Anthology*, p. 216)

“We are crisscrossed and cohabited by stranger beings, intimate visitors who affect our behavior, appreciate our warmth, and are in no rush to leave. Like all visible life forms, we [humans] are composites.”

(Dorion Sagan, “The Human is More Than Human: Interspecies Communities and the New ‘Facts of Life,’” April 24, 2011. <http://culanth.org/fieldsights/228-the-human-is-more-than-human-interspecies-communities-and-the-new-facts-of-life>)

“The problem of voice (‘speaking for’ and ‘speaking to’) intersects with the problem of place (speaking ‘from’ and speaking ‘of’) . . . Anthropology survives by its claim to capture other places (and other voices) through its special brand of ventriloquism. It is this claim that needs constant examination.”

(Arjun Appadurai, “Introduction: Place and Voice in Anthropological Theory,” in *Cultural Anthropology* 3, p. 20)

“The anthropologist cannot always leave his own shadow out of the picture he draws.”

(Ursula K. Le Guin, *The Word for World is Forest*, p. 109)

“Much animal studies work restricts its attention to beings that ‘live,’ e.g. dogs, bears, mushrooms, microorganisms. It is *animal* studies after all. But for many Indigenous peoples, our nonhuman others may not be understood in even critical western frameworks as *living*. Nadasdy is primarily concerned with human and animal prey, but he also acknowledges similar relations among northern Indigenous people and other ‘objects’ and ‘forces’ (trees, stones, thunder, etc.) which are known to be ‘sentient and intelligent persons.’ Like our methodological choices, language choices are ethical choices and are key in this project of constituting more democratic relations and worlds. Indeed, *animal* studies may be an inadequate construction for capturing human and nonhuman relations across cultures.”

(Kim TallBear, Opening Comments to Symposium: Why the Animal? Queer Animalities, Indigenous Naturecultures, and Critical Race Approaches to Animal Studies. April 12, 2011. UC Berkeley)

“To our human mind . . . speech is the single most obvious act that separates us from other creatures. Because speech and the recording of it are the ways by which human beings not only transmit, but also store, information from now-dead generations, it is understandable

that this capacity stands at the top of our list of intelligent activities.”

(Douglas Keith Candland, *Feral Children and Clever Animals: Reflections on Human Nature*, p. 27)



Figure 9

“Thinking with images . . . —be they oneiric, aural, anecdotal, mythic, or even photographic (there are other stories being ‘told’ here without words)—and learning to attend to the ways in which these images amplify, and thus render apparent, something about the human via that which lies beyond the human, is . . . also a way of opening ourselves to the distinctive iconic logics of how the forest’s thoughts might think their way through us.”

(Eduardo Kohn, *How Forests Think: Toward an Anthropology Beyond the Human*, p. 222)

Listen to the breeze. The breeze is what you hear. It is a note that holds life in it. All creation is held in balance by great layers of life which your conscious mind is unaware of. The consciousness behind the rhythms of life that you call birth and death on various levels in various timings goes on and on.

You embrace the conception that each of you is a separate entity related to other entities. We have not a sense of self; we do not grasp and thrust for ourselves. We embrace the conception of you being part of the greater whole with no separate life. Nothing is independent; all is related.

All are parts of a whole, but the interest lies in the diversity of the parts. It is one life, as we well know. We are part of you, you are part of us, and so it will always be.

Take our essence with you as you go into your unreal worlds of strange values. Your powers are equal to ours and more—but what a strange mess you make of them! Humans hang onto to that which brings them ill, which is not understandable for us, as nothing can be done or achieved with such. We prefer wild places, however barren they may be, for there we can be in fullness without the curtailing consciousness of people. We can be free, where humanity has not thought inharmoniously.

We all learn and grow and express what we are meant to express. You must learn to be what you truly are. You were created to create.

To those who have insight into life, everything has meaning. It does not matter if there is a message or not, it is the state that counts.

(Texts allegedly spoken by trees that were interpreted and recorded by spiritual teacher Dorothy Maclean, from her collection of translated messages from plants, *Call of the Trees*)

08 SHIT SLINGING

ZOO EXHIBIT, CONTINUED. APES EXPLORE THEIR CAGE. THEY SCRATCH ITCHES, CROSS THEIR LEGS, EMBRACE EACH OTHER, IMPROVISE. AT SOME POINT, APE 1 CLIMBS UP ON THE ROCK AND POOPS, THEN THROWS SHIT AT THE AUDIENCE. ALL THREE APES ENGAGE AUDIENCE IN PLAYFUL SHIT SLINGING.

*DEAR AUDIENCE,
PLEASE DO NOT STEAL THE
GLITTER POOPS.
THANKS, EMILY*



Figure 10

“Life is evolutionary exuberance; it is what happens when expanding populations of sensing, active organisms knock up against each other and work things out. Life is animals at play. It is a marvel of intentions for cooling and warming, collecting and dispersing, eating and evading, wooing and deceiving. Life is awareness and responsiveness; it is consciousness and even self-consciousness. Life, historical contingency and wily curiosity, is the flapping fin and soaring wing of animal ingenuity, the avant-garde of the connected biosphere epitomized by members of Kingdom Animalia.”

(Lynn Margulis and Dorion Sagan, *What is Life?*, p. 214)

“After a lifetime of working with chimpanzees, bonobos and other primates, I feel that denial of the similarities is a greater problem than accepting them. Relabeling a chimpanzee kiss ‘mouth-to-mouth contact’ obfuscates the meaning of a behavior that apes show under the same circumstances as humans, such as when they greet one another or reconcile after a fight. It would be like assigning Earth’s gravity a different name than the moon’s, just because we think Earth is special.”

(Frans de Waal, “What I Learned from Tickling Apes,” *The New York Times*, April 8, 2016)

“Insofar as I can imagine this (which is not very far), it tells me only what it would be like for me to behave as a bat behaves. But that is not the question. I want to know what it is like for a bat to be a bat. Yet if I try to imagine this, I am restricted by the resources of my own mind, and those resources are inadequate to the task.”

(Thomas Nagel, “What Is It Like to Be a Bat?,” in *Mortal Questions*, p. 169)

“A living body is not a fixed thing but a flowing event, like a flame or a whirlpool: the shape alone is stable, for the substance is a stream of energy going in at one end and out the other. We are particular and temporarily identifiable wiggles in a stream that enters us in the form of light, heat, air, water, milk, bread, fruit, beer, beef Stroganoff, caviar, and pâté de foie gras. It goes out as a gas and excrement—and also as semen, babies, talk, politics, commerce, war, poetry, and music. And philosophy.”

(Alan W. Watts, *Does It Matter? Essays on Man’s Relation to Materiality*, p. 23)

“Animals can be liberated from their colonized subjecthood through an aided ‘process of desubjectification.’ That is, thinking through animality as an infrastructure of decolonization re-positions

animal bodies as agents of anti-colonial resurgence. They can consequently engender ‘forms of energy that are capable of engaging the forces that keep [Indigenous people and animals] tied to [a] colonial mentality and reality.’”

(Billy-Ray Belcourt, “Animal Bodies, Colonial Subjects: (Re)Locating Animality in Decolonial Thought,” in *Societies 2015*, Volume 5, Issue 1, p. 9)

“As part of my research, I spoke at length with the psychologist and telepathic interspecies communicator Deborah Erickson, who is based in Portland, Oregon. Deborah claims she is able to research human-animal bonds through telepathic connections. To enable animal communication she learned specific meditation and breathing techniques ‘to quiet her mind and transfer her consciousness outside of space and time.’ At the end of our discussion Deborah offered to let me sit in on a communication session with the animal of my choice. I asked my collaborator Joe Seely if we could speak with his dog Lulu. Deborah asked Joe to send her a photograph of Lulu that featured her eyes. The ‘conversation’ was conducted over the telephone on January 3, 2016. The question I asked Lulu (via Deborah) was: ‘Do you ever feel misunderstood and when?’ And Lulu (through Deborah) responded: ‘[Humans] don’t seem to get it, that life is about play. Play, play, play. That’s the point of being here. It’s all about play.’”

– Emily Mast

“We think we are playing with the cat, but how do we know that the cat isn’t playing with us?”

(Michel de Montaigne’s *An Apology for Raymond Sebond*, quoted in J.M. Coetzee, *The Lives of Animals*, p. 37)

09 BECOMING HUMAN

STAGEHANDS ROLL UP JUNGLE FABRIC AND DISMANTLE ZOO EXHIBIT. APES REMOVE COSTUMES AND GROOM THEMSELVES. AGORAPHOBE OPENS TINY WINDOW AND LOOKS AROUND. HE STICKS HIS FINGER THROUGH A HOLE.



Figure 11

“History contains numerous accounts of children raised by animals. The children in such cases often continue to act more animal than human, even when returned to human society. The psychologist Winthrop Kellogg wondered what would happen if the situation were reversed. What if an animal were raised by humans—as a human. Would it eventually act like a human? To answer this question, in 1931 Kellogg brought a seven-month-old female chimpanzee named Gua into his home. He and his wife then proceeded to raise her as if she were human, treating her exactly the same as they treated their ten-month-old son Donald. Donald and Gua played together. They were fed together. And the Kelloggs subjected them both to regular tests to track their development. Gua regularly performed better on such tests than Donald, but in terms of language acquisition she was a disappointment. Despite the Kelloggs’s

repeated efforts, the ability to speak eluded her. Disturbingly, it also seemed to be eluding Donald. Nine months into the experiment, his language skills weren’t much better than Gua’s. When he one day indicated he was hungry by imitating Gua’s ‘food bark,’ the Kelloggs decided the experiment had gone far enough. Donald evidently needed some playmates of his own species. So on March 28, 1932 they shipped Gua back to the primate center. She died a year-and-a-half later of fever.”

(“Gua, the Chimpanzee Raised Alongside a Human Infant, 1931.” http://www.madsciencemuseum.com/msm/pl/ape_and_child)

STEVIE. Something’s going on, isn’t it?!

MARTIN. Yes! I’ve fallen in love!

STEVIE. I knew it!

MARTIN. Hopelessly!

STEVIE. I knew it!

MARTIN. I fought against it!

STEVIE. Oh, you poor darling!

MARTIN. Fought hard!

STEVIE. I suppose you’d better tell me!

MARTIN. I can’t! I can’t!

STEVIE. Tell me! Tell me!

MARTIN. Her name is Sylvia!

STEVIE. Sylvia? Who is Sylvia?

MARTIN. She’s a goat; Sylvia is a goat!

(Acting manner dropped; normal tone now; serious, flat.) She’s a goat.

BILLY. Jesus Christ!

MARTIN. Don’t swear.

BILLY. (Scoffing laugh). Don’t what?!

MARTIN. Don’t swear; you’re too young.

BILLY. (Considers a moment, then.)

FUCK THAT!!

MARTIN. Billy! Your mother!

BILLY. (Scoffing laugh). You’re fucking a fucking goat and you tell me not to swear?!

(Edward Albee, *The Goat or Who is Sylvia?*, Scene Two)

“A species is often defined as a group of individuals that actually or potentially interbreed in nature. In this sense, a species is the biggest gene pool possible under natural conditions.”

(Understanding Evolution, UC Berkeley, “Defining a Species.” http://evolution.berkeley.edu/evolibrary/article/evo_41)

CLASSIFYING CRITTERS

Scientists have a special system to keep track of plants and animals. They don't want to confuse a dog with a coyote, or a honey bee with a killer bee.

Every kind of plant or animal belongs to its own group, or "species." Similar species belong to a larger group, called a "genus." For example, dogs and wolves are two species. They are cousins belonging to the same "genus" (*Canis*) and the same "family:" canines, or *Canidae*.

These families belong to larger groups, too. Today, we'll look at members of a big group called the vertebrates. These are animals that have backbones. Do you have a backbone? Great. You're part of this group!

To the first challenge!



Or skip ahead to:

Figure 12

“Human nature is an interspecies relationship.”

(Anna Tsing, “Unruly Edges: Mushroom as Companion Species,” in *Environmental Humanities*, Volume 1, p. 144)

“Social conservatives with autocratic and militaristic ideologies have long dominated discussions of human nature, according to Anna Tsing. Stories about primates, about the genes and behaviors we share with apes and monkeys, have been used to assert that dominance hierarchies, patriarchy, and violence are fixed in our own nature. Rather than just consider our genetic nature, Tsing suggests that we adopt ‘an interspecies frame’ to open ‘possibilities for biological as well as cultural research trajectories.’”

(Eben Kirksey, Craig Schuetze, and Stefan Helmreich, “Tactics of Multispecies Ethnography,” in *Multispecies Salon*, p. 2)

“The debate over how species should be defined will continue as long as people are allowed to think freely. Perhaps the argument is rhetorical, because every kind of organism presents a unique situation. It is possible that neither definition can be applied consistently in nature.”

(“What is a ‘species?’” <http://research.amnh.org/vz/ornithology/crossbills/species.html>)

“In the first edition of his famous work *Systema Naturae*, the Swedish zoologist and biologist Carl Linnaeus (1707-1778) presented a comprehensive, tabulated overview of the ‘Regnum Animale.’ Under

the heading quadrupedia (four-legged animals) Linnaeus included, amongst others, the order Anthropomorpha (human-like animals), and divided that into three genera: *Bradypus* (sloths), *Simia* (apes), and *Homo* (humans). The gesture of grouping humans in a common order with the apes was met with outrage by Linnaeus’ contemporaries, particularly his laconic note under the explanation of the genus *Homo*: ‘nosce te ipsum’ (‘know thyself!’). In the tenth edition of his *Systema Naturae*, in which he introduced the influential, binary nomenclature that is still used to this day, Linnaeus replaced the term Anthropomorpha with the order of Primates. Linnaeus himself never encountered a great ape, although he did come across a Barbary macaque named Diana, which inspired his famous comment that René Descartes, who had declared animals to be soulless automata, had clearly never seen an ape.”

(Anselm Franke and Hila Peleg, *Ape Culture*, p. 111)



Figure 13

“First, I want to note that animals other than humans can be consumers of pornography. Vicki Hearne recounts a story from primatologist Roger Fouts

about how Washoe, the first chimp to learn human language (sign language), had a habit ‘of sitting in a tree in the mornings looking at *Playboy* magazine’; Hearne also reports that Lucy, a chimp raised by Jane and Maurice Temerlin as their child, used to masturbate while reading *Playgirl*. In a Thailand zoo, Chuang Chuang, a sexually active panda, was put on a regime to increase his likelihood of mating which included watching ‘porn videos’ for fifteen minutes every day—videos of pandas, and report that they think the porn is sometimes effective in inspiring mating.”

(Randy Malamud, *An Introduction to Animals and Visual Culture*, p. 96)

So I stood and looked about.
I brushed the leaves off of my snout.
And then I heard my mother
shouting through the trees.
You should have seen that girl
go shaky at the knees.
So I took her by the arm
We settled down upon a farm.
And raised our children up as
Gently as you please.
And now my fur has turned to skin.
And I’ve been quickly ushered in
To a world that I confess I do not know.
But I still dream of running careless
through the snow.
An’ through the howlin’ winds that blow,
Across the ancient distant flow,
It fill our bodies up
like water till we know.
You can wear your fur
Like the river on fire.

(Blitzen Trapper, “Furr,” *Sub Pop*, 2008)

“In 1924 the American news agency International Feature Service carried a report on a novel pedagogical institution: a college that would educate chimpanzees, step by step, to become humans. Only those species of apes considered especially clever would be admitted to the lessons—chimpanzees and orangutans for example—while the rest were to be used

for experiments in tropical medicine. According to the article, Indigenous women were to be employed as nurses to provide for the physical wellbeing of the apes at the ‘Monkey College’; however, the role of teacher was to be exclusively reserved for European males. Thus the college was constructed according to a strict ontological hierarchy: women would serve the monkeys, which in turn would receive instruction from European men.”

(“A Monkey-College to Make Chimpanzees Human,” *International Feature Service*, 1924, cited in *Ape Culture*, p. 111)

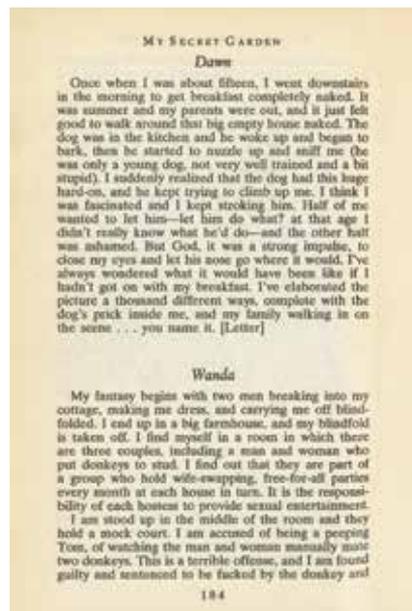


Figure 14

“Theories that focus exclusively on the materialization of ‘human’ bodies miss the crucial point that the very practices by which the differential boundaries of the ‘human’ and the ‘nonhuman’ are drawn are always already implicated in particular materializations. The differential constitution of the ‘human’ (‘nonhuman’) is always accompanied by particular exclusions and always open to contestation.”

(Karen Barad, “Posthumanist Performativity: Towards an Understanding of How Matters Comes to Matter,” *Signs Journal of Women in Culture and Society*, p. 824)

10 PLANKS

MOVEMENTS WITH RECTANGULAR CARDBOARD PLANKS. POWER > DEGRADATION > DISILLUSION > REPETITION > TICS > CREATION > COLLAPSE. AGORAPHOBE GETS MOVED TO DIFFERENT CAGES IN THE PROCESS.

“Man and the higher animals especially the Primates, have some instincts in common. All have the same senses, intuitions, and sensations—similar passions, affections, and emotions— even the more complex ones, such as jealousy, suspicion, emulation, gratitude, and magnanimity; they practise deceit and are revengeful; they are sometimes susceptible to ridicule, and even have a sense of humour; they feel wonder and curiosity; they possess the same faculties of imitation, attention, deliberation, choice, memory, imagination, the association of ideas, and reason, though in very different degrees. The individuals of the same species graduate in intellect from absolute imbecility to high excellence. They are also liable to insanity, though far less often than in the case of man.”

(Charles Darwin, *The Descent of Man*, p. 54)

“Dr. Gay Bradshaw, a psychologist and ecologist, wrote, ‘the symptoms of many caged parrots are almost indistinguishable from those of [trauma] survivors.’ She added that severely traumatized cockatoos

‘commonly exhibit rapid pacing in cage, distress calls, screams, self-mutilation, aggression in response to . . . physical contact, nightmares . . . Insomnia.’

(Charles Siebert, “What Does a Parrot Know About PTSD?,” *The New York Times Magazine*, January 28, 2016)

“The wild animal in conditions of captivity . . . is bound to alter in nature and cease being the creature we want to see.”

(Emily Hahn, *Animal Gardens*, p. 16)

“Tail biting is categorized as cannibalism in pigs. Causes of tail biting are not well understood, but are known to be related to several factors including malnutrition, discomfort, and lack of environmental enrichment. . . . Since tail biting can be caused by multiple factors, there are no specific solutions to the problem. . . . Timely removal of both tail biters and victim pigs is important in preventing an outbreak of tail biting in a pen. Once tail biters have tasted blood from the tails of victim pigs, it is hard to stop them from biting more tails because pigs prefer the taste of blood. Continued tail biting becomes rewarding and the frequency of tail biting behavior will increase.”

(Yuzhi Li, “Normal and Abnormal Behaviors of Swine Under Production Conditions,” Pork Information Gateway Fact Sheet)

“Repetitive locomotion stereotypes are the pacing, jumping in place, and somersaulting . . . Dancing the back and forth quadrupedal movement is distinct from

Table 1
Three categories of stereotypic behaviour seen in laboratory macaques.

Deprivation Stereotypes	Repetitive Locomotion Stereotypes	Other
self otality self clasp rocking huddle crouch self abase – biting – head banging floating limb saluting/eyeball press	pacing – bipedal – quadrupedal bouncing somersaulting twirling spinning ‘dancing’	head weaving over-grooming picking at nothing

Figure 15

pacing or spinning. Some behavior is not included in either category. Paul and others (1977) used the term *walk in circles* to describe an animal pacing completely around its cage and to denote an animal pacing up and down in one side of the cage.”

(Fatik Baran Mandal, “Stereotype Behavior in Non-Human Primates,” in *The Textbook of Animal Behavior*, p. 80)

“Abi is a male brown bear (*Ursus arctos*) who was born in the Kure Mountains of Turkey in the middle of winter in 1992. Hunters shot his mother when he was a small cub at her side and kept Abdi as a pet. For two years he was left outside on a short chain, with no shelter from the sun, rain or cold of winter. Eventually, Abdi was moved to a concrete-floored cage inside a hut where, for the next eight years, he saw light only through cracks in the roof. . . . Abdi was . . . desperately frightened of other bears . . . he paced incessantly. From time to time the [recovery] staff would bring another bear over to Abdi to introduce them, but he wouldn’t stop his pacing, not even to acknowledge the other creature. Over time Abdi’s pacing slackened a bit, but he was still spending most of his day walking in tight circles. The staff decided to give him fluoxetine, hoping that the antidepressant would lighten his spirits and help him adjust to his new life. Every morning for six months he was given the drug hidden inside his favorite food, raisin nut bread.”

(Laurel Braitman, *Animal Madness*, p. 203)

“In his deepest being Sultan is not interested in the banana problem. Only the experimenter’s single-minded regimentation forces him to concentrate on it. The question that truly occupies him, as it occupies the rat and the cat and every other animal trapped in the hell of the laboratory or the zoo is: Where is home, and how do I get there?”

(J.M. Coetzee, *The Lives of Animals*, p. 128)

11 CHIMERA

3 ADULTS COME TOGETHER TO GET OUTSIDE OF THEIR HUMAN BODIES AND INSIDE EACH OTHER. THEY LET THIS GROUP MENTALITY GET DANGEROUS AND DARK.



Figure 16

In Greek mythology, a chimera is a monster that has a lion’s head, a goat’s body, and a serpent’s tail. In modern usage, it can also mean any kind of monster compounded of incongruous parts.

“*Species*, like all the old and important words, is equally promiscuous, but in the visual register rather than the gustatory. The Latin *specere* is at the root of things here, with its tones of ‘to look’ and ‘to behold.’ In logic, *species* refers to a mental impression or idea, strengthening the notion that thinking and seeing are clones. Referring both to the relentlessly ‘specific’ or particular and to a class of individuals with the same characteristics, *species* contains its own opposite in the most promising—or special—way. Debates about whether species are earthly organic entities or taxonomic conveniences are coextensive with the discourse we call ‘biology.’ Species is about the dance linking kin and kind....*Species* reeks of race and seek; and where and when species meet, that heritage must be untied and better knots of companion species attempted within and across differences.”

(Donna Haraway, *When Species Meet*, p. 17-18)



Figure 17



Figure 18



Figure 19



Figure 20

“In time, the use of arms spread from military entities to educational institutes, and other establishments.^[3] In his book, *The Visual Culture of Violence in the Late Middle Ages*, Valentin Groebner argues that the images composed on coats of arms are in many cases designed to convey a feeling of power and strength, often in military terms.^[5] The author Helen Stuart argues that some coats of arms were a form of corporate logo.^[6] Museums on medieval armory also point out that as emblems they may be viewed as precursors to the corporate logos of modern society, used for group identity formation.”

(Wikipedia, “Coat of Arms”)

12 CAPTIVE

DEHUMANIZATION. DEVALUATION.

“Think of perversions in which you are familiar . . . in each is found—in gross form or hidden but essential in fantasy—hostility, revenge, triumph, and a dehumanized object. Before even scratching the surface we can see that someone harming someone else is a main feature in most of these conditions.”

(Robert J. Stoller, *Perversion: The Erotic Form of Hatred*, p. 9)

“What happens when animals appear on human landscapes? In spite of their regular co-occurrence with humans, nonhuman animals are typologically situated elsewhere from humans, as in the linguistic concept of an animacy hierarchy, a scale of relative sentience that places humans at the very top. This presumed superiority of humans is itself duratively supported and legitimated by ‘modern’ states in a transnational system of (agricultural) capital. Yet to consider the biopolitical ramifications wrought by these separated categories is extremely

complex, since ‘humans’ are not all treated one way and ‘animals’ are not uniformly treated another way. This is why the statement that someone “‘treated me like a dog’ is one of liberal humanism’s fictions: some dogs are treated quite well, and many humans suffer in conditions of profound indignity.”

(Mel Y. Chen, *Animacies: Biopolitics, Racial Mattering, Queer Affect*, p. 89)

“It is the denial of humanity that is identified as the dynamic that exposes individuals to being perceived and treated violently as slaves. This is not to deny, of course, that the causes of slavery are multiple; poverty, extreme capitalism, international debt policies, greed, state corruption and apathy, and armed conflict are just some of the causes. Yet, the subhuman figure highlights the conceptual vehicle, a denial of equal humanity, which facilitates violence against humans to compel their labor.”

(Maneesha Deckha, “The Subhuman as a Cultural Agent of Violence,” *Journal for Critical Animal Studies*, Volume 2, Issue 3, 2010, p. 41)

“Subordinates in relations of power learn experientially that there is a critical gaze, one that ‘looks’ to document, one that is oppositional. In resistance struggle, the power of the dominated to assert agency by claiming and cultivating ‘awareness’ politicizes ‘looking’ relations—one learns to look a certain way in order to resist.”

(bell hooks, “The Oppositional Gaze: Black Female Spectators,” in *Black Looks: Race and Representation*, p. 116)

“To operate within the matrix of power is not the same as to replicate uncritically relations of domination.”

(Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity*, p. 40)

“Is it possible, I ask myself, that all of [us] are participants in a crime of stupefying proportions?”

(J.M. Coetzee, *The Lives of Animals*, p. 166)

13 SHADOW PUPPETS

AUDIENCE SITS IN NEAR-TOTAL DARKNESS. AGORAPHOBE TURNS ON A LIGHT IN HOUSE AND BEGINS TO MAKE DISCREET SHADOWS. 3 ADULTS AND CHILD MAKE ABSTRACT SHADOWS. REAR PROJECTION ON ROUND SCREEN.



Figure 21: “A cage went in search of a bird.” (Kafka)

“Butoh for me is a constant willingness to meet one’s edge with one’s flesh. I believe the body to be a much more capable instrument than we are usually willing to admit. As a practice butoh was born of resistance to formal aesthetic codifications, assumed social constructs and the colonization of the body via ideas that suggest a ‘more appropriate’ present or future (i.e. westernization and modern dance in post war Japan). Butoh embraces and supports a full range of somatic inquiry—pain, joy, sensation, mortality, isolation, intimacy. The practice also explores areas of animal and human social psychology that may be ordinarily regarded as taboo or assigned to marginalized persons or populations. By allowing one’s body to serve as a vessel for that which is difficult for us to contemplate, we offer our audience a liminal space within which they may commune with the taboo—or catch sight of the histories and stories our bodies store beneath our conscious notice.”

(Heyward Braceley, dancer, in an email to Emily Mast, December 2, 2015)

14 DRUM SOLO

SMOKE ESCAPES AGORAPHOBE'S CHIMNEY WHILE THE SOUND OF A HEARTBEAT SLOWLY BUILDS IN INTENSITY.

“For over one hundred years parapsychological and intuition research has supported the existence of cognitive ‘knowing’ beyond the physical senses. Additional quantum physics research over the past decades has indicated a quantum field at the sub-atomic level of connectedness that Schrödinger described as ‘entanglement.’ Electrophysiological evidence of intuition has shown that the heart’s and the whole body’s perceptions are constantly receiving, processing, and decoding intuitive information. Perhaps the heart, or the heart’s electromagnetic field, may be a source of intuition.”

(Deborah L. Erickson, “Intuition, Telepathy, and Interspecies Communication: A Multidisciplinary Perspective in Neuroquantology,” in *An Interdisciplinary Journal of Neuroscience and Quantum Physics*, Volume 9, Number 1, p. 145)

“A little late to the party on this one, but I had to mention that I found the reactions your audience had fascinating. It made me think of a time when I was laying on my couch and my dog hopped up and snuggled up on my chest. His little heart was just beating away and I could feel it through both of our chests. It was really pretty neat at first, but then I started to feel funny and a little light headed and I couldn’t figure out why. What the gentleman that wrote in mentioned was the only thing I could think of—that my body was feeling his heartbeat and almost trying to attune to it.”

(From a listener, in response to “Heart Beat” on *Radiolab*, a story about astrophysicist Summer Ash whose heartbeat became much stronger after heart surgery. <http://www.radiolab.org/story/heartbeat/>)

15 TABLEAU

3 ADULTS AND CHILD ENTER CAGE AND PULL DOWN BEIGE PAPER ROLL TOGETHER. THEY SLOWLY CUT INTO THE PAPER AND STICK THEIR LIMBS OUT OF HOLES.



Figure 22

“It is thus not lack of cleanliness or health that causes abjection but what disturbs identity, system and order. What does not respect borders, positions, rules. The in-between, the ambiguous, the composite.”

(Julia Kristeva, “Approaching Abjection,” in *The Feminism and Visual Culture Reader*, p. 391).



Figure 23

“As a taxonomy of power, race lumps and splits. First, it places all nonwhites into a borderlands between human and

animal. . . . Whites, seen as quintessentially human, have never been located in this borderlands—they transcend the body and nature, they are progressive, they move forward through history, they have civilization and a history. Animals and animal-like humans, on the other hand, are untranscendent, tethered to the body and nature, incapable of civilization and progress, and lacking history.”

(Claire Jean Kim, *Dangerous Crossings: Race, Species and Nature in a Multicultural Age*, p. 24-25)



Figure 24

“We can no longer sit idly by as others steal our mouths, our anuses, our genitals, our nerves, our guts, our arteries. In order to fashion parts and works in an ignoble mechanism of production which links capital, exploitation and the family. We can no longer allow others to turn our mucous membranes, our skin, all our sensitive areas into occupied territory – territory controlled and regimented by others, to which we are forbidden access. We can no longer allow others to repress our fucking, control our shit, our saliva, our energies, all in conformity with the prescriptions of the law and its carefully defined little transgressions. We want to see frigid, imprisoned, mortified bodies exploded to bits, even if capitalism continues to demand that they be kept in check at the expense of our living bodies.”

(Felix Guattari, “To Have Done with the Massacre of the Body,” in *Chaosology*, p. 32)

16 HAND WALTZ

AGORAPHOBE STICKS ARM CLAD IN GOLD LAMÉ GLOVE OUT A WINDOW AND “DANCES” TO MUSIC.



Figure 25

17 ARTIST STUDIO

ADULT MALE 1 APES (100% APE) AROUND ARTIST’S STUDIO, INSPECTING AND ASSEMBLING OBJECTS, UNPACKING BOXES, KNOCKING THINGS OFF THE WALLS. HE MAKES MARKS, PUNCHES HOLES, TIPS OVER A TABLE AND MAKES A MESS IN ALL SIX CAGES AND BEYOND. HE ATTEMPTS TO BREAK INTO THE AGORAPHOBE’S HOUSE.

“Animals serve a representational role as an ‘outside’ to human culture, making the ‘joke’ of bestiality a simultaneous humor and horror at the absurdity of crossing the species boundary. Animals are thus used as a way to humanize human animals in the reassertion of human superiority and a reminder (to humans) of the danger of sexual activity. Laws against bestiality, thus, have little to do with the dignity of animals but are, as the human exceptionalists suggest, for our own good. And even those arguments that foreground the harm to animals do so by anthropomorphizing animals, projecting very human constructions of harm and sex onto them in order to dictate human behavior. Such a use of



Figure 26

animals to think what it means to be human is not an ethical relationship but a proprietary that values animals only in their use relative to human discourse. Such a relationship in which we force ourselves upon animals for our own ontological certainty and moral superiority is not unlike the zoophile who seeks to

derive sexual pleasure from the animal. Ironically, both the pleasure of bestiality for the practitioner and the horror/humor of the shocked observer rely upon this projection of humanity onto the animal.”

(Michael Brown and Claire Rasmussen, “Bestiality and the Queering of the Human Animal,” *Environment and Planning D: Society and Space* 2010, volume 28, p. 174)

18 INTERIOR SAWING

AGORAPHOBE BEGINS TO SAW HIS HOUSE IN HALF. HE FINALLY EMERGES AND LOOKS AT THE AUDIENCE LOOKING AT HIM.

“[A body] shut up in a box of flesh and blood.”

(Charles Peirce, cited in Eduardo Kohn, *How Forests Think: Toward an Anthropology Beyond the Human*, p. 105)

“A human being with a large shelter who procures numerous pairs of shoes is accorded high social standing, while another human being with a small shelter who deals in paper or cans or dolls, is considered socially unacceptable.”

(Coco Fusco, “Observations of Predation in Humans: A Lecture by Dr. Zira, Animal Psychologist” as presented at the Studio Museum in Harlem, 2013)

“The phenomenon of *zugunruhe* was first identified and named by the German ornithologist Gustav Kramer in 1949. He had created a birdcage with a glass floor in which he placed migratory birds. Through the glass floor he watched the birds’ increased agitation during times of migration. What he was witnessing was their need to go, their desire to migrate: *zugunruhe*.”

(Rachel Berwick, from the artist’s project “Zugunruhe,” in *Cabinet Magazine*, Issue 43, 2011)

“*Zugunruhe*, a particular temporality, not just encapsulated in these tangled words and images but in bus queues, supermarkets, tiredness of a 15 minute coffee break, the point when words won’t do, gestures and smiles that have little



Figure 27

duration within the work day, all of the brokenness that dwells within and without, the fucked up speech of the drunken office workers and homeless people, something encapsulated in the interstices of more standardised minutes. This temporality of anxious movement and non-movement is what the smooth, circular motions of capitalised work and play can never encapsulate, something buried within the skin of that time can emerge as a broken window, a drunken argument, an upsetting of familiar relations, saying ‘fuck off’ to the boss, inappropriate laughter at the death of a politician, scratching an internal itch rather than attending to a task at hand, preferring to waste something like time even as this wastage is itself imposed by what is still quaintly termed a material condition. Tick bird ticking.”

(John Cunningham, “Tick Bird / Bird Tick,” in *Anguish Language: Writing and Crisis*, p. 152-153)

“The experience of oppressed people is that the living of one’s life is confined and shaped by forces and barriers which are not accidental or occasional and hence avoidable, but are systematically related to each other in such a way as to catch one between and among them and restrict or penalize motion in any direction. It is the experience of being caged in: all avenues, in every direction, are blocked or booby trapped. Cages. Consider a birdcage. If you look very closely at just one wire in the cage, you cannot see the other wires. If your conception of what is before you is determined by this myopic focus, you could look at that one wire, up and down the length of it, and unable to see why a bird would not just fly around the wire any time it wanted to go somewhere. . . . But when you look macroscopically you can see it—a network of forces and barriers which are systematically related and which conspire to the immobilization, reduction and molding of women and the lives we live.”

(Marilyn Frye, *The Politics of Reality: Essays in Feminist Theory*, p. 2-7)

“We do a great disservice to boys in how we raise them. We stifle the humanity of boys. We define masculinity in a very narrow way. Masculinity is a hard, small cage, and we put boys inside this cage. We teach boys to be afraid of fear, of weakness, of vulnerability. We teach them to mask their true selves, because they have to be, in Nigerian-speak—a hard man. . . . We teach girls to shrink themselves, to make themselves smaller.”

(Chimamanda Ngozi Adichie, *We Should All Be Feminists*, p. 12)

“Decolonization is not only beneficial to animals because it demands the dismantling of all settler-colonial infrastructures (including those that produce and progress speciesism), but would also require a re-signification of animal subjects and human-animal relations through the non-speciesist and interdependent models of animality envisioned in Indigenous cosmologies. This, of course, is contingent upon the willingness of Indigenous peoples (and our allies) to commit to decolonized animal futurities.”

(Billy-Ray Belcourt, “Animal Bodies, Colonial Subjects: (Re)Locating Animality in Decolonial Thought,” in *Societies 2015*, Volume 5, Issue 1, p. 10)

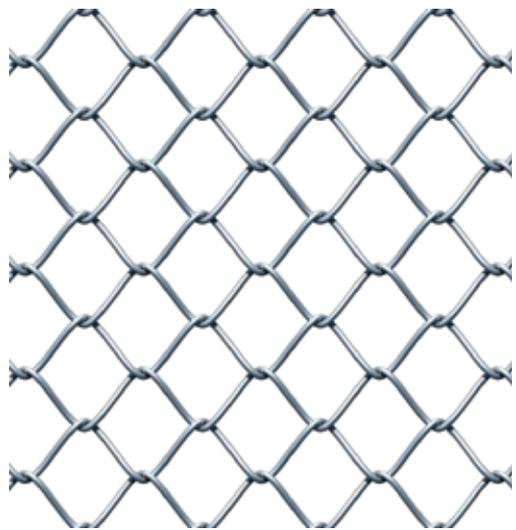


Figure 28

19 BOW WOW

**3 ADULTS, CHILD AND STAGEHANDS
JOIN AGORAPHOBE ON STAGE. THEY
ALL TAKE A BOW TOGETHER.**



Figure 29

“Canid, hominid; pet, professor; bitch, woman; animal, human; athlete, handler. One of us had a microchip injected under her neck skin for identification; the other has a photo ID California driver’s license. One of us has a written record of her ancestors for twenty generations; one of us does not know her great-grandparents’ names. One of us, product of a vast genetic mixture, is called ‘purebred.’ One of us, equally a product of vast mixture, is called ‘white.’ Each of these names designates a different racial discourse, and we both inherit their consequences in our flesh. One of us is at the cusp of flaming, youthful, physical achievement; the other is lusty but over the hill. And we play a team sport called agility on the same expropriated Native land where Cayenne’s ancestors herded sheep. These sheep were imported from the already colonial pastoral economy of Australia to feed the California gold rush forty-niners. In layers of history, layers of biology, layers of naturecultures, complexity is the name of our game. We are both the freedom-hungry offspring of conquest, products of white settler colonies, leaping over hurdles and crawling through tunnels on the playing field.”

(Donna Haraway, *When Species Meet*, p. 15-16)

“Rethinking the human begins with the recognition that the human has always been a thoroughly exclusionary concept in race and species terms – that it has only ever made sense as a way of marking who does not belong in the inner circle. It means clarifying that the project before us is not an extensionist one (expanding the definition of the human to allow a few racialized groups or preferred ape species in) but rather a reconstructive one (reimagining humans, animals, and nature outside of systems of domination). In ecological terms, time is indeed short. But there is still a chance to open ourselves to each other, to see each other. There is still time to become and act together.”

(Claire Jean Kim, *Dangerous Crossings: Race, Species and Nature in a Multicultural Age*, p. 287)

20 FIN / POST SHOW

**PERFORMERS WALK STRAIGHT INTO
THE AUDIENCE. STAGEHANDS IMMEDIATELY
BEGIN CLEANING UP.**

“When Albert Camus was a young boy in Algeria, his grandmother told him to bring her one of the hens from the cage in their backyard. He obeyed, then watched her cut off its head with a kitchen knife, catching its blood in a bowl so that the floor would not be dirtied. The death-cry of that hen imprinted itself on the boy’s memory so hauntingly that in 1958 he wrote an impassioned attack on the guillotine. As a result, in part, of that polemic, capital punishment was abolished in France. Who is to say, then, that the hen did not speak?”

(J.M. Coetzee, *The Lives of Animals*, p. 160)

Image credits

Figure 1: *The Cage is a Stage* (Rehearsal). Photo: Soyyoung Shin.

Figure 2: Detail of Mickey Mouse t-shirt. Photo: Emily Mast.

Figure 3: To-do list. Photo: Emily Mast.

Figure 4: Banana peel. <http://i.kinja-img.com/gawker-media/image/upload/ksw7bcqcd1vl0wihke6z.png>

Figure 5: Leopard print nails. https://nailsbycindy.files.wordpress.com/2012/01/331711_231120043636733_100002162183494_508593_1115627211_o.jpg

Figure 6: Leopard print briefs. <http://192.81.129.63/pic/262511.jpg>

Figure 7: Bettie Page as photographed by Bunny Yeager. <http://wlrn.org/post/bunny-yeager-sexy-nice-way>

Figure 8: Rock cartoon. <https://www.studyblue.com/notes/note/n/ap-human-geography-flashcards/-deck/14118115>

Figure 9: Jungle fabric (redacted) by Emily Mast.

Figure 10: Glitter poop. Photo: Emily Mast.

Figure 11: Donald and Gua, 1931. http://www.madsciencemuseum.com/msm/pl/ape_and_child

Figure 12: "Why Do Scientists Classify Living Organisms?," Gwinnet

County Public School Online Campus. https://gcps.desire2learn.com/d2/lor/viewer/viewFile.d2ifile/6605/9413/HistoryofClassification_print.html

Figure 13: Nim Chimpsky. Photo: Herbert Terrace.

Figure 14: Scan of Nancy Friday's *My Secret Garden*.

Figure 15: Three categories of stereotypical behaviour seen in laboratory macaques. http://www.awionline.org/lab_animals/biblio/at-phil.htm

Figure 16: Chimera clip art. <https://openclipart.org/detail/222179/chimera>

Figure 17: Meerkats. <http://stuffpoint.com/meerkats/image/268824/meerkat-group-wallpaper/>

Figure 18: Hitler Youth. <http://wundergroundmusic.com/group-of-identically-dressed-techno-fans-mistaken-for-hitler-youth/>

Figure 19: NFL pile-up. http://static.nfl.com/static/content/public/pg-photo/2014/12/28/0ap3000000451022/7-pile-up_pg_600.jpg

Figure 20: Army push-up square. <http://imgur.com/gallery/ySX2YzO>

Figure 21: Scan of Franz Kafka's *Zürau Aphorisms*.

Figure 22: Broken statue. Photo: Mark Coggins. <https://c1.staticflickr.com/>

1/162/348427530_30ea0bd5e2_b.jpg

Figure 23: Pile of amputated limbs after a Civil War battle. <http://civilwartalk.com/attachments/limbs2-jpg.4673/>

Figure 24: Dog buried in volcanic ash at the moment of its death almost two thousand years ago, Pompeii. <https://thewholenicole.files.wordpress.com/2015/06/dsf6860.jpg>

Figure 25: Google search: Peacock.

Figure 26: Emily Mast's studio floor. Photo: Emily Mast.

Figure 27: Animal penises by Ultraviolet @ Furraffinity. <http://www.memecenter.com/fun/21086/animal-penises>

Figure 28: Chain link fencing. <http://img.indiabizsource.com/sites/default/files/products/image/322107/Chain%20Link%20Fencing.jpg>

Figure 29: A boy and his dog. <http://previews.123rf.com/images/sergein/sergein1008/sergein100800011/7508665-A-blond-boy-and-his-white-dog-are-lying-on-the-green-meadow-with-their-pink-tongues-out-Stock-Photo.jpg>

Figure 30: Emily Mast, *The Cage Is A Stage* (Fleuron), 2016. Photo: Betsy Lin Seder.

Figure 31: Emily Mast, *The Cage Is A Stage* (Redacted), 2016. Photo: Betsy Lin Seder.

Emily Mast (born in Akron, Ohio, 1976) recently staged a solo "choreographed exhibition" called *Missing Missing* at La Ferme du Buisson in Noisiel, France, and an 18-part roving procession of performances based on the poetry of Joan Brossa at the Los Angeles County Museum of Art (LACMA). In addition, her video, installation, and performance work was part of the Hammer Museum's *Made in L.A.* Biennial (2014). Mast's work has been exhibited at venues including: St. Andrew's Community Centre, Dublin (2016); China Art Objects Galleries, Los Angeles (2015); Mona Bismarck American Center, Paris (2015); Silencio, Paris (2015); Night Gallery, Los Angeles (2014); Robert Rauschenberg Foun-

dation Project Space, New York (2013); Public Fiction, Los Angeles (2012); REDCAT, Los Angeles (2012); MUHKA, Antwerp (2011); Human Resources, Los Angeles (2010) and Performa, New York (2009). Mast has received numerous awards including a Harpo Foundation Grant (2013); Center for Cultural Innovation Investing in Artists Grant (2013); Franklin Furnace Fund Grant (2013); and a California Community Foundation Fellowship (2012). In 2009 Mast graduated with a Masters in Fine Arts from the University of Southern California and has been an artist-in-residence at the Skowhegan School of Painting and Sculpture; the Headlands Center for the Arts in Sausalito; and Yaddo in Saratoga Springs.



TOP



EVENTS / ROUNDTABLES / PERFORMANCES / TALKS / TOURS

OPENING RECEPTION

Saturday, June 25, 2–5pm

A FREE shuttle bus will depart from Mercer Union (1286 Bloor St West) at 2:00pm and return for 5:00pm in time for the opening of *Width of a Witch*, a solo exhibition by Jason Dodge, and reading by CAConrad.

FORUM

WHY LOOK AT CAGES?

Friday, July 22, 10am–5pm

Jackman Humanities Institute & University of Toronto Mississauga (UTM)

Presented by Blackwood Gallery & Animals in the Law and Humanities

Drawing from John Berger's 1977 essay, *Why Look at Animals?*, this one-day event examines the juxtapositions and intersections of human and animal, with speakers from across disciplines including sociology, law, music, and filmmaking.

**ROUNDTABLE DISCUSSION #1:
EACH CAGE IS A FRAME ROUND THE
ANIMAL INSIDE IT**

**10am–12pm, Jackman Humanities
Institute**

How does captivity (of animals, of humans) become a stage for questions of social control? With presentations by **Abbas Akhavan** (artist, Toronto), **Mitchell Akiyama** (composer and scholar, York University), **Stefan Dolgert** (Social Sciences, Brock University), **Columba Gonzalez** (Anthropology, University of Toronto),

Liz Marshall (filmmaker, Toronto), **Tracy McDonald** (History, McMaster University), **MH Tse** (Law, Harvard University), **Judith Nicholson** (Communication Studies, Wilfrid Laurier University), and **Erika Ritter** (writer, Toronto).

**BUS TO UNIVERSITY OF TORONTO
MISSISSAUGA**

12–1pm, bag lunch included

**PERFORMANCE: PLANKS FROM
THE CAGE IS A STAGE**

1–2pm, e|gallery, CCT Building, UTM
Choreographed by Emily Mast and performed by **Kumari Giles, Benjamin Kamino, and Andrea Spaziani.**

**ROUNDTABLE DISCUSSION #2:
A MONUMENT TO THE
IMPOSSIBILITY OF SUCH
ENCOUNTERS**

2–4:30pm, CCT Building, UTM

What are the ethics and effects of prison tourism (and penal spectatorship, more generally) on those being observed? Those doing the observing? For and upon society? Moderated by **Philip Goodman** (Sociology, UTM) with presentations by former participants of the **Inside-Out** program, which brings incarcerated students and campus-enrolled students together as classmates.

The bus will return to the Jackman Humanities Institute by 5pm.

FREE, all welcome.

Registration is required.

Visit blackwood-cages.eventbrite.ca to register.

BUS TOUR

FREE CONTEMPORARY ART BUS TOUR Sunday, August 14, 12–5pm

The tour starts at Mercer Union (1286 Bloor Street West) at 12pm and then departs for Blackwood Gallery, Oakville Galleries, and the Art Gallery of Hamilton, returning to 1286 Bloor Street West at 5pm. Seating is limited. Please RSVP by Friday, August 12 to blackwood.gallery@utoronto.ca or 905-828-3789.

PANEL

HELD BY THE LOOK

Monday, September 12, 1–2:30pm
University of Toronto Mississauga

A panel discussion on looking at and representing animals, from the cinematic to the scientific.

CONFERENCE

RUNNING WITH CONCEPTS: THE CHOREOGRAPHIC EDITION

September 16-18
Blackwood Gallery

This three-day hybrid event is part colloquium, part workshop, part performance, and part experiment with selected presentations led by eight distinguished faculty including **Julia Bryan-Wilson**, **Camel Collective** (Anthony Graves and Carla Herrera-Prats), **Mel Y. Chen**, **Emily Mast**, **Julie Pellegrin**, **Julien Prévieux**, **Sarah Sharma**, and **Ashley Hunt**, **taisha paggett & Kim Zumpfe** (The School for the Movement of the Technicolor People).

For more information on the conference, please visit the Blackwood Gallery website. A complete list of presenters will be released in August.



THE CAGE IS A STAGE

A project in five parts by Emily Mast

Made in collaboration with and performed by Heyward Bracey, Kiara Gamboa, Garrett Hallman, Angelina Prendergast and Joe Seely

Curated by Julia Paoli and Christine Shaw

Sound

Ted Byrnes, percussion
Michael Day, composition & turntables

Lights

Oz Weaver

Associate Lighting Designer & Production Stage Manager

Noah Feaver

Ape suits

Joe Seely

Costumes

Nicolette Henry, Emily Mast, Joe Seely

Set and Props

Emily Mast, Joe Seely

Dramaturgy and Research

Alison Cooley, Rachel Kauder
Nalebuff, Emily Mast, Julia Paoli,
Christine Shaw

Photography

Betsy Lin Seder, Soyoung Shin

Video assistance

Christopher Richmond

Gallery Installation Technicians

Petrina Ng, Ryan Park,
Matthew Tegel

Performance Technicians

Brian Aitken, Paul Zingrone

Documentation

Henry Chan, Toni Hafkenscheid,
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Blackwood Gallery

University of Toronto Mississauga
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Mississauga, ON L5L 1C6
905-828-3789
blackwoodgallery.ca

Gallery Hours

Monday - Friday: 12 - 5pm
Wednesday: 12 - 9pm
Saturday - Sunday: 12 - 3pm

Closed on civic holidays
Wheelchair accessible

**The gallery will be closed from
August 15–August 28.**

***THE CAGE IS A STAGE* is presented by
the Blackwood Gallery in partnership
with The Power Plant.**

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Visual Studies
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