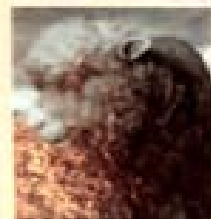




What happens when animals either gaze at humans or are lost in their own thoughts? Coutts explores these questions in her digitally manipulated photographic series *The Inbetween*. Human eyes are seamlessly grafted onto animal faces, collapsing and confusing the species divide, creating hybrid animal-human.

Nicky Coutts London



From the giant menageries in the Hubrecht Laboratory and the Tomblad animals come memories of the processes and politics of collection and preservation. *Future Nature* stands as both requiem and genesis. The mode of *Future Nature* reveals this collection of embryos, collapsing their past into a new, liminal, ambivalent space - constantly on the verge of becoming.

Julia Heiser Ireland



Animal rights is the theme of Singer's work. *Sows*, a series of sculptures exploring trophy hunting. Working with donated old taxidermy trophy kill, she has stripped the stag skin from the taxidermic support, creating from wax animal form as flayed flesh. The title of these works comes from *Sows*, the Victorian name for a fallow deer.

Angela Singer New Zealand



I buy the broken porcelain figures and fix them. In the fixing I attempt to find a language within the pieces intrinsic narrative that will also disrupt it. The process is quick. For some time I have been considering how these little figures function, what are they for? The subject is usually idealised and kitsch, the threat of the real is replaced with an ideal.

David Wilkinson London



ANIMALITY 24 June - 5 July 2003

Jordan Baseman London

Catherine Chalmers New York

Nicky Coutts London

Karl Grimes Ireland

Kate Rohde Australia

Angela Singer New Zealand

Kathryn Spence California

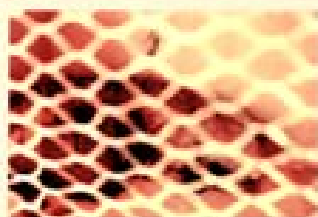
Daniel Unverricht New Zealand

David Wilkinson London



The works of Chalmers reintroduces into our cultural landscape the less-romantic aspects of nature from which we have sought to separate ourselves. Chalmers investigates the place of insects in the hierarchy of living. *Food Chain* is a series of images exploring the brutal species-to-species chain of consumption. There is truth and beauty in her compositions that, in their close-up focus, examine the distance between nature and observing humans.

Catherine Chalmers New York



Exploring an ongoing interest in how humans relate to animals, Rohde's work investigates the way we exploit an animal's physical attributes to produce goods for usage. The Sable, a member of the weasel family, found in northern Asia and Europe, is endowed with a lustrous brown coat of fur. The Sable's tailhairs are used to make arguably the best (and most expensive) brushes in the world.

Kate Rohde Australia

Animal instinct and urban violence are explored in Unverricht's oil painting, *Rabbit Plunch*. In this still life representational work, a 21st Century take on Durer's *Alert*: a pet rabbit is decapitated, skin and flesh torn open by a pet dog. *Rabbit Plunch* is a pugilistic term for an illegal blow to the back of the head, a punch the opponent doesn't see coming.

Daniel Unverricht New Zealand



During his *Grizedale*, Cumbria, artist residency, Baseman produced a series of short 'documentary' films revolving around specific individuals, groups and situations. The action and narrative of each film is participant led. *The One About the Camel* is a somewhat disturbing observational piece about two men, surrounded by soft toy animals, who work in a defunct chocolate shop.

Jordan Baseman London



Lifelike birds made from street trash. Dirt and various forms of refuse are prime materials in Spence's art-povera-inspired works, reminding us of the ways in which the marginalized are often relegated to the status of "trash." By bringing art objects attentively made up of dirt and refuse into the pristine space of the gallery, Spence asks viewers to consider the arbitrary nature of these and other psychologically-charged cultural hierarchies.

Kathryn Spence California

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