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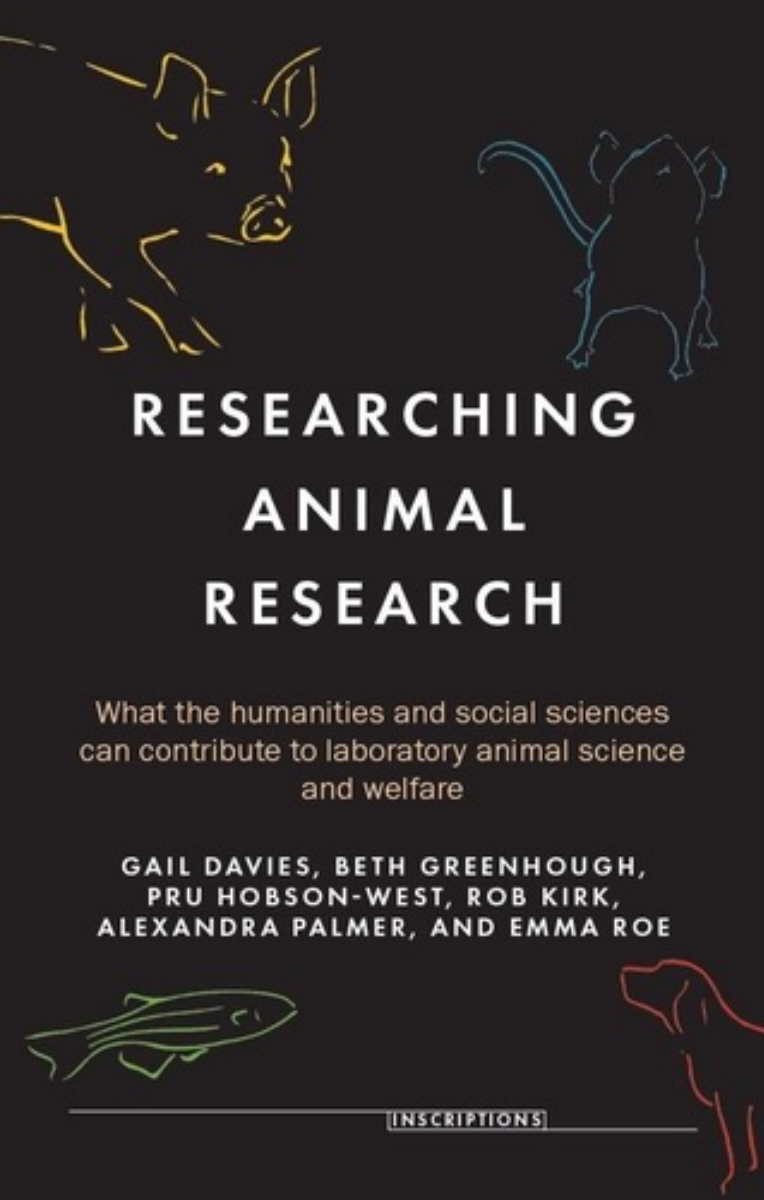
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Can I be honest?
Approaches to Performing Animal Research



RESEARCHING ANIMAL RESEARCH

What the humanities and social sciences
can contribute to laboratory animal science
and welfare

GAIL DAVIES, BETH GREENHOUGH,
PRU HOBSON-WEST, ROB KIRK,
ALEXANDRA PALMER, AND EMMA ROE

INSCRIPTIONS

- Who needs to be honest, and with whom?
- What exactly are we being honest about?
- How can we honestly perform animal research?

Researching Animal Research - What the
humanities and social sciences can contribute to
laboratory animal science and welfare, 2024
Manchester University Press

Edited by Gail Davies, Beth Greenhough, Pru Hobson-
West, Robert G. W. Kirk, Alexandra Palmer and Emma Roe

The Herald

Animal researcher drove for days with bomb under car

13th June 1990

If you don't want millions of animals tortured and killed in leg-hold traps, don't buy a fur coat.

LYNX

Fighting the fur trade.

Visit the Lynx Shop at 79 Long Acre, London WC2.
PO Box 109, Dunsmuir, Essex. Tel: 0171 2816.

'It takes up to 40 dumb animals' poster, Jeremy Pemberton (b. 1948, art director), Alan Page (b. 1951, copywriter) and David Bailey (b.1938, photographer) for Lynx, Originally issued by Greenpeace, 1984, Britain, 1986-7. V&A: E.3041-1991 © Victoria and Albert Museum, London. Accessed 28 Mar 2023: <https://www.vam.ac.uk/blog/projects/dumb-animals-lynxs-campaign-against-the-fur-industry>

“the concept term ***‘ahuman’ is an absolute abolitionist refusal of the human***”

“this is the only way a truly ahuman existence can be guaranteed, where the nonhuman is the whole world and the human need not reflect any longer, but is simply absent”

“an ahuman world can value the lives lived without lamenting those that never will be. There is no murder or suffering here, only a cessation of reproduction of the human conceptually and actually”

Patricia MacCormack, *The Animal Catalyst*, 2014

“the question is no longer one of knowing if it is ‘good’ to eat the other... nor of knowing which other... the living or the nonliving, man or animal, but since one must eat ...***how for goodness’ sake should one eat well?***”

Jacques Derrida, *In Points...Interviews, 1974–1994*, Elisabeth Weber. Trans.

we can no longer relate to the animal in the food
that we eat, nor less see any connection between
our medical care and the humble mouse



6 Piece Chicken McNuggets®

Accessed 29 March 2023: <https://www.mcdonalds.com/gb/en-gb/product/chicken-mcnuggets-6-pieces.html>











TENTACULAR RESONANCES

AN INTERACTIVE INSTALLATION BY LOUISE MACKENZIE

GALLERY TAKEOVER, PERFORMANCE & ONE-DAY WORKSHOP

WEDNESDAY 29th AUGUST - FRIDAY 31st AUGUST AT GENERATOR PROJECTS, 25/26 MID WYND INDUSTRIAL ESTATE, DUNDEE, DD1 4JG








there is so much incessant noise in this room

Louise Mackenzie (selected works)
 Clockwise from top left: Lively Material, The Stars Beneath our Feet, BE THE SEA, Working Together, Tentacular Resonances, A Less Familiar History



LOUISE MACKENZIE

Oltramarino, 2013

Installation View and Details
Hatton Gallery, Newcastle, 2013

Oltramarino I

Installation: stainless steel, glass, microscope, camera, mirror,
projector, scientific objects, micro-algae

Creators

durational performance

Kinship:

“mutual, obligatory, non-optional, you-can’t-just-cast-that-away-when-it-gets-inconvenient, enduring relatedness that carries consequences”

(Haraway in Paulson 2019)



Evolution of the Subject: Synthetic Biology in Fine Art Practice



Pithos, 2018
Genetically modified E. Coli, synthetic DNA plasmid, copper, glass, tied latex tubing
Gallery North Project Space, Newcastle



Genesis, 1999
Eduardo Kac

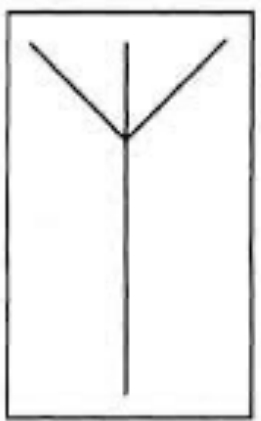
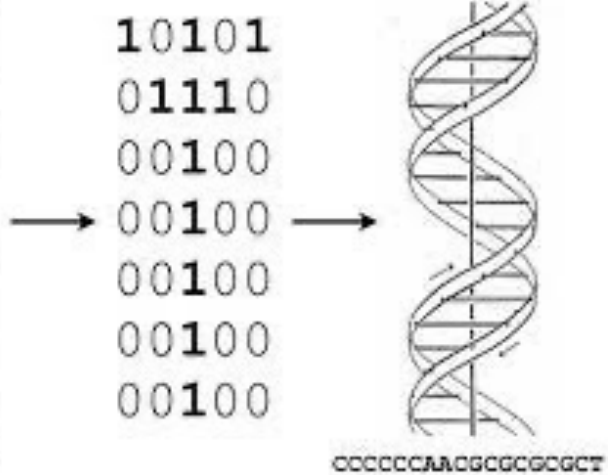


FIG. 1 Microvenus icon.



Microvenus, 1996
Joe Davis

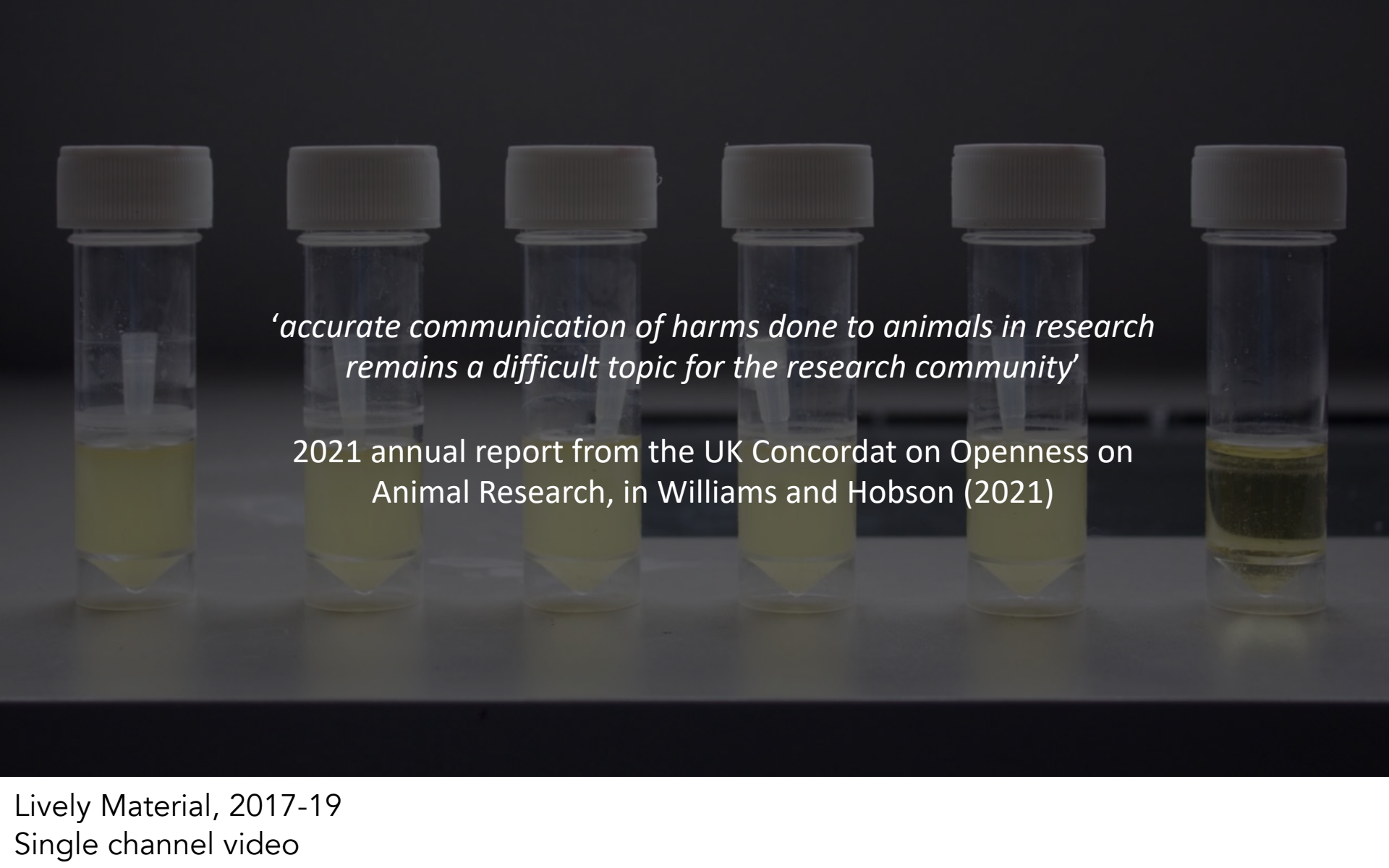
Wishful Thinking

Mackenzie, Louise (2017), 'Wishful Thinking' , *Technoetic Arts: A Journal of Speculative Research*, 15 (2). pp. 181-193.

Offering the Body

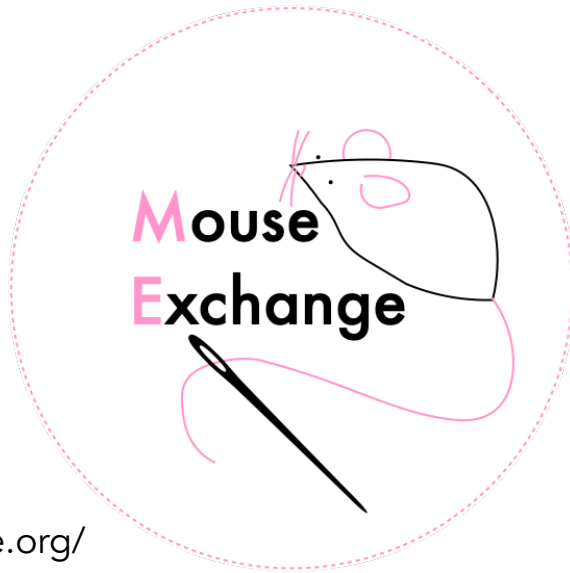
Mackenzie, Louise ([2020] 2022), 'Offering the Body: Performing proximity in the use of cellular material', *Technoetic Arts: A Journal of Speculative Research*, 18:2&3, pp. 197-204.



A row of six clear plastic test tubes with white caps, each containing a pipette and a yellow liquid. The tubes are arranged in a line on a light-colored surface. The liquid level is higher in the first five tubes and lower in the sixth. The background is dark.

*'accurate communication of harms done to animals in research
remains a difficult topic for the research community'*

2021 annual report from the UK Concordat on Openness on
Animal Research, in Williams and Hobson (2021)



The Mouse Exchange
Emma Roe, Sara Peres
<https://themouseexchange.org/>



Vector
Bentley Crudginton

BioCore



Labelling Animal Research?
Renelle McGlacken, Pru Hobson-West
<https://www.labanimallabels.co.uk/>

Performing the Mundane



Mierle Laderman Ukeles,

Dusting an Artwork from:
Private Performances
of Personal Maintenance
as Art, 1970–3,
black and white
photograph.

Accessed:

[https://www.frieze.com/ar
ticle/mierle-laderman-
ukeles](https://www.frieze.com/article/mierle-laderman-ukeles)

Mierle Laderman Ukeles: *Washing/Tracks/Maintenance*, 1973.

Accessed: <https://omstreifer.com/2012/02/23/after-the-revolution-whos-going-to-pick-up-the-garbage-on-monday-morning/>

Performing research openness with public audiences:

- Lived experience
- Speculative reflection on the experience
- Engaging scientists with the public



ASCUS

Transformation – Thinking Through Making with Life, 2017. Louise Mackenzie. ASCUS Lab. Credits: Miriam Walsh, Anaïs Moisy

ASCUS Lab

Zone of Inhibition

Single channel video, headphones

Zone of Inhibition is a short film developed as a result of performative genetic modification workshops created by artist Louise Mackenzie in collaboration with Dr Ana Topf and Dr Stephanie Carr of the Institute of Genetic Medicine, Newcastle, UK and ASCUS Art and Science, Edinburgh, UK. In the workshops, Mackenzie brings her personal engagement with the body of the micro-organism *E. coli* to a public forum, sharing a vital materialist account of genetic modification that encourages imaginative and anthropomorphic interaction with microbial bodies. The title of the film refers to the space (generally on a petri dish) in which microbial growth is inhibited as a result of antibiotics. The space is a threshold in which microbes encounter humanity's resistance to them as other. For this work, Mackenzie develops a fictional, human-scale zone of inhibition, a space of encounter that is both intensely personal yet also restrictive. In this space of encounter, Mackenzie facilitates dialogue between the speculative kin of laboratory cells and the scientists, designers and artists who have genetically modified them.



Zone of Inhibition, 2019
Video still
Louise Mackenzie



Zone of Inhibition
Article in PUBLIC #59

- In choosing to perform openness, what is masked by not offering the real but instead a representation of it?
- What truths are revealed through allowing members of the public, or indeed the scientific community, to be freed from their assumed roles through imaginary scenarios?
- How can the lived experience of animal research be brought into productive dialogue with the public?
- Which publics need to be engaged and why?

“In short, whose interests are being served by [the] project?”

François Matarasso, *A Restless Art*, 2019