Kodittomien
eläinten
muotokuvia

Lämpöni, lempeni

KARELIA UNIVERSITY OF APPLIED SCIENCES
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LÄMPÖNI, LEMPENI – ANIMAL PORTRAITS

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Abstract

The topic of the thesis is former homeless animals and their personalities depicted by the means of portraiture. In the thesis also the depiction of animals in different periods of art and the development of human-animal relationship seen during them. The premise of the thesis is homeless animals, the valuing of them and the differing to other animals, pets and farm animals. In the thesis also the argument of animal valuing and the most basic reasons for the forming of these are considered briefly.

The knowledge base forms of the history of portraiture, the development of photography to the modern method of photography and the animal presence in visual arts. The classical means of portraiture are used in practical work to heighten the individual depiction. Photography is briefly concerned as a portraying method until the development of the first portable film cameras. The presence of animals in visual art is studied as a form of manifestation of the cultural environment of each time.

As practical work an exhibition of portraiture was held in Gallery Eteinen in Savonlinna. The exhibition was consisted of three painted and fifteen photographed portraits of homeless animals. Later placed in new home the animals are presented with the classical means of portraiture as personalities enabling the individual depiction, hence questioning the argument of lower valuing of homeless animals in comparison to other pets and farm animals.

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Tekijä
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Nimeke
Lämpöni, lempeni – animal portraits

Tiivistelmä

Opinnäytetyön aiheena on löytöeläinten persoonallisuus käsiteltynä muotokuvauksen keinoin. Opinnäytetyössä tarkastellaan myös eläimen kuvausta eri kausien taiteessa ja taiteesta ilmenevän ihmis-eläin suhteen kehittymistä nykymuotoonsa. Työn lähtökohtana on löytöeläimet ja niiden arvotus ja sen eroavaisuus suhteessa muiden, niin kutsuttujen tavallisen taustan omaaviin lemmikki- ja hyötyeläimiin. Työssä käsitellään lyhyesti myös eläimen arvottamisen perusteita ja tavallisimpia syitä tietyn eläinarvopohjan rakentumiseen.

Tietopohja rakentuu muotokuvauksen historiasta, valokuvauksen kehityksestä uudenaikaiseksi muotokuvauksen menetelmäksi ja eläinten esiintymisestä visuaalisissa taiteissa. Muotokuvan historiassa esiintyviä klassisia keinoja käytetään käytännön vaiheessa tehostamaan yksilökuvausta. Valokuvausta tutkitaan lyhyesti menetelmänä samojen keinojen ilmaisuun pienempikokoisten filmikameroiden kehittymiseen saakka. Eläinten esiintymistä kuvataiteissa tutkitaan eläinarvopohjan ilmenemismuotona kunkin ajan kulttuuriympäristössä.

Käytännön opinnäytteenä toteutettiin näyttely Galleria Eteisessä Savonlinnassa. Näyttely koostettiin kolmesta maalatusta ja viidestätoista valokuvatusta eläinmuotokuvista, joiden malleina ovat löytöeläimet. Myöhemmin kodin saaneet eläimet esitetään töissä klassisin muotokuvauksen keinoin, nostaen kohde persoonallisen kuvauksen mahdollistavaksi yksilöksi näin kyseenalaistaen onko löytöeläintä perusteltua arvottaa yleisen tavan mukaan alempiarvoiseksi kuin muuta lemmikki- tai hyötyeläintä.

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Asiasanat
Muotokuva, eläinoikeudet, valokuvaustaide, maalaustaide

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1   Introduction

The present thesis project of design consists of an exhibition of animal portraits both painted and photographed in addition to a study of portraiture as an individual art form and its techniques and traditions. Both sections of the project have their dissenting focus and objective as a part of the whole.

The main objective of the exhibition is to improve designer's artistic capacity and ability to manage multipart entities. The conclusive aim is of course to create uniform whole from individual pieces. Constructing an actual exhibition consisting solely of designer's own artistic works is in itself an important milestone in the progress of becoming a professional designer and artist.

In turn the objective of the study is to appreciate portraiture in full as an art form and description of its' history. Also different traditions and techniques of portraiture are considered, as is the turn of portraiture more towards photography in the sense of techniques. Lastly the presence of animals in portraits and the personal depiction of them is looked into because the animals are the main motif in the art works.

As down mentioned the basis of the art works are animals here as animals from different animal welfare associations and stray-animal care homes. The animals portrayed in the works have all spent some time homeless before being recovered and sheltered by the associations. By using the styles and techniques of traditional portraits the value of an animal as a persona and an individual is explored for the designer's personal interests in animal welfare and the urge to raise discussion of the topic through art.

2   Frame of reference

As the visual context (Picture 1.) shows, the objective is to gain understanding specifically on *animal description* and *portraiture* bound together as ***animal portraits.*** This is seen as a phenomenon in the ever-changing cultural field. The entities of the thesis are the study of portraiture together with animal depiction and the designer's own practical

approach. These themes were selected foremost because of the designer's interest in animal rights and the urge to raise the public's will to work for them through design or here art. Also the designer's lifelong background with animals and working with them act as motive. The matter is of course also very current for the fashion of organic and more natural lifestyle.
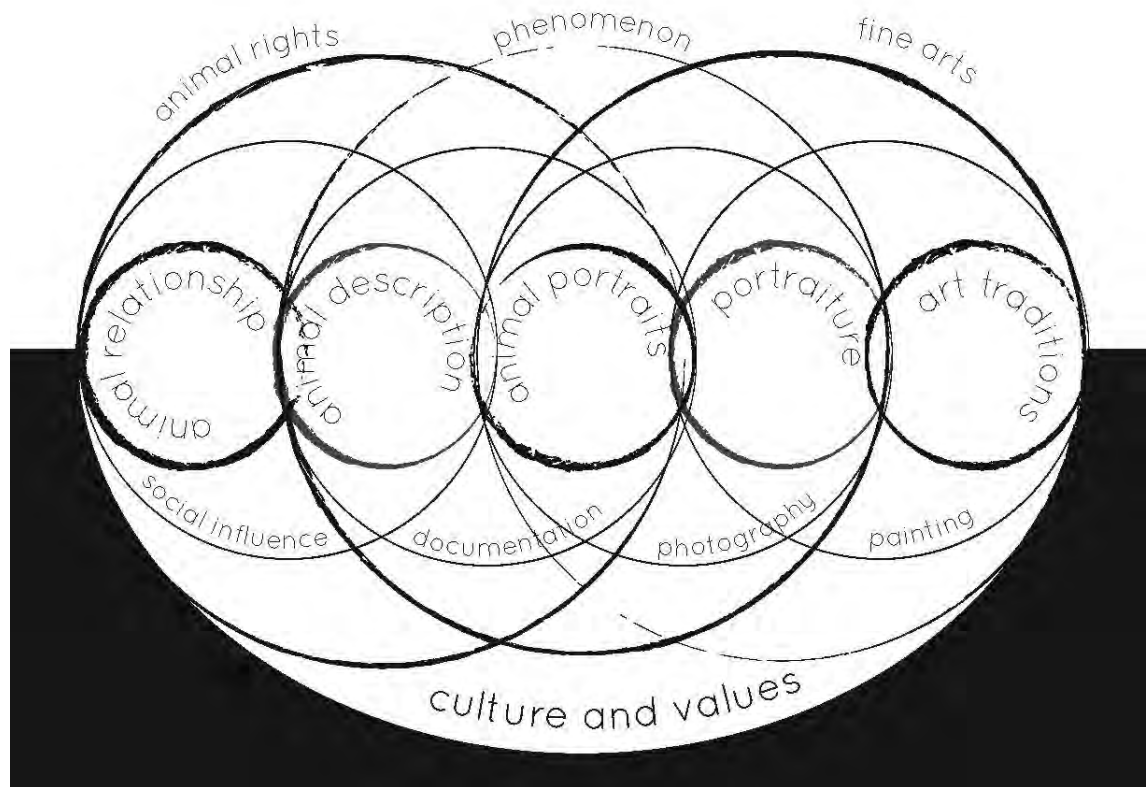
Picture 1. Visual context

In the first chapter the discipline of animal ethics is considered briefly. In this chapter the reasons disputing and advocating the moral value of animals are discussed. The knowledge base of the theoretical entity forms of studies about portraiture; the traditions and motives of the art form, the break of techniques while the spread of photography and the appearance of animal figures in portraiture and other visual arts. The most classical periods of portrait painting are placed in a timeline and the development of photography is presented until the time of the Second World War and the proliferation of portable film cameras. In the section Animals in visual arts the presence of animals in the periods of art history apart from those handled in the previous two parts are considered.

The unconventional way of upraising homeless animals into art and the so-called "otherness" of these animals are also discussed in short.

The practise-based entity consists of the description of the designer's own process with the themes and techniques of both painted and photographed portraiture. Portraits have always been made of loved and reverenced characters. Now the respects are paid for quite unusual personages however. The models are former homeless animals found abandoned to the streets or caught from deserted buildings in Finland and Estonia. All these animals have found good homes since and are now learning the ways of domestic pets. The wonder for the reasons of leaving these lovable personas behind in the first place gave the motif for the art works. Each animal is regarded as an individual and personality, not a trash to be thrown away.

The subject matters are viewed as a phenomenon in the intersection of animal rights and arts in the cultural field of present time. The art has always been a forum for frustrated individuals; debating, apprehending, recapturing and raising awareness of current grievances. Cultural relating to animals and stray animals in particular is of interest in the process of constantly shaping and controversial matter. While even the actual production animals benefitting the society are severely abused the significance of mere abandoned pets is debatable. For instance the videos released by the animal rights administering Oikeutta eläimille – association concerning the brutal handling of the stock in slaughterhouses have raised attention nationwide (Salovaara 2015). The question of animal wellbeing has obviously reached its' very peak in western countries in 21st century and still intensifies.

3   Animal ethics

The supposition of animals as a conscious creature has received lots of dispute. Animals have been claimed to be subliminal things without the ability to experience and feel. Animals have even been compared to mere plants, reacting the stimulus only mechanically without any mental understanding (Aaltola 2004, 65). However, the thought of animals as feeling and perceptive creatures has taken root in modern society.

In scientific history quite anthropocentric or human-central criteria have been set to evaluate the mental state of animals. As a main requirement of mental capacity of any kind, was human consciousness with all its' emotional nuances and the abilities of rational action. (Aaltola 2004, 46-47.) Yet the rationality of the actions was measured from human perspective. From the standpoint of the animal the current action might nonetheless be very rational and experience-based (Aaltola 2004, 52). The animals' proved ability to learn has also been passed ass fully mechanical automatics, which the animal is not able to choose. Also the memory that the animals seemed to have was explained as mere conditioning similar to Pavlov's dogs (Aaltola 2004, 67). One former aspect to reason the soullessness of animals was their ineptitude to use propositional or sentence-consisting language (Aaltola 2004, 47).

Hereby the main arguments against the ethical value of animals are the categorical argument, the anthropocentric argument and the species-tied argument. The essential content of the categorical argument is that there are distinguishing features between humans and animals. Only humans have these features and so only they are morally valuable. (Aaltola 2004, 95.) Similar human central reasoning is the content of anthropocentric argument, which suggests that human should specifically be valued higher for the humanity itself. Human is able to estimate his own moral and is thus more valuable. (Aaltola 2004, 104.) The species-tied argument forms on the basis of biology and psychology. The thought of higher valuing of the representative of one's own species because of the similar features is generally admitted. (Aaltola 2004, 110.) The problematic of these arguments is that none of them can tangibly and absolutely be proved correct. The reasons of humans to value themselves higher than other forms of life lie on shaky grounds.

Fortunately the common conception of the present day is that animal indeed can individually comprehend and feel. The majority of former arguments against the animals' mental awareness have been scientifically repealed. For example animals can communicate by other semaphoring means, even when they lack propositional language and this kind of communication evidence the mental abilities of animals. By examining the neural activity of several species also the tactile senses of animals have been proven.

Apart from former, pet owners and keepers of farm animals know the individual featu-res of animals' to be quite obvious. The joy of a dog when the master finally gets home after the workday or the jubilant sprints of a horse released to the pasture after a night in stables leaves no mistrust in animals' genuine feelings. The ingenious manoeuvring of a fancy rat climbing along the shower drape to get his teeth on the soap bar left on the mirror cabinet; an action that typifies unrivalled intellect and creativity of such a tiny animal. Currently, also the rights of productive animals to have ethically tolerable treatment begin to gain proper attention. Individual value has already been granted to domestic pets and productive animals are gaining it as well. In the practical process of the present thesis particularly the individual value of an animal and the possibilities to depict it are studied.

4 The mutual history of animals and portraiture

4.1 Brief history of portraiture

The prehistory of portraiture as it its known today has not been precisely clarified. However the characteristics of personage's accurate representation originates in religious themes and civic rulers depiction as representatives of prophetic authorities on earth. (Palin 2007, 12–16.)

The first well-documented civilisation depicting the rulers visually is the Egyptians of the early dynasty. A shale palette for cosmetic paint made 3200 B.C. illustrates the deeds of the king Narmer (Picture 2). Already in this piece the later characteristics of Egyptian portraiture were used. The so-called value perspective where the figure with the most power was the biggest in size as well as the side perspective was commonly used in Egyptian arts to come during later dynasties. (Honour & Fleming 1992, 63.)

Picture 2. Narmer palette

During the time of the old and the new kingdom of Egypt 2700 – 1100 B.C. also sculpted portraits were usual. The received wisdom was that the soul or spirit remained exis-

tent after the death. The painted group portraits on the walls burial chambers illustrated the actions of the deceased's spirit both before and after the death. (Tolonen 1998, 12-14.) The burial coffin or sarcophagus was also carved to represent the deceased as precisely as possible. The death mask of pharaoh Tutankhamen is one of these feats. The headpiece of the golden coat coffin is made of 24 pounds of solid gold decorated with lapis lazuli, carnelian, obsidian, turquoise, quartz and coloured glass (Deurer 2010). To achieve a realistic gaze the eyes are made with black onyx and rock crystal. Sculpted in more conventional materials is the subtle limestone bust of the queen Nefertiti (Picture 3), also a devoted portrayal of its' archetype (Tolonen 1998, 13). Full-body portraits of the rulers were made as well for dwelling places to the spirit for example the statue of the king Mykerinos with a spouse (Picture 4). (Honour & Fleming 1992, 68-70, 101–103.)

Picture 3. Nefertiti

Picture 4. Mykerinos and spouse

Egyptians also had cats as domesticated pets in very early phase apparently already in 2000 B.C. Tomb paintings show the cats as a part of every-day life and from 1000 B.C. even mummified cats have been found buried with their families. Some mythical features were affiliated to cats and they were sacred during the New Kingdom. (Springer 2011.) Some of various gods of Egyptian mythology were in the persons of different animals like the bird-god Ibis and the canine Anubis.

During the other early stages of arts such as the ancient Greece and Hellenistic era some portraying art was made but usually in the sense of anatomic preciseness and the descriptions of every-day life, not the personage of the model (Honour & Fleming 1992, 148–153, 175-176). The portraits depicting precisely and recognizably ones archetype were mostly used in burial relevance such as the former mentioned Egyptian and for example Etruscan cultures in which the similar sarcophagus-type of burial coffin was used (Honour & Fleming 1992, 171-172). Later the ancient Roman culture restored the favour of portraiture as a depiction of the persona with the sculpted portraits of the rulers for example Marcus Aurelius (Picture 5) (Honour & Fleming 1992, 206-209).

Picture 5. Equestrian of Marcus Aurelius

Pre – Christian painting creates the foundation of modern occidental portraiture (Palin 2007, 12). These religious themes illustrated the Christ with his followers or the numerous saints. These precursors of portraiture showed already some characteristics of the models visually, though the archetypes were mainly of literary origin. (Tolonen 1998, 28, 31–32.) In 1400s the early renaissance started to pave the way for more earthly painting.

Probably the best-known renaissance artist was of course Leonardo da Vinci whose preserved works include also lot of anatomy sketches of animals. Furthermore Da Vinci had the latest invention oil colours in his use. With this new medium he painted the most famous portrait of all times the Mona Lisa among many others such as the portrait of Ginevra Benci (Picture 6) and Cecilia Gallerani (Picture 7). As a detailed depiction of a precise persona these well internalize the revived antiques insight of person as an in-

dividual. The renaissance recreated the ideals of the antiques in general as well in architecture and sculpture as in painting. Furthermore the appreciation of art in itself increased to new heights and the spectrum of the themes grew first from religious to mythological themes and later to the portraits of private personae. (Tolonen 1998, 39-42.)

Picture 6. Portrait of Ginevra Benci, Leonardo da Vinci, 1474, oil

Picture 7. Portrait of Cecilia Gallerani, Leonardo da Vinci, 1496, oil

Of the great artist-geniuses of the full renaissance of Italy Raphael was the one to excel particularly in the sense of portraiture (Tolonen 1998, 42). He continued developing the classical aspects of portraiture, which da Vinci demarcates; the light, the form of set-up and the handling of the background (Honour & Fleming 1992, 476-477). Best known for his other works, Raphael regretfully escapes the deserved recognition of an exquisite portrait-painter, which the portraits of Man Holding an apple (Picture 8) and A Lady With an Unicorn show (Picture 9). Or as the writer for The Guardian, Jonathan Jones, so well puts it in his article about Raphael's portraits:

"So much of what made him (Raphael), - -, the ultimate artist - -: the classical tradition, which Raphael introduced into painting more gracefully and purely than anyone, is no longer at the heart of culture. We can't worship Raphael - -, as the master of classical balance and harmony." (Jones 2004.)

Picture 8. Portrait of a Man holding an Apple, Raphael, 1500, oil

Picture 9. Portrait of a Lady with an Unicorn, Raphael, 1506, oil

Besides the oil-colours the renaissance introduced another new technique, printing graphics, which enabled new ways of artistic expression also in portraying (Tolonen 1998, 48-49). One to employ this new fashion was a German Albrecht Dürer. Using this medium mostly in religious illustrations Dürer also depicted animals. In Dürers perspective on art was "rooted in nature so, that who was able to remove it from the wild, can it also detain". (Honour & Fleming 1992, 462.) Furthermore Dürer introduced many prime exemplars of self-portraits, the new evolutionary step of portraiture. The painted self-portraits of Dürer are presumably the first independent self-portraits as art works. In

the paintings from the years 1498 (Picture 10) and 1500 (Picture 11) the significant transition of perspective from front diagonal to straight frontal is noticeable. This was remarkable for the frontal depiction was earlier dedicated to monarchs both earthly and divine. (Honour & Fleming 1992,463.)

Picture 10. Self-portrait, Albrecht Dürer, 1498, oil

Picture 11. Self-portrait, Albrecht Dürer, 1500, oil

During the next major phase in fine arts, baroque, the use of colour and the general am-
bience in visual arts changed for more dark and portentous. Portraits of the time focused
again mainly on monarchs as representatives of also divine power. A profusion of por-
traits of the rulers were painted by several artists such Diego Velázquez. (Tolonen 1998,
54–55.) Velázquez also included at length detailed depiction of animals in his portraits.
In the paintings Las Meninas (Picture 12) and Prince Philip Prosper the pet dogs are
portrayed alongside of the court children.

Picture 12. Diego Velázquez, Las Meninas, 1656, oil

Also lots of portraits with hunting dogs and equestrian motifs like the portraits of Queen Isabel of Bourbon (Picture 13), Philip III (Picture 14) and Cardinal Infante Ferdinand of Austria (Picture 15) were painted by Velázquez, fashionable way of highlighting the un-rivalled skills of the aristocracy. Velázquez was the delicate expresser of one's charac-teristic quality by depiction of the face (Tolonen 1998, 54). Mastering the expressions of animals as well Velázquez painted the paragon for independent animal portraiture, Head of a Stag (Picture 16).

Picture 13. Equestrian portrait of the Queen Isabel of Bourbon, Diego Velázquez, 1635, oil

Picture 14. Equestrian portrait of Philip III, Diego Velázques, 1635, oil

Picture 15. Portrait of Cardinal Infante Ferdinand of Austria With Gun and Dog, Diego Velázques, 1632, oil

Picture 16. Head of a Stag, Diego Velázquez, 1634, oil

The trend answering the pompous darkening of baroque was rococo with the play of fair colours and light. The two English masters of rococo painting were Sir Joshua Reynolds and Thomas Gainsborough. (Tolonen 1998, 62–63.) Reynolds was a proficient portrait-painter and implemented numerous portraits also with pet dogs, such in the portraits of Miss Bowles (Picture 17) and Lady Charles Spencer (Picture 18). Gainsborough usually painted his portraits on the landscape and depicted also the nature with finesse, sometimes including animals for example in the portraits of Edward, 2nd Viscount Ligonier (Picture 19) and Mrs. Mary Robinson (Picture 20). Gainsborough has also painted some works with animal models alone such as Pomeranian Bitch and Pup (Picture 21).

Picture 17. Portrait of Miss Bowles, Joshua Reynolds, 1775, oil

Picture 18. Portrait of Lady Charles Spencer, Joshua Reynolds, 1766, oil

Picture 19. Portrait of Edward 2nd Viscount Ligonier, Thomas Gainsborough, 1770, oil

Picture 20. Portrait of Mrs. Mary Robinson, Thomas Gainsborough, 1781, oil

Picture 21. Pomeranian Bitch and Pup, Thomas Gainsborough, 1777, oil

Reynolds and Gainsborough along with other coeval artists as Jean – Honoré Fragonard with his works The Love Letter (Picture 22) and Girl With a Dog (23) included the animals in portraits specifically as pets not merely as an instrument of some action (Tolonen 1998, 62). This new special feature of having pets along ones side in portraiture supported the depiction of model's self and strengthened the properties like kindness and compassion.

Picture 22. The Love Letter, Jean-Honoré Fragonard, 1780, oil

Picture 23. Girl With a Dog, Jean-Honoré Fragonard, 1770, oil

4.2   Photography as a technique of portraiture and animal depiction

Photography technique was presented to the public in Paris 1839. The precursor of camera, "the dark room" or camera obscura and some operating modes had been discovered earlier but the compination of the technique of camera obscura and the use of silver salts was reportedly merit of Nicéphore Niépce. On the basis of the experiments of his predecessor Louis Jacques Mandé Daguerre created practicable photographing method,

daguerreotype. In daguerreotypes silver iodide emulsion affixed to a copperplate was processed in mercury vapour. One other pre-photography method was calotype created by William Henry Fox Talbot. (Dölle, Savia & Vuorenmaa 2004, 9-10.)

In 1851 Englishman Frederick Scott Archer released colloidal method, in which the emulsion was affixed to a glass plate and sensitized with solution of silver nitrate and potassium iodide precisely before exposure. The speed of exposure increased noticeably for the processed emulsion was sensitive to light. From this so-called wet plate technique, ambrotype was developed. In ambrotypes an underexposed negative affixed on glass was placed on black background so the lighter opaque areas and the translucent areas showing the dark background as shadows formed the picture. (Dölle etc. 2004, 10-11.)

Photographs were excellent answer to growing demand of portraits. New affordable method of portraiture was now at hand for unprecedented vast public. Gradually photography was rated as an alternative for painting, although the painted portraiture remained the favourite of aristocracy. However the new, incorruptibly true way of depiction immortalizing the slightest features increased its' favour. (Honour & Fleming 1992, 666-667.)

The photography's relationship to art was controversial during the whole 1800s. Though some artists like Eugène Delacroix used photographs for example to help the sketching phase of paintings but the general altercation of photography, as an individual art form was continuous. Photography was even feared to supplant painting. (Tolonen 1998, 112.) However portraiture had never been so popular.

Among the most notable portrait photographers of the time were David Octavius Hill and Robert Adamson. Hill and Adamson photographed both studio- and landscape milieus in 1940s. In the US the most famous portrait photographer was Matthew Brady and the Frenchman Paul Nadar was the first to use carbon arc lamps in studio photography. (Aalto 2010, 16-17.)

Later legitimately qualified as possible art photography was appreciated particularly as instantaneous recordings of actual moments and was used for political and propagandist

purposes. One of the members of the photographer group sent to document the American civil war 1861 – 1865 was Timothy H. O´Sullivan. He showed the brutalities of the battlegrounds. (Honour & Fleming 1992, 690-691.) Lewis W. Hine photographed the conditions of immigrants on Ellis Island and child workers in 1910 (Aalto 2010, 17). The first actual masterpieces of document photography are the shots of Dorothea Lange depicting the squalor of the rural proletariat in 1936 (Tolonen 1998, 112).

In 1920s the artificial lighting and other studio photography techniques developed considerably caused of the film industry. Hugo Erfurth and August Sander were among the best portrait photographers of the turn of the century in Europe. The Second World War interrupted their careers though they continued photographing after the war. (Aalto 2010, 18.)

Although the obvious motif for the new technique was human, photography was also used to illustrate other themes like landscapes, architecture and of course animals. The first to systemically photograph animals and movement was Edward Muybridge in 1878. He studied horses' movement by installing several cameras by a racecourse photographing the phases of gallop. (Honour & Fleming 1992, 691.) Later Muybridge photographed animals great and small like monkeys, cats and even elephants.

Animals have been photographed as a part of nature but also as fascinating independent subjects. Peculiar species were introduced as curiosities of exotic countries and accustomed farm animals were depicted in everyday snapshots. Constantly developing technique has already been able to provide light and portable photographic devices like the mobile phone cameras. The tricks and misadventures of pets are instantly recordable with the new digital technique. Social medias spread photographic phenomenon like "The Cat Scan" around the globe in seconds (Salo 2015). Hence the independent art form of animal portraiture continues to take shape.

4.3 Animals in visual arts

In addition to portraiture animals have through decades been objects of artistic studies although they at times were left to the shadow of more fashionable themes. During the ages of prehistory animals and their vigour were admired in cave paintings and rock art

(Picture 24), which mostly portrayed wild animals and game, livestock and horses (To-lonen 1998, 9-10). Small figurines and statuettes of animals were made as well or hewn in tools and other using objects. A late example of these is the hammer axe shaped of moose's head found in Finland (Picture 25).

Picture 24. Cave painting from Southern France

Picture 25. Hammeraxe from Finland

In ancient Greece and Antique Rome animals were likewise included in illustrations of everyday-life. In Greece archaic season's pottery paintings animals like game, horses

and mythological beasts are depicted in abundance. Animals, foremost horses were represented in several statues as well. (Tolonen 1998, 19–22, 26.) Equestrian statues of emperors were a roman invention and equestrian portraits of monarchs have been reproduced since also in painting.

During the Middle Age animals were present in ecclesiastical art as mounts of crusaders and models of hellish beasts (Tolonen 1998, 32-34). In gothic church architecture bestial figurines, gargoyles and grotesques were sculpted as waterspouts and reminders of the horrors of Hell. When the renaissance started shifting the themes of art towards more earthly expressions numerous contemporaries of former mentioned da Vinci and Dürer studied and sketched animal anatomy.

Picture 26. Studies of Grabs, Leonardo da Vinci

Picture 27. A Young Hare, Albrecht Dürer

In Asia during the Japanese Edo-period approximately 1600 – 1900 and about the same time in China various masters of ink painting and wood engraving spooned from endless nature and animal themes. Organic shapes of ink brush strokes or sensitive colour tones restated by woodcuts recorded hundreds of works, for example the horses of Xu Beihong (Picture 28) and floral bird motifs of Hokusai Katsushika.

Picture 28. A Horse, Xu Beihong

Picture 29. Hibiscus and Sparrow, Hokusai Katsushika, 1830

In Europe however the animal themed works of the 17th century concerned mostly hunting scenes or history and battle painting. Artists of the time still studied the anatomy of animals, so did the masters of the Netherlands, Rembrandt van Rijn and the Flemish Peter Paul Rubens. Also game figures were part of the set-up of the new art form "still leven", still life painting created in Holland. (Tolonen 1998, 56-60.)

In the 19th century the traditions of the Antiques became in fashion once again in the form of repetitive styles like the neo-renaissance and the neo-baroque. Parallel with these movements a new one romanticism was born. Romantic art strived to affect the public's sentiment with impressive depiction of historical events or wild landscapes. Animals like horses and the feline got their share of glorification. Among the most famous romantic painters Eugène Delacroix (Picture 30) and Théodore Géricault (Picture 31) painted tempestuous scenes of notorious mounts of warlords and lions in the heat of the hunt. More known for his brutal war descriptions Francisco de Goya painted some animal themes as well. (Tolonen 1998, 69-70.)

Picture 30. Horse, Eugène Delacroix, watercolour

Picture 31. Napoleon's stallion Tamerlan, Theodore Gericault, oil

The realistic art movement was born in 1850s to answer the romanticism´s reverie. With his "manifest of realism" Gustave Courbet (Picture 32) was among the front men of the new movement. The declaratively realistic and dispassionate way of description was also the reality´s interpretation of Edouard Manet . The animals were neither disparaged nor glorified but depicted as a part of everyday life as they were. (Tolonen 1998, 72-73.) When realism started to give in to more modern art movements of 20th century expressionists and surrealists like Fran Marc (Pictures 33) and Marc Chagall (Picture 34) pictured animals colourfully. Cubism developed by Pablo Picasso (Picture 35) and Georges

Braque (Picture 36) disembodied also animals in geometrical forms and gathered them back into figures. (Tolonen 1998, 103-106, 110.)

Picture 32. White Bull and Blond Heifer, Guctave Courbet, 1851, oil

Picture 33. The Yellow Cow, Franz Marc, 1911, oil

Picture 34. Cow With Parasol, Marc Chagall, 1946, oil

**Picture 35. Cat Eating a Bird, Pablo Picasso, 1939**

Picture 36. Bird and It's Nest, Georges Braque, 1958, oil

In modern, pop and conceptual art animals are often used tools of expression. Pop-artist Andy Warhol (Picture 37) used serigraphy as a technique of his lofty prints and Roy Lichtenstein (Picture 38) sampled resorts and colours of comics. (Tolonen 1998, 116-117.) In conceptual art however the so-called otherness and actual animal rights are confronted. As examples of these kinds of problematic are the controversial works of Finnish Teemu Mäki and Costa Rican Guillermo Vargas Jiménez.

Picture 37. Pine Barren Tree Frog II.294, Andy Warhol, 1983, screenprint
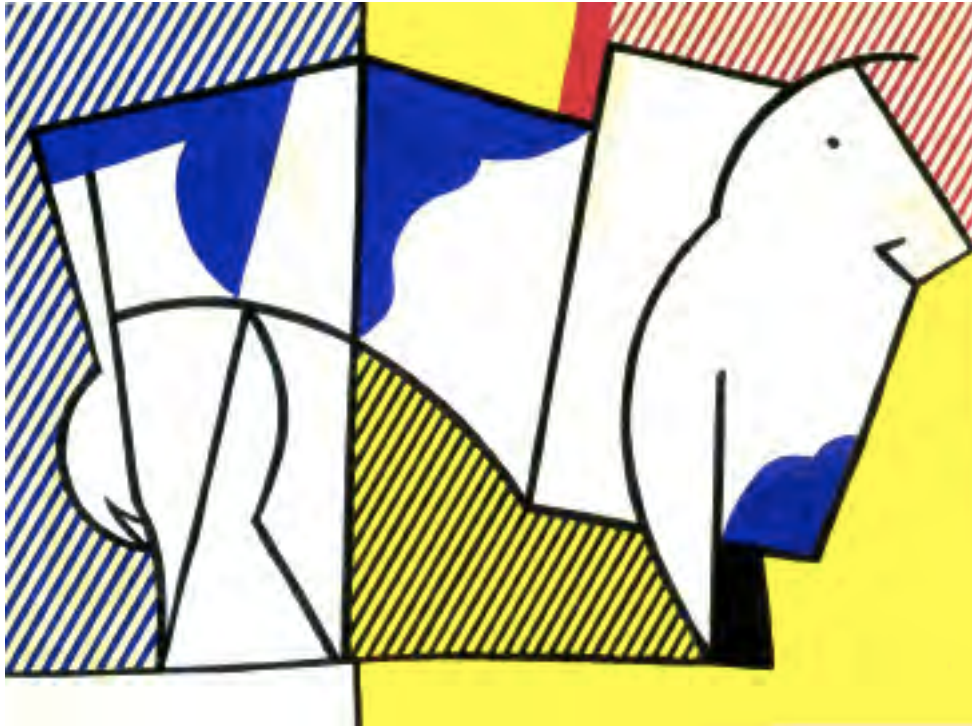
Picture 38. Bull III, Roy Lichtenstein, 1973, collage

In 1988, since completed the doctorate of fine arts, Teemu Mäki made the first versions of his probably the most argued video work My Way, a Work in Progress. In this work Mäki puts falsely recruited rescue cat to death with an axe. The animal protection society granted the cat to Mäki as a pet, uninformed of the eventual artistic purposes. Later sewed and sentenced of cruelty to animals, Mäki explains his motives in his essay:

> In my work the six minute- long cat killing – scene is preceded by an hour of violence targeting people and other nature: documenting shots of war, hunger, ecological disasters, structural violence and forced labor. I was hoping - - the public would be shocked more once it realized bypassing - - bigger avalanches of violence (than the cat-killing) rather indifferently. - - I knew that if I killed one cat for this work - - it would wake the public to think how many exploitations and deaths their way of living and consuming habits caused. (Mäki 2005.)

In the scene Mäki puts down a cat with three strikes of an axe and masturbates on the severed cathead. He was sentenced to a fine of too slow termination of the cat and dishonest way of gaining it. The final work was censored as "obscene and brutalizing". The sexual act the artist compares to ejaculation on woman's face in pornography this being the most common actor performance, based on a fact that the majority of the worlds film industry is pornographic films. Hence this is the prevailing practice. More apprehensible interpretation is that the animal, here the cat, is seen as "an other",

through which the individual sees and compares oneself and his own actions. Here the atrocious handling of the cat and the prevalence in the form of grotesque sexual act are supposed to cause a reverse comprehension of the general exploitation of nature and animals. (Mäki 2005.)

In a similar instance Guillermo Vargas Jiménez exhibited a starving dog as a part of an artwork. Apparently the fundamental idea was to create a shaking experience of otherness and the inferiority of the dog while the public watches him starve to death. In the work the homeless dog captured from the street was chained in a gallery and the text "Eres lo que lees", you are what you read was written on the walls with dog biscuits. (Couzens 2008.)

This works have woken not unreasonable discussion of animal rights and whether they should be inviolable by artists. Obviously the animal protection laws are in force to everyone at least in Finland but as the court declared in the conviction of Mäki the filming of the killing of an animal and the artistic use of the filmed material was not a crime. The motive of the killing was indifferent to the court, though it later was censored. (Mäki 2005.) Obviously this kind of interpretation is not unanimous. On both exemplary cases animal welfare actors have invoked the authorities. The fact that rescue animals have been used in both works is of interest. One might think that the lower valuing of sheltered animals is general practice.

5   Practical process

The practical process of this thesis project consists of a set of three painted portraits and a series of fifteen documenting photographs. To verify the professional matureness and development through these works the entirety is to be exhibited in a professionally active art gallery as a solo exhibition open to the public. The gallery having the exhibition is Gallery Eteinen a gallery functioning in connection with the Senior Secondary High of Art and Music in Savonlinna. The name of the exhibition was Lämpöni, lempeni (My warmth, my love) and it was open 7.9. – 31.10.2015.

5.1 Portraits

The painted portraits depict the two cats Konna and Noita and the dog Niila. All these animals have drifted to their present family via some animal welfare organisations or animal shelters. The constant aspiration is to give home to so-called desperate cases too fearing or wild to be placed in regular families. With the portraits the expectation was to raise discussion about the value of an animal, stray or owned pet, as an individual and a personality.

The progress with each of the paintings was quite similar. Firstly a shot among the photographs of particular animals was chosen. These photographs had the nature of a classical portrait and the animals had suitable postures as well. These were used as models for the paintings because the pets are usually not that willing to spend their days still as portraiture models. Secondly a life-size sketch was made to ensure the right size and layout, furthermore the fitting to the frame (Picture 40). Three oval baroque-style frames were reserved for these works and the so-called canvases were sawed out of six millimetres thick plywood with a jigsaw. After sawing by hand the canvases were obviously quite rough so they were sandpapered as well. The following action was to apply four layers of gesso primer to the painting surfaces and sand again after each layer.
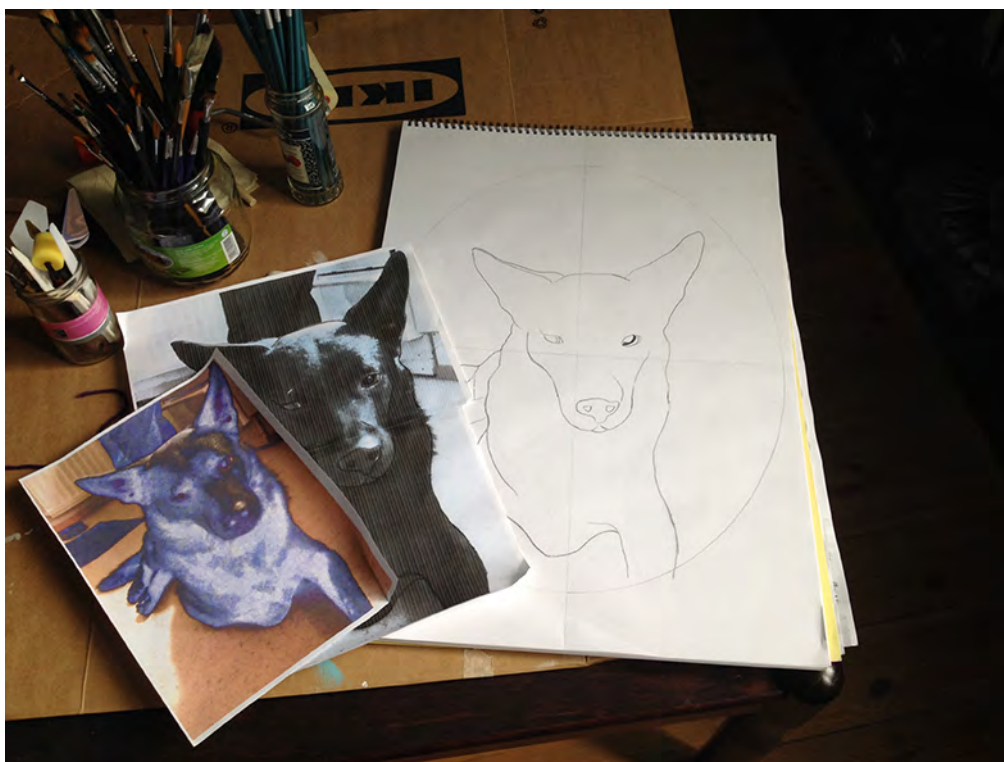
Kuva 39. Background painting

Kuva 40. 1:1 sketch of Noita and the author's toes

Kuva 41. Photographs and sketches of Niila

Kuva 42. Priming the figure of Niila

After these aforementioned preparations the actual painting process started. The plan was the photographs in this project would be black and white. For to have some colours as well came the decision of the use of vivid background colours in the paintings. The aim was to achieve the authentic feel of old-fashioned portraiture with velvety texture on the background with a touch more modern approach. For the backgrounds some colours with busted tones were picked, a shade for each animal, indicating a characteristic colour for just the personality in question. For Noita a shade of fiery orange was chosen tinted softly with white to turn into subtle salmon pink. Konna's colour was cool but mousy minty green and Niila's loyal and true turquoise blue.

Starting a new painting is always a bit tricky because of the so-called fear of the white canvas. Usually starting the process without too tight limitations of form or colour helps; the beginning is usually just splashing the colours casually on the canvas to get the feel of both the colour and the painting surface. Then by degrees with more and more detailed work the right shades and textures are found. Also this work started with creating the backgrounds (Picture 39).

Kuva 43. Portrait of Noita almost finished

Kuva 44. Portrait of Konna almost finished

Kuva 45. Portrait of Niila in progress

After the backgrounds followed the transferring of the sketched figures to the canvas. The outlines of each figure were passed to the canvas with the help of carbon paper to maintain the right proportions (Picture 41). After this a single layer of gesso were spread to the canvas within the outlines to separate the figure from the background (Picture 42). On this layer the eyes were painted first to have a clear point of reference. Realistic eyes are the most important yet most difficult feature to attain a good portrait. The relatively long hours spent with the look in the eyes were absolutely necessary. Description of the object looked more true to life at once with the right eyes.

With the eyes on their proper places and the realistic look in them the actual finding of the form took place. The gesso layer being white the painting started with the lightest shades and by adding darker tones the final black shade and the sense of form were achieved (Pictures 43, 44, and 45). To create vibrant dark shades instead of dull black some burnt umber was added to the places with slightly more light and lastly a touch of

diluted ebony white to the spots of the very brightest light. The final look was casted on all three portraits at once to see if they differed too much to create an integrated whole. After minor corrections and adding some textures to the background the portraits were left aside to wait the exhibition.

5.2   Photographs

In the photographs the everyday actions of different animal personas are explored. Particularly the change from shy and fearing newcomer to an actual member of the family or in this case the pack is of interest. No revolutionary single actions can be found from these pictures. But a simple everyday doing can make the difference between a wild thing and a domestic pet just as any minimal moment in everyday life can make a major significance. A lifetime of these instants of consequence makes ones existence.

The set of fifteen photographs exhibited in the gallery were chosen from among a profusion of photographs taken through the years with the animals depicted. The number of pictures had to be combed out to fit the small-scale gallery. The space provided to this exhibition was the main room of the gallery covering three whole walls. The set of fifteen was easily divisible to different sized walls still maintaining the compact feel to the hanging. Of the portrayed animals five photographs were devoted to the dog and ten to the cats to divide the themes justly as well.

For these photographs a news shot- kind of feel with documenting approach was looked for. This way a glimpse of the animals' psychological growth and the alteration of the personalities were achieved. The choice of a slender black very simple frame aids the informative quality of the photos. To exclude all redundant factors the colours were too reduced to minimum. The black and white photos edited with Photoshop to attain a slight film noir-effect were perfect to gain a certain nostalgic old-fashioned news shot – feel to the depiction.

The photographs were taken with three different cameras with different optics; Canon EOS 5500 D with 18 megapixels CMOS-optics, Canon 300 HS with 10 megapixels CMOS-optics and the camera of iPhone 4S with eight megapixels (Apple 2015, Canon

2015). The intention was to shoot all the photographs for the actual exhibition with the Canon EOS because of the exquisite image quality but having the big camera at ready in the racy situations with the animals proved to be problematic. Eventually the EOS was in use with more serene still life- kind of photographs and with more lively shots the more compact cameras were employed.

The printing took place in the Karelia UAS with the massive Epson Stylus Pro 9900 – printer. All fifteen photographs sized 30 by 30 centimetres were printed on the same vast 112 by 187 centimetres sheet. The freshly made prints were sliced with paper cutter to fit the matt-black square frames. After the framing and one last look to all the soon-to-be exhibited works the whole shoot with paintings and all was packed and ready to go.

5.3   Exhibition

During the practical training period in Savonlinna a time frame from Gallery Eteinen for the exhibition was received. Originally the exhibition was to be held in September but after the exhibition was hung the gallerist insisted having it until the end of October. I chose a line out of a poem of Anu Kaipainen later made to a song Nuoruustango (The Youthtango) to be the name of the exhibition. The poem begins with the words "My warmth, my love I give to you", in Finnish "Lämpöni, lempeni annan". The text is probably written to some adolescence sweetheart but it cites aptly the warm love received from pets as well. Particularly another line "I made myself alone" or "Itseni yksin tein" narrates perfectly the unfair share of these beasts. (Kaipainen 1970, translations by the author.)

 The wall space offered by the gallery was approximately 50 square meters and the floor space 80 square meters. The Eteinen or The Vestibule is quite spacious and well lighted for a small-scale gallery. The lamps were easily adjustable and the big windows let a great amount of natural light in as well. For planning the hanging and lighting in particular it was very helpful to have an access to the space in advance. Having gallery's incisive spotlights in mind while painting the portraits, they reasonably received some criticism for the lighting being too intensive and sharp. Still the solution was purpose-built

which was seen especially while the portraits hang in the gallery with the proper lighting. While hanging the exhibition absolutely no problems occurred with the space being too crammed. On the contrary the wall space was so generous the hanging was to be precisely deliberate so the separate paintings would not seem too solitary.

This was the very first solo exhibition of the designer and the first time the whole hanging was entirely on ones responsibility. Some very good tips were gained from the gallerist however and the final hanging was successful. The portraits got their places from the largest end wall and were hanged in an arrangement so the gaze of each figure draws to the middle (Pictures 46 and 47). The all too common mistake was made with estimating the size of the paintings and visualizing them to be almighty in size when they actually were miserably small once brought into the gallery. This was the obvious result of working in close quarters where everything seems bigger than in real setting. Fortunately the decorative frame choice demanded a capacious hanging so the wall did not seem totally desolated.

Kuva 46. Portraits in the gallery
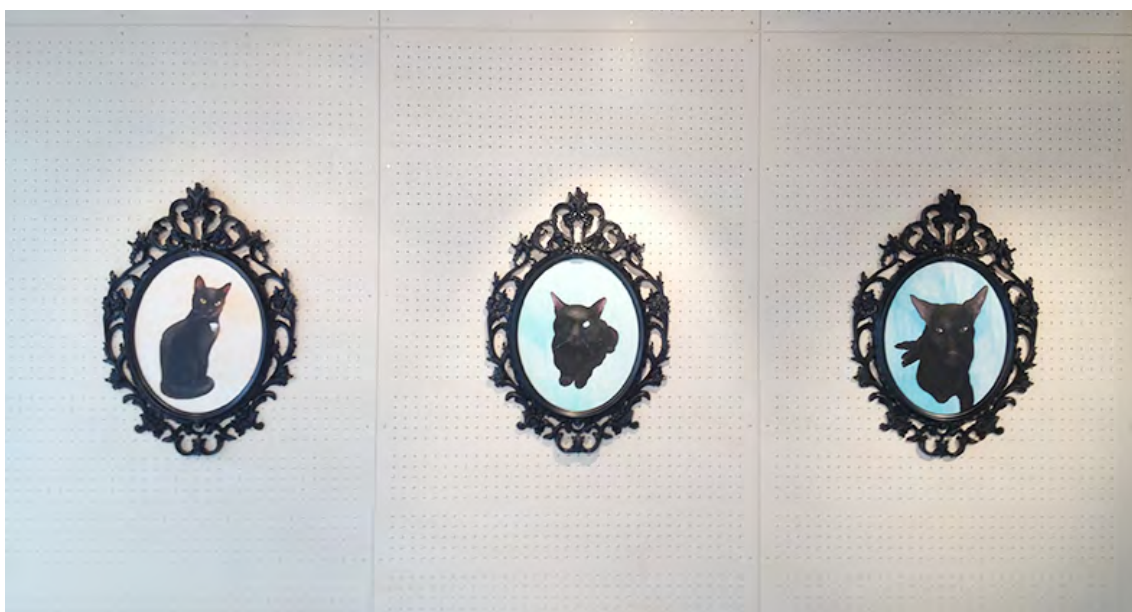
Kuva 47. The portraits

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The remaining divided walls each about fifteen square meters were reserved for the photographs (Picture 48). The framing and contents of pictures being rather simple the hanging was bit more narrow. The photographs were hung in two columns one square with nine pieces (Picture 49) and one lesser with six pieces (Picture 50). The arrangement of these was selected on visual consideration for there were no differing weight or value to highlight. The intention was also to accent the relevance in the photographs themselves by a bit more ordered hanging.

Kuva 48. Photographs in the gallery

Kuva 49. The photographs

Kuva 50. The photographs second column

6   Conclusion

The choice of the topic for the thesis was successful. The portrait project of homeless animals had been waiting for proper timing and the thesis process was a perfect opportunity to finally implement it. These animals do deserve their minute in limelight and the individual value of each of them is acknowledged. The moral value of animals in general is gaining more and more attention and fortunately common consumers are now better informed about the production of the products of animal origin. The public is now forced to realize the brutal handling of the productive stock while the matter gets massive media attention. Also other animals than domestic pets are now gaining more rights, hereby moreover homeless animals have hope to once receive proper valuation.

Also the studies of portraiture were necessary to fully understand the phenomenon of portraiture in different periods of history. Proper examining of the most important portrait painters deepened the understanding of the traditions of all painting. The full comprehension of portraiture as depiction of not only men but also the ways and customs of each time is essential to be able to read the set of values and symbolism within portraiture. For example the exalted frontal depiction of Dürers is now used to elevate also homeless pets in present artistic work (Honour & Fleming 1992,463).

 Although the works of present thesis do not violate any animal rights, the debatable question whether artistic values are above animal rights is of deepest interest. Even while art is of course of highest value for culture and mind, the suffering and exploitation of inferior species for the mental nutrition of humans is not to be tolerated. This is, if animals can even be comprised as inferior with good reason. Though the purposes of for example Mäki's work with the cat severing are possibly valid, the pursuit of raising the awareness of violence by performing violence is exceptionable and double standardised.

As a thesis of graphic design the main practice was photography rather than painting, even while the acquaintance of art history is of great importance. However, the set of fifteen portraiture photographs are in the focal point of the estimation of success. According to photographer Michael Freeman a successful photograph is cleverly designed, raises reaction, offers more than one level of experience, is in the context of photo-

graphy, includes an idea and does not imitate (Freeman 2011, 14-22). Estimated with these precepts the photographs of this project are not brilliant but not pitifully bad either. In most photographs the composition and exposure are proficient, and they implement the current context of photography. The photos do have several levels and probably they raise reactions, though some background information of the animals depicted might be needed to fully understand it. The same concerns the idea of the photographs. The photographs are neither imitative, at least not wittingly. As a whole these photographs work as entity, but maybe not separately, with some exception. Nonetheless the entirety is successful.

Although creating a coherent whole from so many differing components is challenging, the result is satisfactory. As a practice based thesis the work has indeed targeted more to the practices and the defining of multiple relevant matters of the knowledge base was the stumbling block of the present work. However the process has expanded the designer's capacity in visual abilities as in the control of large-scale projects. Having an artistically aware view to graphic design will surely be a notable advantage in working life.

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Picture 41. Photographs and sketches of Niila. 2015. Kristiina Jermakka.
Picture 42. Priming the figure of Niila. 2015. Kristiina Jermakka.
Picture 43. Portrait of Noita almost finished. 2015. Kristiina Jermakka.
Picture 44. Portraits of Konna almost finished. 2015. Kristiina Jermakka.
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Picture 49. The photographs. 2015. Kristiina Jermakka.
Picture 50. The photographs second column. 2015. Kristiina Jermakka.
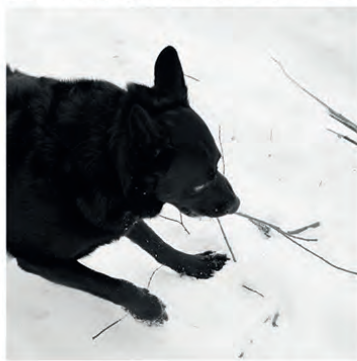
Final works - Portrait of Noita

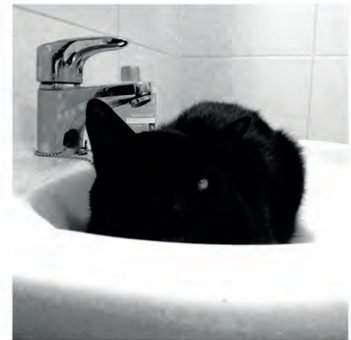**Final works - Portrait of Konna**
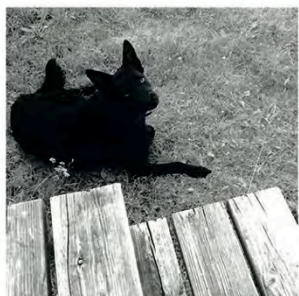
Final works - Portrait of Niila

Final works - The photographed portraits

The exhibition poster
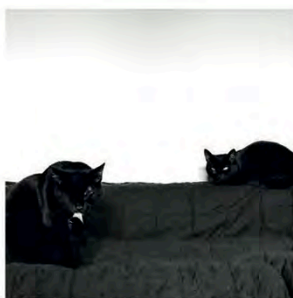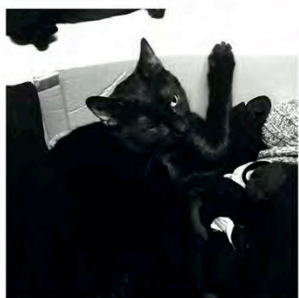
Itä-Savo newspaper article 19.9.2015

Kodittomien eläinten uusi elämä

Kristiina Jermakka kuvasi omia eläimiään kertoakseen, kuinka hyvä koti muuttaa kodittoman löytöeläimen käytöksen ja luonteen.

Riitta-Leena
Lempinen-Vesa

Näyttely *Lämpöni, lempeni* on pieni näyttely, joka kertoo eläimistä. **Kristiina Jermakka** on kuvannut omia eläimiään, kolmea kissaa ja koiraa. Ne ovat kaikki olleet kodittomia, kovaa elämää nähneitä.

Näyttelyn kuvat kertovat muun muassa siitä, kuinka huonosti kohdelleet eläimet muuttuvat, kun saavat hyvän kodin. Hyvin arasta tulee jonkin verran luottava, toisia eläimiä kaihtava oppii nauttimaan lajitovereista. Jonkun käytös muuttuu täysin, ja pelokkaasta raasusta tulee luottavainen sylikissa.

– Toivon, että nämä kuvat rohkaisevat ihmisiä ottamaan itselleen eläimiä löytöeläintaloista tai vaikka koiria esimerkiksi Espanjan katukoirista. Kun eläin saa hyvät olot, siitä tulee luottavainen ja sen käytös muuttuu. Minun kokemukseni on, että eläimet ovat kiitollisia siitä, että ovat saaneet hyvän kodin. Monet löytökissat ovat erityisen lempeitä ja kärsivällisiä.

– Näyttelyn nimi viittaa juuri tähän: mitä tapahtuu, kun eläintä kohtelee lämmöllä ja lemmellä, kuinka ne rohkaistuvat ja antavat takaisin rakkautta.

Kristiina Jermakka on kotoisin Nurmeksesta. Hän kävi Savonlinnan taidelukion kuvataidelinjan, josta valmistui

2010. Nyt hän on valmistumassa graafiseksi suunnittelijaksi Joensuun ammattikorkeakoulusta. Takana on muitakin taideopintoja.

Jermakka asuu nykyään maalla vanhassa talossa, jossa on tilaa kotieläimille. Talon kolme kissaa ovat kaikki olleet kodittomia.

– Esimerkiksi Konna-kissa on kotoisin Virosta. Sillä on vain yksi silmä, ja se oli muutenkin kärsinyt. Kun otin sen löytöeläintalosta, oli se hyvin arka ja pelokas. On ollut hienoa nähdä, kuinka se on muuttunut.

– Se oli aluksi epäluuloinen eikä halunnut tulla ihmisten luo. Toisia eläimiä se pelkäsi.

Se on edelleen arempi kuin toiset, mutta se antaa silittää eikä pelkää toisia eläimiä. Muutos on ollut valtava.

Kaikki kolme kissaa Konna, Noita ja Manna, ovat mustia, samoin koira Niila. Niila on sekarotuinen, suurikokoinen ja lempeä koira.

– Kissat ovat ystävystyneet keskenään hämmästyttävän hyvin. Minulla on kuvia, joissa ne syövät samasta ruokakupista. Ne ovat ottaneet koirankin laumaansa.

– Niila-koirasta näkee, että se on elänyt nuorena kadulla, laumassa toisten koirien kanssa. Se ystävystyy heti toisten koirien kanssa, mutta yh-

teys ihmiseen on ehkä vähemmän tiivis.

Näyttelyssä on valokuvia kissoista arkoina ja myöhemmin luottavaisina, yhdessä.

– On ollut hienoa seurata, kuinka luottamus on kasvanut ja luonne muuttunut.

Valokuvien lisäksi Jermakka on maalannut eläintensä muotokuvat.

– Ne ovat perinteisiä muotokuvamaalauksia. Eläinmuotokuvia, jotka toivottavasti kertovat myös kunkin eläimen luonteesta.

Kristiina Jermakka: Lämpöni, lempeni -näyttely Savonlinnan taidelukion galleria Eteisessä 15.10. saakka.