Spring 2014

Environmental Impacts of the Battery Cage Industry Depicted Through Sculpture

Amber Kraus
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Environmental Impacts of the Battery Cage Industry depicted through Sculpture

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The ISP paper by Amber Kraus (student) does conform to the Human Subjects Review approval from the Local Review Board, the ethical standards of the local community, and the ethical and academic standards outlined in the SIT student and faculty handbooks.

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Program: Australia: Sustainability and Environmental Action

Date: 16/5/2014
Abstract

As the planet’s population increases, so does the demand for mass-produced food products. The result of the increase in demand has been the rapid development of the factory farming industry. A prominent component of the factory farmed by-product industry is the battery cage egg-farming scheme, which has cultivated immense amounts of ecological damage to the hens and environment involved. The damage studied includes: air and water pollution, deforestation, biodiversity loss, and fossil fuel use. The environmental damage is prevalent throughout the Australian state of New South Wales, and the public must be informed.

The visual arts were utilized as the primary tool in educating individuals and encouraging action for positive and sustainable change. To ensure that the works accurately and educationally depicted the local impacts of the battery cage industry, an in depth study into the background of the business was conducted. The research involved the viewing of several documentaries, the reading of activist articles, and the interviewing of two individuals. The interviewees included: Catherine Smith and Wally Waldron. Smith is the founder of the NSW Hen Rescue Organization in Sydney, NSW and provided extensive knowledge on the impacts of the battery cage industry. Waldron is the co-owner of Nashua Valley Organics in Nashua, NSW, and conferred in depth knowledge of the benefits of local farming.

The series, entitled “Dozens”, is composed of a diptych, and a collection of five smaller works, and was constructed in Mullumbimby, NSW, Australia. The medium used was mixed-media, including: crushed eggshells, egg cartons, wire, colored pencil, and cray-pas. The materials used embody the sustainable message, connecting the aesthetics to the inspirational message beneath.

In gauging the effectiveness of the work the spectator’s response was studied, through participant observation. The research was undertaken at the Blue Knob Gallery Farmers Market, in Lillian Rock, at which the works were shown. My observations indicated that the works were well received, effectively conveying a sustainable consumption message, and an inspiring invitation for action.

Key words: visual arts, mixed-media, factory farming industry, battery cage industry
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1.0 Acknowledgments

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I owe thanks to Heather Kimber, and Jim Arachne of the Blue Knob Gallery Farmers Market, without whom my works would not have been exhibited. You all provided me with an incredibly inviting and positive setting in which to show my series.

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To my fellow SIT Students I have been and will continue to be inspired by you all.

Last but not least, thank you to my family at home and abroad. Without your support I would not be here, and certainly would not have enjoyed my time here as much as I have.

2.0 Abbreviations: New South Wales (NSW).
3.0 Introduction

3.1 Study Goal & Justification of Creative Project

The egg, an animal by-product, is consumed daily by the multitude of individuals who inhabit the planet. The product, which is sold by the dozens, is routinely purchased by an innumerable amount of consumers who are blind to the environmental damages their purchasing habits are causing. The egg laying industry, a single sector of the factory farm industry, is inflicting irreversible mental and physical harm on the hens upon which it relies, as well as the environment upon which it depends. The battery cage factories are polluting the air, and the water, contributing immensely to climate change, deforesting swaths of land, and lessening the biodiversity of the Australian landscape. It is time that the publics’ eyes were opened to the effects the unsustainable battery cage industry is having upon the environment of New South Wales, Australia.

The battery cage industry is an unsustainable enterprise, as it fails to fulfill the definition of sustainability. As I understand it, sustainability means the use of naturally produced entities in a manner that benefits the producer and consumer. This definition of mutually beneficial actions is one that has slipped into the peripheries of battery hen farming corporations. The consumer is benefiting, while the producer, the hens and the environment, are not. It is time that this definition of sustainability is re-instated as a means of ensuring the wellbeing of the animals and the environments in which they thrive. It is through the utilization of the visual arts that I seek to pass on this message of sustainable consumption.

The series that I have constructed, entitled “Dozens”, is composed of a diptych in conjunction with a series of five smaller works. The works of art embody the abuse the battery cage industry inflicts upon the hens, as well as the surrounding environment. The mixed-media works of art utilize a variety of found and crafted mediums, both natural and unnatural in composition. The materials used emulate the message being conveyed, they include: crushed eggshells, cray-pas, colored pencil, wire and paper on canvas. The goal of this creative project is to utilize the visual arts as a means of educating the viewers on the environmental destruction the unsustainable battery cage farms are inflicting, while inspiring positive action.
3.2 Literature Review

3.2.1 Artists and the Environment

Over time the relationship between human beings and the natural environment has evolved from one of mutual prosperity into one of exploitation. The current abuse of the environment has come under fire, as individuals advocate for environmental protection. A prominent power for the pro-environmental movement is the visual arts, specifically ecological art.

Ecological art, a branch of the environmental arts movement, developed out of the land art practices of the 1960s. (Brady, 2010, p. 48) The land arts movement was rooted in the artists’ use of the natural landscape as the material for and setting of their works of art. (Lailach & Grosenick, 2007, p. 6, 8) Although the pieces revolved around the natural environment, the work’s message did not. Land art was a reactionary movement, a product of the concept of the institutional critique - an artistic response to the societally imposed stylistic confines of the current day. (Smith, T., 2011, p. 29-30) Throughout the 1960s the fascination with the theme of institutional critique faded, as artists became deeply invested in the environments within which they were working. (Smith, T., 2011, p.29-30) The newfound environmental appreciation triggered the artists’ evolution into activists, on behalf of the natural lands within which they were working.

The artists, who adopted the role of the environmental activist, are known as ecological artists. Ecological artists melded the use of the natural environment of the land artists, with a deep conservationist ethic. (Brady, 2010, p. 48-49) Ecological artists, as defined by Ruth Wallen, are individuals “…using renewable materials…[to] inspire, advocate, and innovate, revealing and/or enhancing ecological relationships while modeling ecological values.” (Wallen, 2012, p. 235) Ecological art, through the works created, fosters a message of deep concern for the conservation of the natural world.

3.2.2 International Context of Ecological Art

The ecological arts movement gained notoriety in the international art scene in the mid to late 1900s. The artistic movement visually expressed two primary issues of environmental destruction, the plight of the planets ecosystems, as well as the plight of
the planets animal inhabitants. The artist Agnes Denes addressed the ecological destruction that resulted from the industrial developments of city centers. In her piece *Wheatfield – A Confrontation: Battery Park Landfill, Downtown Manhattan – With Agnes Denes Standing in the Field* (1982), Denes promoted a return to the natural lands that had been eradicated from the city centers, through the re-planting of the regional landfill with wheat. (Wallen, 2012, p.235)

![Wheatfield – A Confrontation: Battery Park Landfill, Downtown Manhattan – With Agnes Denes Standing in the Field, 1982, Agnes Denes.](image)

Artists have continued to address ecological destruction, as further ecosystems are damaged in the absence of conservationist action. The Institute for Figuring and Companions, for example, has been crafting the piece *Crochet Coral and Anemone Garden* since 2005.

![Crochet Coral and Anemone Garden, The Institute for Figuring & Companions, 2005-](image)

The crocheted sculpture promotes the conservation of the ocean’s life forms, which has been destroyed by human development. (McDaniel, C., & Robertson, J., p. 290-292)
The conservation effort of ecological artists has expanded to include the protection of the welfare of the planet’s animals. The arts movement has endeavored to illustrate the ecological suffering of the world’s animals at the hands of the human population. The artist Hans Haacke infused his performance works with this theme. In the piece, *Ten Turtles Set Free*, 1970, the artist purchased and then freed ten turtles. (Brady, 2010, p. 50) Emily Brady wrote, in expressing the response of J. Kastner and B. Wallis to the work, “Haacke’s performance sought to bring attention to human disruption of animal lives, in particular animal freedom…” (Brady on Kastner, & Wallis, 2010, p.50).


Haacke's message has translated into the works of current artists, who have further embraced the thematic critique of animal abuse in current day society. The artist Kyle Bean cultivated animal awareness through his piece: *What Came First?* (Schaubroeck, 2012, p. 9) The sculptural piece is composed of portions of eggshells, which adhered together form the shape of a laying hen.
What Came First? 2010, Kyle Bean.

The work of art brings awareness of animal by-products, and the producers themselves, to light. Animal welfare, and its environmental implications, is a conservation topic that is in dire need of attention, and the international ecological artists took notice.

3.2.3 Australian Context of Ecological Art

The ecological arts movement is widely visible in Australia’s contemporary arts scene. Artists have widely embraced the ecological arts branches of ecosystem preservation, as well as that of animal welfare. In the words of Dahlsen, “Never have we so urgently needed art and activism to boldly promote consciousness shifts around the health of our planet.” (Dahlsen, 2013) Dahlsen’s work, which is composed of found objects, is created in homage to the environment in which they were found. His series *Recycled Plastic Bag Art*, for example, is composed of plastic bags that he has found littered across Australia’s beaches. The artist utilizes the materials as a tool in embodying a portion of the message he is seeking to convey. The materials, re-arranged into abstract landscapes, mimic the oceanic regions that they are destroying. (Dahlsen, 2013)

As time has elapsed, Dahlsen has begun to incorporate animals into his works of art, highlighting the relationship between humans and other living creatures. The artists’ series, Nature Purges, utilizes ladybugs and butterflies as a vocal point of a number of the works of art.


The message for environmental conservation, through works of ecological art, has begun to expand, concretely expressing the ecological plight of the animal populations
with which we co-exist.

The recent work of the Australian artist Jenny Kitchener showcases the dire need for animal conservation in regards to their impending extinction. Kitchener’s mixed-media series *Array, 2013* conveys, according to the writings of the Tweed Regional Art Gallery, a message of preservation for the pollinator insects that populate the world. (Tweed Regional Art Gallery, 2014)

*Pollinate or Perish II (detail). (2013). Jenny Kitchener.*

The artist, through her use of created and found materials and objects, viscerally expresses the necessity for the conservation of such insects. The insects play a crucial role in the pollination of plants, a food source upon which humans so desperately rely. (Tweed Regional Art Gallery, 2014) It is time that the ecological artists take their activist role a step further, and directly address the detrimental treatment of the “food producing” animal species upon which we all depend.

### 3.2.4 Factory Farming Industry

Throughout recent decades the commercial food industry has dramatically expanded, particularly in the animal-products sector. According to the Compassion in World Farming Trust, a majority of first world nations are currently in support of the factory
farming of chickens, cows, sheep and pigs, for both their meat and by-products. (Pickett, 2003) According to Annemarie Jonson in her article “Reforming the Farm”, in reference to Deborah Cao’s book, *Animal Law in Australia and New Zealand*, ninety percent of animal products are factory farmed in Australia today. (Jonson on Cao, 2010) Sadly, the industry is continuing to grow. Large corporations have monopolized the industry running small local farmers into the ground. (Jonson, 2010) The large factory farms have increased their product output and thus economic gain, at the expense of the animals and the surrounding environments. (Jonson, 2010) Jonson expresses Jonathan Safran Foer’s beliefs in writing, “Factory farming is an abomination whichever way you look at it….the devastating toll….on the environment….” (Jonson on Foer, 2010) The factory farming industry is inflicting damage on the animals upon which it relies as well as the environments that house it.

The environmental damage inflicted by factory farming practices has been widely studied, and identified but is seldom acknowledged. It is time that the public’s eyes were opened to the destruction the industry is inflicting, as both the industry and the resultant damage is growing at a rapid rate. Although the industry is typically viewed through the lens of animal rights issues, the inherent environmental faults must be addressed. The animals have been selectively bred to such an extreme extent, in ensuring that the most productive form of animal is produced, that biodiversity levels have dropped dramatically. (Jonson, 2010) The damage inflicted by the construction of such factories includes: deforestation, removal of grass planes, and resultant erosion due to the corporations need for open spaces for large factory farms. (Australian Government, 2014) The environmental harm caused by the running of such factories includes: the pollution of fresh water systems, and the pollution of the air due to toxic run off from animal waste, and pesticide surplus from excess feed production. (Australian Government, 2014) Additionally, immense amounts of fossil fuels are needed to run the factories, including the transport of the feed, animals, and by-products throughout Australia as well as the world at large. (World Society for the Protection of Animals, 2014) Factory farming operations are detrimental to the environment and the animals upon which they depend; yet the resultant ecological damage inflicted is largely overlooked.
3.2.5 Battery Cage Egg Industry

In Australia, the animal by-product sector of the factory farming industry and the resultant environmental damages are rampant. The egg industry, a primary component of the trade, is growing at a rapid rate. The egg farming industry is now comprised of five major methods of farming. The methods include: battery-cage, cage-free, barn-laid, free-range, and locally raised. Each of the methods of farming employed is at fault for participating in some inhumane animal and environmental practice. (Make it Possible – Animals Australia, 2014)

The method of farming known as battery-cage farming, is responsible for immense amounts of animal abuse, due to the small cages in which the hens are kept, and disregard with which they are treated. The hens are subjected to continuous physical abuse due to the extreme demand for product. (Animal Liberation Organization, 2014) Upon birth the hens are debeaked without painkillers, and the male chicks, useless to the laying industry, are killed. (Animal Liberation Organization, 2014) The hens are placed into their life-long homes, small wire cages, with three plus mates, each one allotted space equivalent to that of an A4 sheet of printer paper. (Voiceless - Animal Protection Institute, 2014) The hens, due to their lack of space, are frequently pushed up against the rough wires edges, removing their feathers, and preventing their participation in instinctual laying practices. (Animal Liberation Organization, 2014) The hens remain in the small, uncomfortable cages for their entire lives, struggling to lay an egg every 30 hours. (Animals Australia, 2014) To ensure rapid laying the hens are typically exposed to a multitude of inhumane practices, including forced breeding cycles. (Pickett, 2003) Their lives are incredibly short, ending when the hens reach one to two years of age. At this age the hens are often considered “spent”, meaning they have surpassed their peak laying period and are no longer profitable. (Animal Liberation Organization, 2014) The “spent” hens are killed, a practice that is endorsed in the battery cage, cage-free, barn-laid, and free-range industry. (NSW Hen Rescue, 2014). It is with the knowledge that the various industries endorse common practices, that the similarities between the industries become visible.

The cage-free and barn-laid industries, while projecting a more humane stance, endorse abusive practices that rival those of the battery cage industry. The farms place
the hens in a single room, with a concrete floor, with no access to an external space. In other words the hens are kept in, “…a humungous battery cage.” (Smith, C., 2014) The hens live in miniscule quarters, and as such are unable to partake in habitual practices including: dust bathing, nesting, and stretching their wings. (Make it Possible-Animals Australia, 2014) The free-range industry, respected by many, is falsely praised for its humane practices and environmental regard. Unless the farm is “… “certified organic”…a sure guarantee…” (Waldron, 2014) of environmentally friendly practices cannot be expected. Without the guarantee the farming practices are equivalent to those of the cage-free and barn-laid industries. The hens are kept in a large room, with a rough concrete floor, with or without a small outdoor pen. If allotted an outdoor space, the area is typically very small, enabling a small portion of the hens to venture outdoors. (Smith, C., 2014). The only egg farming method that ensures the proper ecological treatment of animals and minimal environment damage is the local method of farming in which hens and the environment are treated with care. (NSW Hen Rescue, 2014) The methods endorsed are all responsible for some amount of environmental destruction, an overlooked side effect of the consumer product so many routinely endorse.

The ecological destruction the egg farming industry is inflicting spans across terrestrial, aquatic and species lines. The factories, down to the moment in which they are constructed, begin destroying the ecological well being of the area. The construction of the large facility results in the deforestation of the region, and the destruction of the grass planes in order to ensure that adequate space is available. (Australian Government, 2014) When operating, the factories routinely produce and exude excess amounts of toxic waste into the surrounding area, polluting the air, and water. The factories use vast amounts of fossil fuels through the running of the facility, including the fuel miles allotted for the importation of animal feed. (World Society for the Protection of Animals, 2014) Additionally, the factories are altering the composition of the native animal species dramatically. According to the documentary “Fowl Play”, the laying hens have been selectively bred as a means of cultivating an unnatural animal, which produces far more than it can healthily support. (Mercy For Animals, 2012) The amount of eggs produced by chickens has increased from twenty-five eggs per year to an astounding two hundred and sixty eggs per year. (Mercy For Animals, 2012) The natural species of hens have
been replaced by those that have been genetically altered for efficient production. The industry is cultivating detrimental amounts of ecological destruction, and all methods of egg farming are responsible. The continual economic support given to the industry is resulting in the increased ecological destruction of the animals it manipulates and the environment upon which it relies. It is through this creative project that I seek to utilize artistic activism to further cultivate awareness and inspire action against the battery cage hen industries and the ecological damages they are causing to the New South Wales region of Australia.
4.0 Methodology

4.1 Background Research

In order to create an accurate and educational work of art, it was necessary to develop an in depth understanding of the ecological arts movement, as well as the battery cage industry. As such I set out to gather knowledge about the arts movement internationally and domestically in order to understand the aesthetics affectively used by ecological artists in conveying a sustainable message. I read a number of books, online articles and scholarly journal articles. In order to develop my sustainable message, I vigorously researched the egg industry as a whole beginning with the physically and mentally abusive treatment of the animals. I watched a series of documentaries, and read a number of online articles published by activist groups. I interviewed two individuals involved in the industry, as a means of furthering my understanding of the battery cage practices in New South Wales. The first interviewee was Catherine Smith, the founder of the NSW Hen Rescue project, NSW, which focuses on the welfare of the animals upon which the abusive industry depends. The other individual interviewed, Wally Waldron of Nashua Valley Organics, owns and runs his own organic produce and egg farm in Nashua, NSW. As such, Waldron has a comprehensive understanding of the environmental benefits of endorsing locally sourced products.

<table>
<thead>
<tr>
<th>Catherine Smith</th>
<th>April 22, 2014 at 11:00AM</th>
<th>Phone Interview</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wally Waldron</td>
<td>April 24, 2014 at 12:00PM</td>
<td>In-Person Interview (Byron Bay)</td>
</tr>
</tbody>
</table>

The two individuals provided valuable insights into the negative practices of the battery cage industry, as well as positive and sustainable alternatives. The information gathered from the interviewees and subsequent background research was directly integrated into the artistic works I created.

4.2 Artistic Medium

The creative process began with an overwhelming and intense feeling of frustration. I
struggled to identify a medium with which to work that would effectively meld my message of sustainable consumption with my personal artistic style. The reconciliation that I sought was obtained through my use of mixed-media, in other words a variety of different materials. My use of the mixed-media style stemmed from my personal experience with a variety of mediums, and techniques, which include drawing, photography and sculpture.

My decision to utilize mixed-media was also inspired by the background research I conducted into the ecological arts movement. A number of the artists, including: Kyle Bean, John Dahlsen, and Jenny Kitchener, utilized a combination of found objects in two and three-dimensional manners to express their conservationist message. My interactions with the works of the Australian artist Jenny Kitchener, in particular, inspired the mixed-media method employed. The works of Jenny Kitchener entitled *Array*, 2013 combine a series of detailed prints on paper, in conjunction with images printed upon found objects in two and three-dimensional manners of display. The works dimensionality challenges the viewers’ space, and thus connects them directly to the art. (Tweed Regional Art Gallery, 2014). The materials I elected to use sought to do the same, attempting to draw the viewer into the works through the dimensional manner in which they were presented.

The materials chosen varied, from the traditional artistic materials, to the found objects. The supplies included: graphite pencil, colored pencil, cray-pas oil pastels, soil, grass, hay, wire, egg cartons, and crushed eggshells. The variety of mediums embodied the messages I was attempting to convey through the preservation of their identifiable material, but the elimination of their identifiable form. John Dahlsen bestows a voice upon the objects with which he works, writing “…rework the plastics [objects] into artworks, where the objects truly begin to speak.“ (Dahlsen, 2013) The methodical crushing of the eggshells effectively removed the dominant imagery of the rounded egg from my works, leaving me with a complex material with which to create. The deconstruction of the egg was inspired by the work of Kyle Bean, *What came first?* in which the artist methodically cut and re-attached portions of the eggshells to form a new sculptural figure. (Bean, 2014) This lack of distinctive physical form of the diverse array of materials selected, enabled me to insert my personal style into the series created, while still conveying a message of sustainable consumption.
4.3 Location of Creation

The variety in materials used, and the accessible nature of them, provided me with a certain amount of flexibility in terms of location of creation. As such, I chose to create the series of art works in the town of Mullumbimby, NSW Australia. This decision stemmed from my desire to work in the large, and private living space, with which I was offered. The privacy and space enabled me to work in a focused and consistent manner, free from external distractions and spatial confines. In addition, the presence of local artisan shops, farmers markets and local farms in the area provided constant inspiration for the consumer awareness I was promoting. The community even provided me with source for material; the community garden supplied me with hay for one of the works, as well as a source for getting rid of excess material. The project, due to the immense amount of eggshells involved, produced large amounts of raw eggs. I was able to bake the eggs into dishes on occasion and donate them to the Mullumbimby soup kitchen. Additionally, the town provided accessible transportation into Byron Bay and Lismore if in need of art supplies, or traveling to an in-person interview. The town of Mullumbimby provided me with transportation, information and inspiration and served as an excellent location in which to create my artistic series.

4.4 Process of Creation

The first work created was the diptych, a dual paneled work of the art. (Image 10.2) The first panel began with a series of digital self-portraits, using the self-timed feature on my digital camera. (Image 10.2.1) The digital images informed the central drawing of the work. I utilized the collection of photographs as a model for the central composite drawing of the five overlapping and cramped figures. The forms were sketched in pencil on drawing paper, and brought to life through the use of cray-pas and colored pencils. The image was adhered to a primed canvas using hot glue. The blank space surrounding the grouping of individuals was covered in large fragments of the white interiors of the eggshells. The remainder of the blank canvas was coated in a tumultuous layer of finely crushed eggshells, a collection of white interiors, and brown exteriors. All of the eggshells, in all of the works, were adhered to the canvas using hot glue. Once the canvas was covered in eggshells, the three-dimensional cage was constructed. The cage was
crafted using silver wires, each of varying thicknesses, woven through miniature holes that were nailed into the canvas at carefully measured points.

The second panel revolves around two central images, the first of which is modeled around a loose tracing of my outstretched arm. (Image 10.2.2) The outline was sketched onto a sheet of drawing paper, and brought to life through the use of cray-pas and colored pencil. The opposite image of the chook was modeled after a collection of images found online. The images informed the composite illustration of a single chook, which was sketched onto a sheet of drawing paper, and completed using cray-pas and colored pencils. The chook and the human arm were backed with egg cartons. The body of the chook, except for the wing, was glued down and then sewn onto the canvas using silver wire. The length of the arm was glued down onto the canvas, leaving the hand free. The wing of the chook is raised into the air as the human fingers entwine themselves around it, wire snaking over the wing and fingertips. The space directly bordering the chooks body, the human arm, and the portion beneath the elevated extremities, was covered with large fragments of white eggshells. The remainder of the canvas was coated in a layer of crushed eggshells, composed of the white interiors and brown exteriors. The finished panel presented in conjunction with the first panel formed a diptych entitled “Peck My Pain Away”.

The mini-series, composed of five small works, began with a sketch of an egg in the center of each of the canvases. (Image 10.3) The backgrounds of each of the canvases were constructed around the sketch. The first canvas was coated in thick layers of gray, black and white cray-pas, blended by hand. A cage wall, constructed out of silver wire, was adhered to the surface. (Image 10.4) The second canvas is composed of a single layer of concrete. The concrete, which I mixed by hand, was painted evenly over the breadth of the canvas. (Image 10.5) The third canvas was coated in thick layers of red cray-pas and colored pencil alternately. (Image 10.6) The background of the forth work was layered in a thick mixture of soil, which was combined with clear matte medium glue. (Image 10.7) The backing of the fifth work was composed of layers of green cray-pas, the soil and glue mixture, and clumps of live vegetation. (Image 10.8) Once each of the backgrounds was completed, the canvases were bordered with measured sections of egg cartons.

The focal point of each of the canvases was then constructed. A single white egg
composed of a compilation of fragments of white eggshell interiors, overlaid with a handcrafted nest. Each nest was composed of a wire base, which was then adorned with a relevant combination of slips of paper that read: air pollution, water pollution, pesticides, antibiotics, deforestation, biodiversity loss, and fossil fuels. Additionally chook feathers and hay was woven into the certain structures. Upon completion each of the nests was fastened to their respective canvases through holes in the surface, and secured with wire anchors in the wooden frame at the back. The five works are entitled, “All Chooked Out”.
5.0 Description & Explanation of Creative Work

5.1 Inspiring Concept

The series “Dozens” embodies my artistic desire to construct something that is aesthetically intriguing, yet thematically educational. The educational theme, however, was stumbled upon inadvertently, as I became aware of it while learning about the benefits of the local foods movement in Australia. The plight of hens and the environment at the hands of Australia’s battery cage factory farms is one that has directly inspired individuals acceptance of the local foods industry. (Waldron, 2014) The battery cage farms inflict massive amounts of damage on the environment, yet many overlook the ecological impacts. It was with this knowledge of the environmental destruction of a widely endorsed industry, that of eggs, that I was inspired to create a series of works that embodied the damage to which so many are unawares.

5.2 Message of Sustainability

The message with which the piece was infused developed out of my own experience of education about and understanding of the impacts of the battery cage industry. The message was a product of the background research I conducted, as I attempted to fully comprehend the damage the industry was causing. I viewed a series of documentaries, read a collection of articles and interviewed a pair of individuals who shed light onto the reality of the industry. As my knowledge increased, my conscious shuddered. I was as unawares, as the masses of public consumers, of the environmental repercussions of the foods I was endorsing. In the film Food, Inc. for example, the inherent disconnect between consumers and the effects of the factory farm industries, including the battery cage industry, that they were supporting, became apparent. (Food, Inc., 2008) I was truly taken aback by what I learned about mass consumption, but particularly my own consumption. I became aware of how disconnected I was from the industries I was supporting through my purchases. I frequently purchased dozens of eggs without the slightest thought of the abuse the hens had undergone, and without any consideration for the environmental damage being inflicted. I was endorsing an unsustainable method of consumption. In fact, my consumer practices directly contradicted my definition of
sustainability: the use of naturally produced entities in a manner that benefits the producer and consumer. My practices benefited me, as the consumer, but horribly damaged the producer. The lessons I learned about my own practices of consumption were thus translated into a message of sustainability through my works of art. My message of sustainability encourages the viewers to educate themselves on the battery farms abusive treatment of animals and the environment in order to make educated and thus ecologically beneficial consumer choices.

5.3 Interviews

Two interviews were conducted during the independent study period, which largely influenced the sustainable message my works conveyed. The interviews were conducted as a means of gathering further insight into the battery cage hen industry in New South Wales Australia. The two interviewees were asked two different series of questions which were geared towards their respective professions. (Appendix 9.1-9.2)

5.3.1 Interview with Catherine Smith

The interview with Catherine Smith, the founder of the New South Wales Hen Rescue Organization, Sydney, NSW, Australia, was conducted as a means of furthering my understanding of the messages anti-battery cage organizations promote. The goal of Smith’s organization is to rescue hens from factory farmed egg facilities, and provide them with proper and kind homes. Smith, who has rescued hundreds of hens, has felt the effects of the acts of liberation, saying “…as soon as you get involved in rescuing certain animals that’s when you also see the conditions that they are in…you want to stop it…” (Smith, C., 2014) Smith explained a number of the abusive practices the industry is currently endorsing, and the effects they are having on the layer hens. Smith listed a number of cruel behaviors, including: size of the battery cage, lack of outdoor space, debeaking of hens, and the slaughter of male chicks. Although the primary focus of the organization is animal protection, she also noted a number of environmental damages the industry is causing. The primary damages noted included, the contamination of water systems, as well as excess air pollution. Smith said, “…there is…a very local impact…the sheer amount of farms in some areas would just be completely
contaminating…” (Smith, C., 2014) Smith has constructed an organization, which, at its core, opposes every aspect of the egg industries, particularly their ecological side effects.

Due to their opposition to the hen industry, the NSW Hen Rescue organization promotes a vegan way of life. Smith's promotion of vegan eating stems from her belief that when your money goes into any aspect of the hen industry, battery-cage or local, the farms continue producing, and the animals continue to suffer. (Smith, C., 2014) As such, Smith was not comfortable promoting any method of egg farming, but felt that organic certified free-range and local egg farming is the best option if consuming eggs. Smith stated, “We certainly recognize that it’s [locally raised eggs] a better…option…we would say thank you for trying to find a more compassionate choice.” (Smith, C., 2014)

The message of compassionate consumption that Smith so adamantly expressed profoundly influenced the works upon which I was working. The concept of sustainable consumption, and the lack thereof of the current industries, became the central theme of the five smaller works of art I created.

Smith acknowledged, however, that a sustainable life, filled with compassionate choices, is achieved gradually. Smith cautioned, “…even though you are criticizing a practice…it is a personal attack on them…try[ing] to do it without blame…” (Smith, C., 2014). When asked about the methods she utilizes in encouraging action, Smith discussed her use of “…less graphic [images]…for example a picture of a hen in a battery cage…combine that with a message…it can get people thinking…keep the conversation going…” (Smith, C., 2014) Smith’s mediated use of raw images and text, as a means of raising awareness, profoundly influenced the aesthetics of the series of works created. The works aim to emulate the words Smith spoke, educating the viewer through the sculptural and verbal illustrations of the abuse of both the animals and the environment, in the hopes that conversations will ignite and actions will be taken.

5.3.2 Interview with Wally Waldron

The interview given by Wally Waldron, the co-founder, co-owner and co-farmer of Nashua Valley Organics, a farm located in Nashua, NSW, Australia, was utilized as a tool in furthering my understanding of the sustainable alternative the local organics movement provides. Wally, in partnership with his wife Vicki, runs an organic farm that
produces a variety of vegetables, as well as eggs. The laying hens are “…true free-range…[hens] come out in the morning when they want, and go to bed when they want.” (Waldron, 2014) As Waldron explained, consumers cannot trust the free-range term with which mass producers brand their egg cartons, “People are looking at free-range, and they haven’t got a guarantee that free-range is free-range…” (Waldron, 2014) The dishonest nature of the egg industries is something that Waldron, as a local egg grower looks down upon. He feels that it is necessary that “…there be some guarantee…a certifying body…someone is checking the systems…and keeping the cheats out…” (Waldron, 2014) The need to further define the free-range industry stems from the farmers’ knowledge that the battery cage industry is utilizing practices that abuse the animals and the environment.

Waldron believes in putting the chooks “…in a nice location, give them food, fresh water, and fresh pasture, and they produce a nice egg. There is no chemicals…” (Waldron, 2014) The simplicity with which Waldron grows his eggs has been lost at the hands of the major egg corporations that produce battery eggs by the thousands. Waldron noted, “All they do [battery hens] is sit there and eat, drink, peck each other and lay an egg.” (Waldron, 2014) The chooks in the factory industries do not live a full life, and are unable to engage in habitual practices. Waldron explained, through a story of his own experience with rescued battery hens, “They had their whole life in a cage, when they had fresh pasture to pick on they did not know what to do with it…” (Waldron, 2014) As Waldron noted, the industry within which the battery hens exist is a horrendous place, in which animal lives are not valued and environmental wellbeing is overlooked. The environmental destruction he discussed, primarily revolved around the excessive use of fossil fuels. He noted the importance of “…maintain[ing] everything local…that stops me traveling…that’s fuel miles…” (Waldron, 2014) The knowledge of the environmental damage and animal abuse local farming prevents motivates Waldron to continue his organic business.

In closing, Waldron expressed his commitment to the local industry, noting that he “…would have to say farmers market for the best option for purchasing…when you go to farmers market…you can talk to them [farmers], you can see…the results [products]…” (Waldron, 2014) The in-person interactions that constitute the local industry enable
Waldron to express the benefits of his method of farming. It was Waldron’s discussion of the one-on-one education that the localized business enables that remained with me, translating directly into the in-person method with which I displayed my works of art.

5.4 Intended Audience

The work was created in the hopes of educating the viewers on the unsustainable practices of the battery cage industry. As the goal was education, the intended viewers or “students” were those who were largely unaware of the issues the works depicted. The goal of education, however, extended beyond those who were unawares to those who were previously aware of the ecological issues but had yet to take action. The works act as an introduction to and re-introduction to the ecological issues at hand, as a means of instigating conversations and inspiring action. The intended audience was one in which a multitude of viewers, with varying degrees of sustainability knowledge, were present in the hopes of educating, and inspiring sustainable action and change.

5.5 Location of Display

Once the work was completed, a location in which to display the work was researched, contacted and identified. The location chosen was the Blue Knob Gallery Farmers Market in Lillian Rocks, NSW, Australia. The farmers market, in partnership with the gallery, operates every Saturday from 8:00AM-12:00PM, and promotes locally sourced produce and animal products. The market is geared towards sustainable living, and as such provided a positive and receptive space within which to display my works of art. (Arachne, 2014) I was allotted a booth upon which to display the series. The works were accompanied by a pair of explanations that detailed the sustainable message of each of the pieces. I remained near the booth for the length of the market so as to further explain the works to, and engage in conversation with the viewers.
6.0 Analysis & Evaluation

6.1 Aesthetic Analysis of Creative Work

“Dozens”, is a small series of works, that is composed of a dual paneled piece, a diptych, and a five work mini-series. The diptych, which is entitled “Peck my Pain Away”, illustrates the physical and mental abuse the battery cage chooks endure. (Image 10.2) The panels are coated in tumultuous layers of shattered eggshells, undulating over the expanse of the canvases. The hundreds of eggshells coating the canvases act as a physical representation of the mass amounts of eggs that are consumed by the public daily. The identical flecks of shell embody the lack of biodiversity that characterizes the chooks of the battery industry, due to the selective breeding endorsed. (Smith, C., 2014) At selected points along the works’ surface, the jumble of shells becomes organized, as a border of white shells emerges, lapping at the edges of the distinct anthropomorphic forms. The natural forms represent the major figures that dominate the battery cage industry, the human who regulates, and the hens who produce.

The right panel showcases the form of a human arm, and the body of a battery hen. (Image 10.2.2) The image of the chook imbedded in the uniform layers of eggshells, illustrates the notion that humans view the hens as a mechanism for food production, and not individual beings. The wing of the chook is yanked out of the sea of shells, as the human hand encloses around it. The limbs intertwine in an aggressive flurry of fingertips and barren wing, as the cages wire entangles them both. The hen remains sewn to the canvas, expressing the violence with which they are treated.

The alternate panel presents an image of five female forms, enclosed in a diminutive three-dimensional cage. (Image 10.2.1) The figures retract inwards, slumped over in distress, as they attempt to withdraw from the pain of production that surrounds. The panel challenges the viewer, placing them in the chooks shoes and posing the question: What if it were you? The viewer is forced to observe the cruelty with which the hens are treated, and the ecological damage that results. The work begs to ask the question: If it is not acceptable to treat humans this way, then why is it acceptable to treat hens this way?

As the diptych addressed the animal abuse inherent in the battery cage industry, the series of five sought to address the environmental abuse imposed. (Image 10.3) Each of
the works showcases a different method of egg farming, indicated through the composition of the pieces background, the white egg atop it, and the nest protruding outwards. The nest, in conjunction with the background, visually and verbally details the environmental devastation the practice causes, listing a combination of the terms: air pollution, water pollution, antibiotics, pesticides, deforestation, fossil fuels, and biodiversity loss.

Piece 1, the depiction of the battery cage industry, highlights the conditions in which the chooks are kept through the grey canvas, overlaid with a wire wall. (Image 10.4) The three-dimensional nest incorporates seven different slips of paper, which list the environmental damage inflicted. The terms incorporated, include: air pollution, water pollution, antibiotics, pesticides, deforestation, fossil fuels, and biodiversity loss. The second work embodies the cage-free industry, highlighting the reality of the living conditions, through the concrete backing, which coats the canvas. (Image 10.5) The concrete slab mimics the composition of the concrete floored rooms in which the hens live. The nest, adhered atop, reads: air pollution, water pollution, antibiotics, pesticides, deforestation, fossil fuels, and biodiversity loss. The slips used in this work do not differ from those used in the battery cage piece. The similarity highlights the environmental destruction both industries cause, despite the falsely assumed difference in ecological management.

The trend of similarities continues with the third work, that of the barn-laid farming method. (Image 10.6) The work portrays the red wooden wall of a barn, the nest hovering above. The nest bares the same words as the works before it: air pollution, water pollution, antibiotics, pesticides, deforestation, fossil fuels, and biodiversity loss. Again, the environmental damage inflicted is no different. The barn-laid industry results in as much damage as the battery cage and cage-free farming methods. The fourth work, the free-range piece, is composed of a thick coating of rich brown soil. (Image 10.7) The soil signifies the outdoor space that the chooks have access to, a rather small pen that is coated in dirt, not the grassy open fields the industry projects. (Smith, C., 2014) The nest which tops the piece bears the seven slips of paper of the works before it, reading: air pollution, water pollution, antibiotics, pesticides, deforestation, fossil fuels, and biodiversity loss. The industry, looked up to by so many as a positive alternative to the
battery cage industry is little better in their treatment of animals, and is no better in their treatment of the environment, unless deemed “certified organic”. (Waldron, 2014) As the four works described present the harsh environmental realities of the large egg farming industries, the fifth work sought to provide a positive and sustainable alternative. (Image 10.8)

The fifth work embodies the local or backyard chook industry, the background of which is composed of layers of soils and green vegetation. The nest bears a notable difference to those before it. It is composed of far fewer slips of paper. The slips read only: fossil fuel, and biodiversity loss, interwoven with lush clusters of hay. The best consumer option becomes clear. The lack of paper visibly and verbally highlights the differences in ecological management between the local and factory farming industries. When viewed in full, the composite egg and egg carton frames included, the viewer is able to observe the egg, not just as the final product but, as a composite of the factors that were involved in its creation, from the environmental damage caused, to the animal abuse practiced.

6.2 Response of the Viewers

The spectators were composed of a number of market shoppers, stallholders and market and gallery organizers of the Blue Knob Gallery Farmers Market. As a means of gauging the spectators’ response to the works shown, I utilized the research method of participant observation. (Appendix 9.3)

6.2.1 Participant Observation

I devised a participant observation chart, as well as a series of casual conversation prompts, that enabled me to directly and indirectly engage with the viewers while exhibiting my work. As I spoke with spectators I observed their interactions with and reactions to the works of art. Upon examining the qualitative data gathered, three primary themes developed: education (knowledge about sustainable food issues), motivation (individuals reasons for endorsing certain dietary practices), and connection to artwork (effectiveness of work in communicating a sustainable message, through sculpture). The three overarching themes formed the basis with which I gauged peoples’ interactions with
and reactions to the artistic medium used, and sustainable message conveyed.

The first category, education, was broken down into two sub-categories, the informed and the uniformed. I sought to determine the sustainable knowledge the setting fostered, as well as the understanding the viewers possessed. Due to the location of display, a local farmers market, the setting exuded lessons of sustainability. The market was lined with stalls that exhibited locally grown produce, hand crafted condiments, and free-range animal products. I found that the market was entirely informed when it came to sustainable food practices, as it promoted a local way of life. The stallholders, and market shoppers, were typically from the area and as such were familiar with each other, as well as the market, and its sustainable goals. More than one viewer expressed their belief that the region was sustainable by nature, due to the rural setting in which they lived. The majority of viewers were aware of the lack of sustainability the battery cage industry promoted. I interacted with a maximum of two viewers, who expressed their lack of knowledge of the battery cage industry. Overall I was highly impressed by the market, stallholders and shoppers knowledge of and dedication to a sustainable way of life. In observing and listening to the individuals frequenting the market, I gained further knowledge of the sustainable benefits of the local food movements in the area.

The second theme noted was the motivation that people expressed for endorsing certain dietary practices. The motivation was viewed through two distinct lenses, that of animal rights and environmental rights. Many viewers, primarily shoppers from the market, expressed an investment in the environment through their purchases of local foods. All of the food was locally and organically grown, the benefits of which were inherent in the market’s sustainability message. Although their knowledge of the benefits of local eating was apparent, their knowledge of the environmental effects of the battery cage industry was not. Many of the viewers who engaged me in conversations, noted that their primary reason for avoiding factory farmed food stemmed from their belief in animal rights. One viewer questioned, “Why is it okay to treat birds like that?” Viewers had comprehensive knowledge of the animal abuse practiced in the industry, but lesser knowledge about the environmental impacts. I was able to engage viewers in discussions of the environmental aspect, furthering their knowledge of the ecological impacts, while commending their local foods practices as a positive, and sustainable alternative to mass-
produced foods.

The final category explored was the connection the viewers had to the artworks, and its effectiveness as a tool in communicating a message of sustainability. The “connection” was divided into two manners of response, positive and negative. The market, which was held in partnership with the Blue Knob Gallery, naturally fostered a positive connection to the arts. As such, many people engaged with the aesthetics of the arts, admiring them from afar, and observing them in passing as they meandered by. A majority of the viewers responded positively to the materials used noting, “They are lovely works”, “Good work” and “Beautiful”. Viewers responded with interest to the use of eggshells, as well as the use of text in the nests of the smaller works. I was extremely impressed with the interest viewers had taken in the artistic methods utilized in the works, as many engaged me in conversations about my artistic studies, as well as their own venture into the arts. One viewer noted, “It is good, what you are doing” and “It is good to work with your hands”, relating his own experience in working with sculpture. A number of spectators observed the smaller works very closely, reading the slips of paper, and posing questions about the environmental damages listed. The interest in the artistic medium, and the tentative interest in the ecological meaning was welcomed, but I was eager to engage viewers with the sustainability message on a deeper level.

A number of individuals engaged me directly in conversation to discuss the inspirational meaning behind the works. In the words of one viewer, the works are, “An artistic response to what you are studying.” These words encompassed the goal of my creative project, to educate the viewers through my art. The viewers who engaged positively with the aesthetics and meaning of the works, however, typically possessed previous knowledge of the industry and thus the messages the works were conveying. In order to ensure that the works were fully understood by those previously unaware of the inspirational message, a series of explanatory blurbs were presented with the works. The blurbs (Appendix 9.4) expressed the underlying meaning within the aesthetics of the series. The blurbs increased interest in a number of individuals passing by, as the words caught their attention and inspired further inspection. After reading the blurbs, viewing the works and engaging me in conversation a viewer remarked, “It is so important” in relation to the message I was conveying. While adult viewers were able to engage with
both the aesthetics of the work and the meaning, younger viewers were not. Upon hearing
the term battery cage for example, a child explained his interest in batteries to his father.
That being said, the father was able to pass on his knowledge of the industry, a product of
his previous understanding, as well as that gathered from the works and blurbs displayed,
to his children.

Ultimately the presentation of the works was largely successful as knowledge was
gained, conversations were instigated and potential methods of sustainable action
discussed. Viewers responded positively to the mixed-media materials used, and
relatively well to the sustainable messages displayed. The bulk of spectators took interest
in the aesthetics, while a handful of others delved deeper into the meaning. While the
response was primarily positive, it must be noted that the audience was severely limited
in scope. The viewers were primarily of one mindset, that of consciously living a
sustainable lifestyle for the benefit of the planet’s ecological features. One viewer noted
this locational flaw, expressing their belief that the works would have an extremely
powerful impact on the residents of larger cities, such as Lismore. In showing the works
at the market the pieces primarily re-introduced viewers to the topic, and encouraged
further action, rather than purely educate them.

6.3 Improvements to work

Through the process of creation and exhibition of the series of works I have become
aware of a number of improvements I would implement. The primary improvements
conceived, include: a more effective manner in which to gather the materials, a more in
depth explanation of alternative consumption practices, as well as a wider range of
locations in which to display the works.

The first improvement stems from the unnecessary and unintended support I provided
for the battery cage, cage-free, barn-laid and free-range industries through my purchase
of thirty dozen eggs for artistic materials. If completing the project again, I would contact
local restaurants, farms, and possibly inhabitants requesting that they donate empty
eggshells to my project. This would prevent unintended support for the industry, while
fostering community engagement in the project, and thus increased knowledge of locals
of the sustainable consumption message I am spreading.
The second alteration is rooted in the desire to express a wider array of purchasing alternatives to the viewers. The small piece on local/backyard chook farming, for example, clearly illustrated the fact that purchasing from such an operation is the most environmentally beneficial option. While a positive alternative was presented, there is another option that was not addressed, that being to avoid animal products entirely. If creating the project again I would budget my time as to ensure that I was able to create a sixth work of the smaller series that depicted the environmental benefits of a vegan way of life. I attempted to create such a piece during this independent study period, but was not satisfied with the work, and due to time constraints was unable to re-create it.

Veganism, as discussed with Catherine Smith, is a superior practice to all other methods of consumption, as it withholds all support from the egg industry. (Smith, C., 2014) This is a topic that I felt should have been addressed in the series, and would integrate into the series if pursuing the project again.

The third improvement revolves around the location of display, and thus the audience members reached. In displaying the works at the Blue Knob Gallery Farmers Market, I was able to remind individuals about the environmental plight at hand, and encourage them to take actions. Although this benefits the movement towards a more sustainable and conscious consumer, those individuals were already aware of the need. There are a multitude of individuals in the region who are completely unaware of the devastation the industry is causing, and their education is crucial. Thus I would attempt to display the works in a wider variety of locations including a farmers market, at a school, and perhaps at a gallery in a larger town. In displaying the works in a number of different places a wider audience would be reached, and general knowledge on the topic would increase.

6.4 Personal Reflections

The independent study project presented me with a number of personal challenges as both an artist and an environmentalist. As an environmentalist I was forced to acknowledge the immense amount of unsustainable practices I was endorsing. The documentaries watched, articles read, and individuals interviewed opened my eyes to the unsustainable consumer tendencies, particularly my food consumption, I was endorsing. I was purchasing a dozen eggs a week, as well as dairy products, without the slightest
thought to the ecological damage that went into the product. Upon educating myself on the topic, however, I felt far more equipped to lead a sustainable consumer lifestyle, and thus construct accurate and educational pieces of work.

From an artistic perspective I was forced to learn to reconcile a pre-specified topic with my own personal artistic style. Typically, I create works of art that are spontaneously inspired by a material, image or phrase. I rarely create works about pre-identified topics, as the resultant pieces can feel contrived. This project challenged me immensely as I was forced to pre-determine a source of inspiration about which to create a work of art. I struggled with the manner in which to reconcile the topic and my artistic style for weeks, creating structured outlines for works of art that I had no desire to create. Ultimately I learned to reconcile the two through my removal of the dominant imagery of the egg, which had largely dictated the form of the works I had been sketching. I learned how to utilize a material as a visual indicator of the underlying message, creating a balance between the crafted aesthetics and educational message. In completing this project I was able to comprehend a method through which I could construct purposefully educational works of art, without sacrificing my creative aesthetic.

The reconciliation between my artistic methods and environmental message enabled me to build my confidence as an artist. Typically, I shy away from the moniker as I feel that it puts un-due pressure on myself, my understanding of the arts as well as the works created. I feel, however, I have been able to earn the title, at least in relation to these works. I have developed an in-depth understanding of my personal artistic style, as a means for communicating a topic about which I am passionate.
7.0 Conclusion

Today ninety percent of the eggs that are sold in Australia are a product of battery cage farms. (Animal Liberation Organization, 2014) The battery cage eggs are consumed daily at the hidden expense of the Australian environment. As the documentary “Fowl Play” notes, “…eggs are seen as an innocent by-product of chickens, because it does not involve killing…” (Mercy For Animals, 2012) This quotation embodies the misconception of the egg industry that plagues the minds of so many consumers today. The public has been brainwashed by corporations, persuaded to believe that the eggs before them are free of the fault of the ecological destruction they inflict.

Despite their guiltless appearance, eggs and the industry that produces them are cultivating mass amounts of physical damage to the hens and ecosystems involved. The damages, which are invisible to the consumer, are contributing immensely to the ecological harm the factory farm industry is cultivating. The factory farm industry is “…the number one cause of animal cruelty today.” (Make it Possible-Animals Australia, 2014) The animal rights violations, however, represent a fraction of the ecological damage resulting. The industry is “…the single biggest driver of climate change, responsible for 18 per cent of greenhouse gas emissions, more than all forms of transport combined.” (Jonson, 2010) The animal farming industry, of which the battery cage business is a prominent member, is the secret killer of the environment, and its time the truth was exposed.

It is through the visual arts, an age-old tool of activism, that I attempted to expose the truth behind the battery cage industries practices and subsequent effects. In the words of Ruth Wallen, “Ecoart can play a significant role by encouraging dialogue and offering visions of desirable and sustainable futures…” (Wallen, 2012, p. 239) The ability of the arts to convey a message of conservation, in the face of environmental destruction is motivational and inspiring. In embracing the arts as an effective method for conveying knowledge, encouraging conversations, and instituting change, I am confident that I, along with the multitude of other ecological artists today, can inspire a sustainable transformation of the battery cage industry.
8.0 References


### 8.1 Image References


9.0 Appendix

9.1 Interview 1: Catherine Smith

1. How did you get involved in the fight for battery cage hens freedom?

2. What do you think the primary issues are in the battery cage hen industry today?

3. Which of the farming methods do you find to be the most beneficial for the welfare of the animals?
   - Caged, cage-free, free-range, barn laid, or locally raised?

4. How honest do you feel the labeling of the egg containers is?
   - Can consumers trust a “cage-free” egg label at a large grocery store?

5. How do you typically educate the public about battery cage issues?
   i.e.) I have found that people resent being told about the reality of egg farming because they feel guilty, and don’t want to acknowledge the truth.
   - Is there a method you have found to be most effective?

6. What message would you like to pass on to consumers?
   - What information?
   - What positive actions?

7. What actions have you taken as a means of withdrawing your support for the battery caged egg industry?
   - Raise your own chooks?
   - Buy locally raised eggs?
   - Gone vegan?

8. Which is the best purchasing option for consumers?
   - Cage-free, free-range, barn laid, local?
   - Is local the only way to go if consuming eggs?
   - Vegan?

9. Is there a simpler change consumers can make than going vegan, as a means of supporting the anti-battery cage movements?
   i.e.) I have found that people have an aversion to the term veganism, as it is viewed as an extreme way of life in many people’s eyes.

9.2 Interview 2: Wally Waldron:

1. How did you get involved in local organic farming?
   - Free-range chooks?
   - Organic eggs?
2. How did you get involved in raising free-range chooks, and selling the organic eggs?

3. What inspired you to join the local farming movement?

4. Were you inspired to join the local farms movement in response to factory farming practices?

5. What do you think the primary issues are with the factory farming industry today?
   - Environmental?
   - Animal?

6. What do you think the primary issues are in the battery cage hen industry today?
   - Environmental?
   - Animal?

7. Which of the farming methods do you find to be the most beneficial for the welfare of the chooks?
   - Caged, cage-free, free-range, barn laid, or locally raised?

8. How honest do you feel the labeling of the egg containers is?
   - Can consumers trust a “cage-free” egg label at a large grocery store?

9. What actions have you taken, as a consumer, in supporting the anti-battery cage movement?
   - Buy free-range eggs?
   - Buy locally raised eggs?
   - Gone vegan?
   - Raised your own chooks?

10. Which is the best purchasing option for consumers?
    - Cage-free, free-range, barn laid, local?
    - Is local the only way to go if consuming eggs?
    - Do you suggest going Vegan?

11. How do you typically educate the public about battery cage issues?
    i.e.) I have found that people resent being told about the reality of egg farming because they feel guilty, and don’t want to acknowledge the truth.

12. Is there a method you have found to be most effective?

13. What message would you like to pass on to consumers?
    - What information?
    - What positive actions?
### 9.3 Participant Observation Chart & Conversation Prompts:

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<tr>
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<th>Characteristics of Setting</th>
<th>Characteristics/Behaviors of Others</th>
<th>Characteristics/Behavior of Self</th>
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<tbody>
<tr>
<td><strong>Education</strong> (knowledge about sustainable food issues)</td>
<td>Informed</td>
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<td>Uninformed</td>
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<td><strong>Motivation</strong> (individuals reasons for endorsing certain dietary practices)</td>
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<td>Enviro. Rights</td>
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<tr>
<td><strong>Connection to Artworks</strong> (effectiveness of work in communicating a sustainable message through sculpture)</td>
<td>Positive response (change in mindset)</td>
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<td>Negative response (no change in mindset)</td>
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**Topics of Conversation:**
- Are you from the area?
- Do you come to this market weekly/often?
- Reasons for attending the market
- Awareness about sustainability issues
- Involvement in sustainability movements
- Involvement in sustainable food movements
- Use of art in conservation movements
- Effectiveness of art in communicating messages of environmental conservation?
9.4 Exhibition “Blurbs”

“Dozens”
A series of wall sculptures.

“Peck My Pain Away”
Cray-pas, colored pencil, eggshell, and wire on canvas.

The diptych, a dual paneled work of art, depicts the physical trials battery cage hens endure. The right panel showcases a human arm, as it emerges from a sea of eggshells, grabbing ahold of the barren wing of an unsuspecting hen. The battery hens endure an immense amount of physical abuse daily at the hands of their human handlers. Such abuse includes the debeaking of female chicks, the killing of the male chicks, and the forced existence in a small and overcrowded cage. The left hand panel directly challenges the inhuman treatment of the creatures, placing the human viewer in the chooks shoes. The work seeks to pose the question: It is acceptable if it is a chook, but would it be acceptable if it were a person?

“All Chooked Out”
Cray-pas, colored pencil, eggshell, wire, soil, grass, hay.

The five works depict the various methods of egg production that dominate the animal by-product market today. The five methods depicted include: battery cage, cage free, barn laid, free range, and local. Each of the practices listed inflicts some amount of damage upon the chooks involved, and the environment at large. The ecological abuse caused includes: air pollution, water pollution, deforestation, fossil fuel use, and biodiversity loss. Each of the works showcases the environmental damage the respective method of farming inflicts, as a means of bringing to light the profound damage the egg farms are inflicting upon the natural environment that houses them.

Artists: Amber Kraus
Preliminary sketch for series.
10.2 “Peck My Pain Away” – Diptych
10.2.1 Panel 1

Left Panel. Eggshell, cray-pas, colored pencil, & wire on canvas.
Right Panel. Eggshell, cray-pas, colored pencil, & wire on canvas.
10.3 “All Chooked Out” - Series of 5
10.4 Battery Cage

Cray-pas, eggshell, egg carton, wire, paper, & feathers on canvas.
10.5 Cage – Free

Concrete, eggshell, egg carton, wire, paper, & feathers on canvas.
10.6 Barn – Laid

Cray-pas, colored pencil, eggshell, egg carton, wire, paper, & feathers on canvas.
10.7 Free – Range

Soil, eggshell, egg carton, wire, paper, & feathers on canvas.
10.8 Local/Backyard

Soil, grass, eggshell, egg carton, wire, hay, paper, & feathers on canvas.