



Poodle-isation: A personal response **to animal modification**

by

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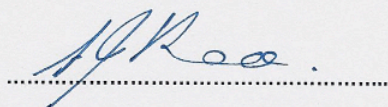
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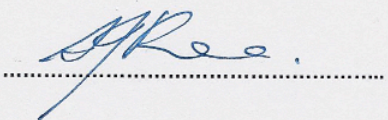
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Abstract

Poodle-isation: A personal response to animal modification is a project inspired by personal anecdote: an empathic encounter with a show poodle, a creature with a complex history of having its appearance modified to satisfy humans. In this project I examine the encounter to discover it is the poodle's ability and willingness to transform from non-show poodle to show poodle that I identify with in my experiences as a young daughter. *Poodle-isation* represents my conceptualisation of the experience that I define as 'a woman's empathetic self-identification with a show poodle, particularly its "desire" to please its primary caregiver through compliance'. I bring to my investigation the belief that the actions and responses of the caregiver and poodle, mother and daughter are motivated by love and affection contributing to the development of the concept's key principles - performance, compliancy and control, and explore this via the writings of Yi-Fu Tuan. The project is an investigation into how an empathic response to another species influences the creation of my artwork within the sculpture studio, arguing the intention of my art practice lies with the modification of my appearance and not the anthropomorphism of the poodle's. Examination of the use of terms *poodle-isation*, *poodle-ise* and *poodle* in historical and contemporary language, establishes a point of difference with my adaptation of the term, including the identification of and reliance upon the positive qualities and attributes of this dog breed. The project is inspired by contemporary artists whose realistic interpretations of the poodle evoke non-stereotypical responses (for example Banksy, Kate Ellis, and Dominic McGill), whilst appreciating the reliance other artists have upon the enduring stereotypes associated with the poodle to express ideas associated with the identification of female gender (for example Katharina Fritsch and Martin Eder). The artwork of Polly Verity inspired creative thought about my choice, use and methods of working with various media and was especially relevant to understanding the psychological implications associated with the creation of my welded forms and using shadows within the final presentation. The identification and creation of symbols, motifs and the representation of various sources of inspiration (for example, dog shows, topiary, cynocephali, indicators of femininity and vintage poodle memorabilia), contribute to the appreciation of similarities between show poodles and my experience as a young daughter.

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Introduction

And I am you and what I see is me (Pink Floyd, *Echoes*, 1971).

This is a project inspired by personal anecdote: an empathic encounter with a show poodle. After witnessing the poodle switch character, from non-performing poodle to performing show poodle and watching this dog with its caregiver, I declared I knew how it felt to be a show poodle; a bold declaration accompanied with a certainty that no species can truly know what it is like to be another species. In this project I discover it is the poodle's willingness to transform from non-show poodle to show poodle that I identify with, in my experiences as a young daughter.

To explain the character of transformation in both poodle and child, I have adopted the term 'animal modification' to embrace a collection of human interventions and endeavours resulting in the alteration of the poodle's appearance. In this context the term is not restricted to genetic engineering, but includes a range of 'transformative processes' for example grooming (clipping, shaving and colouring), surgery (tail docking), breeding (creating designer breeds, size and colour variations), and training and accessorising. Importantly this project does not dwell on how or why humans alter an individual poodle's appearance or affect the appearance of the poodle breed; instead inspiration is derived from the poodle's disposition and its nature to tolerate and apparently enjoy the human attention afforded it. I share beliefs with eminent poodle owners and breeders (Hoyt, 1952; Hopkins, 1953; Dangerfield, 1962) who have all written enthusiastically and affectionately about the poodle's character: that poodles possess a resolute desire to please, have an innate desire to perform and thrive in relationships with a primary caregiver. I consider these beliefs to have significantly contributed to my empathic response to a dog show incident in 2010. An intense response, generated by the poodle's ability to switch characters from show poodle to non-show poodle, inspired my psychological and sculptural investigation into the way I was parented by Mother as a young daughter, and contributed to the creation and development of a concept called *poodle-isation*. The similarities identified between the show poodle and myself as a young girl (including the desire to perform, please and be controlled by someone very loving) provide a foundation from which the visual art research originates. Within the thesis I have not shied away from the proclamation and examination of personal narrative, instead embracing it as the bridge between the theoretical research and my sculptural projects. Primarily my art practice is motivated

by the challenge and pleasure associated with expressing and sharing a personal narrative three dimensionally. The following provides a brief overview of each chapter.

Chapter One – *Poodle-isation: concept development*, commences with an anecdote: a description of the incident in which the concept of *poodle-isation* has its genesis. Differentiating the use of the word *poodle-isation* in this project from prior incarnations resulted from examination of previous literary usage including political phraseology, various horticultural associations and colloquial expressions. The project chapter explores how the concept of *poodle-isation* differs from the trend in contemporary speech to imbue the word ‘poodle’ with negative connotations. The development of this concept is accompanied with explanations detailing what *poodle-isation* is and is not.

Chapter Two – *Poodle-isation: context and significance*, appears in three distinct parts, each linked and progressing from the general to the specific. The conceptual realisation of *poodle-isation* finds context and significance via the examination of contemporary artwork and a collection of vintage poodle advertisements.

Firstly I examine Paula Rego’s avoidance of dog breed specificity and a reliance on the term ‘dog’ within the 1990s series *Dog Women*. The investigation serves to highlight the significant and useful role the poodle plays as subject within this project. From the results of a word association game emerges an appreciation of how others perceive the word ‘poodle’.

The second section of this chapter is a survey of artworks by contemporary artists that feature the poodle as subject. These findings are divided into two groups. Group one includes artworks that offer conceptually challenging alternatives to ideas stereotypically associated with poodles and include artwork by Banksy, Kate Ellis, and Dominic McGill. Group two includes artworks that rely on traditional and stereotypical perceptions about the poodle to express ideas associated with the construct of female gender and include artwork by Martin Eder and Katharina Fritsch.

And thirdly from an extensive survey of vintage magazine advertisements featuring poodles from the 1920s – 60s, I offer a context in which I propose *poodle-isation* became embedded within Mother’s psyche. This investigation results in the

development and explanation of the concept's key themes, which include performance, compliancy and control; themes that are further developed in the writing of Yi-Fu Tuan.

In Chapter Three – *Studio practice: constructing poodle-isation*, I consider how the concept of *poodle-isation* influences various aspects of my art practice, including the selection of materials, methods of making, inspiration, the importance of scale, colour and form in space. Within this project, personal narrative has been the directive agent in developing artworks and the underpinning influence upon the assessment exhibition. The project's reinterpretation of personal narrative is enabled and enhanced via the adoption and alteration of traditional symbols associated with the representation of femininity and the development of personal metaphoric symbols to signify *poodle-isation*. I examine the eclectic assortment of project inspirations, including dog shows, topiary, cynocephali (dog headed people), artists, the constructs of female gender and vintage poodle memorabilia, for their contribution in developing and expressing my ideas. I propose *poodle-isation* represents the antithesis of anthropomorphism, representing instead an enquiry into self-awareness and empathy with another species.

This paper's objective is not to reinvent the poodle or to modify its appearance. Instead, I choose to modify my appearance and create visual reminders evocative of the empathic response I experienced to a show poodle.

Chapter 1

Poodle-isation: Concept Development

Anecdote – the inspiration

Dog show, Churchill Park, Launceston, 28 February 2010.

The grooming table sat like a small stage, set for two actors: a large standard poodle and a female caregiver both preparing for the adjudication. My role was as audience member. Clipping, shaving, brushing, combing, binding and spraying: I was engrossed with these actions. I noted the subtle shifts each actor made, adjusting their body positions to compensate for the actions of the other; they shared the lead role (Fig. 1). The poodle and caregiver preempted each other's needs, both comprehending their role within this performance. And what a performance! Four hours - two bodies working in harmonious understanding. As one requested the other obliged, as one objected the other relented.



Figure 1. Amelia Rowe *Untitled (Dog show, Churchill Park, Launceston)*, 2010,digital image, 13.4 x 13 cm

With a calmness and efficiency of movement the two animals – poodle and caregiver – worked together, communicating through touch and an exchange of looks, creating their own distinct rhythm: a rhythm developed in trust, confidence, patience and rehearsal. Abruptly this part of the show ended and it was time for these actors to progress to the next stage of the performance. The intense concentration was replaced with excited energy. Off the grooming table the dog became a non-show poodle: sniffing the air, stretching the lead, seeking out every blade of grass covered with secret dog messages. The dog's true size and power was now apparent and any hint of an over-indulged, pampered, passive dog had disappeared.

And then the incident:

The caregiver and poodle were about to join the line of hopeful contestants in the main event, but the caregiver needed to locate a forgotten brush. Instead of taking the poodle with her, she motioned towards a vacant table. Without hesitation the poodle leapt onto it and stood perfectly still, reassuming the show-dog character. The caregiver left the poodle unrestrained, confident that it would be there when she returned. And it was. The poodle had resisted the opportunity to pursue the activities it had obviously enjoyed only moments ago. My body reacted as the performance unfolded; I felt uneasy. This uncomfortable physical reaction was not generated by an unwarranted concern for the unrestrained dog or the caregiver's flamboyant scissor action, but by a familiarity generated by the scene. There was a strangeness associated with what I was watching. The feelings were akin to the moment in a movie when the viewer first suspects a complex subplot; one that is sensed within the physical body long before it is understood – it is the kick-start to cognitive inquiry.

Tainted with a newly-realised familiarity, the nearby judging ring had reawakened a 36 year-old childhood memory in which Mother and I were stopped by a stranger; our appearances and behaviours had compelled a lady to compliment us. In town that day Mother was proud and satisfied with our blue ribbon performance and I was delighted to play an integral role and share her happiness. In witnessing the poodle's ability to switch characters, from non-performing poodle to performing show poodle and watching this dog with its caregiver, I realised I knew how it felt to be a show poodle.

Asserting 'I knew how it felt to be a show poodle' has prompted a series of enquiries resulting in the conceptualising of a responses to this memory. The anecdote

represents the moment a seed of an idea germinated and grew into a concept called *poodle-isation*, which I define as: ‘a woman’s empathetic self-identification with a show poodle, particularly its “desire” to please its primary caregiver through compliance’. The melding of memory with subjective response affirms the significant and influential role personal narrative plays within my visual art practice. The account of the dog-show incident (henceforth referred to as ‘the anecdote’) reveals the memories and reflections from which this investigative research project has evolved. Although I have never bred, shown or owned show poodles my response was as significant and meaningful as any empathic response I have experienced with another human. This is what motivates my sculptural endeavours within this project.

Empathy

The *Oxford English Dictionary Online* defines empathy as ‘the ability to understand and share the feelings of another’, which is typically associated with one person identifying and understanding the feelings, motives or the situation of another person. (See also Appendix A for de Waal’s description of empathy, its origins and a personal response.) This project adopts a non-speciesist approach, as the meaning of ‘another person’ is extended to include non-human animals. Essentially ‘the anecdote’ describes my moment of connection with another species, in which the empathy I experienced towards a non-human animal prompted an examination and a desire to understand the relationship I had with my mother. Animal studies researchers and philosophers provide extensive discussions on the different ways humans use animals to think about the human condition. Erica Fudge suggests; ‘a key way of thinking about personal identity in contemporary thought might be enriched by a closer interrogation of the place, meaning and role of pets’ (2008, p. 16). However, I suggest the ‘place, meaning and role’ of a *pet* dog differs from that of a *show* dog (although the owners’ attitudes towards pet dogs and show dogs may be similar, for example where certain breeds of dogs may represent status-objects). The term ‘show poodle’ is employed throughout this project because I believe the care, attention and attitudes caregivers exhibit towards show dogs and pet dogs are often perceived differently. A show dog is one that has been specifically bred, raised and cared for with the intention of dog showing. According to American Kennel Club’s official web site ‘dog shows (conformation events) are intended to evaluate breeding stock... The dog’s conformation (overall appearance and structure), an indication of the dog’s ability to produce quality puppies, is judged’ (<www.akc.org/>). However, it is how I perceive the poodle’s experiences of

being a show dog that is being examined in this project. Swanger wrote '[t]his is of course not factual or theoretical knowledge, but empathetic knowledge, knowledge from within' (1993, p. 47). Although written in reference to how we learn about war from art, I believe Swanger's observation has relevance here.

'Poodle-isation' – political use

Empowered with 'the anecdote' and the prospect of creating a new concept, research commenced by examining the historical and contemporary uses of the term *poodle-isation*. Investigations revealed early usage of the term by poet and novelist Julia Pardoe (1806-1862) in her novel *Speculation*. The author uses *poodle-i(s)ing* to describe the docile nature of female protégées (those who were patronised and apprenticed to rich widows) stating, 'nothing is more common than to see a female dangler *poodle-i(s)ing* in the footsteps of a superior' (1834, p. 47). This reference clearly conjures up images of a follower, one that is easily led and dependent on a leader. I suggest it has its origins from early descriptions of the poodle's disposition:

Poodles like people... they try with obvious effort to please their owners. They learn almost anything with ease, and they enjoy learning... the Poodle has had only two occupations, that of a retriever and a companion. These tasks go hand in hand because the very art of retrieving demands that a dog sublimate its own natural instincts of hunting, pursuit, and attack to the much more civili(s)ed art of aiding man... (Hoyt, 1952, p. 37).

What were traditionally considered positive characteristics of the poodle breed's reputation – the poodle's ability to temper its instinctual behaviours, its eagerness to please, its devout sense of loyalty towards its perceived leader – have instead become political insults used by contemporary journalists. One famous and enduring example was fired upon former British Prime Minister Tony Blair during diplomatic efforts with then President George Bush shortly after the 9/11 crises. Headlines included *The Guardian's* (online) 'Blair has not been a poodle, but *poodleism* still beckons', (14 Nov. 2002) and BBC Washington's (online) 'Tony Blair: The US poodle?' (31 Jan. 2003).

One hundred and sixty five years later Pardoe's reference to her character's actions continues to find voice in political commentary. For example, the *Only Politics* web site (12 Feb. 2012) headlines with, 'Dmitri Medvedev: will he always remain "Putin's poodle?"' The article refers to Putin as his 'master' and accuses western diplomats and the media of referring to Medvedev as 'Putin's poodle' because he stands beside him

with 'hardly any strong identity'; effectively transposing the poodle's reputation as a docile and obliging follower from the pages of Pardoe's social commentary – "poodle-i(s)ing in the footsteps of a superior" – to a political world stage.

Maxim Minayev, a leading expert at the Center for Political Studies (Moscow), in the article 'Punching above one's weight: does British policy offer a pattern for Europe?' refers to the 'Poodle-i(s)ation Syndrome' which began to manifest 'after the final loss of the empire in the 1960's', suggesting Britain 'meekly supported all major initiatives by the White House', (from Russia in Global Affairs web site, 25 Dec. 2010).

On 26 January 2010, the *Korea Times* (online) featured performers wearing poodle masks and lampooning the "noble" union members who are well off receiving full wages without working' (Fig. 2). I suggest the protestors adopted the poodle mask as a metaphor to represent the overindulged unionists because the poodle has the reputation of being excessively pampered. This impression is engendered by human associations of elaborate grooming with pampering.



Figure 2. Park Seo-gang, *Poodle unionists*, 2010

These examples demonstrate the negative connotations the term *poodle-isation* has acquired within political spheres across the world. However, while the project's

reinterpretation of the term *poodle-isation* focuses upon the same qualities, I suggest they refer to what can be read as positive attributes within a young daughter's life. I explore the daughter's desire to demonstrate loyalty and wanting to please her mother; learning how to behave and when to perform; choosing not to confront her mother's uncompromising convictions; and cleverly contributing to a more harmonious family life. From personal experience these proved invaluable survival skills during a challenging childhood. Developmental social psychologists provide interesting discourses on particular motivations behind young children's behaviours, just as Tamsin Pickeral (2010, p. 6) muses over a hypothesis regarding the manipulative behaviours possibly executed by the early ancestors of the domestic dog. Suffice to say that investigations suggest a degree of self-serving behaviours implemented by daughter and poodle. It has been my reactions to and interpretation of these findings that have provided impetus to create and don the poodle mask; the mask head acknowledges my belief that I am motivated by similar thoughts to that of the poodle, therefore in my artwork we are literally sharing the same head space.

'Poodle-isation' – horticultural use

The poodle's *disposition* may continue to inspire political commentators, however it is the poodle's *appearance* that provides inspiration for horticulturalists. In 1985 in *American Horticulturalist* an unknown author provides opinion on the chrysanthemum's appearance and on attempts to extend the flowering season:

I do not really care to see a chrysanthemum in March nor in July, and I do not think that *poodle-i(s)ation* has made the plant prettier. Do not mistake me: I am fond of the chrysanthemum - single-flowered and pom pom sorts... (Vol 64, 1985, p. 30).

In this instance the term *poodle-isation* is used to describe horticulturalists' attempts to genetically engineer a more attractive flower; a fuller ball-shape. The floral 'pompom' directly references the show-clipped hair decoratively adorning and protectively covering a poodle's tail and head.

An alternative horticultural connection appears in *Native Plants for Southwestern Landscapes* (1993, p. 123) in which author Judy Mielke describes unnecessary over-pruning, which is not to be confused with the highly sculptural pruning technique of topiary. Mielke uses *poodle-ising* as a metaphor to describe detracting from the plant's

true form, which are 'the straplike leaves' and writes: "This *"poodle-i[s]ing"* takes away much of the plant's natural character, and there's no horticultural reason to do it'.

Mielke is referring to the gardener's specific intention to alter the plant's appearance. The interventions may be prompted for reasons of aesthetics, maintenance and practicality, and I suggest are akin to the actions of Mother brushing my hair into a ponytail every morning. For various reasons my long hair was styled this way: it prevented tangles, and looked tidy and cared for. A ponytail is traditionally symbolic of a young girl's appearance. Short hair may have been a suitable alternative, but Mother considered this option too 'boyish'. However, I suspect 'doing' my hair represented something very meaningful to my mother: it provided her with time she could spend with her quickly growing daughter. Mother's devotion to the daily ritual of hair preparation guaranteed special time with me. In a loving way this process was very controlling, reinforcing my feelings of dependency upon her. The ponytail's important association with my identity as a young girl manifests in my sculptural work, *Good girls don't bark* (2012) and *Rocking toy* (2012) (Fig. 3, 4). I suggest the ponytail ritual is not dissimilar to the ongoing upkeep of a poodle's show clip or the over-pruning of plants, neither are, as Mielke suggests, 'essential', but I suspect they contribute towards satisfying unspoken needs of the caregivers. Determining how to represent the important role of hair in the life of the poodle, daughter and caregivers has been a visual challenge within this project and has been addressed with inclusion of perky pony tails within the metal forms and selecting quality fur for the poodle girls.

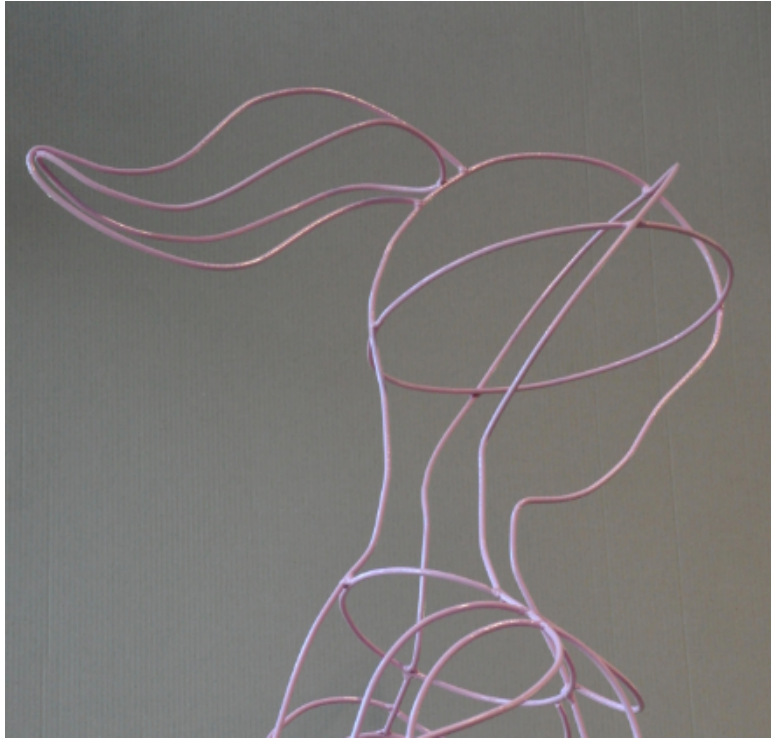


Figure 3. Amelia Rowe, *Good girls don't bark* (detail), 2012, steel, primer paint, high gloss enamel paint, 270 x 1,300 x 900 cm

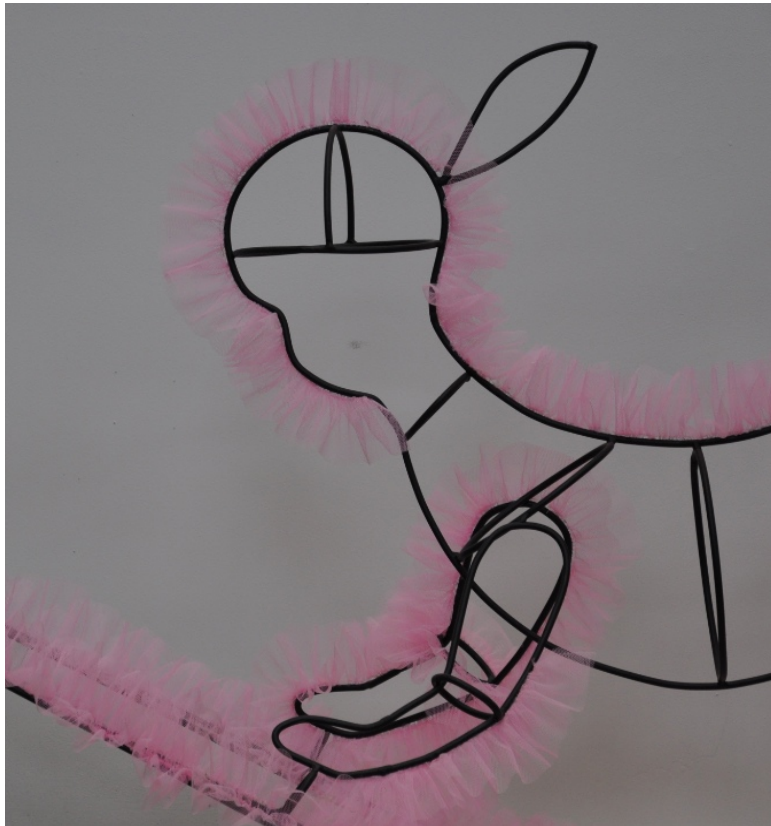


Figure 4. Amelia Rowe, *Rocking toy* (detail), 2012, steel, primer paint, nylon net, 56 x 150 x 84 cm

'Poodle-isation' – colloquial use

Contemporary literature and speech demonstrate how the term *poodle-isation* continues to evolve as an ambiguous term. For example, in the young fiction book, *How to ruin my teenage life*, author Simone Elkeles states, 'My dog is a pure, *un-poodlei[s]ed* mutt' (2007, p. 22). Elkeles does not provide a definition and it is left to the reader to interpret. '*Un-poodlei[s]ed*' may refer to the 'mutt's' appearance, for example its flat lying fur as opposed to a poodle's coat that tends to spring from its body. Alternatively it could relate to the narrator's attitude towards the poodle breed, referring to the poodle's reputation of being pampered and fussily groomed. Or it may imply that the poodle breed has been weakened from in-line breeding to produce the ultimate show specimen. (Joan Dunayer (2006, pp. 14, 24) refers to Padgett (1988), 'On average, each breed of "purebred" dog harbors over a dozen genetic defects'.)

These examples demonstrate the difficulties associated with creating new conceptual meaning from an existent word, such as *poodle-isation*. Language is fluid, adopted and altered to meet people's needs. Much of the historical negativity associated with the term *poodle-isation* endures in contemporary street talk and slang vernacular. Some adaptations of the term *poodle* have shifted drastically from their original associations with the poodle breed, yet carry clues about their evolution. For example, *poodle* in some instances refers to a man's penis (*SoSlang*), derived I suggest from the genitalia's close proximity to pubic hair which can be argued as having a similar appearance to the poodle's springy coat. Dedicated blog sites define and explain recent additions to slang vocabularies. (Please see Appendix B for examples of contemporary *poodle* references located on various Internet sites.)

(Exploring reasons why *poodle* has gained 'street cred' as a versatile derogatory term extends beyond this project's focus, as can be evidenced by Joan Dunayer's useful speculation from an animal rights perspective in the essay 'Sexist words, speciesist roots' (1995). However tempting, this project does not benefit from a more in-depth linguistic enquiry into the adaptability of *poodle-isation* into the English language.)

The understanding that the interpretation of the term will vary amongst viewers of the artworks is sufficient for this investigation. The challenge has been to find a visual balance; one that imbues the work with my interpretations yet leaves enough unsaid for viewers to identify with the artworks in their own way. I address this issue through

choices I have made regarding materials, for example in the blue dress I created for the video work *Mummy's girl* (2012, and filmed by Robert Boldkald) The dress is made from damask, a heavy fabric not traditionally associated with young girls' party clothes (Fig. 5).



Figure 5. Amelia Rowe, *Amelia*, self portrait, 2012, digital image

For me the pattern evokes memories of wall papered rooms, the backdrop to many of Mother's photographs, where I executed the poses she requested. Damask's tendency to display unwanted creases serves as a personal reminder of the nervousness generated by wearing a pretty dress. Standing in this dress represents a childhood desire to please my mother, yet to viewers it may not appear as anything other than a party dress as their curiosity is drawn to the dog mask with large blue eyes. Fortuitously for this project, wearing this dress as an adult reawakened memories and forgotten sensations of being a *poodle-ised* daughter.

Extending conceptual meaning

A description of what the concept of *poodle-isation* is *not* provides an appreciation of the subtle complexities of the term. For example, 'the *type* of care provided to the young girl' does *not* refer to the love, care and attention given by caregivers who perceive poodles as substitute children as highlighted on the ABC News story 'In dog we trust: Japan's childless turn to canines'. (28 August 2007: see Appendix C). Erica Fudge explains:

For some pet owners a particularly strong kind of anthropomorphism is embraced in which the pet is positioned and referred to as a "fur baby" and the human owners regard themselves as "parents" to that "baby" (2008, p. 48).

An attitudinal shift towards dogs as surrogate human babies results in dogs being dressed in children's clothes, being transported in prams and in attempts to keep the mature dog in an eternal puppy state. An extreme example is paedomorphism, the breeding of animals to retain juvenile-like features, such as large eyes and high foreheads, or as 'tea-cup poodles', bred to retain small puppy stature in adulthood. These cute and endearing features are what sculptor Patricia Piccinnini frequently employs to gain empathy for her misshapen hybrids. To consider the effects of parental care that consistently resists the daughter's maturation beyond childhood lies beyond the scope of this project. However, a detailed explanation about the type of care administered by a loving mother towards the *poodle-ised* daughter, and the characteristics and behaviours of a *poodle-ised* daughter is provided in Chapter Three, as it impacts upon decision making within the studio.

'Accessorising' is a transformative animal modification method. It can be explored in two ways: firstly the poodle and the daughter function as the caregiver's fashion

accessory, and secondly, the poodle and daughter are accessorised by the caregiver. The poodle's appearance has accessorised the fashion-conscious throughout the dog's 300-year history: for example, in Paris during the 1800s, poodle clipping included owner's personalised designs such as 'lover's knots' and initials (Fig. 6).

In 1954 Dangerfield (pp. 13-14) reported:

Until recently special poodle barbers operated in the streets of Paris, and no style was too bizarre ... There were even instances of owners' coats of arms and other designs being incorporated in the general ornamentation!



Figure 6. John-James, Chalon, *Les tondeuses de chiens*, 1820, coloured lithograph.

According to the *Sydney Morning Herald* in 1954, 'Poodles go with Dior skirt':

Smart British women have decided that the miniature poodle is the dog which looks best with the Dior short skirt. The pintsize poodles are the same height from the ground as the shorter skirt...(26 January 1954, p. 8).

In 1952, promotion for the film *April in Paris* featured actress Doris Day on the cover of *Collier's* magazine with standard poodles dyed in pastel shades, reinforcing the creative

potential poodles had as women's fashion accessories. The trend to tint poodles to complement a garment was also demonstrated in 1960 by American actress Karen Gregory, when she used food dye to match her poodle with an Easter dress. *Kayser* advertised their latest range of Du Pont nylon undergarments in 1962 with coloured poodles (Figs 7, 8, 9).



Figure 7. John Florea, 'Doris Day', *Collier's*, 1952: photograph, front cover



Figure 8. Isabella Taves, 'Will success spoil the poodle?' (detail), 1960: source unknown



Figure 9. 'Kayser', *Seventeen*, 1962: magazine advertisement (detail)

In 2009 contemporary card illustrator Sarah-Jane Szikora humorously referenced a woman's preoccupation with acquiring a matching ensemble; selecting the right shade of poodle from the shelf located alongside women's jackets (Fig. 10). The amusing portrayal of the shopper amidst a choice of coloured poodles can be interpreted as a direct comment on the serious issues of objectifying animals and modifying the appearance of animals to satisfy consumers' demands.



Figure 10. Sarah-Jane Szikora, *Rainbow poodles*, 2009: greeting card

The artificial colouring of a poodle, motivated by the intention to accessorise the poodle with the caregiver's appearance is different but aligned to the extraordinary efforts some mothers will undertake to fashion their young daughter's appearance in their own image. I witnessed this in a concert audience (2001) in which a mother and young daughter were fashioned in identical clothes, hairstyle and make-up. The creation of a 'mini-me', however, is not *poodle-isation*.

For purposes of practicality, *poodle-isation* incorporates a minimal amount of accessorising. A ribbon performs a restraining and decorative function in securing a young girl's ponytail and is reminiscent of the early 1800s when poodles were popular hunting retrievers and wore ribbons. Coloured bows were tied to the hair above the dog's eyes to prevent their vision being obstructed, and attached to tails to assist owners to distinguish dogs moving amongst water plants (Tuan, 1984, p. 104). Although bows are not in vogue in the modern show ring, the hair on the poodle's head is secured to reveal its face to the judge. Securing the hair not only assists the dogs to see but accentuates the contemporary poodle's longer, narrow muzzle: a look more favoured than the 'too thick a muzzle' and the 'lippiness' of its 'ancestral' counterparts (Hopkins, 1953, p. 30 -31).

The mask, as seen in *Amelia, self portrait*, 2012 (Fig.5) features an oversized bow, an acknowledgement of the traditional use of the bow in the poodle's history and the important role it played within my childhood. The bow is symbolic of the control the caregiver and the mother exert over their charges. Similar to the memory-aid of attaching string onto a finger, the bow represents a reminder of the caregiver's expectations. Tight binding and knotting ensures little chance of escape from the ribbon or the symbolic representation of an ever-vigilant caregiver.

As a *poodle-ised* girl, I am familiar with the caregiver's attitude of accentuating assets and hiding faults. At a very early age, my forehead sported a bright red, raised, unmissable naevus. To protect me from unwanted stares, my loving mother styled my fringe to hide the mark. The birthmark eventually faded and Mother adapted my hairstyle accordingly: a severely combed back fringe proudly revealed the unblemished forehead. The experience is not dissimilar to the poodle's caregiver camouflaging a 'fault' during grooming, for example the pom pom at the end of the tail being clipped to cleverly disguise a shortcoming in this area as demonstrated in Figure 11.

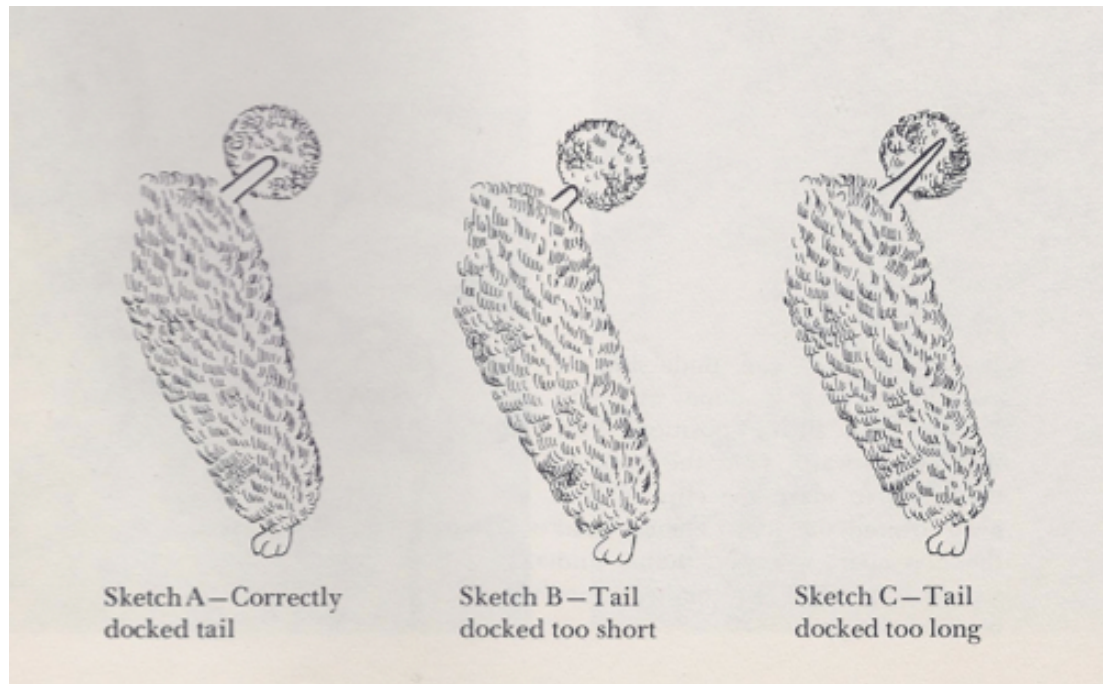


Figure 11. Barbara Kersten, *Pet poodle grooming made easy*, 1972: illustration, p. 44

Responsible poodle breeders adhere to recommended best-breeding practices issued by breed control standards authorities. Originally a collection of arbitrary rules, these recommended dog breed standards play an important role, dictating what determines a poodle. Mothers who *poodle-ise* daughters have 'standards', determined by a complex history of societal custom, protocols, etiquettes, and religious, political and legal influences.

What, how and why cultures determine a fault, weakness or deviation from accepted standards, and how a society or the leading authorities choose to manage 'faults', lies beyond the focus and aesthetic implications of this project. In my sculptural works, the only concession I have made to the temptation to investigate eugenics, was to use blue eyes. Blue eyes are a symbolic reminder of inheritable human characteristics deemed desirable by eugenicists in their endeavours to create a better human race. (Perhaps not coincidentally, the American doll eye manufacturers I purchased the eyes from, call the colour, 'German Blue'.)

As investigations revealed, utilising a pre-existing term to introduce a new concept was complex because of its use amongst social commentators, historians and politicians, and the term's evolving negativity. Investigating the historical and contemporary usage of the term highlighted how a personal perspective provides an alternative and unique understanding of the term. The project's next stage involved examining a selection of

contemporary artwork and vintage poodle advertisements, to develop a personal differentiation from existing meanings. The process included imagining different interpretations of the artwork to the artist's intent, influenced by personal experiences with the poodle breed.

Chapter 2

Poodle-isation: Context and Significance

PART 1: Dog breed specificity

My attraction to the painting of Paula Rego lies in the bold expressive nature in which the artist bravely communicates stories: personal narratives, traditional folk stories, children's fairy-tales and her own imaginary stories. Rego's story-telling ability excels in *Dog Women*, a series in which she shares with viewers the empathy she feels towards dogs. Completed during the 1990s, viewers are confronted with everything doggish without ever seeing one. Her painting method included identifying specific characteristics, postures and actions of dogs to express women's mental and physical strengths, and posing a female model to adopt dog-like postures and behaviours whilst she painted. The dog-like actions represent very base dog instinct, physical reactions to sensations based on deep-seated responses rather than learnt behaviours. The assumed poses of Rego's *Dog Women* are suggestive of wild dogs, or domesticated dogs exhibiting wild tendencies, emotively reinforced with the use of wild, jagged pastel mark making and positioning the women close to the ground, displaying the whites of their eyes, exposing tongues, curled paw-like hands and visible under-garments (Fig. 12). Rego states:

In these pictures every woman's a dog woman, not downtrodden, but powerful. To be bestial is good. It's physical. Eating, snarling, all activities to do with sensation are positive. To picture a woman as a dog is utterly believable (McEwen, 2006, p. 216).

I acknowledge that all dogs potentially inspire and represent power and agree '[t]o picture a woman as a dog is utterly believable'. However, after considering the appearance of Rego's women and what it implies to be dog-like, and the artist's use of the word 'bestial', I recognise the importance in distinguishing between the terms dog and poodle in this project. These artworks remind viewers that *dog* embraces all dog behaviours, including unselfconscious, impulsive bestial behaviours such as howling, self-grooming and snarling, whereas the term *show poodle* epitomises sophistication, poise and docility. Whereas the show poodle appears to intuitively know where and

when to switch between uncontrolled dog-like behaviours and the controlled behaviours of the show poodle.



Figure 12. Paula Rego, 1994, *Dog Woman*, pastel on canvas, 120 x 160 cm

Dogs have a long historical relationship with humans. Archaeological evidence suggests the dog was the first domesticated animal and a human companion extending back 14,000 years (McHugh, 2004, p. 16). Significantly, *poodle-isation* represents the contemporary relationship between humans and dogs, by offering the show poodle as an important symbol of humanity's domestication, training and domination of another species, and an example of what humans can achieve using various animal modification techniques. *Dog Women* represents the connection Rego has with the instinctive 'inner' dog whereas *poodle-ised* girls represent human's connection with the domesticated 'outer' dog: one that is concerned with appearance, performance, and compliance.

Word Association Exercise

From the commencement of this project, I collected people's responses to the word 'poodle'. The original objective of this exercise was to develop a broader understanding

about the way people think about poodles. I informally questioned strangers, peers and family, 'What is the first thing you think of when I say the word poodle?' Results of this limited word association exercise included descriptions of its unique appearance, for example, 'curly'; references to its character, for example, 'intelligent'; and people's attitudes towards the breed, for example, 'angel'. Other responses included the names of pet poodles such as 'Pierre'; and to the sound of the word, for example, 'noodle'. The game's results revealed that the word 'poodle' is not an expression associated with 'powerful', 'bestial' or 'physical'; but related more to the construct of femininity as responses included 'pink'. If I were to repeat this exercise, I would substitute *poodle* with *show poodle*, to generate more specific responses.

The results of the word association game and the examination of Rego's *Dog Women*, contributed understanding for the need of dog breed specificity within this project. I suggest the generic use of the term *dog* is a misnomer and implies all dog breeds are alike; a melting pot approach that disregards innate differences amongst dog breeds. For example, I believe a chihuahua reacts to the world differently from a greyhound. The Australian National Kennel Council Ltd's *Standard of the breeds* gives written descriptions recognising the differences between 'general appearance' and 'characteristics' of the various domesticated dog breeds groups: the generic term 'dog' fails to recognise these. Acknowledging the domestication of dogs has been an important consideration in my work as it runs parallel to the training given a daughter.

Despite the results of the word association game, poodles can represent the 'inner' dog, as they too can howl, snarl and self-groom however, the *show poodle* represents the 'outer' dog, one that performs, complies and is dominated by rules and etiquette. I too know when it is not appropriate to examine my body in public or 'bark' responses at people.

A second realisation is that the show poodle is potentially an agency for understanding and expressing the concept of self. The next stage in the project's development was to select and examine the artwork of contemporary artists who have employed poodle imagery and its associated stereotypes in their artwork. The aim was to develop my awareness about the poodle stereotype and its influence upon my understanding of these artworks. Selected artworks by Banksy, Dominic McGill and Kate Ellis were examined next within the project.

PART 2: The poodle as subject

Banksy is a British-based graffiti and stencil artist who has used poodle iconography as a potent symbol in various 'anti-establishment' works. His artwork depicting a show poodle, wearing a red clown nose, leading a security guard and patrolling a 'designated graffiti area' is an excellent case in point (Fig. 13).



Figure 13. Banksy, *Designated Graffiti Area*, 2003, Cargo Club, Rivington Street, Shoreditch, London, protected under plexi glass, dimensions unknown

In this image Banksy cleverly relies on the poodle's reputation as a glamorous performer to engage viewers in a challenging reconsideration of the breed. I was inspired by the provocative visual juxtaposition used to create a darkly humorous challenge for viewers: it is an unexpected delight finding a show-clipped poodle patrolling streets, warding off illicit sprayers and scribblers. The misconceived anarchic, underground graffiti scene is a contrast to the ultra clean, rule-obsessed world of dog shows; a conflicting notion of grunge and glamour. Can the show poodle successfully exchange its role as performing, glamorous show specimen for that of assertive guard dog? Banksy's addition of the clown's prop nose reminds viewers of the poodle breed's historical and continuing connection with circus and entertainment

acts, compounding the poodle's unsuitability as a guard-dog while hinting at its ability to be trained. Yet the suggestion is that the show poodle cannot be taken seriously, as it is the clown's occupation to entertain and amuse. Can the role of guarding only be assigned to masculine gendered dogs such as doberman pinschers? I suggest Banksy's poodle challenges viewers about the complex issue of job assignation by gender and the misconception that glamour equates to physical and mental weakness.

The sculpture, *And good girls drag their arses too* (this work is presented in the final assessment presentation and an image of this work will be included in Appendix I: Assessment exhibition documentation), is a personal acknowledgement of Banksy's inspiring use of black humour and juxtaposition: the *poodle-ised* girl (who definitely 'should know better'; a favourite phrase Mother used during my childhood), is unexpectedly caught in the act of committing unlady-like private behaviours in a public place – the caregiver's nightmare.

Another artist to challenge traditional conceptions of poodle stereotyping is Dominic McGill. Whereas Banksy has pictured a glamorous, performing poodle, McGill presents an effeminate, pink poodle. Both McGill's and Banksy's poodles are participating in atypical poodle activities: assuming unusually assertive, aggressive roles. Despite the poodle's pinkness, McGill confronts viewers with a realistic representation of a poodle and a wolf in battle. The sculpture *Dead end world in favour of the domesticated poodle* (2002) (Fig. 14), depicts two representatives from the canine's story: the domestic poodle being perhaps the most modified and visually far removed from its ancestral link, the wolf. The savage beast, engaged in bloody, do or die, battle is not the typical portrayal of a poodle. Defending home, as represented by the floorboards, the pink, show-clipped poodle sheds its reputation of being soft and glamorous in the symbolic act of discarding a luxurious fur coat. The domestic poodle is protecting its home whilst the trapped wolf fights for its wild existence.



Figure 14. Dominic McGill, *Dead end world in favour of the domesticated poodle*, 2002, mixed media, 244 x 122 x 76 cm

Inspired by McGill's use of found objects and his realistic representation of a poodle, I created *Bad girl!* (2012) (Fig. 15). The sculpture features a disheveled poodle outfitted with realistic taxidermy parts and is surrounded by an assortment of vintage clothing. (The three sizes of garments accessorising *Bad girl!* relate to the three sizes of poodle: standard, miniature and toy.) *Bad girl!* is inspired by the memories of a little girl who enjoyed sneaking into mummy's wardrobe and playing dress up. To the dismay of the caregivers, the usually well-behaved daughter and the show poodle succumb to temptation and entertain themselves when left unsupervised. Admonished with stern words, the bad girls try even harder to be good. Although creating *Bad girl!* provided positive practical experience working with unfamiliar materials, this work will serve as support work during the assessment presentation.



Figure 15. Amelia Rowe, *Bad girl!* 2012, aqua resin, polystyrene, taxidermy parts, wool, vintage clothing, dimensions variable

Australian contemporary sculptor Kate Ellis provides one of the most confronting representations of poodles I have seen. In an untitled sculpture created in 2008 (Fig. 16), the artist offers a radical alternative to an alert, proud, performing poodle. I saw this artwork at the Melbourne Art Fair in 2008 and its hairless, lifeless, hybridised form prompted me to consider whether any dog breed would suffice as the artist's model. I suggest the poodle contributes significant meaning, especially when the viewer assumes poodles are glamorous and well kempt, because to see one devoid of its characteristic coat is shocking. The denuded animal evocatively encourages consideration of humans prior to imminent death, who discover their appearances are no longer their primary concern. I recall my father's last months as he relaxed his attitude about daily shaves and polished shoes. Ellis's graceful, hybrid creature reminds viewers that beneath our groomed exteriors, human and non-human animals are alike: skin and bone, subject to disease and, eventually, death. The sculpture's poignancy is made more real knowing Ellis's poodle Harry was the model (Colless, 2008). His limp form reminds me of my own poodle's death and the death of my parents, evoking memories of overwhelming sadness and a reminder of death's ultimate stillness. (See

Prologue, extract from diary, 'Janie's death'.) This empathy is evidence of human's reliance on non-human animal imagery to engender self-reflection.



Figure 16. Kate Ellis, *Untitled*, 2008, hardened bleached beeswax, silk thread, poodle fur, 32 x 90 x 80 cm

Compared with McGill's action-packed imagery, I found this work's stillness sublimely inspiring. Early filming takes of *Mummy's girl* (2012) in which I attempted to emulate a vintage nodder-dog's 'yes' movement, were filled with busy action. Although a simple gesture, initial endeavours were exaggerated and jerky. The final attempt captured the essence of *poodle-isation*: a focused daughter, overcoming the apprehension experienced with performing a new task, and proudly displaying the learnt behaviour to the best of her ability, evoking the contemplative state I experienced viewing Ellis's work.

Artworks by Martin Eder and Katharina Fritsch represent poodle stereotypes that reinforce rather than challenge ideas about female gender. In the painting *Solitude* (2003) (Fig. 17) German artist Martin Eder uses poodle imagery to examine the human life cycle, offering an alternative perspective to Ellis. Far removed from illness, death and decay, Eder represents the youthful female experience of blossoming sexuality.

Eder stated:

I like to play. I like to surround myself with clichés. A porn magazine functions like the cute little animals, according to a simply coded system. All of the poses can be understood right away (in Grosenick, 2005, p. 134).

In Western culture, 'cute little animals' are stereotypical of innocence and childhood, just as the colour white is symbolic of purity. Eder's liberal use of red (another colour cliché generally accepted as standing for blood, energy, passion), splashed against white surfaces alludes to compromised innocence. In this instance the poodle serves as a suggestive prop – bright red exposed tongue, a long, narrow, closely shaved phallic muzzle and a fluffy body that people like to hold close to their bodies – confirming Eder's fondness for cliché.



Figure 17. Martin Eder, *Solitude*, 2003, oil on canvas, 150 x 170 cm

From my personal experience with poodles, I regard contemporary German sculptor Katharina Fritsch's *Kind mit Pudeln* (*Baby with Poodles*) (1995/96) (Fig. 18) as

typecasting the poodle breed as a feminine gendered dog. Unlike McGill who suggested gender by way of colour and clothing, Fritsch employs posture and positioning. Within the installation, the poodles focus attention onto the centre of a circle where a vulnerable baby lies, indicating what I perceive as a nurturing response towards the infant. I imagine that masculine gendered dogs, portrayed in similar circumstances, would stand facing outwards, assuming a guarding and protective role. The tightly packed rings formed by the alert, attentive poodles are reminiscent to me of organised women's gatherings, for example quilters' circles and book club meetings, during which conversations gravitate towards the topic of children or focus on the newborn in the pram.

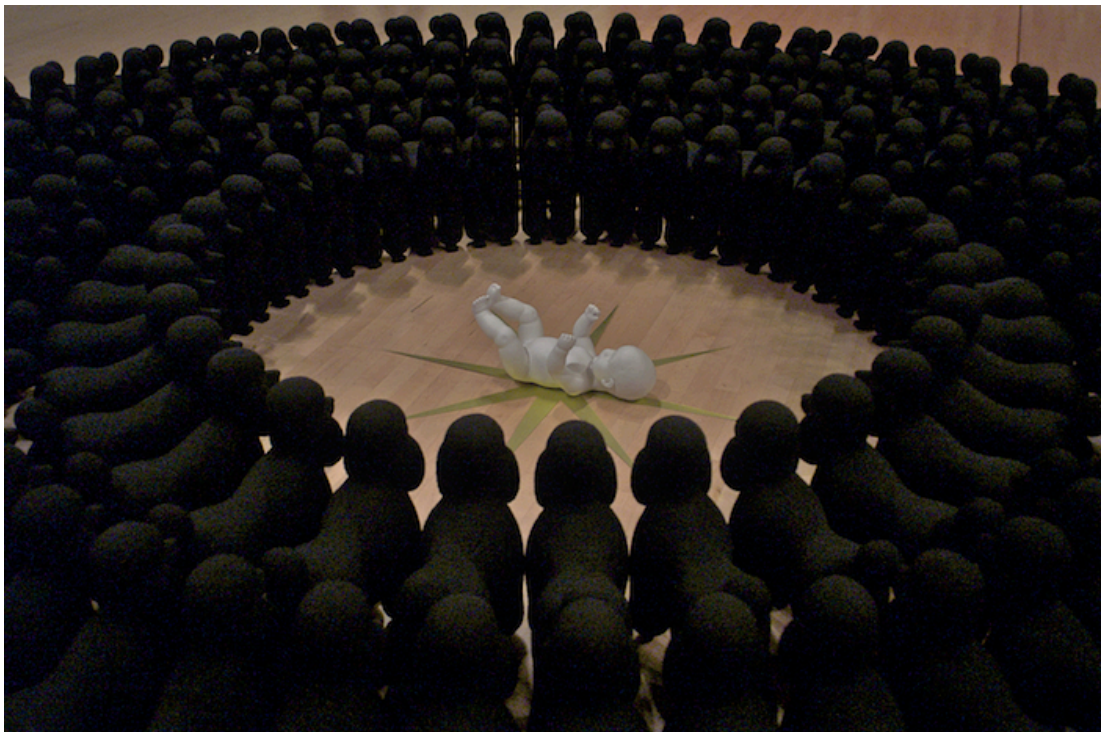


Figure 18. Katharina Fritsch, *Kind mit Pudeln (Baby with Poodles)*, 1995/1996
plaster, foil, polyurethane, paint, 40.01 x 511.81 x 511.81 cm

The identical poodles are formatted with mathematical precision suggesting civility and calmness. From my observations of dog shows and being a daughter, Fritsch's sculpture demonstrates the poodle's attitude within the dog ring and the young daughter accompanying her mother in public, acknowledging it is the time and place to focus and perform. Fritsch's installation draws attention to a contemporary societal attitude: excellence equates to sameness, and the production of mass-produced items administering to a human desire to possess the best. An assumption of quality arises

from being able to replicate an object perfectly, this no more evident than in the dog show ring as breeders strive to emulate the 'Best of Breed'.

These artworks by Banksy, McGill, Eder and Fritsch, in contrast to Rego's *Dog Women* series, demonstrate the complexity of representing the poodle: its long history has influenced how the breed is stereotyped, and the various ways viewers may perceive it and react to it.

The final investigatory stage of the project demonstrates how the key themes of *poodle-isation* – performance, compliancy and control – were enmeshed within the visual imagery of vintage magazine advertisements.

PART 3: Influences of vintage poodle advertising memorabilia

The survey of advertising memorabilia featuring poodles represents a significant period within Mother's life (1920s – 60s), maturing from a young girl and becoming a parent. I propose that during this period *poodle-isation* transfused into Mother's daughter-rearing practice via the promotion and advertising of products, directed towards the female market.

The author of *Dominance and affection*, Yi-Fu Tuan, offers pertinent insight to this hypothesis in his examination and essay about women and power, pets and children (1984, pp. 115 – 117). In summary, Tuan proposes that women exert power over their pets and children because they themselves have traditionally been repressed. Essentially, young children and pets are powerless under the influence of the mother, validating her feelings of power. This power is expressed through emotional and aesthetic decision-making; for example, controlling child's and dog's behaviour and appearance, and rewarding the mother with 'pleasure, adornment, and prestige' (Tuan 1984, p. 2). Extending Tuan's logic here, I suggest it is strategically advantageous that advertisers in the period of Mother's youth and young womanhood, featured attractive females (women and young girls) alongside glamorous poodles to appeal to female consumers – reflecting and confirming appropriate and socially acceptable (expected) behaviours. Advertisements confirmed women were powerful, and that glamorous women and daughters were demure, clean and polite (Fig. 19). In this case, advertising psychology succeeds by flattering its audience.



Figure 19. 'Celeste', *Vogue incorporating Vanity Fair*, 1949: magazine advertisement, p. 30

Advertisements featuring women and poodles informed women like Mother on what to wear as eveningwear, practical everyday wear, undergarments and night attire. Many products featured poodles: for example women's feminine hygiene products and laxatives and a host of women's fashion accessories such as nail polish, shoes and stockings. From advertising, women gained home decorating advice on products such as carpets, wall paneling, lounges, and the latest technological advances in televisions

and refrigerators. Many mundane and popular products benefited by association with the poodle's French connection, as references to Parisian striped awnings, iconic landmarks and café culture, provided the advertising back-drop, making alcohol, towels and cigarettes *très chic* (Appendix D).

Magazine advertisements served as psychological reminders about the ideals of motherhood, wifehood and daughterhood – subliminal confirmation that feminine gendered qualities were contained within poodle imagery, and in consequence, that *poodle-isation* was embedded within the female psyche (Figs 20, 21). Gender roles were defined within advertisements as women became aware of men's expectations and attitudes.



Figure 20. 'Insurance by North America', *McCalls*, 1939: magazine advertisement, page unknown

These snowsuits by *Robin* are protected against poodles and puddles!

Enter SCOTCHGARD Repeller! Exit the problem of frisky pups with muddy paws and puddles that simply dare your child to splash and stomp. SCOTCHGARD Repeller is the unique fabric treatment which gives positive water, oil and soil repellency—plus a built-in endurance that lasts and lasts through repeated cleanings.

Note for puddle and poodle-conscious mothers: ask for Robin snowsuits specially treated with SCOTCHGARD Repeller at your favorite children's store.

They're treated with **Scotchgard**
RAIN & STAIN REPELLER

® Reg. T.M. ANOTHER 3M PRODUCT

SCOTCHGARD Repeller protection is in for keeps...

- in clothing
- in upholstery
- in draperies
- in suede shoes

Figure 21. 'Scotchgard', 1963, magazine advertisement: source unknown

The Cabin Crafts carpet advertisement (Fig. 22) communicates a strong female gender stereotyping message embodying the concept of *poodle-isation*. This image has had significant influence upon my creative works. The advertisement features a young girl perched on a gilded stool, wearing a party dress. With a fluffy white poodle, each are accessorised with ribbons and bows. Whiteness suggests purity and innocence, and a wrapped gift indicates a forthcoming event, a need to remain pristine. Unlike Eder's scene (Fig. 17), the imagined purity is intensified by sunlight and is not sullied by splashes of symbolic red: it remains a reassuring representation of implied innocence. Below the scene appear the words, 'Now stay clean – just like our Cabin Crafts nylon carpet'. It is not evident who issues the warning about the behaviours expected of them: is it the image-conscious caregiver, or the girl to the dog (and so to herself)?



Figure 22. 'Cabin Crafts nylon carpet', 1959: magazine advertisement, source unknown

Poodle-isation's key themes – performance, compliancy and control – are suggested within the advertisement's setting. The daughter is performing the role imposed upon her, I suggest by the primary caregiver, the mother. The well-behaved girl is dressed according to the prescribed role of daughter: clean, pretty, feminine and innocent. The daughter and the dog reflect the attitude of the homemaker; appearances are important, and neatness, cleanliness and order are valued qualities within a home. Both girl and dog are compliant. The ribbons and bows reinforce the notion of a controlling force, the mother. The girl and the poodle's physical closeness, shared role, and the similarities in their appearances (the colour white, the voluminous effect from brushing the poodle's coat and the gathers in the girl's skirt), consolidated my endeavours to experiment in the studio to create a morphed form to represent *poodle-isation*.

Chapter 3

Studio Practice: Constructing *Poodle-isation*

A significant outcome of this research project has been understanding and appreciating the influence of personal narrative upon studio practice. The excitement of expressing *poodle-isation* extends beyond its role as subject, discovering its impact upon decision-making in the studio. Within this chapter, research and studio practice methodologies are presented as three stages, acknowledging that while some ideas overlap and repeat, each stage informs the next. The stages include: gathering inspiration and resources; experimentation and construction; and finally, presenting.

Gathering inspiration and resources

Initial apprehension concerning the commencement of a new project dissipates during early stages of collecting potentially useful ‘stuff’. Admittedly the drive to gather feels obsessive and possibly appears excessive, but it is essential in my creative process, because amongst the plethora of gathered resources lies unrealised inspiration.

In this project, sometimes inspiration was revealed serendipitously, for example the accidental placement of Mother’s Instamatic snapshot beside the image of an anonymous painting from the School of Friesland (1610). The ‘happy accident’ significantly contributed to the identification of the key principles underpinning the concept of *poodle-isation*: performance, compliancy and control (Figs 23, 24).

Importantly it reinforced the significance of the dog show ‘anecdote’, as I recognised similarities between the poodle and the girls’ appearances, behaviours and attitudes. (see Appendix E for a response to these images.)



Figure 23. School of Friesland (artist unknown) *Portrait of a girl*, circa 1610, on panel, 84.1 x 65.4 cm



Figure 24. Jane 'Mummy' Andrews, *Amelia and Fifi*, 1969, Instamatic photograph

Further inspiration emerged when gathered resources were arranged in groups under main themes. For example newspaper articles loosely grouped under the heading 'animal modification' highlighted the human animal's need/desire to dominate and affect that which surrounds them. (Appendix F: selection of contemporary thought-provoking newspaper articles.)

Following the dog show incident, the gathering instinct went into overdrive as I compiled art diaries. Amongst the research, the show poodle's vast metaphoric potential became apparent, and I recognised how animal modification could be investigated via the trophy animal representing the 'voiceless' child. To avoid the lure of seductive research tangents, it became necessary to prioritise and set aside interesting distractions, (thus trophy heads have been filed for future projects). Another inspiration to be rejected included an installation inspired by photographs taken at the Royal Melbourne Dog Show in 2011 (Fig. 25) and the artwork *Tragic Anatomies* (1996) by Jake and Dinos Chapman (Fig. 26).



Figure 25. Amelia Rowe, *Untitled (Royal Melbourne Dog Show)*, 2011, digital photograph



Figure 26. Jake and Dinos Chapman, *Tragic Anatomies* 1996, installation

The desire to create a life-size dog show diorama, exhibiting *poodle-ised* girls with artificial grass and a white picket fence decreased as my comprehension of the complexities of the *poodle-isation* concept increased. A pared-back response to this original idea exists in *And good girls drag their arses too* (2012). My early imaginings of this work had conceived it clad in black, fusing poodle and girl in black flock and luxurious sheepskin. However, concept development superseded the original plan. *And good girls drag their arses too* (2012) incorporates the symbols of feminine constructs, earlier identified in the vintage poodle Cabin Crafts advertisement. The heavy dark wool was replaced with a fluffier textured fur, reminiscent of the softness featured in the advertisement. Black, with its connotations of death and age, was replaced with feminine, youthful shades of creams and subtle pinks. The dense flocking intended to cover the legs was replaced with decorative pale stockings, the ones worn in the video *Mummy's girl* (2012).

An important aid in avoiding tangents was to focus on the intentions of the participants within the *poodle-isation* process. Identifying the aims of the *poodle-isers* and the *poodle-ised* provided a way for me to 'let go' of potential diversions. This ensured that prioritising of inspirations and decision making within the studio were grounded in the subjects. At this stage it is important to re-emphasise that caregivers' intentions were motivated by love. For example, a caregiver's desire to protect resulted in restricted participation of physical risk-taking activities in the young daughter's life. A reference to this appears in *Good girls don't bark*, in which the fragile topiary balls are symbolic of gentle play, in which neither poodle nor girl risk injury. Mother's intention was to encourage the daughter's best behaviour and appearance during public 'performances', a position further emphasised in the video *Mummy's girl* (2012), in which the girl wears a white-fronted dress as a warning to keep clean; a physical reminder of Mother's expectations and a response to the Cabin Crafts advertisement. The use of bows and linear shadows included in the final presentation symbolically highlight the caregiver's loving control, rules and standards. As with the mother, the daughter is motivated by love, demonstrated through her desire to please. The daughter's intention inspired the repetitive 'yes' action, seen in *Mummy's girl* (2012) and repeated in the actions of *Rocking toy* (2012). The young daughter's sensitivity at detecting her mother's dissatisfaction with certain behaviour is reflected in the *poodle-ised* girl's posture and facial expression in *And good girls drag their arses too* (2012).

Memories, photographs and dreams inspire the creative process. The sculpture *Higher Intelligence* (2012) offers an interpretation of a remembered experience shared with my father. Eager to test the poodle's intelligence, he placed a tea towel on her head: according to the 'intelligence test', failure to remove it ranked her poorly. Both the poodle, unperturbed by the man's extraordinary behaviour, and the tea towel remained in place, and I could only admire her capacity to trust and obey Father; in my opinion a sign of great intelligence. (Figs 27, 28) Details of an alternative reading of this work can be seen in Mary Machen's article for the *Examiner* (23 April 2012) (Appendix G).



Figures 27, 28. Amelia Rowe, *Higher intelligence*, 2012, polystyrene, expanding foam, mdf, cardboard, fabric, paint, 270 x 60 x 105 cm

The title of my work, *Good girls don't bark* (2012) references the rules and expectations expressed by the caregivers of young daughters and show poodles. It was inspired by a response to a dream, recorded in my art journal, 18 June 2010:

*would you have been happy Daddy
if you could have kept me
in shape
like the lawn and the hedges you kept so neat
and tidy
and controlled
clipped into shape
perfectly placed?*

The dream inspired the adoption of topiary as a personal symbol for *poodle-isation*. Tuan's excellent discourse describes the art of topiary and its useful role in understanding humanity's dominating attitudes (1984, pp. 52 – 60). A topiary plant represents human's attempts to control nature, by enforcing personal aesthetics upon another living entity. And similarly to my experiences with Mother brushing my hair, a topiary plant represents the caregiver's attempts to control passing time and maintain the status quo. Importantly, the bare topiary frame represents potential, the caregiver's vision for the completed form. The topiary frame is visually relevant in expressing the caregivers' expectations, hopes and aesthetic preferences, the determinants underlying the project's concept.

Amongst other gathered resources are references to cynocephali, or dog people. Ancient and mythological representations such as the ancient Egyptian *Anubis* that accompanies souls of the deceased to the 'other side', or the dog headed saints, provided little conceptual inspiration. However, a survey of contemporary artists inspired by cynocephali reinforced the metaphoric potential and value of poodle-girl imagery.

A cynocephali inspired sculpture, *Dog Head* (2008) created by Sam Jinks, resonates strongly with Tasmanian contemporary and historical issues regarding the introduction of pest creatures, including non-human and human varieties (Fig. 29).



Figure 29. Sam Jinks, *Dog Head*, 2008, mixed media, 30 x 140 x 60 cm

The sculpture's potency emanates from its realism and, similar to Ellis's sculpture (Fig. 16), I respond to its stillness with almost religious reverence, which highlights a significant point of difference from my work. Importantly *poodle-isation* is about

performance, the act of reciprocating affections, and satisfying caregiver's expectations. *Poodle-isation* equates to potential and actively attempting to achieve this, in contrast to the finality described by Jinks and Ellis. Inspiration to incorporate cynocephalic imagery within my artwork was generated by the Cabin Crafts carpet advertisement in which the similarities between the girl's and poodle's appearances and behaviours appeared to blur. The more I examined this image, the more I was inspired to morph the poodle and daughter, for example in *Mummy's girl* (2012) and *Rocking Toy* (2012), and realised the potential this imagery has in reference to developments in the world of bio-technologies.

Creating: experimentation and construction

Many readjustments occur in my head; during daydreams, catnaps and deep sleep I foresee and overcome problems. In dreamy states, I become immersed within the work, I move in and out and around the incomplete artworks and maquettes, actively searching engineering, design and aesthetic challenges. The dreams of significance are those that occur without censorship, without the logical side taking hold and coming up with reasons why things are not possible. These mental wanderings are rehearsals for the next studio visit. Within the studio environment I feel fearless. I have learnt not to discredit my dreams.

A significant joy of creative research is the inspiration and insight gained from experimentation and construction. In the project's early stages, I required a maquette and what essentially commenced as a pragmatic approach to problem solving, inadvertently broadened my conceptual understanding. Cheap plastic dolls were transformed with plasticene and faux fur and scalpel blades cut away hair and limbs. Through the physical act of making, I felt naughty, and realised I had never played like this as a child; Mother had determined the play rules and consequently I played 'nicely'. During the awkward realignment of the doll limbs, I identified with artist Hans Bellmer's anatomically mixed-up and inverted torso sculptures (*Poupees*, 1936). Although erotic and strangely beautiful, I did not want to emulate the sexuality, violence, objectification, victimisation and powerlessness I associate with Bellmer's creations. I recognised the incident as an important juncture within the research. Motivated by a moral obligation to honour Mother's reputation, it remained paramount to avoid the portrayal of *poodle-ised* girls as a product of sadistic or misogynistic intentions.

Bending steel rods and welding are not activities my parents would have encouraged, deeming them unsuitable for their daughter. Strongly held views existed within my childhood home pertaining to the assignment of tasks between males and females. Ironically, by undertaking these stereotypically masculine gendered tasks, I have managed to produce a representation of an ideal daughter. The *poodle-ised* girl demonstrates restraint, control and propriety, participating in 'nice' play as indicated by ball holding not ball throwing, dress wearing and selected hairstyle.

During the creation of the welded framework for the figures, I recognised my desire to create the perfectly shaped weld was motivated by the desire to do my best, a direct result of *poodle-isation*. As I fussed around individual joints of intersecting rods, reshaping messy welds with grinders, files, and air tools, I recalled the attention caregivers gave poodles during final minutes of pre-show preparations: meticulous attention and detail to shaping toe nails and taming stray pom pom hairs. However, my aspirations for the perfect weld dissipated as I realised what I was creating were frame-works originally designed to be hidden by plants; under normal circumstances, dodgy welds or kinked rods would have been concealed by plant growth, just as the coiffed hair on the poodle's head or the carefully positioned pom pom at the end of the dog's tail could disguise faults or deviations from the 'best of breed standards', or a pair of tights could conceal the unsightly scuffed knees daring to be visible below the party dress hem. I was *poodle-ising* the artwork.

The welding process used to secure the steel rods gave me a sense of the relationship between the show poodle and the caregiver and the mother and the daughter. The relationship between the sculptor and the steel requires patience and an acknowledgement that not all jobs can be rushed. Steadiness and confidence are what it takes to make a neat curve in a steel rod: it springs, has a memory, and if the right amount of persuasion is not applied, steel, dog and child will remain unconvinced of the need to comply. The metal's nature to spring back to its original position and shudder and twitch until coming to rest is similar to that of a poodle or girl having their hair brushed. Under a confident hand all three seem more willing to comply. But applying too much force has negative effects: the rod permanently holds onto the kink caused by exerting ill-considered pressure, it remembers, just as the dog and the child remember the times they were forced to comply with excessive or unnecessary persuasion,

influence, or intimidation. *Poodle-isation* results from the caregiver knowing the right amount of control, in order to bring about change.

Assessing these welded forms, I notice kinks in the rods that in an ideal world would not be there. But they exist. I contemplated the removal of these imperfections: options including cutting out, bending, re-welding, disguising or starting again. Yet I have come to appreciate these failings – evidence that nothing is perfect. Within the dog show ring, poodles are judged against an arbitrary set of rules – formulated by people who have an ideal; a fancy about the perfect dog. Does the perfect poodle exist?

The artist Polly Verity softens the severity and rigidity of the topiary-like frame in her sculptures by creating a tissue paper ‘skin’ over the forms (Fig. 30). The translucent quality of the paper permits visual access to the sturdy underlying armature, the skeleton of the work. Having been asked many times during the making process, ‘What material will cover the frames?’ I suspect a frame-like structure indicates an unfinished work. And that is the point of these works: for those familiar with topiary there is the expectation of more to come – a covering up accompanied by continuous refinement, requiring care, patience and attention. The framework represents potential: the best is to come – the wish of loving caregivers of plants, poodles and daughters, assisting and intervening to assist their charges to achieve impossible perfection. Although Verity’s form-hugging paper skin permits viewers clear sight of the internal framework, the shadows cast by the sculptural forms present a different story; one of solidity, steadfastness, and an anchor to the physical world.



Figure 30. Polly Verity, *Royal Stag*, 2007, wire, acid free tissue paper, 34 x 33 x 17 cm

The strong shadow lines made possible by the exposed frameworks of my sculptures presented an opportunity to extend the storytelling potential of the work. The linear shadows approximate prison bars, hinting at psychological barriers and guides created by rules, etiquette and protocols. The shadow lines suggest the self-imposed barriers, symbols of the control I have allowed to surround me. For a steel-constructed sculpture to proceed to a finished form, priming is required to prevent the absorption of subsequent layers of paint or the development of rust. How similar this was to the way I was raised; 'primed' by a loving mother in the hope I would withstand negative influences or display signs of weakness or degeneration. The steel lines of the topiary sculptures are protected in pale pink, the colour imposed upon young girls in contemporary Western culture to suggest femininity.

Rocking toy (2012) standing 84 cm, has been created from the same scale rod as the 270 cm *Good girls don't bark* (2012). In the larger sculptural works, the 6 mm steel provides the forms with a sense of delicateness and vulnerability contributing to the illusion of femininity. However because *Rocking toy* is smaller, the rod appears sturdier and robust. *Rocking toy's* feminising was achieved with copious amounts of gathered nylon net, similar to that symbol of ideal femininity: the bride adorned with frothy tulle, or a poodle concealed in fluffy pom poms; disguising the real forms beneath an external covering.

Creating small works such as *Rocking toy* and *Hindsight* (Figs, 31, 32) provided important information. Firstly, the importance of scale – scaling down in this way, did not accurately describe *poodle-isation*; symbolically it was an inadequate expression of the huge expectations placed upon daughters and poodles by loving caregivers.



Figure 31, 32. Amelia Rowe, *Hindsight*, 2012, polystyrene, wool, expandable foam, mdf, artificial foliage, acrylic paint, glass eyes, 147 x 55 x 55 cm

More disturbingly, and most obviously with *Hindsight* (2012), the decreased size referenced the petite tea-cup poodle, which as previously explained, is a modification technique that is not *poodle-isation*. (However from a practical making perspective,

creating this work reinforced how working with polystyrene and aqua resin could dramatically quicken the making process and strengthen the finished work.)

Very near the end of the project I reworked *Hindsight* (2012) with the specific aim of experimenting to create an alternative topiary effect. Having already created traditional topiary balls from using aqua resin and hessian to build a hardened surface over a pre-existing ball form, and using small panel nails to attach the artificial boxwood 'vines', I implemented a more organic approach and created a non-traditional base form with expanding foam. The same artificial plant was used, but instead of using a hammer to attach it, I removed each leaf stem from the vine and individually inserted it into the hardened foam using a skewer and hot glue. Prior to attaching the artificial boxwood, the form was painted with a shade of green to highlight the leaf tips and give an interesting depth to the greenery. Approximately two years later, the now completed *Hindsight* (2012) serves as inspiration for future projects – a means to channel my mounting enthusiasm for covering and extracting inorganic forms from expanding foam. *Hindsight* (2012) simultaneously represents a starting and finishing point in experimentation. Initial frustration of wanting to create without having any clear direction found me experimenting with scale. The *Hindsight* (2012) poodle is approximately one fifth the size of its original hermaphrodite cousin, created during Honours year in a preliminary endeavour to express personal narrative.

In *Rocking toy* (2012), the girl and poodle repeat the actions of the other, representative of shared experiences between the species. The pink nylon netting serves to unify the form, leading the viewer's eye around the combined poodle/girl outline, reinforcing the notion of sameness between species. The black primed lines of the steel framework are visible beneath nylon net: evidence of the caregiver's influence, of wanting to protect their creation from damaging influences.

Inspired by a 'sproodle', a bathroom spray can deodoriser covered with a crocheted poodle 'costume' made from pink nylon, (Fig. 33) *Rocking toy* (2012) is decorated with frothy nylon net. The 'sproodle' maker's objective was to disguise and feminise a very male, and inorganic form: the erect straight edged spray bottle. But its role was also to inject a sense of fun into what is otherwise a very uninspiring product, that which masks or optimistically eliminates odours. The 'sproodle' represents human need to improve their surroundings, to make things better, to sanitise, perhaps feminise, not

unlike what we do with the show poodle or the young daughter. The spray can has been *poodle-ised*.



Figure 33. *Sproodle*, nylon,
37 x 12 x 12 cm,
maker and date unknown

Presentation of the vision

The aim within the final presentation space is not to replicate the theatrics associated with dog show performances (a temptation during the initial research stage), but rather to create opportunity to reflect on how we perform to please both ourselves, and others. This is why I have chosen to present the final assessment works within individual spaces. These *poodle-ised* girls are not competing or performing against each other and therefore do not belong in the same space. I intend to install three works, including: *Mummy's girl* (a self portrait video work), *And good girls drag their arses too*, and *Good girls don't bark*, all completed in 2012.

Signage at the entrance to the gallery space is accompanied with *Shadow box* 2012. This playful, quirky kitsch collection of poodle memorabilia reinforces stereotypes associated with poodles and young girls, When growing up, the shadow box was a

popular way to display and protect the owner's beloved collections, housing reminders of special occasions, events, places and people. Often positioned on a lounge room wall, the shadow box became a viewing opportunity into the private world of the owner. From a practical perspective *Shadow box* presents insight into my world of making. This collection of objects is a three-dimensional journal and provides valuable assistance in making connections between objects. The connections may be colour, structure, purpose, design, or serve as visual memories. The hairdressing items – the comb, rollers and the postcard advertisement for the poodle perm – serve as reminders that my mother trained as a hairdresser immediately after World War II. The photograph of an actor with a toy poodle in his pocket reminds me of the stories Mother told of Fifi poking her nose out between the buttons of her jacket: a sign of how small poodles have traditionally been kept close to their caregiver's bodies, similar to the way mothers keep their young children close to their bodies. The shade of pink on the box of dog's sanitary pads recalls how we femininise objects with the use of colour. (See Appendix H for details of the *Shadow box*.)

I introduced the genesis of *Good girls don't bark* (2012) in the first section of this chapter. This work represents studio attempts to demonstrate the idea of *poodle-ising* without morphing two animals into one form. The idea of shared experience is represented here by a shared look between the girl and the poodle, by shared play experiences with identical balls, unified by the medium, colour and lighting. Just as show dogs are prepared for public exhibition, large topiary forms are maintained and formally presented in public view. The design of the topiary plant is intended for viewing from all angles, similar to the show poodle being paraded on a leash or physically examined on a table in the judging arena. The inclusion of fully realised topiary balls are an acknowledgement to the world of topiary in which the gardening term 'poodle' describes a standard form consisting of a ball shape on top of a larger ball shape. These forms were developed to demonstrate the skill of the gardener, 'growing' perfectly spherical shapes, something that does not naturally occur in nature.

A darkened gallery would provide opportunity to contemplate the circumstances and experiences of these *poodle-ised* girls. For the lighting of the presentation of this work, I imagine shadows being cast onto the surrounding floor and walls, evoking shadowy memories of rules and conformity. The linear shadows cast by the sculptures provides

an intangible and metaphoric reminder of parental guidelines: the accuracy and perfection my mother strived for in the presentation of her daughter.

Conclusion

And I am you and what I see is me (Pink Floyd, *Echoes*, 1971).

I conclude the exegesis in the way I commenced, with a single line from Pink Floyd's lyrics from *Echoes* (1971): ten small words humbly and succinctly expressing my experience with a show poodle, the catalyst and inspiration for this project. In this paper I have sought to demonstrate the very real experience of feeling empathy towards another species and what happens if I give myself permission to fully explore its significance. The result of this has been the development of *poodle-isation*: confidence that I could depend upon personal narrative to direct and inspire; and that another species could help me better understand and appreciate my experience as a daughter.

Initially I was apprehensive declaring that I know how it feels to be a show poodle, but consolation came from the realisation that this is supported by the art practice and critique of others. For example, art critic and educator Robert Nelson (2009, p. 64) wrote about using autobiography in academic research, stating '[t]he auto-psychoanalysis may well be naïve but I consider it axiomatic that the deeper causes for production are necessarily biographical'. This is reason for the inclusion of personal narratives in the Appendices. Defining *poodle-isation* has provided a means to explore my perception of the world, and to bring about a clearer understanding of my development as a woman and as an artist.

Jungian analyst and storyteller, Clarissa Pinkola Estés promoted empathic connections between women and wolves in the popular book *Women who run with the wolves*, and described an 'inexplicable psychic land' (1992, p. 31), the place '...where the spirit of women and the spirit of wolves meet across time' (1992, p. 26). I regard the incident at the Churchil Park dog show as a moment of psychic connection, albeit between a show poodle and the remembered experiences of a daughter. The significant result of this incident – the observations, experiences and the reflection – is derived from close proximity with a show poodle and has provided a metaphoric context to explore personal narratives. This project has been an empathic approach in an enquiry to understand self.

Not unlike the meeting described in Estés' writing, the concept of *poodle-isation* encourages identification and contemplation on the similarities of experiences between two species. Whereas Estés contemplates the similarities between the wild dog, the wolf and women, my investigations consider the similarities between the domesticated dog, the poodle and the pre-adolescent girl.

This research has highlighted the challenges involved with creating a concept and adopting a name associated with varying stereotypes, and attitudes, such as the poodle. As novelists, gardeners, political journalists, people on the street and various artists have demonstrated, the word and concept *poodle* signifies many things. In part, the project is an acknowledgement of the poodle in recent history and its influence upon the way I have considered this research. My aim within the presentation of this work is to give viewers the opportunity to consider when and how the girl and the show poodle connect. If they do, then the key themes of *poodle-isation* are present: performance, compliancy, and control.

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Appendix A

Empathy, *einfühlung*

Biologist Frans de Waal's description of empathy in *The age of empathy: Nature's lessons for a kinder society*:

We're in suspense watching a high-wire artist, said Theodor Lipps, because we vicariously enter his body and thus share his experience...The German language elegantly captures this process in a single noun: *Einfühlung* (feeling into). Later, Lipps offered *empathia* as its Greek equivalent, which means experiencing strong affection or passion. British and American psychologists embraced the latter term, which became "empathy".

We can't feel anything that happens outside ourselves, but by unconsciously merging self and other, the other's experiences echo within us. We feel them as if they're our own. Such identification, argued Lipps, cannot be reduced to any other capacities, such as learning, association, or reasoning (2009, p. 65).

The following is a personal *einfühlung* response, taken from my art journal, entitled *Etiquette for ladies*:

*For a split second, I am Mother.
Watching my fingers struggle with the sewing, I see her hands.
The subtle gestures of individual digits evoke potent memories
arousing an intense sensation that I am experiencing her life.
Performing this physical act I feel like I am wearing her skin,
experiencing what she felt, albeit fleetingly.*

*For the briefest moment, I am Father.
The physical action of crossing my legs
triggers the impossible memory of having once been him.
Without conscious effort his body movements inform my own and
for the shortest time I believe I know how it feels to be this man;
I reside within his body.*

*And for an instant, I am show poodle.
Dressed in a white blouse, the unspoken reminder I send myself to
'stay clean', initiates a poodle experience. Dormant memories of
lavished childhood pampering by a loving mother flood through me and
I know I am poodle.*

Appendix B

Contemporary *poodle* references on Internet sites

The following definitions are taken from *SoSlang*, an online 'dictionary defined by its users'. Viewed 26 June 2011, <<http://www.soslang.com/term/poodle>>

Note: *The following contains web site's authors' original spelling, grammar and use of coarse language.*

Poodle by Jack Owens

This is a title used for a lesbian who transcends a Lipstick Lesbian in her level of high maintenance. It's possible she may have been a gay man in a previous life in her aesthetic tastes, love of high fashion and personal hygiene items. A Poodle is not afraid to embrace her inner femininity and actively seeks opportunities to wear a tiara. She abhors physical labor and all things that may make her "glow" (Poodles DO NOT sweat). It is possible that even in the breeders world a Poodle might be viewed as difficult to please and just a bit demanding...

Although not confirmed Portia de Rossi has all of the indications of being a Poodle.

Lindsey Lohan is a Poodle puppy...

Poodle by Matthew Bonds

Verb. Also ends in -ing or -ed. The act of throwing rocks at someone who: A) completely disgusts you B) hurt you C) pisses you off by acting ridiculously.

That red-headed fool has pissed me off so badly, I want him to get poodled!

Poodle by Henry Butler

Neurotic, over privileged, middle aged white lady, with a high sense of entitlement. These women are very skinny, and have never, ever, heard the word "No" in their lives. As soon as they do, they are reduced to shaking neurosis, as that of a an over-and-inbred puppy-mill dog. In any confrontational situation, they become timid, and are likely to 'bite' out of irrational fear alone. These women are from middle class backgrounds, sometimes upper class (though the upper crust are rarely seen interacting in common society). Poodles are the bane of any customer service employee.

Poodle by Robert Bucci

A younger man who deliberately pursues older women; a cougar-chaser; a kept male of the lapdog variety; subject of the hit songs "Just a Gigolo" and "I Wanna Be Your Dog".

Often in the guise of an unsigned musician, college student, or barfly.

Kevin Federline was Britney Spears' poodle.

Poodle by James Kerby

A poodle is a white person with a large curly afro similar to a poodles body on there head.

Poodle by Larry Friedland

A girl who's hair is poofy, poodlish; or a person that doesnt like being called poodle.

Poodle by Dale Goggin

To facebook stalk or google someone you just met the night before. Usually done in desperation once you realize you didn't get the persons phone number.

I can't believe John poodled that girl from the bar last night on facebook!

Poodle by Curtis Leanos

One who cravenly does another's bidding, a metaphorical butt boy.

Poodle by Steve Gerber

When a retail store is completely dead. In some cases, the clerk's are so bored that they may even forget they are working.

Person 1: Hey Darenik. How was work yesterday? Person 2: Ohh man, we had like 3 customers all night. It was definitely a poodle!

Poodle by Ted Jones

To take advantage of a friend with a higher income so that they will pay your way for lunch, movie tickets, etc. This can either be with prior notification (notifying the friend that they are about to be the recipient of this action) or it can be a surprise poodling, such as when you seem to have forgotten your wallet when the bill arrives.

Poodle by Thurman Miller

A derogatory word for a guy who acts feminine but isn't gay. Origin: LA 90s.
"man... what a poodle".

Poodle by Juan Julian

Since the butt, or ass is called a poot, the actual butt-hole is considered a poodle or pootle.

Poodle by Johnny Moore

One who is a complete wuss; prissy.

- a) *He won't go into the moshpit because he's a poodle.*
- b) *That poodle only shops at the most expensive stores.*

Poodle by Leroy Hall

A poser; someone who thinks he's cool, but really, is drow[n]ing in his patheticness.
Merle Girl waved to her new friend, Roy Boy, but discovered he was a poodle, and now, refused to acknowledge her existence.

Poodle by Jonathan Olguin

a nice way to call a woman a whore. instead of using bitch, try using poodle, they will love it ;-)
i want to bang that poodle check out those poodles down the street lets go out poodle hunting.

Poodle by William Latimer

To hit someone over the head with a virtual stick, jokingly. Originated in the Earthsong forums after one of the characters whacked another one with a stick baptised "the poodle stick".

I just got poodled by (insert name)! I kind of deserved it for making fun of his favorite character though.

Poodle by Thomas Whitaker

An old lady with white/grey hair, and bobs up and down and back in forth in the back seat of a car. you swear it was a fucking dog.
look at that poodle...its bouncin a lot..I think its gotta go out, honey...its your grandma.

Poodle by Harold Yancey

A fag with frizzy hair and looks like a poodle. Is normally horrible with chicks because he is gay. How is a gay man supposed to be good with chicks?

Poodle by Jamie Mariotti

an extremely hairy penis.

Definitions and poodle phrases located on other Internet sites.

Poodle

To Facebook stalk or google someone you just met, usually done in desperation etc.
<http://www.chacha.com/question/what-is-the-slang-definition-of-'poodle'>

Poodle (Irish Slang)

Taking your time going someplace.
"We'll poodle away up there at half past"
<http://www.slang.ie/index.php?county=all&entry=poodle&letter=P>

Poodle (Daniel White Hodge editor of a slang dictionary on web site *The Source for Youth Ministries*)

Someone inferior. Someone, usually female, that is looked down upon.
"Check out that poodle over there by herself!"
<http://www.thesource4ym.com/SlangDictionary/SlangDictionary.aspx>

Shooting the Poodle (Urban Dictionary)

A Yorkshire slang term for the female period. The term is a metaphor comparing the absorption of period blood into the tampon with the absorption of blood into a poodle's white fur as if the dog had been shot.
"Kirsty's bad mood and quick temper was clearly a symptom of her poodle shooting!"
<http://www.urbandictionary.com/define.php?term=Shooting%20The%20Poodle>

Poodle-faker is an example of the word being paired with another word to create substitute vocabulary, the type of slang language used to replace a longer phrase. Early usage of the term appears during the 1920s in British Naval slang and according to *Encarta World English Dictionary Online* it is 'a ladies' man: a man who seeks out the company of women, especially a genteel young man who flatters older women, often for selfish reasons'. The man is thought to resemble 'a fawning lap dog' (viewed 10 February 2011).

Poodle Friend

Any hair, or an amazingly awesome hairdo. Especially one that shares a surprising resemblance to a poodle. If you cut/shave your hair, you are killing your poodle. Afros are very poodly (or poodley). Straight hair is an emo poodle. You get the picture.
Why did you kill your poodle friend! It looked so good before! That (insert noun here) is soo poodley! Pete Wentz is just one big emo poodle!
<<http://www.soslang.com/term/poodle>>

Fat Poodle

1. The never ending feeling of sleepiness on a rainy day.
I can't shake this fat poodle feeling I'm going in for nap number three;
 2. When you want to be mean but not too mean.
Maybe if you weren't being such a fat poodle he would have called you back;
 3. A nuisance, like a heavy bag of sand.
This is too much of a fat poodle to deal with right now and besides, my feet hurt.
- <<http://areyouthereblogitsmecleo>> (viewed 21 May 2010).

Appendix C

ABC News story 'In dog we trust: Japan's childless turn to canines'. 28 August 2007

viewed 2 May 2010

<<http://www.abc.net.au/news/stories/2007/08/28/2017057.htm>>

In dog we trust: Japan's childless turn to canines - ABC News (Australian Broadcasting Corporation)

2/05/10 3:45 PM



In dog we trust: Japan's childless turn to canines

Posted Tue Aug 28, 2007 8:20am AEST

In her spare time, 46-year-old Japanese eye surgeon Toshiko Horikoshi can be seen pushing a pram around elegant department stores as she shops for designer clothes.

Stop to coo over the pram, however, and you won't be greeted by a baby's smile. You'll face two small snouts.

Ginger, a teacup poodle, and Tinkerbelle, a lively Chihuahua-Pomeranian mix, accompany Horikoshi everywhere she goes. Since the two get exhausted quickly and most department stores don't admit dogs on a leash, she often chauffeurs them around in a pram.

"He's mummy's boy," Ms Horikoshi says, pointing to Ginger, who wears a frilly little T-shirt. "They're like babies."

For Ms Horikoshi, sharing her life with dogs instead of babies is an active choice. She divorced her husband who had asked her to follow Japanese tradition and become a stay-at-home mum; she wanted to pursue her career. Her current partner has to accept that her dogs and her work are at the centre of her life.

A specialist in cataracts, Ms Horikoshi is now at the top of her profession and likes to spend her money on travel, her black Porsche and her dogs. Her friends share her choice.

"My friends - married, one poodle, no child. Married, two Chihuahuas, no child. Married, one Chihuahua, no child," she counts off her fingers.

With its low birth-rate and rapidly ageing population, Japan is considered a saturated market by many.

But Ms Horikoshi's case shows that fewer births, coupled with an economic recovery and the emergence of women as independent earners and spenders, also create new needs.



Tinkerbelle (L), a Chihuahua-Pomeranian mix, and Ginger, a teacup poodle, represent the new face of consumerism in Japan. (Reuters: Kim Kyung-Hoon)

Dog mummies

"I don't want a family, I want to continue to work hard. I don't need help, I don't need a husband. I have a lot of free time, I can do everything by myself," said Ms Horikoshi, who has her own practice and performs 15 eye operations in an afternoon, leaving most mornings free for shopping.

"But sometimes I feel lonely, and now when I come back to my apartment, I can see two dogs."

Dogs now outnumber children aged 10 and under in Japan - there were 13.1 million dogs in 2006. As the number of humans shrink, the dog population is growing, research firm Euromonitor says, and so is the market for dog-related products.

Fifi and Romeo, a Los Angeles-based boutique that started the celebrity dog fashion trend, expanded into Japan about

<http://www.abc.net.au/news/stories/2007/08/28/2017057.htm>

Page 1 of 3

five years ago through a licensing deal with a local company. There are 11 Fifi and Romeo boutiques in Japan, more than in the United States, and the brand has attracted a cult following.

"Japan is the 'cute' capital of the world," said Hollywood costume designer Yana Syrkin, who founded Fifi and Romeo.

"I've never seen consumption the way it is in Japan," she told Reuters by telephone from Los Angeles.

Ms Horikoshi's friends hold dog parties in dog cafes, dress their dogs in silk-and-cashmere dog sweaters, and take them to hot spring resorts and spas offering dog massages and aromatherapy.

"Dog parents" often have more spare cash for frills and fads than people with children. After all, they don't have to pay college fees or a mortgage for a big, family-friendly house.

Japan is also acting as a pet fashion trend-setter. Where but in Tokyo would you find a toy poodle in a bumble-bee costume peeking out of a stroller? Or a dog-themed boy-band whose members sport furry hats with dog ears and cradle live pooches?

Harriet Sternstein, an American who owns the Mon Bon Chien boutique in Paris, says while French people like to pamper their dogs, she can't yet imagine them putting their pets into prams.

But she believes that in terms of accessories, where Japan leads, the rest of the world will follow.

"Paris is 10 years behind the United States and at least 10-15 years behind Japan," she told Reuters at her shop in Paris.

All-night pet shops

While owners, trend spotters and pet care companies rejoice over the small dog craze, not everyone is happy.

In Japan, the dogs themselves often suffer.

Many are born with deformities due to overbreeding.

Puppy mills churn out one litter after another from the same mother until their fertile lives end and they are abandoned or killed. Most dogs sold in Japan come from such puppy mills.

"Kawaii! (Cute!)" exclaim two young women as they gaze longingly at dozens of puppies in a pet shop, tapping on the glass cages to stir the dogs into action.

It is midnight, and the pet shop in Tokyo's sleazy Roppongi entertainment district is teeming with tipsy party-goers.

A few of the puppies are trying to sleep under the glare of neon striplights. A tiny pug that could fit into the palm of a hand, its eyes the size of 10-cent coins, stumbles around its cage, disoriented. A Pekinese tears its rug apart in frustration.

The shop is grim, but its offerings are luxurious: Chihuahuas cost upwards of 250,000 yen (\$2,617).

It stays open until 5:00am, catering to the revellers who stumble out of Roppongi's karaoke parlours and hostess bars.

It is one of the many shops that provoke the ire of animal welfare activists such as Briar Simpson, a New Zealander who works for Animal Refuge Kansai, Japan's largest animal shelter.

She says some of the dogs in all-night pet shops are used in elaborate con schemes: a hostess will ask her wealthy, drunken lover to buy her a little dog; the next day, she will bring the dog back to the shop in exchange for cash. The shop keeps a cut.

Simpson has noticed a rise in pure breeds that are rescued by her organisation, some of which were abandoned by inexperienced owners who don't realise that even a small dog needs care.

"They think if it's small and fluffy, it's not a dog," she sighs.

Ms Horikoshi, whose teacup poodle sleeps in her bed, does have experience as a dog owner: her parents had two large dogs when she was small. But those dogs were not even allowed in the house.

-Reuters

Tags: [human-interest](#), [animals](#), [offbeat](#), [japan](#)



© 2010 ABC

Appendix D

Unfortunately, referencing details of these vintage advertisements were not provided by the seller.



A vintage color photograph of a man in a dark naval uniform with a peaked cap, seen from behind, standing on a city sidewalk. He is flanked by two women: one in a red dress and red beret on the left, and one in a blue dress and blue beret on the right. The woman in blue is holding a white poodle. In the background, a yellow taxi and city buildings are visible. The text 'THE NEW LOOK OF CONFIDENCE' is printed in the upper right corner of the photo.

KOTEX and KIMLON are trademarks of Kimberly-Clark Corp.

You're completely carefree with this wonderful new protection

Whatever you're doing, wherever you are, you're relaxed and confident with new Kotex napkins. It's all because gentle new Kotex has the Kimlon center. This center acts in a special new way to increase absorbency. Result—today's Kotex protects better, protects longer—gives you extra security when it's so important.

New Kotex napkins — choice of most women



My constipation
worries are
over!



**Milk of Magnesia
gives more complete
relief**

than any other laxative
which acts only on constipation...
gives *better* relief than *all* of them—
because it *also* relieves any accom-
panying acid indigestion. Three
tablespoonfuls taken at bedtime
work leisurely. Your sleep is not
disturbed. When morning comes
you get the relief
you need to start
the day feeling
wonderful. Use
Phillips' Milk of
Magnesia—the
best laxative
money can buy.



PHILLIPS'
MILK OF MAGNESIA

She Lives in Chicago... She Sleeps in **UTICA**



● Utica BEAUTICALES...

the ultimate in luxury percales...
so soft, so smooth, yet so faithfully long-wearing.

Regardless of price, you can buy nothing finer.

At Marshall Field & Company
in Chicago, and other fine stores
throughout the country.

Utica and Mohawk
Cotton Mills,
Division of J. P. Stevens
& Co., Inc., Stevens Bldg.,
Broadway at 41st St.,
New York 36, N. Y.

*Resort and summer
town dress by
Jerry Greenwald; of
striped cotton,
a Stevens fabric.*

STEVENS **UTICA BEAUTICALE** SHEETS

Fine Combed... Fine Count Percale

OCTOBER 11, 1948

Peck and Peck

**O'Rossen, master tailor of Paris
designed it . . .
we duplicate it for you!**

We imported this exquisite coat and gave it to our favorite tailor to faithfully capture the precise French detailing and magnificent feeling of line and design. It's purely a coat made for your urban life and with an affinity to minimize your waist to nothingness. Beautiful in worsted duvetyne in black, brown or green, sizes 10 to 18, 110.00.

NEW YORK • CHICAGO • BOSTON • PHILADELPHIA • DETROIT • CLEVELAND • ST. LOUIS • MINNEAPOLIS • ST. PAUL • BALTIMORE • CINCINNATI
INDIANAPOLIS • WASHINGTON, D. C. • KANSAS CITY • MILWAUKEE • HARTFORD • BUFFALO • PROVIDENCE

NEW YORK
OCTOBER 11, 1948

YOUNG'S incorporating Tasty Pets is published semi-monthly except for the months of January, June, July and December, when it is published monthly by The United News Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscription \$1.50 a year in U. S. & A.

Vol. 113, No. 7
Whole No. 1117



"...ALL BECAUSE MY HUSBAND LOVES HIS WORK"

"I'm now responsible for everything, including the gas tank. The only thing on Bob's mind is selling the INA Family Auto Insurance Policy. According to him, this policy works on a merit system. If your year's driving record is good, you pay less on the next year's premium. Running out of gas doesn't count, though.

"I guess I should be thankful to the Insurance Company of North America for taking the leadership in

the 'package' field. It's given Bob a new lease on life. Fresh triumphs every day... Homeowners policies, business policies, health, life... you name it. He sells 'em.

"If your husband is an insurance agent or broker, and if he's started raving about INA 'package' protection, you'd better carry some spare gas. If he's not in insurance, speed him out to buy the INA Family Auto Policy. It just has to be everything my Bob says it is."

INSURANCE BY NORTH AMERICA

Insurance Company of North America
Life Insurance Company of North America
World Headquarters: Philadelphia



Say **Carter's** Trigs...
always fitting and proper

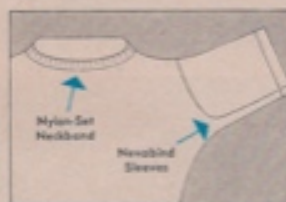


Carter's TRIGS with these exclusive comfort features
fit better, look better than any other underwear!



Blue front
trim tells
you they're
TRIGS

EXCLUSIVE NEVA-VEX® FRONT gives individual male fit. Trigs are the *only* shorts designed to adjust to your body. Never too snug, won't sag or ride up. Seamless seat, long-life elastic in waist and leg bands. *Briefs for Dads, \$1.10. For Lads, 89¢ — \$1.10. Mullerghis for Dads, \$1.40. For Lads, \$1.15.*



Nylon-Set
Neckband
Nevabind
Sleeve

EXCLUSIVE NEVABIND® SLEEVES on Trigs Super T-Shirt won't tug, or chafe. Nylon-Set Neckband won't sag. Right-length tails stay put, won't bunch at your belt. *For Dads \$1.50 — For Lads \$1.25. Also Trigs Athletic Shorts for Dads — \$1.00. For Lads, 69¢ — 95¢.*

Mother! Ask to see Carter's styles for Junior Boys, too — sizes 2 to 12

ALL TRIGS ARE **CARE-SE**® — WON'T SHRINK OUT OF FIT!
FINE COMBED COTTON KNOTS NEED NO IRONING

Yes **Carter's** makes fine underwear for the whole family

The William Carter Company, Northam Heights 94, Mass.

Appendix E

Much time, money and attention have enabled the sitters for this anonymous painting, to look their beautiful best in the portrait. Black dresses with attention to texture and detail and finished with white lace were considered the height of fashion in 17th century Friesland. Wearing sombre black implied 'sobriety and modesty' and the lace head covering, collar and apron indicated quality and wealth. In some ways this portrait can be considered an advertisement for the times as it thought to highlight the economic wealth being experienced by merchants during this period.

Importantly to my project was the serendipitous placement of this 1610 image alongside an Instamatic snapshot Mother took of me with our pet poodle Fifi. Similarly to the girl in the portrait, I can be seen with my face framed with a cap and a high neckline. I also wear similar noisemakers: bell and chains clang as I move around the garden. Our 'collars' have multiple functions. The dog's collar has bells, whilst the girls 'collars', that is the beads, are noisemakers, providing auditory clues to caregivers as to their charge's location of. For a wearer to silence the noisemaker and avoid attention, self-control, poise and stillness must replace boisterous, excitable action.

In the photograph I am aware of the rules, stand still and smile for the camera; performing this way will produce a positive response from Mother, a most satisfying reward for good behaviour and a moment of compliance. And just as I comply, so does Fifi, rolling into a submissive position on her back, allowing me to control her for the photograph, just as the Friesland girl had encouraged the white poodle to assume a pose.

Appendix F



Donkey business . . . two white donkeys dyed with black stripes at Gaza Zoo delight Palestinian children who have never seen zebras. A genuine zebra would be too expensive to bring into Israel-blockaded Gaza, zoo owner Mohammed Bargouthi said.

SUNDAY EXAMINER 11 OCT '09 2:19



Herald Sun, Saturday, December 26, 2009 37

We're 3 little pigs for tea

AND these little piggies are wee, wee, wee — because they are micropigs. The pint-sized Brit porkers were a must-have Christmas gift after celebrities such as David Beckham and Paris Hilton snapped them up. They cost up to \$1800 each but the price is all that's high, as they grow to just 38cm. There is now a four-month waiting list at the one UK micropig breeder.

Picture: REX FEATURES

Herald Sun 23 DEC 09 p.44



Up in the air: the award-winning picture of an Iberian wolf which is now under investigation.

Wolf may not be so wild

BRITAIN'S Natural History Museum is investigating allegations that the winner of their acclaimed Wildlife Photographer of the Year competition faked his image.

The stunning first-prize picture shows an Iberian wolf leaping over a fence, its eyes intent on a tasty meal in the next field.

Spanish photographer Jose Luis Rodriguez gave the impression he had discovered a farmer who was

willing to allow a wild wolf on his land and then left meat by the fence to tempt one of the elusive creatures on to the property.

But competition organisers have received alleged evidence that the wolf could be tame and is held in captivity. The rules give clear preference to pictures of wild animals over captive ones.

Mr Rodriguez, who was unavailable to comment, faces being

stripped of his title if the allegations are proved to be true.

"Using a trained animal model would break the competition rules," a museum spokesman said. He added that Mr Rodriguez had denied any wrongdoing or breach of the competition rules.

The competition is the largest and most respected of its kind. It attracted more than 43,000 entries from 94 countries this year.

— DAILY MAIL

IT'S WALKIES ON THE WILD SIDE

SUNDAY EXAMINER 10/12/10
p.82

SLIDESHOWS
ONLINE
examiner
.com.au



Canine punk turned heads — and had tongues wagging — in a creative grooming competition at the Pet Expo held in Melbourne yesterday.

Plastic fantasies take stage to show unnatural beauty

BUDAPEST — It was a night for unnatural beauties.

Contestants showed off breast implants, nose jobs and facelifts as Miss Plastic Hungary 2009 strove to promote the benefits of plastic surgery in a country where artificial enhancements are viewed mostly with a wary eye.

"I think this competition is long overdue," photographer Marton Szipal, a pageant judge, said.

"Hungarians used to laugh about plastic surgery but it's time for Hungarian women to care more about their appearance. They are the most beautiful in Europe."

Plastic surgeon Tamas Rozsos

said the pageant also meant to show that cosmetic corrections did not necessarily have to be about oversized breasts, bulbous lips and skin stretched to tearing point.

"This about restoring harmony ... giving women the opportunity to have normal features," Dr Rozsos said. "Plastic surgery has a bad reputation in Hungary but its mostly due to the exaggerations." Despite Hungary having been hit hard by the global economic crisis with the Government forced to scale back spending on health services, Dr Rozsos said that the number of surgeries had been rising year by year.

SUNDAY EXAMINER 11 OCT 09 p.19.

By: Robyn Riley Sunday Herald Sun 27 DEC 09 p.23



Shallow Mary makeover

THE Catholic Church must think we are a shallow lot if it was deemed necessary to airbrush Mary MacKillop to make her more appealing.

What does that say about our society that we went from beatifying her to beautifying her because even the church has decided that truth doesn't matter as much as marketing and mass appeal?

It's not enough that Mary MacKillop's generosity of heart and faith will see her become Australia's first saint.

It's not enough that this humble Melbourne-born woman spent her life in the service of the poor.

In a cruel world where — despite what the politically correct claim — looks are everything, a frumpy elderly nun was never going to cut it as a talent that was going to drag 'em into the pews.

I don't think Mary MacKillop would mind me saying that she was not classically beautiful in the physical sense.

There are a handful of photographs of her, but clearly the church decided none were appropriate for official merchandise.

So to help get the faithful to rally behind her cause for beatification, Mary MacKillop got a make-over. The Catholic Church

transformed the woman whose face was more gritty than graceful into something more commercially pleasing.

Mary MacKillop became a sweet-looking, rosy-cheeked girl.

The archivist of the Sisters of St Joseph, Benedetta Bennett, said this enhanced image of Mary MacKillop was the one most people wanted to buy.

Mary got a makeover because we would rather our saints looked well, saintly. We want them soft and sweet, not gritty and real.

Can't wait for the movie of her life, who are we going to get to play her? Cate Blanchett, Rose Byrne ... surely not Nicole?

Appendix G

'New art is here now', Mary Machen, *The Examiner*, 23 April 2012, p. 29

AT A GLANCE

WHAT: Launceston Now.

WHERE: NEW Gallery, University of Tasmania Newnham Campus.

WHEN: Until Friday, May 18; open Monday to Friday 9am to 5pm.

ENTRY: Free.

pushing forward to keep pace with today's world," he says.

Another sculpture, Amelia Rowe's *Higher Intelligence*, offers humour in depicting an anecdote about dogs who try to remove cloths from their head are more intelligent than dogs who tolerate the cloths over their eyes.

Talking to Rowe as she paints toenails on her polystyrene poodle, we learn that the title of her work is a subtle dig at the upper echelons of academia and politics, who proclaim appreciation for the valuable contribution the arts make in a healthy society but at the same time fail the industry through cutting funds and lack of vision.


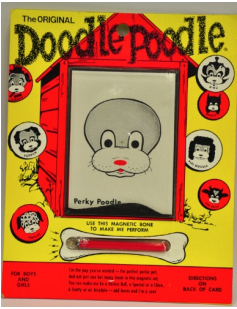


"The arts are hailed, but too often then forgotten or at least overlooked," Rowe says.



Artist Amelia Rowe sets up her sculptured poodle called *Higher Intelligence*.

"Simon's work is a wonderful example

Appendix H

ITEM	IMAGE	RELEVANCE
<i>Stockings in a box</i>		<ul style="list-style-type: none"> • Pink. • Wonderful attention to detail; the poodle motif is stamped on the stockings. • Mother enjoyed wearing stockings to go out.
<i>Magic doodle toy</i>		<ul style="list-style-type: none"> • Modifying the poodle's appearance. Essentially, human animals doing what they want with poodles.
<i>Slip</i>		<ul style="list-style-type: none"> • Mother always wore a slip. • <i>Kayser</i> advertisement for undergarments.
<i>Gigi, 1001 poses.</i>		<ul style="list-style-type: none"> • Intelligence. • Poodle the performer. • Animal modification. Positioning the show poodle for the judges. • Essentially, human animals doing what they want with poodles. • The French connection.

Sewing patterns



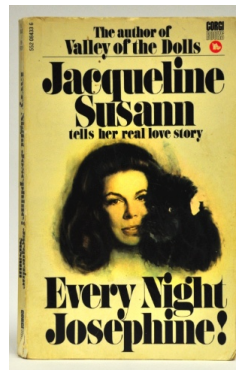
- Mother's era – rock 'n' roll.
- Poodle as a fashion accessory.
- Poodles matching skirt length (Dior).
- Skirt for *And good girls drag their arses too*.

Box sanitary towels



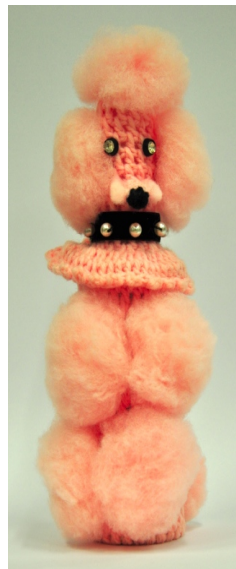
- Colour pink.
- Embarrassing memories, age 11.
- *And good girls drag their arses too*.
- Parisian awning stripes (French conceptual artist: Daniel Buren – stripes).
- Advertisement for sanitary products.

Every night Josephine



- One of the first adult books Mother allowed me to read.
- Glamour and movie stars.
- French – Fifi.

Sproodle



- Anthropomorphism.
- Feminising.
- Nylon netting on *Rocking toy*.
- Making the house pretty.

Photo, naked ladies



- Martin Eder, fluffy toys and furry pets as porn props.
- Glamour.

Stockings in blue



- Mother always wore stockings to go out.

Bloomers



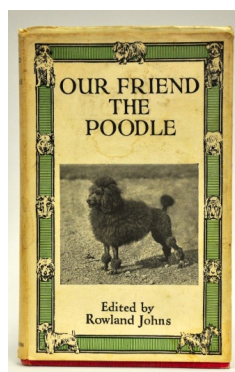
- Kayser advertisement for undergarments. Mother's top drawer.

Mink brooch



- Mother owned a similar one – as a child, I thought it was very beautiful.
- Luxury.

Book, my friend



- Janie, Ben and Fifi.

Black nodder-dog



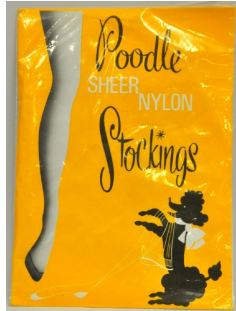
- Compliancy, 'yes Mum'.
- Nanny Polly's house.
- Flocking finish for *And good girls drag their arses too*.

Salt 'n' pepper shakers



- Anthropomorphism.
- Making the house pretty.

Stockings yellow



- Mother always wore stockings to go out.

Tea towel



- Frills, femininity.
- Nylon netting on *Rocking toy*.
- Anthropomorphism.

Sanitary towel belt for dogs



- Colour pink.
- Embarrassing memories, age 11.
- *And good girls drag their arses too*.
- Parisian awning stripes (French conceptual artist: Daniel Buren – stripes).
- Advertisement for sanitary products.

Ceramic nodder-dog



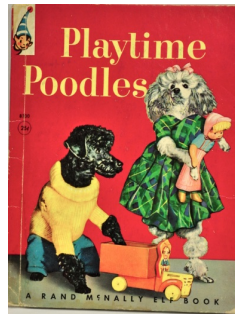
- Saying 'yes'.
- Pink.
- Begging.
- Performance.

Poodle perm advertisement and Rollers



- Mother was a hair-dresser.
- I remember Mum styling her hair with rollers.
- Mother had short hair like this.

Book: Playtime poodles



- Mother's stories.
- Janie at the table.

Comb



- Mother was a hair-dresser.
- Control.
- Memories of Mother doing my hair every morning.

Three nodder-dogs



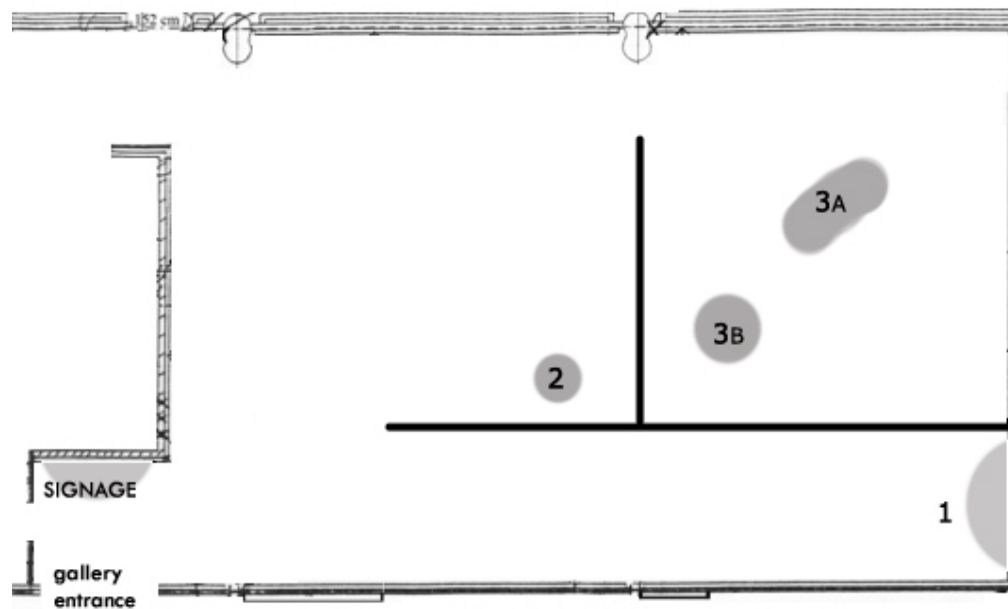
- Compliancy.
- Poodles lined up for judging.
- German origins of the poodle.

Appendix I

Assessment exhibition documentation

MFA assessment presentation

Gallery A, The Academy Gallery, Launceston



GALLERY SPACE LAYOUT AND ARTWORK DETAILS

SIGNAGE	Amelia Rowe <i>Shadow box</i> , 2012, acrylic paint, found vintage items size variable
ARTWORK 1	Amelia Rowe <i>Mummy's girl</i> , 2012 video
ARTWORK 2	Amelia Rowe <i>And good girls drag their arses too</i> , 2012 steel armature, polystyrene, expanding foam, aqua resin, wool 115 x 70 x 90 cm
ARTWORKS 3A (poodle) 3B (girl)	Amelia Rowe <i>Good girls don't bark</i> , 2012 steel, primer, enamel paint, artificial foliage, aqua resin poodle: 190 x 100 x 217 cm girl: 270 x 90 x 130 cm



Entrance to gallery space.
Blank wall prepared for signage installation.



Installed signage.



Gallery space for artworks 1 and 2.
No lighting was used in video space.
One down light onto artwork 2



Video projection sits flush onto floor.



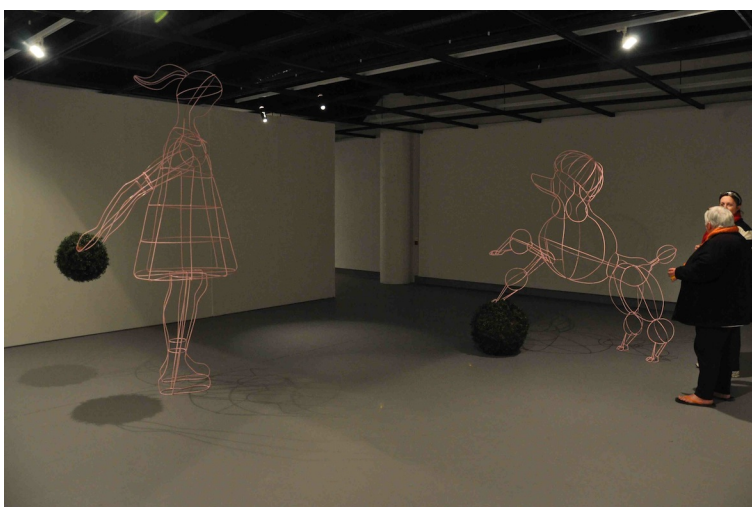
Detail of artwork 1 installed.



Gallery space for artwork 2 and entrance to artwork 3 space.



Artwork 2 installed.



Artwork 3 installed.
A focal point was created between the sculptures with a down light.
Lighting directed to cast shadows.