

How can artists and designers utilize animal imagery and symbolism to prompt reflection on human nature?

1901323

BA Design Crafts

4,732

Julia Lockhart

The objective of this investigation is to delve into the incorporation of animal motifs and symbolism in design and how it facilitates a better appreciation of various facets of human nature. Utilising animal imagery as visual components and exploiting their symbolic connotations can lead to thought-provoking discussions surrounding the perplexities of human emotions, actions, and interpersonal dynamics. This essay examines how art and design inspired by animals can incite curiosity, spark introspection, and enrich comprehension of the human condition from the view of the animal kingdom. It will scrutinise various artistic interpretations of animals in diverse mediums such as ceramics and illustration, all the while investigating our need as humans to impose our emotive states on these creatures. Additionally, this research will incorporate my accounts as a neurodivergent individual, articulating how these individuals employ animals as a conduit to comprehend and convey our own mental processes and emotional states better. The significance of animal symbolism and imagery in design cannot be understated. They offer a multi-faceted and rich visual language capable of engaging audiences at many levels.

Terms such as Anthropomorphism and Personification play pivotal roles in this study. Cambridge Dictionary defines anthropomorphism as 'the showing or treating of animals, gods, and objects as if they are human in appearance, character, or behaviour' (Cambridge Dictionary, 2008). Within the design sphere, anthropomorphism is used to provoke conversation on human nature through the application of animal symbolism and visual metaphors and helps convey personal and emotional narratives in artwork. It paves the way for designers to transcend the boundaries separating the human and animal domains, encouraging audiences to superimpose their own experiences, perspectives, and feelings onto animal depictions. As the distinction between humans and animal's blurs through anthropomorphism, it fosters a deeper exploration of our commonalities, disparities, and complex entanglement encompassing all life forms. *"Anthropomorphism was the residue of the continuous use of animal metaphor."* (Berger, 2009, p.21). Personification is defined as 'the act of giving a human quality or characteristic to something which is not human' (Cambridge Dictionary 2008); this can be seen often in the discussion of artworks where we may interpret the animal symbolism as a representation of different human traits. For example, if the artist chooses to depict a lion in their artwork that looks proud of his kill, we are personifying the lion with a human trait, as pride is something that only humans can willingly feel and choose to express. This personification allows us to connect and relate to the artwork on a deeper level as we project our emotions and experiences onto the animal imagery.

Animals and their symbolism have played a significant role in human understanding of nature and each other. Depictions of animals can be traced back to ancient civilizations like the Egyptians and Victorians, who used animal symbolism in their art and structural designs. These symbolic illustrations often represent virtues, traits, or mythological stories. The Egyptians depicted anthropomorphic deities and gods with animal heads and body parts while the Victorians developed their animal imagery into a political message or a commentary on human nature and the treatment of animals. The interpretation of animal symbolism has changed across different cultures and societies over time. Animals have become powerful metaphors in various cultural contexts,

embodying societal, religious, or political beliefs. An example of this is Figure 1: the 1800s etching of a 'pig organ' which serves as a "satire on the human condition rather than a document on the treatment of animals." (Masters, 2018, p.71) this shows the development of how humans depict not only animals but ourselves often critiquing each other and our treatment of nature.



Figure 1: The Pig organ (Anonymous, 1800-10)

Modern and contemporary movements have seen a notable impact from animal symbolism within the world of fine art. Artists such as Salvador Dalí, Beatrix Potter, and Beth Cavener have woven animal motifs into their work, shedding light on human sentiments and life experiences. By utilising animals as metaphors, these artists have navigated the universal patterns within human experience and invited viewers to examine their nature through the perspective of the animal world. However, we must consider why we use nature as a canvas for our own experiences and how it all started; for us to draw these similarities between man and animal, it calls for us to be opposites. We would not feel the need to explore the animal world if we were not fundamentally different, so that begs the question: How can we define the beginning of Humanity and the separation from the animal kingdom into our world? This separation can be traced back to ancient civilisations, where the emergence of symbolic animal representations marked the dawn of human self-awareness and the development of complex societies. John Berger states "He does not reserve a special look for man. But by no other species except man will the animal's look be recognized as familiar. Other animals are held by the look. Man becomes aware of himself returning the look." (Berger, 2009, p.13). He also believed that the animal was one of the first subject matters for art and critical thinking "The first subject matter for painting was animal. Probably the first paint was animal blood Prior to that, it is not unreasonable to suppose that the first metaphor was animal." (Berger 2009, p.16). It is thought that the beginning of Humanity can be traced back to the first use of tools and ancient crafting techniques as these are often seen as unique traits of human beings. However, we now know that other species, such as birds and apes, also use tools and can craft objects for their purposes. The distinction between humans and animals lies in our ability to care for one another and to break the barriers of communication, allowing for the formation of complex social structures. Through language, empathy, and the development of emotional intelligence, humans have been able to establish intricate social hierarchies and create bonds that extend beyond the basic 'survival of the fittest' "term made famous in the fifth edition (published in 1869) of *On the Origin of Species* by British naturalist Charles Darwin, which suggested that organisms best adjusted to their environment are the most successful in surviving and reproducing." (Cunningham, 2023). This is where we see the defining factor: we as humans can survive even if faced with physical or mental barriers due to our ability to empathise and nurture our fellow humans. In nature, naturally, weakness or injury means certain death, but when we first discovered a healed human leg bone in ancient civilisations, it revealed the potential for human resilience. Margaret Mead was the first to talk on this incredible discovery, Dr Paul Brand recounts her lecture on the subject:

To her, evidence of the earliest true civilisation was a healed femur, a leg bone, which she held up before us in the lecture hall. She explained that such healings were never found in the remains of competitive, savage societies. There, clues of violence abounded: temples pierced by arrows; skulls crushed by clubs. But the healed femur showed that someone must have cared for the injured

person—hunted on his behalf, brought him food, and served him at a personal sacrifice. (Brand and Yancey, 1980)

In summary, we as a species can be defined by our ability to care and empathise with the emotions of other creatures and beings. We use animals in our artwork and design to appeal to the sensitivities of man so we can convey emotional narratives and stories.

What distinguished man from animals was the human capacity for symbolic thought, the capacity which was inseparable from the development of language in which words were not mere signals, but signifiers of something other than themselves. - Yet the first symbols were animals. What distinguished men from animals was born of their relationship with them. (Berger, 2009, p.18)

From age-old civilisations to contemporary art currents, animals have contributed a wealth of inspiration for exploring human disposition. One of the main voices that will be analysed in this essay is John Berger, a well known art critic and novelist who wrote a particularly interesting book called 'Why Look at Animals?'. Here Berger argues that the defining factor between humans and animals is our relationship to them. Our differences to animals in the way of complex cognitive thought is what defines us, as unlike any other species we can contemplate our connection with animals and what it means within the realm of human psychology.

The connection between humans and the animal kingdom is a fascinating topic that offers a lot of opportunities for exploration in the fields of art and design. By examining the similarities and differences between humans and animals, artists can encourage us to reflect on our own nature. Through mediums like paintings, sculptures, and graphics, the essence of this relationship can be captured, leading viewers to contemplate their own relationship with wildlife. One approach that artists can take is to explore the meanings that different societies and individuals attach to specific animals. By incorporating these symbols and representations into their work, designers can create a shared visual language that resonates with viewers on a deeper level.

Artists can use the animal kingdom's symbolic representations to explain human nature. They can do this by comparing the similarities and differences between humans and animals. This helps to make human nature easier to understand. Animals exhibit attributes such as fragility, and intuition, which we humans can identify with. Analysing the bond between human beings and animals through the lens of art provides a more profound insight into our interconnectedness with the natural world and the animals that inhabit it. There is a strange curiosity in us as humans to think of what it would be like to be animal again, exploring zoomorphism in our own minds and pondering its effect on us as individuals and as a society. An example of how we as humans crave this animality without even realising it is an artwork by Jordan Baseman, as seen in figure 2, called 'Be Your Dog' which was displayed in a gallery in Austria in 1997. The artwork is somewhere between Taxidermy and sculpture which features a scalped pair of Alsatian ears mounted on a wall.

Although never intending to be worn baseman found to his surprise that visitors to the gallery eagerly aligned themselves with the piece, their backs to the wall, in order to have themselves photographed appearing to "wear" the ears and to think themselves into this new state of being, just as the title suggests. As the artist acknowledges, "it's about desire, frustrated desire, more than anything else, because there is a



Figure 2: Be Your Dog (Baseman 1997)

strong desire to wear it. It might sicken you, but you do feel compelled to put the damn thing on.” (Wolfe, 2003, p.148)



Figure 3: Flying Eagle (Fang, 2023)

Investigating the bond between humans and animals through art and design in this way can offer a fresh perspective on human psychology. These findings can only be observed by watching a live audience interact with an art piece. Watching the behaviour of people interacting with an artwork is a universal language that can be understood by all. Animal symbolism holds the unique potential to cross-cultural thresholds and invoke universally felt emotions. Through the use of animal symbolism, designers could inspire sensations of grandeur, tenderness, trepidation, or respect, contingent on the animal in focus. For instance, the depiction of an eagle in flight (figure 3) can stimulate feelings of liberty and strength, while a tranquil deer may induce a sense of serenity and innocence.

Steve Baker, a senior lecturer in the Department of Historical and Critical Studies at the University of Central Lancashire states “*Western society continues to draw heavily on symbolic ideas involving animals... frequently not the animal itself, but rather a human subject drawing on animal imagery to make a statement about human identity.*” (Baker, 2001, p.35) It can be argued that the viewers wanting to try on the ears is a way for them to feel closer to an animal, hoping to gain the knowledge and secrets that an animals mind holds. Such simplicity is lost on our overactive brains, and it can be comforting to experience a brief escape from it. Animal symbolism in art & design plays a big role in creating a connection between the artwork and the viewers. By using animals as metaphors, designers can tap into universal symbolism to explore common human characteristics.

In art, animals serve as potent symbols that represent various aspects of human life. By personifying animals and imbuing them with human emotions and experiences, artists can provide a unique insight into our shared existence. The portrayal of animals in artwork engages viewers in discussions about our identity as humans. By combining animal traits with human elements, artists create a compelling visual language that reflects our innate bonds with nature and prompts us to reconsider our role within it. Using animal imagery and symbolism in design allows artists to delve into the depths of human emotion and spark essential discussions about what it means to be human and how this can not only create a bond with nature but can also provoke a fear of it where we can feel vulnerable to its power on the human psyche. An iconic example of this is Damian Hirst's ‘The Physical Impossibility of Death in the Mind of Someone Living’ from the Royal Academy exhibition ‘Sensation’ (1997). By using animal metaphors, artists can tap into universal emotions and experiences that are common to all humans. This work of an open-mouthed tiger shark preserved and suspended in formaldehyde is said to depict the death and decay that awaits us all. As a result of the way sharks are portrayed in the media as menacing and threatening creatures, we fear them; they are so far removed



Figure 4: ‘The Physical Impossibility of Death in the Mind of Someone Living’ (Hirst, 1991)

from the human means of existence due to the nature of their size, strength and power provoke a visceral fear in humans who do not have to hunt and kill for survival within their own personal space.

When using animal symbolism and imagery in design, it's important to consider ethical concerns. The portrayal of animals in art can help conservation efforts by highlighting the elegance and vulnerability of different species and raising awareness of endangered creatures and their habitats. Art can foster respect for wildlife and promote sustainable practices for the environment. It's important to use animal depictions truthfully, recognize their inherent value, and avoid stereotypes. Creatives should balance imaginative expression with ethical behaviour when adopting animal symbolism in their creations. Damien Hirst has been highly scrutinized for this as the way he acquires the animals for his work is considered unethical. Animal symbols in design can create opportunities for profound interpretations and connections between humans and animals if utilized correctly. Art can play an important role in promoting conservation efforts. By evoking empathy and awe, art can inspire individuals to get involved in preserving nature. However, not all artists keep this in mind, and some may prioritize the materialization of their ideas over the preservation of nature. Ultimately, incorporating animal imagery and symbols can help change attitudes towards the natural world, and encourage appreciation for the role that animals play in our existence.

Through animal-inspired art and craft, practitioners can visually capture and create emotional narratives and physical responses within their audiences. Animal symbolism in this form is a powerful means to express complex human emotions that may be difficult to articulate in words alone. It is an artist's way of demonstrating a visual perception of our interconnectivity as a species on the planet. The French philosopher, Maurice Merleau-Ponty articulated this succinctly when saying *"The origin of language is mythic; that is, there is always a language before language, which is perception"* (Merleau-Ponty, 2003). Thanks to this artistic practice, artists can explore universal themes such as love, fear, joy, and sorrow, providing a deeper understanding and reflection of human existence. Whether through paintings, sculptures, or other forms of art, the use of animal imagery and symbolism provides a unique channel for expressing and exploring the complexities of human emotions while connecting on a deeply empathic level with the audience.

In psychology and personality studies, the use of animal symbolism provides a captivating look into the human mind. People frequently draw parallels between themselves and others, using certain animal attributes as metaphors to describe various personality aspects. This symbolic language, embedded in animal associations within personality typologies, is a key element in understanding human behaviour. Furthermore, animal archetypes possess profound psychological meanings, often mirroring widespread patterns of human experiences. Anthropomorphising animals essentially allows us to project our emotions onto them, influencing our interactions and understanding of nature. The French artist Clementine De-Chabaneix is a brilliant example of this as their works often have soft and naïve sensibilities but have a gothic undertone. Their work is often about letting go of childhood and uses animals to enforce a sense of comfort and nostalgia while also implementing a certain sense of dread and darkness. The coy and often melancholic look that she gives her anthropomorphic creatures connects to the innocence of childhood and prey animals while also igniting feeling



Figure 5: She Wolf Candlestick (de Chabaneix, 2023)

of sadness over the death of innocence. The sculpture in figure 5 uses a neutral colour palette to avoid distraction from the sentiment of the piece. This relates to John Berger's reflection *"...a person is portrayed as an animal so as to reveal more clearly an aspect of his or her character. The device was like putting on a mask, but its function was to unmask."* (Berger, 2009, p.28)



Figure 6: Untitled (Smit, 2011)

Designers have long employed animal imagery and symbolism to delve into the intricacies of human nature. Within the sphere of personality typologies, animals act as potent tools to understand and represent an array of traits and characteristics. Each animal mirrors human personalities through its distinct qualities and traits. Designers can craft visual narratives that delve into the depths of human behaviour and emotions by adopting this approach. For instance, a lion's assertive nature could symbolise leadership, while the intelligence of a fox might denote cunningness or resourcefulness. Carolein Smit's sculpture (Figure 6) provides a beautiful and thought-provoking contradiction to this as we often associate sheep with being part of a herd or group- in essence, 'following'. However here we witness the sheep alone but not afraid, standing almost stoic in its pre-death state. Smit is almost using the cascading stylized river of blood as a visual assault to the observer that confronts us as humans, addressing our treatment of nature. The umbilical cord, branching into the ground to demonstrate a rooted intensity between animals and the earth. Smit declares her work to be about *"...the tension brought by emotional dilemmas, trying to separate right from wrong where everything evolves out of clumsiness, coincidence and misunderstanding."*

In the accompanying ideology, animals are always the observed. The fact that they can observe us has lost all significance. They are the objects of our ever-extending knowledge. What we know about them is an index of our power, and thus an index of what separates us from them. The more we know, the further away they are. (Berger, 2009, p.27)

Designers can explore the ties between humans and animals, the emotional garland woven around animal symbolism, and the impact of anthropomorphism on our understanding of nature through artwork like this one. Ultimately, the comprehension and employment of animal symbolism present designers with a potent tool to spur thought, awaken emotions and provoke a profound examination of our own humanity. There is an ingrained human tendency to anthropomorphise animals, attributing them to human traits and emotions. This process of anthropomorphising moulds our perception of nature, shaping how we internally relate and respond to the natural world. We often see animals as lesser beings and so treat them as such intentionally or otherwise. Derrida talked about the justification of sacrificing animals and how we as humans separate ourselves and grant each other more rights. He said, *"Within the logic of sacrifice, only human beings can be murdered."*

(Derrida, 2008, p.28). This essentially means that as humans, we do not respect the life that animal lives. This artwork forces us to critique ourselves and our superiority as humans and to have empathy for our fellow organisms. Artists, through their paintings, sculptures, and illustrations, portray complex human emotions using animals as visual metaphors. This allows for a more detailed exploration of human nature and prompts users to introspect their own emotions and experiences. By understanding human tendencies to anthropomorphise animals and their consequent impact on our perception of nature, designers can exploit the power of animal imagery to stimulate insightful



Figure 7: Season (Bothwell, 2016)

discussions about the human state of being. Figure 7 shows a sculpture by Christina Bothwell. Here, the deceased deer appears to have an inner being or soul that is escaping its body, hinting at the idea that animals have souls and an elevated consciousness without the ability to communicate such through language. By investigating this phenomenon, designers can gain insights into the complex realms where human nature and animal symbolism intersect. This analysis extends beyond the simple comprehension of animal imagery, submerging into the emotional bonding formed between humans and animals. It examines the motivations that incite us to project our emotions onto animals, underlining our inherent anthropomorphising bias that influences our outlook towards nature. By unravelling this intricate relationship, designers can utilise animal imagery and symbolism to craft compelling visual narratives that invite audiences to introspect on their own human nature. This theoretical exploration provides an invaluable basis for designers aiming to integrate the power of animal symbolism into their work, enabling them to tap into the rich emotional resonance embedded within our perception of animals.

In understanding the bond between animals and neurodivergent individuals, we delve into the fascinating world of psychology and perception. Neurodivergent people, who exhibit unique cognitive and sensory experiences, often show heightened sensitivities and capabilities in perceiving their surroundings. This amplified perception extends to their relationships with animals, manifesting as an increased aptitude for empathising with non-human creatures. Animal imagery and symbolism in design can be employed as an effective means to explore and communicate these intricate connections. By visually representing animals in varying forms, designers can trigger emotional responses that resonate profoundly with neurodivergent individuals, nurturing understanding and empathy. This journey allows us to appreciate the complex interaction between human nature and the animal kingdom, shining a spotlight on the profound and oftentimes transformative impact that animals can have in the lives of neurodivergent individuals. Temple Grandin, PhD, is an autistic person who often talks about the connections between the neurodivergent brain and animals. In an interview she was asked how autism helped her connect to animals, her response was as follows:

Autism helped me understand animals because I think in pictures. Since animals do not have language, their memories have to be sensory based instead of word-based. In my early animal behaviour work, I noticed that cattle often balked and refused to walk overshadows or pass a coat hung on a fence. In the 1970s, it was a new idea to look at things that cattle were seeing. (Grandin, 2014)

Animal behavior is a fascinating subject that can be studied by anyone, but neurodivergent individuals possess a unique kind of empathy that enables them to naturally comprehend animal body language and emotions in a way that cannot be taught. This kind of empathy is a result of the way their brains are wired and the way they perceive the world around them. As a result, they are able to pick up on subtle cues that other people may miss, which allows them to build a deep and intuitive understanding of animal behavior. This ability to understand animals can be incredibly useful in a variety of contexts, from working with pets and livestock to conducting research on wildlife in the field. Overall, the unique perspective that neurodivergent individuals bring to the study of animal behavior is a valuable asset that should be celebrated and embraced.



Figure 8: *The Sentimental Question* (Cavener, 2012)



Figure 9: *A Rush of Blood to the Head* (Cavener, 2009)

Numerous case studies have demonstrated how skilled artists can use animal symbolism to express complex ideas and feelings. Arguably, one of the most skilled is Beth Cavener, who perfectly encapsulates what it means to use animals as symbolism. Analysing these works can help us understand how animal-inspired art pieces can create an emotional connection with viewers. Designers seeking inspiration can learn from these examples and use animal symbolism in their work to encourage meaningful conversations about nature and human identity. In an interview she provides an artist statement:

There are primitive animal instincts lurking in our own depths, waiting for the chance to slide past a conscious moment. The sculptures I create focus on human psychology, stripped of context and rationalization, and articulated through animal and human forms. On the surface, these figures are simply feral and domestic individuals suspended in a moment of tension. Beneath the surface they embody the impacts of aggression, territorial desires, isolation, and pack mentality. (Cavener, 2009)

In the interview, the artist delves into her creative process and explains how her artwork aims to challenge people's perspectives on the relationship between humans and animals. She discusses how her art seeks to highlight the similarities between humans and animals, and how she wants people to view animals as more than just beasts, but as beings with personalities and emotions. To achieve this, she often depicts animals as part human, with inaccurate anatomies such as human genitalia and bellybuttons. This creates a powerful connection between humans and animals and solidifies the bond between the two. Her use of anthropomorphism in her art is symbolic of this

connection, and it highlights the importance of examining this bond more closely. By presenting animals with human-like qualities, the artist seeks to make people feel uncomfortable and challenge their preconceived notions about the animal kingdom. She believes that by pushing people out of their comfort zones, they will be more likely to see animals in a new light and develop a greater appreciation for their unique qualities. Overall, her art is a thought-provoking commentary on the relationship between humans and animals and encourages viewers to think more deeply about this important connection. As I look closely, I notice a striking sight of a wolf lying over a rabbit. The wolf appears to be very protective of the rabbit, almost as if it has a deep emotional connection with it. The wolf's body language suggests that it is guarding the rabbit from any potential danger and is willing to do whatever it takes to keep it safe. The pair seems to have a bond that is as strong as that of a lover, which is a remarkable display of compassion that we would expect from a human not an animal.

To summarise, animal symbolism and imagery have played a crucial role in shaping our understanding of nature, ourselves, and our relationship with both. By using animal metaphors and exploring the cultural and individual relationships people have with animals, designers can create deeply impactful and engaging works of art that resonate with viewers. Successful case studies prove the emotional resonance achieved through animal-inspired art when done ethically and with careful consideration. Within my own practice, I hope to seek to respond to historical preconceptions and theories regarding human-animal relationships. Moving forward with a positive and empathetic narrative that is both informed and inspired by contemporary craftspeople, some of which have formed the basis of my exploration in this paper. The nature of the importance of therapeutic and empathetic bonding between animals and humans is integral to my neurodiverse compulsion to identify with and feel accepted within the non-judgemental animal world. The use of animal symbolism in art has allowed us to explore our relationships with nature and ourselves as a species, revealing insights into our psychology and behaviour. They have the power to evoke emotions, trigger memories, and symbolize complex ideas and concepts. Animal symbols can be used in a wide range of art forms, including paintings, sculptures, and illustrations, to convey complex human emotions in relatable and approachable ways. However, it's essential to consider the ethical implications of using animal imagery in design. Designers must be aware of the potential harm they may cause to animals and their habitats and use animal-inspired works to advocate for conservation and foster respect for nature. By demonstrating how animals and humans are interconnected, designers can encourage people to take better care of the environment.

References

- Baker, Steve. (2001). *Picturing the Beast: animals, identity and representation*. University of Illinois press
- Berger, John. (2009). *Why Look at Animals?* Penguin publishing
- Brand, Paul and Yancey, Phillip. (1980). *Fearfully and Wonderfully Made: A Surgeon Looks at the Human and Spiritual Body, Chapter: Bones: A Frame*, Quote Page 68, Zondervan Publishing House, Grand Rapids, Michigan.
- Cambridge Dictionary (4th ed.). (2013). Cambridge University press
- Cavener, Beth. (2009). *INTERVIEW- The Terrible Tenderness of Beth Cavener Stichter*. Available at: <https://arcanalogue.blogspot.com/2009/10/interview-beth-cavener-stichter.html>
- Cunningham, C. (2023, November 23). *survival of the fittest*. Encyclopaedia Britannica. <https://www.britannica.com/science/survival-of-the-fittest>
- Grandin, Temple. (2014). *5 Questions: Temple Grandin discusses autism, animal communication*. Available at: <https://med.stanford.edu/news/all-news/2014/11/5-questions--temple-grandin-discusses-autism--animal-communicati.html>
- Merleau-Ponty, Maurice. (2003). *Nature: Course Notes from the Collège de France*. Northwestern University Press
- Masters, Christopher. (2018). *Bestiary: animals in art from the ice age to our age*. Thames & Hudson
- Wolfe, Cary. (2003). *Zoontologies: the question of the animal*. University of Minnesota Press.

Images

- Figure 1: Anonymous. (1800-10) *The Pig Organ* [Etching]. Available at: https://www.britishmuseum.org/collection/object/P_2003-0430-43
- Figure 2: Baseman, Jordan. (1997) *Be Your Dog* [fur, plastic]. Available at: <https://mbf.blogs.com/files/jordan-baseman-thropies.pdf>
- Figure 3: Fang, Liuli. (2023) *Flying eagle* [glass]. Available at: <https://liulisg.com/products/animal-flying-eagle-success#product-detail-section>
- Figure 4: Hirst, Damian. (1991) *The Physical Impossibility of Death in the Mind of Someone Living* [Tiger shark, formadahide and glass]. Available at: <https://www.tate.org.uk/art/research-publications/the-sublime/luke-white-damien-hirsts-shark-nature-capitalism-and-the-sublime-r1136828>
- Figure 5: de Chabaneix, Clementine. (2023) *She Wolf Candlestick* [glazed ceramics, wax.] Available at: <https://www.artsy.net/artwork/clementine-de-chabaneix-she-wolf-candlestick>
- Figure 6: Smit, Carolein. (2011) *Untitled* [glazed ceramic]. Available at: <https://www.caroleinsmit.com/2011>
- Figure 7: Bothwell, Christina. (2016) *Season* [ceramic and glass] Available at: <https://www.coeval-magazine.com/coeval/christina-bothwell>

Figure 8: Cavener, Beth. (2009) A Rush of Blood to the Head [Stoneware and paint]. Available at: <https://followtheblackrabbit.com/portfolio-item/a-rush-of-blood-to-the-head-2/>

Figure 9: Cavener, Beth. (2012) The Sentimental Question [Stoneware and paint]. Available at: <https://followtheblackrabbit.com/portfolio-item/the-sentimental-question-2/>