

Sheepish:
Posthumanism and the ovine
in contemporary art

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Abstract

Ovine imagery in contemporary art is represented by works as diverse in media as they are linked in meaning with art historical precedents. Practices embracing taxidermic sheep, documentary film footage, carcass-built sculpture, graphic novels, printmaking, drawing and works made through the action of sheep participate in a narrative in confluence with, or contradiction of, the contemporary view of the animal in posthumanist theory. The many contemporary iterations of sheep and lamb imagery are synchronous with the animal turn in art and posthumanist thought yet author a larger anthropomorphism that calls this relationship into question. The representation of ovine tropes is part of a millennia long history of anthropomorphic imagery embedded in our culture, addressing themes of Christology, soteriology, nation, and sacrifice that clearly position these works outside the rubric of animal art. Each of the artists whose practices participate in this discussion—Henry Moore, Damien Hirst, and Andy Goldsworthy—open a point of interrogation in a larger discussion framed by posthumanist theory, offering an enduringly humanist reading that belies contemporary discourse.

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Dedication

To my parents, and especially my father for—as he often remarked—having dragged me around to museums and galleries as a child, beginning with the ROM and dinosaurs and never stopping until time stopped them. They telegraphed to me a sense of wonder and delight that never diminished, sometimes surprised and always inspired me.

To Norbert, who lets me drag him around to galleries (and sheep) all the time. Even though he is not a child and big enough to complain, he does not, and I am very fortunate that he shares my sense of discovery.

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Introduction

The sheep drink at length, then leisurely begin to graze.
They are black-faced Persians, alike in size, in markings,
even in their movements. Twins, in all likelihood, destined
since birth for the butcher's knife. Well, nothing remarkable
in that. When did a sheep last die of old age? Sheep do not
own themselves, do not own their lives.¹

J.M. Coetzee, *Disgrace*

Sheep in contemporary culture present a paradox: they are at once an animal deeply integrated in cultural tropes and metaphors for the human, yet one so overlooked as a living being that even the contemporary rethinking of the animal has largely failed to afford them subjectivity as nonhuman animals. Of course, it may be precisely because it is still possible to refer to a church congregation as a flock, its leader a shepherd, to scorn the black sheep of the family as one who has strayed from the fold, that we find it so difficult to restore sheep to a solely animal existence. This paper explores contradictions and tensions in representations of sheep through the work of three British artists: Damien Hirst, Henry Moore and Andy Goldsworthy, who use ovine bodies to articulate ongoing concerns in their practices, resulting in works which variously participate in or resist the anthropomorphism of sheep. Resistance to this anthropomorphism, a moving away from the metaphorical positions sheep currently occupy, if fully realized, offers the potential for

¹ J.M. Coetzee, *Disgrace* (New York, Penguin Books, 1999), 123.

engaging with sheep-as-animal, and a recognition of the species within the discourse of posthumanist scholarship.

Ron Broglio writes that “we have cornered the animal by limiting its sense of depth and appropriated it for our own intellectual abstraction”; a particularly apt description of the nature of expropriation of sheep bodies in contemporary art.² While the use of animal bodies and animal imagery in art is frequently framed today in the context of posthumanist theory, as part of a move away from human-centred philosophies of language and culture, in this paper I explore how recent ovine-based art practices both complicate and are complicated by posthumanist arguments about the use of animals in art.

Exploring the various practices of these artists, which range from the representational (albeit abstract) drawings and sculptures of Moore to the conceptual strategies of Hirst and Goldsworthy, I also seek to situate them in their distinct positions on a spectrum of humanism and posthumanism, anthropomorphism and attention to animal existence—from Hirst’s deeply anthropocentric vitrines, to Moore’s allegorical portraits of individual sheep, to Goldsworthy’s quasi-posthumanist engagement of sheep as actors in networks of land-use, exchange and consumption.

My choice to approach these works through the frameworks of art history, rather than the new field of ‘animal studies,’ follows Cary Wolfe’s promotion of multidisciplinary in the cultural study of non-human animals.

Wolfe argues that:

² Ron Broglio, “A Left-handed Primer for Approaching Animal Art,” *Journal of Visual Art Practice* 9.1 (2010): 38.

we should *not* try to imagine some super-interdiscipline called “animal studies” (an understandable desire, of course, for all who work on cultural studies of non-human animals), but rather recognize that it is only in and through our disciplinary specificity that we have something specific and irreplaceable to contribute to this “question of the animal” that has recently captured the attention of so many different disciplines . . . [w]hat we need, then, is not interdisciplinarity but *multidisciplinarity* or perhaps *transdisciplinarity*.³

Thus J.M. Coetzee’s novel *Disgrace* (2005), for example, although a fictional work of literature, is frequently cited as a foundational text in posthumanist studies of the animal, one that in turn catalyzes further questions of the animal in art and philosophy. And yet this novel also demonstrates the extent to which *sheep* have been largely overlooked in posthumanist discourse on the animal, which has foregrounded animals either complicated with a human identity largely imbricated with language—apes, chimpanzees, and parrots— or invested with anthropomorphic expectations, as with companion animals such as dogs, cats and other pets. The protagonist of Coetzee’s novel, David Lurie, finds purchase in the posthumanist argument by way of his interaction and relationships with *dogs*, while his (and Coetzee’s) poignant observations of *sheep* remain overlooked in this same discourse. David Lurie may weep at the side of the road for the dogs he helps euthanise day after day at the shelter, but Coetzee’s most posthumanist observation may be that sheep do not own their own lives—an observation followed up in the novel with the further realisation that “[t]hey exist to be used, every last ounce of them, their flesh

³ Cary Wolfe, *What is Posthumanism?* (Minneapolis MN: University of Minnesota Press, 2010), 115-116 (emphasis in the original).

to be eaten, their bones to be crushed and fed to poultry . . . Nothing escapes . . .”⁴

This apparent hierarchy of animal life in posthumanism and animal studies is mirrored, I suggest, in the global response to incidents of animal cruelty. A post-2010 Olympics cull of 56 sled dogs in Whistler, BC, for example, received international attention as “one of the world’s biggest ever animal cruelty cases,” a “gory killing” “generat[ing] instant revulsion,” and so on.⁵ In contrast, incidents of cruelty or mass killing of sheep—the 6,000 sheep who died onboard the *MV Cormo Express* while at sea in August 2003, the thousands of sheep clubbed to death or buried alive in Karachi in September 2012, or the 4,179 sheep who died of heatstroke while being shipped from Australia to Qatar in January 2014—have received little attention or outcry.⁶

British ‘rewilding’ advocate George Monbiot’s polemic against sheep in his recent book *Feral: Searching for Enchantment on the Frontiers of Rewilding*

⁴ Coetzee, *Disgrace*, 123-4.

⁵ The sled dog cull, subsequently investigated in Canada by both the RCMP and the British Columbia Society for Prevention of Cruelty to Animals, took place at Howling Dog Tours Whistler Inc. in April 2010, as a direct response to economic factors following a reduction in business after the boom provided by the Vancouver Olympics the same year. The legal case against Robert Fawcett, tried in the B.C. Supreme Court is well documented in news reports. <http://www.dailymail.co.uk/news/article-1382978/Whistler-dog-massacre-War-grave-experts-exhume-bodies-100-sled-dogs.html>; <http://www.macleans.ca/news/canada/doggone-mystery/>.

⁶ <http://www.theguardian.com/world/2014/jan/17/thousands-exported-sheep-died-heat>; Sarah Franklin, *Dolly Mixtures: The Remaking of Genealogy* (Durham NC: Duke University Press, 2007), 162-171. Under the subheading “The Ship of Death” in the chapter “Death,” Franklin unpacks the political and economic climate that led to the disaster aboard the *MV Cormo Express*. The shipment of 58,000 live-export sheep reached Jeddah, Saudi Arabia just as the Australian dollar experienced a sharp rise, making the shipment more valuable. The animals were refused entry at Jeddah, purportedly because of a viral infection, no evidence of which was found by subsequent veterinary examinations onboard. Information on this animal welfare disaster can also be found at www.banliveexport.com or www.vale.org, Vets Against Live Export. These last deaths have occurred after international agreements were put in place such as ESCAS, the Exporter Supply Chain Assurance System. Deaths from heat exhaustion at sea are not the only cruelties suffered in the live-export sheep trade, as Sue Coe’s graphic nonfiction book *Sheep of Fools* attests.

(2013), attributes to ovine husbandry an ecological ‘sheepwrecking’ of the United Kingdom, describing its sheep population as a “white plague” more damaging than climate change or industrial pollution; he recognises that sheep have nonetheless come to stand as “a symbol of nationhood, an emblem almost as sacred as *Agnus Dei*, the Lamb of God.”⁷ Putting his finger on the very nature of the British obsession with sheep—an obsession he finds incomprehensible in the face of the ecological damage it spawns—Monbiot articulates the complex allegorical tensions that sheep embody in the British national imagination as demonstrated in its material and visual culture, from King Æthelred the Unready’s *Agnus Dei* pennies (1009 CE) , to William Holman Hunt’s *Our English Coasts* (1852), to contemporary sheep-centred nation-branding advertising campaigns, the latter featuring Dolly the cloned sheep and a Damien Hirst vitrine alongside more bucolic imagery.⁸ And in the work of the British artists considered here, we find sheep and lamb anchored in this same dual tradition of overdetermined anthropomorphic, theological, and national representation.

Ever since the words, “[b]ehold the Lamb of God” appeared in the Gospel of John, the iconographical significance of the *Agnus Dei* has been integral to situating the continuing presence of sheep in Christian visual

⁷ George Monbiot, *Feral: Rewilding the Land, Sea and Human Life* (Toronto: Penguin Group Canada, 2013), 265. Also quoted in Richard Coniff, “Pastoral Icon or Woolly Menace.” *New York Times*, January 26th, 2004, sec. SR3.

⁸ Monbiot’s reference to the *Agnus Dei* or ‘Lamb of God’ is apt, as a symbolic identification rooted in British visual culture since the *Agnus Dei* silver pennies issued in the year 1009 CE by the Anglo-Saxon King Æthelred the Unready, as a desperate call for divine intervention in a nation under constant threat of attack from Vikings. See Simon Keynes and Rory Naismith, “The *Agnus Dei* pennies of King Aethelred the Unready,” *Anglo-Saxon England* 40 (2012): 175-223. Discussions of Wolff Olins’ 1998 advertising campaign can be found in Franklin, “Nation,” *Dolly Mixtures*, 80-82.

culture, British or otherwise: “No title and image referring to Jesus is used as frequently as is the symbol of the lamb,” writes Ekkehardt Mueller.⁹ The New Testament also contributes further ovine tropes to the Christian cultural imaginary, the lost sheep and the Good Shepherd joining the Lamb of God. Hirst and Moore, especially, will incorporate these themes in their sheep-works, from Moore’s Madonna-and-child imagery to Hirst’s lost lambs and crucifixions.

That all three artists who are the subject of this paper live and work in Britain, should not be overlooked: connecting the disparate practices of these artists through their mobilisation of sheep bodies, is the common cultural heritage of a sheep-rearing nation with a centuries-long economic history of exploiting sheep and their wool. Britain is the site of historic advancements in ovine husbandry and biotechnology; it also has the dubious honour of being the site of one of the largest economic-response animal culls in recent history, the killing of over five million sheep in response to the outbreak of Foot and Mouth disease (FMD) in 2001.¹⁰ The interwoven place sheep occupy in British consciousness and culture affects the ways in which they are deployed in that culture, even when this element appears not to be present as such.

⁹ John 1:29 (NJB) “Behold the Lamb of God who takes away the sins of the world”; Ekkehardt Mueller, “Christological Concepts in the Book of Revelation Part 3: The Lamb Christology,” *Journal of the Adventist Theological Society* 22.2 (2011): 42.

¹⁰ Elspeth Moncrieff and Stephen and Iona Joseph, *Farm Animal Portraits* (England: Antique Collector’s Club, 1996). Robert Bakewell’s selective breeding experiments in mid-eighteenth century England led to the development of the improved Dishley Leicester, and influenced the development of breeding strategies for all other domestic animals. See also Franklin, *Dolly Mixtures*, 101-105; http://archive.defra.gov.uk/foodfarm/farmanimal/diseases/atoz/fmd/documents/environmental_report.pdf documents numbers of sheep deaths in the 2001 FMD outbreak in the UK.

In the case of Dolly, the Finn Dorset cross cloned ewe created by the Roslin Institute at University of Edinburgh in 1996, who made headlines as the first successful genetic clone of a mammal,¹¹ Sarah Franklin suggests that “it is no coincidence that Dolly [was] a sheep . . . and it is equally significant that she [was] British . . . for she embodie[d] the combination of medical, agricultural and industrial values” that made her “as local, regional, and national as she [was] global an animal.”¹² Dolly’s image, broadcast around the world and utilised in a later nation-branding campaign for Britain, joins previous iterations of the British nation as sheep, epitomised by Holman Hunt’s *Our English Coasts/Strayed Sheep*, and in the identification of Britishness with the economic products of sheep-farming (embodied in artefacts such as the Woolsack on which the Lord Speaker of the House of Lords has sat since the Middle Ages).¹³

Following on recent philosophical works by Giovanni Aloï (2011), Steve Baker (2013), Kari Weil (2012), and Cary Wolfe (2003, 2010), which have marshalled artists’ works in a multidisciplinary discourse integrating posthumanism and animal studies, this paper seeks to address questions of animal representation for a single species (sheep) within the frameworks of

¹¹ For a brief history and pictures of Dolly’s life see National Museums Scotland—where the taxidermic Dolly is part of the museum’s collection—at <http://www.nms.ac.uk/explore/collections-stories/natural-sciences/dolly-the-sheep/>. Taxidermied after her death, Dolly herself now belongs to the collection of the National Museum of Scotland, transformed in death into something very like contemporary art.

¹² Franklin, *Dolly Mixtures*, 74.

¹³ Holman Hunt’s painting of a flock foraging on the cliff top at Hastings was so clearly a representation of the English people mustered in defense of a possible invasion—at the site of a key battle in the Norman Conquest—that it was necessary to rename it *Strayed Sheep* for its eventual exhibition in France, which followed a lessening of hostilities between the French and English in the mid-nineteenth century. Regardless of political content the painting is a bravura depiction of every possible expression and character a sheep could present.

both contemporary art and posthumanist theory.¹⁴ As suggested above, questioning ovine imagery is particularly relevant today, when ‘the animal’ is gaining increasing critical attention in posthumanist discourse, a conversation from which sheep have been largely excluded. It often appears as though linguistic capacity or similar anthropomorphic parameters justify the inclusion or exclusion of species from posthumanist discourse, authors’ choice of case-studies supporting a type of moral perfectionism or speciesism that this discourse would simultaneously deny; it is a discourse which can include the horse and yet remain uncharacteristically quiet on the subject of livestock. The prominent use of sheep among contemporary British artists, at the same time, might lead us to interrogate criteria of exclusion and inclusion in posthumanism, and to a broadening of this debate to consider use-animals more generally. In part, I suggest, the anthropomorphic registers to which sheep ‘belong’—those of an intertwined nation and religion—have overdetermined readings of sheep, and thwarted their emergence as animals who can be afforded subjectivity in the posthumanist discourse.¹⁵

¹⁴ Kari Weil, *Thinking Animals: Why animals studies now?* (New York: Columbia University Press, 2012); Giovanni Aloï, *Art and Animals* (London: I.B. Tauris & Co. Ltd., 2011); Cary Wolfe, ed., *Zoontologies: the question of the animal* (Minneapolis, MN: University of Minnesota Press, 2003); Cary Wolfe, *What is Posthumanism?* (Minneapolis: University of Minnesota Press, 2010).

¹⁵ See Paola Cavalieri, *The Death of the Animal: A Dialogue* (New York: Columbia University Press, 2009).

Posthumanism: Approaching the Animal in Art

We live with animals, we recognize them, we even name some of them, but at the same time we use them as if they were inanimate, as if they were objects. The illogic of this relationship is one that, on a day-to-day basis, we choose to evade, even refuse to acknowledge as present.¹⁶

Erica Fudge, *Animal*

From forays into animal phenomenology to questions of justice to early twentieth-century theoretical biology, the leaving-behind of an anthropocentric point of view can be defined by the degree to which a recognition of the *worlding* of nonhuman animals is embraced. This term, utilised by Ron Broglio, suggests a concept akin to the early twentieth-century ethologist Jakob von Uexküll's *Umwelt*—the environment or world of each animal, including all that it needs to flourish; these environments might be shared with humans, but would also incorporate a sense of the environment as it appears *for* the animal, defining overlapping physical spheres of *Umwelten* (worlds) for the beings who inhabit them.¹⁷ The *Umwelt* of the housefly might occupy the same domestic space as human beings, domestic pets or livestock, and could be considered sufficient for the fly to

¹⁶ Erica Fudge, *Animal* (London: Reaktion Books, 2002), 8.

¹⁷ Ron Broglio, *Surface Encounters: Thinking with Animals and Art* (Minneapolis: University of Minnesota Press, 2011), xxii-xxiv. For Broglio, *worlding* encompasses Uexküll's ideas of *Umwelten*—simply stated the idea of “the world of the animal on its own terms”—or otherwise, an animal phenomenology. In *Surface Encounters* for example, Broglio develops this concept through an examination of the work of the artists snæbjörnsdóttir/wilson.

flourish, while this same ‘world’ of stimuli and receptors, like the fly itself, might indeed be unwanted in the *Umwelten* of each of these other species.¹⁸

For Broglio, this concept of “an infinite variety of perceptual worlds that are as different as the animals themselves” brings us close to something like an ‘animal phenomenology.’¹⁹ Broglio suggests that the flattening of animals in their surface existence, or in their appearance to us, denies animals the interiority or self-reflexiveness accorded to humans; acknowledging that “we cannot access what it is to live from the standpoint of the beast,” he suggests that our “contact with the surfaces of such worlds [provides] a positive set of possibilities for human-animal engagement.”²⁰ The difficulty here is of understanding the animal’s perspective through our encounters with it, without thereby reducing it to our own perspective—a critical issue in our consideration of the sheep who for nearly two millennia have been made to double ourselves in the allegorical traditions of Christianity, or the iconography of national identity.

In a similar vein, Cary Wolfe suggests that posthumanist thought

forces us to rethink our taken-for-granted modes of human experience, including the normal perceptual modes and affective states of *Homo sapiens* itself, by recontextualizing them in terms of the entire sensorium of other living beings and their own autopoeietic ways of “bringing forth a world” . . . it also insists that we attend to the specificity of the human.²¹

¹⁸ To unpack this idea further see Broglio, “Introduction,” *Surface Encounters*. For example, garbage may constitute a perfect *Umwelt* for the fly, sufficient for all its needs, but is an unwanted element in the human world in and of itself and, of course, as a source of flies.

¹⁹ Broglio, *Surface Encounters*, xxx.

²⁰ *Ibid.*, xix.

²¹ Wolfe, *What is Posthumanism?* xix, xxiv.

Wolfe argues, on these lines, that there are humanist and posthumanist ways of undertaking animal studies. In a formulation which will be important for my own argument here, Wolfe distinguishes between humanist and posthumanist approaches to animal studies, identifying four distinct modes: ‘humanist humanism,’ ‘posthumanist humanism,’ ‘humanist posthumanism,’ and ‘posthumanist posthumanism.’²²

As Wolfe describes it, “one can engage in a *humanist* or *posthumanist* practice of a discipline, and that fact is crucial to what a discipline can contribute to the field of animal studies.”²³ Even if, Wolfe writes, “your concept of the discipline’s *external* relations to its larger environment is posthumanist in taking seriously the existence of nonhuman subjects” and the necessity of incorporating these subjects within your discipline, “your *internal* disciplinarity may remain humanist through and through”—as in the rhetorical example of a World War I historian who draws attention to the terrible plight of horses in that war, but who may still be working through a filter of anthropocentrism and humanism.²⁴ ‘Posthumanist humanism,’ on Wolfe’s sliding scale, would consist of posthumanist thinking that recognizes the animal other, but which nevertheless insists on “the ethical and . . . ontological efficacy of the human/animal divide.”²⁵ ‘Humanist posthumanism’ in turn would involve a recognition of the animal subject, albeit with the humanist filters of utilitarianism or capability contributing to a hierarchy of

²² Ibid., 125.

²³ Ibid., 123.

²⁴ Ibid., 123-4.

²⁵ Ibid., 124.

animal life—the kind of moral perfectionism or ‘degrees in moral status’ that Paola Cavalieri argues against in *The Death of the Animal*.²⁶

I want to suggest that Wolfe’s fourfold categorization offers a promising framework for dealing with artistic practices involving sheep, practices that straddle the divide between what Broglio envisions for the future engagement with the animal in art, and the all too familiar *use* of animals in historic and contemporary practices. Unpacking this fourfold disciplinarity, Wolfe discusses the graphic nonfiction work of Sue Coe, whose books *Dead Meat* (1995) and *Sheep of Fools* (1995) examine the business of slaughterhouses and the live-export trade in sheep.²⁷ Attempting to draw attention to globally relevant examples of animal cruelty that persevere in the face of economic, and utilitarian pressures, Coe’s work has been valorized for highlighting inhumane treatment of domestic animals; in their real or intended ethical function, however, Wolfe suggests that these works raise important questions relevant to a consideration of the animal subject in art. He questions what art *adds* to an attempt to give the slaughterhouse victims a face: “When contemporary artists take nonhuman animals as their subject—our treatment of them, how we relate to them, and so on—what difference does it make that those artists choose a particular representational strategy . . . if the ethical function of art is what Coe thinks it is, why not just show people photographs[?]”²⁸ Wolfe is raising an important point here, one

²⁶ Cavalieri, *The Death of the Animal*, 3.

²⁷ Sue Coe, *Dead Meat* (New York and London: Four Walls Eight Windows, 1995); Sue Coe and Judith Brody, *Sheep of Fools* (Seattle WA: Fantagraphics Books, 1995).

²⁸ Wolfe, *What is Posthumanism?* 145, 152.

that will impact my discussion of the work of Moore, Hirst, and Goldsworthy in this paper.

Wolfe is specifically interested in “how particular artistic strategies themselves depend on or resist a certain humanism that is quite independent of the manifest content of the artwork: the fact that it may be about nonhuman animals in some obvious way.”²⁹ A work of art may have, in an expression Wolfe borrows from Slavoj Žižek, “an undialectical obsession with content”; in other words, it may seem posthumanist in presenting work about nonhuman animals, and even address our moral obligation to them, but the mode of presentation may privilege a humanist perspective.³⁰ How do contemporary practices indicate the animal subject in works of art?

Posthumanism confronts the denial of subjectivity that an anthropomorphised reading of sheep, of necessity, entails, since the cultural integration of sheep (as a trope) paradoxically excludes a consideration of sheep as species, or individual. I suggest that looking at the work of Moore, Goldsworthy and Hirst offers a framework for demonstrating this paradox, and allows a *stepping away from the flock*—that is, provides a distancing from the humanized ovine and an entry point for inclusion in a posthumanist discourse.

²⁹ Ibid., 145.

³⁰ Ibid., 146. Wolfe further unpacks this idea: “If, as many of the most important contemporary thinkers have suggested, certain representational strategies (say, the Renaissance theory of perspective, or Bentham’s panoptical rendering of architectural space, or the production of the gaze and spectatorship in film as critiqued by feminist film theory in the 1980s, and so on) can be indexed to certain normative modes of humanist subjectivity that they reproduce *by the very nature of their strategies*, then we are well within our rights to ask—to put it succinctly, for the moment—what the relationship is between philosophical and artistic representationalism” (emphasis in the original).

The humanist revisits the Christological Lamb: Damien Hirst

I always think that art, God and love are really connected. I've already said I don't believe in God. At all. I don't want to believe in God. But I suddenly realized that my belief in art is really fucking similar to believing in God. And I'm having difficulties believing in art without believing in God.³¹

Damien Hirst to Gordon Burn, 1999.

I think I've become a religious artist haven't I, although I deny it all the time.³²

Damien Hirst to Ann Gallagher, 2012.

Damien Hirst's vitrined sheep follow in a long tradition of representations of sheep in British art and artefact complicated with anthropomorphic tropes; in Hirst's ovine works, however, the humanist engagement with the animal is doubly instantiated through the use of sheep bodies and the identification of those bodies with the Christological Lamb. The works occupy a position in Cary Wolfe's fourfold disciplinarity that is best described as 'humanist humanism'—an expression of the artist's interrogation of faith, and sheep as representative of the British people achieved through use of the animal body,

³¹ Damien Hirst and Gordon Burn, *On the Way to Work* (New York: Universe Publishing, 2002), 86.

³² <http://www.tate.org.uk/context-comment/video/damien-hirst-walkthrough-ann-gallagher-and-damien-hirst>.

with sheep actualizing questions of humanity as convenient proxies for the human.³³

Hirst's *Natural History* series, with its nine works featuring preserved sheep and lambs, demonstrate a continuity of Christian symbolism—with respect to sheep imagery—through implied or explicit biblical or religious content, at the same time they are inextricably linked with a humanist exploration of the artist's own identity.³⁴ Following a long history of anthropomorphic presentation of sheep in art, Hirst's ovines reach the apotheosis of conflated sheep and human form, the salvific life and death of Christ finally articulated in the sacrificial lamb—no longer metaphorically sacrificed, but actually nailed to the cross.

Hirst's ambivalent relationship with religion and the Catholic church underscores the interrogation of faith that begins with his *Medicine Cabinets* series (including *Sinner*, 1988) and is clearly articulated in the sheep works beginning with *Away From the Flock* (1994) and escalating through the crucifixion imagery of *God Knows Why* (2005) and *God Alone Knows* (2007). The artist easily self-identifies as a (lapsed) Catholic; in a series of interviews from 1999 with Gordon Burn, Hirst recounts the exact moment and circumstance of his loss of faith—when his local priest failed to support his mother after Hirst's father decamped—but later remarks, "I'd say that my

³³ Wolfe, *What is Posthumanism?* 123-4.

³⁴ Hirst's sheep/lamb vitrines from the series include: *Away From the Flock* (1994, Figure 1, produced as an edition of four); *Away from the Flock (Divided)* (1995); *In Nomine Patris (In the Name of the Father)* (2005); *God Knows Why* (2005, Figures 3 and 4); *Black Sheep* (2007, Figure 2); *God Alone Knows* (2007, Figures 5 and 6); *The Adoration* (2007); and *The Black Sheep with Golden Horns (Divided)* (2009).

work's very Catholic. It reeks of it, if you look between the lines.”³⁵ From acknowledging the centrality of his Catholic background to his upbringing, to denying its influence (“I don’t believe in God in those terms”) and finally capitulating to the undeniable religiosity of his work, Hirst grapples with faith through the bodies of sheep.³⁶

Hirst mobilises the trope of the Christological Lamb in the vitrined sheep works, maximizing the anthropomorphic potential inherent in the animals through identification with centuries of biblical and colloquial use in language and image that conflates sheep and man, lamb and Christ. The visually isolated lamb as a symbol of Christ spans examples from the 3rd and 4th century CE Catacomb of Priscilla in Rome to Francisco de Zurbarán’s *Agnus Dei* (1635) and beyond. Hirst makes the connection explicit in an interview with Burn, saying of *Away from the Flock*: “[t]he lamb is another religious connection. It’s Jesus isn’t it? Baby Jesus.”³⁷

While Hirst identifies the lamb as the *baby* Jesus, the Lamb is an equally potent symbol of sacrifice equated with Christ’s death on the cross, bringing the possibility of salvation for the faithful who may cleanse their sins through His martyrdom, or “wash their stained clothes in the blood of the Lamb.”³⁸ Christ’s substitutionary death for humanity on the cross is enacted

³⁵ Hirst and Burn, 191.

³⁶ *Ibid.*, 74.

³⁷ Hirst and Burn, 217.

³⁸ Mueller, “Christological Concepts in the Book of Revelation Part 3: The Lamb Christology,” 51. The biblical reference is Revelation 7:14 (KJV) “These are they which came out of great tribulation, and have washed their robes, and made them white in the blood of the Lamb.”

by Hirst with the substitutionary crucifixions of *God Alone Knows* and *God Knows Why*, sheep an embedded metaphor for the saints and Saviour.³⁹

Away From the Flock (Figure 1), with which Hirst begins exploring religious themes of the Christological lamb through ovine bodies, presents a visually appealing, pseudo-frolicking lamb, in an edition of four taxidermic lamb bodies suspended in formaldehyde solution and preserved in steel-edged glass vitrines.⁴⁰ In each version, the lamb adopts a slightly different gestural pose, none resembling a live lamb in action, but rather recalling pre-Muybridge illustrations of racehorses suspended with all four feet off the ground; the lambs here are ironically characterized by Hirst as “kind of sprightly and gambolling.”⁴¹ Easily distinguishable from each other in appearance, all four appear to be market lambs, mixed breed lambs of an age typically shipped to slaughter.

In a nod to public sensitivity, early newspaper articles refer to the lambs’ *rescue* from the knacker’s yard. Hardly a ‘rescue’ in animal welfare terms, the wording suggests that the lambs were rescued from a fate worse

³⁹ Ibid., 53. The biblical reference is Revelation 5:6 (KJV) “and in the midst of the elders, stood a Lamb as it had been slain.”

⁴⁰ Hirst and Burn, *On the Way to Work*, 84-85. The edition of this work acquired by the National Galleries of Scotland jointly with Tate Modern is specifically that pictured on damienhirst.com, while photographs of three other editions—all dated to 1994—can be found in Hirst and Burn’s book. As documented in the book, the *Away From the Flock(s)* pictured represent a first version, with the title not appended, and a second version and third version as noted in the photo credits. This would make the edition owned jointly by Tate Modern and the National Gallery of Scotland number four of four as per the literature although nowhere is this explicitly documented by Hirst or Tate Modern. In *Damien Hirst*, edited by Ann Gallagher, the Tate Modern *Away From the Flock* is pictured with the following notation: “3 in an edition of 3 with one artist’s proof,” while elsewhere in the text Gallagher simply notes that four versions exist. *Damien Hirst*, ed. Ann Gallagher (London: Tate Publishing, 2012) 50-51. Dimensions are listed as 960 x 1490 x 510 mm. The image marked simply *Away From the Flock* most closely resembles the Suffolk breed, a white fleeced sheep with wool-less black head and legs, while *Away From the Flock (second version)* and the third version feature lambs with more fleece on their legs and faces, and Tate Modern’s *Away From the Flock* is even more recognizably different, a true cross-bred market lamb.

⁴¹ Ibid., 219.

than death—ignominy, or the supper table—as the deadness of the lambs denies the sense of rescue that would normally be inferred by salvation from a slaughterhouse.⁴² *Away From the Flock* typifies the use in Hirst’s practice of animal bodies to produce an effect—whether the scare tactics of the giant shark in *The Physical Impossibility of Death in the Mind of Someone Living* (1991) or the novelty of the sliding (walking) pig halves in *This Little Piggy Went to Market, This Little Piggy Stayed Home* (1996).

The lamb(s) immediately yet subtly transform the vitrine works from something meant to scare, intrigue or repel the viewer, offering a gentle nudge into biblical imagery, encouraging the viewer to contemplate the lamb alternately as Christ or as everyman. *Away From the Flock* specifically references the New Testament parable of the lost sheep or repentant sinner (recounted in Matthew 18:12-13, and Luke 15:4-6). The shepherd in the parable leaves his flock to search for the one lost sheep, Jesus asking in the Gospels: “What man of you, having an hundred sheep, if he lose one of them, doth not leave the ninety and nine in the wilderness, and go after that which is lost, until he find it?”⁴³ The title of the piece presents an undeniable investigation of Christian identity, and particularly Hirst’s own relationship with the Church and questions of faith.

⁴² Maeve Walsh, “It was 5 years ago today: When Damien Hirst put a sheep in his tank,” *The Independent*, April 25, 1999, Arts + Entertainment.

⁴³ Luke 15:4 (KJV). The full parable from the New Jerusalem Bible is as follows: “Which one of you with a hundred sheep, if he lost one, would fail to leave the ninety-nine in the desert and go after the missing one till he found it? And when he found it, would he not joyfully take it on his shoulders and then, when he got home, call together his friends and neighbours, saying to them, “Rejoice with me, I have found my sheep that was lost.” In the same way, I tell you, there will be more rejoicing in heaven over one sinner repenting than over ninety-nine upright people who have no need of repentance.” Luke 15:4-7 (NJB).

Both the use here of animal bodies to interrogate human themes (or the artist's own self-examination of personal faith), and Hirst's contracting for multiple animal deaths without any attempt to convey information or understanding of the sheep itself (or sheep as such in general), foreclose on any possibility of considering these works as posthumanist. The lambs here are a convenient material for Hirst to interrogate the human, or himself; their identities, as individuals or even as sheep, are sublimated to this overarching frame of human identity.

The reception and re-representation of this work added another level of humanist signification, that of the British nation, when the advertising firm Wolff Olins successfully used *Away From the Flock* in 1998 as one of three sheep-centred images (the others showed Dolly and a photographed British shepherd with his flock) to represent Britain in a nation-branding campaign. Sarah Franklin, in *Dolly Mixtures: The Remaking of Genealogy* (2007), observes that "in these three images of sheep, Britain is represented as innovative, pioneering, radical, trendy, quaint, traditional, and eccentric," emblematic of centuries in which sheep were integral to British culture, and the surprising currency of sheep today.⁴⁴ While Hirst may have conceived of the work with an entirely different intent, his participation in the Wolff Olins campaign would suggest the rebranding of *Away from the Flock* to reference the British

⁴⁴ Franklin, *Dolly Mixtures*, 82. While sheep may seem to be an overdetermined symbol in British culture, Franklin proves just how contemporary sheep are, addressing the 2001 Foot and Mouth crisis in Britain and the global flows of live sheep as examples of the centrality of sheep to the British economy and by extension its culture, stating that "the ongoing centrality of sheep to the modern British economy [was] a prominence wrongly presumed to have become a quaint historicism." Franklin, *Dolly Mixtures*, 170.

nation as an unproblematic addition to its multiple and consistently human-centred meanings.

Black Sheep (2007) further humanises Hirst's sheep subjects by referencing not only biblical imagery, but a common sociocultural term for the outcast of a family or community. The work features a black-faced, black-fleeced lamb in the floating/frolicking pose typical of Hirst's suspended sheep in a black-painted stainless steel edged vitrine (Figure 2).⁴⁵ The title, which might appear to be straightforwardly descriptive of the work's objective content (a black sheep), instead almost immediately moves into the register of cultural reference, and the anthropomorphic standing of the social outcast.

Combined rarity and undesirability—the socioeconomic implications of black fleece as undyeable make it commercially less viable—are the foundation of its current cultural identity.⁴⁶ However, its origins may date back to the story of Jacob in the book of Genesis. In keeping with the biblical undercurrent in Hirst's sheep works, Genesis 30:31-31:13 (NJB) tells us that Jacob arranges for his father-in-law Laban to pay him his wages by giving to him the black sheep and striped goats of Laban's herd, which Jacob has

⁴⁵ *Black Sheep* was first exhibited in the solo show, *Beyond Belief* at White Cube in 2007 and most recently exhibited in Qatar in *Relics*. It was also part of Hirst's solo exhibition *Damien Hirst* at Tate Modern in 2012. *Relics* was organized under the auspices of the Qatar Museums Authority 10 October 2013 – 22 January 2014. Although it is not listed on damienhirst.ca as such, Ann Gallagher's catalogue for *Damien Hirst* at Tate Modern 4 April – 9 September 2012 lists the *Black Sheep* exhibited as from the collection of Bill Bell, and 1 in an edition of 3 with 1 artist's proof and 1 Hors de Commerce. Dimensions are listed 109.1 x 162.3 x 64.1 cms.

⁴⁶ Kenneth Ponting, *Sheep of the World* (Poole: Blandford Press Ltd., 1980), 11. Ponting and Robert Trow-Smith are historians of British wool and livestock respectively. The British sheep industry rose to importance in the Late Bronze Age. Ponting notes, "[w]hite wool had become ever more in demand, particularly in Roman times, and the change from colour to white may be regarded as the most obvious result of domestication and proof, if any was needed, that from late Neolithic times onward the wool producing properties of sheep have been paramount." See also David Jenkins and Kenneth G. Ponting, *The British Wool Textile Industry, 1770-1914* (London: Heinemann, 1982).

shepherded for many years. Laban segregates Jacob's flock, after which Jacob cleverly selectively breeds an entirely black flock out of the remaining white sheep.⁴⁷ The implication is that Jacob's flock has been transformed because of the righteousness of Jacob and the deceit of Laban, the sheep once again serving as icons of faith. The colloquial use of the term 'black sheep' to denote a person who is singled out from a group or family by virtue of negative attributes or behaviours has a long history in common use in many languages; in English, its usage dates to religious literature of the seventeenth century.⁴⁸

Hirst's *Black Sheep* functions as a corollary to the edition of *Away From the Flock*: it is the black sheep in every flock that, unlike its counterpart, has not returned to the fold. Hirst makes the connection explicit in describing *Away from the Flock* as already "having those religious connotations . . . being an outsider, not being connected to something," with *Black Sheep* representing a further step in this direction; ultimately, in both works, the sheep stands in for the artist himself.⁴⁹

Exhibited concurrently with *Black Sheep*, 2005's *God Knows Why* references art historical and biblical precedents with depictions of the crucifixions of Andrew and Peter (the flayed carcasses metonyms of Christ's

⁴⁷ Genesis 30:31-31:13 (NJB). An explanation of Mendel's law of inheritance and the nature of black fleece as a recessive trait in white-fleeced breeds may be found in C. B. Davenport, "The Origin of Black Sheep in the Flock," *Science* 22: 569 (Nov. 24, 1905): 674-5. Article Stable URL: <http://www.jstor.org/stable/1633241>; and J.D. Pearson, "A Mendelian Interpretation of Jacob's Sheep," *Science and Christian Belief* 13:1 (2001): 51-58.

⁴⁸ The aptly-named British émigré Puritan minister Thomas Shepard's (1605-1649) *Sincere Convert*, was the first of a string of literary references to black sheep in the flock, congregation or family which continued into the eighteenth and nineteenth centuries. In 1640 Shepard referred to "the Prophane people among us," whom "the Scripture brands for blacke sheepe." Thomas Shepard, *Sincere Convert*, v. 127 as listed in the Oxford English Dictionary online.

⁴⁹ <http://www.tate.org.uk/art/artworks/hirst-away-from-the-flock-ar00499/text-summary>.

flock persecuted for their Christianity) as well as secondarily invoking images of Christ, the Lamb of God. The two crucified sheep are positioned back-to-back in inverted crucifixions in the same vitrine (Figures 3 and 4). In order to create the span that would allow the pose to be emulative of a crucifixion, the chests of the animals have been opened, while the lower portions of the carcass remain somewhat intact, the hind legs crossed at the feet and fixed together.

Rather than the *implied* crosses of *God Alone Knows*, these carcasses have been nailed to the oak timbers of an inverted and a diagonal cross, possibly in order to ensure recognition—for the viewer not familiar with biblical history—of the sheep bodies as representative of the martyrdoms of Andrew and Peter (the only two of the original twelve apostles to be martyred through crucifixion).⁵⁰ Hirst previously chose to represent the apostles with flayed bull's heads in works such as *Philip (The Twelve Disciples)* (1994), *Matthew, Mark, Luke and John* (1994-2003) and *Cancer Chronicles (Jesus and the Disciples)* (1994-2004).⁵¹ In these works, however, the choice of animal body appears almost arbitrary in comparison with *God Knows Why*, the

⁵⁰ Like his brother Peter, St. Andrew was said to have requested an inverted crucifixion to indicate his unworthiness in sharing the same death as his Lord. While Caravaggio's *The Crucifixion of St. Andrew* (1607) represents St. Andrew's martyrdom on the cross in an upright position—as described in early texts such as the apocryphal *Acta Andreae* (150-200 CE)—the saint is more typically represented as having been crucified upside down on a diagonally transversed cross.

⁵¹ *Philip (The Twelve Disciples)* (1994) consisting of a flayed bull's head. Dimensions are listed 457 x 914 x 457 mm; *Matthew, Mark, Luke and John* (1994-2003) consists of four vitrines in the shape of a cross each with a flayed cow or bull's head stabbed with kitchen knives and barbecue skewers, and containing other items listed as books, wallet, ink well, fountain pen, paint pallet and paintbrushes. Dimensions are listed 406 x 813 x 406 mm for each of the four pieces; *Cancer Chronicles (Jesus and the Disciples)* (1994-2004). Dimensions are listed as variable for each of the thirteen vitrines; All of these are mounted in white-painted stainless steel edged glass vitrines. *Cancer Chronicles (Jesus and the Disciples)* as exhibited included 14 canvases completely covered in dead flies and resin measuring 1372 x 1016 mm.

longstanding anthropomorphism of sheep and the scale of sheep bodies, as well as a centuries-long conflation of lamb imagery with Christ, combining to assert the metaphoric coincidence of these bodies with those of the apostles or, again, of the viewer.

In moving to these crucifixion works, Hirst has accessed imagery that suggests a desire to create a more visceral confrontation with religious belief systems than that proffered by *Away from the Flock*.⁵² The static pose of Hirst's St. Peter most closely resembles Masaccio's *Crucifixion of St. Peter* (1426), while the dramatic chiaroscuro of the Counter-Reformation versions by Caravaggio and Reni match the intensity of Hirst's crucified sheep: the straining naked torso of the Saint in Caravaggio's *Crucifixion of St. Peter* (1600-1), for example, visually resonates with the not-very-sheep-like cracked open ribcages of the bodies in the vitrine. The physicality of the carcasses is appalling and tragic in a very human way, referencing neither the slaughterhouse nor maintaining the comfortable distance of the viewer from the isolated yet frolicking lamb in *Away from the Flock*.

In the same way that the heightened emotion and engaging imagery of Baroque art—almost reaching out to touch the viewer—was designed to draw worshippers back to the post-Reformation church, Hirst's "Saints" are intended to pull the viewer into the artist's interrogation of faith. Hirst's

⁵² Multiple versions of St. Peter's martyrdom can be accessed at www.wga.hu. These include among others: Cimabue (c. 1240-c.1302) *Crucifixion of St. Peter* (1277-80) at Assisi; Lorenzo Veneziano (active 1356-1372) *Crucifixion of St. Peter* (1370); Masaccio (1401-1428) *Crucifixion of St. Peter* (1426); Luca della Robbia (c. 1399-1482) *Crucifixion of St. Peter* (1439); Filippino Lippi (c. 1457-1504) *Disputation with Simon Magus and Crucifixion of Peter* (1481-82); Caravaggio (Michelangelo Merisi 1571-1610) *Crucifixion of St. Peter* (1600-1); Guido Reni (1575-1642) *Crucifixion of St. Peter* (1604-5).

crucifixions doubly reference a doctrine of soteriology through imagery of the saints, and the literal embodiment of the sacrificial Lamb embedded in the materiality as well as the conceptualization of the works. Hirst means to goad his viewer into examining belief systems at the same time he interrogates his own beliefs—unresolved issues of faith challenged, as in Counter-Reformation painting and sculpture, by a visceral presentation of martyrdom.

God Alone Knows (Figure 5) unites the anthropomorphic presentation of sheep from these works with the religious conflation of Christ as the Lamb of God, Hirst once again using ovine imagery to pose questions of faith through an image of Christ in the body of a sheep. Going beyond an investigation of the medium of taxidermic animal and the novelty of conflating (actual) sheep with the Lamb of God, the repeated works with flayed crucified carcasses undeniably recall the very human suffering of Christ as recounted in the Gospels, and disrupt any possibility of consideration of the suffering of *sheep*. As before, we remain fully within a human context of culture; these sheep, as allegorical counterparts for their human doppelgängers, are exhausted in this signification: insofar as they are metaphor, they cannot be real sheep—and we cannot attend to their sheepness.

Consisting of a trio of flayed sheep carcasses, *God Alone Knows* featured each sheep body mounted in a separate vitrine as a crucified body, the central vitrine taller than those flanking it.⁵³ Combined with lolling heads—the left animal's thrown back in simulated agony, the middle bowed, the

⁵³ *God Alone Knows* was also part of *Beyond Belief* at White Cube in 2007 along with *God Knows Why* and *Black Sheep*.

right dropped as if having finally succumbed to its injuries—the exposed ribs of these animals add to the evocatively and deeply anthropomorphic representation (Figure 6). While the crosses themselves are merely implied in these works, the heads of the carcasses left in place and presented as they are seem more human than ovine. Owing to the physical nature of the upright posture and spread front legs the heads of these sheep cannot present an attitude, even in silhouette, that calls reliably to mind a pastoral image of sheep—they are unmistakably surrogates for Calvary, Christ flanked by the good and bad thieves Dismas and Gestas.

While Wolff Olins may have considered Hirst's sheep a contemporary manifestation of an enduring symbol of nationhood—they did after all use an edition of the frolicking carcasses of the *Away from the Flock* series, there is a more profound and almost puerilely obvious symbolism at work in the sheep of the *Natural History* series. When Hirst remarks to Gordon Burn “that my work's very Catholic. It reeks of it, if you look between the lines,” he is identifying a personal—and oscillating—interrogation of his relationship with God as implied in the titles, and content of his work.⁵⁴ A decidedly anthropocentric use of sheep is doubled through the chosen nature of Hirst's creative expression—the use of the lamb body in a vitrine—and the embedded imagery attached to ovine representation.

Hirst's sheep have been robbed of any identity, save perhaps that of the artist. What is clear is that neither identification, either with religion or

⁵⁴ Hirst and Burn, 191.

faith, in any way addresses what it is like to be a sheep, or allows sheep to contribute to the discourse in any way other than through their own (unchosen) death. They have been used solely as a stand-in for human beings, denied in the process any claims to subjectivity, denied even their *sheepness*, which disappears behind their role as representative of religious tropes. Anthropomorphised in Hirst's crucifixions, sheep bodies are used to address very human and very personal questions of faith and identity: indeed, for all their ovine iconicity, these works are not really about sheep at all.

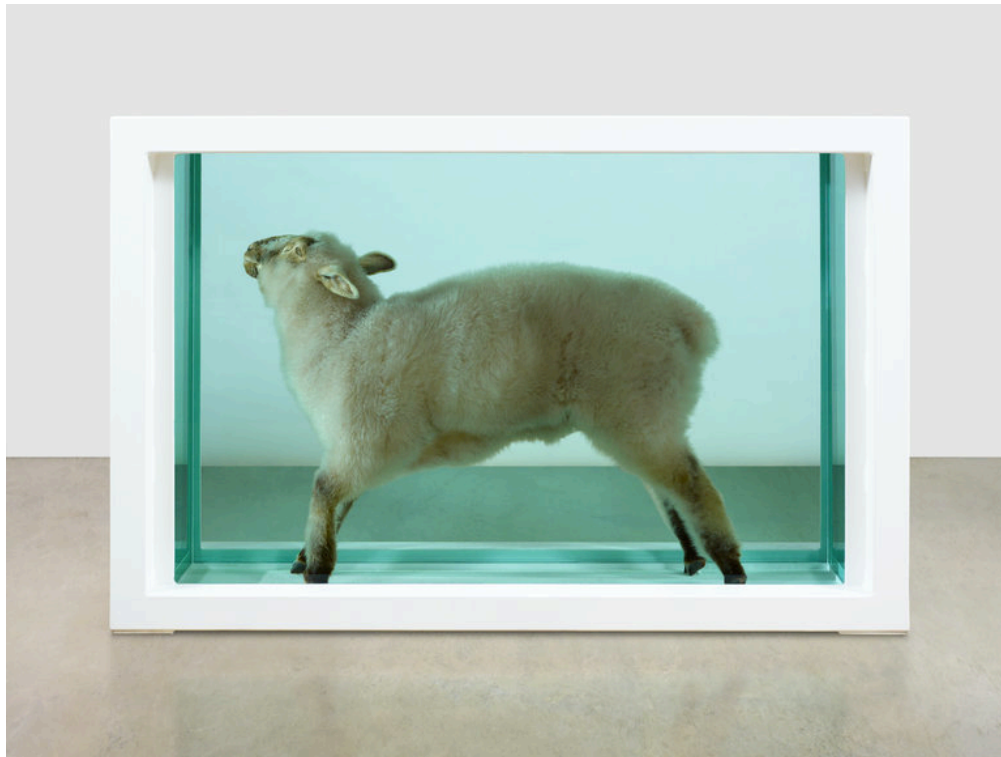


Figure 1

Away from the Flock (1994)

Damien Hirst

Glass, painted steel, silicone, acrylic, plastic, lamb and formaldehyde
solution

960 x 1490 x 510 mm

Image: Photographed by Prudence Cumings Associates

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Figure 2

Black Sheep (2007)

Damien Hirst

Glass, painted stainless steel, silicone, acrylic, plastic cable ties, powder coated stainless steel, sheep and formaldehyde solution

1091 x 1623 x 641 mm

Image: Photographed by Prudence Cumming Associates

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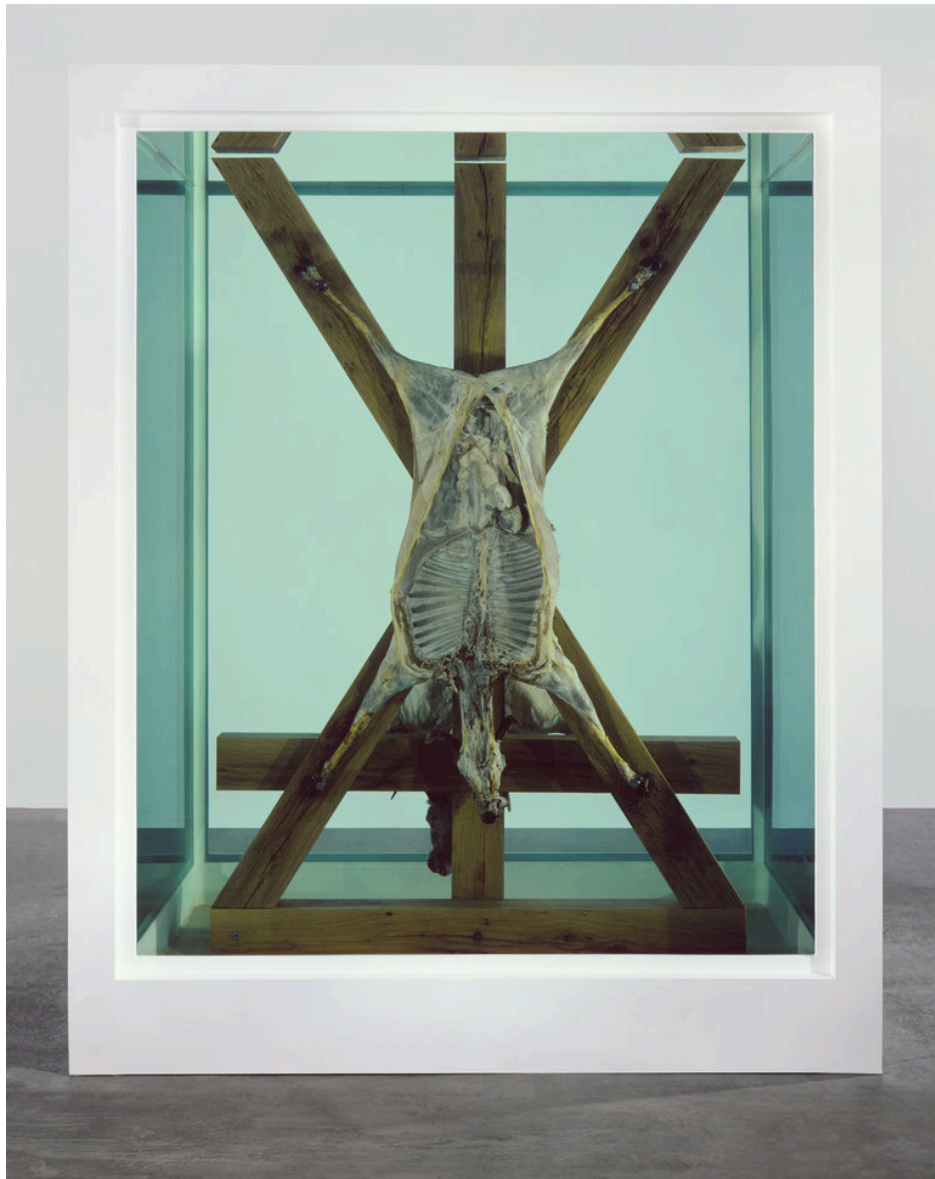


Figure 3

God Knows Why (2005) Image 1

Damien Hirst

Glass, painted stainless steel, silicone, oak, stainless steel, sheep and formaldehyde solution

2568 x 2066 x 1765 mm

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Figure 4

God Knows Why (2005) Image 2

Damien Hirst

Glass, painted stainless steel, silicone, oak, stainless steel, sheep and formaldehyde solution

2568 x 2066 x 1765 mm

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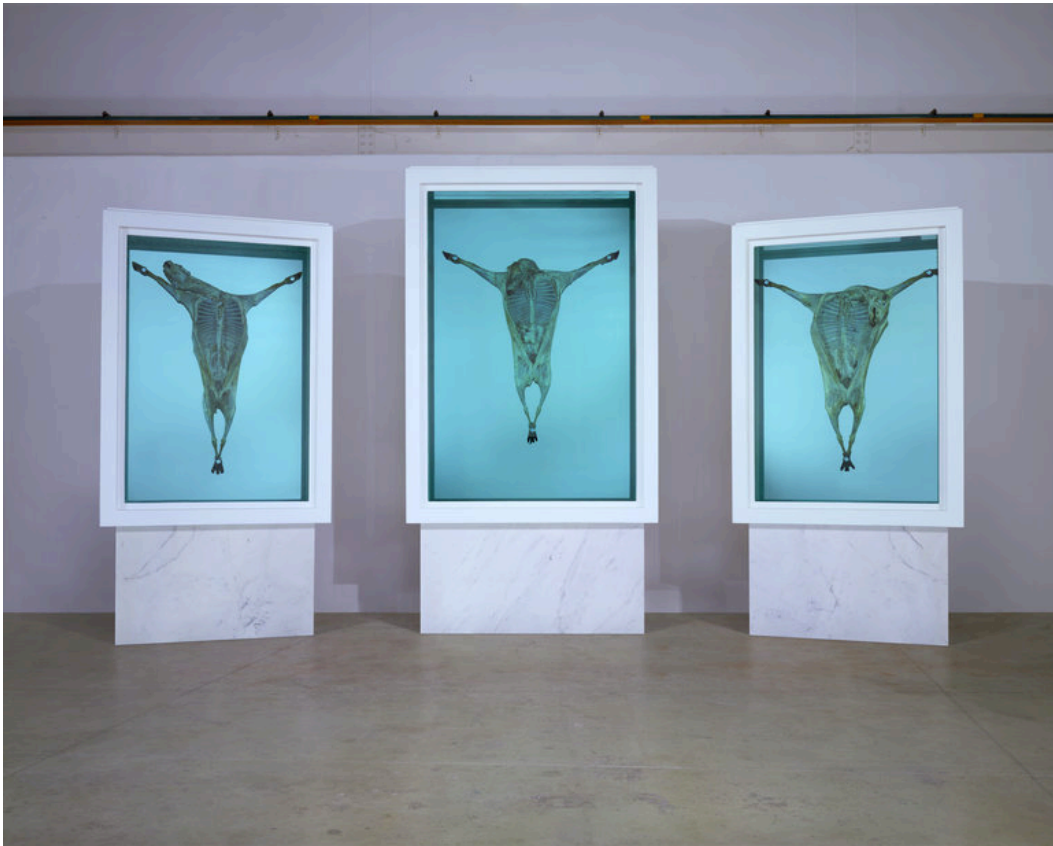


Figure 5

God Alone Knows (2007)

Damien Hirst

Glass, painted stainless steel, silicone, mirror, stainless steel, plastic cable ties, sheep and formaldehyde solution with steel and Carrara marble plinths

Triptych: 3246 x 1710 x 611 mm (Left); 3805 x 2014 x 611 mm (Centre); 3246 x 1710 x 611 mm (Right)

Image: Photographed by Prudence Cuming Associates

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Figure 6

God Alone Knows (2007) Detail

Damien Hirst

Glass, painted stainless steel, silicone, mirror, stainless steel, plastic cable ties, sheep and formaldehyde solution with steel and Carrara marble plinths

Triptych: 3246 x 1710 x 611 mm (Left); 3805 x 2014 x 611 mm (Centre); 3246 x 1710 x 611 mm (Right)

Image: Photographed by Prudence Cuming Associates

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Figure 7

Sheep Back View (1972) CGM 200

Henry Moore

Intaglio print on handmade Rives paper with a watermark designed by the
artist

213 x 188 mm

Photo: Michael Phipps, The Henry Moore Foundation Archive

Reproduced by Permission of the Henry Moore Foundation



Figure 8

Sheep Piece (1971-72) LH 627

Henry Moore

Bronze, cast: Morris Singer, Basingstoke

Height 5700 mm

Photo: Charlotte Bullions, The Henry Moore Foundation Archive

Reproduced by Permission of the Henry Moore Foundation

Monumentality, mother-and-child and the contemporary sheep:

Henry Moore

Sheep have always had some special meaning for me, more so than cows or horses, whether it is that I saw them as a boy in parts of the Yorkshire landscape or whether it's from reading the bible in early childhood where sheep have a mention, and not horses for instance, I really would not like to say.⁵⁵

Henry Moore, *Sheep*

The initial suggestion is perhaps more animal than human: a ram nuzzling a sheep, or a ewe with a lamb. But this is not an animal sculpture nor is it quite what Moore said it might be in casual conversation, a fertility symbol for sheep.⁵⁶

Alan Bowness, *Henry Moore Sculpture and Drawings*

Through the window of his small maquette studio in 1972, British sculptor Henry Moore (1898-1986) began a sketchbook of the sheep in the field next door; he soon found himself self-confessedly obsessed with an animal subject that was deeply attached to the land, a symbol of British nationhood and also of the mother-and-child/Madonna and child imagery that was integral to his practice. Moore's close observation of sheep would go to the very heart of that practice, addressing, in his own words, "form and void . . . the enduring importance of art in dialogue with nature," and "one of the favourite themes

⁵⁵ Henry Moore, *Sheep* (Geneva: G eral Cramer, 1975), unpaginated.

⁵⁶ Alan Bowness, *Henry Moore Sculpture and Drawings Vol. 4: Sculpture 1964-73* (London: Lund Humphries Publishers Ltd., 1977), 13.

in my work: the large form related to the small form and protecting it, or the complete dependence of the small form on the large form.”⁵⁷

Contrasting with the works focused primarily on the abstracted human form that made Moore’s international reputation, he produced four related collections of works centred around close observation of sheep, works that were at once representational of the sheep themselves and anthropomorphically pointing towards quasi-religious mother and child themes, ideas of nation, and of a groundedness in the land. Offering a prescient engagement with a domesticated animal, Moore’s sheep works are surprisingly contemporary in spirit, and I suggest that they warrant consideration as a ‘posthumanist humanist’ contribution to the animal in art.

Three of these collections are atypically, given the nature of the artist’s primary practice, rooted in direct observation, while the fourth is firmly situated in Moore’s visual language of biomorphic abstraction. *Sheep Sketchbook* is the first of these, produced in 1972 and subsequently documented in a facsimile edition in 1980: published as *Henry Moore’s Sheep Sketchbook*, it numbers forty-nine drawings reproduced from the original

⁵⁷ Dorothy Kosinski, ed., “Some Reasons for a Reputation,” in *Henry Moore: Sculpting the 20th Century* (New Haven and London: Dallas Museum of Art and Yale University Press, 2001), 29; Henry Moore and Kenneth Clark, *Henry Moore’s Sheep Sketchbook* (UK: Thames & Hudson Ltd, 2011), unpaginated.

notebook.⁵⁸ There followed *Sheep Album* (1972-74), a series of seventeen intaglio prints based on the sheep notebook, with a companion booklet titled simply *Sheep*, now in the collections of both Tate Britain and the Henry Moore Foundation, and in 1974 a series of lithographs. Concurrently with the first sheep notebook, *Sheep Piece* (1971-1972) was cast in the vanguard of the monumental bronze works that would come to represent Moore's practice internationally.

While it is tempting to read Moore's interest in sheep solely through a lens of English identity, influenced by memories of his youth in Yorkshire combined with intimate observation of sheep in the artist's daily life at Much Hadham, the works themselves— particularly careful portraits infused with human imagery— suggest a more complex engagement with sheep-as-subject. Moore's reminiscences about the creation of *Sheep Sketchbook* can be seen to reflect a growing understanding of the ways in which his observations of sheep are imbricated with themes in his larger practice. Writing of the circumstances in which the sheep became “one of those obsessive subjects” that excite an artist more than others, Moore noted:

⁵⁸ Moore and Clark, unpaginated. The book was first printed in 1980, and is © 1998 The Henry Moore Foundation, reproduced by arrangement with Mary Moore. The original book consisted of ten eight-page signatures 21 x 25.1 cm, of which the first six were filled, with an additional two pages used, making sixty-two pages in total. Drawings in the sketchbook that were not of sheep were removed and not reproduced in the facsimile but the omission is documented in the full accounting of the pages in the original and facsimile found on the second to last page of *Henry Moore's Sheep Sketchbook*, along with a list of which drawings were used as the basis of the 1972 and 1974 etchings. Some of the drawings used have not been reversed on the plate and so the etching and the drawing are mirror images of each other, an example of which is *Sheep, Back View*, while others have been reversed so that the print will appear in the original orientation, such as *The Show Sheep*. The drawings in the sketchbook are numbers HMF 3317-3366 according to David Mitchinson in *Celebrating Moore: Works from the Collection of The Henry Moore Foundation* (Berkeley and Los Angeles, California: University of California Press, Ltd., 1998), although they can not be accessed in the online catalogue.

I discovered that by tapping on the window when the sheep came quite close, they would stop and look to where the sound came from . . . [b]eing like sheep they looked like sheep, they had a sheepish look and they would just stare and stand still for nearly five minutes, you could say in a professional manner, so that I could spend longer trying to draw them, and I found too that by tapping a second time if they started to move, I could get them to pose for another two or three minutes . . .⁵⁹

While his engagement with sheep might have had its origins in nostalgia, as he began to understand them more over time, this clearly metamorphised into something else completely.

Likewise, while the work retains a tendency to anthropomorphisation, it also begins to work against this tendency, to become something else. Moore himself readily acknowledged his repeated observations of ewes and lambs as representative of the trope of mother and child in his work, and further as inflected with biblical overtones, part of the same dialogue with nature as was his broader practice. Although clearly identified by the artist as linked to oft-revisited themes, the sheep works are at the same time almost without precedent in his practice. A primarily representational engagement with form, coupled with Moore's choice of live animal subjects and to draw directly from life (an uncommon practice for the artist) mark this collection of works as part of, but different from, the whole of his oeuvre.⁶⁰

⁵⁹ Moore and Clark, unpaginated; Moore, *Sheep*, unpaginated. The genesis of the sheep notebook is now somewhat legendary in the history of Moore's practice: he retired to his maquette studio during massive preparations for an exhibition in Florence in 1972. In the quiet of his studio he began to be fascinated, as he put it, by the sheep wandering close to his window, and started to draw them, continuing his graphic engagement with sheep as the year progressed and the life cycle of the sheep unfolded before him.

⁶⁰ Henry Moore in *Henry Moore*, ed. John Hedgecoe (New York: Simon and Schuster, 1968), 135. Moore rarely worked from life, preferring in most cases to observe and draw later in the studio. The coal mining drawings and the sheep notebook are exceptions.

In many ways more finely realized and infused with character than his reclining women, Moore's sheep are nevertheless clearly anthropomorphised; anomalous as they may seem in the artist's practice, the sheep are clearly telling a story, and it is not about farming. The realistically rendered series touches on intimate humanist themes of mother and child, family, and sheep as nation, all the while appearing in the guise of a bucolic, almost accidental choice of subject. At the same time, the recognition of individual animals, the artist attending to sheep bodies in the process of using them as visual fodder (as was Moore's wont with elements of the natural world) for his practice is significantly different from the use-function of similar sheep bodies in Hirst's work.

The mode of representation and the subject matter of Moore's sheep drawings and prints appear as a singular departure from the artist's recognizable and consistent biomorphic abstraction of the human form. Laid on the same foundation as the rest of Moore's practice, with its broader exploration of the human condition, vitalism read through the landscape, and a yearning for the monumental, the sheep works introduce questions—not raised elsewhere in his work—of an anthropomorphised subject, as the artist engages with an animal subject outside the human form yet mobilised in the same ways as this form, and invested with equivalencies of meaning.

Anthropomorphised as a universal mother-and-child—not just ewe and lamb—many of the sheep drawings are at the same time clearly unique portraits of individual sheep. In 1968, Moore noted that “[t]he Mother and

Child theme had been a common one to nearly half my work,” and writes in *Sheep* (1975) of the tableaux presented during lambing time as “the kind of mother and child scene that I’ve often had in my sculpture.”⁶¹ The *Sheep Sketchbook* was given as a gift to Moore’s daughter Mary in 1972, reflecting the intimate connection drawn between the mother-and-child theme in the sketchbooks and Moore’s own life, as he later attributed the revival of this theme in his work to his daughter’s birth in 1947.⁶² Predating this event, his exploration of this theme extended to, among other works, the sculptural *Madonna and Child* (1943-44) for St. Matthew’s Church in Northampton. The subsequent publication of the *Sheep Sketchbook* as a facsimile edition in 1980, and the care that was taken to keep the notebook in the family, underscore the importance to the artist of retaining these drawings as a collection and a recognition of his personal investment in the subject, as well as a recognition of its larger relationship to his work.⁶³

Apart from the human figure, the land and landscape were persistent influences shaping Moore’s work, framing a discourse in which the sheep drawings and the large sculpture *Sheep Piece* participate. Like the contour lines of a topographical map, Moore’s visual language implies a reading of human and sheep form as akin to a reading of the land. Moore’s sheep are also

⁶¹ Moore, *Henry Moore*, 159. Moore was commenting on this theme in relation to the commission for the *Madonna and Child* (1943-44) for St. Matthew’s Church in Northampton. Later, on page 173 of the same volume, Moore states, “[a]nd yet, of course, an artist uses the experiences he’s had in life. Such an experience in my life was the birth of my daughter Mary, which reinvoked in my sculpture my Mother and Child theme.”

⁶² Hedgecoe, *Henry Moore*, 173.

⁶³ Mitchinson, *Celebrating Moore: Works from the Collection of The Henry Moore Foundation*, 15. The original sheep notebook was retained in Mary’s possession when the bulk of her share of her father’s estate was signed over to the Henry Moore Foundation after it became operational in January 1977.

inscribed with contoured topographical lines, textural but indicating the same monumental volumes and and terrestrial forms the artist reads in the human (female) form.

In *Sheep Back View* (1972), one of the intaglio prints from Moore's *Sheep Album*. (Figure 7), the grazing ewe in the image walks away from the viewer, underscoring an engagement with the sheep *form*, emphasized through the counterchange so evident in Moore's late drawings.⁶⁴ This image is expressing something more than the mother-and-child trope, or even the kind of face-to-face encounter through the window that the artist describes as having piqued his interest in sheep in the first place.

Sheep Album (1972-4) exemplifies the increasing currency of Moore's engagement with sheep-as-subject, and the importance of this imagery to his practice as a whole, as the tropes articulated in the original drawings are revisited in another medium.⁶⁵ Rich backgrounds envelop and lend form to the white sheep of the etchings (likely not, incidentally, the sheep of Moore's

⁶⁴ Counterchange refers to a method of drawing readily observed in Georges Seurat's monochromatic works—which Moore greatly admired—in which value contrast rather than line is used to determine the contour of an object. This way of working would naturally have appealed to Moore, who was striving to express volume in his drawings, as linear outlines flatten any attempts to render objects in three dimensions. With sheep for example, as visible in *Sheep Back View*, surrounding values have been used to define the edge of the sheep's fleece without a contour line.

⁶⁵ *Sheep Album* was printed by Gérald Cramer, Geneva in 1975 and has an accompanying booklet with an essay by Moore. The booklet details the printing and distribution of the eighty folios that make up *Sheep Album*, and notes that fifteen additional folios numbered I to XV have been printed for "the artist and the collaborators." I am indebted to Christine Kurpiel and Megan Des Jardins of the Prints and Drawings Room at Tate Britain for making images of the booklet available to me. The gifting of this set of intaglio prints—an edition of sixteen prints with cover and companion book—as an entity to Tate Britain in 1975 is a telling commentary on the value Moore himself placed on this work, and was celebrated with an exhibition that same year, held to mark the larger gift of Moore's graphic works to the Museum. Mitchinson, *Celebrating Moore: Works from the Collection of The Henry Moore Foundation*, 21; Gail Davitt, Eik Kahng and Jed Morse, "Chronology" in *Henry Moore: Sculpting the 20th Century*, ed. Dorothy Kosinski, (New Haven and London: Dallas Museum of Art and Yale University Press, 2001), 214; For a complete list of the etchings in the series comprising *Sheep Album* see Appendix A.

Yorkshire childhood) a counterchange clearly seen in the individual album prints *Sheep, Back View, Sheep, The Show Sheep, Ready for Shearing* and *Family*. The eloquently realized forms of *Sheep Sketchbook*, *Sheep Album*, and the second drawing series dating from 1981-1982 participate in an evolution in his drawing practice that Moore himself recognized, and an increasing emphasis on the monumental form, firmly placing them with the work central to his late practice.⁶⁶ The art historian Kenneth Clark reconciled the sheep works to Moore's larger practice of monumentality, commenting on the drawings in *Henry Moore's Sheep Sketchbook* and noting with surprise, "how monumental a single sheep can become."⁶⁷

Moore's repeated and seemingly pedestrian engagement with the sheep he observed hints, I suggest, at the artist asking us to look more and more carefully at the animal, as he does, at the same time as he identifies in them anthropocentric themes linked with Christianity, and implicates them in a relationship to the land, following longstanding British tradition. He chronicles the evolution of his perception of sheep in his first graphic investigation of the flock at Much Hadham, initially seeing them "as rather shapeless balls of wool with a head and four legs," then beginning "to realize that underneath all that wool was a body, which moved in its own way, and that each sheep had its individual character."⁶⁸

⁶⁶ For a list of the fifteen works of the second series of drawings see Appendix A.

⁶⁷ Moore and Clark, *Henry Moore's Sheep Sketchbook*, unpaginated.

⁶⁸ *Ibid.*

This process is entirely different from that which sees Hirst move from using the frolicking lamb body to hint at religious questions to skinning and exposing the ovine body to fully realize the conflation of sheep, man and Christ. Moore's animals were a walking depiction of the artist's lifelong engagement with form, and in his work they reach the substance of the artist's practice. Gestures have been captured by a draughtsman with an intimate knowledge of his subject: the hunched posture of a nursing ewe; the curled lip and raised head of a sheep regurgitating its cud; the jaw slightly askew as one chews; the penetrating and watchful gaze of a ewe with a young lamb, different breeds distinguishable throughout.⁶⁹ At once embodying themes Moore revisited constantly in his work through the abstraction of the human form, this work also moves—through the recognition of individuals—to an unexpected species recognition from the most unlikely of artists. Within a practice tethered to biomorphic abstraction and the monumental, Moore presents an anachronistic recognition of the nonhuman animal.

Moore's *Sheep Piece* (1971-72) (Figure 8) occupies a relatively uncelebrated but singular place in the artist's oeuvre: here, a monumental bronze of the type that defined Moore's later sculpture has been engaged to present an abstracted animal (nonhuman) form. Indicative of the shift in scale

⁶⁹ Ibid. Both *Sheep Sketchbook* and *Henry Moore's Sheep Sketchbook* are unpaginated and the individual drawings are untitled. The facsimile version does have a list of pages under "Description" following the sketchbook pages proper, and using particular makings on the verso pages as indicators of page numbers the drawings I am referring to may be listed as page numbers 22, 31, 21, and 8, 15 or 36 respectively. In any case the nursing ewe posture can clearly be seen in the 1972 etching *Sheep with Lamb III* and *Sheep with Lamb IV* which were made from original drawings in *Sheep Sketchbook*. The etchings are the reverse of the drawings in the sketchbook, and are by no means the sole examples to be found in the collection of drawings.

to monumental forms that Moore began in the 1970s, the piece is over five and a half metres in length.⁷⁰ An edition of this work presently exists in at least four locations: one at Perry Green, the sculpture park associated with Hoglands, in Much Hadham; at Kansas City Sculpture Park; in Zürich at the lakeside promenade at Zürichhorn; and the fourth, located with three other large Moore works, at the Donald M. Kendall Sculpture Garden, in Purchase, New York.⁷¹ Massive works in bronze, they take their form from *Maquette for Sheep Piece* (1969 LH 625)—just fourteen centimeters in length—*Working Model for Sheep Piece* (1971 LH 626), and from preliminary sketches made the

⁷⁰ Henry Moore Works in Public lists both *Sheep Piece* and *The Arch* (LH503b)—which is the largest of four forms known from the maquette *Large Torso: Arch* (LH 503a) from 1962 at 610 cm, the bronze dated 1963/1969—as indicators of this shift, “[t]he 1970s was a decade dominated by large bronze pieces. Works such as *Sheep Piece* 1971-72 (LH 626) and *The Arch* 1979-80 (LH 503b) are important examples of Moore’s use of this material on a monumental scale.” <http://www.henry-moore.org/works-in-public/world/austria/vienna/church-of-st-charles/hill-arches>. LH numbers assigned to the artist’s works refer to the six volume Lund Humphries catalogue of Moore’s sculptural works, with reference to *Sheep Piece* found in *Henry Moore Volume 4: Complete Sculpture 1964-1973* (see note 56 above).

⁷¹ The Henry Moore Foundation lists *Sheep Piece* LH 627 as an edition of 3 + 1, noting the Perry Green piece is stamped Moore 0/3, and cast by Morris Singer, Basingstoke. This would make the Zürich, Kansas City and New York pieces numbers 1 to 3 in the edition. An interactive map of the Perry Green site can be accessed at <http://www.henry-moore.org/pg>. The Perry Green edition was loaned for an exhibition in Germany (per Mitchinson, likely Bremen in 1997), with the first documented loan of this edition as part of the Henry Moore Foundation collection to the Silver Jubilee exhibition in 1977. A second cast (number undocumented but listed as a sale copy which would be sold later that same year) was also on site concurrently at the Orangerie in Paris in an exhibition organized by the British Council. The Kansas City Sculpture Park as listed by the Henry Moore Foundation as the location for *Sheep Piece* (listed only as LH627) is the Donald J. Hall Sculpture Park of the Nelson-Atkins Museum of Art in Kansas City, Missouri who acquired the sculpture in 1974. See http://www.nelson-atkins.org/art/KCSP/ArtistBio_Moore.cfm. The Zürichhorn *Sheep Piece* was purchased following its exhibition there in 1976 and may be viewed at <http://www.myswitzerland.com/en-ca/sheep-piece-by-henry-moore-zuerich.html>. Reference to *Sheep Piece* at Donald M. Kendall Sculpture Gardens, a collection of outdoor sculpture at PepsiCo corporate headquarters can be found at <http://www.henry-moore.org/works-in-public/world/usa/purchase/the-donald-m-kendall-sculpture-gardens/sheep-piece-1971-72-lh-627>. Although John Hedgecoe lists *Sheep Piece* as existing in two other forms in addition to the maquette, and elsewhere it is noted that three versions of *Sheep Piece* exist, the cataloguing of Henry Moore Works in Public may allow for some editions to be left out of this record by virtue of the public/private designation.

same year.⁷² The form of the sculpture echoes the bowed backs of ewes nursing lambs in *Sheep with Lamb III* and *Sheep with Lamb IV* from *Sheep Album*; viewed in situ, *Sheep Piece* may suggest less a continuity with the human form or bone fragments of Moore's better-known monumental bronzes, or even of the prints and drawings, but rather the sheep that have surrounded the piece at Perry Green since its installation there by Moore himself.

Critical reception suggests an understanding of the thematic links between *Sheep Piece* and Moore's larger practice; on the event of a 1978 exhibition at the Serpentine Gallery, David Sylvester identified the vitality of the nine large outdoor works skillfully placed in Kensington Gardens as integral to the impact felt in the viewer, and called *Sheep Piece* one of the "two works which . . . dominate this exhibition—and, I believe . . . also the most imaginative, most powerful and most personal images Moore has ever created."⁷³ And Alan Bowness wrote in the catalogue raisonné of Moore's sculptural practice, "[d]o not be misled by the title, or by the photographs—this is one of Moore's greatest sculptures."⁷⁴ One can only assume from this disclaimer that Bowness disapproved of the way the work was consistently pictured with live sheep, the resident ewes and lambs imbuing the sculpture with a rubbing pattern consistent with long exposure to the lanolin of the sheep: such images from Perry Green outnumber the photographs without

⁷² John Hedgecoe, *A Monumental Vision: The Sculpture of Henry Moore* (Great Britain: Collins & Brown Limited, 1998), 177, 234; Davitt, Kahng and Morse, "Chronology," 237. *Working Model for Sheep Piece* (1971 LH 626), in plaster, now in the HMF collection, measures 152.5 centimeters and the cast bronze *Working Model for Sheep Piece* (1971 LH 626 cast 0), also in the collection, is slightly smaller.

⁷³ David Sylvester, "Introduction." in *Henry Moore at the Serpentine*, ed. Joanna Drew (UK: Arts Council of Great Britain, 1978), unpaginated.

⁷⁴ Bowness, *Henry Moore Sculpture and Drawings Vol. 4*, 13.

sheep present by a factor of three to one.⁷⁵ One photograph, mostly likely supplied by the artist himself, served as the cover of the exhibition catalogue *Henry Moore at the Serpentine* in 1978, despite the incongruence of the idea (considering the siting of the sculpture in Kensington Gardens).⁷⁶ The physical relationship of sculpture to eponym is not just an ongoing coincidence of geography or pasturage but speaks to a deeper relationship between sheep and landscape, and landscape and man.

Bowness may have deplored the photographing of this work with sheep, but the images represent a conscious choice by the artist (and the Henry Moore Foundation) to define the sculpture visually through this relationship. A similar relationship can be viewed in Richard Serra's *Te Tuhirangi Contour* (1999/2001) at Gibbs Farm, Kaipara Harbour, New Zealand, of which an online catalogue essay notes:

There is a discoloured band, about half a metre deep, all along the base of Serra's sculpture. This is where sheep have rubbed themselves against the warm steel and left a distinctive patina. It is a high tide mark of the work's sensuality; its attractiveness. The smudge grounds the sculpture in something homely. It is the earthy antithesis of abstract minimalism.⁷⁷

⁷⁵ The HMF Perry Green interactive map shows photographs of *Sheep Piece* with the resident sheep and lambs through the seasons: *Sheep Piece in Spring* by photographer Jennifer Harwood; *Sheep Piece in Summer*, and *Sheep Piece in Winter* by photographer Charlotte Harrison all undated; the photographs on the site with sheep outnumber those without three to one. See <http://www.henry-moore.org/pg/interactive-tours/virtual-perry-green/sculpture/16>. The photos are a telling contrast to the pristine bronze work as represented by photographs of the edition of *Sheep Piece* at the Kansas City Sculpture park accessed at <http://www.henry-moore.org/works-in-public>.

⁷⁶ Joanna Drew, ed., *Henry Moore at the Serpentine* (UK: Arts Council of Great Britain, 1978). On the back of the title page to the catalogue, below the preface are the photography credits for the catalogue, with a note "[i]n almost all cases the photographs are the artist's own," with exceptions listed that do not include the cover.

⁷⁷ Rob Garrett, "Seeing the Landscape," unpaginated. The online essay can be viewed at <http://www.gibbsfarm.org.nz/essay.php>. The work can be viewed at <http://www.gibbsfarm.org.nz/serra.php> and in the book *Te Tuhirangi Contour* (2005) by Richard Serra and Dirk Reinartz.

Sol LeWitt's *Pyramid (Keystone NZ)* (1997) also experiences the 'earthy antithesis of abstract minimalism' at Gibbs Farm, with sheep climbing the almost eight metre high pyramid to be photographed in silhouette against the New Zealand sky, as human an activity as might be imagined.⁷⁸ Considered as a work of biomorphic—if not quite minimalist—abstraction, *Sheep Piece* belongs to an aesthetic in which (like LeWitt's and Serra's works) an interaction with a nonhuman animal might be conceived as counter to, or at least outside, the meaning of the work. Considered otherwise, however, this interaction points—in the case of the Moore piece—to the place that sheep may occupy, as stand-ins for human presence, or a very human scale in proximity to the monumental.

These documented relationships between sculpture and animal indicate a kind of *perceptual anthropomorphism* on the part of the viewer. The interaction sheep have with the sculpture is *desired*, encouraged rather than discouraged by sculptor, curator or owner variously, representative of a human relationship with the work on the land, and the place of the animal on that land. Sheep marking, and being photographed with the sculpture become the remarkable aspect of this interaction, something which removes from

⁷⁸ Sol LeWitt's, *Pyramid (Keystone NZ)* (1997) may be accessed at www.gibbsfarm.org.nz. Two of the four photographs of this work have included resident sheep.

photographs of sheep-and-sculpture any notion of the bucolic and implicates the sheep as participating in a much larger relationship of sculpture to site.⁷⁹

While the question of what the sheep add to *Sheep Piece* may remain unarticulated, sheep complete the works in representation by *peopling* the landscape of the images, contextualizing the sculpture. Sheep bodies offer both the perfect scale Moore noted—the same scale in a different context that allows Hirst to anthropomorphise sheep bodies—and a conflation of meaning that allows the viewer to receive the image as peopled.

Considering the animal form was not a complete departure for Moore, as propelled by a very typical source of inspiration for the artist—skeletal remains—he had worked on both rhinoceros and elephant skulls and animal forms.⁸⁰ *Sheep Piece*, however, represents a surprisingly monumental commitment to *placing* that form within Moore’s visual vocabulary—a vocabulary which offers a conflation of landscape and living form, but almost exclusively the human, and generally female form.

⁷⁹ The wear pattern from hooves, visible in Joyce’s photograph after only three years of *Sheep Piece in situ* is even more striking today on mapped satellite images of Much Hadham, on which it is possible to find and identify *Sheep Piece*. A Google Maps search for Much Hadham, Hertfordshire, UK will clearly show The Henry Moore Foundation labelled. Switching to satellite view and looking west southwest of the southernmost of the studios it is easy to locate *Sheep Piece*, in the only one of the fields immediately surrounding the house and studios that contains sheep, which are also visible in the image.

⁸⁰ Davitt, Kahng and Morse, “Chronology,” 212. Mitchinson lists the date of the gift of an elephant skull to Moore as 1966 in *Hoglands: The Home of Henry and Irina Moore*, the “Chronology” as 1968. This skull, gifted to Moore by Julian and Juliette Huxley inspired a series of etchings dated 1969-70, *The Elephant Skull Album*, comprising catalogue numbers CGM 109-153, which show an emphasis on contour lines, close-cropping and the contrast of interior-exterior spaces related more to Moore’s abstracted human forms and sculptural volumes than any expression of the animal. Examples of Moore’s work on the rhinoceros skull are *Rhinoceros Skull II* HMF 81(196); *Rhinoceros Skull II* HMF 81(197); and *Rhinoceros VII* HMF 81(201). The last of these is also pictured in Kosinski, *Henry Moore: Sculpting the 20th Century*, 56.

Moore described himself as “tremendously excited by all natural forms, such as cloud formations, birds, trees and their roots,” and having “always been excited about natural strata and the actual forms of stone.”⁸¹ His decision to engage with sheep could represent a synchrony of interest and practice, but more likely represents a recognition of deeply-felt themes in another species, extending and deepening his interest in the nonhuman to the point of recognition. This recognition is what marks the work as oddly posthumanist, while it remains humanist in its containment of that species in a role defined by millenia-old tropes. *Sheep Piece*, and in fact all of the ovine works in Moore’s practice exist within these parameters. They support and participate in the thematic investigations which mark Moore’s practice, while at the same time representing the unique position, (all the more unusual given its time), of recognizing the nonhuman animal, and communicating that recognition—what he had learned of the individuality of sheep—through art.

In a 1975 portrait by British photographer Paul Joyce, Moore frankly confronts the lens, seated *en plein air* in front of *Sheep Piece*.⁸² Evocative of the artist’s relentless pursuit of the monumental and the enduring influence of the landscape of his childhood and of his relationship to the land, it is a telling choice, truly representative of the vitalism that defined that relationship.

⁸¹ Hedgecoe, 54.

⁸² *Henry Moore* is the title of two images by Paul Joyce in the collection of the National Portrait Gallery. Joyce published two iterations of the Moore portraits from 1975: one searching and intimate, a close-cropped portrait of Moore frankly confronting the camera and the second with the artist *en plein air* seated in front of *Sheep Piece*. Both are bromide prints on card mount, dated October 1975, accession numbers NPGx13415 and NPGx13432, 286 x 358 mm and 401 x 496 mm respectively. Joyce’s portraits at the National Portrait Gallery may be viewed at <http://www.npg.org.uk/collections/search/portrait-list.php?search=sp&sText=Paul%20Joyce>.

Seated and dwarfed by the sculpture, which fills the frame, the counterchange of light and dark in Moore's form mirrors that in the bronze itself and suggests a grounded and vital presence that belie the artist's 78 years, the sculpture no longer a mere backdrop but an extension of the relationship Moore sought in the integration of land and subject, nowhere as fully realized as in his engagement with sheep.⁸³

⁸³ Paul Joyce, "Meeting With Henry Moore at Much Hadham, In October 1975," unpaginated, personal e-mail message to the author, August 2014. In response to a request by Joyce for a large work to be featured in the portrait, Moore "smiled and beckoned me to follow him through the "farmyard" and out into an adjoining field," the photographer writes, and "[th]ere was a large-scale work sure enough," yet not the familiar human forms. Moore, an accomplished photographer, would later show Joyce "excellent images of sheep, tree stumps, stone gateposts, and close-ups of hedgerow vegetations."

The (drove) road to posthumanist representation: Andy Goldsworthy

Dead animals and the shit around feeding places are difficult subject matter, but I have managed to make some work with both that I hope isn't gratuitous or sensationalist.⁸⁴

Andy Goldsworthy

Andy Goldsworthy has used wool, sheep shit and carcasses to communicate a relationship between people and land articulated through traces of sheep on the land; these are maker's marks in a dialogue that is undeniably anthropocentric—with humanist concerns—but with a surprisingly posthumanist interest in the ovine as an active participant. Sheep are mobilised as agents in Goldsworthy's work, inscribing the agrarian surface; sheep and wool articulate an expression of nation and place that invites the animal, the living sheep and the lived experience of sheep, into the artist's practice.

Goldsworthy moves well beyond any question of *representation* of the animal, to address what the animal—in this case sheep—or the animal presence can communicate in their own terms. Wolfe's argument for a fourfold disciplinarity once again offers a point of interrogation here: while Goldsworthy makes no attempt to abdicate the human standpoint, his works with sheep occupy a rarefied position in his own practice, and an uncommon

⁸⁴ Tina Fiske and Andy Goldsworthy, *Andy Goldsworthy at Yorkshire Sculpture Park* (UK: Derek Hattersley & Son, 2007), 52-53.

one in contemporary art, of inviting the animal to communicate in what is akin to their own voice.

In the works discussed here, and others by the artist which do not directly engage with ovine bodies, the artist foregrounds the role sheep occupy in networks of production and exchange, referencing economic and material evidence of an existing and longstanding relationship—i.e. sheep as they actually exist within human fields, rather than as signifiers for ideas of nation or religion; a recognition of the ‘real’ life of sheep at the same time they also remain as a marker of human activity in Goldsworthy’s work. It is through exposure to traces of the sheep moving through their world or worlding, wool and the footsteps of sheep—rather than representation—that Goldsworthy communicates the human activity, the shaping of the land that sheep embody.

Goldsworthy’s ‘snowballs’, including *Snowball Fold* (1999) and the Charterhouse Square snowball from the *Midsummer Snowballs* (2000) series, reference Britain’s wool economy through the conjoining of geographic location and materiality. Alluding to a nearly vanished relationship of British people to the land and their agrarian past, the works consist of giant snowballs infused with wool, with “little division between the snow and the wool, which feels to have grown out of the snow . . . [it] moves and pulsates in the wind—as if the snowball were breathing.”⁸⁵ Despite the artist’s

⁸⁵ Andy Goldsworthy, *Midsummer Snowballs* (New York: Harry N. Abrams, Inc, 2001), 105. The *Sheep Wool Snowball* ball in Charterhouse Square, City of London, Midsummer’s Day 2000 is documented on pages 114-119. It lasted from installation at midnight 21 June into the morning of 25 June 2000.

biomorphic identification of the snowball as a breathing (living) thing, the snowballs remain within an anthropocentric viewpoint that takes sheep as commodified beings in networks of production and exchange. This suggests the surface encounters that Broglio defines, rather than other allegorical representations of Britain through sheep as defenders or embodiments of the nation.

Two provocative photographs taken by Goldsworthy speak to a complex and deeply enmeshed relationship the artist sees between sheep, land and people, with sheep presented, in death, almost as an element of the landscape as opposed to resident on the land. Goldsworthy points to the overlooked role of sheep with these images, in shaping the landscape of his home county and Britain in general. The first photograph from Goldsworthy's days working, and later living, at Grove House Farm on the outskirts of Leeds c. 1977 is as the artist describes, of "two dead sheep covered in mud, trampled in the frenzy of feeding . . . the mad rush of hungry sheep."⁸⁶ The animals are as if moulded from the earth, moving beyond an image of death, sharing the page with images of Goldsworthy similarly reaching out from the mud of the stockyard, as if to suggest both sheep and man are unacknowledged shapers of the landscape itself.

A second photograph, published in Goldsworthy's 2007 book *Enclosure* shows the work *Wool/gathered from/a decaying sheep/worked around a hole*, created 22 January 2001, some twenty-eight days before the Foot and

⁸⁶ Fiske and Goldsworthy, *Andy Goldsworthy*, 16.

Mouth outbreak began in Britain.⁸⁷ This photograph, in contrast to the earlier one, looks clean and colourful, like a less sterile Hirst ovine, an almost pristine pasture throwing the mortality of the dead sheep into clear contrast. The almost-perfect carcass lies in the upper right of the image, facing the viewer with tufts of fleece covering the green, “short sheep-grazed grass” surrounding the animal.⁸⁸ A circular void is defined by a sunburst of fleece, reminiscent of the void and pattern iconic in both the artist’s permanent and ephemeral works.⁸⁹ It is a difficult image, one that speaks to what Goldsworthy has always seen in farming: “an interface, between people and the land,” but which is arguably less accessible for viewers who only see in Goldsworthy’s work a prettiness associated with “a romantic view that nature cannot be other than picturesque and beautiful.”⁹⁰

This work is a refutation of the gentle pastoralism with which the artist is often associated, and which can only be appreciated within the context of an agrarian milieu. In contrast James Putnam notes that “[w]orking on a farm brought [Goldsworthy] up against the brutality of nature and the

⁸⁷ Goldsworthy’s ephemeral works are well documented in a series of books; selected titles include: *Andy Goldsworthy: A Collaboration with Nature* (1990); *Time* (2000); *Passage* (2004); and *Enclosure* (2007). As well, Thomas Riedelsheimer’s film *Andy Goldsworthy Rivers and Tides: Working with Time* documents the artist’s working practice creating ephemeral works in a number of media. His permanent, mostly site-specific work is collected in Molly Donovan and Tina Fiske, *The Andy Goldsworthy Project* (New York: Thames & Hudson Inc. in association with the National Gallery of Art, Washington, 2010).

⁸⁸ Andy Goldsworthy, *Enclosure*, (New York: Harry N. Abrams, Inc, 2007), 50-51. One of the two series of Goldsworthy’s rectangular peat and wool shapes on Tynron Doon, Dumfriesshire 4 July 1997 is titled *Wool/ spread over/ short sheep-grazed grass*. See <http://www.scottish-blackface.co.uk/> for images of this type of sheep, an iconic hill breed found in Scotland, northern England and Ireland.

⁸⁹ James Putnam, “Introduction,” *Enclosure*, 6. Putnam notes “Goldsworthy’s encircled holes relate to his fascination for caves and tree hollows but are also expressive of enclosure, a persistent theme running through his work.”

⁹⁰ Fiske and Goldsworthy, *Andy Goldsworthy*, 15; Putnam, “Introduction,” 10.

ever-present mortality of living things, impressions that were quite unlike the idyllic pastoral vision most city-dwellers have of the countryside.”⁹¹ It is just such a pastoral vision that would shortly be superseded by nation-shaking news clips of millions of dead, bloated and burning animals in the months following. Goldsworthy, with a bond to the land akin to that of a hefted sheep, experienced the tragedy of Foot and Mouth in Cumbria and Dumfriesshire intensely.⁹² This was reflected in a series of works produced with wool during and after the crisis, that foreground sheep as a synecdoche for human presence on the land coupled with ideas of nation, economy, geology and mortality.⁹³ Goldsworthy began to work with wool concurrently

⁹¹ Putnam, “Introduction,” 9.

⁹² Hefting, heaving or learing in sheep is the behavior by which sheep will return to and stay on the pasture they were born on, avoiding the need to fence flocks grazing on common highland ground.

⁹³ Goldsworthy, *Enclosure*, 19-51, 102-107, 110-11, 114-115. The total works with wool featured in *Enclosure*, as they appear in the book and not in chronological order are: *Wool/gathered from/a decaying sheep/worked around a hole* Scotland 22 January 2001; *Wet wool/hung over fallen elm branch/calm* Townhead Burn, Dumfriesshire 22 January 2001; *Wet wool/laid on elm bark/redrawn four times/ on four consecutive days* Townhead Burn, Dumfriesshire 12-25 January 2007; *Wet wool/laid on river stone* Scaur Water, Dumfriesshire 17 January 2007 and 29 January 2007; *Wool/laid on sheet of ice/lifted from nearby pool/placed on river stone* Townhead Burn, Dumfriesshire 20 January 2007; *Wet wool/laid on rock/reworked the following day/washed away the day after* Scaur Water, Dumfriesshire 29, 30 June and 1 July 2006; *River bed rock/brought to a point/with mud/ returned the following day/worked around the mud and rock/with wool* Scaur Water, Dumfriesshire 21-22 June 2001; *Wet wool/stretched taut/across river rock* Scaur Water, Dumfriesshire 1 July 2006; *Wool/dipped in water/laid ripping/over river rock/kept wet with poured water* Scaur Water, Dumfriesshire July 2006; *Wool/hung wet/over a branch wedged between rocks/no wind* Scaur Water, Dumfriesshire 27 December 2006; *Line/pulled out of handfuls/of dry wool/drawn across river rock* Scaur Water, Dumfriesshire 19 April 1999; *Wet wool/laid flat/left to freeze overnight/stood upright/water poured over the base/held until frozen* Scaur Water, Dumfriesshire 29 December 2005; *Wet wool/laid flat/left to freeze overnight/before being carried to the river/and hung from rocks/ where icicles often form* Scaur Water, Dumfriesshire 27 December 2005; *Wall/drawn with/ snow in winter/and wool in summer* Scaur Glen, Dumfriesshire January & July 1996; *Wool throws* Botany Bay, Dumfriesshire July 1997; *Sheep Stone* Penpont Dumfriesshire June 1998 (this work is twinned with *Crow Stone* Penpont, Dumfriesshire April 1998); *Wool/spread over/short sheep-grazed grass* Tynron Doon, Dumfriesshire 4 July 1997 (this work is twinned with *Peat/ smeared on grass* Tynron Doon, Dumfriesshire 30 April 1996); *Wool Cairn* Wasdale, Cumbria 20 July 1997; *Snowball Fold*, Dalton-in-Furness 23-26th August 1999; *Hole/dug into bank/wool laid around the rim/some stands stretched taut/between thorns pushed into the ground* Bogg Farm, Penpont Dumfriesshire 21 May 2001; *Wool/stretched and hung/carefully/from the tips of grass stalks/early morning/calm to begin with/becoming breezy/causing the line to fall apart* Bogg Farm, Dumfriesshire 23 June 2001.

with the *Sheepfolds Project*, fleece providing a new medium in his practice whose temporality and fragility is balanced against the structured permanence of the stone works, in much the same way as do the artist's arguably better-known and extensively documented transient works with leaves, bracken, icicles, mud and sand, yet offering multiple modalities.⁹⁴

Snowball Fold and *Sheep Wool Snowball* reference the complex history of the wool economy in Britain, and the market for lamb and mutton, speaking to a human/ovine relationship from a very human position,⁹⁵ articulating ideas about national economies and the historical movements of sheep and drover.⁹⁶ As one of thirteen snowballs deposited in the City of London on Midsummer's Eve 2000, *Sheep Wool Snowball* visually accosted passers-by "in order to remind Londoners that the food they eat derives ultimately from the countryside, that the population is sustained by what lies beyond the city."⁹⁷

The Charterhouse Square location, site of a former Carthusian monastery—its name derives from the Motherhouse of the Order, the Grande

⁹⁴ Broglio, *Surface Encounters*, xxii. Broglio cites Cora Diamond and Cary Wolfe as noting fragility as a mode of relating to animals. See note 87 above regarding documentation of Goldsworthy's temporary works.

⁹⁵ Snowballs form a significant part of Goldsworthy's practice, both as ephemeral works in public spaces and as agents in creating paintings on paper using snowballs formed in urban or natural settings with specific materials that as a result of the melting process deposit patterns of pigment on paper. The melting of a "debris-filled snowball" at Simon Cutts' Coracle Press Gallery in 1985 began the artist's exploration with melt-formed paintings. Judith Collins, "Introduction" in *Midsummer Snowballs*, ed. Andy Goldsworthy (New York: Harry N. Abrams, Inc, 2001), 15-16.

⁹⁶ Goldsworthy, *Enclosure*, 104-107. *Snowball Fold*, Dalton-in-Furness 23-26 August 1999. This snowball was also considered by the artist as a trial melt for the summer 2000 project. For a full discussion of the wool textile economy and the growing market for mutton fueled by the Industrial Revolution and the advances in selective breeding see Franklin, *Dolly Mixtures*. Elspeth Moncrieff, Stephen Joseph and Iona Joseph, *Farm Animal Portraits* (England: Antique Collector's Club, 1996) also offers an excellent discussion about the effect of Robert Bakewell's principles of improvement and the development of his Dishley New Leicesters on both the meat economy in Britain and later selective breeding of horses and all livestock species.

⁹⁷ Collins, "Introduction," 27-28. *Snowballs in Summer*, at the Tramway Gallery, Glasgow July 1989 featured eighteen snowballs, which were without either wool or the hair of Highland Cattle.

Chartreuse—could well reference the thriving wool economy enjoyed by monastic orders trading with Flanders and Florence in the thirteenth and fourteenth centuries. Eileen Power wrote of “the expanding wool trade of the thirteenth and fourteenth centuries which gave birth to the great capitalist financiers” in Britain in that day, and the Cistercians in particular realized considerable revenue from the wool export market.⁹⁸ The Charterhouse snowball would therefore be contextualized in the same way that the snowball with cattle hair was placed outside the historic Smithfield Market, referencing centuries of butchering and market activity onsite.⁹⁹

Placing the snowballs in what Judith Collins calls a “fiercely” and “uncompromisingly urban setting,” Goldsworthy noted that “[m]any of the materials inside the snowballs [would] resonate with other journeys made to the south—sheep, cows and grain.”¹⁰⁰ Wool serves as a metonym, knitting together ideas of drove routes, the livestock trade, rural economies, a national history of livestock development and hundreds of years of urban growth based on wool economies at the same time specifically referencing an animal imprinted in British culture.

Goldsworthy’s prescient foregrounding of sheep (and wool) into the conversation about the land became visceral when in 2001, the Foot and Mouth crisis devastating Britain highlighted an agrarian tragedy as national

⁹⁸ Eileen Power, *The Wool Trade in English Medieval History* (Oxford: Oxford University Press, 1969), 19. See also E.A. Lipson, *A Short History of Wool and its Manufacture (Mainly in England)* (Great Britain: William Heinemann Ltd., 1953).

⁹⁹ Goldsworthy, *Midsummer Snowballs*, 104-113.

¹⁰⁰ Collins, “Introduction,” 26, 28; Andy Goldsworthy in conversation with Conrad Bodman, Curator at Barbican Art Centre June 2000 in Goldsworthy, *Midsummer Snowballs*, 31.

catastrophe, and the artist's work succinctly encapsulated the losses in wool. Although as Goldsworthy noted, "[r]estriction and access were always part of the *Sheepfolds Project*," during the crisis the artist was completely restricted from visiting sheepfolds in progress, or walking the land, a huge part of his process.¹⁰¹ He created work with wool in his yard—documentary photographs showing sheep in the field behind, sheep who could be brought to the field as the boundary between restricted zones and accessible areas ran down the middle of the road through the town of Penpont, but could not leave. One of the works, a circle of wool tufts, possibly part of one of several fleeces acquired by Goldsworthy in the course of the *Sheepfolds Project*, defines a void on a grassy bank and is graced with one of the artist's characteristically poetic titles:

*Hole
dug into bank
wool laid around the rim
some stands stretched taut
between thorns
pushed into the ground*

Bogg Farm, Penpont Dumfriesshire
21 May 2001¹⁰²

Goldsworthy writes positively of the “perspective and dialogue that [working on the grassy bank] has created between work, fence, field and sheep”: the linear aspect of the work addressed the lines, some very arbitrary, that during

¹⁰¹ Fiske and Goldsworthy, *Andy Goldsworthy*, 49.

¹⁰² Goldsworthy, *Enclosure*, 110-111. Goldsworthy writes, “I felt that I should experience the situation in the same way that had been forced upon most people living around here, and that meant not walking outside my garden.” *Wool/stretched and hung/carefully/from the tips of grass stalks/early morning/calm to begin with/becoming breezy/causing the line to fall apart* Bogg Farm, Dumfriesshire 23 June 2001 is another work in the same series.

the crisis meant movement or restriction and—as the artist poignantly notes—life or death for sheep.¹⁰³ That Goldsworthy was attuned to the gravity of both a national despair and the plight of livestock, distinctly differentiated from the plight of people, is echoed in the words of Peter Frost-Pennington, a Temporary Veterinary Inspector charged with the killing of sheep and cattle in Cumbria. Frost-Pennington, on a few hours' break from the killing, wrote: “Damien Hurst [*sic*] has nothing on me! I create ghostly pictures of death, officially sanctioned. . . . The countryside I love is bleeding to death.”¹⁰⁴

Goldsworthy's work from during the Foot and Mouth crisis begins to use a language expressing not only empathy for the scale of the crisis on human terms, but a very specific evocation of the tragedy in animal terms.¹⁰⁵ The same grassy bank, with sheep grazing in the background, is documented in *Andy Goldsworthy at Yorkshire Sculpture Park* (2007) in a series of eight photographs showing a rectangle of white wool, laid out in the proportions of a flag as it burns and blackens.¹⁰⁶ The artist explains: “I did a series of burnt wool pieces. It felt like the landscape was being burnt off . . . the whole atmosphere was very strange.”¹⁰⁷ The strangeness is explicated in Goldsworthy's text for *Enclosure*, where he describes “areas cordoned off,

¹⁰³ *Ibid.*, 110.

¹⁰⁴ <http://www.visitcumbria.com/foot-and-mouth-peter-frost-pennington/>. Peter Frost-Pennington's poignant two-page poem, *Into the Valleys of Death*, was written on the 23 March 2001 while taking a few hours break from the killing. It is posted on the Visit Cumbria website, which has a page detailing the effects of the Foot and Mouth crisis in Cumbria—one of the hardest hit areas in the UK—including photographs, information about the tourist bans, details of burial sites and locations of burnings. The extensive information included on the site at the height of the FMD crisis has now mostly been closed, but an information page with links to writings about the crisis remains.

¹⁰⁵ Putnam, “Introduction,” 6.

¹⁰⁶ Fiske and Goldsworthy, *Andy Goldsworthy*, 50-51. The work is titled *Burning wool* Penpont, Dumfriesshire May 2001.

¹⁰⁷ *Ibid.*, 49.

columns of smoke from the fires and the smell of burning flesh. And afterwards the strange, empty fields.”¹⁰⁸ The burning of the wool, like the burning of sheep, emptied field and nation, one inextricably linked with the other, representing generations of hill farming at risk and the loss of lives, animals who previously had an existence on the land sufficient unto themselves.

Goldsworthy’s understanding of the “social nature of the landscape” specifically addresses a connection between burnt wool, living sheep and the life of the land, articulated through the proposal for *Corner Cairn Fold* (2002), part of the *Sheepfolds Project*.¹⁰⁹ It is Goldsworthy’s mode of giving voice to the relationship, which he terms “the return of the wool,” that demonstrates a recognition of a fellow species as integral to walking on the land.¹¹⁰ His explanation of the intended meanings of the cairn as a memorial, foregrounded in his proposal, are also easily inferred from the ways wool is employed in the artist’s practice. The initial proposal for *Corner Cairn Fold* called for

a stone cairn about six or seven feet high and twelve to fourteen feet across. After completion I intend for the cairn to be clad with washed fleeces so that it appears snow-like in the landscape. The wool on the cairn may be either burnt or left so that, over time, the wool will be dispersed by wind and rain. Its disappearance will be evocative of the loss of

¹⁰⁸ Goldsworthy, *Enclosure*, 111.

¹⁰⁹ Fiske and Goldsworthy, *Andy Goldsworthy*, 54.

¹¹⁰ Goldsworthy, *Enclosure*, 136. *Corner Cairn Fold* was constructed in October 2002 at Red Gill, Howgill Fells near Sedbergh in Cumbria. Although the outbreak of Foot and Mouth did not reach the site, after an initial scouting of the location the week the disease broke, access to Red Gill was restricted for months. Goldsworthy’s proposal for the project, “a work of art intended as a mark of respect for the farming community,” was not realized, due to objections from farmers citing the fact the outbreak had not actually extended to this specific part of Cumbria.

sheep to the foot and mouth crisis. Empty fields stood as potent and disturbing witnesses to the departure of the sheep. I would like the cairn to have a similar quality. I realise that burning the wool may appear insensitive at this moment, but fire was central to the way in which the problem was tackled and I feel that any work made about foot and mouth should contain something of the brutality and pain of the event.¹¹¹

Goldsworthy's ephemeral works with wool and burnt wool clearly overlap from a conceptual point of view with traditional ideas of sheep as participating in a discourse of landscape or nation. As documented in *Enclosure*, these works elide the religiosity of Hirst or the idealized pastoralism masking the Madonna-and-child imagery of Moore, coming closest to illustrating the human/animal relationship from outside a position of human subjectivity. Occupying a posthumanist position by avoiding the use or the representation of the animal body itself, they nevertheless express a relationship between the ovine, the human and the land.

Predating by a decade or more Goldsworthy's *Sheep Paintings* and ovine-specific ephemeral works with wool, the nature of a human-geological-ovine relationship begins to be articulated by Goldsworthy through an early transient work, *Arch* (1999) and its photographic record.¹¹² *Arch* documents a drystone arch, of a size “[b]etween a sheep and a cow” constructed twenty-three times (and dismantled twenty-two) from June 7th–18th 1997, following a

¹¹¹ Ibid.

¹¹² Andy Goldsworthy and David Craig, eds., *Arch* (New York: Harry N. Abrams, Inc, 1999).

route from Spango Farm through to Cumbria.¹¹³ The arch shadowed old drove roads, remnants of pre-1850 routes followed by drovers taking sheep and cattle to markets in the south; it is a corollary of Goldsworthy's *100 Sheepfolds* Project (discussed below).¹¹⁴ Sites for the arch were chosen at or near existing or ancient sheepfold or washfold locations, at a Farmer's Market in Longtown, and incorporated several unpremeditated builds—unexpected stops, in the artist's terms—at a quarried limestone face and where it could echo found architectural arches.¹¹⁵ Goldsworthy also planned builds at thunderstones—large boulders deposited with the east-southeast movement of glacial ice from the Irish Sea inland; Putnam notes that “Goldsworthy wants us to equate this geological movement of the stone [the *Drove Stones*] with the movement of sheep and to consider that this apparently inanimate material contains the

¹¹³ David Craig, “Milestones, Thunderstones,” in *Arch*, eds. Andy Goldsworthy and David Craig (New York: Harry N. Abrams, Inc, 1999), 79; Goldsworthy, *Enclosure*, 144-145. The *Drove Arch*, as the sandstone arch is referred to later in *Enclosure*, would eventually be permanently housed in *Toby's Fold and Drove Arch Hut* in North Yorkshire in March 2003.

¹¹⁴ Paul Nesbitt, “Sheepfolds,” in *Andy Goldsworthy Sheepfolds*, eds. Andy Goldsworthy and Steve Chettle (Great Britain: Michael Hue-Williams Fine Art, 1999), 11-23. Nesbitt's interview with Goldsworthy provides a detailed description of this project. *100 Sheepfolds* was “a five year public art, landscape and environmental project,” with a planned implementation from 1996 to 2000 which “arose from the selection of the Northern Arts Region to host the UK Year of the Visual Arts in 1996.” Goldsworthy proposed *100 Sheepfolds*, a work that responded to the Cumbrian landscape and its agrarian past, as well as being participatory in an existing trajectory in Goldsworthy's own work. The proposal involved building or rebuilding on existing or historical sheepfolds, washfolds or pinfold sites—even those that had been absorbed into the urban landscape, as is especially the case with pinfolds, historically sited in towns. Of the 100 proposed locations, forty-five were realized by the time the project was truncated initially by the end of funding for the builds, and finally by the 2001 outbreak of Foot and Mouth disease in Britain, particularly devastating in Cumbria where an estimated 843 farms were affected by the cull. *Arch* notes the drove routes on a map of Dumfries & Galloway and Cumbria, including a map of drove routes adapted from an earlier publication. Andrew Humphries, “Folds in the Landscape,” *Andy Goldsworthy Sheepfolds*, 57. In some cases the *Drove Arch* ‘rests’ at sheepfolds, and washfolds which had already been identified and included in the *100 Sheepfolds* proposal, although prior to the rebuilding of those folds, and the place names may be cross referenced between the two publications. In *Enclosure* Goldsworthy would write, “Almost all of the folds in which the *Drove Arch* stayed overnight have now been repaired or rebuilt.” Goldsworthy, *Enclosure*, 124.

¹¹⁵ David Craig, “Milestones, Thunderstones,” 79. This is Andy Goldsworthy's description to David Craig as quoted by the author.

same energy as the sheep for which it provides shelter.”¹¹⁶ This ongoing conflation of sheep and stone articulates a different relationship to the animal than does the *Sheepfolds Project*, implying a participation in the processes of the land outside of human agency, and hinting at the later emergence of works with wool and sheep in Goldsworthy’s practice.

Goldsworthy asks us to look at this arch and see the passage of sheep and drover: how they shaped the land and—as will be borne out later with the ephemeral wool works—how the human/sheep relationship *still* shapes the land, or at least the process of living on it. This is a complex history that the artist addresses with a likewise complex work, forcing a consideration of the history of agricultural activity over hundreds of years linked to ideas of nation, colonization and economy.¹¹⁷ Given its marginally biomorphic form, the work is describing a more complex reading of land, animal and man that speaks to the same vitality Moore read in monumental landscape and rock form. The artist describes the work as “having its origin and destination outside Cumbria yet still leav[ing] its mark there, in common with the people, animals and things which have passed through this area over the centuries,

¹¹⁶ Putnam, “Introduction,” 10.

¹¹⁷ Andrew Humphries, “Folds in the Landscape” in *Andy Goldsworthy Sheepfolds*, eds, Andy Goldsworthy and Steve Chettle (Great Britain: Michael Hue-Williams Fine Art, 1999), 56-58; Craig, “Milestones, Thunderstones,” 32. Andrew Humphries writes of the “rapidly enclosing landscape” of the early- to mid- nineteenth century, a term that will again become poignantly relevant in Britain in 2001. Craig writes of the history of the drove-roads, once used to drive sheep and cattle from the north towards England and markets in the south, when pasturing of animals was free en route. Droveing was essentially gone by the 1850s, because of fees charged for grazing, the loss of pasturing privileges on laird’s land (in Scotland) and the development of railways, but the roads remain an essential part of the landscape to this day as ‘visible history.’

leaving evidence of their journey,” and that he likes “the relationship between fold, field, sheep, farm, fells.”¹¹⁸

At Longtown, early in the drove arch’s journey Goldsworthy is more explicit in his zoomorphic reading of the arch:

[M]ade the arch twice. Not happy with the first alignment . . . It did not have the quality of a confined animal—not that the arch is in any way an animal, but there are interesting rhythms and movements that can be interpreted sculpturally in response to the energy, reactions and movements of an animal. A sheep would not be aware of the [sheep]fold to come, and my arch should not be either.¹¹⁹

Despite an explicit denial here of the form as animal, Goldsworthy clearly *desires* a perceived relationship between the form of the arch and the animal, metaphorically discussing the arch in terms referencing the movement, sentience, or the energy of sheep. Of the Cumberland and Dumfriesshire Farmer’s Market he says, “the absence of the sheep leaves a stronger sense of their presence . . . [this] may be what I want to achieve with the arch, for the memory of it to be as potent as its presence.”¹²⁰ The potency of an ovine presence, found throughout Goldsworthy’s written texts and recorded interviews, indicates a role for sheep here that is more attendant to the reality of sheepness than the allegorical or anthropomorphising works of Hirst or

¹¹⁸ Goldsworthy and Craig, *Arch*, 8-9. Ten of the twenty-three locations where the arch took up residence for a few hours or overnight the photographic documentation includes sheep, and in one case a livestock transport loaded with cattle and a border collie, Glyn. The photographic record featuring sheep includes the first arch, *Spango Farm, Dumfriesshire* 7-8 June 1997; *Milestone House, Cumbria* 10 June 1997; *Thunderstone, Cumbria* 13 June 1997; *By the M6 Between Shap and Cumbria* 13 June 1997; *Scout Green, Cumbria* 14 June 1997; *Greenholme Show, Cumbria* 14 June 1997; *Grayrigg Common, Cumbria* 14 June 1997; *Lowgill, Cumbria* 15 June 1997; *Lambrigg, Above the M6, Cumbria* 15 June 1997; and *Old Scotch Road* 16 June 1997. The livestock truck with arch is *Disused Quarry Near Shap* 12 June 1997.

¹¹⁹ *Ibid.*, 13-14.

¹²⁰ *Ibid.*, 17.

Moore, and yet more significant than a simple animal inventory on the list of chattels of the highland farmer.

Goldsworthy's language conflating rock and sheep further emphasizes the connection in this context between sheep and land, an ovine/geological connection (arguably closer to the surface in Cumbria and Dumfriesshire than it may be for the urban Briton) that the artist has been exploring for a long time. The restoration of sixteen sheepfolds of Fellfoot Road in Casterton, Cumbria "as a series," Putnam notes, "serves to emphasize the journey of sheep along the drove route," occupying the landscape with signs of human activity but indicators of the presence of sheep.¹²¹ When sited near architectural arches as at Town End Farm in Clifton, the Shap town library, and Lowgill viaduct, the arch has "the instinct of an animal towards its own kind," while at the Shap Beck Quarry installation, the arch, one foot in and one out of the stream—the site of a former washfold for sheep—is described by the artist as "in the spirit of an animal leaping out of the fold, from the bank into the water."¹²² Goldsworthy's awareness of the potency of the presence of sheep as absence, appears like a pentimento in the sterile, concrete stockyard of Longtown, where not even a hoof print could indicate their presence physically.

While Goldsworthy's practice may seem embedded in the particularly picturesque landscape of his life in Cumbria and Dumfriesshire, the real foundation of his work lies in what Moore called the 'vitality' of the agrarian

¹²¹ Putnam, "Introduction," 10.

¹²² Goldsworthy and Craig, *Arch*, 46, 37.

landscape and its processes. This is the context in which the artist explicates a relationship between human, sheep and geography. “It is undoubtedly the vigour and its expression of a positive life force that have always attracted him to farming,” Putnam observes, going on to say that “[u]nfortunately many critics have failed to grasp that Goldsworthy’s work is concerned with the processes rather than the appearances of nature.”¹²³ It is “the brutality of nature and the ever-present mortality of living things,” familiar to the sheep of the Fells, that Putnam sees as having forged Goldsworthy’s bond with an agrarian milieu: factors “quite unlike the idyllic pastoral vision most city-dwellers have of the countryside.”¹²⁴

The artist’s *Sheep Paintings* (1997-98) presented Goldsworthy’s idea that “the British landscape has been to a large extent worked and painted by the activity of farmers,” through a series of works authored—with the artist’s direction—by sheep, the unacknowledged partners in refashioning that landscape.¹²⁵ Goldsworthy pegged raw canvas to the ground in a sheep pasture, with nails to keep it firmly fastened. Placing a mineral block on the canvas, he left it for days, allowing the pattern and frequency of the sheep accessing the mineral block to build the work, “the severity of the winter affect[ing] the sheep’s eagerness to feed which in return determines how quickly the canvases fill up with marks.”¹²⁶ After several days the artist returned to the sites where the canvases had been pegged, carefully lifted the

¹²³ Putnam, “Introduction,” 9,10.

¹²⁴ *Ibid.*, 9.

¹²⁵ Goldsworthy, *Enclosure*, 153.

¹²⁶ *Ibid.*

mineral blocks while preserving the void on the canvas where they had sat, and returned the canvas to his studio to dry. *Sheep Paintings* are possibly the first ovine-focused works of art to move into a truly posthumanist representation of a species; if Goldsworthy's message with these works remains within the anthropocentric frames of farming and history, his use of collaborative tactics that engage with sheep as active agents (rather than as passive bodies, or a product, raw material to be consumed) points beyond this to something new.

With this work, Goldsworthy sits as close to the posthumanist position as is possible within the parameters of his practice, the sheep agents or partners in the production of meaning, nevertheless within a work clearly showing the hand of the maker and about human relationships to the land. The methodology of *Sheep Paintings* is clearly articulated in *Enclosure* in journalistic fashion, more so than the processes of the ephemeral works—at most described by their poetic titles—and in as detailed a manner as are *Midsummer Snowballs* or the artist's melted snowball paintings, and the record includes photographs of the works in progress. The documentation is also evidence of a careful observation of sheep—ostensibly undertaken to produce the desired result—but it also speaks to a recognition of factors which mark the sheep's volition as they partner with Goldsworthy in producing meaning.

Extensively documenting the process, Goldsworthy has left out personal commentary addressing the meaning of the works, suggesting an

evolution as part of the process of conceptualizing the paintings. He did not really grasp what the paintings meant, he notes, “what he had done,” until he saw them together on the gallery wall.¹²⁷ Goldsworthy’s intent was clearly to make a work that participated in the same dialogue as *100 Sheepfolds* and the works with wool:

There’s an enormous difference once the canvases have been stretched. Stretching reduces the visual impact of the cloth and allows the painting to become more atmospheric and pictorial. This is important to the way the paintings are first read. The viewer’s first impression is of formal abstract paintings. It is only on closer inspection and smell that people become aware that they were made by sheep. I hope this in turn makes people realize that the British landscape has been to a large extent worked and painted by the activity of farmers.¹²⁸

The artist identifies *farmers* as working and painting the British landscape, yet the interaction of *sheep*, the activity of *sheep* as visually expressing the processes and product of farming, is essential to Goldsworthy’s work. The transformation of the rural landscape has been effected by the mobilisation of sheep orchestrated through the activity of farmers, and it is sheep who articulate this process in Goldsworthy’s work.

While Goldsworthy has used animal materials—crow feathers, wool, and hair from Highland Cattle—as raw material in his work, for the artist to give agency to another (nonhuman) mark-maker, is singular and unexpected. The *Sheep Paintings* occupy a distinct position presenting animal as neither exploited nor included as a kind of tokenism, for as much as sheep are

¹²⁷ *Ibid.*, 153.

¹²⁸ *Ibid.*, 154.

delivering a message referencing human activity, the expression of that activity has not been anthropomorphised. The component parts of the paintings represent the actions of living animals—an animal body has not been used to make art. It is not germane to the conversation whether the sheep realize that they are—for the artist—communicating a relationship. It may in fact be more important to a posthumanist reading that they are not required to communicate in human language at all.

As Wolfe highlights with regard to Coe's work, strategies of representation raise questions about what, if anything, is accomplished in representing an animal subjectivity through a representational discourse that is clearly human. The agency sheep have within Goldsworthy's work is entirely divorced from the way in which Hirst uses sheep bodies; here, the sheep are living contributors, as actors, rather than as bodies or even metaphors. The invitation of live animal bodies to participate in creating these paintings is not in itself an indicator of what sets these works apart, however; rather, the difference is defined through a conflation of made marks and message, identifying these works as not entirely humanist.

The use of the animal's own quotidian agricultural environment is significant here; even live animals encouraged to behave in what might be considered a natural way in the unnatural space of the gallery—as in Jannis Kounellis' (*Untitled*) *Twelve Horses* (1969), in which twelve live horses inhabited the space at Galleria l'Attico, or Joseph Beuys' *I Like America and America Likes Me* (1974), in which the artist spent a week in a gallery with a live coyote—

nevertheless may say very little about their worlding as animals.¹²⁹ In contrast to these works, or more recent projects such as Mircea Cantor's *Deeparture* (2005), which brings together a wolf and deer in a gallery space to comment on (human) surveillance, Goldsworthy's engagement with the animal in his work is with the sheep, and not the sheep body; with the ways in which sheep act, and not with how their actions metaphorise human ones. The message, inscribed with shit and mud, neither sentimentalizes the sheep nor asks them to speak a different language.

At the same time sheep are allowed unprecedented agency in Goldsworthy's work, however, they are also unmistakably connected to human activities of farming and the agricultural shaping of the landscape: if "[t]he form, composition and quality of the marks on the canvas give the painting its energy," Goldsworthy remarks, "[t]he geometry of the canvases and food containers are more than devices against which to set the random marks made by the sheep. I hope they also reveal something of the underlying structure of the landscape."¹³⁰ It is as this marker of human activity, reinscribing an already inscribed, painted, landscape that the possibility of viewing the sheep's activity in the artist's work as *fully* posthumanist is frustrated. These paintings are a work of translation, an expression of a human relationship to land written in the tracks of sheep.

¹²⁹ Ron Broglio, *Surface Encounters*, xxii-xiv. See "Posthumanism: Approaching the Animal in Art," pages 10-11, and note 18 above regarding Broglio's use of the term 'worlding.'

¹³⁰ Goldsworthy, *Enclosure*, 153.

This may be, however, as close as it is possible to get to a representation of the animal that might be defined as posthumanist. Access to “what it is to live from the standpoint of the beast” is problematic for human beings, as Broglio describes, but the “contact with the surfaces of such worlds,” may yet lead to understanding of those same worlds.¹³¹ This is what I suggest Goldsworthy presents in his ovine works: a surface encounter between sheep and man, articulated by the *activity* of sheep bodies and not the *representation* of the ovine form.

Goldsworthy has repositioned the agency and intent of the farmer whom he sees at work on the land, and given this agency to sheep—as actors in relationship with the men who walk and work the land, with the artist himself, and yet separate: making their own mark, no longer wholly subsumed as a religious or social symbol. Goldsworthy’s sheep partners, or their discarded wool, are, in a surprisingly rare occurrence for the animal in contemporary art, actually mobilized to tell a story about *sheep*. That their story eloquently conveys a parallel human trajectory at the same time does not minimize it as a first step towards a posthumanist subjectivity for the animal. Goldsworthy’s *Sheep Paintings*—by privileging the animal’s mode of conveying information, and abdicating a reliance on language—are in fact beginning to “rethink the hierarchy of human/animal,” discarding the moral relativism that is a hallmark of anthropocentric thinking.¹³²

¹³¹ Broglio, *Surface Encounters*, xix.

¹³² Wolfe, *What is Posthumanism?* 124.

Comparatively little is known about sheep's 'worlding,' the ovine *Umwelt*. Some research, for the purposes of optimizing animal welfare, has made inroads in discovering, unlocking a sheep's view of a sheep's world. Perhaps surprisingly, sheep share an almost identical visual acuity and facial recognition with humans, and their sociability encourages human notions of community as well; within the worlding of sheep, flocking is such an integral behaviour, notes Cathy Dwyer, that "sheep find social isolation to be more aversive than capture or restraint within a group."¹³³ A sheep's memory for faces is such that it indicates intricate social systems necessitating such a sophisticated level of facial recognition.¹³⁴ Without returning to an anthropomorphic view that ignores sheep realities in favor of metaphoric power, these congruities between the human and the ovine serve to illustrate an unexamined life.

In his 1998 nation-branding campaign for England, John Williamson of Wolff Olins used two other images of sheep, apart from *Away From the Flock*; one a classic British country lane filled with sheep, and the other a mirrored image of Dolly. As noted above, the trio of images aimed to project an image of Britain as "creative, ingenious, artistic and innovative, as well as the product of distinctive rural traditions."¹³⁵ Dolly is perhaps the ultimate example of sheep shape-shifting, the culmination of the ancient and contemporary histories of sheep breeding in Britain, contextualized by

¹³³ Cathy Dwyer, ed., *The Welfare of Sheep* (United Kingdom: Springer Science + Business Media B.V., 2008), 87.

¹³⁴ *Ibid.*, 122.

¹³⁵ Franklin, *Dolly Mixtures*, 81.

centuries of reshaping, recapacitating and selective breeding. As Franklin argues, Dolly was a local, regional, national and global animal, “for reasons that [made] her a very ordinary as well as exceptional sheep.”¹³⁶

Yet Damien Hirst’s contributions aside, sheep—like most domestic animals—are not the glamour children of today’s botched taxidermy or objects of posthumanist representation. Domesticated for 6,000 years, they share a millennia-long cultural history with humans, long invested with complex ideas of nation, religion, and theological import. In examining the sheep-works of Henry Moore, Damien Hirst, and Andy Goldsworthy in this paper, I have sought to interrogate how these artists’ practices mobilise sheep, both outside of and within these cultural investments.

It would be impossible to deny that Hirst’s *Natural History* series problematises a hierarchical humanism, contracting for the deaths of animals for the purpose of his work, while his ovine pieces highlight a religious conflation of sheep and human and divine identity. Moore’s work, on the other hand, predates posthumanist theory but nevertheless offers an interesting example of a combination of seeing sheep for who they are, coupled with straightforward thematic links to a broader practice. It is Goldsworthy who, while he may not be able to break the bonds of nation and the relationship knitted between sheep, human and land, seeks a way for sheep, within their *Umwelt*, to express something of *what it is like to be a*

¹³⁶ Ibid., 74.

sheep.¹³⁷ Goldsworthy invites the making of a sheep's mark on the land, concerning himself, as Putnam notes, with "the processes rather than the appearance of nature," indicating the human story as twinned with the ovine.¹³⁸ This, I want to suggest, hints at the possibility of a posthumanist animal representation—as deceptively simple, and complex, as a man throwing an armful of wool into the wind.

¹³⁷ The reference here is to Thomas Nagel's very famous paper of 1974, "What Is It Like to Be a Bat?" *The Philosophical Review* 83 (1974): 435-50.

¹³⁸ Putnam, "Introduction," 10.

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Appendix A: Collections of Prints and Drawings of Sheep by Henry Moore

The details of four collections of drawings and prints, and other related works are included below:

1 *Sheep Sketchbook* and *Henry Moore's Sheep Sketchbook* (2011):

See note 58.

2 *Sheep Album*, the intaglio prints:

The intaglio prints from *Sheep Album* are as follows: *Sheep Album Cover* (1974) 330 x 825 mm CGM 225; *Sheep with Lamb I* (1972) 149 x 206 mm CGM 196; *Sheep with Lamb II* (1972) 149 x 206 mm CGM 197; *Sheep with Lamb III* (1972) 146 x 187 mm CGM 198; *Sheep With Lamb IV* (1972) 143 x 188 mm CGM 199; *Sheep, Back View* (1972) 213 x 188 mm CGM 200; *Sheep* (1972) 190 x 255 mm CGM 201; *Sheep in Field* (1974) 190 x 255 mm CGM 226; *Fat Lambs* (1974) 190 x 254 mm CGM 227; *Head* (1974) 190 x 254 mm CGM 228; *The Show Sheep* (1974) 188 x 254 mm CGM 229; *Ready for Shearing* (1974) 205 x 248 mm CGM 230; *Shorn Sheep* (1974) 190 x 255 mm CGM 231; *Shorn Sheep with Lamb* (1974) 184 x 238 mm CGM 232; *Family* (1974) 216 x 251 mm CGM 233; *Sheep in Landscape* (1974) 324 x 409 mm CGM 234; *Sheep in Snow Scene* (1974) 324 x 409 mm CGM 235. All of the intaglio in this series are etchings with some with drypoint. the papers printed on are variable as the works are organized

as different folios, see footnote ?? –The works are catalogued in the Tate Britain online collection (<http://www.tate.org.uk/art/artworks/moore>) and the Henry Moore Foundation's (HMF) online cataloguing (catalogue.henry-moore.org), which documents the works with CGM numbers. I have listed the sizes here as documented by HMF and adopted that catalogue's ordering of the prints. In addition *The Show Sheep* CGM 229 was listed by Tate Britain as *The Snow Sheep* P02240, which appeared to be an error, and I have deferred to the HMF documentation as the scene is frankly not set in winter, and had the look of a sheep dressed for the show ring. Subsequent communication with Christine Kurpiel of the Prints and Drawings Room at Tate Britain confirmed that this work is indeed *The Show Sheep* in their original documentation and that the database would be corrected to reflect this typographical error.

3 Lithographic works:

The thirteen works in the series of lithographs as documented in the online catalogue for the Henry Moore Foundation all date from 1974 and are listed as lithographs on paper. Once again there are discrepancies between sizes as listed in the Tate Britain online collection and HMF, and I have listed the prints with sizes and following the order they are catalogued by the Foundation. They are: *Sheep Climbing* 172 x 197 mm CGM 348; *Sheep Grazing* 127 x 190 mm CGM 349; *Sheep Resting* 127 x 248 mm CGM 350; *Sheep Standing* 140 x 190 mm CGM 351; *Sheep Walking* 127 x 190 mm CGM 352; *Four Grazing Sheep* 137 x 245 mm CGM 389; *Sheep and Lamb* 178 x 184 mm CGM 390; *Sheep*

before Shearing 200 x 282 mm CGM 391; *Sheep in Field* 190 x 277 mm CGM 392; *Sheep in Stormy Landscape* 195 x 280 mm CGM 393; *Three Grazing Sheep* 133 x 242 mm CGM 394; *Two Fat Lambs* 165 x 286 mm CGM 395; *Sheep in Landscape* 222 x 260 mm CGM 558. The lithographs are divided between single colour or black; two-colour; three-colour; and *Sheep in Field*, *Sheep in Stormy Landscape*, and *Sheep in Landscape* listed as five-colour prints.

4 The second drawing series, 1981-82:

The fifteen works of the second series of drawings as documented in the online catalogue for the Henry Moore Foundation all date from 1981 and 1982 and most are listed as multi media, each with one or some combination of charcoal, pencil, ballpoint pen, wax crayon, chinagraph, watercolour wash, gouache, pen and ink, chalk, poster paint, pastel, felt-tipped pen and charcoal(part rubbed). They are: *Nine Sheep in a Field* HMF 81(308); *Six Sheep in a Field* HMF 81(309); *Sheep Grazing in Long Grass I* HMF 81(310); *Sheep Grazing in Long Grass II* HMF 81(311); *Five Sheep* HMF 81(336); *Three Sheep* HMF 81(343); *Three Sheep* HMF 81(345); *Two Sheep in a Field* HMF 81(347); *The Sheep* HMF 81(358); *Sheep Grazing* HMF 81(360); *Landscape with Sheep and Haystacks* HMF 82(219); *The Sheep* HMF 82(315); *Ten Sheep* HMF 82(74); *Sheep after Shearing* HMF 82(84); *Two Shorn Sheep* HMF 82(85).

5 Other drawings with sheep:

There are two preparatory drawings for two of the five-colour lithographs, *Sheep in Field* HMF 73/73 (45) listed as the background for CGM 392, of the same title and *Sheep in Stormy Landscape* HMF 73/73 (46) listed as the background for CGM 393, also of the same title. These are characteristic treatments combining pencil, wax crayon, watercolour, charcoal and gouache. Other graphic work listed at catalogue.henry-moore.org include *Studies of Sheep* (1921-22) HMF 65; *Pen Exercise XX: Landscape with Sheep* (1970) HMF 3259; *Sheep Grazing in Winter Snow* (1970) HMF 3267; *Bonfire with Sheep* (1975) HMF 75(23); *Bonfire with Sheep* (1975) HMF 75(27); *Two Shorn Sheep* (1975) HMF 75/80(21); *Shorn Sheep* (1975) HMF 75/80(23); *Sheep in Long Grass* (1979) HMF 79(151a).

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