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Animal Kingdom "Re-Creation"

Rattapol Chaiyarat

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ANIMAL KINGDOM "RE-CREATION"

BY

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SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE

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Acknowledgment

I would like to thank my mom and dad, my sister and my family for supporting me financially and emotionally. They provided me with a great opportunity to come to study in the United States.

I would like to dedicate this research to my grandfathers and grandmothers.

I would like to thank my advisors Angela Kelly, Jeff Weiss, and Judy Levy for giving me very useful comments and advice.

Thanks to my friend Paul Vasconcellos II for helping me get through all these projects. And finally, thanks to all wild animals in captivity for being inspiring and stimulating and for being fascinating modeling subjects.
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Introduction

Animal Kingdom “RE-CREATION”

Animal Kingdoms "RE-CREATION" examines how we see and bring animal images into “our” environment. We "re-create" superficial information about animals, such as dolphins and other endangered species, to entertain and to educate ourselves. We also "re-create" their nature and the animals habitat. The information that we know about them is projected in the world through media and technology. Many simulation theme parks are generated by computers and mechanical techniques. This is an example of the revolutionary influences of new reproduction techniques that create illusion from reality. The information that viewers receive from rain forest theme parks, for example, is the surface structure of reality which is generated by technology. The window display is manipulated by appearances. It stimulates viewers imaginations and makes their dream destination come close to reality. On the other hand, humans have a limited ability to see through simulations which may cause simulation confusion. What we experience might be a deceptive reality. Technology can construct a surface of reality; it can be misrepresented by being more than real, more exciting, more beautiful, and more inspiring. We need to develop our ability to understand the messages from what we see in simulations and to use technology as tools to search for the truth behind these appearances.
Background

I entered the Master of Fine Arts Photography program at the Rochester Institute of Technology in 1997. Prior to this, I received my Bachelors in Political Science and Master of Arts degree in Mass Communication from Chulalongkorn University, Bangkok, Thailand. One of my earlier research projects in Mass Communication is entitled The Role of Photography in Tourist Businesses in Thailand. My most recent professional occupation before I came to the United States was as a photo journalist for an entertainment magazine.

I continued my studies in contemporary tourism and was inspired by my comprehensive work with animal imagery. During my first year in the MFA program I developed my ideas from bits and pieces of past projects, and presented them at the end of each quarter. Three of them are related to each other in terms of the use of animal imagery in contemporary tourism. I had an overwhelmingly favorable response from gallery participants during the “Walk-Through Review,” and it made me feel more confident to use animal imagery in my final work.
Projects

Fall

My first project for the Fall quarter 1996-1997 was the concept of the relationship between tourists and their destination. This work is displayed in a rectangular frame box (16" x 16" x 42"). Viewers can see objects inside the display from through the four open sides of the box, allowing for multiple angles of view (see Visual Reference, Fall Project 1-6). Inside the display are small plastic animals combined with images of tourists. The outside of the box is covered with clear plexiglass on which several multiple lens sheets have been placed (a fly's eye).

The work presents a visual experience and the nature of tourism in the form of a model of a tourists environment. This artificial world is observed through tourists eyes. The subject matter of this work was a humpback whale, an elephant, and an iguana. This is a model of tourists environments. Viewers can see multiple images of the animals by looking through a sheet of multiple lenses.

Winter

The second “Walk-Through Review” Tourism Installation II for the Winter quarter 1996-1997 work presents visual experiences. In this exhibition, there are images of an iguana and an elephant. Each of them is placed in its own frame box display and then decorated with found objects to simulate surroundings found in or near its natural environment (see Visual Reference, Winter Project 2-4). The displays are placed on stand against the gallery walls. Transparencies of both the elephant and the iguanas are separately mounted on plexi glass (24" x 24") which are hung from the ceiling at the distance of 5 feet in front of each display stand, bringing them into a parallel plane. The images of both animals are also projected on the walls by use of spotlights positioned at angles in front of the transparencies (see Visual
Reference, Winter Project 5-7). The same images of the animals used in the installation are used to make T-shirts, key chains, mugs, and a variety of souvenirs (see Visual Reference, Winter Project 8).

The work demonstrates the relationship between animal images and commercial mass production images. In this work, the subject matter was an iguana and an elephant. The animals are representatives of their world, through living images of their world. The projects meaning can be found through layers of visuals which consist of a transparent layer, a 3 Dimensional layer, and a projected layer.

These animals are an example of what I term "unnatural selection." Their environments are created by people, and their images are reproduced for the global marketplace. Instead of survival by natural selection based on Darwinian theory, the lucky one is selected to be in the exhibition or in a human environment.

Spring

In my work for the Spring quarter “Walk-Through Review” 1996-1997, I was continuing to explore contemporary tourism by utilizing an aquarium that represents the connection between humans and nature. In this exhibition, a mirror is placed at an angle in a fish tank, filled with two inches of water. The bottom of the tank is decorated with ocean scenery. Under the tank, viewers can see a three-dimensional colorful city through the glass in the bottom of the tank. The top of the tank is covered with a translucent image of a dolphin (30”x 12”). From the front view of the tank, viewers will not be able to see the objects in the fish tank directly. They will see images through the reflection of the mirror and water. In the mirror, viewers can see a reflection of oceanic scenery, the city, and the dolphin at the same time (see Visual Reference, Spring Project 1-3). It is a place that shows the consequences of
tourism on marine life in a capitalist system. As we develop our culture, we risk destroying something at the same time. That is often result of interaction between ourselves and nature.

I would like my audience to experience my work as tourists experience nature from viewing fabricated material and from the reflection of the marine life in the aquarium.

This fish tank creates the illusion of an animal in capitalism, in the way that humans reproduce reality and create simulation. The illusion that we see not only represents nature but also it is a combination of several elements such as the image of the animal, the fabricated material, and technology. Therefore, it creates a surface structure of reality in contemporary culture.

There are many ways to present animals in modern zoos and museums. The animal has to live in an environment designed primarily for entertainment and education of humans who are concerned about space limitations. In an animals captivity, diorama backgrounds make a small cage appear bigger. Also, large safety windows separate visitors from the animal. They can see the animals without the interference from the partitions of the cage, but still feel safe.

A person naturally wishes to inspect the animal closely. By creating a “safe”, although “false” wildlife environment it allows the human species to be witness to the unique charms and charisma of other animal species, without actually being a part of their environment. It is in essence, commercialized nature. We like to see and to celebrate them in our lives every day. Even though this environment is not natural people fascination with forms of life not commonly found in their everyday environment can be satisfied and enriched. Their images are displayed onto merchandise and on just about any kind of product that you can think of. The reasons for this vary. Mass media and technology have been used to instill animal images on a variety of media and to remind us to think of their charm and their appeal.
Concept and perception

In my thesis I am concerned about the effect reconstructed image of animals have on our culture and how we use animals to reflect culture and society. My work presents human-centered preferences. We value animals according to the frame of reference when we are looking at them. The animal behaviorist Konrad Lorenz asserts that people respond positively to animals with large eyes, flat faces, round bodies, stubby limbs, and soft fur because they remind us of our own babies. Babies also have big heads, large eyes, flat faces and round bodies. They cannot feed or protect themselves; they are helpless so they need to be attractive to their caregivers to take care of them. This characteristic stimulates humans to protect and nurture, and this natural reaction helps preserve our species (Watson).

By duplicating nature via combining the appeal of animals with media, technology, and advertising, we produce mass products that become unrealistic but effectively stimulate human reactions. Advances in technology and knowledge make it possible to create a manipulated reality because these appearances draw our attention away from reality when we view the animal from simulations.

Several theories and concepts support this phenomenon; for example, Simulation, Faustian Society, Post modern society and Post modern tourism. Some philosophies about illusion and consciousness also describe the ways that we view the world of simulation and how to understand and learn to look behind this invented appearance.

There are many pseudo events in public life, staged and scripted events that are a duplicate version of real events. Simulation is combining elements of many different social categories, for example, political, environmental, and entertainment. “America was living in an ‘age of contrivance,’ in which illusions and fabrications had become a dominant force in society” (Boorstin).
Also there are “pretend” people, celebrities and politicians whose identities are being staged and scripted, to make illusions that sometimes have no relationship to any original reality.

“Even the tourism industry, which had once offered adventure seekers a passport to reality, now insulated travelers from the places they were visiting, and, instead, provided artificial products, in which picturesque natives fashion(ed) papier-mache images of themselves, for tourists who expected to see scenes out of the movies” (Boorstin).

In the tourism industry, artificial products are very common, because they are available everywhere at tourist attractions. For example, museums, zoos or aquariums create their own products by using advances in knowledge and technology. They reproduce a life-like reality from natural environments and fantasies. These simulations are major tourist attractions in our society. Viewers can experience natural environments directly from artificial materials, rendering the viewer passive. Advanced forms of art and technology make it possible for creators to present an image of the animals and of products. Situations and ideas are created to surround visitors with a particular story or concept.

There is an interesting concept about the Faustian Society which combines at least four elements that theorists studying imitation define by the individual's changing relationship. The faustian society is an idea and belief that express the concept using four basic ideas as its core. The first is that science and technology can be used to overcome challenge within our world. Second, is that we can create simulations to re-create images and things.....readily available in our everyday life. Third is that our dream can be made art and visual stimulation. Finally that everything we experience as our own culture and our day today experiences as in...simulations.
First, the limits of the physical world are overcome by using science and technology. Second, high technology and art are brought together to produce simulations that can be used as replacements for what cannot be gathered from the physical world. Imitated realities are the most important of these simulations, which provide people with experiences not available in the rest of life. Third, it follows an aesthetic philosophy, which sees the acting out of imagination that expresses our fears and desires, as a form of art, entertainment and liberation. Fourth, it considers life culture and mind as deceptive appearances, which make them simulations or something similar to simulations (Sanes).

In terms of development of technology, electronic images and simulations which become the primary focus of attention. There is only a surface and play of fictions, which no longer refers to any underlying reality.

As Jean Baudrillard asserts “[c]ontemporary society is now all simulation.” “The simulations of this society, which are illustrated in such American creations as television and Disney World, are representations that no longer represent anything they are a self generating world of images, an endless surface with no underlying reality” (Baudrillard).

In contemporary society, a new generation of simulation is often created to replace the old generation and is reproduced again and again until the appearance becomes unable to be recognize from the original. However, if we try to look behind this illusion, we often find some evidence suggesting that this simulation is the same storytelling machine but is created with much more complicated techniques.

In one of Umberto Ecos essays, he writes that “[r]ealistic fabrications are created in an effort to come up with something that is better than real, a description that is true of virtually all fiction and culture,” which gives us things that it are more exciting, beautiful,
inspiring, terrifying, and generally more interesting than what we encounter in everyday life (Eco). The downside of a realistic fabrication may be that the viewer may feel tricked or manipulated by the simulation. In theme parks, appearances are routinely manipulated by the creation of attractive surfaces. This may cause simulation confusion in which viewers mistake realistic fakes for what is imitated. An artist often is aware of manipulating the viewer, however, that may be the intention of the artist in the first place.

In the early 19th century, the Carl Hagenbecks Tierpark first opened to the public. It created a nature park containing animals which had fabricated rocks and disguised barriers that blended in with the surrounding nature. His ideas influenced American zoo designers for many years. Disney World, for example, built the Animal Kingdom in 1998. It contains live animals with fabricated environments. The presentation is controlled by high-technology and is staged and scripted. In some modern animal theme parks, fences and bars seem to disappear from sight; the animals are contained by large safety window displays or by surrounding the animals with a deep water hole.

In many ways, these new creations seem to be an example of a significant advance in human artistic ability. They are the consummation of a learning process, the ability to re-create the sights and scenes of nature by studying the history of nature exhibition and technology. On the other hand, the designer may be overlooking the animals health and wellbeing in order to display a heightened artistic sense of the fabricated environment to the observer.

There are a number of simulation models which zoos and museums claim are educational display models. These are not only images of nature but also of contemporary culture, and they use advanced forms of art and technology to produce fantastic versions of the world in order to stimulate emotions and experiences in audiences. There are many theme parks that do not attempt to duplicate reality. Within their fabricated material
kingdom, it is absolute fantasy that is being reproduced. In human society, we produce images of animals by combining human-made materials and animal forms. These become simulations that attract people from around the world.

Most animal theme parks use live animals as models and blend them with fabricated materials which represent reality. For example, there are currently thousands of marine mammals in captivity all over the world. Many people believe that seeing a whale or a dolphin performing does not promote a real understanding of these extraordinary animals, nor does it promote respect for the nature. On the other hand, what viewers are seeing is an animal staged and controlled by humans.

The way we display live animals in fabricated environments also includes individual animals as well as the species. It causes suffering to imprison a free ranging, sentient, sociable, and intelligent species for any reason. For example, keeping whales and dolphins in captivity might serve educational, scientific, or conservational purposes, but the animal has to suffer from the consequence of living in a limited artificial environment.

In a critique of Baudrillard’s theory of simulation, Kellner writes: “In the post-modern world the border between image or simulation and reality implodes, and with this the very experience and ground of the real disappears. ...In a society of simulations, the model or code structures social reality and destroys distinctions between the model and the real.” However, Baudrillard never specifies the economic impacts behind this process. Another example of animals that suffer from living in human environments is when the domestic animal becomes a family member for economic purposes. On the streets of Bangkok and other big cities in Thailand, Asian elephants are becoming a common and contentious sight. While some of the animals are popular tourist attractions, with trainers selling bananas or bags of food for a few cents to passersby, many are considered nuisances that intimidate pedestrians and cause traffic congestion. The elephant owners, however, say they do not have much choice but to
bring their elephants to the big city. The development of farm machinery and limits on logging have lowered the demand for elephant laborers, forcing the individual owners to find other ways of making a living.

There are several philosophies which highlight the distinction between reality and illusion in the world of simulations. For example, some Eastern philosophies teach that reality itself is only the illusion or "maya" which imprisons the "atman," or spirit. Buddhism teaches that a doctrine of "anatman" or "no soul," in which, although the spirit may be born again and again, the continuous self is only an illusion created by attachment to this sorrowful world. It means everything that we experience as self is an illusion; therefore, there is nothing certain—we have to look for the truth underneath it. This is a fundamental concept of how illusion is understood in Eastern culture.

"We, as individuals, comprehend the world in which live, an understanding that involves the complexities of psychological and social structures. Between these two structures, the realm of communication—involving imagery as a technological process of the mass media—is vitally important" (Haidar Eid).

The influences of illusion on a human brain depends on his or her cultural value judgments which may be influenced by the person's knowledge, education, experience, desires, or attitude.

"All mammals use one Simulation of the Environment, a mental reproduction of reality, for experiencing, dreaming, remembering, and planning. Adjustment of the human brain for speech created a Verbal Process which manipulates symbols in the same Simulation of the Environment. The effects of sharing perception with verbal processing creates the appearance of qualia, free will, a sense of self, and the omnipotence of thoughts" (Harrison).
In fact, our society also has its own ways to develop and adapt to the world of simulations. We find ourselves in new surroundings, in which we have a limited ability to identify what is real. Mass media has been used to reveal the truth behind simulations. It is important that we understand and perceive how simulations differ from reality.

To understand the impact of illusion on consciousness, the model delineated below presents the process of the impact of illusion on a conscious image which depends upon a number of influencing factors.

<table>
<thead>
<tr>
<th>Sense</th>
<th>Modified Signal</th>
</tr>
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<tbody>
<tr>
<td>Tropism</td>
<td>Information Signal</td>
</tr>
<tr>
<td></td>
<td>Unconscious</td>
</tr>
<tr>
<td></td>
<td>Conscious Image</td>
</tr>
</tbody>
</table>

From: Illusion and The Design of a Successful Simulation Program by Wesley W. Stillwagon

A tropism or sight, sound, touch, smell, or taste influence on our human biological system produces a complex signal; that signal from the senses does not go directly from the sensory organ into consciousness. The signal goes first into our unconscious. There, it is subject to modification and adulteration that converts some of the conscious image into an illusion. How much influence is determined by (among other factors) how aware or conscious we remain. The range may be from no conscious image at all, because its strength has failed to bridge the threshold of consciousness, to a level high enough to completely change our direction or will (Stillwagon).

In the relationship between conscious image and factual reality, the signal is also subjected to passive value judgments that may be influenced by the individual's needs, knowledge, desires, or attitude. The impact of illusion on consciousness of ANIMAL
KINGDOM "RECREATION" presents the way and how human enjoy to view and observe animals in captivities.

My thesis exhibition represents a fabricated simulation created from material images. The animal images are transformed into illusions in the ways that humans experience nature through simulations. I have been inspired by several artists. I am particularly interested in the work of Damien Hirsts, who presents dead animals in the form of scientific display. Hirsts' work is very similar to what appears in the Museum of Natural History. Strong emotional responses can be provoked by the image of dead animals—love, death and beauty. Hirsts' work also represented a simulation of animal images in our culture.

A shark in a beautifully constructed glass tank (The Physical Impossibility of Death in the Mind of Someone Living, 1991) can make viewers feel like they are watching "death" swim pass by in front of them. The feeling evoked is what one were to feel if they met a shark face to face in the sea. A sheep in a tank (Away From the Flock, 1994) makes me think about societies of social animals. The consequence of being away from their own kind can lead to loneliness, isolation or death.

Bill Viola has very interesting works as well, created from video. The viewers are surrounded with sound, projections, and darkness. His installations are designed to have a visceral impact, surrounding the viewer with sound, projections and sometimes darkness. Some of his works The Reflecting Pool, 1977-79 for example,

"A man emerges from a forest and stands before a pool of water. He leaps up and time abruptly stands still. From this point, all movement and change in the otherwise still scene is limited to the reflections and undulations on the surface of the pond. Time becomes extended and punctuated by a series of events seen only as reflections in the water. The emergence of the individual into the natural environment becomes a baptism into a world of virtual images and indirect perceptions."
“The Veiling, 1995. Images of a man and a woman moving through a series of nocturnal landscapes are projected into parallel layers of loosely suspended translucent cloth. They each appear on separate opposing video channels, and are seen gradually moving from dark areas of shadow into areas of bright light. The cloth material diffuses the light and the figures dissipate in intensity and focus as they penetrate further into the scrim layers, eventually intersecting each other on the central veil. Recorded independently, the images of the man and the woman never coexist in the same video frame. Only the light from their images intermingles in the fabric of the hanging veils” (Bill Viola).

I have combined these two techniques by using a 3D computer animation program to create an image of the animal and to project it on translucent cloth, and an artificial tank. When the image of the 3D dolphin is animated, the viewer sees the animal swimming from one side of a tank to the other side of a tank. This artificial tank represents a simulation of animal image which can be consumed by human. We like to see the beautiful movement of animals as well as observe what they are doing.


**Exhibition**

**Appearances**

In theses exhibition, there are four main objects in this installation: a fish tank, a transparency image of an elephant, a multiple image in color of fur, and an image of a colorful monkey (Animal Kingdom Model No.1).

First, the fish tank (2.5' x 5' x 3") is made from plexi glass and is located at the center of a dark room. There are plastic marine animals and white sand on the bottom of the tank, a silk screen for projection, and a transparency image of animals. There is a mirror placed at both ends of the tank. To animate the tank, there is a video projector located 7 feet above the tank projecting a 3D dolphin animation on the silk screen, which is standing at an angle in the tank (see Visual reference, Exhibition 1).

When the animation of the dolphin is projected on the silk screen, the viewers will be able to see a swimming dolphin on both sides of the tank and also on the white sand on the bottom of the tank as well (see Visual reference, Exhibition 4).

From the front view of the tank, viewers are able to see the transparency of animals in the foreground and the 3D dolphin animation in the background. From the back side of the tank, the audience is able to see the 3D dolphin animation on the silk screen in front of them and the image also being projected on the white sand at the bottom, inside the tank (see Visual reference, Exhibition 5).

In the fish tank with the animated dolphin, the audience will see a dolphin swimming from right to left and out of the frame on the left hand side. Then it reappears again on the right hand side, swimming forward and disappearing to the left. This continues as a loop. The tank represents a traditional aquarium. Viewers can see the animals from different angles and sometimes they have to wait to see the animal reappear again.
Second, on the right side of the exhibition room, there is a multiple color transparency of fur mounted on plexi glass (8"x 48"x.5") which is hung from the ceiling about 7.5 feet from the floor. By using a spot light above the transparency, the image is also projected on the white wall behind (see Visual reference, Exhibition 6).

Third, there is an image of a monkey (Animal Kingdom, Model No.1) on the east wall of the exhibition room. The monkey is hanging from one of the bars inside a cage. Since the monkey is pressed up against the front of the cage, its fur appears to be patterned in little squares, and each square has an individual unnatural color (see Visual reference, Exhibition 8).

Finally, the fourth object, on the left side of the exhibition room, is a transparency of an elephant mounted on plexi glass (2"x2"), which is hung from the ceiling about 8 feet from the floor. The image of the elephant is also projected on the white wall on the left side of the exhibition room (see Visual reference, Exhibition 9).
Explanation and analysis

In the exhibition, the center tank can be viewed as a replacement of an old fashioned vessel and is a representation of a futuristic individuals aquarium. Here is simply a set of projectors and some creativity. The aquarium does not require a professional caretaker and can be installed into any individuals residence. The 3D animated dolphin is a model of a real live dolphin, and it is also placed into an environment that resembles an aquarium. This is a simulation of an aquarium; in other words, it is a simulation of a simulation.

3D animation technology can be used for both entertainment and education. For example, at Sea World, Florida, they introduce a manatee, an endangered species, by using 3D animation. They create a story to disseminate information about the animal and to explain how important it is to preserve this species in the wild. This presentation is interesting because in reality this species is difficult to train to perform or to follow scripts. The 3D animation of the animal creates a story which is controlled by a simulation designer to generate emotional interest in manatees and to give useful information about the species to visitors before they can view the real live animals.

Although, the 3D animal animation still conveys the animals appeal, it loses the representation of "the real." Therefore, it no longer represents reality. The question is: what does it represent? At this point, the simulation designer has to create a value of representation for simulations to produce a package signal that transfers a conscious image into illusion. A 3D image of the animal can present the animals appealing beauty and has its own powerful character. In order to have a strong impact on our consciousness image, the representation is carefully created by the producer, who can attach information such as names or products and allows the simulation to present this information. For example the visitors at Sea World can see real manatees after they are introduced to them by a 3D animation story; in this case the 3D image represents the real animal itself. However,
the ability of representation also can be manipulated by creating an associate situation to produce a package signal that can shift a representation of a 3D dolphin animation from presenting nature to presenting products, for example, a brand name big screen TV, big enough to contain an aquarium which houses the dolphin, video cassettes or compact discs that can play 24 hours non-stop so that we can enjoy the swimming dolphin all day long, etc.

In my exhibition, the idea behind the image "Animal kingdom, Model No. 1" (the monkey) is that the image presents three layers of information: the monkey, bars, and the colorful fur. In order to create a package of information, the first layer is the monkey itself (Golden Spider monkey), originally from nature. He is living in a big cage and represents how his own species lives in natural environments.

The second layer is the metal bars. The bar represents human culture and society, and the way that we separate man and animals. It is also a metaphor of protection and preservation. This barrier can be created in different forms in order to contain animals. Sometimes the barrier is invisible because it make viewers feel closer to the animal and they can get a better look. It also makes a simulation look more attractive to people.

The third layer is the colors which represent appearances of this animal in the way that humans imagine them to be. The colorful fur (fur patterned in squares) suggests the positive attitude of viewers toward nature, even though this may be an illusion. We get the conscious image from what we see, and it transforms into an illusion. However, this image may create an illusion in each individual differently; the illusion depends on many discrete factors, for example, an individuals knowledge, previous experience, needs, and attitude. How much an illusion can influence a viewer, also depends on how aware or conscious he or she remains. It can have no influence at all, or the influence can be strong enough to change his or her attitude and behavior.
The images of the elephant and the fur which are projected on the wall represent the ways that humans project images of animals on artificial materials. The manipulated image represents deceptive reality. The projection of an image on the white wall is a metaphor of the way that we project an image of animals on fabricated products with various purposes, for example, on post cards, t-shirts, key chains, and tourist souvenirs, etc. The transparency image of the Asian elephant (and the colorful monkey fur as well) somehow still represents "nature", and represents itself at the same time. The projected image on the gallery wall presents the reproduction of the image itself; it can appear on anything that we as humans can imagine, for example, on beer cans, bottles of wine, cookie jars or even political campaigns material.

Moreover, the living elephant itself is not only a part of the animal kingdom confined to its role in nature; Asian elephants, for example, have participated and played an important role in Thai human culture for a very long time. In Thailand, this domestic animal is considered to be "part of the family"—one of the family members for economic purposes.

Elephants were used in the past as an integral part of the logging industry, enabling the Thai to make a living. Today, elephants will be found in the tourist sector, in any number of roles. Elephants are no longer needed in the logging industry: Logging was banned with few exceptions in 1989 because of environmental concerns. What little of the forest industry remains is aided by modern machinery and technology. Nowadays, in order to make a living, the elephants (and their owners) can be found on the streets of Bangkok, and other tourist centers. Its image is a significant reflection of economic forces in Thai society.

For elephants in captivity in Bangkok, there are very few traditional ways of earning a living. There is little use for elephant power in the modern world. Elephants with their mahouts (keepers) have taken to begging in the streets of major cities. Actually, the keepers and elephants have to be together at all times. If the keeper survives in the city then the
animals will survive too, because the keepers will provide the elephants food. But even this attempt at survival has proved problematic. City dwellers complain of the elephants impeding traffic and soiling the streets. Elephant owners stress the importance of their right to make a living with the venerable animal. Many so-called tourist cities (Ayuttayh, Sikhothai) are being forced by their City Council to establish formal "Elephant Camps", away from the city centers.

They, in rural areas, elephants are also working in the tourism industry as riding or trekking elephants to view forests and wilderness, or in elephant shows. Some of the babies in this business are smuggled out of the forests. They are sold to circuses and elephant camps to make more profit. Many baby elephants are rented to hotels and resorts because their cuteness attracts the tourists, ready to spend their money for a first-hand experience.

In reality, zoos and aquariums imitated nature by using animals images and simulations of nature. Visitors walk on the trail and view the ecosystems and animals--it seems like window shopping. Viewers can see how animals live, behave, eat and reproduce. Emotional attitudes toward nature are generated in visitors conscious images by their viewing these simulations and transforming them into their own illusion. Visitors will absorb the attitudes and emotional messages sent by means of exhibition, which suggests that ecosystems are disappearing and many species in the exhibition are being preserved for the next generation. Visitors are thus encouraged to play a role preserving ecosystems and endangered species. It is possible for zoos and aquariums to present an image of themselves and of products, situations, and ideas, that tell a story. Finally, to make it complete, this proposal of making imitation appearances will cause audience to find themselves surrounded by gift shop with products displaying animal images. Merchandise in many forms is available for immediate purchase. The animal image is projected on everything that we can think of in everyday life.
Conclusion

The Animal Kingdom “Re-Creation” represents a simulation of animal images in our culture. In the exhibition, the aquarium is built by duplicating a dolphins habitat in captivity. A 3D dolphin animation represents the revolution of technology that can bring a dolphin and an aquarium into our everyday life. Keeping a live animal in a tank can cause the animal to suffer from the consequences; therefore, this simulation is one solution that can serve our need. We will be able to reproduce fabricated aquariums more beautiful than genuine one those can be available to any one.

Live wild animals have their own appeal, charm, and charisma. Their figures bring the beauty of nature with them wherever they appear in any form. These figures are reproduced by media and technology. The representations of these signals are shifted from presenting the beauty of nature to representing concepts, ideas, or products. Therefore, images of animals are readily available for everybody to use as a medium to carry many different kinds of messages.

In some circumstances, simulation may lead to misrepresented reality caused by misleading appearances. As humans, we need to educate ourselves and become more conscious when we view those manipulated appearances. We often fail to distinguish between art and life and we also tend to confuse our emotions and imagination by the efforts of simulation designers who want to offer us products, ideas, and entertainment. Theme parks stimulate our positive emotions. It is not only reality that is manipulated but also our reactions and perceptions. There are a number of influential factors that can cause misinterpreted signals. The impact of illusion on a conscious image depends on an individuals cultural value judgments which may be influenced by the person's knowledge, education, experience, needs, desires, or attitude. For the simulation designers or people who distribute simulations, respect of the audiences traditions and morality is the most
important consideration. The technology used to create “Animal Kingdom” presents the viewer with a simulated reality. The irony in this is that while we are manipulated into seeing a “unnatural wonder,” in fact, “nature” has been replaced by the technology.

“Animal Kingdom” plays with notions of simulation to force the viewer to shift consciousness and to question reality. The complex relationship between simulation and its referent has become less knowable as human use technology to explore nature for entertainment.
References


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Visual Reference

Portfolio 1  Portfolio 2  Portfolio 3

Portfolio 4  Portfolio 5

Fall Project 1  Fall Project 2

Fall Project 3  Fall Project 4  Fall Project 5  Fall Project 6

Winter Project 1  Winter Project 2  Winter Project 3  Winter Project 4

Winter Project 5  Winter Project 6  Winter Project 7  Winter Project 8
Visual Reference

Spring Project 1  Spring Project 1  Spring Project 3

Animal Kingdom  Exhibition 1

Exhibition 2  Exhibition 3  Exhibition 4  Exhibition 5

Exhibition 6  Exhibition 7  Exhibition 8

Exhibition 9