Views of Paradise: a photographic atlas of the artificial environments of zoological gardens and aquariums in Oceania

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# Table of contents

Acknowledgements v  
List of Images vii  
Abstract xv  

Introduction: Why photograph zoos? 1  
Chapter 1: How to photograph zoos? 5  
Chapter 2: Livro, livre: the book as research output and exhibition site 17  
Chapter 3: Viagem filosófica: common grounds (Oceania) 33  
Chapter 4: Viagem filosófica: Australia 73  
Chapter 5: Viagem filosófica: New Zealand 519  
Chapter 6: Viagem filosófica: Fiji 729  
Chapter 7: Viagem filosófica: New Caledonia 745  
Chapter 8: Viagem filosófica: Papua New Guinea 763  
Chapter 9: The zoo and its image: sculpture, collection and museum 793  
Chapter 10: Can you spot the zoo? 813  
Chapter 11: The zoo as paradise, utopia, dystopia, and heterotopia 843  
Conclusion 861  

Appendix 1: Bibliography 865  
Appendix 2: Proposed list of sites to be photographed 883  
Appendix 3: Revised list of sites photographed 884  
Appendix 4: List of photographic expeditions with dates 887
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List of images

There are four types of images in this atlas, arranged in the following order in this list:

**Maps.** The maps were adapted for this research from “Oceania with Countries – Multicolor” by FreeVectorMaps.com. The maps are not numbered.

**Images that were not created for this research.** Images of works created by other artists (a few created by myself before I started this research project). They are identified throughout the atlas and in this list of images with a number (e.g., Fig.1.1, or Fig.1.2).

**Typologies.** Images created for this research and arranged in thematic groups. The typologies are not numbered. They are identified throughout the atlas and in this list by their themes (e.g., Australian landscapes, or foreign cultures). Each of their individual images are identified by the name (location and date) of the zoo photographed (e.g., Taronga Zoo, Sydney, New South Wales, Australia, 2017).

**Zoos.** Images created for this research and arranged in the atlas alphabetically by country, region, city, and zoo (for clarity, Fiji, New Caledonia, and Papua New Guinea were placed at the end). The images of zoos are not numbered. They are identified throughout the atlas by the name (location and date) of the zoo photographed (e.g., Taronga Zoo, Sydney, New South Wales, Australia, 2017).

**Introduction** Why photograph zoos? (no images)

**Chapter 1** How to photograph zoos?

Fig. 1.1. Frederico Câmara, Osaka Zoo, Osaka, Japan, 2006. 10
Fig. 1.2. Frederico Câmara, Hsinchu Zoo, Hsinchu, Taiwan, 2006. 13

**Chapter 2** Livro, Livre: the book as research output and exhibition site

Fig. 2.1. Sol LeWitt, Autobiography, 1980. 19
Fig. 2.2. Jules Dumont D’Urville, Voyage de La Corvette L’Astrolabé, 1833. 23
Fig. 2.3. Frank H. Netter, Atlas of Human Anatomy, 2014. 24
Fig. 2.4. The state of Minas Gerais, Brazil. 25
Fig. 2.5. Louise Bourgeois, Untitled, 2004. 26
Fig. 2.6. Louise Bourgeois, Paris Toujours Paris (set #7, detail), 2006. 27
Fig. 2.7. Majdi Hadid, Beautiful Palestine, 2007, Subjective Atlas of Palestine. 30
Fig. 2.8 Majdi Hadid, Beautiful Palestine, Still Under Occupation, 2007, Subjective Atlas of Palestine. 30
Chapter 3 Viagem filosófica: Common Grounds (Oceania)

Map of Oceania. Adapted by Frederico Câmara from FreeVectorMaps.com. 36–37

Fig. 3.1. Frederico Câmara, Jardim Zoológico do Rio de Janeiro, Rio de Janeiro, Brazil, 2011. 42
Fig. 3.2. Frederico Câmara, Newquay Zoo, Newquay, England, 2009. 42
Fig. 3.3. Frederico Câmara, Hiunchu Zoo, Hiunchu, Taiwan, 2013. 42

Typologies (themes inside parenthesis). All images by Frederico Câmara.
The National Kiwi Centre, Hokitika, South Island, New Zealand, 2016. 44
Oceania (painting), 2014–2017 (9 images). 45
Taronga Zoo, Sydney, New South Wales, Australia, 2017. 46
Oceania (colour palette), 2014–2017 (6 images). 47
National Zoo and Aquarium, Canberra, ACT, Australia, 2014. 48
Oceania (sculpture I), 2014–2017 (9 images). 49
Oceania (photography), 2014–2017 (6 images). 50
Oceania (graphic design), 2014–2017 (3 images). 51
Oceania (plain cages), 2014–2017 (9 images). 53
Oceania (frames), 2014–2017 (6 images). 55
Oceania (mesh), 2014–2017 (3 images). 56
Oceania (behaviour enhancement), 2014–2017 (6 images). 57
Oceania (representations of animals), 2014–2017 (9 images). 59
Oceania (representations of plants), 2014–2017 (4 images). 61
Oceania (weather), 2014–2017 (2 images). 62
Oceania (night), 2014–2017 (4 images). 63
Oceania (business sponsorship I), 2014–2017 (2 images). 64
Oceania (business sponsorship II), 2014–2017 (2 images). 65
SEA LIFE Melbourne Aquarium, Melbourne, Victoria, Australia, 2014. 66
Oceania (cage as exhibit), 2014–2017 (6 images). 67
Oceania (cabinets of curiosities), 2014–2017 (6 images). 68

Chapter 4 Viagem filosófica: Australia

Map of Australia. Adapted by Frederico Câmara from FreeVectorMaps.com. 74

Fig. 4.1. Lin Onus, Fences, fences, fences, 1985. 82
Fig. 4.2. Lin Onus, Jimmy’s Billabong, 1988. 84

Typologies (themes inside parenthesis). All images by Frederico Câmara.
Australia (Australian landscapes), 2014–2017 (9 images). 79
Australia (Aboriginal cultures), 2014–2017 (6 images). 81
Cleland Wildlife Park, Adelaide, South Australia, Australia, 2014. 83
WILD LIFE Sydney Zoo, Sydney, New South Wales, Australia, 2017. 83
Australia (European settlement), 2014–2017 (6 images). 85

List of Images
Chapter 5 Viagem filosófica: New Zealand

Map of New Zealand. Adapted by Frederico Câmara from FreeVectorMaps.com.

Rockhampton Zoo, Rockhampton, Queensland, Australia, 2014 (9 images). 357–365
Billabong Sanctuary, Townsend, Queensland, Australia, 2014 (1 image). 367
Reef HQ, Townsville, Queensland, Australia, 2014 (5 images). 369–373
Adelaide Zoo, Adelaide, South Australia, Australia, 2014 (15 images). 375–389
Cleadon Wildlife Park, Adelaide, South Australia, Australia, 2014 (5 images). 391–395
Gorge Wildlife Park, Cudlee Creek, South Australia, Australia, 2014 (3 images). 397–399
Monarto Zoo, Monarto South, South Australia, Australia, 2014 (3 images). 401–403
Beaumaris Zoo, Hobart, Tasmania, Australia, 2014 (5 images). 405–409
Launceston City Park, Launceston, Tasmania, Australia, 2014 (1 image). 411
Zoodoo Zoo, Richmond, Tasmania, Australia, 2014 (3 images). 413–415
Ballarat Wildlife Park, Ballarat, Victoria, Australia, 2014 (5 images). 417–421
Halls Gap Zoo, Halls Gap, Victoria, Australia, 2014 (7 images). 423–429
Healesville Sanctuary, Healesville, Victoria, Australia, 2014 (11 images). 431–444
Royal Melbourne Zoological Gardens, Melbourne, Victoria, Australia, 2014 (17 images). 443–459
SEaWEE Melbourne Aquarium, Melbourne, Victoria, Australia, 2014 (9 images). 461–469
Wombey Open Range Zoo, Melbourne, Victoria, Australia, 2014 (7 images). 471–477
AQWA The Aquarium of Western Australia, Perth, Western Australia, Australia, 2014 (5 images). 479–483
Armadale Reptile and Wildlife Park, Perth, Western Australia, Australia, 2014 (5 images). 485–489
Caversham Wildlife Park, Perth, Western Australia, Australia, 2014 (5 images). 491–495
Cohunu Koala Park, Park, Western Australia, Australia, 2014 (3 images). 497–499
Perth Zoo, Perth, Western Australia, Australia, 2014 (17 images). 501–517

Chapter 6 Viagem filosófica: Fiji

Map of Fiji. Adapted by Frederico Câmara from FreeVectorMaps.com.

Zoos and museums in Fiji. All images by Frederico Câmara.
Auckland Zoo, Auckland, North Island, New Zealand, 2016 (21 images). 535–555
Butterfly Creek, Auckland, North Island, New Zealand, 2016 (3 images). 557–559
Kelly Tarlton’s SEA LIFE Aquarium, Auckland, North Island, New Zealand, 2016 (19 images). 561–579
West Lynn Garden and Butterfly House, Auckland, North Island, New Zealand, 2016 (5 images). 581–585
Hamilton Zoo, Hamilton, North Island, New Zealand, 2016 (7 images). 587–593
Pukaha Mount Bruce National Wildlife Centre, Masterton, North Island, New Zealand, 2016 (7 images). 595–601
National Aquarium of New Zealand, Napier, North Island, New Zealand, 2016 (5 images). 603–607
Brooklands Zoo, New Plymouth, North Island, New Zealand, 2016 (5 images). 609–613
Ototohanga Kiwi House and Native Bird Park, Ototohanga, North Island, New Zealand, 2016 (7 images). 615–621
Te Puia, Rotorua, North Island, New Zealand, 2016 (1 image). 631
Wellington Zoo, Wellington, North Island, New Zealand, 2016 (17 images). 633–649
Zealandia, Wellington, North Island, New Zealand, 2016 (9 images). 651–659
Kiwi North, Whangarei, North Island, New Zealand, 2016 (3 images). 661–663
Willowbank Wildlife Reserve, Christchurch, South Island, New Zealand, 2016 (9 images). 665–673
Dunedin Botanic Garden, Dunedin, South Island, New Zealand, 2016 (5 images). 675–679
Otago Museum Discovery World Tropical Forest, Dunedin, South Island, New Zealand, 2016 (3 images). 681–683
West Coast Wildlife Centre, Franz Josef, South Island, New Zealand, 2016 (5 images). 685–689
The National Kiwi Centre, Hokitika, South Island, New Zealand, 2016 (7 images). 691–697
Queens Park Aviaries, Invercargill, South Island, New Zealand, 2016 (3 images). 699–701
Southland Museum & Art Gallery (Tuatarium), Invercargill, South Island, New Zealand, 2016 (3 images). 703–705
New Zealand Wildlife Trust, Nelson, South Island, New Zealand, 2016 (3 images). 707–709
EcoWorld Aquarium, Picton, South Island, New Zealand, 2016 (7 images). 711–717
Kiwi Birdlife Park, Queenstown, South Island, New Zealand, 2016 (3 images). 719–721
Te Anau Wildlife Centre, Te Anau, South Island, New Zealand, 2016 (5 images). 723–727
Chapter 7 Viagem filosófica: New Caledonia

Map of New Caledonia. Adapted by Frederico Câmara from FreeVectorMaps.com.

Zoos in New Caledonia. All images by Frederico Câmara.

Aquarium des Lagons, Nouméa, New Caledonia, 2015 (5 images).

Parc Zoologique et Forestier Michel Corbasson, Nouméa, New Caledonia, 2015 (5 images).

Chapter 8 Viagem filosófica: Papua New Guinea


Zoos, museum and hotel in Papua New Guinea. All images by Frederico Câmara.

The Rainforest Habitat, Loe, Papua New Guinea, 2017 (7 images).

Madang Lodge, Madang, Papua New Guinea, 2017 (1 image).


Port Moresby Nature Park, Port Moresby, Papua New Guinea, 2017 (9 images).

Chapter 9 The zoo and its image: sculpture, collection and museum

Fig. 9.1. Frederico Câmara, Garden (second state), 1992.

Fig. 9.2. Karl Blossfeldt, Plate 1 (Rough horsetails). 1926.

Fig. 9.3. Karl Blossfeldt, Equisetum hyemale (Rough Horsetail), Cross Section of Stem, before 1926.

Fig. 9.4. Karl Blossfeldt, Tramastelma Palaestinum (seed from a scabious), 1928 or before.

Fig. 9.5. Marcel Duchamp, Bottle dryer (Bottle rack), 1914 reconstructed 1964.

Fig. 9.6. Constantín Brâncuși, Trunk of a Chestnut Tree in the Studio, 1934.

Fig. 9.7. Bernhard and Hilla Becher, Anonyme Skulpturen, 1972.

Fig. 9.8. Constantin Brâncuși, Bottle dryer, 1914.

Fig. 9.9. Liliza Mendes, Portas (Doors). 1998.

Fig. 9.10. Liliza Mendes, Colônia (Colony). 2016.

Fig. 9.11. Liliza Mendes, Traçado (Sketch). 2016.

Typologies (Themes inside parenthesis). All images by Frederico Câmara.


Frederico Câmara, Views of Paradise: Australia (collections), 2014-2017 (9 images).

Chapter 10 Can you spot the zoo?

Fig. 10.1. Garry Winogrand, New York, ca. 1963.

Fig. 10.2. Garry Winogrand, New York, ca. 1965.

Fig. 10.3. Garry Winogrand, New York, ca. 1963.

Fig. 10.4. Garry Winogrand, Aquarium at Coney Island, New York, 1964.

Chapter 11 The zoo as paradise, utopia, dystopia, and heterotopia

Fig. 11.1. Lucas Cranach the Elder, The Golden Age, circa 1530.

Fig. 11.2. M. Wolgemut, W. Pleydenwurff, and H. Schedel, Liber Chronicarum (Nuremberg Chronicle), 1493.

Fig. 11.3. Ritratto Del Museo Di Ferrante Imperato, 1599.

Fig. 11.4. Hieronymus Bosch, The Garden of Earthly Delights, 1490-1500.

Fig. 11.5. Hieronymus Bosch, The Garden of Earthly Delights (detail), 1490-1500.

Fig. 11.6. Thomas Struth, Paradise 01 (Daintree, Australia), 1998.

Fig. 11.7. Ritratto Di Ferrante Imperato, 1599.

Fig. 11.8. Hieronymus Bosch, The Garden of Earthly Delights (detail), 1490-1500.

Fig. 11.9. Burt Brinckerhoff, Brave New World, 1980 (film still).

Fig. 11.10. Robert Polidori, Chernobyl, Control Room, Reactor 4, 2001.

Fig. 11.11. Olafur Eliasson, The Weather Project, 2003.

Fig. 11.12. Thomas Demand, Cleaning, 2003.

Conclusion (no images)
“Why photograph zoos?” is the question that guides the project Views of Paradise, a photographic atlas of artificial environments from 82 zoos and aquariums in Australia, Fiji, New Caledonia, New Zealand and Papua New Guinea. In Views of Paradise, the analyses of the resulting images identify aspects of landscape representations in zoos in relation to natural and cultural environments, situating zoos within the conceptual spaces of paradise, utopia, dystopia and heterotopia. Because people have a predisposition to only seeing animals, making them blind to the apparatus of the zoo, this research uses the absence of animals in the images as a method to shift the focus of vision away from animals and in the direction of their hybrid and lifeless living environments.

Zoos occupy an ambiguous position in society, being perceived as places of imprisonment and protection. From menageries, meant to entertain the human curiosity, they are changing into institutions committed to conservation, research and education. Still, zoos reflect our need to care for the environment against our inability to re-create an environment as perfect as that found in nature, or to preserve it in the wild.

The atlas highlights the importance of photography as a research method for the systematic collection of visual information and production of a criticism that is not only directed at zoos, but to humanity, for environmental practices that disregard the rights of non-humans. Its artistic visions of zoos and nature, utopian or dystopian, depending from which angle the absence of the animal is understood, are born from the transformative effect of photography on perception: by photographing zoo spaces and objects without the animals, they are transformed from insignificant artifices to subjects worth of inquiry, to signal the possibility of a meaningful existence for the empty zoo, either as image or as an actual site.
Introduction

Why photograph zoos?

At a time when the climate of the planet Earth is changing as a consequence of human consumption and interference in the natural landscape, causing concerns on our ability to stop or reverse this process, the concept of an ideal natural environment has never been stronger. Nature has been giving us the signs, scientists have been collecting the data, and artists have been sending the message to alert us that not any environment will do. The natural environment will need to fit certain parameters to be in balance. To a certain degree, the natural environment will have to stay perfect.

The idea of a perfect natural environment is not distant from that of a paradise. The idea of paradise is not far from the reality of zoos, in which representations of the natural environment are idealised, but never ideal. Zoos are one of the results of the material exploitation of the colonial nations and their landscapes through the last 500 years. Their beauty is in the exotic creatures of nature that they display, but also in the ugliness of the natural loss that those displays represent, and in their failure to recreate this lost natural paradise.

Looking to discover new landscapes that have not yet been photographed, this research looks into representations of natural landscapes in zoos and aquariums in Oceania. Zoological gardens have been the subject of important research projects realised by zoologists, historians, philosophers and artists. The first three produce mainly textual outputs, and little in the form of images, with the zoologists using practical experiments and the data that they provide to improve the standards of zoos and aquariums, especially in the fields of conservation of animals and their habitats, and education. Historians interpret the documents of zoos past and present to build an understanding of the reasons why zoos were created and how they developed through time. Philosophers create a criticism of the zoological gardens and of our human relations to animals and nature. The artists produce mainly visual outputs, and little or no discourse in the form of texts. Their artworks are artistic statements on their concerns for the freedom of captive animals and the health of the natural environment, and sometimes they can be documents about the zoos that they have pictured in their works. Although most artists claim that their works are about zoos, their images show a different story: animals.

What unites the zoologists, historians, philosophers and artists who have done research on zoological gardens is their focus on the largest of those institutions located in Western Europe and North America. Very little is written or pictured about smaller zoos and those located in non-Western countries.

Views of Paradise is a systematic documentation of the zoos located in Oceania in photographic images that are also artistic statements on nature, zoos and the idea of a natural paradise. Those artworks are photographed during fieldwork to 82 sites in Australia, Fiji, New Caledonia, New Zealand, and Papua New Guinea that include zoos, aquariums, museums and a hotel. The zoos and their enclosures are photographed from the point of view of zoo visitors, without animals
or people, to draw attention to the environments instead of the animals that they house. The project analyses the images produced by this photographic fieldwork by comparing the artificial landscapes of the zoos, with the natural and cultural landscapes of Oceania. This analysis is guided by questions related to the representations of local landscapes and indigenous cultures, foreign landscapes and foreign cultures, the representations of European colonial settlement, and local contemporary life.

The project considers the absence of animals in the picture and in the environment, the reason why zoos exist now, as opposed to being the entertainment institutions that they were in the past. By considering zoos the subject of this research, images of their spaces and objects are collected just as objects and animals were collected for cabinets of curiosities in the past with the voyages of discovery. Those images are then analysed, classified, and turned into a museum of zoos in the format of a book, this photographic atlas: Views of Paradise.

This project also produces discourse in the forms of image and text that supports the idea of a connection between zoos and the concepts of an earthly paradise, utopia, dystopia and heterotopia. In his text “Why Look at Animals?”, dedicated to the painter Gilles Aillaud, who painted animals and zoos for many years, John Berger writes that the right questions have not been asked of zoos. Based on his statement and the title of Berger’s text, and by shifting the focus from animals to zoos, the question that guides this research project is “Why photograph zoos?”.

Chapter 1 explains the methodology used in this research project, which emphasises fieldwork that includes the research on the existent zoos and aquariums in operation in Oceania, and the organisation of photographic expeditions that include not only visits to zoos, but also to the museums and natural, rural and urban areas of the places visited for an understanding of the contemporary life in those places. Photography is done of the zoo enclosures that are empty, with animals and people absent in the picture, to draw the attention of the viewer to the topic of the research: the representations of landscapes in zoos (not animals).

Chapter 2 introduces the book as the ideal format for exhibition of research in photography. Its first part concentrates on the artists’ book as an artistic medium and is followed the atlas as a model in which a large amount of information in a field of knowledge, in visual and textual form, is grouped in one place. This chapter proposes the scientific model as a model that can be applied to research in the visual arts, and the book as its logical outcome.

Chapters 3 to 8 show the images that are the result of the photographic fieldwork, together with an analysis on the common themes observed in the zoos and aquariums in Oceania. The organisation of the images in this chapter follows the organisation of a geographical atlas, and they are listed in alphabetical order by country, states, cities and zoos. Chapter 3 starts with a map with the locations photographed and a list of the zoos in Oceania. An initial analysis highlights the common characteristics of zoos in Oceania, shown through typologies. The same structure including map, list of zoos, analysis and images is presented in chapters 4 to 8, one for each Oceanic country: Australia, New Zealand, Fiji, New Caledonia and Papua New Guinea.


Chapter 9 is a discussion on the parts that constitute the research project in parallel to the world of museums: objects (sculptures), collections and museums. In this chapter, the individual images are compared to sculptural works realised in photography, the practice of collecting in artistic research is presented as typologies, and the photographic atlas is presented as a museum of zoos.

Chapter 10 presents examples of other research realised on zoological gardens in the fields of zoology, history, philosophy, and art. The focus of its main discussion is on the artists who have worked on projects about zoos in photography and how the images that they have produced are more focused on the animals living in zoos than they are on zoos.

While in chapter 9 the realisation of this project is compared to the history and formal structure of zoological gardens, with the collected object, its classification into groups for the creation of culture and memory, and the institutionalisation of those collections into a museum; in chapter 11 the images produced in Views of Paradise reflect the relations between zoos and the philosophical concepts of paradise, utopia, dystopia and heterotopia. Through the images made for this project, chapter 11 also presents my artistic positions in relation to those concepts. The discussion starts with the history of the myth of paradise and how it can be read in parallel to the history of zoos in the western world, and continues by describing the concepts of utopia, dystopia and heterotopia and their relations to the zoo and the images from Views of Paradise.
Chapter 1
How to photograph zoos?

This chapter lays the methodological foundations for this photographic research project on the representations of nature in zoos and aquariums in Oceania. It is divided between the organisation of the practicalities involved in the execution of fieldwork, and the use of emptiness and absence as concepts that guide the production of the images.

Why zoos?

Views of Paradise started as a photographic inquiry into the contemporary landscape during a residency period at the Akademie Schloss Solitude, in Stuttgart, Germany, in 2003. During my stay at Solitude, which is located on the border between the urban centre and a forest, daily photographic trips to the city and the forest led to the question: What is left to discover in the landscape that has not yet been explored and turned into images? The first signs that a discovery would happen, not in the landscape itself, but in its representations, occurred to me during one of those photographic trips to Wilhelma Zoo.

Why Oceania?

Earlier versions of this project have been photographed in Germany, Switzerland, the UK, Ireland, Norway, Finland, Estonia, Latvia, Portugal, Brazil, Japan, China, Singapore, Cambodia, Vietnam and Taiwan. For this project, I decided that I wanted to photograph and write about a larger geographical area: a continent.

The continent of Oceania was chosen to be the geographical focus of this research because it is the smallest of the continents, with a small number of zoos and aquariums, which would make the project more manageable. The island countries of Oceania, all of which have a colonial history, also offered distinct natural and cultural landscapes.

Before starting on this project, I associated Australia with images of Uluru, the red desert, the Great Barrier Reef, kangaroos, koalas, Eucalyptus trees, Aboriginal art and the Sydney Opera House. Fiji was known to me as a tourist destination for its paradisiac islands. New Zealand was Māori Art, volcanoes, the kiwi bird and the kiwi fruit. Papua New Guinea was the place that David Attenborough would go to film birds-of-paradise for documentaries on nature. And New Caledonia was simply a mystery: I did not know of its existence before I started research for writing a proposal for this project, where I asked myself if all those natural and cultural landscapes would be represented in the artificial landscapes of their zoo enclosures.
The colonial history of the countries in Oceania was an important aspect in choosing this region, because the development of zoos and aquariums in Europe is connected to the expansion of the European empires started in the 15th century with the great navigations for the conquest and exploration of new worlds. Australia, New Zealand, Papua New Guinea and Fiji have all been colonies of the British empire. Before that New Zealand has been colonised by the Polynesians that are also known as Māori. Parts of Papua New Guinea have also been under the rule of Germany, and New Caledonia is still a territory of France.

The animals, artefacts and peoples taken from the European colonies in the Americas, Africa, Asia and Oceania, from that period until now, formed much of exhibits in the European zoos. From the outset of this research I questioned how this colonial history is represented in the Oceanic zoos, and how are the nature and cultures of the Oceanic countries represented in their own zoos, now that instead of exotic, their landscapes and animals are familiar.

Finding zoos

For the research proposal, a list of zoos and aquariums was drafted from the website Zoos Worldwide (http://www.zoos-worldwide.de). This first list had a total of 41 zoos and aquariums (Please see Appendix 2). A revision of this list was done six months after the start of the research. For this revision, five other websites were consulted. The final list of the six websites consulted are:

1. The Zoo Online: Zoos of the World – http://www.thezooonline.com

The Zoo Online, Zoos Worldwide and ZooChat are websites owned and operated by individuals. These private websites have extensive lists of zoos with locations on maps and links to their websites, and links to other websites that promote animal welfare, conservation, sanctuaries, associations, and zoo cams. The Zoo and Aquarium Association, WAZA and Wikipedia are institutional websites. The Zoo and Aquarium Association is the peak body representing the zoo and aquarium community throughout Australasia.1 The goal of the World Association of Zoos and Aquariums is to guide, encourage and support the zoos, aquariums and like-minded organisations of the world in animal care and welfare, environmental education and global conservation.2 Apart from the list of member zoos, their institutional websites offer education materials for teachers and students, information and links to conservation programmes, breeding, professional standards and membership. Wikipedia is a collaboratively written, free-content online encyclopedia hosted by the Wikimedia Foundation. The list of zoos in Wikipedia has links to the Wikipedia pages of the zoos listed, which may contain links to the zoos’ websites.


A second revision of the list was realised in the third year of this research. After this last revision, the final list has a total of 82 sites. This is not the total number of zoos listed on the websites consulted or in existence in Oceania, but it is its majority. After revision and research online, I found that many of the zoos listed have been closed, or had no information about them available online. Zoos and aquariums that had no access with public transport were not photographed. (Please see Appendix 3).

Of the 82 sites photographed, 73 are zoos and aquariums. The remaining sites are five museums, three botanical gardens and one hotel. Three of those museums have small zoos in their buildings: the Southland Museum & Art Gallery in Invercargill, New Zealand, has a vivarium for tuataras (Sphenodon) called Tuatarium; the Otago Museum in Dunedin, New Zealand, has a butterfly house called Discovery World Tropical Forest; and Te Puia, the Centre for New Zealand’s Māori Culture and Geothermal Wonders located in Rotorua, New Zealand, has a kiwi house. The National Museum & Art Gallery in Port Moresby, Papua New Guinea, has small enclosures that are no longer in use, and on the day of my visit, empty aquariums were photographed discarded in the museum's gardens. The Fiji Museum in Suva was photographed because of the similarity of its coral reef display to a cabinet of curiosities. The three botanical gardens are Dunedin Botanic Garden in Dunedin, New Zealand; Queens Park in Invercargill, New Zealand; (both containing aviaries); and West Lynn Garden and Butterfly House in Auckland, New Zealand. After I observed that some of the hotels in Papua New Guinea had small zoos in their premises, such as Loloata Island Resort in Port Moresby and Nusa Island Retreat in Kavieng, I decided to photograph the aviary of the Madang Lodge, in Madang, for the project.

The Beaumaris Zoo in Hobart, Australia, is the only zoo that was photographed after its closure, which occurred in 1937. This zoo housed the last known living Tasmanian tiger, or thylacine (Thylacinus cynocephalus), which died in 1936.3 After the last revision of the list of zoos, it was observed that Cairns Tropical Zoo, located in Cairns, Australia, and photographed in 2014, closed in 2016.

Photographing zoos

Fieldwork was divided into 10 photographic expeditions: (Please see Appendix 4).

1. Australia: Sydney metropolitan area (film photography): 2014
2. Australia: Australian Capital Territory and the south of New South Wales (Mogo): 2014
4. Australia: south of New South Wales, Victoria and South Australia: 2014
5. Australia: Northern Territory and Western Australia: 2015


Chapter 1 How to photograph zoos?
Although I name those photographic trips “expeditions” as an ironic reference to the voyages of discoveries realised between the 15th and 19th centuries, they were planned and realised by myself alone. The itineraries included not only the cities that have zoos and aquariums, but also places of natural or cultural interest that could inform the project. For instance, I visited Uluru and Kakadu National Park, in Australia; the Fox Glacier and Waitomo Caves, in New Zealand; and the cities of Rabaul and Kavieng, in Papua New Guinea; all places that do not have zoos.

Four of the zoos located in Sydney were photographed twice, first in film at the beginning of the project, and then again in digital format at the end, three years later. This return to photograph the zoos located in Sydney allowed me to observe that the enclosures at SEA LIFE Sydney Aquarium and WILD LIFE Sydney Zoo have changed, with many disappearing completely in the space of three years (the enclosure for Sydney Harbour in SEA LIFE Sydney Aquarium, discussed later, has stayed the same). The design of the public spaces of Manly SEA LIFE Sanctuary and WILD LIFE Sydney Zoo have also changed to cater for the entertainment of younger audiences, appearing more cluttered by signage and illustrations reflecting the look of a Disneyesque merchandise store. The National Museum & Art Gallery in Port Moresby, Papua New Guinea, was the only site in this research to be photographed with a mobile phone camera because I did not expect this museum to have enclosures and aquariums.

I consider the images in this project a documentation of zoos and aquariums in Oceania between 2014 and 2017. I acknowledge that documentary photography can be perceived as the documentation of events and can be erroneously associated with unedited and unretouched black and white photography, all of which are not to be found in Views of Paradise. This project reflects my own understanding of the genre as an expanded method of documentation that will not exclude aesthetic considerations, including cleanliness and composition. Retouching of the images to a minimal amount, without interfering with their contents, included the removal of dust that settled in the camera’s sensor and registered in the images, and cropping to match the balanced framing that was intended during photography but unrealised due to ambient light.

Reading zoos

An atlas is a publication that aims to geographically survey a field of knowledge, often resulting in an accumulation of a large amount of visual information. In Views of Paradise, the images are organised geographically by the names of countries, states, cities, and zoos, listed alphabetically. A selection of the images is presented in the analysis as possible typologies.

The main methodology used for the composition of the text in this research is the reading of the images photographed, to find out what can be learned of the cultures and landscapes of the Oceania countries from the representations of landscapes in their zoos, and ultimately, of the human relationships to nature. However, other readings were also carried out and enriched the outcomes of this research. Those readings were of literature, artworks, and films related to the topics of zoological gardens, paradise, utopia, dystopia, heterotopia; and the indigenous arts and architectures of each country photographed.

The experience of the places I visited in Oceania provided me with a wealth of information about their cultures (including art, design, architecture, language, food) and landscapes (natural, urban, and rural landscapes). Whenever possible, travel to places where the zoos are located was made by land (bus or train), from where I could see the variety of environments that those countries may contain, how those environments change naturally in relation to weather, topography and location in the continent, and how human occupation has changed those environments with urbanisation, industries and farming.

I was also able to witness those environments in person during hikes in national parks and during walks in the urban centres. Those hikes in national parks put me in direct contact with many of the landscapes represented in the 2015 and now in the atlas. They were important in the identification and understanding of the landscapes and their individual elements such as minerals, plants, animals and geological formations as symbols to those nations photographed. For instance, it is easier to understand why the fern is a symbol of New Zealand after seeing a sea of bright green ferns covering the floor of the forests that surround Te Anau, right at the start of my photographic expedition through New Zealand. Or the ubiquity of certain colours (red, ochres, black, white, sky blue) in Australian Aboriginal Art, after seeing the red desert around Uluru and Kata Tjuta.

It was also during hikes in Kakadu National Park, Uluru, Halls Gap and Sydney that I saw some of the Aboriginal rock art (paintings and engravings). My understanding of what is Australian Aboriginal Art, Māori Art and Pacific Art, for this research, has been enriched by visits to museums in Australia, New Caledonia, New Zealand, Papua New Guinea, Fiji, London (British Museum) and Paris (Musée du quai Branly - Jacques Chirac), located in the urban centres of those countries, which also provided information on architecture, design, indigenous customs, their colonial history, and contemporary art and life. By being in the cities where the zoos were located, I also learned about old and contemporary architecture and design.

It is important to note that the artefacts and paintings photographed in zoos are representations of artistic styles rather than art objects themselves. If they were actual artworks, they would exist in contexts very distinct from that of a zoo, encompassing community life, belief and customs. The use of those objects in zoos is to represent indigenous cultures that have a strong connection to the natural world. There are exceptions to this, in the totems made specifically to welcome visitors to Port Moresby Nature Park, used similarly to welcome visitors to villages in Papua New Guinea; the utilitarian artefacts exhibited at KULA WILD Adventure Park, in Sigatoka, Fiji; and the Māori architecture and artefacts exhibited at Te Puia, in Rotorua, New Zealand.
Emptiness and absence: is the cage half full or half empty?

For this research, I have chosen to neither present nor represent animals in zoo enclosures. Rather, I opted for the non-representation of animals by looking, instead, to the artificial environments where they live. Animal enclosures can be invisible to the visitor of zoos, whose eyes are conditioned to look only for animals. The enclosures become visible through the photographic image. The research addresses the animal/human relations by looking elsewhere: at its artificial surroundings, as a sign of human incapacity in preserving and recreating nature, and at the animals’ absence, as a sign of their imminent disappearance.

The emptiness of zoo enclosures and the absence of animals in zoo enclosures are the ideas that guide the methodology of image production for this research. Those ideas may look the same in the photographic image, but can signify different things. This emptiness is physical, visual, and not the moral emptiness associated with the human states of depression, boredom, and apathy. In this project the acts of emptying the zoo cage, or of making the animal absent are intentional and necessary to present a view of the zoo as a constructed landscape. This emptying and making absent is not literal. Nothing has been done to physically take the animals out of their enclosures. The enclosures were found empty; or the animals were inside the enclosure, but hidden or camouflaged; or the animals were taken out of the enclosure in the photographic act, by framing them out of the image. No cropping or erasing of the animal with photography editing programmes was done in the images during post-production.

Emptiness and absence may look the same in the images presented in this atlas, but they can be understood differently, depending on what elements of the zoo apparatus we focus on. There is the emptiness of the zoo that has been emptied, when humans stop locking animals away for entertainment or the need to protect them. If read in this way, the emptiness of the zoo enclosure can produce a feeling of satisfaction. The absence of animals can be understood in two different ways: that they have died out completely through hunting and loss of habitat, or more poetically, that they exercised their right to leave, their natural inclination of not wanting to be looked at. Later in this atlas I discuss those possibilities in association with the concepts of utopia, when the readings of emptiness and absence in the images of zoos are positive, or the concept of dystopia, when those readings are negative. Essential to the research is the effect of strangeness caused by both the emptiness of the enclosures and the absence of animals. This strangeness is caused by the loss of the animals in the image of zoos, and the awareness gained through this loss, of what was there the whole time but was not seen, not looked at, not questioned: zoos.

Zoos and their viewers

Zoo visitors have one purpose when they visit a zoo: to see animals. When animals are not visible in their enclosures, either because they are hiding, because they are invisible as a result of camouflage, or because they are actually absent, zoo visitors usually skip those enclosures. There is nothing there for them to see. Artists also visit zoos. However, the artists’ scope when visiting the zoo is wider. It includes seeing the animals, but it also includes seeing everything else, objects, spaces, people and events that they may encounter in the zoo. While zoo visitors may skip the zoo cages that have no animals in them, artists see what is left: the environment formed by architectural features, natural and artificial vegetation, backgrounds, objects, food and machinery.

When zoo visitors see an artist photographing a zoo cage that is apparently empty of animals, they trace an imaginary straight line between the lens of the camera and the cage, trying to find the animals that the artist has found in the cage and that they have overlooked. But they cannot see, and leave frustrated. Zoo visitors will need images in order to see.

Fig. 1.1. Frederico Câmara, Kobe Zoo, Kobe, Japan, 2006.

Images and their viewers

The link between what artists see and their public happens through images. Zoo visitors need images in order to see what the artists see: representations of the environment in zoos. While the camera sensitises artists, who photograph even when they are just looking, the viewing public are sensitised by the resulting images.

There is also a contamination of subject matter in the images of zoos: they are simultaneously about zoos, about animals and about humans. Following the method of analysing a photographic image proposed by Roland Barthes in Camera Lucida (1980), the photographs in Views of Paradise have two referents: the animal and the environment, except that the animal as referent, “the desired object,” is not there. But does the viewer stop seeing the animal in the image? No. The viewer still sees the animal in the image, however, without its referent. The absence of the animal in the image, what the viewer cannot see, is its punctum.

Animals, enclosures and camouflage

Animals in a zoo are different from animals in the wild. Animals in the wild are their own animality together with their ecologies (other animals, vegetation, topography, and weather). In the zoo, animals are reduced to their external appearances. In the zoo, animals are images, shells of their former selves. Animals in zoos are as empty as the enclosures in Views of Paradise (Fig. 1.1).

The only power that animals have over their own images in the spectacle of the zoo is of disappearance. They may choose to hide in response to human presence and sight, while others are naturally inclined to do so in the presence of any creature, be it animal or human, by using camouflage, immobility and hiding. Although some wild animals look the way they look to attract or repel other animals, the phenomenon of animal camouflage, when it works, is antagonistic to the idea of the zoo as a spectacle. Camouflage stops disguising and becomes spectacle when animals are disconnected from their habitats.

Visual tricks are also often found in zoos to avoid the contrast between nature and artifice, when an enclosure is set within the natural environment. Camouflage in the zoo does not only apply to the animal, but also to the enclosure (Fig. 1.2).


7. Ibid., 53.
Absence in contemporary art

The absence of animals can also be found in the works of other artists, either representing a loss that already happened, or a loss that is still pending. Representing a loss that has already occurred, the sound installation *Forgotten Songs* (2009), by Michael Thomas Hill, is made of birdcages hanging from buildings in an alleyway of Sydney’s central district. When walking under the cages, people can hear the songs of 50 native birds that disappeared with the urbanisation of its natural environment. Hill’s artwork reminds us of a number of animal species, such as the moa (*Dinornis novaezelandiae*) and the thylacine (*Thylacinus cynocephalus*), that disappeared in similar circumstances, and of which the world now only has remains and images.

Representing a potential loss, *Paradise 01 (Daintree, Australia)* (1998), by Thomas Struth, like the remaining photographs in this series, are an attempt at the preservation of those environments, which may potentially be lost to human exploitation in the near future, as images. The photographs of forests created by Struth foretell their absence.

On the concept of the uncanny, Sigmund Freud writes that “the uncanny is that class of the frightening which leads back to what is known of old and long familiar,” becoming unfamiliar, alienated, through the process of repression, and which comes back. Considering the uncanny, the act of ‘making’ the animal absent in the image of the zoo emphasises its constructed environment and exposes the double of nature, in its failed attempt of reproduction of our familiar natural home, anticipating the frightening possibility of animals’, nature’s, and humanity’s demise. Strangely, the absence of the animal in the image of the simulated landscape, instead of eliminating this fear, only accentuates it. An alternative would be for nature to react, with the animals deciding to leave their captivity. An uncanny possibility, nonetheless.

For Freud, the uncanny also happens when the imaginary and the real get mixed, “or when a symbol takes over the full functions of the thing it symbolises.” This phenomenon occurs in the artificial environment of the zoo cage, when the representation of nature becomes the animals’ real habitat, an imminent danger, true all the same for humans, and made evident through the photographic image. The landscapes of zoo cages are already born as ruins of what they aim to represent. The photographs of this project form an inverted bestiary. Instead of showing representations of real and imaginary animals in the empty space of the image, it shows spaces that are at the same time real and imaginary, but empty of animals. Those spaces are full of the absence of the animal, and full of the absence of nature.

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11. Ibid., 244.

One last thought...

I have presented here an argument for photographing empty zoo cages because visitors go to zoos expecting to see only animals, not the cages where they live. I have also experienced the opposite in this project. Expecting to see only the enclosures, I have photographed those with animals without noticing their presence, only realising that later, during the editing process. They were not only the animals that are part of a zoo’s collection, but also those animals that are free, but that live within a zoo’s territory. Although this project has also conditioned my vision to only see the enclosures, I have to recognise the effectiveness of camouflage in those animals who managed to get photographed against my wishes. The images where they feature have not been edited out of the atlas. Good luck in finding them.
Chapter 2

Livro, livre: the book as research output and exhibition site

The words *livro* and *livre* mean “book” and “free” in Portuguese, and share the same etymological root in the Latin word *liber*, which is the word for the detached bark of a tree that was used in the composition of early books. I use them in this text to represent the detachment of the art and the knowledge that it contains and disseminates, from the limitations found in the art world. If, as an artist, I will create a book, I will because the book is free.

In this chapter I will discuss the reasons why the book is the ideal format to present the output of this research project and, in specific, the format of the atlas. I will go through the definitions of the artists’ book and the atlas, and some examples of books, atlases, and artistic projects that have engaged with this format either critically or as a model to be followed.

The origins of my involvement with images in the fields of visual arts and culture can be traced to my childhood, when my first contact with images happened through the illustrations and photographs of school and scientific books. I used to admire the beauty of the scientific illustrations of an old family encyclopedia and the maps of an atlas. This interest continued with the TV documentaries on the real travels of Jacques Cousteau and the imaginary explorations of Carl Sagan. Although I followed the path of the visual arts instead of science, my interest in scientific images remained strong. This research re-enacts those interests in the images of nature and science and the expeditions realised during centuries of exploration, from which the extensive volume of information produced was made public in the format of the book.

The book is a common format for the output of research in the sciences and humanities. For a long time, many artists have also been drawn to the book as an artistic medium. Of the literature available on artists’ books, many of the authors on this topic have expressed difficulty in defining this artistic form. Johanna Drucker, for example, says that “a single definition of the term ‘an artists’ book’ continues to be highly elusive in spite of its general currency and the proliferation of work which goes by this name.” The artist Pat Steir writes that artists’ books are “1. Portable, 2. Durable, 3. Inexpensive, 4. Intimate, 5. Non-precious, 6. Replicable, 7. Historical, and 8. Universal.” In reference to Steir’s reasons, the writer Lucy R. Lippard adds that she refers to “mass-reproduced, potentially ‘democratic’ works of art rather than about ‘one-of-a-kind’ art objects in book form, or signed and numbered limited editions.”

The reasons listed by Steir, together with the clarification by Lippard, start to illuminate the nature of artists’ books and their practitioners, by revealing a gap between what Lippard calls ‘democratic’ artists’ books, which are produced using the processes of industrial printing, from those books that are unique handmade artistic objects.

3. Ibid., 50.
Ed Ruscha is considered the first contemporary artist to have used the book as the primary support for a body of work produced during the 1960s and 70s. All of his book projects, including *Twentysix gasoline stations* (1963) make use of series of photographs to show literally what each title describes. Their contents are images with a minimum of textual information in reference to the sites and dates that each photograph was taken. There are no equivalents of the images in his books to artworks for gallery exhibition.

**The Animals (1969),** by Garry Winogrand, presents the relations between animals and humans in the zoo, in a series of photographs that uses the book as a site for exhibition. This book functions as an alternative site for the exhibition of the photographic project in its entirety.

The works of Bernd and Hilla Becher also exist in the form of books, *Anonymous Sculptures (Anonyme Skulpturen)* (1970) being the most notable among them. Their vision in creating an archive of photographs of industrial structures grouped into typologies has promoted a change of perception similar to that of the Duchampian ready-made. Viewing their work, either in the gallery or in the book, is just one step in this process of change of perception of the sites from purely functional architectures, into aesthetic objects, or sculptures, as the title of their book suggests. A change that is consolidated in the brain, as one recognises those structures when travelling through the German landscape.

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the main result of the project, where an exhibition could accompany the book, or not exist at all. I propose a different relationship between the book and the exhibition, where the book is itself. Usually, the book accompanies the exhibition as a document that will last longer than the exhibition. And while Candida Höfer and Garry Winogrand use the book as an alternative site for the exhibition of their photographs, Roni Horn, regardless of the industrial processes involved in the production of her artist’s books and the large numbers that are published, succeeds in retaining all the fascination and beauty of any unique work of art, adapted to the portable structure of a book.

Those projects use the book in its traditional format of the codex, sheets of paper stacked together and bound on the side, with a hard cover. The qualities of the book, described by Steir, are applicable to those projects, with many overlapping in the same book. The book is portable and durable, not only materially, but also by lasting longer than an exhibition. It is inexpensive, if compared to a unique artwork. The book is also intimate, by allowing the viewer to interact by touching, smelling and better seeing the photographic image, due to the absence of glass or acrylic to protect it. The book is non-precious, with the images that it contains being copies of originals, and replicable, offering the potential for the copy to be reproduced infinitely. The book is historical, serving as a repository of knowledge, and universal, in format and ease of reach. It allows artists to create independently of the trends favoured by the art market, because it does not have any economic value.

The book is not the best solution for presenting photography, when, projects require large scale prints for viewing, such as in the works by Andreas Gursky, or when the flatness of the medium turns out to be incapable of translating the experience of photographic objects and installations, such as in some installation works by Christian Boltanski and Rosângela Rennó.

The projects by Ed Ruscha consider the democratization of the art and its liberation from the art world. The books by Sol LeWitt, and the Bechers make references to the different forms of the book that one can find in real life as an object that holds images as knowledge. And while Candida Höfer and Garry Winogrand use the book as an alternative site for the exhibition of their photographs, Roni Horn, regardless of the industrial processes involved in the production of her artist’s books and the large numbers that are published, succeeds in retaining all the fascination and beauty of any unique work of art, adapted to the portable structure of a book.

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With time, the structure of the geographical atlas became more complex, displaying general information first on maps of large portions of land, followed by more detailed and specific information on maps of smaller regions and cities. A geographical atlas usually starts with a section on how to use the atlas and its symbols, followed by information on the universe and its diversity of astronomic bodies, the solar system and the planets, and with maps of the Earth, its continents, countries, states and main cities. A number of different types of data can be applied to maps that will generate different interpretations of the same region. Geographical maps can be political (with territorial borders), physical (with natural features of the landscape such as mountains, lakes, and rivers), climatological (with information on temperatures and rainfall), environmental (vegetation and animals) and demographic (with population numbers, ethnicities, and religion).

In some atlases, the maps are accompanied by illustrations or photographs of people, places, animals, plants and objects that are closely related to a specific region of the world. Data can be read in the form of tables and graphs, with descriptions and interpretation in the form of text. The author of the atlas can present this interpretation, but users can also derive their own conclusions from the information that they see in the atlas. In the end of the atlas there is a glossary of terms and a gazetteer, which is a section listing all the places located in the maps, with their location within the atlas and their actual coordinates in the planet. Geographical atlases can also show maps of the sky with the positions of celestial bodies, as well as time zones, countries’ flags and coats of arms.

Early geographic atlases were published by Abraham Ortelius and Gerardus Mercator. Ortelius published a collection of maps in book format called Theatrum Orbis Terrarum (Theatre of the World) (1570).19 The Atlas Sive Cosmographicae Meditationes De Fabrica Mundi Et Fabricati Figura (1595)20 was published posthumously by Mercator.

Published much later were the Voyage de La Corvette L’Astrolabe (1833),21 by Jules Dumont D’Urville, and the Victoria Regina Atlas (1901).22 The Voyage de La Corvette L’Astrolabe was used for an expedition to the South Pacific, which resulted in the revision and redesign of maps of this area of the world, in the collection of flora and fauna, and the gathering of information on the local inhabitants of the Pacific Islands. This atlas shows a change in the format and content of the atlas from a publication of knowledge that is purely geographical, to one that organises large amounts of information on any field of knowledge. This flexible format also informs the works of artists either interested in working with scientific methods or in criticising them. The subittle “Containing Two Hundred Plates and a Complete Index” of the Victoria Regina Atlas shows the popularisation of the format of the atlas through its visual appeal, and a consolidation of its geographical information (Fig. 2.2).

The means of production and design of early maps and atlases was very slow and small, due to the rudimentary quality of the printing technology available at the time. The early atlases were completely handmade using etching plates to produce monochromatic reproductions of the maps and text, which could then be painted by hand, if the atlas was to be owned by a king or queen. This artisanal character of the production of books made atlases available only to members of the aristocracy or to the explorers who travelled under their patronage. Maps and atlases, as other natural and cultural artefacts collected in cabinets of curiosities, were then symbols of the power of those who owned them. With the advent of lithography and photography, and the development of the printing industry in the 19th century, this would change, allowing a larger production and consequent popularisation of the atlas.

The Atlas Antarktiki (1966),23 a Soviet-era atlas of the Antarctic continent, the Metropolitan World Atlas and Google Earth are recent examples of geographical atlases from the 20th and 21st centuries. The Metropolitan World Atlas (2005)24 presents information about the largest cities of the world printed in book format, including maps, graphs and data on topics such as employment, population density, transport, climate and pollution. In the 21st century, the technological advances that favour the electronic instead of the printed media have changed the production of maps and how readers use them. Atlases can still lead the readers to certain topics, but readers also have more freedom to adapt the maps’ size and content to fit their own needs.

Other atlases

While the main function of a geographical atlas is to gather knowledge about the landscape and to communicate this information through maps, other disciplines from the sciences and humanities were able to adapt this format by compiling large amounts of information on a topic and projecting this information to specific regions of the world. In this case, the act of mapping becomes more relevant than the map itself.

This type of atlas can also be known as a compendium, a treatise, a bestiary (in the case of animals), or anthology (in literature, usually by country or historical period). The bestiary was an early form of atlas of real and imaginary animals, presented in pictures and text, common in Europe during the Middle Ages. The Ashmole Bestiary\(^{25}\) from the 13th century is one of those manuscripts listing animals local to Europe, as well as exotic animals and mythological creatures such as the basilisk, a serpent that could kill a man with a glance.


Études sur les Glaciers (1840)\(^{26}\) by Louis Agassiz is an example of an atlas on glaciers, one feature of the Swiss landscape in the small region of Neuchâtel. This atlas shows the glaciers from a different point of view of the map, which is usually seen from above. The illustrations of the glaciers in this book are seen from a bird’s-eye view. This is an atlas of views.

The Atlas of Human Anatomy (2014)\(^{27}\) by Frank H. Netter, one of many of this type, despite being of a human body, shares the feel of a geographical atlas. The body is separated into regions such as the torso, members and head, and systems that have specific functions, such as the circulatory, respiratory, and the reproductive system. Each of the components of those regions and systems is then analysed in detail (Fig. 2.3).


Portraits of the Landscape

Argentina, Palestine, America, Brazil, Rio de Janeiro, São Paulo, Iran, Espírito Santo, Vitória, Belo Horizonte, Governador Valadares, and Minas Gerais.

When I was a child, my great-great-aunt Titina (her real name was Argentina), who was a member of a catholic group called Legion of Mary, went on a pilgrimage to the holy sites in Palestine. International travel was very expensive in the 1980s, and I could not understand, then, how a retired primary school teacher from a poor family could pay for such a trip. She must have saved for a long time.

When she returned from this trip, she came to visit us in my great-grandmother’s house. We were living with her in a lane that had other five houses. One of our neighbours was called America. My aunt showed me postcards of the places she visited in Palestine, always asking me what were the places depicted in the postcards. She was almost completely blind by then. I would read the names of the places depicted in the postcards for her, and she would look at the photos with a magnifying glass. Back then I already wondered if I would ever travel that far.

Thirty years later, every time I go to Brazil, I stop in Rio de Janeiro or São Paulo to rest and see friends. The trip to my hometown takes another extra day. In my last stop in São Paulo, I met Iran, a very important artist from Brazil. Iran’s last name is Espírito Santo (the Holy Ghost). Espírito Santo is also the name of the state north of Rio de Janeiro, and its capital is Vitória. Every time I go to my
hometown, I stay at my mother’s home, where she lives with Vitória, her cat. I take the train going from Belo Horizonte to Vitória, in Espírito Santo. My hometown is located halfway between those cities, and it used to be called Figueira do Rio Doce (Fig Tree by the Sweet River). Its name has been changed to Governador Valadares, in respect to the state governor Benedito Valadares, who emancipated the village into a town. My hometown is located in the state of Minas Gerais, the Brazilian state that, in maps, looks like the head of a person in profile (Fig. 2.4).

Physical portraits of the landscape

Although there are very few examples of artists using the word atlas to name an artwork or define a part of their practices, many examples are to be found of artists using maps. This may be because of the commitment required in producing a body of work as extensive as an atlas, as opposed to the smaller, unitary nature of the map. Many artists have only touched on the subject of maps, while others have dedicated a long period of their practices to this topic. As a body of information intrinsically visual, maps have been used consistently by artists, both as a critique of the veracity of the scientific information that they communicate, and to subvert the method of mapping to scientific information that they communicate, to the craftswomen themselves, such as the use of colours for the land masses and oceans and the text applied to the borders of the maps.

In the portrait of a person, the information on the history of the person being depicted, and even if the person looks good in the picture, are all as relevant as the beauty of the picture itself. Also, the information contained in a picture or a map, tells us as much about the person, or landscape being depicted, as about the person who made the picture. When looking at an atlas of the human anatomy, one is reminded that humans are not that different from those places depicted in an atlas of the Earth, and that the Earth and its landscapes can also be looked at as an organism.

In the drawings Untitled (2004) and Paris Toujours Paris (set #7, detail) (2006), by Louise Bourgeois, an equivalence in the representations of people and maps (landscapes) is as evident as in the unintended profile in the map of the Brazilian state of Minas Gerais.28 In Untitled (2004) the artist anthropomorphises the map of France, perhaps in a reference of this country as her motherland, where she spent her formative childhood years that would later inform her works for the rest of her life. Despite living in the USA for most of her lifetime, Louise Bourgeois, as an immigrant, never stopped being French, never becoming fully American. Paris Toujours Paris (set #7, detail) (2006) depicts two sets of mirrored maps of France, again resembling human heads, in what looks like a display of affection (a kiss?) between a man and a woman. The heads are blue and red, and red and blue, the same colours of the French flag. In this case, Bourgeois may be questioning the use of colour conventions to define gender (blue for men, red or pink for women), and creating the possibility of inverting those conventions (Fig. 2.5 and fig. 2.6).

Reinforcing the idea of the landscape influencing the person, and vice-versa, A Map of Days (2014), by Grayson Perry, is a self-portrait in which the artist uses the metaphor of the person as a place when he depicts himself as a walled city with its landmarks and surroundings in a medieval-looking, etched map.29 Alighiero e Boetti was an artist dedicated to the production of embroidered maps in collaboration with Afghan female artisans from Kabul, where he lived for a long period of his life. Mappa, a collection of more than 150 embroidered maps reflect on the political changes that happened in the period they were produced (1971–1998).29 A map shows the fall of Communism in the different flags and borders used to represent the transition from the Soviet Union to Russia and the other countries that were part of it. Some creative decisions in the making of those maps were left to the craftswomen themselves, such as the use of colours for the land masses and oceans and the text applied to the borders of the maps.

Just as some artists, like Leonardo da Vinci, or scientists, like Ernst Haeckel, crossed over between their fields of knowledge, artists in the past and present have been interested in conducting their artistic investigations in a manner typical of the scientific methods of research. Criticism of the scientific methods is also a very common practice among artists, as a form of dissent of the sciences’ accepted truths. The results can be similar to an atlas, although they are not always known by this name.

The sketchbook of Karl Blossfeldt and Atlas by Gerhard Richter are examples of the use of a process similar to the scientific method of collecting, analysing and presenting material, in their case images, that would later either form a photographic body of works for publication or a series of paintings.

While the sketchbook\(^{31}\) made by Blossfeldt was not meant to be an artwork or even to be published, the process of collecting specimens with photography, classifying those specimens by types, selecting the ones with potential to become a final image and reworking those selections by cropping the images, led to the creation of a body of works that were later exhibited and published as "Urformen der Kunst (Arts Forms in Nature)\(^{19}\).\(^{22}\) The book itself and its body of photographic images should not be considered an atlas, since the artist never intended to systematically document plants. The images in the book are his own invention. They are photographs that have been continuouslylaboured with the intent of showing the beauty of natural forms. What is an atlas in his practice is his sketchbook, which was published posthumously. This atlas has guided the artist through his own production, in the organisation of his work for the publication of the book Arts Forms in Nature. And now it guides us.

Atlas,\(^{31}\) by Gerhard Richter, is a lifelong collection of images found or photographed by the artist, that are organised and mounted in panels now amounting to more than 800 units. This archive of images can be understood as an orientation tool used by the artist to navigate his own creative process. Many of the photographic images present in Atlas have become photo paintings, especially during the 1960s and 1970s, after which Atlas started to take on a life of its own, and become a stand-alone artwork.

**Political portraits of the landscape**

Maps and atlases have been used during colonial times to redefine and reinforce the perceptions of the territories that they have colonised, both to the citizens of the empires and to the citizens of the colonies. As such, geographical maps have been used as ideological tools, which today are constantly contested by artists. On the other hand, maps and atlases can also feed the dreams of their users, in inspiring, for instance, the reader to depart for real or imaginary travels, or even to get the sovereignty of their territory recognised. Views of Paradise is one such atlas.

*America Invertida*\(^{19}(1943)\)\(^{34}\) by Joaquín Torres-García is a map of an upside down Latin America that reflects both the peripheral position of this continent as a political force in the world, during a time when most of its countries were under dictatorial regimes supported by the USA; and the state of confusion and chaos in which the populations of those countries lived. This act of changing America Invertida's Diaries (2008),\(^{35}\) by the artist Rivane Neuenschwander, references the consequences of globalisation and the indiscriminate consumption on the planet, through the image of ants eating away the land masses of the map drawn with food on a plate, quickly emptying their plate, and their world.

The Subjective Atlas of Palestine (2007)\(^{36}\) is a collaborative project organised by Dutch designer Annelys de Vet with the International Academy of Arts, in Palestine. A group of Palestinian designers, artists, photographers, architects and students were invited to participate in a workshop at the Academy, from which resulted the publication of the atlas. Each participant contributed differently to the atlas, creating not just the well-known image of Palestine as a dystopia, a place of conflict with Israel, but also as the less common image of a place in which nature and culture provide a comfortable sense of normality and peace. The atlas reveals another Palestine that is not being bombed in the news. By collecting textual and visual information from the locals, the atlas reverts the contested existence of Palestine as a country. In the Subject Atlas of Palestine, Palestine exists through the atlas (Fig. 2.7 and fig. 2.8).

**Atlas of Philosophy / Philosophy of Atlas**

This atlas is a commentary on the consequences of the endeavours of the explorers and scientists to the environments they claimed to have discovered. What is most relevant about this research is the act of mapping, of getting a detailed picture on the existing artificial environments of zoos and aquariums in Oceania.

In the short story On Exactitude of Science (1946)\(^{37}\) by Jorge Luis Borges, the map of the empire compares to the empire itself, because they share the same scale. Borges creates a metaphor for the changes occurring in the history of colonisation as he wished them to have happened. The European empires have used cartography as an appropriating tool against the inhabitants of the lands they claimed to have discovered. It is possible that when he writes that “still today, there are Tattered Ruins of that Map, inhabited by animals and beggars,” Borges is referring to the destroyed natural environments, decimated indigenous cultures, and poverty stricken third world countries, which are the enduring remnants of colonial times. By assimilating the model of the historical account of a scientific voyage, Borges doubts the accepted truths of history, and attempts to rewrite it.

34. “Joaquin Torres Garcia - América Invertida,” Wikimedia Commons, https://commons.wikimedia.org/wiki/File:Joaqu%C3%ADn_Torres_Garc%C3%ADa_-_Am%C3%A9rica_Invertida.jpg.
Zoos are not different from Borges’ map. The locations of their enclosures mimic the regions from where their animals originate in the planet (Africa, Americas, Asia, Australia, Arctic and the Antarctic), what zoo designers define as a zoogeography. One of the objectives of this atlas is equivalent to Borges’ story, adapting the same scientific methods of collection and analysis of specimens to be able to look critically at zoos, and write a different natural history, based on another geography. If animals have to live in artificial landscapes of zoos because of humans, then an atlas of those same landscapes has to exist.

The atlas as the repository of a large quantity of visual information that is collected, classified and interpreted, can also be very similar to the cabinets of curiosities and their developments in the forms of museums, archives, botanical and zoological gardens. The Victorian musée graphique, a type of publication that functioned as a collector’s catalogue, is a link between the collections of artefacts in museums and the collections of images of the same artefacts in books. While museum collections (and zoos) hold actual specimens of the subject being studied, the bestiary, the treatise, the encyclopaedia, and the atlas hold the representations of those specimens.

The next chapter shows and analyses the images resulting from the photographic expeditions to Oceania that form this photographic atlas. The first images and analysis shows the aspects of the zoos and aquariums that are common to all countries in Oceania. That is followed by chapters, with lists of zoos photographed, maps with locations, analyses and images, that are specific to each country photographed.
Chapter 3

Viagem filosófica: common grounds (Oceania)
### Australia

**Australian Capital Territory**
- Canberra Reptile Zoo | Canberra
- National Zoo & Aquarium | Canberra

**New South Wales**
- Dolphin Marine Magic | Coffs Harbour
- Taronga Western Plains Zoo | Dubbo
- Symbio Wildlife Park | Helensburgh
- Mogo Zoo | Mogo
- Blackbutt Reserve | Newcastle
- Billabong Zoo | Port Macquarie
- Australian Reptile Park | Somersby
- Central Gardens Nature Reserve | Sydney
- Featherdale Wildlife Park | Sydney
- Koala Park Sanctuary | Sydney
- Manly SEA LIFE Sanctuary | Sydney
- SEA LIFE Sydney Aquarium | Sydney
- Taronga Zoo | Sydney
- WILD LIFE Sydney Zoo | Sydney
- Wagga Zoo & Aviary | Wagga Wagga

**New South Wales**
- Dolphin Marine Magic | Coffs Harbour
- Taronga Western Plains Zoo | Dubbo
- Symbio Wildlife Park | Helensburgh
- Mogo Zoo | Mogo
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- Billabong Zoo | Port Macquarie
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- Koala Park Sanctuary | Sydney
- Manly SEA LIFE Sanctuary | Sydney
- SEA LIFE Sydney Aquarium | Sydney
- Taronga Zoo | Sydney
- WILD LIFE Sydney Zoo | Sydney
- Wagga Zoo & Aviary | Wagga Wagga

**Northern Territory**
- Alice Springs Desert Park | Alice Springs
- Alice Springs Reptile Centre | Alice Springs
- Crocodylus Park | Darwin

**Queensland**
- Australia Zoo | Beerwah
- Lone Pine Koala Sanctuary | Brisbane
- Cairns Tropical Zoo | Cairns
- Kuranda Koala Gardens | Kuranda
- Queensland Zoo | Nambour
- Rockhampton Zoo | Rockhampton
- Billabong Sanctuary | Townsville
- Reef HQ | Townsville

**South Australia**
- Adelaide Zoo | Adelaide
- Cleland Wildlife Park | Adelaide
- Gorge Wildlife Park | Cudlee Creek
- Monarto Zoo | Monarto South

**Tasmania**
- Beaumaris Zoo | Hobart
- Launceston City Park | Launceston
- Zoodoo Zoo | Richmond

**Victoria**
- Ballarat Wildlife Park | Ballarat
- Halls Gap Zoo | Halls Gap
- Healesville Sanctuary | Healesville
- Royal Melbourne Zoological Gardens | Melbourne
- SEA LIFE Melbourne Aquarium | Melbourne
- Werribee Open Range Zoo | Melbourne

**Western Australia**
- AQWA The Aquarium of Western Australia | Perth
- Armadale Reptile and Wildlife Park | Perth
- Caversham Wildlife Park | Perth
- Cohunu Koala Park | Perth
- Perth Zoo | Perth

### New Zealand

**North Island**
- Auckland Zoo | Auckland
- Butterfly Creek | Auckland
- Kelly Tarlton’s SEA LIFE Aquarium | Auckland
- West Lynn Garden and Butterfly House | Auckland
- Hamilton Zoo | Hamilton
- Pukaha Mount Bruce National Wildlife Centre | Masterton
- National Aquarium of New Zealand | Napier
- Brooklands Zoo | New Plymouth
- Otorohanga Kiwi House and Native Bird Park | Otorohanga
- Rainbow Springs Nature Park | Rotorua
- Te Puia | Rotorua
- Wellington Zoo | Wellington
- Zealandia | Wellington
- Kiwi North | Whangarei

**South Island**
- Willowbank Wildlife Reserve | Christchurch
- Dunedin Botanic Garden | Dunedin
- Otago Museum Discovery World Tropical Forest | Dunedin
- West Coast Wildlife Centre | Franz Josef
- The National Kiwi Centre | Hokitika
- Queens Park Aviaries | Invercargill
- Southland Museum & Art Gallery (Tuatarium) | Invercargill
- Natureland Wildlife Trust | Nelson
- EcoWorld Aquarium | Picton
- Kiwi Birdlife Park | Queenstown
- Te Anau Wildlife Centre | Te Anau

**Fiji**
- KULA WILD Adventure Park | Sigatoka
- Fiji Museum | Suva

**New Caledonia**
- Aquarium des Lagons | Nouméa
- Parc Zoologique et Forestier Michel Corbasson | Nouméa

**Papua New Guinea**
- The Rainforest Habitat | Lae
- Madang Lodge | Madang
- National Museum & Art Gallery | Port Moresby
- Port Moresby Nature Park | Port Moresby
Chapter 3

Viagem filosófica: common grounds (Oceania)

Viagem filosófica is a reference to the Diary of a Philosophical Voyage (Diário de uma Viagem Filosófica), written by the Brazilian naturalist Alexandre Rodrigues Ferreira narrating his nine year long expedition through the Amazonian region and central Brazil to find economic options to replace gold, and to assert the Portuguese sovereignty over this disputed part of the colony. The trip started in 1783 and was commissioned by Queen Mary I of Portugal who expected to receive from the naturalist specimens, illustrations, and political and philosophical commentary of the places he visited.¹

This chapter begins the presentation of the photographic atlas created during fieldwork in Oceania. It also offers an analysis of those images, with questions that have been formulated to guide the fieldwork and that now guide the viewer in my response to the question of “Why photograph zoos?” “Common Grounds” analyses aspects that are common to zoos in all countries of Oceania and presents them in typologies. The following chapters are divided by countries, each one with a list of sites photographed, a map detailing the photographic expeditions with location, and an analysis of the images. This is followed by each site photographed in that country, in alphabetical order (state, city, zoo).²

The images in this project range from a wide spectrum that varies from photography as pure information to photography as aesthetic expression. A few images are 100% information, not being considered art. At the other end of this spectrum, my artistic mind drifts so far as to render the image abstract, with a minimal amount of information, but not completely distanced from the idea of a constructed landscape in the zoo, and its political implications. This abstraction parallels the disappearance of the landscape and its elements in this genre of representation in the Modernism of early 20th century. Most images, however, are situated somewhere in the middle of this spectrum.

Historically, zoos have followed the model of the museum in keeping collections of exhibits from various parts of the world in the same place, reflecting the structure of a geographical atlas. In zoos, some distinctive natural environments such as the desert, the tropical forest, the marine and the polar landscapes are very easily recognisable and attributed to certain countries. This is called zoogeography. However, instead of the natural landscape, a zoo enclosure can reflect the culture of the environment it aims to represent. This aspect of zoo design reveals the zoological garden’s

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² I have placed Fiji, New Caledonia and Papua New Guinea at the end of the atlas to avoid “losing” the few images from Fiji and New Caledonia between the large amounts of information for Australia and New Zealand.
connection to a colonial past, when the colonies offered a supply of exotic animals for European zoos with enclosures designed to match the animals’ origins. Based on the representations of nature and culture in zoos, and their connections to geography and history, a few questions have been formulated to be applied to this analysis of zoos in Oceania:

Why are landscapes represented in zoo enclosures?

The simulation of a natural environment in the zoo is also known as environmental enrichment in zoology, and although it is experienced by both animals and humans, some of the elements used in environmental enrichment are designed specifically to have an effect on animal behaviour and well-being, in reducing stereotypic behaviour (pacing) or boredom. For humans, environmental enrichment is usually visual, identifying the animals geographically, placing them in a setting that simulates a natural habitat, and providing the illusion of a natural encounter.

Captive animals can develop unnatural behaviours as a consequence of being outside of their natural habitats, where they would normally have to hunt for food, or avoid being hunted. The static character of life at the zoo, with a guaranteed supply of food and no threat to the animals’ survival may make them bored and uninterested. Small spaces for roaming and exercise may multiply a group of individuals through the use of mirrors, giving the animals the sense of being part of a larger community. Tactile enhancements include tree trunks placed in enclosures for the animals to scratch themselves, or heat lamps. Structural enhancements include artificial trees for exercise through objects, architecture and activities. Those forms of enhancement would reach, simulating the challenges of feeding in nature. Cognitive enhancements stimulate play and exercise through objects, architecture and activities. Those forms of enhancement would occur naturally in the wilderness, but are replaced by artificial equivalents in zoos. Those objects are usually made of artificial materials such as plastic and metal, and in geometric shapes. The architecture is built with concrete and metal, with hard angles and edges.

Zoo enclosures can be classified between hard and soft architecture. Hard architecture is the model of the old zoo cage, a small space made of concrete and metal bars, without anything resembling a natural landscape. Soft environments simulate a natural habitat and hide the visual hardware used for containment in zoo architecture. A development of the soft environment is the concept of landscape immersion, used by the architectural firm Jones and Jones. In this concept, visitors are very close to the enclosure, or inside it, walking among forest trees and animals.

In Oceania, this “hard architecture” has mostly been upgraded to standards that are now considered more naturalistic. In some cases, those bare cages remain as historical documents of a zoo’s architecture. However, some upgrades consist simply in the dressing up of a space with artificial elements, under which the hardness of the architecture still persists. This persistent visibility of the hard architecture is evidence that humans are still incapable of sculpting, painting, imagining or creating natural landscapes. This project recognises the beauty in the human failure to create nature.

The creative act: building a world inside the zoo

The procedures used by zookeepers to recreate landscapes inside zoo enclosures are similar to those used by artists when representing a landscape. The basic elements of landscapes, such as mountains, rivers, lakes, seas, the sky, clouds, Sun, Moon, stars, and vegetation, are placed by artists in spaces that can be two-dimensional (for drawing, painting, printmaking, and photography) or three-dimensional (for sculpture, installation, performance and sound art). The relations between those elements and space, and between the elements themselves, constitute the landscape, in various degrees of complexity. In nature, a landscape is at its most complex, activating every sense of the human and animal perceptions, with every one of those basic elements presenting an infinite number of variations. In art and in zoos, landscapes can be complex, but rarely to the same level of nature. They tend to be simplified, reflecting the creative and technical capacities of humans.

The comparison between zookeepers and artists as creators of landscapes is enforced by the reductionism in the representation of reality in early 20th century modernism, including the landscape and its elements. This parallel development can be observed in five paintings by
When seen chronologically, those paintings reveal the reduction suffered by the landscape. This transformation can also be observed in the representations of landscapes in zoo enclosures, a reduction that is to the advantage of zookeepers (and artists), but to the detriment of animals (Fig. 3.1).

As Jean-François Lyotard reminds us: “Art does not imitate nature, it creates a world apart, eine Zwischenwelt’ (an intermediate world), as Paul Klee will say: ‘eine Nebenwelt’ (in addition to world); one might say in which the monstrous and the formless have their rights because they can be sublime.”

This world apart has similarities to the dream-like images of Surrealism, or the fabulous images of children’s fairy tales, without the moral lessons that fables entail. The enclosure at Newquay Zoo, in England, has a similar composition and symbolism to that of René Magritte’s painting The Third Dimension, that has a leaf as an equivalent to a tree where animals live.

The artificial landscapes of zoos are fantastic landscapes, monster landscapes, “Frankenstein habitats.” We can see in those environments the same angles, edges, fissures and stitches of the creature put together by the imperfect assembling technique of Dr Frankenstein (Fig. 3.2 and fig.3.3).

From naturalistic to wildly fantastic, the aspects that define the enclosures in Views of Paradise can be either common or unique to a specific region or zoo. This chapter shows the common aspects in the zoos of Oceania, if not all the zoos in the world. They frame the living conditions of animals in captivity and the perceptions that visitors have of animals, their living environments, and of nature at large. Aspects that are also common, such as the representations of local and foreign landscapes, and of local and foreign cultures, including indigenous cultures and images of colonial settlement are discussed in detail in the following chapters, divided by countries photographed. The interpretations offered in the typologies and analyses are my own “views of paradise.” As it is expected of archives, they always have the potential to offer other and new interpretations.
Painting

Painting and sculpture are the traditional techniques used in the design of an enclosure, and were also used frequently in museum dioramas. Painting is used to provide continuity to the representation of a landscape located in the small spaces of enclosures.


Opposite page, from top left to bottom right: All images by Frederico Câmara.
Nature’s or nation’s colour palette?

A colour palette symbolises the local landscape, merging the zoo enclosures with this landscape’s natural elements. In Australia, this colour palette is composed of two of its most iconic landscape features: the red desert (red and yellow), and the blue gum (Eucalyptus globulus) are represented by blue greens and grey greens. All of those colours are ubiquitous in Australian zoos. The colours green and black that frame the enclosure for tuatars (Sphenodon), reinforce the idea of a colour palette that identifies New Zealand. Similar colours were used in proposals for its new flag.

This page:
Frederico Câmara, Taronga Zoo, Sydney, New South Wales, Australia, 2017.

Opposite page, from top left to bottom right: All images by Frederico Câmara.
5. AQWA The Aquarium of Western Australia, Perth, Western Australia, Australia, 2015.

46 Views of Paradise: a photographic atlas of the artificial environments of zoological gardens and aquariums in Oceania
Sculpture

The medium of sculpture can be found in the zoo in different guises, and this variety is similar to the variety of forms in which sculpture and installation can be understood in the visual arts. Sculpture is used in the zoo for aesthetic reasons, imitating trees and rock formations, including waterfalls; as perching for birds and scratching for elephants, or as objects that enrich the behaviours of animals and the humans, as cultural markers and as historical objects no longer in use by zoos.

This page: Frederico Câmara, National Zoo and Aquarium, Canberra, ACT, Australia, 2014.

Opposite page, from top left to bottom right: All images by Frederico Câmara.
Photography

The old discussion of photography replacing painting in the representation of reality has left its signs in the design of zoos, where some of the background paintings, so similar in realism to those used in dioramas, have been replaced by pixelated, out of focus and overall poorer photographic murals. While the paintings are made to create the illusion of perspective, the photographs are made with less care, and probably not for the purpose that they are being used, resembling stock photography. Exceptions to this are the backgrounds of the Dolphin Marine Magic, depicting the local coast; and the Aquarium des Lagons, that shows the pine forests native of New Caledonia.


Graphic design and illustration

Some enclosures are designed to give emphasis to elements of graphic design, as opposed to the traditional representations of nature made with painting and sculpture. Those elements can vary from basic to complex, from fields of solid colour and symbols that look dysfunctional and out of place, including graffiti, historical signs, comic book designs and illustrations.

The plain cage

Zoos in Oceanic countries keep mainly their local fauna, making the need for special enclosures that simulate natural habitats different from the habitats found in Oceania unnecessary. With the exception of animals coming from extreme environments such as penguins and polar bears, all others, including animals exotic to Oceania such as lions, tigers, elephants and giraffes live in open air enclosures with little or no representations of their natural habitats.

This makes the majority of the enclosures of the zoos located in Oceania very simple and similar to the most basic image of a zoo cage: a cubicle surrounded by walls, metal bars, metallic mesh, glass or acrylic on all four sides and the top. This type of enclosure usually sits in a piece of native forest or landscaped garden, often encapsulating elements of the vegetation of the forest or garden in its internal space. If the animal on exhibition does not fly or climb, the enclosure can have its top open, similar to a pen for cattle, enclosed only by a fence or a wall.

Opposite page, from top left to bottom right: All images by Frederico Câmara.
1. KULA WILD Adventure Park, Sigatoka, Fiji, 2016
2. Parc Zoologique et Forestier Michel Corbasson, Nouméa, New Caledonia, 2015
3. Rainforest Habitat, Lae, Papua New Guinea, 2017
4. Te Anau Wildlife Centre, Te Anau, South Island, New Zealand, 2016
5. Te Anau Wildlife Centre, Te Anau, South Island, New Zealand, 2016
6. Te Anau Wildlife Centre, Te Anau, South Island, New Zealand, 2016
7. Koala Park Sanctuary, Sydney, New South Wales, Australia, 2017
9. Queensland Zoo, Nambour, Queensland, Australia, 2014
The frame

The act of looking, performed by the public, is often mediated by a rectangular window through which their gaze is directed. It is within this frame that humans encounter animals. For the viewer, this framed landscape is as flat as a painting, and it usually occupies the same positions as paintings do in museums: in the centre of a wall. Variations can occur with the frame wrapping around the space of the enclosure, offering a three-dimensional experience for the viewer, and, depending on the animals being exhibited, in the ceiling, and on the floor. This window can frame the internal landscape of the cage, but it can also frame the landscape outside. It can take different shapes such as circular or imitating the natural holes of a rock formation, or when objects such as artificial tree trunks disrupt the edges of the rectangle. It can present its surface at an angle, to avoid light reflections interfering with the experience of seeing.

The window makes the landscape geometric, a characteristic of nature in its microscopic and astronomic scales, but mostly absent in the scale that humans are used to experience it. The existence of an enclosure that is a 100% natural is still a distant possibility. Zoo enclosures are everything in between those extremes, balancing various degrees of nature and artifice.

Opposite page, from top left to bottom right: All images by Frederico Câmara.
The mesh

The division between what can be seen or not inside an enclosure, which is dependent on the material the enclosure is made of (wood and metal for the walls, glass or acrylic for the windows), is subverted when materials that do both things, block and reveal the vision, are used. The metal mesh flattens and structures the landscape inside the squares of a grid, reinforcing the perception of this landscape as an image, not an environment. The way this mesh is photographed as a grid in this project also reinforces that perception, and makes parallels with the pixelated image of the digital age.

Cognitive behaviour enhancement

Some objects are used by animals for play or exercise, as enrichments against boredom and unhealthy behaviour, including cords that simulate vines, and artificial objects (plastic, paper, wood and metal) hanging from the ceiling or scattered on the floor, that replace natural objects found in nature (wood, grass, leaves, stones and fruit). The bone of a cuttlefish is used by birds to sharpen their beaks. Enrichments made for humans are available at KULA WILD Adventure Park, where visitors can slide down a track hanging from the trees.

From left to right: All images by Frederico Câmara.
3. Taronga Zoo, Sydney, New South Wales, Australia, 2017.

From top left to bottom right: All images by Frederico Câmara.
5. Launceston City Park, Launceston, Tasmania, Australia, 2014.
Representations of animals

Representations of animals as naturalistic or stylised images (painted or photographed), or as objects, can be found in zoo enclosures, and serve as a substitute for animals that are not present, or hidden from view due to camouflage. This artifice can also be decorative, or presented to the public as a symbol for a region or country. In the images, the tuatara (*Sphenodon*) and kiwi bird (*Apteryx*) are symbols of New Zealand, and the kangaroo (*Macropus*) is a symbol of Australia. At Manly SEA LIFE Sanctuary, the live video images shown on the TV screen reveal behaviour that is impossible to see with your own eyes, because the penguins are burrowed.

The representation of the moa (*Dinornithiformes*) at Willowbank Wildlife Reserve, an animal considered extinct in the wild and in captivity, is a reminder of the consequences of colonisation and the important work of zoos in conservation.

At Ballarat Wildlife Centre, representation takes on a new level, with the animal being represented not by an image of itself, but by its proper name. Crunch, identifies it not as any crocodile (*Crocodylus porosus*), but as an individual, and by the size and style of its sign, one that is the star of the show.

Opposite page, from top left to bottom right: All images by Frederico Câmara.
Representations of plants

Representations of plants in zoos have functional, aesthetic and symbolic purposes. Trees and vegetation are represented in painting and photography to cover walls and create an illusion of continuity. But they can also identify the landscape when they depict endemic species that are known as national symbols. The top row of images has representations of plants used as decorative elements in the design of enclosures. The fern and pōhutukawa (Metrosideros excelsa) are some of New Zealand’s national symbols, as well as the bottlebrush (Callistemon), wattle (Acacia), Eucalyptus, and Banksia are of Australia.
Representations of weather and night

The heat and humidity of an enclosure are not always visible to a zoo visitor, but they can be felt. Enclosures can be hot, cold, humid or dry. However, the weather can still be visually represented with artificial ice or snow, and by painted or photographic representations of meteorological phenomena such as rain.

Representations of landscapes in zoos are usually depicted as they exist in the light of day, and in fair weather. Because many animals have nocturnal habits, zoos have nocturnal houses, dark spaces illuminated sparsely, where animals are active in an artificial night. During the night, the lights in those enclosures is turned on, creating an artificial day for the animals. Those enclosures are usually lit with blue or red lights. The images in the opposite page are all from Australian zoos. Enclosures simulating the night to house kiwi birds were common of zoos in New Zealand, but photography of those enclosures was prohibited.
Business sponsorship

The costs of maintenance of animals and their enclosures are high, and one way for zoos to afford those costs is to find sponsorship from individuals and local businesses, in exchange for advertising space in front or within the enclosures. This type of support can be provided by the same companies that are a threat to the local natural environment.

The PNG FIA Papua New Guinea Forest Industries Association sponsors an enclosure for birds at the Rainforest Habitat, in Lae. Members of this association have been reported by Greenpeace of land theft and illegal logging in Papua New Guinea, activities that result in habitat loss for the local indigenous peoples and animals.13 In the same zoo, a mining company is the sponsor of the enclosure for its bird of paradise.

Halls Gap Zoo, in Australia, has spaces for advertising in its enclosures. An enclosure for big cats is sponsored by a printing company named “Big Cat Printing”. Two blank spaces nearby invite visitors to “Advertise your business here”. The West Coast Wildlife Centre seems to be part of a larger business that includes the sale and rental of property in New Zealand.

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The zoo cage as the exhibit

Enclosures can be the subject of displays in zoos, due to their significance in social history, material culture, or to show developments in zoo design. By preserving and exhibiting old enclosures, zoos teach their visitors about the zoological practices of the past. In Perth Zoo, small old cages simulated natural grottoes (please look at Perth Zoo, in Australia). Taronga Zoo and Adelaide Zoo have preserved their former elephant houses, designed in a “oriental” style that would identify the elephants as Indian. The metal harness in exhibition at Adelaide Zoo, and the ball and chain from Taronga Zoo’s Elephant Temple link the practices of animal captivity with human slavery from colonial times.

The clean lines of one of the few remaining enclosures of the Beaumaris Zoo, in Australia, closed in 1938, is not only a statement on the lack of knowledge on the spatial needs of wild animals in the early 20th century, but also a reflection on Modernist architectural styles in zoos. Other examples of the material culture of zoos are the cages used for capture and transportation of large wild animals, and the transparent material used in the walls of aquariums.
The following questions are addressed in the analysis of the images for each country photographed.

How are foreign and local natural landscapes represented in zoos?

Many of the exotic animals that have been taken from the tropical colonies to the temperate European countries have died during failed attempts at acclimatisation. This has made necessary that European zoos simulate the climate, vegetation and topography of the colonies, in their enclosures. The novelty of exotic animals brought from distant places made the investment in the design of their enclosures a priority, if compared to the enclosures of local animals. When the countries that were once the European colonies opened their own zoos, the axis separating the exotic from the familiar is inverted, with the colonial (tropical) landscape becoming the familiar, and the European (cold/temperate) landscape becoming the exotic.

Preconceived ideas about the natural landscapes of a country can be very different from what those landscapes are in reality. Although some very distinctive natural environments such as the desert, rainforest, marine, and polar landscapes are helpful in identifying the provenance of animals in zoos, a country may also have other environments. Australia is known for its unique red desert, but less so for its tropical rainforest. On the other hand, countries can share landscapes and animals with neighbouring countries, making those landscapes less unique to itself as a nation. Cassowaries are known as Australian birds, but they also occur in Papua New Guinea.

Zoos and aquariums in Oceania present their animals in their own natural environment, or when that is not possible, they represent those environments. This happens more often than representations of exotic environments, which include the polar landscapes of the Arctic and the Antarctic. African and Asian environments (especially Indian, Chinese, Japanese and South East Asian) are represented through cultural markers such as representations of traditional art, crafts, design and architecture, instead of representations of their natural landscapes.

The focus on the local landscapes is a reflection on the exhibition and conservation of local fauna and ecosystems, as opposed to the older taxonomic model of the zoo with a focus on spectacle and entertainment. The distant location of Oceania is also a factor that requires that exotic animals travel for long distances, adding to the costs of transportation, keeping, and animal stress.

How are foreign and local cultures represented in zoos?

All Oceanic countries have been European colonies in the past (New Caledonia still is a territory of France). The political borders created as a result of colonial rule united diverse landscapes and cultures, while fragmenting others. The border cutting through the middle of the island of New Guinea is one example of this. With independence and the creation of zoos in the colonies, the same shift that occurs in the perception of the exotic and familiar landscapes in the colonial zoos will happen in the representations that use cultural markers, local or foreign. How do the indigenous cultures of Oceania, that were once former European colonies, represent themselves?
Is colonial European culture represented in zoos?

The arrival of European settlers in Oceania has not only influenced the lives of its indigenous peoples, but also its landscapes and native animals. This research asks if the signs and consequences of European settlement are evident in representations of the landscape in Zoos.

Are the contemporary local cultures of Australia, Fiji, New Caledonia, New Zealand, and Papua New Guinea represented in their zoos?

The diverse cultures of the Oceanic countries have been influenced by European culture and religion during the colonial period, when they either survived by adaptation or were completely eliminated, resulting in a hybrid form of local culture. In contemporary life, the globalisation of information and culture is a third element that contributes further to this hybridisation and homogenisation of culture around the world.

Views of Paradise: Australia, New Zealand, Fiji, New Caledonia and Papua New Guinea.

Zoos and their enclosures are universal. If I describe one zoo enclosure in words I will be describing many, or all. Although they have many important aspects in common, their individual specificities are also significant. Those idiosyncrasies are discussed in the following chapters, which are divided by countries. Their strangeness can be explained through the perception of zoos as spectacles of nature, rendered in displays that range from the highest to the lowest level of craftsmanship. The images in this project evidence that in zoos, a good representation of a landscape is as spectacular as a bad one, and that zoos themselves may be as spectacular as the animals they exhibit.

In Australia, the illusion of the animal encounter and the animals’ anthropomorphisation are a constant part of the zoo experience, especially in smaller institutions. Also important to note is the absence of representations of Aboriginal art in zoos, as opposed to the more frequent representations of European colonial settlement.

In New Zealand, representations of European settlement are common, but so are those of Māori culture, which seems to be accepted as a national identity with strong links to the natural world. In presenting a history of Māori and European occupation in their displays, those zoos also reveal the other non-human victims of colonialism, the animals that were made extinct or nearly so through hunting and habitat loss, leaving the viewer to imagine the outcomes of future colonisations.

The small number of zoos in Fiji, New Caledonia and Papua New Guinea resulted in a small amount of images produced and studied for this research, but that are important, nonetheless. The only zoo in Fiji seems divided between educating and entertaining with its water slide, tree slide and a hands-on pool for its customers. This confusion is evident in the recent change of this zoo’s name from Kula Eco Park to KULA WILD Adventure Park. This zoo also shows the connection between zoos and museums, with cabinets of curiosities on display alongside zoo enclosures.

New Caledonia’s zoo and aquarium seem to have missed the opportunity to include the indigenous Kanak culture on its displays, choosing instead to represent only its local landscape. Oddly, it includes representations of Australian Aboriginal and European cultures.

Papua New Guinea’s zoos are a vision far from the harsh, dystopian reality of its cities. With their enclosures sponsored by big businesses and associations linked to logging and mining, one is left to wonder if paradise, in its natural state, is being as well-kept as it is in those zoos.
Chapter 4
Viagem filosófica: Australia
Australia

Australian Capital Territory
- Canberra Reptile Zoo | Canberra
- National Zoo & Aquarium | Canberra

New South Wales
- Dolphin Marine Magic | Coffs Harbour
- Taronga Western Plains Zoo | Dubbo
- Symbio Wildlife Park | Helensburgh
- Mogo Zoo | Mogo
- Blackbutt Reserve | Newcastle
- Billabong Zoo | Port Macquarie
- Australian Reptile Park | Somersby
- Central Gardens Nature Reserve | Sydney
- Featherdale Wildlife Park | Sydney
- Koala Park Sanctuary | Sydney
- Manly SEA LIFE Sanctuary | Sydney
- SEA LIFE Sydney Aquarium | Sydney
- Taronga Zoo | Sydney
- WILD LIFE Sydney Zoo | Sydney
- Wavga Zoo & Aviary | Wagga Wagga

Northern Territory
- Alice Springs Desert Park | Alice Springs
- Alice Springs Reptile Centre | Alice Springs
- Crocodylus Park | Darwin

Queensland
- Australia Zoo | Beerwah
- Lone Pine Koala Sanctuary | Brisbane
- Cairns Tropical Zoo | Cairns
- Currumbin Wildlife Sanctuary | Currumbin
- Sea World Gold Coast | Gold Coast
- Birdworld | Kuranda
- Kuranda Koala Gardens | Kuranda
- Queensland Zoo | Nambour
- Rockhampton Zoo | Rockhampton
- Billabong Sanctuary | Townsville
- Reef HQ | Townsville

South Australia
- Adelaide Zoo | Adelaide
- Cleland Wildlife Park | Adelaide
- Gorge Wildlife Park | Cudlee Creek
- Monarto Zoo | Monarto South

Tasmania
- Beaumaris Zoo | Hobart
- Launceston City Park | Launceston
- Zoodoo Zoo | Richmond

Victoria
- Ballarat Wildlife Park | Ballarat
- Halls Gap Zoo | Halls Gap
- Healesville Sanctuary | Healesville
- Royal Melbourne Zoological Gardens | Melbourne
- SEA LIFE Melbourne Aquarium | Melbourne
- Werribee Open Range Zoo | Melbourne

Western Australia
- AQWA The Aquarium of Western Australia | Perth
- Armadale Reptile and Wildlife Park | Perth
- Caversham Wildlife Park | Perth
- Cohunu Koala Park | Perth
- Perth Zoo | Perth
Australia’s natural environment is very peculiar. Its separation from the rest of the world as a continent has shaped its geology, animals and plants into unique ecosystems. Nowhere else in the world, geological formations like Uluru and animals such as kangaroos and koalas have been so recognisable as symbols of a nation. The same is true of cultural symbols such as the Sydney Opera House and Aboriginal art. Australian culture spans thousand of years, from the first rock paintings of its indigenous inhabitants to the more recent re-imaginings of their many cultural traditions, including the European colonial and migrant contributions.

This images photographed from 49 zoos and aquariums in Australia and analysed here are a mirror of this country’s natural and cultural histories. The analysis starts with the large body of representations of the local Australian landscapes and continues with the much smaller number of representations of foreign landscapes. The following discussion is on the occurrence (or not) of representations of Aboriginal art in zoos, and a comparison between two paintings by contemporary Aboriginal artist Lin Onus with the works on Views of Paradise. Representations of European colonial settlement and of contemporary Australian life are the next topic, together with a case study of an image of Sydney Harbour from SEA LIFE Sydney Aquarium. The analysis ends with a discussion on the anthropomorphisation of animals and the illusion of the animal encounter in the zoo.

The Australian landscapes

For a person who had never visited Australia, a preconceived idea of what the Australian landscape would be was already formed by images that depicted the red desert with Uluru as its most iconic symbol, together with Eucalyptus trees, kangaroos and koalas. This idea of the Australian natural environment is not false, but there is more to what is already imprinted in our minds in terms of complexity and variety. The desert is the main biome or ecosystem found in Australia, but other important biomes also exist, including the tropical rainforest in Northern Queensland, dry Eucalyptus forests, grasslands, swamps, savannahs, and the alpine and coastal landscapes.  

Each of those environments are represented in Australian zoos. In certain cases, the zoos are located inside those natural environments, and when visitors go to a zoo they also experience those environments (e.g., desert, tropical rainforests, Eucalyptus forests).

In representations of the arid deserts of Australia, the colours yellow, orange and red, of the desert earth, are its most recognisable feature. But other well known natural elements also feature in depictions of this Australian environment, such as the iconic natural formations of Uluru and Kata Tjuta, and the magnetic termite mounds of Cape York Peninsula, in Queensland, Bungle Bungle.

References

Range, in Western Australia, and Litchfield National Park, in the Northern Territory. Representations of animals and plants in paintings and sculptures, including the emu (*Dromaius novaehollandiae*), the *Spinifex* and the *Xanthorrhoea* (or grasstree), also contribute to form a picture of the Australian desert. At Alice Springs Desert Park, instead of using painting or photography to represent the landscape of the desert, the enclosures are designed to be framing devices to the local natural landscape, showing the rock formations of the MacDonnell Ranges and the vegetation that surrounds it. Animals are kept in enclosures made of a fine metallic mesh that allows the image of this mountain range to be viewed practically without any interference. In this zoo, nature is the background of its enclosures.

The dry *Eucalyptus* forests are also widely represented in enclosures, even when those environments are the actual natural landscapes where the zoos are located. Their colourful and textured trees have become iconic through the paintings of Albert Namatjira, and paintings in the same style serve as the background for enclosures and photographic studios where zoo visitors pay for the opportunity to be photographed “hugging” a koala. Apart from being depicted in paintings, and the most common trees found in Australian zoos, the *Eucalyptus* foliage is also food for koalas, and as such fresh branches are a feature in koala enclosures, their leaves sweetening the nearby air with their scent.

Difficult to reproduce in the enclosure, the complexity of the tropical rainforest, typical of northern Queensland, is only achieved with artificial elements such as painting and plastic plants. However, in Cairns Tropical Zoo, animals such as the cassowary lived in natural patches of the natural forest, delimited only by a fence.

The large coast of Australia makes marine life an important part of aquariums, housing penguins, seals, sharks, rays, and an enormous range of fish and other marine life. Among the coastal environments represented are mangroves and the Great Barrier Reef.

Inland bodies of water are also represented in the zoos, including swamps, billabongs, waterfalls and rivers. The enclosures may use painting, sculpture, photography, real pools of water, natural and artificial plants, and can extend to the human viewing space of the enclosure.
Representations of Australian indigenous cultures

Because animals feature so prominently in Aboriginal art, I expected that representations of Aboriginal art would also be a common feature of Australian zoos and aquariums. But that was not true. Of the 49 zoos and aquariums photographed in Australia, only six had representations of Aboriginal art in their enclosures, approximately 12% (30% of zoos in New Zealand exhibit representations of Māori culture).

Healesville Sanctuary, has a sculpture in honour of the artist and Aboriginal leader William Barak and the Wurundjeri Walk that teaches visitors about local Aboriginal history and culture through a soundscape of recorded music and stories. The bark shelter in this atlas is from this zoo.

The other few examples found include representations of rock art and contemporary painting. Adelaide Zoo has a large painting of a kangaroo realised in the x-ray style of painting from Arnhem Land.2 Perth Zoo is the zoo that has the largest number of representations of Aboriginal art in the form of rock paintings and contemporary paintings. Rockhampton Zoo has an enclosure decorated with paintings, and the Blackbutt Reserve has fake rock art in one of its enclosures. AQWA The Aquarium of Western Australia has a display of framed Aboriginal paintings in a gallery setting positioned right in front of one of its aquatic displays, and possibly the only example that is not a representation of art, but actual artworks. Currumbin Wildlife Sanctuary has a post decorated with Aboriginal painting, and an Aboriginal dance show. During my visit to Billabong Sanctuary, in Townsville, an Aboriginal artist was making dot paintings for sale.

Representations of Australian Aboriginal art are also found in other countries in the region. The enclosure for Australian cockatoos of Wellington Zoo, in New Zealand, has the representation of a large dot painting with animals. The Australian crocodile enclosure at Butterfly Creek, in Auckland, New Zealand, has small circular Aboriginal paintings decorating its viewing area, and the enclosure for cockatiels in the Parc Zoologique et Forestier Michel Corbasson, in Nouméa, New Caledonia, has representations of Australian rock paintings.

The absence of representations of Aboriginal art in most Australian zoos may be explained by a will from zoo staff to distance themselves from the colonial practices of exhibiting ethnographic displays, with live natives, body parts, artefacts and animals in European zoos and museums. Better than doing justice to the mistake of confusing the indigenous peoples of the world with savage animals, by excluding their cultures from the zoo, would be to also do justice to the nobility of animals by recognising their place in the indigenous iconography, and have this iconography in its material form, the indigenous arts and crafts, on display in zoos.

Fences, fences, fences

It has been explained in chapter 1 that my understanding of Australian Aboriginal art was very narrow and unclear at the start of this project. To support the expectations that existed then to find representations of Aboriginal art in Australian zoos, a review of the topic was necessary. By reading the literature on Aboriginal and Oceanic arts, and visiting museums that collect them, this notion has been expanded. During this review process, two paintings by the contemporary Aboriginal artist Lin Onus were identified as a crossover between the ideas he addressed with his art and the ideas that I address in *Views of Paradise*.

**Fences, fences, fences (1985)** is a painting of an Australian landscape depicting a dry forest of Eucalyptus trees with a billabong, a body of still water in the foreground. Forming a boundary between this view and the viewer and covering the whole surface of the painting is the geometric pattern of a metallic mesh, the fence of the title. This mesh actually separates the indigenous people from their landscape, a consequence of the possession of land by European colonials made physical through the use of the fence (Fig. 4.1).

In the analysis made for this research project of the zoos photographed in New Zealand, it is noted that an emphasis is often placed on the consequences of colonialism to indigenous peoples, when less attention is given to the natural environment, and especially its native animals. The fence depicted by Onus separates the European settlers from natives, introducing a concept of territory and borders very different to the ones already in place, however invisible those were to the European eyes. But this fence also separates farm from native animals. In the 19th century, a Dog Fence or Dingo Fence was built along a large part of Australia, crossing the states of Queensland, New South Wales and South Australia, to protect farms and their stock from the threat of dingos. Ironically, in Australia, fences have also separated introduced animals. The Rabbit Proof Fence had been built in Western Australia to prevent the further spread of rabbits that were introduced as game by colonists. Those rabbits became pests and a threat to the local fauna and flora.

Fences are the main part of the zoo apparatus, and like the zoo, their functions are ambiguous. They can imprison animals and people in a certain area, but they can also protect people and animals from the threat of others. Animals in the zoo can be perceived as being imprisoned and protected. On many occasions during the process of photographing for this research, the fence has been put in focus in images that, like *Fences*, may let the landscape be visible, but that are essentially about the fence. Those images share a theme of containment and separation, significant not only for the indigenous peoples of Australia, including Onus, but also for the animal world.

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Jimmy’s *Billabong* (1988) is also a depiction of an Australian landscape, similar to the one in *Fences*. In this painting, however, the mesh of the metallic fence that lies on top of the landscape in *Fences*, is replaced by the mesh used in the *rarrk* technique of Arnhem Land bark painting.4

While its landscape has already been identified as Australian in the indigenous word *billabong*, the mesh covering the landscape in *Jimmy’s Billabong* reinforces the idea of an indigenous identity enmeshed in the landscape. In this painting by Onus, the landscape is part of the indigenous culture, and the indigenous culture is part of the landscape. The mesh that in *Fences*, is separation, in *Jimmy’s Billabong* represents union with the landscape (Fig. 4.2).

**Representations of European settlement**

The representations of European settlement in zoos and aquariums depict homesteads, farmhouses, sheds, plantations, barns, agricultural machines, mills, mines and lighthouses. Images of settlement occur in 30% of the zoos photographed in Australia, compared to 12% of the representations of Aboriginal culture. Wagga Zoo, in Wagga Wagga, has adopted the theme of farming, with farmhouses and sheds for enclosures, and some of them containing agricultural machines. Australia’s history of gold mining is represented in the wombat enclosure of Billabong Zoo, in Port Macquarie. Real sugar cane, together with a photograph of a sugar cane plantation form the background of an enclosure of former Cairns Tropical Zoo, in Cairns. They are reminders of an industry that is still alive, and that is a threat to the neighbouring Great Barrier Reef. The dingo fence at Cleland Wildlife Park is a reminder of the influence of sheep farming in the population in the late 19th and early 20th centuries.

From top left to bottom right: All images by Frederico Câmara.
1. Symbio Wildlife Park, Helensburgh, New South Wales, Australia, 2017  
2. Cairns Tropical Zoo, Cairns, Queensland, Australia, 2017  
3. Featherdale Wildlife Park, Sydney, New South Wales, Australia, 2017  
4. Featherdale Wildlife Park, Sydney, New South Wales, Australia, 2017  
5. Billabong Zoo, Port Macquarie, New South Wales, Australia, 2014  
Australian historical architecture

Architecture serves as a cultural marker in the zoos and aquariums of Australia. It is found in two different modes: as the actual built environment or as representations of it. In both cases, there are examples of historical architecture and of modern and contemporary styles and materials. The materials are Eucalyptus bark (used in Aboriginal shelters and in settler dwellings), corrugated iron and iron lace (or filigree). The styles include the Aboriginal shelters, old colonial settlement dwellings, Victorian and Federation architectures, and bungalows.

An example of Aboriginal architecture is the bark shelter from Healesville Sanctuary. Representations of settlement dwellings that include farmhouses, sheds, or the homestead are common, and examples can be found at Symbio Wildlife Park; Australia Zoo; and Featherdale Wildlife Park. Also in this category are the representations of mines, such as the one used for the wombat enclosure at Bilabong Zoo, in Port Macquarie, and the photographic mural of the Dingo Fence (or Dog Fence) in a dingo enclosure at Cleland Wildlife Park, in Adelaide. The bungalow, depicted in the enclosure at the Australian Reptile Park, is the tropical style of domestic architecture with origins in India, characterised by the verandah and largely used by the colonists of the British empire (not the natives), and common to Australia.

The historical examples of the actual architecture of zoos can be found in those institutions that have been created in the 19th or early 20th century, including Adelaide Zoo, opened in 1883, and which still has buildings in the Federation style, including a rotunda that is used for picnics by zoo visitors, featuring cast-iron decorations also known as iron lace. Taronga Zoo was inaugurated in its new site at Mosman in 1916 and still has its original entrance buildings designed by Scottish architect George McCrae, who also designed Sydney’s Town Hall and Queen Victoria Building.5

Australian modern and contemporary architecture

The modern and contemporary architectures of zoos in Australia is very functional, and its main materials are metal, wood, concrete, plastic and canvas. The corrugated iron, common to settlement and early 20th century architectures, was introduced to Australia in the 1850s because it was inexpensive and easy to transport through the country’s large expanses. It is still widely used for roofing and walling in zoos, agricultural buildings, and urban architecture. Although it is known as the quintessential Australian architectural material, it is also common in the vernacular architecture of New Zealand.

Indicating that the fish in the tank are from Sydney harbour, the image from SEA LIFE Sydney Aquarium also provides an overview of the most iconic buildings in the harbour, which as a group have come to represent Sydney and Australia (Fig 4.10). An enclosure from Symbio Wildlife Park describes the iconic rocky coast of Australia, with the Sea Cliff Bridge, near Helensburgh.

Examples of modern and contemporary styles of architecture are also found in the actual buildings of Australian zoos. The entrance building of the Royal Melbourne Zoological Gardens is in the Art Deco style (also known as Moderne). The tropical house at Currumbin Wildlife Sanctuary is an example of Brutalism in zoo architecture, that uses exposed concrete and was common in the 1960s. The entrance of Adelaide Zoo, designed by Hassell in 2009 has the minimalist contemporary design most associated with the architecture of contemporary art museums.  

Common examples of contemporary architecture in zoos are the metallic structures and membranes used to provide cover from the Sun and the rain, imposing the geometry of squares and triangles in the landscapes of enclosures, including the enclosure for the Australian brush-turkey (Alectura lathami) at the Royal Melbourne Zoological Gardens. A more elaborate geometry indicates new techniques for designing and building that are only available today, such as in Taronga Zoo. Although not created for the zoo, the view of Sydney harbour including the Sydney Tower, the Sydney Opera House and Sydney Harbour Bridge, is part of the experience of visiting Taronga Zoo and has come to identify it with the title of “zoo with a view”.

References:

Contemporary life: Sydney Harbour as a palimpsest

The image of Sydney Harbour at SEA LIFE Sydney Aquarium and the harbour itself can be compared to the image of the palimpsest, from which we can take a critical stance on the scale of the human inscription in the environment and propose a balance.

The palimpsest is a manuscript made of parchment in which the original text has been erased to make room for a new text, recycling the precious material support. Marks of the original text are still visible under the new text, or in between the blank spaces, and research that includes the use of special photographic techniques reveals the contents and importance of the original texts. The term is also used in other fields such as architecture and visual arts.

The landscape of Sydney harbour can be described as a palimpsest from which we can identify at least three layers of inscription. The first layer, by the forces of nature that have carved its shape with wind, rain, ice, and sunlight, for millions of years. The second layer, by thousands of years of indigenous settlement. And the last layer, by the modern colonial settlement, from which its skyline has been formed in the last 200 years. In this image of Sydney harbour, the bottom half is the natural environment with the first layer of inscription, made by the forces of the environment. The top half of the image is the layer resulting from non-indigenous colonial settlement, and showing the skyline of Sydney. A number of iconic buildings can be recognised, including the Sydney Opera House, the world’s most recognisable building and now a symbol of Australia; the Sydney Harbour Bridge and its pylons; Deutsche Bank Place; and Sydney Tower. Although only one was designed by an Australian architect (Sydney Tower was designed by Donald Crone), Sydney harbour is still a symbol of Australia for Australians. Today, unknowing to the architects who projected those iconic buildings, they also identify the aquatic fauna of Sydney harbour.

The layer that is missing in the image would show the inscriptions left in the harbour by its indigenous peoples. I am missing that layer because the connections between indigenous peoples and their land and animals is very strong. Together with plants and minerals, animals provide the materials needed for living such as food, clothing, and shelter, and they take a central role in indigenous art and mythology.

To write this case study, I decided to go to Sydney harbour to stimulate my thinking. While I was there, some thoughts occurred to me in relation to scale. From reading the history of Sydney harbour I became aware of the large scale of disappearance of its original population and culture through the encroachment of European settlers. I also imagined large holes in the ground in Australia and England in the shapes and scale of the Harbour Bridge and the Sydney Opera House. On the positive side, I felt wonder in front of the Sydney Opera House, or while in the bridge. The same wonder that I felt when I was under the Eiffel Tower, when I approached Uluru, and when I saw the rock paintings in Kakadu National Park. Although the scale of material displacement in the natural environment to build those architectural wonders is large, the cultural value of those sites is equally immense, and parallel the cultural value of Uluru.

One of the biggest challenges that humans face in relation to the environment has to do with the scale of our inscriptions in the landscape. Of knowing how big, or how much of our inscriptions is enough, and not of an overwhelming scale that would erase the world’s natural and cultural heritage, and make the future impossible. Artists are always faced with the problem of when to stop working on an artwork. Something valuable that we learn and teach in the visual arts, and that could be applied to the environment is the importance of leaving white spaces. Or, in the case of the natural environment, green spaces.

Divided between being critical of the harbour or loving it, and I wondered if I could have both. In the movie Babakiueria (1986)7 a parody that inverts the roles in the landing and occupation of Australia, making the Australian Aboriginals the invaders and the white Australians the occupied, the character of the Minister of White Affairs, who is Aboriginal, reveals his plans for developing the city of Sydney into the bush. He shows an image that depicts Sydney covered by vegetation and the Harbour Bridge. I wonder if he keeps the bridge to keep the city’s identity. If it was me proposing to develop Sydney into the bush, I would keep not only the bridge, but also the Opera House, Sydney Tower, but I would not keep Deutsche Bank Place. I would also keep, as reminders of our relationship with the environment, the aquarium and the zoo, both empty.

Foreign landscapes

Foreign landscapes are the most common representations of landscapes in zoos and aquariums. In Australian zoos, the Australian landscapes and animals that are exotic to Europe, are actually familiar sights, and the central theme in the representations of nature in their enclosures. A few Australian zoos still keep exotic animals, and represent their landscapes in their enclosures. Mogo Zoo represents the African savannah to house meerkats and Seaworld uses artificial snow, sculpture and photographic murals to represent the Arctic for polar bears and Antarctica for penguins.
Representations of foreign cultures with architecture

Zoos represent the foreign places that their exotic animals come from by using cultural markers instead of representations of their natural landscapes. Architecture is the usual cultural marker used to describe an exotic environment in zoos. The image of the Great Wall of China identifies the red pandas (Ailurus fulgens) that live in this enclosure.

In the opposite page, Indian-looking buildings and their ruins identify Indian elephants and Bengal tigers. Other examples include Mongolian yurts, a Japanese torii, a carved portal from Southeast Asia, an African hut, an Egyptian city viewed from the ruins of a building, and a Swiss chalet.

This page:
Frederico Câmara, Billabong Zoo, Port Macquarie, New South Wales, Australia, 2014.

Opposite page, from top left to bottom right: All images by Frederico Câmara.
Representations of foreign cultures with objects

The representation of nature through culture can make use of objects instead of architecture, to the same effect. African patterns applied to a lamp, an empty sac of Brazilian coffee, and the stone relief of an elephant, represent African star turtles, golden lion tamarins and Asian elephants, respectively.

96 Views of Paradise: a photographic atlas of the artificial environments of zoological gardens and aquariums in Oceania

From left to right: All images by Frederico Câmara.

Representations of foreign cultures with religious architecture and objects

Religious architecture and objects, and their symbolisms are also present in the zoo. They are integral parts of the indigenous cultures of Oceania, and can also represent animals from Southeast Asia, through the figure of Buddha or Hindu temples, while the Christian chapel at Cairns Tropical Zoo multiplies this zoo’s functions to include the performance of weddings.

From left to right: All images by Frederico Câmara.
1. Australia Zoo, Beerwah, Queensland, Australia, 2014. 2. Cairns Tropical Zoo, Cairns, Queensland, Australia, 2014. 3. Cairns Tropical Zoo, Cairns, Queensland, Australia, 2014.

Chapter 4 Viagem filosófica: Australia
Travel

The adventure of travelling to the colonies to explore the wilderness and see wild exotic animals is represented by boats, ship, airplanes, and cars. The indigenous peoples of the colonies have never been in the active role of the explorers, the ones who “discover”. That has mainly been the role of Europeans, who with their boats, planes and cars went to the new worlds and claimed to have discovered them. Once in the wild, the promises of fantastical adventures unravel with the blurring of the natural world and the world of fantasies. However, in contrast to the colonial powers, the same vehicles are overpowered by the forces of the natural elements,

From left to right: All images by Frederico Câmara.

Opposite page: Frederico Câmara, Kuranda Koala Gardens, Kuranda, Queensland, Australia, 2014.
Fantasy

The travel afforded by those means of transportation can take zoo visitors on a trip of discovery and fantasy, where they can be palaeontologists who find skeletons of dinosaurs in far away exotic landscapes, or archaeologists ready to discover treasures of the Egyptian and Mayan civilisations. Those treasures can be the spoils of a pirate ship that traverse waters populated with wondrous sea creatures including dugongs and mermaids, creatures half-human, half-animal, that reach lands where animals live like humans in castles just like in a fairy tale.

Opposite page, from top left to bottom right: All images by Frederico Câmara.
Anthropomorphism

The anthropomorphisation of animals is common in entertainment, and can be found in films, animated movies, books, and the zoo. Australian zoos also use language, images and objects that attribute human character to the animals they keep. Symbio Wildlife Park has a plaque in its enclosure for a red panda (*Ailurus fulgens*) that says "I'm in the tree".

Also common among zoos is the use of human architecture to house animals. The iconic image of a house as a cubic volume topped with a roof is the most common design used in zoos, but variations may include historical architecture such as farm houses, chalets, and castles, as well as houses in the modernist style. On the other hand, an operating theatre in Healesville Sanctuary and perhaps the most human-looking space photographed in this project, allows surgical procedures on animals to be viewed by the public, emphasising the spectacular nature of the zoo.

In the pictures, a scale of degrees between the anthropomorphisation animals and the zoomorphisation of humans goes from the use of the written language by animals on the left, through the use of houses for living, followed by a comparison between the animal and human bodies, to the photo opportunity of seeing oneself in the skin of an orang utan, to finally hanging from the tress like a monkey.
Never been kissed: The illusion of the animal encounter in Australian zoos

To hug a koala, to be kissed by a seal: the dream of the sublime encounter with animals that are wild, but that we have learned to see as tame on television, films and the zoo. While in nature, the sublime encounter involves the feeling of terror for one's life, a fear felt by both humans and animals, in zoos the idea of a sublime encounter is made safe by the separation of the human and animal spaces through metal bars, mesh, glass and acrylic. In Australian zoos, this separation is sometimes eliminated, and becomes one of the zoos' main attraction.

Having a picture taken while hugging a koala or while being kissed by a seal, are part of the attractions on offer in Australian zoos, especially those that are smaller, family-owned operations. Two of those experiences were sold to me as part of a package while I was photographing at the Currumbin Wildlife Sanctuary, in Currumbin, and Dolphin Marine Magic, in Coffs Harbour.

While the idea of touching a koala seems intrusive, I decided to try the experience to be able to know what it consisted of. After photographing the Currumbin Wildlife Sanctuary, I went to the covered area near the entrance of the zoo where there is a small photographic studio set up for visitors who wish to be photographed "hugging" a koala. Many of the photos that I have photographed in Australia have those open air photographic studios. Some of them have backgrounds painted with a Eucalyptus forest similar to the iconic landscapes paintings of Albert Namatjira.

At Currumbin Wildlife Sanctuary’s open air photographic studio, I was told to position my arms to look like shelves over my stomach, and the zookeeper placed Wilber, a male koala who looked like it had just been awaken from sleeping, in my arms, leaning him against my chest. I was told to look at the camera, the photographer took the picture, and the zookeeper immediately removed the koala. All this may have taken 5 seconds from start to finish. I was left with a feeling of dissatisfaction. What did I expect? A real hug?

Thirty minutes later, I fetched a printed photograph of myself looking dishevelled, with my skin shiny from using sunscreen and sweating during the whole day, in the heat of Queensland. The koala looked rested and fresh. Worst of all, it looked like it could not care less for the person it was supposed to be hugging.

At Dolphin Marine Magic, the photograph was taken soon after my entry into the aquarium, where a photographer, a zookeeper and a seal waited for me to sit at a bench. As soon as I sat down, the zookeeper blew her whistle, made a signal with her hands, the seal touched her nose in my cheek and a photograph was taken. The seal was rewarded with a snack. If I wished to keep the printed picture as a souvenir, I could pay for it at the exit. More sceptical than I already was when I hugged the koala, I never bought the photographic print.

I have felt the affection of domestic animals such as dogs and cats directed at me in the past, but this was not what had happened to me and to the other visitors of those zoos. While we would allow a certain amount of childhood fantasy to justify this sort of encounter with wild animals in the zoo, the persons I saw “hugging” and “kissing” animals were mainly adults.

Sadness is one of the most common human attributes associated with animals living in zoos, and commonly used by zoo critics to defend those animals against their living conditions. However, sad animals are rarely depicted in images. In Beaumaris Zoo Entry Gates (2000) by artists Patrick Hall, Lynda Warner & Chris Viney, all of the animals depicted look sad, including its thylacine (Thylacinus cynocephalus), in representations that are far from the playful animal characters more commonly seen in zoos and aquariums.

Other types of animal encounters are offered by zoos. For instance, it is very common to feed kangaroos and touch marine life, including starfish, molluscs and fish. All those practices are carried out with species that are not considered to be under threat in nature. However, doubts exist in relation to the welfare of the individuals. One last encounter and perhaps the worst of all the zoos visited in Australia, is what is on offer at Crocodylus Park, where visitors can eat crocodile meat from the animals that were raised in this zoo or buy souvenirs such as shoes, belts and bags made of crocodile leather in its gift shop.

In the analysis that I wrote on the images photographed in New Zealand, my observations on the strangeness of its animals made me compare those animals with aliens from outer space. The cuteness associated with some animals in Australia makes them so familiar to justify their use in zoos for animal encounters. Based on my experiences with animals in Australia, I consider myself as having never been kissed. And I never will.
Canberra Reptile Zoo
Canberra | Australian Capital Territory | Australia
National Zoo and Aquarium
Canberra | Australian Capital Territory | Australia
114 Views of Paradise: a photographic atlas of the artificial environments of zoological gardens and aquariums in Oceania

National Zoo and Aquarium | Canberra | Australian Capital Territory | Australia
Dolphin Marine Magic
Coffs Harbour | New South Wales | Australia
Dolphin Marine Magic | Coffs Harbour | New South Wales | Australia
Dolphin Marine Magic | Coffs Harbour | New South Wales | Australia
Taronga Western Plains Zoo
Dubbo | New South Wales | Australia
Taronga Western Plains Zoo | Dubbo | New South Wales | Australia
Symbio Wildlife Park
Helensburgh | New South Wales | Australia
Symbio Wildlife Park | Helensburgh | New South Wales | Australia
Symbio Wildlife Park | Helensburgh | New South Wales | Australia
Symbio Wildlife Park | Helensburgh | New South Wales | Australia
Symbio Wildlife Park | Helensburgh | New South Wales | Australia
Symbio Wildlife Park | Helensburgh | New South Wales | Australia
Mogo Zoo
Mogo | New South Wales | Australia
Mogo Zoo | Mogo | New South Wales | Australia
Blackbutt Reserve | Newcastle | New South Wales | Australia
Blackbutt Reserve | Newcastle | New South Wales | Australia
Blackbutt Reserve | Newcastle | New South Wales | Australia
Billabong Zoo | Port Macquarie | New South Wales | Australia
Billabong Zoo | Port Macquarie | New South Wales | Australia
Billabong Zoo | Port Macquarie | New South Wales | Australia
Australian Reptile Park
Somersby | New South Wales | Australia
Australian Reptile Park | Somersby | New South Wales | Australia
Australian Reptile Park | Somersby | New South Wales | Australia
Central Gardens Nature Reserve
Sydney | New South Wales | Australia
Central Gardens Nature Reserve | Sydney | New South Wales | Australia
Featherdale Wildlife Park | Sydney | New South Wales | Australia
Featherdale Wildlife Park | Sydney | New South Wales | Australia
Koala Park Sanctuary | Sydney | New South Wales | Australia
Koala Park Sanctuary | Sydney | New South Wales | Australia
Manly SEA LIFE Sanctuary
Sydney | New South Wales | Australia
SEA LIFE Sydney Aquarium
Sydney | New South Wales | Australia
SEA LIFE Sydney Aquarium | Sydney | New South Wales | Australia
SEA LIFE Sydney Aquarium | Sydney | New South Wales | Australia
Taronga Zoo | Sydney | New South Wales | Australia
Views of Paradise: a photographic atlas of the artificial environments of zoological gardens and aquariums in Oceania

Taronga Zoo | Sydney | New South Wales | Australia
Taronga Zoo | Sydney | New South Wales | Australia
226 Views of Paradise: a photographic atlas of the artificial environments of zoological gardens and aquariums in Oceania

227 Taronga Zoo | Sydney | New South Wales | Australia
Taronga Zoo | Sydney | New South Wales | Australia
230 Views of Paradise: a photographic atlas of the artificial environments of zoological gardens and aquariums in Oceania

Taronga Zoo | Sydney | New South Wales | Australia

231
Taronga Zoo | Sydney | New South Wales | Australia
Taronga Zoo | Sydney | New South Wales | Australia
WILD LIFE Sydney Zoo | Sydney | New South Wales | Australia
WILD LIFE Sydney Zoo | Sydney | New South Wales | Australia
Wagga Zoo & Aviary
Wagga Wagga | New South Wales | Australia
Wagga Zoo & Aviary | Wagga Wagga | New South Wales | Australia
Alice Springs Desert Park
Alice Springs | Northern Territory | Australia
Alice Springs Desert Park | Alice Springs | Northern Territory | Australia
Alice Springs Desert Park | Alice Springs | Northern Territory | Australia
Alice Springs Reptile Centre | Alice Springs | Northern Territory | Australia
Crocodylus Park
Darwin | Northern Territory | Australia
284 Views of Paradise: a photographic atlas of the artificial environments of zoological gardens and aquariums in Oceania

Crocodylus Park | Darwin | Northern Territory | Australia
Australia Zoo
Beerwah | Queensland | Australia
Australia Zoo | Beerwah | Queensland | Australia
Lone Pine Koala Sanctuary
Brisbane | Queensland | Australia
Lone Pine Koala Sanctuary | Brisbane | Queensland | Australia
Lone Pine Koala Sanctuary | Brisbane | Queensland | Australia
Lone Pine Koala Sanctuary | Brisbane | Queensland | Australia
Cairns Tropical Zoo
Cairns | Queensland | Australia
Cairns Tropical Zoo | Cairns | Queensland | Australia
Cairns Tropical Zoo | Cairns | Queensland | Australia
Views of Paradise: a photographic atlas of the artificial environments of zoological gardens and aquariums in Oceania

Cairns Tropical Zoo | Cairns | Queensland | Australia
Currumbin Wildlife Sanctuary
Currumbin | Queensland | Australia
328 Views of Paradise: a photographic atlas of the artificial environments of zoological gardens and aquariums in Oceania

Currumbin Wildlife Sanctuary | Currumbin | Queensland | Australia
Sea World Gold Coast
Gold Coast | Queensland | Australia
Sea World Gold Coast | Gold Coast | Queensland | Australia
Birdworld
Kuranda | Queensland | Australia
Birdworld | Kuranda | Queensland | Australia
Kuranda Koala Gardens
Kuranda | Queensland | Australia
Queensland Zoo
Nambour | Queensland | Australia
Views of Paradise: a photographic atlas of the artificial environments of zoological gardens and aquariums in Oceania

Queensland Zoo | Nambour | Queensland | Australia
Rockhampton Zoo | Rockhampton | Queensland | Australia
Rockhampton Zoo | Rockhampton | Queensland | Australia
Billabong Sanctuary
Townsville | Queensland | Australia
Adelaide Zoo
Adelaide | South Australia | Australia
Adelaide Zoo | Adelaide | South Australia | Australia
Adelaide Zoo | Adelaide | South Australia | Australia
Adelaide Zoo | Adelaide | South Australia | Australia
Cleland Wildlife Park
Adelaide | South Australia | Australia
Cleland Wildlife Park | Adelaide | South Australia | Australia
Cleland Wildlife Park | Adelaide | South Australia | Australia
Gorge Wildlife Park | Cudlee Creek | South Australia | Australia
Monarto Zoo
Monarto South | South Australia | Australia
Views of Paradise: a photographic atlas of the artificial environments of zoological gardens and aquariums in Oceania
Beaumaris Zoo
Hobart | Tasmania | Australia
Zoodoo Zoo
Richmond | Tasmania | Australia
Ballarat Wildlife Park
Ballarat | Victoria | Australia
Ballarat Wildlife Park | Ballarat | Victoria | Australia
Ballarat Wildlife Park | Ballarat | Victoria | Australia
Halls Gap Zoo
Halls Gap | Victoria | Australia
Healesville Sanctuary | Healesville | Victoria | Australia
Healesville Sanctuary | Healesville | Victoria | Australia
Royal Melbourne Zoological Gardens
Melbourne | Victoria | Australia
448 Views of Paradise: a photographic atlas of the artificial environments of zoological gardens and aquariums in Oceania

Royal Melbourne Zoological Gardens | Melbourne | Victoria | Australia
Views of Paradise: a photographic atlas of the artificial environments of zoological gardens and aquariums in Oceania

Royal Melbourne Zoological Gardens | Melbourne | Victoria | Australia
Royal Melbourne Zoological Gardens | Melbourne | Victoria | Australia
Views of Paradise: a photographic atlas of the artificial environments of zoological gardens and aquariums in Oceania

Royal Melbourne Zoological Gardens | Melbourne | Victoria | Australia
SEA LIFE Melbourne Aquarium
Melbourne | Victoria | Australia
462 Views of Paradise: a photographic atlas of the artificial environments of zoological gardens and aquariums in Oceania

SEA LIFE Melbourne Aquarium | Melbourne | Victoria | Australia
SEA LIFE Melbourne Aquarium | Melbourne | Victoria | Australia
Werribee Open Range Zoo
Melbourne | Victoria | Australia
Werribee Open Range Zoo | Melbourne | Victoria | Australia
Werribee Open Range Zoo | Melbourne | Victoria | Australia
AQWA The Aquarium of Western Australia
Perth | Western Australia | Australia
AQWA The Aquarium of Western Australia | Perth | Western Australia | Australia
Views of Paradise: a photographic atlas of the artificial environments of zoological gardens and aquariums in Oceania

AQWA The Aquarium of Western Australia | Perth | Western Australia | Australia
Armadale Reptile and Wildlife Park
Perth | Western Australia | Australia
Armadale Reptile and Wildlife Park | Perth | Western Australia | Australia
Caversham Wildlife Park
Perth | Western Australia | Australia
Cohunu Koala Park
Perth | Western Australia | Australia
Perth Zoo | Perth | Western Australia | Australia
Perth Zoo | Perth | Western Australia | Australia
Chapter 5
Viagem filosófica: New Zealand
New Zealand

North Island
Auckland Zoo | Auckland
Butterfly Creek | Auckland
Kelly Tarlton’s SEA LIFE Aquarium | Auckland
West Lynn Garden and Butterfly House | Auckland
Hamilton Zoo | Hamilton
Pukaha Mount Bruce National Wildlife Centre | Masterton
National Aquarium of New Zealand | Napier
Brooklands Zoo | New Plymouth
Otorohanga Kiwi House and Native Bird Park | Otorohanga
Rainbow Springs Nature Park | Rotorua
Te Puia | Rotorua
Wellington Zoo | Wellington
Zealandia | Wellington
Kiwi North | Whangarei

South Island
Willowbank Wildlife Reserve | Christchurch
Dunedin Botanic Garden | Dunedin
Otago Museum Discovery World Tropical Forest | Dunedin
West Coast Wildlife Centre | Franz Josef
The National Kiwi Centre | Hokitika
Queens Park Aviaries | Invercargill
Southland Museum & Art Gallery (Tuataram) | Invercargill
Natureland Wildlife Trust | Nelson
EcoWorld Aquarium | Picton
Kiwi Birdlife Park | Queenstown
Te Anau Wildlife Centre | Te Anau
In this philosophical voyage through Oceania, looking for answers for what can be learned from photographing and looking at zoological gardens, 25 zoos and aquariums have been photographed in New Zealand, where I saw their representations of local and foreign natural environments, and this country's natural, rural and urban landscapes. My travels happened through space and time, allowing me to understand aspects of the human relationship with the natural environment in the past, the present, and think of its future.

From the past I saw the Māori and European colonisations and their consequences, and the connection of the zoo with the models of the museum and the geographical atlas. In the present, I observed a shift in the museological model, from exhibiting the exotic to preserving the familiar, and the contemporary issues afflicting the animals those zoos are trying to save. In the future, I foresee the reduction of the zoo apparatus in favour of an experience that is less artificial, reconnecting the zoo with the image of the Garden of Eden: a walled garden where animals and humans live harmonically. The future can also be a thought: How can we do things differently?

The European tuna from the future

Many years ago I watched a TV documentary in which scientists were asked to visualise how an alien would look like if humans succeeded in finding life somewhere else in the universe. The TV programme described planets in and outside the solar system that could possibly harbour life and the scientists cogitated on the shape this life form would take according to the physical and chemical properties of a planet’s environment. One of the environments discussed on this documentary was Europa, one of Jupiter’s moons, with a surface covered by a crust of ice and possibly an ocean of liquid water underneath.¹ Some scientists mentioned that life in those environments could take the form of microorganisms such as bacteria, or human-like organisms. One scientist mentioned that in Europa, life could have the form of dolphins.

I was surprised by this hypothesis, because the dolphin seemed a life form too familiar to be an alien, and it did not involve a human-like intelligence. And I thought: What if instead of dolphins in Europa, they found tuna? And what if instead of tuna-like intelligence, this “European Tuna” had human-like intelligence? What would be the consequences of the colonisation of Europa?

The moa and the colonial past

New Zealand has an interesting natural history, without any land-based mammals, except for bats. The absence of predators on the ground made possible for native birds such as the kiwi (*Apteryx*) to lead a flightless life, its body evolving to eliminate the need for wings. This country has also an interesting human history, with its colonisation happening in two waves, first by Polynesians (1250–1500) who became known as Māori, and later (1840) by Europeans when it became an official British colony. Today, both groups are casually known as kiwi.

The consequences of colonisation on the populations of the colonies are widely studied in the field of postcolonial studies, but less attention is given to the effects that colonisation had in nature. New Zealand’s moa (*Dinornis novaezealandiae*), a giant flightless bird reaching up to 2 m in height, is believed to have been hunted to extinction by Māori settlers who used it as a food source. It is estimated that this happened in the first 100 years of the Māori colonisation of New Zealand. The representation of the moa at Willowbank Wildlife Centre is a sign of its absence. Zoos were not yet in existence to save it from extinction.

Rats, cats, stoats, rabbits, possums, dogs, and deer were all introduced by Māori and European settlers, either unintentionally, or to promote food and fur production, for sport, and for pest control. Those animals adapted to their new environments and became pests, overeating the vegetation, or afflicting animals by competing with them for food, or eating their eggs and young. Zealandia, an ecological sanctuary in Wellington, has in its website that the *kiore*, the Polynesian rat (*Ratus exulans*), “had found a heaven on earth.”

In New Zealand, zoo visitors are constantly reminded of its colonial past, images of which are widely used as the background in the design of both the human and animal areas of its zoos. They are reconstructions of the exterior and interiors of cabins, farmhouses, and mines, built by settlers and scientific explorers, showing rudimentary materials and tools. Time-weathered corrugated metal is a common material used in zoos to represent this period. A clean version of the same material is also widely used in zoo enclosures, a sign that it is still a common building material in this part of the world.

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From top left to bottom right: All images by Frederico Câmara.

Foreign landscapes and cultures

Traditionally, zoos follow the model of the museum, in keeping collections of exhibits from various parts of the world in the same place, reflecting the structure of a geographical atlas. In New Zealand, this aspect of zoos can be observed in larger institutions such as Auckland Zoo and Wellington Zoo. They strive to house exotic animals and represent their habitats by using natural and artificial elements with varying degrees of success. Other smaller and private institutions may not afford the costs and the complexities of importing and keeping exotic animals.

However, exotic environments are more often represented by their cultural than their natural elements. In the pictures, representations of an Australian Aboriginal painting, a Japanese umbrella, the Brazilian flag, a Tibetan village with a prayer wheel, an African hut, and a South-East Asian pagoda with a rickshaw stand for the animals and their natural habitats. While such cultural representations may look elaborate and expensive to produce, they are far more feasible than a natural habitat would be, and easier to be recognised by zoo visitors.

We all have pre-conceived ideas of how a certain country looks like by considering that a specific part of its landscape represents its whole. My own idea of Australia before moving to this country was the image of the red desert as seen in the enclosure for Goldie, an Australian crocodile from Butterfly Creek. The representation of an exotic landscape in the zoo is a result of those pre-conceived ideas, where the human inability to recreate nature is most evident, causing a reduction in the complexity of the landscape being represented, both as material and as image.

Opposite page: Frederico Câmara, Butterfly Creek, Auckland, North Island, New Zealand, 2016.

This page, from top left to bottom right: All images by Frederico Câmara.

Chapter 5 Viagem filosófica: New Zealand
The tattooed face of New Zealand in the Art Deco mirror

As modern zoos have changed the focus of their mission from exhibition to conservation, the nature of their collections has also changed to represent the familiar rather than the exotic. In New Zealand, the majority of animals on display are local, and are kept in enclosures that represent the local environments, or that contain signs of the local culture.

The culture of New Zealand can be observed in zoos through representations of Māori and Western art and architectural styles. Representations of Māori culture in New Zealand’s zoos are more common than representations of Australian Aboriginal culture in Australian zoos. Māori art seems to have been adopted as a symbol of New Zealand as a country, since its materials and iconography are strongly related to this country’s landscape. The natural materials used in traditional Māori art are wood, bones, green stone (jade), paua shells (abalone), plant fibres and feathers, and carving is the main technique used, reflecting the early Māori custom of tattooing with incisions (tā moko). Its iconography depicts humans, deities, animals and plants. The entrance of the aviary of Auckland Zoo shows a carving similar to those of traditional Māori meeting houses, and the water fountains are shaped in the form of the Koru (spiral), the unfolding fern frond that is the most common motif in Māori art and symbolises rebirth.

A second and more subtle aspect of New Zealand’s culture found in its zoos is the Art Deco style of architecture and design, which started in the 1920s in France and spread throughout the world until the 1940s. Characterised by its simplicity of lines and hard edges, with images made of solid areas of colour emphasising the flatness of the surface, the Art Deco was a style closely related to Futurism and its celebration of the machine. This style is common in New Zealand due to a boom in the economy and construction during the same period. Although the cities of Napier and Hastings have a large number of Art Deco buildings that were built to replace those that were destroyed by the 1931 Hawke’s Bay earthquake, other examples can be seen in urban areas all over the country.
The landscapes of New Zealand

New Zealand’s natural environments are diverse, including semi-desert landscapes, lush subtropical and beech forests, alpine and coastal environments, with the occurrence of volcanoes, glaciers and fjords. The fact that a zoo is located in a preserved natural area does not mean that an animal native to New Zealand is living in its natural habitat. Because of that, representations of New Zealand landscapes can also be found in New Zealand zoos. The means and materials used to represent the local landscape vary, using natural and artificial vegetation, rocks, painting, and photographic murals of local sites. The designs of those enclosures emphasise the identity of their animals as local by using elements such as plants like the giant fern, animals such as the kiwi and the tuatara (Sphenodon), and geological features like volcanoes and glaciers, all of them symbols of New Zealand.

The volcano and the pōhutukawa tree represent a coastal environment of the North Island at Kelly Tarlton’s SEA LIFE Aquarium. The cut-out profile of a tuatara (Sphenodon) at Kiwi North, guarantees the immediate identification of an animal that can render itself invisible through camouflage, even in the small space of its cage. The artificial giant fern of the West Coast Wildlife Centre, is also an ubiquitous feature of New Zealand’s landscapes.

An environmental message at the zoo

Zoos are starting to include in their displays the human activities and their by-products that are a threat to the environment. A wall of plastic bottles encloses Wellington Zoo’s environmental education area. The National Aquarium of New Zealand uses a string of plastic bags hung in its galleries to show the indiscriminate use of plastic and how harmful it is to marine life.

Other zoos unintentionally display the same threatening activities, but disconnected from an educational message. Construction work is a natural activity for animals such as termites, bees, bowerbirds and beavers. While digging for resources such as food and underground shelter are a natural survival practice for meerkats, by comparing that with human construction work, Natureland ignores the destruction brought by mining, farming, and urban development.

The empty box of a dishwasher inside a birds’ cage in Rainbow Springs, Rotorua, sends an ambiguous message about the consequences of consumerism to the environment. A machine made of metal and plastic, that uses electric power to wash dishes, seems as out of place in life as it does in a zoo cage. That this paper box is being recycled is not an excuse. A living cockatoo is involved in this process.
Fantasy and mythology

To be up to date with the tastes of their audience, zoos adapt the styles of contemporary media such as comic books and cartoons to their enclosures, educating and entertaining at the same time. In the reptile and insect house of Wellington Zoo, lizards and insects are superheroes, revealing natural superpowers of invisibility, speed and agility through speech balloons.

At Pukaha Mount Bruce Wildlife Centre, a chimeric creature with the third eye of the tuatara (Sphenodon), the beak of the kea (Nestor notabilis) and the elongated body of a giant New Zealand longfin eel (Anguilla dieffenbachii), and resembling the Koropepe of the Māori mythology, a guardian of nature and youth, tells visitors where they are located in the zoo.

The strangeness of the real and mythological animals living in New Zealand’s zoos makes me think of the familiarity I felt for the dolphin and tuna from Europa. Of how the aliens that we are searching for in outer space are already among us, and the ways we live with them as a family. It is ironic that in Wellington Zoo’s Hero HQ display, the superhero animals have the power to disappear, when what is needed is for them to stay. Humanity’s alleged superiority over animals takes into consideration a superpower that animals supposedly do not have: intelligence. Is it possible that it is not the animals that are not intelligent enough to communicate in human language to claim their territory, but humans who are not intelligent enough to understand what the animals have to say? Do we really need to speak the same language to understand each other?

Ecological responsibility at the gates of paradise

The driver of the free shuttle going to Zealandia, an animal sanctuary located in Wellington, narrates to his passengers the history of this zoo, which was first part of the city’s water supply catchment, and when it became obsolete, it was transformed into a natural reserve protected by a predator-free fence. The fence, the driver says, keeps away all the non-native animals that are a threat to New Zealand’s native fauna, and most importantly, humans.

After paying for my ticket at the entrance, I am told that my bag will have to be searched in case any intrusive pests are hiding inside, and that this will take place in the transit area between the shop and the fenced reserve. I put my bag on the table and wait for someone to come and look inside it for pests. No one comes. I look back at the person selling tickets and he says that I have to conduct the search myself. Surprised by my unexpected ecological responsibility and knowing that there are no pests inside my bag, I look inside anyway, in case he may think that I am not following the rules.

Inside Zealandia, the first exhibit is the zoo itself: its predator-free fence and how it works. After which I have this vision of a Garden of Eden, the lush forest covering the side of a mountain until it ends in the lake, and almost imperceptibly marked by a cut in the landscape, that essential element of paradise that is its wall.
Auckland Zoo
Auckland | North Island | New Zealand
Auckland Zoo | Auckland | North Island | New Zealand
Auckland Zoo | Auckland | North Island | New Zealand
Auckland Zoo | Auckland | North Island | New Zealand
Auckland Zoo | Auckland | North Island | New Zealand
Auckland Zoo | Auckland | North Island | New Zealand
Butterfly Creek
Auckland | North Island | New Zealand
Butterfly Creek | Auckland | North Island | New Zealand
Kelly Tarlton’s SEA LIFE Aquarium
Auckland | North Island | New Zealand
Kelly Tarlton’s SEA LIFE Aquarium | Auckland | North Island | New Zealand
Kelly Tarlton’s SEA LIFE Aquarium | Auckland | North Island | New Zealand
Kelly Tarlton’s SEA LIFE Aquarium | Auckland | North Island | New Zealand
West Lynn Garden and Butterfly House
Auckland | North Island | New Zealand
West Lynn Garden and Butterfly House | Auckland | North Island | New Zealand
Hamilton Zoo
Hamilton | North Island | New Zealand
Hamilton Zoo | Hamilton | North Island | New Zealand
Pukaha Mount Bruce National Wildlife Centre
Masterton | North Island | New Zealand
Pukaha Mount Bruce National Wildlife Centre | Masterton | North Island | New Zealand
National Aquarium of New Zealand
Napier | North Island | New Zealand
National Aquarium of New Zealand | Napier | North Island | New Zealand
National Aquarium of New Zealand | Napier | North Island | New Zealand
Brooklands Zoo
New Plymouth | North Island | New Zealand
Brooklands Zoo | New Plymouth | North Island | New Zealand
Brooklands Zoo | New Plymouth | North Island | New Zealand
Otorohanga Kiwi House and Native Bird Park
Otorohanga | North Island | New Zealand
Otorohanga Kiwi House and Native Bird Park | Otorohanga | North Island | New Zealand
Otorohanga Kiwi House and Native Bird Park
Otorohanga | North Island | New Zealand
Otorohanga Kiwi House and Native Bird Park | Otorohanga | North Island | New Zealand
Rainbow Springs Nature Park
Rotorua | North Island | New Zealand
Rainbow Springs Nature Park | Rotorua | North Island | New Zealand
Rainbow Springs Nature Park | Rotorua | North Island | New Zealand
Te Puia
Rotorua | North Island | New Zealand
Wellington Zoo
Wellington | North Island | New Zealand
Wellington Zoo | Wellington | North Island | New Zealand
Wellington Zoo | Wellington | North Island | New Zealand
Wellington Zoo | Wellington | North Island | New Zealand
Wellington Zoo | Wellington | North Island | New Zealand
Wellington Zoo | Wellington | North Island | New Zealand
Wellington Zoo | Wellington | North Island | New Zealand
Zealandia | Wellington | North Island | New Zealand
Zealandia | Wellington | North Island | New Zealand
Kiwi North
Whangarei | North Island | New Zealand
Willowbank Wildlife Reserve
Christchurch | South Island | New Zealand
Willowbank Wildlife Reserve | Christchurch | South Island | New Zealand
Willowbank Wildlife Reserve | Christchurch | South Island | New Zealand
Dunedin Botanic Garden
Dunedin | South Island | New Zealand
676 Views of Paradise: a photographic atlas of the artificial environments of zoological gardens and aquariums in Oceania

Dunedin Botanic Garden | Dunedin | South Island | New Zealand

677
Otago Museum Discovery World Tropical Forest
Dunedin | South Island | New Zealand
Otago Museum Discovery World Tropical Forest | Dunedin | South Island | New Zealand
West Coast Wildlife Centre
Franz Josef | South Island | New Zealand
The National Kiwi Centre
Hokitika | South Island | New Zealand
The National Kiwi Centre | Hokitika | South Island | New Zealand
The National Kiwi Centre | Hokitika | South Island | New Zealand
The National Kiwi Centre | Hokitika | South Island | New Zealand
Queens Park Aviaries
Invercargill | South Island | New Zealand
Queens Park Aviaries | Invercargill | South Island | New Zealand
Southland Museum & Art Gallery (Tuatarium)
Invercargill | South Island | New Zealand
Southland Museum & Art Gallery (Tuatarium) | Invercargill | South Island | New Zealand
Natureland Wildlife Trust
Nelson | South Island | New Zealand
Views of Paradise: a photographic atlas of the artificial environments of zoological gardens and aquariums in Oceania

Natureland Wildlife Trust | Nelson | South Island | New Zealand
EcoWorld Aquarium
Picton | South Island | New Zealand
EcoWorld Aquarium | Picton | South Island | New Zealand
EcoWorld Aquarium | Picton | South Island | New Zealand
EcoWorld Aquarium | Picton | South Island | New Zealand
Kiwi Birdlife Park
Queenstown | South Island | New Zealand
Kiwi Birdlife Park | Queenstown | South Island | New Zealand
Te Anau Wildlife Centre
Te Anau | South Island | New Zealand
Te Anau Wildlife Centre | Te Anau | South Island | New Zealand
Chapter 6
Viagem filosófica: Fiji
Three aspects are important to note in the two sites (a zoo and a museum) photographed in Fiji: the occurrence of cabinets of curiosities in the zoo and the museum, the occurrence of a small museum in the zoo, and the inversion of anthropomorphism in a zoo attraction.

KULA WILD Adventure Park keeps its animals in well-maintained and simple enclosures made of metal and mesh. The zoo is located in a native forest, and none of the enclosures present any signs of representation of the landscape, except for the use of plants and dead tree branches. No signs of Fijian architecture or culture are visible in the design of its enclosures. However, it maintains indigenous objects such as those found in a museum, in an open-air display among the animal enclosures. The objects include a bamboo river raft, a club, a fan and a mat, with some of them wrapped in plastic for protection.

This zoo markets itself as an ecological park. However, it also promotes and sells activities to entertain its visitors, such as the roller-coaster zip rail canopy flier that transports visitors through a track hanging from the canopies of the trees of the forest where it is located. The anthropomorphisation of animals, or the association of human personality and actions to animals, is common in zoos. The canopy flier, however, inverts this process by allowing humans to perform an activity more commonly associated with animals (i.e., hanging from trees). The park also features a 100 m water slide placed among the enclosures in a forest (on construction during the time of my visit). Like most family-owned small zoos in Oceania, this one offers its visitors the chance to hold animals and take pictures with them.

Fiji’s only zoo also has a small aquarium showing fish and reef life, together with a glass cabinet displaying locally sourced shells. In the same room, a large photographic panel displaying a tract of native forest and a river, together with pieces of wood, are part of a freshwater aquarium still under construction. Both the display of indigenous objects and shells are a reminder of the connections between zoos and museums to the early cabinets of curiosities.

Photographed at the Fiji Museum, a cabinet of curiosities displays a coral reef made of artificial (plastic) and painted natural (dead) corals, provoking more wonder than transmitting knowledge, and revealing old museological methods.
KULA WILD Adventure Park
Sigatoka | Fiji
KULA WILD Adventure Park | Sigatoka | Fiji
KULA WILD Adventure Park | Sigatoka | Fiji
KULA WILD Adventure Park | Sigatoka | Fiji
Fiji Museum
Suva | Fiji
Chapter 7
Viagem filosófica: New Caledonia
New Caledonia
In the same way that the Kanak people, the first inhabitants of New Caledonia before the arrival of Europeans, seem disconnected from the remnants of French colonial life in the streets of Nouméa, the Kanak culture appears disconnected from representations of nature in the local zoo and aquarium. It actually does not make an appearance: it is totally absent. This is in contrast to what happens in Fiji, New Zealand and Papua New Guinea. Although those countries have also been colonised by Europeans, the relationship between their indigenous cultures and their natural landscapes is considered so important that they figure extensively in zoos and aquariums. The case of New Caledonia, which is still a territory of France, is similar to the case of Australia, and reflects still unresolved questions of identity and the autonomy of its first peoples.

The Parc Zoologique et Forestier Michel Corbasson follows the simple designs typical of zoos from tropical countries, with enclosures made of metal bars and mesh. The enclosures in those zoos usually contain the same vegetation of the native forest where the zoo is located. This is not the case of this zoo. Its vegetation has been planted as a garden. It has various New Caledonia pines (*Araucaria columnaris*), the endemic pine of New Caledonia and one of its symbols, planted in its premises and in aviaries that look like gigantic versions of old birdcages. Sculptures of tree branches and leaves made of metal, and the very reductive transformation of metal columns into trees, are the only attempts at visual enhancement at this zoo. One enclosure for monkeys has a thatched roof, the only reference to the vernacular architecture of the Kanak culture. No other visual elements of the native culture such as carvings are present in either the zoo or the aquarium. The only representation of a foreign culture are the Australian Aboriginal rock paintings in the enclosure for Australian cockatiels (*Nymphicus hollandicus*).

The New Caledonia pine is also used in the photographic mural at the Aquarium des Lagons as a symbol of the landscape of New Caledonia, and its image could be that of the iconic Isle of Pines, a paradisiac island located off the coast of Nouméa. Other photography and computer generated illustrations are also used as the background for an enclosure representing a mangrove. Unique in this research are the festive Christmas decorations used in the enclosures of this aquarium, perhaps because it was photographed in the month of December. Tinsels and the image of Santa Claus are reminders of the religious beliefs and European cultural background of the owners, managers and visitors of the aquarium, and of the fact that the aquarium is considered a place for the entertainment of children.
Aquarium des Lagons
Nouméa | New Caledonia
Parc Zoologique et Forestier Michel Corbasson
Nouméa | New Caledonia
Views of Paradise: a photographic atlas of the artificial environments of zoological gardens and aquariums in Oceania

Parc Zoologique et Forestier Michel Corbasson | Nouméa | New Caledonia
Parc Zoologique et Forestier Michel Corbasson | Nouméa | New Caledonia
Chapter 8

Viagem filosófica: Papua New Guinea
The Rainforest Habitat | Lae
Madang Lodge | Madang
National Museum & Art Gallery | Port Moresby
Port Moresby Nature Park | Port Moresby
Chapter 8
Viagem filosófica: Papua New Guinea

Paradise-of-bird

Paradise is indirectly represented in Papua New Guinea’s flag through its national symbol, the Raggiana bird-of-paradise (Paradisaea raggiana). To travel in Papua New Guinea is to go from paradise to dystopia, and vice versa. Visions of the secular and contemporary paradise in the image of the tropical island and the rainforest share the land with dystopian cities and industrial scale palm oil plantations. Colonial history is still happening in Papua New Guinea, made visible by derelict cities overpopulated with locals living in poverty, in contrast to the seemingly idyllic lives of the citizens living from subsistence farming and fishing in non-urban areas. They live in villages in the forests and islands, in huts built with locally sourced natural materials such as wood, bamboo and sago, with well kept gardens. The remoteness of the islands and the ruggedness of the mountainous terrain of Papua New Guinea may be the reasons why this country feels like the last frontier in the process of the colonisation of the world, but also the reason why this country’s cities and population are in such a state of underdevelopment. The exploration of Papua New Guinea’s natural resources by the mining and logging industries, and palm oil farming, are not only taking over natural land and disrupting ecosystems. The unequal distribution of its wealth results in a lack of infrastructure in its cities, and poverty among its citizens, causing dissatisfaction with the wealthy and political classes.

Four sites were photographed for this research in Papua New Guinea: two zoos, one museum and one hotel. Those problems are reflected in the country’s two zoos in Port Moresby and Lae, in the keeping and conservation of animals threatened by habitat loss to mining, logging and farming. Animals such as the bird-of-paradise (Paradisaeidae), cassowary (Casuarius), tree-kangaroos (Dendrolagus) and the cuscus (Spilocuscus maculatus), live in facilities that are ironically well kept if compared to the cities where they are located. In Lae’s Rainforest Habitat, which is part of PNG University of Technology (Unitech), an enclosure for birds of prey is sponsored by PNG FIA Papua New Guinea Forest Industries Association, a representative body of the logging industry that “claims that legal export certificates signify legal trade”, effectively absolving individual logging companies of responsibility as long as they have obtained the relevant permits or licenses. Corrupt government officials receive bribes to release those licenses, allowing the destructive activities of logging companies to happen without them being accountable to the country’s forestry laws. Another enclosure for a bird-of-paradise has a sign saying that it is sponsored by CRM Minerals (not photographed because I was asked to pay a photography fee or leave).

Apart from the high standards of those zoo’s facilities, made possible by the sponsorship of companies that threaten the habitats of the animals that the zoos claim to preserve, the two zoos and the hotel aviary photographed in Papua New Guinea are characterised by the absence of representation of landscapes in their enclosures and the use of visual elements and artefacts representing this country’s many cultures.

Most of the enclosures in both zoos of Papua New Guinea are set in tracts of native forests. The enclosures for cassowaries in Port Moresby Nature Park are an example of this, showing giant trees and creeks. The walkway and the glass room are the only separation between humans and animals, with the native forest as its background. The enclosure for hombills at Lae’s Rainforest Habitat is an example of a cage made of mesh, typical of tropical zoos. Depending on the angle of view and on the light conditions, the metallic grid of the mesh shows the forest background or conceals the contents of the cage. It is at times transparent and at other times opaque. The aviary of Port Moresby Nature Park stabilises its viewing by eliminating the grid of the metallic mesh with glass, framing its contents to show a view of paradise.

Port Moresby Nature Park uses visual elements and artefacts representing Papua New Guinea’s many cultures. Animals such as birds, marsupials, bats and reptiles are abundant in Papua New Guinea, and figure prominently in various tribal mythologies, being widely represented in carvings, or used as materials in the production of religious objects such as ritual masks, and musical instruments, as well as in everyday objects such as articles of dress and instruments for hunting and fishing. The country’s symbol, the Raggiana bird-of-paradise (Paradisaea raggiana) has its feathers used in ritual headdress. The country’s official currency, the kina, takes its name from a shell used in the ancient custom of shell money. All those animals feature by themselves or alongside human figures in the traditional carvings used for decorative and religious purposes in houses and villages. The carvings and paintings have not only been adopted by Port Moresby Nature Park as a decorative feature, but they also serve their original purposes as totem poles that welcome visitors in the same way that they would in the village where they were carved. Two elaborately carved and painted figures mark information points in the zoo. Other, less elaborate carved totems are used as sign posts around the zoo. Elsewhere in the country, carved totem poles and paintings are used in airports, hotels, universities, banks and government buildings, a sign of the value of those practices in relation to the country’s culture and tourism.

A shelter for tree kangaroos, with its thatched roof made of dried leaves of sago palms (Metroxylon sagu), an example of Papua New Guinean vernacular architecture applied to animal enclosures. A structure called the Yam House, from the Trobriand Islands, is a stand alone marker of cultural identity in the zoo, but in real life serves as storage space for the yam harvest.

The connections between Papua New Guinea’s nature and animals and its tourist industry is evident in the presence of aviaries in the hotels used during this research (Madang Lodge and Nusa Island Retreat). In Madang Lodge, the thatched roof of an enclosure for parrots has the same characteristics and materials (sago leaves) of the buildings seen in traditional villages around the country. It encompasses tree, house and cage, all in one structure. Next to it, the enclosure for Victoria crowned pigeons (Goura victoria) is a structure that follows the model of a haus tambaran (i.e. ritual house), typical of villages located in the East Sepik region of Papua New Guinea.

The National Museum & Art Gallery houses the country’s most valuable cultural artefacts in three galleries that surround a central open air garden, delimited by small and empty animal enclosures, empty perhaps as a step forward in the development of this museum from the old model of the cabinet of curiosities (also displaying live animals) to contemporary standards. Outside, a group of small glass aquariums were photographed abandoned in the museum’s garden. Photography is not permitted inside the museum, and outside the images were made with a mobile phone camera for documentation.

At the Rainforest Habitat, in Lae, the feeding platform of the crocodile enclosure is a remnant of the zoo as a place for spectacle. During photography, I was offered to see and photograph the crocodile being fed from that platform.

If the bird in its national flag is of paradise, then paradise must be Papua New Guinea. Although the actual paradise of the bird (the enclosure where the bird lives) is sponsored by mining and logging companies, one is left to wonder what effects the activities of those companies are producing on paradise at large. If the humans of the local population are not seeing their share of the profits in the exploration of this country’s natural resources (the same humans who usually take precedence in relation to animals and nature), one is left to wonder: What is being done for and against animals and nature in Papua New Guinea?
The Rainforest Habitat
Lae | Papua New Guinea
The Rainforest Habitat | Lae | Papua New Guinea

Opposite page:
Frederico Câmara, Paradise-of-bird II (Rainforest Habitat, Lae, Papua New Guinea), 2017.

This page:
Frederico Câmara, Paradise-of-bird I (Rainforest Habitat, Lae, Papua New Guinea), 2017.
Views of Paradise: a photographic atlas of the artificial environments of zoological gardens and aquariums in Oceania

The Rainforest Habitat | Lae | Papua New Guinea
The Rainforest Habitat | Lae | Papua New Guinea
Madang Lodge
Madang | Papua New Guinea
National Museum & Art Gallery
Port Moresby | Papua New Guinea
Port Moresby Nature Park
Port Moresby | Papua New Guinea
Port Moresby Nature Park | Port Moresby | Papua New Guinea
Port Moresby Nature Park | Port Moresby | Papua New Guinea
Port Moresby Nature Park | Port Moresby | Papua New Guinea
The act of photographing zoos for results in artworks that address sculptural thinking and production through the medium of photography; seriality and the acts of collecting and archiving in art; and the museum as the subject of artistic inquiry. Those three aspects mirror the parts that form the anatomy of this research: the individual photographic image as sculpture or installation, the typological group of images as a collection, and the photographic atlas as a museum of zoos. This chapter looks at those three aspects and makes a review of the artists that have worked in one or more of those aspects in their practices.

The sculptural thinking through the medium of photography has been practised by artists and photographers since the 19th century, and has been part of my practice since I first started using this medium in the late 1990s. Photography is a tool and method that expands the possibilities of sculptural works beyond the confines of the studio and the limits of materiality, to create and preserve sculptural works that are ephemeral, monumental, microscopic, or performative.

Seriality and the acts of collecting and archiving in art photography consider the relationship between the human impulses to collect and archive and how those impulses are translated into photographic artistic practice as series of works, or works comprising a large number of images in taxonomies or typologies.

Museums have also been the subject of artistic inquiry since the invention of photography, and in this research this inquiry is focused on zoos, which are museums of living beings, the outcome of which, the photographic atlas, is a museum of museums, a museum of zoos.

The accidental photographer: the practice of sculpture through photography

The objects and environments that form the enclosures of zoos and aquariums are representations of nature for animals and the public. Mixing natural and artificial elements, zookeepers create landscapes using procedures very similar to those used by artists when creating artworks in drawing, painting, sculpture and installation. Representations of landscapes contain visual elements that define an image as a landscape, such as vegetation, water (seas, lakes, rivers), elements of the sky (clouds, stars, Sun, Moon), and topography (mountains, valleys, rocks, beach, canyons).

During my first visit to a zoo as an adult, at Wilhelma Zoo (Stuttgart), in 2003, I was surprised at the similarities between the schematic views of landscapes that I saw in the enclosures, and the landscapes that I had created before as an artist. What interested me then, as an artist working with drawing and painting, and now with photography, is the structure of a landscape as a space occupied by its elements, the structure of those elements as objects, their placement in space, and the relationships created by proximity and distance between them. The elements in a zoo enclosure are very similar to the constituent parts of installations in contemporary art, many of which include dead and living animals.
Views of Paradise continues the investigation on the sculptural representation of the landscape in photography, that I was conducting with painting and drawing (Fig. 9.1). The images can be of objects that are sculptures, such as the totems welcoming visitors to Port Moresby Nature Park. They can be of objects that once had a utilitarian function and now are being used in the zoo for their aesthetic and historical qualities, such as the mechanic valves that were once part of the apparatus of a hydroelectric power plant, and that are now in the enclosure for the takahē (Porphyrio hochstetteri), in Zealandia. The images register the failed sculptural attempts at the representation of nature in zoos, such as the tree of the National Kiwi Centre. They also reflect my own insertion into the sculptural field by cutting, puncturing, and arranging the objects and spaces of the zoos in the space of the photographic image, such as in the punctured landscapes from Currumbin Wildlife Centre.

Artists from different time periods have used photography to create artworks that are directly concerned with sculptural thinking. The works of Karl Blossfeldt are known as artistic photographs of plants, but much less as a sculptor’s teaching aids for the study of natural forms to be applied in design and architecture. The recognition, late in his life, of the artistic value of his photographs through their exhibition and publication was incidental. Blossfeldt never intended for his artistic practice to be photographic: his thinking was that of a sculptor. In his works, the knowledge specific to sculpture such as form and material qualities were transferred into a different medium.

The fears that the advent of photography brought to the practice of painting in the 19th century proved to be unfounded, despite the development of Pictorialism and the use of photography in portraiture. However, it would be by extending sculpture’s reaches as a medium, that photography would exert its most profound influence. One of the first uses envisioned for photography was to document and reproduce artworks. Photography was viewed as a medium that would facilitate public access to artworks through its reproducibility and low cost. The photograph would be the intermediary to artworks that would not be able to leave the museum and travel to the public, or to a public that could not travel to a museum or an architectural or monument’s site.

In the book *The Pencil of Nature* (1844) by William H. F. Talbot, 19 of the 24 photographic plates are of objects including sculptures, still-lifes, and buildings. The remaining plates show rural and urban landscapes, and only one plate has humans depicted in the photograph. Those inanimate subjects were chosen partly because of the long period of time needed to expose the plates, and because moving subjects such as people and animals would render the image blurred. Talbot comments on plate XVII, illustrated with a photograph of the bust of Patroclus that:

> Already sundry amateurs have laid down the pencil and armed themselves with chemical solutions and with *camera obscura*. Those amateurs especially, and they are not few, who find the rules of perspective difficult to learn and to apply—and who moreover have the misfortune to be lazy—prefer to use a method which dispenses with all that trouble. And even accomplished artists now avail themselves of an invention which delineates in a few moments the almost endless details of Gothic architecture which a whole day would hardly suffice to draw correctly in the ordinary manner.¹

Talbot shows pragmatism by acknowledging the intermediality between photography and drawing, and the advantages that this new medium offers to people with little or no drawing skills. For those who have the skills, he points to the speed in which photography can execute the same task in a shorter period of time. But the relationship between photography and other media goes beyond technical difficulties and artistic skills. Although photographic film and paper became progressively more sensitive, speeding the exposure times required to register images, sculpture and photography continued to be complementary in many aspects. The different aspects of this complementary relationship between photography and sculpture can be seen in the working collages and works by Karl Blossfeldt, and works of other artists and photographers from the 20th and 21st centuries. Examples or artists working as sculptors with the photographic image include Marcel Duchamp, Man Ray, Edward Weston, Brassai, Constantin Brâncuși, Bernd and Hilla Becher, Garth Evans, Bruce Nauman, Thomas Demand, Nico Krijno, and Liliza Mendes.

Karl Blossfeldt was a sculptor who was interested in the natural forms of plants as a source for ideas to be applied to architectural ornaments and design. Because those plants were ephemeral, their leaves, flowers, fruit, and stems would rot or dry with the passing of time, changing their original shapes, and making it impossible to use them as constant or permanent teaching aids. Photography was used by Blossfeldt to stop the action of time in his objects.

There are other aspects of photography that are important in defining the images produced by Blossfeldt as sculpture. His images are sculpture because the objects they depict were also sculptural. However, since they were made of ephemeral natural plant materials that would change form and perish with time, they were not permanent. Aspects such as form, texture, density, composition and scale, all of which are specific to sculpture as a medium, were perfectly captured and enhanced in black and white photography. By photographing the small details of plants, centrally placed within the frame of the image, Blossfeldt turns them into sculpture by monumentalling their scale. In his photographs, he is not only depicting details of a larger plant, an action that has been rendered banal with nature and stock photography. Blossfeldt’s use of scale and composition creates heavy sculptural objects out of those details, inducing the viewer to visually feel their weight and believe that they were actually cast in bronze.

Blossfeldt engaged himself with the found object (*objet trouvé*), or ready-made, long before Marcel Duchamp introduced this idea with the Fountain (1917),² a concept that would influence many modern and contemporary artists. By turning a porcelain urinal upside down and signing it, Duchamp jokingly announces a shift in artistic agency from making to thinking. Although Blossfeldt’s book *Art Forms in Nature* (*Urmformen der Kunst*)³ was first published in 1929, he was already working on his photographs of plants in 1906, eleven years earlier than Duchamp’s *Fountain* (1917) and eight years earlier than *Bottle Dryer* (*Bottle Rack*) (1914).⁴ Blossfeldt did not theorise about the ready-made before Duchamp, but he certainly practised it much earlier than Duchamp did. Blossfeldt’s and Duchamp’s artistic agency was not much in the making an object as an artwork, but in selecting one that was already in existence and changing little or nothing of it, turning the artistic process from one that required a material transformation with the artists’ skills, to a different one, in which the transformation of the object is immaterial and intellectual.

The difference between Duchamp and Blossfeldt is that Duchamp used industrial objects that were not perishable. Blossfeldt used plant materials that were perishable, and the fixing character of photography was helpful when he rendered them permanent in photography. He also isolated the parts of the plants that he deemed important to show in his teachings. Not everything in a plant was important to him. The photographic camera was for Blossfeldt a framing device that cuts in the same way that a saw cuts a piece of a wood. Some of the plants were photographed by Blossfeldt in the state that they were found, while others were transformed by him before photography took place. Others were transformed during the enlargement of the negatives. If we look at the pages of his working collages, we can see some signs of his interference in the objects that he collected. However minimal those interferences were for the plant material collected, they were also very similar to the interferences imposed by sculptors on their materials. Blossfeldt extracted the plant material, he cut it, and he positioned it with the help of a support. Blossfeldt not only cut with the framing of the camera, but he also cut with the knife.

Blossfeldt’s version of a photographer’s contact sheets were large pieces of cardboard where he glued cuts out of contact prints, with the objects organised according to form. From those cut out forms he made selections of what to enlarge for teaching, exhibition and publication. These plates have been called “working collages” by Ann and Jürgen Wild, the editors of the homonymous book *Working Collages / Karl Blossfeldt* (2001),⁵ and by Ulrike Meyer Stump.

⁶. Ibid., 48.
In the working collages made by Blossfeldt we can find the signs of his sculptural thinking in the use of a pedestal to his collected material (a support of metal wire or modelling clay), and of his cutting of the plant material to reveal different, abstract forms. Plate 1 of the existing 60 plates, shows pieces of horsetail (Equisetum Hyemale) being held on metal wire and clay pedestals on the top right corner of the plate, and of horsetail cuttings resembling industrial metal pieces in the only image of the plate with a dark background (Fig. 9.2).8

Ulrike Meyer Stump compares Blossfeldt’s photographs of plants to “wrought iron shapes,” and wonders if the sheets of contact prints show us Blossfeldt as a “forerunner of Conceptual Art,” a possibility that is considered in retrospect, by comparing his working collages and photographs to the Bechers’ Anonyme Sculpturen (1970) and Richter’s Atlas. She goes as far as mentioning that Blossfeldt “worked rather like a sculptor, painstakingly coaxing his work from the materials, stage by stage,” in contrast to Alfred Renger-Patzsch and Edward Weston, who pre-visualised the image in advance.11 Stump stops short of recognising that Blossfeldt is a sculptor who works with images. Blossfeldt did have the image ready in his mind, or at least the idea that whatever he found to photograph was already in nature, just waiting for him to discover and present, by cutting either the object or its image. A visual parallel can be made between Blossfeldt’s images of found and cut plants, with Duchamp’s Bottle Dryer (Bottle Rack) (1914) (Fig. 9.3, fig. 9.4, and fig. 9.5).12

This relationship between photography and sculpture may be a result of their relationship with reality. Photography’s perspective and precise rendering of shape, textures and light, place it closer to reality than painting. Sculpture, by being three-dimensional, and having the actual texture, temperature and weight available as tactile experiences to the viewer, is the closest artistic medium to reality. In painting those aspects of the viewers’ artistic experience is mediated through representation. The photographic medium makes possible the making of works that would be impossible to be created in sculpture or installation because of their costs, the space that they would require, the amount of work (in the case of large series of works), or because of their ephemerality.

Other artists have used photography for creating sculptures, with varying degrees of awareness of this sculptural thinking in their works. The sculptures, objects and buildings depicted in the pages of Talbot’s The Pencil of Nature descended from a pictorial tradition of image-making, where reproductions of sculpture and architecture celebrated ideals of the past.

9. Ibid., 7.
10. Ibid., 8.
11. Ibid., 12.
They emulate the pedagogical methods of the period, with sculptures and architecture being copied by arts students as models. This was the function of BloSSFeldt's images of plants in his course of decorative arts, which became secondary to his aesthetic experimentation that rendered the plants almost pure abstract forms. From BloSSFeldt's found natural objects, the sculpture depicted in the photograph becomes artificial in *Dust Breeding* (1920),15 by Marcel Duchamp and Man Ray; and Edward Weston's *Excusado (Toilet)* (1925).14 However, Duchamp and Weston still used natural elements such as dust, hair, vegetables and shells.

Examples of the ephemerality of materials finding permanence in the photographic image include Brassaï's *Involuntary Sculptures* (1932),16 which are made of very small, delicate and short-living materials such as a ripped bus ticket, dust, and toothpaste; and Constantin Brâncuși's *Trunk of a Chestnut Tree in the Studio* (1934)16 which is a consideration on the beauty of the still-living stems and leaves of an unworked piece of wood, that continued to grow in his studio (Fig. 9.6).

Although the objects photographed by Bernd and Hilla Becher in *Anonymous Sculptures* (Anonymous Skulpturen) (1970) were durable, their monumental scale would make it impossible to transform them into a ready-made that would fit in a gallery for exhibition. By photographing those buildings, the Bechers changed them to a smaller scale, making possible their materialisation into works of art. The buildings also proved to be ephemeral to human development, and were demolished when they became obsolete, making their documentation by the Bechers an important reference on industrial architecture for architects and historians (Fig. 9.7).17

The works of Garth Evans18 and Peter Fischli and David Weiss19 show a development from photographing a unique object, an aspect more closely related to sculpture as a single object, to the increasing occurrence of the installation as a contemporary artistic medium, in which objects relate to each other and to the space that they occupy.

*Self Portrait as a Fountain* (1966-67)20 by Bruce Nauman and *Photographic Sculptures*21 by Erwin Wurm introduce performative aspects of sculptural practice that can only exist as images. While Wurm uses the human body in playable sculptural performances, Nauman's Fountain references Duchamp's *Fountain*, replacing the object in the artwork with the artist's own body, emphasising the artist's intellect as the source of art.

Thomas Demand makes sculptures to be photographed, inverting the two-dimensional ideals of presenting reality through the illusion of volume and perspective, by presenting illusion through reality.22 Nico Krijno also makes sculptures to be photographed, which are then digitally manipulated, complicating the logic of perspective and the characteristics of the sculpture’s material.23

The use of photography by those artists is a strategic move aiming to create works of sculptural thinking. In *Views of Paradise*, this strategy consists of using the existing materials inside the zoo enclosures in the making of the work. Photography has not only accompanied the development of sculpture in its process of dematerialisation from the 19th, through the 20th, into the 21st century, but it has actually contributed to it.

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Liliza Mendes

Showing a sensibility to natural phenomena similar to Brâncuși’s Trunk of a Chestnut Tree in the Studio (1934), the photographs from the series Estudo de Casa, by Liliza Mendes, register the small and ephemeral objects that are made entirely by nature and animals, reflecting on the idea of nature’s artistic agency in parallel to the artists’ vision.

In Portas (Doors) and Colônia (Colony), the often overlooked entrances to ants’ nests and tunnels carved by termites in Brazil become surprisingly sophisticated organic architectures (Fig. 9.8 and fig. 9.10). The red soil, so typical of her Brazilian state of Minas Gerais, and the sole material used in those natural animal architectures, is also the main material in her sculptural practice and in the Brazilian vernacular architectures of casa de sapé (Brazilian adobe house) and red bricks. Traçado (Sketch) suggests parallels between those human and animal architectures (Fig. 9.11).

Camas (Beds) shows the artist’s sculptural agency in very slight interferences in the environment, where she displaces objects that are partially buried in the soil to reveal, in their counter-forms, the places where they rest (their beds) in the environment. In this work, the small scale of Mendes’ transformations contrasts to the large scale of human interference in nature (Fig. 9.9).
Seriality and collecting

Although the images in this research can be viewed individually, the repetition of what they represent (artificial environments of zoos) and their presentation as a series in the form of a geographical atlas expands their individual meanings, producing knowledge on many different aspects of the representations of landscapes in zoos in Oceania.

Repetition is the aspect of the artistic research methodology that is most obviously shared with research realised in the field of sciences. In both fields, repetition and experimentation are essential parts of research. Artists and scientists repeat experiments in order to get the solution for a problem, or results that are better than the ones achieved before. In the visual arts, the repetition of themes, styles, and techniques by artists in the production of their works are considered a sign of consistency, and when changes are made to those repetitions, they are considered a sign of artistic development. Those changes in the repetitions of artworks can happen without the awareness of the artist, but they can also be intentionally explored within a circumscribed theme or idea, resulting in series of artworks that reflect this unique idea, each one presenting a distinction from the original one, with the group offering an expanded view of the experiments made and the results achieved.

Seriality in the visual arts is linked to Minimalism and Conceptual Art, in which artworks are the results of an idea developed into a number of variations that were presented together as modules of this artwork, or as single artworks making part of a series. Although the artists considered minimalists usually worked with geometric abstraction in drawing, painting, sculpture and installation, Bernd and Hilla Becher, who worked with figurative photography, have their artistic practice compared to that of minimalist or conceptual artists, due to the systematic method they adopted to realise their artistic project. They had a set idea of what they wanted to photograph (industrial sites), how they wanted to photograph (in black and white, frontal composition, with overcast white skies, without people), and how they wanted to present the photographs (printed and mounted in the same size, arranged in typologies, or groups of nine or twelve images based on formal similarities; or as a book). This system could be followed by either of the artists, without their individual personalities influencing the final output of their research.

This repetition in artistic and scientific research can be perceived as a psychological obsession, a perception equally applied to the repetitive act of collecting. In both fields of the visual arts and the sciences collecting is also a common practice. Scientists collect specimens and data for their experiments, while artists collect materials and information to be used in their projects. Outside the realms of the sciences and the arts, people collect objects that they appreciate for aesthetic, historical or personal reasons.

Opposite page, from top left to bottom right: All images by Frederico Câmara.
When done by individuals, the act of collecting has been associated with psychological antecedents that have a strong link to loss in childhood, and its compensation later in life through the impulse to collect. Collectors often see their collecting as an act of conservation of the object collected from the effects of time and even death. Collecting also involves the satisfaction derived from the completion a collection, an aim that is rarely achieved because there is always another object to be added to the collection. The knowledge derived from the reading of collections and archives is more often associated to institutional collecting than it is to individuals, who can easily be associated with the act of hoarding, the obsessive compulsion to accumulate objects.

Collecting has two different meanings, both very important for this research: one refers to the act of taking, as in “Blossfeldt collected a flower from the garden to photograph.” Another refers to the act of accumulating as in “Blossfeldt collected photographic studies of plants in a book.” Another example for collecting as both taking and accumulating could be “The Bechers collected photographs of industrial sites.” Their photographic act being equivalent both to the act of taking, and to the act of collecting. The act of collecting, as in taking and accumulating photographs of artificial environments of zoos and aquariums for comparison are central to this research.

The act of collecting is not uncommon or new. Humans have collected natural and artificial objects for their aesthetic, symbolic and historic values for millennia. First for their symbolic and religious values, in the ancient and medieval amulets and relics. Then from the 15th century, when the great navigations and colonialism revealed a world of new materials, artefacts and creatures to the European imagination. It was then that the cabinets of curiosities (Wunderkammern), collections of exotic objects appreciated by their aesthetic qualities and rarity began to be formed by royalty and wealthy individuals who derived prestige from ownership of such collections. The cabinets of curiosities were considered a representation of the world in a microcosm, and later developed into public museums. Collectible objects were initially separated between naturalia and artificialia. Naturalia were those objects found in nature, such as minerals, and dead animals and plants. Live animals and plants were also collected, but kept in menageries and botanical gardens. Artificialia contained religious, artistic, scientific and other exotic man-made objects.

I have mentioned earlier that Blossfeldt used photography to stop the effect of time in the plants that he collected. Photography also stops the effects of time in objects, having an important role in the conservation of heritage that is ephemeral or vulnerable to loss, such as architecture. Despite being large and made of strong materials, the vulnerability of architecture is a consequence of the difficulty in controlling the conservation standards on objects (buildings) that are usually under private ownership, and subject to the action of weather and human destruction.

In “Reflections on Zoo History,” Sally Gregory Kohlstedt writes that zoo “history can only be recovered using visual records and artifacts—and thus it is essential that the photographs, canvases, and other physical records be identified and preserved alongside traditional printed institutional records.”24 By collecting images of zoos, I hope to make a contribution to this history.

By choosing an object, natural or artificial, and displacing it from its “natural” environment into the space of the cabinet of curiosities or the museum, collectors and artists transform the way this object is perceived by themselves and the public. This transformation is further enhanced by the relations that this object will form with other similar or different objects in a collection or archive. Comparisons between objects in a collection result in systems of classification, also called taxonomies or typologies. The initial object exists not only as an individual object, but also as part of a group: the object. Object and the collection are significant together or independently of each other. The analyses presented in Views of Paradise of the images collected from zoos in Oceania are made using typologies, collections of images that demonstrate the formal and conceptual similarities and differences of objects and spaces in zoos. Examples of artists who have collected objects and images, and who present their work as series are Eugène Atget, Mark Dion, and Taryn Simon.

Eugène Atget was a collector of places and objects, Paris being the most important of them. He photographed its neighbourhoods, streets, facades, interiors, shop windows, street workers, parks, public sculptures and architectural details. With the objective of producing images for artists and designers to use in their compositions, he produced a large archive of photographs that documents Paris in the early 20th century, and that he organised into categories such as “Parisan Interiors, Vehicles in Paris, and Petits Métiers (trades and professions).”25

In works such as Cabinet of Curiosities (2001) by Mark Dion, the artist revisits the idea of a cabinet of curiosities as a temporary collector of objects that live on the margins of museum collections and have been rejected or completely forgotten by the curatorial process. By doing this, he proposes new readings for those objects in association to other objects in the installation, and questions the role of museums and universities as guardians of knowledge. For the Tate Thames Dig (1999), the artist collaborated with students to work on an archaeological dig to collect, process and classify material gathered from the Thames River bed, which was then exhibited in a cabinet at Tate Modern. The artist and its collaborators use scientific processes to create a work of art that is site-specific and directly connected to the historical past of the museum and the city of London.26

Taryn Simon collects images of people, places and objects to narrate stories. The serialisation in her works occur on the presentation of elements of a story as groups of photographs framed together in wall-based photographic installations and books. The collection of information and images for the project, and their exhibition follow a very defined system and methodology. The project A living Man Declared Dead and Other Chapters I - XVII (2008-11)27 displays the stories of dead individuals (one chapter each), with text and images of their relatives, together with images of objects that are significant to their stories. The individual stories in this book follow a template that includes a short text of the story of the artwork, the photographs of the persons involved in the story set in a grid of 40 images per page (8 horizontal x 5 vertical). The persons that cannot


take part in photography for various reasons (e.g., in prison, refused to attend or participate, could not get a visa, illness) are present through their absence, in the form of a photograph of the studio setting without the person. Photographs of other elements of the story such as objects, places and people are included in a separate frame. Similar to the practice of the Bechers, Simon’s projects result in image-based research outputs with little or not text.

**Museums and zoos**

As early as the 17th century, catalogues with the contents of cabinets of curiosities were commissioned to publishing companies who illustrated every item in the cabinet’s inventory and engraved copper plates that were printed into large books and then distributed around collectors in Europe. Those catalogues were also called museums, even before the official creation of museums as public galleries.

Since their advent, when cabinets of curiosities became public, museums have been equally criticised and loved. In his text “Valéry Proust Museum” (1955), Theodor Adorno presents the writers Paul Valéry (the critic) and Marcel Proust (the lover) as the defenders of each of those positions.28 Valéry sees the museum as the place where artefacts (artistic or not), that had a meaningful existence when they were used in real life, go to die in isolation. Proust, on the other hand, sees potential in this isolation, and new meanings resulting from the relations that will surge between objects of different times and cultures. Adorno himself does not take sides, but seems to choose both in the title of his account.

Other forms of criticism to museums focus on the illegitimate ways in which objects were gathered. Objects in museum collections may have a history of acquisition that included theft and disrespect for cultural values, that may not have seemed abnormal during colonial times, but which are considered unjust for contemporary standards. Museums all over the world hold objects that are relevant to this project: the museum as a photographic subject, and the artists who have chosen to work with the museum.

There are two ways in which artists from Museum as Muse have chosen to work with the museum that are relevant to this project: the museum as a photographic subject, and the artists who have created museums as artworks. Since the invention of photography, artists and photographers have been photographing museums. In McShine’s exhibition the following artists and photographers were included: Charles Thurston Thompson, Roger Fenton, Jean-Baptiste Gustave Le Gray, Stephen Thompson, Henri Cartier-Bresson, David Seymour, Eve Arnold, Lutz Dille, Elliot Erwitt, Garry Winogrand, Jan Dibbets, Larry Fink, Candida Höfer, Jeff Wall, Louise Lawler, Christian Milovanoff, Hiroshi Sugimoto, Günther Förg, Sophie Calle, Thomas Struth, Christopher Williams, Vik Muniz, and Zoe Leonard. Those artists’ works on museums can range from the production of straightforward documentary images to more complex conceptual works.

Better known for his doctored images of the war in Crimea, Roger Fenton produced a standard view of the British Museum, Gallery of Antiquities (1857) that documents not only a group of artists sketching from the sculptures in exhibition, but also this museum’s past museological practices of display.29

Diorama (1974–1994), a series of black and white photographs of the dioramas of museums such as the American Museum of Natural History, in New York, by Hiroshi Sugimoto, are not meant to be documents of a museum’s displays, although that is also achieved in his photographs. Free of their frames, as museum visitors would experience them live, Sugimoto temporarily transforms the artificiality of those displays into a suspicious reality, by giving them the patina of truth with the commonly mistaken association between black and white photography and documentary photography. The artist tricks the viewers into believing momentarily in a photographic image of a geological time that only existed before the appearance of humans (and the invention of photography). His images question our beliefs in photography as a documentary practice, at the same time that they document a museum’s natural history displays.30

Those multiple readings of the photographic image of the museum can also be observed in the works that constitute the series Angola to Vietnam* (1989) by Christopher Williams. Also photographed in black and white, those images of replicas of tropical fruit and flowers made in glass, in exhibition at the Botanical Museum of the Harvard University, were photographed to match a list of countries from where those plants originate, with a list of countries where people were missing for political reasons, revealing the associations between the ideas of paradise with the tropics (and tropical plants) with a reality of political corruption and upheaval connected to a colonial past. Williams’ photographs sometimes conceal (as Sugimoto’s), and at other times reveal the artificiality of those objects.31

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There are those artists who, instead of using the museum in depictions, have created artworks that are actual museums of objects or images that they have created or collected. The Mouse Museum (1965–1977), by Claes Oldenburg, is a museum of 385 objects that he created (models of his own sculptures), altered, or just collected (found in the streets or bought in the shops of New York). The objects are displayed according to their colours, shapes, textures, material and proportions in a building designed by Oldenburg himself to look like the head of a mouse. It is considered a statement on the act of collecting as part of the artistic practice, as a source of materials and ideas for the production of artworks, but also as an image of consumption in American society.

On the other side of the geographical and political world, consumption is addressed not by the abundance of material goods, but by their lack, in the installation The Garbage Man (The Man Who Never Threw Anything Away) (1988–1995) by Ilya Kabakov. The artist redefines the act of collecting by collecting the uncollectable, that which has no monetary, historical or artistic value, reflecting on a time and place, the recently dissolved communist Soviet Union, where the idea of property typical of Western capitalism was strange to the conditions of material destitution prevalent during Soviet times. In those circumstances, objects and spaces had a different relative value that changed with the change of the regime. The objects in the artwork (or collection/museum) also change with the artist’s act of collecting and curating. With its sale and installation at The National Museum of Art, Architecture and Design, in Oslo, it has become a museum within a museum.

Similar to Kabakov, Museu do Sabão (Soap Museum) (2006), by Mabe Bethônico, is a collection of objects without artistic, historical or monetary value: soap bars. What is significant about this artwork is that it recreates the institutional structure of the museum inside the Museu de Arte de Belo Horizonte, in Brazil. It subverts the physical space of the museum from an architectural space into a mobile structure more akin to furniture, blending the museum with its display case.

Incorporating both an artistic and scientific personas to herself, María Fernanda Cardoso has created in her thesis “The aesthetics of reproductive morphologies” a museum of photographic images and sculptures of animal penises that reflect her curiosity as artist and researcher for the wonders and forms of nature, very similar to the curiosity of the early collectors who kept cabinets of curiosities. Although the output of her research is an artwork that is a museum of penises, the methods and techniques used to create this museum were rigorously scientific.

This chapter discussed three artistic approaches that define the results of this research project. Views of Paradise exists in all three forms: as individual photographic images that are aesthetic and conceptual arguments on the sculptural aspects of objects and spaces found in zoos; as collections of images (typologies) that describe those zoos according to form and function; and as a museum of museums that documents those zoos located in Oceania. The next chapter will discuss examples of projects that attempt to build a similar body of knowledge, in text and images, on zoological gardens.

Chapter 10
Can you spot the zoo?

The research on zoological gardens that was reviewed for this research can be divided between the fields of zoology, history, philosophy and the visual arts. The works on the history and philosophy related to zoos and animals are generally text-based. The images of those works on the history of zoos are reproductions of illustrations, photographs, paintings and prints that were used as research material, but that were not produced by their authors. The philosophical texts are generally devoid of images. The works on zoology are rich in images that are usually commissioned from photographers or photographed by the authors. The works in the field of the visual arts are usually images (photographs and paintings) with little or no text written by the artists on the topic of zoos. Those specialisations in the format of the output in each of those fields, and their consequent gaps, were explored in the creation of this atlas.

Views of Paradise expands what has been done by producing knowledge in formats that were inexistent in those fields. Its large output as images contrasts with the lack of image production in zoology, history and the philosophy. The analysis of the images and the investigation on the relations between the zoo and museums (objects and collecting) and paradise (utopia, dystopia, heterotopia) in text has never been done in the visual arts. This chapter lists a few examples from each of those fields of knowledge, and concentrates in the works produced by visual artists on zoos. Some texts in the field of Museum Studies have been read, specially in relation to cabinets of curiosities and the advent of museums, and they fit under the categories of zoology, history and philosophy. Although zoos could be a research topic in the field of Tourism Studies, this research also considers zoos and locations that are outside of the map of tourist destinations.

Historians have researched on the formation and development of zoos, especially in the west. Because zoos have changed so much, the works of zoo historians has been essential to the understanding of the contemporary form of zoos photographed and written about in this research. The images illustrating their books are reproductions of paintings, drawings, prints, illustrations and photographs, usually collected from archives. Although Views of Paradise is not a historical project, it makes a contribution to the history of zoos in Oceania with its images.

In Zoo: A History of Zoological Gardens in the West (2002), Eric Baratay and Elisabeth Hardouin-Fugier provide a historical account of the development of zoos in Europe and the United States with a focus on the 19th and 20th centuries, and the authors comment on the gap existent in Michel Foucault’s writings on prisons and asylums.1 The cover of this book is a reproduction of a painting of an empty zoo cage by Gilles Aillaud, for whom the text “Why Look at Animals?” (1977), by John Berger, was dedicated.2 Its last chapter is dedicated to a history of artists who have used the zoo as the subject of their artworks.

New Worlds, New Animals: From Menagerie to Zoological Park in the Nineteenth Century (1996) is the result of a conference organised by the Smithsonian Institution and The National Zoological Park, in Washington. Each chapter is written by a specialist in the history of zoological gardens, and topics include a history of menageries and zoos from ancient times to 1900, the symbolic roles of animals and zoos, and detailed histories of zoos created in the 19th century in Europe, America, India and Australia. In the chapter “Menageries, metaphors and meanings,” Thomas Veltre describes how Gustave Loisel, the historian of menageries and zoos, divided the development of zoos into five distinct periods that parallel cultural changes in world history.

The Prehistoric Period, in the early Neolithic era, before the development of agriculture, nomadic peoples would capture and keep wild animals not for food, but for play, costume, decoration, or as decoys in hunting. In the Period of the Paradesios, after the development of settlements and agriculture, animals were kept by monarchs for hunting and display in a large walled park. This occurred in the Assyrian, Babylonian, Egyptian and Chinese empires and lasted until the navigations started the 15th century. The Period of the Menagerie is characterised by animals caged individually and examples are the one belonging to the Aztec empire in Tenochtitlan in today’s Mexico City, the menageries of Versailles and Schönbrunn in Vienna. They were displays of wealth of the monarchs, and with the fall of those empires, the menageries also disappeared or changed into public zoos. The Period of the Classical Zoo started with the French Revolution in 1789 and the transfer of the menagerie in Versailles to the Jardin des Plantes, in Paris, and is most productive in the 19th century, when zoos become public institutions. The period of the Modern Zoological Park starts with the construction of a zoo by Carl Hagenbeck in Stellingen, near Hamburg, in 1907. This zoo was the first to consider the design of the cage as a reflection of a natural habitat, free of metal bars. Hagenbeck’s zoo is a precursor of the contemporary (mixed-animals) immersive ecological environments. Thomas Veltre also writes that contemporary literate cultures, that he calls “print cultures” viewed animals as books, turning menageries into living libraries of nature. This photographic atlas mirrors those views.

Although offering a historical perspective, the texts published by zoologists concentrate on the scientific and technical aspects of zoos, including conservation and research in the fields of zoology, ecology and the veterinary sciences. They have contributed to this research in the understanding of the design process of a zoo enclosure, and the functions that each element have in those artificial landscapes. Images in their publications tend to be commissioned to photographers or taken by the authors themselves.


5. Ibid., 20-22.

6. Ibid., 22.

Zoo Animals: Behaviour, Management and Welfare (2009), by Geoffrey R. Hosey, Vicky Melfi, and Sheila Pankhurst, covers all aspects of a zoological garden from a scientific point of view, including a short history of zoos, management, architecture, environmental and behaviour enrichment, animal health and husbandry, public education and conservation. Criticism is presented only against the bad practices of the past, as an argument for best current practices in zoos.

Living Trophies (1976), by Peter Batten, is a research conducted on 200 American zoos that he visited and photographed in the USA in 1974. He also sent a questionnaire to each zoo visited. The empirical methodology used in his research is very similar to the one used in Views of Paradise, but with different results. Conditions in American zoos were much worse in the 70s than they are now. Photographs are of a low, amateur quality, but can still communicate the state of zoos at the time, showing design aspects that the author sees as dangerous to the animals and to the public. The book has a strong activist tone.

The research conducted by philosophers and non-fiction writers concentrate on the ethics of keeping animals in captivity, and can range in tone from criticism to celebration. Images in those philosophical texts are minimal.

The text “Why Look at Animals?” (1977) by John Berger is dedicated to Gilles Aillaud, who painted enclosures of zoos and aquariums for a long period of his life. Berger’s text is essential for the images and discussions presented in Views of Paradise, and it is from its title that this project’s main research question is derived: “Why photograph zoos?” Berger claims that the wrong questions have been asked of zoos, and Views of Paradise continues this discussion in images and text. His question of “Why Look at Animals?” is developed through a history of the human-animal relationships, and includes the place of animals in mythology, our reciprocal inability to communicate through language, the use of animals as models of character in metaphors and the phenomenon of anthropomorphism that culminates in the cartoon characters and stuffed animals of the 20th century. The author describes how an interdependency in the supply of workforce, food, clothing and companionship during the industrial revolution, following the model of the animal as a machine by Descartes, changes in post-industrial urban societies where animals become raw material in the food and clothing industry, disappearing from the landscape, and from what was left of human contact. Berger sees zoos as an epitaph for the relationships between animals and humans, since the animals kept in zoos no longer respond to human contact in the gaze of the viewers. For Berger, the animals kept in zoos become marginal, disappearing in their indifference.
In *Looking at Zoos* (2011), Braverman reviews zoo spaces from the point of view of zoo personnel (directors, curators, registrars and designers), through interviews. Realised on zoos located in the USA, she considers the zoo spaces that are invisible to the public such as the back of the enclosures, and the invisibility of the cage through designs that hide the artificiality of the enclosure and simulate a natural landscape. Braverman presents a brief history of zoos, and discusses the modern zoo as an intrinsically urban institution that serves the populations of cities that no longer have any contact with nature. She discusses two techniques for designing enclosures: zoogeography and immersion. Zoogeography is the representation of the world through geographical regions (e.g., Africa, Asia, etc.). Immersion design either extends the design of the enclosure into the viewing spaces of the public, or brings the public into the enclosure. The ways in which zoo staff work to apply those techniques to their zoos’ enclosures is explained with quotes from the interviews. The author distances the act of seeing of the public in the zoo from that of the panopticon proposed by Jeremy Bentham for the ideal prison, but introduces the idea of a zoopticon, in which the focus is not on the subject being viewed, but on the viewer. For Braverman, the ones who gaze at the zoo, are not asserting as much control as the ones gazing at the prison. They are being educated on the control and responsibility humans have over nature. She points out that, however educational the experience of going to the zoo may be, it also includes small acts of consumption.

In the field of literature, Emily Hahn was a writer who had no professional connections with zoology or zoos, but who nonetheless wrote a book titled *Zoos* (1967), in which she describes her interest in zoos and the ethical questions surrounding them. Hahn defends zoos as a necessity unfairly considered by many as cruel. She describes a number of zoos that she had visited in person in North America, Europe, Asia and Oceania. The book shows images of animals isolated from the enclosures where they live. Only a few show parts of enclosures.

Since the official foundation of public zoos in the 19th and early 20th centuries, in Europe and America, artists have consistently visited zoos to draw, paint and photograph. For example, the artist Henry Moore took his students to draw at London Zoo and later in life produced a portfolio of etchings depicting animals from this zoo, based on photographs by one of his assistants. In Australia, Brett Whiteley worked on a similar project titled *Zoo* (1979), adding elements of enclosures such as metal bars, fences, and mesh to his depictions of animals.

In artistic research, zoos can be perceived as an infertile territory by the idea that a critique, often directed at the institution, has already been established. The artists working with the theme of zoological gardens approach the subject from different perspectives and with varied degrees of dedication. Their research output is usually in the form of images that are made public through exhibitions and books, with little or no text accompanying the artworks. Although there is a large number of artworks and artists who have at some point in their artistic career, visited a zoo as inspiration for their work, only a few have dedicated a considerable period of their artistic practice to the topic of the zoo. Most of the artists and photographers presented in this chapter have worked with zoos as their subject in photography, except for Gilles Aillaud, who has worked in painting. Apart from Aillaud, they are Garry Winogrand, Volker Seding, Candida Höfer, Britta Jaszinski, Gary Heery, Frank Noelker, Eric Pillot, Françoise Holtzmacher, and Kelly Hussey-Smith. Other artists who have worked with zoos and enclosures, but who are only mentioned in this chapter include the artist duo bankleer (Kasböck/Leitner), Richard Billingham, Mike Kelley, Pierre Huyghe, Hayden Fowler, and Marco Chiandetti.
American photographer Garry Winogrand has produced a series of photographs (1962-1965) and book titled *The Animals* (1969), 14 that reveals more about humans and our relations to zoo animals, than it does about animals or zoos. Photographed incidentally while taking his family to the zoo, Winogrand’s images contrast human behaviour in the zoo to that of its animals, against the background of the city of New York. His images are documents of practices such as feeding that are in decline or that already have disappeared completely from the experience of the zoo.

Gilles Aillaud (1928–2005)
https://www.wikiart.org/en/gilles-aillaud

The French artist Gilles Aillaud has painted a large series of images of zoos through a period of over a decade (1964–1976). The images show enclosures with animals reduced to almost imperceptible elements in their fields of vibrant colours and textures. However, a few of his paintings are of empty zoo cages. The paintings show evidence of the use of photography in their production, including parts of irrelevant objects invading the rectangular field of view of the painting. Although no textual evidence sustains this argument, Jill Carrick writes that another painting project, Live and Let Die (1965), realised by Aillaud and the painters Eduardo Arroyo and Antonio Recalcati was “initially acted out by the artists in a photo-collage study for the work”.

Aillaud is associated with the Nouveau Réalisme movement in Paris of the 1960s and viewed painting as a medium for social participation and change. His seemingly silent paintings of caged animals reflect the silence imposed by captivity, denouncing a lack of communication, empathy even, between humans and animals. This silence is critical of the cacophony associated with the discourse of freedom in humanity. The text “Why look at animals” (1977) by John Berger is dedicated to Aillaud. For Berger, Aillaud’s paintings propose that we look again at what has been overlooked at zoos. He writes that

Aillaud’s purpose is not to lead the guilty spectator to a scene of historical crimes. Rather it is to return the spectator to what is still visible, with its ravaged present and its still evident traces of a lost unity, to the visible that contains, but does not in itself recognise, tragedy.

For Berger, “however you look at these animals, . . . you are looking at something that has been rendered absolutely marginal,” an argument that is made into paintings by Aillaud, who renders animals and environment so equally that they merge in the picture. What camouflage does to animals in nature, Aillaud’s paintings do to animals in the zoo. This disappearance, written by Berger, painted by Aillaud, continues in Views of Paradise.


19. Ibid., 27.


Fig. 10.5. Gilles Aillaud, Serpent, Porte et Mosaïque, 1972. Oil on canvas, 146.3 x 114.3 cm. Fondation Gandur pour l’Art, Geneva, photo: Sandra Pointet, accessed July 17, 2017, http://fg-art.org/fga-ba-ailla-0002.html

Volker Seding (1943–2007)
http://www.blueskygallery.org/exhibition/volker-seding/#1

Volker Seding, a little-known German Canadian photographer, worked on two series of zoo photographs: Animal Kingdom (undated) and Captive (1985–1992), both described by Seding as The Zoo Portfolio.

Animal Kingdom (undated) was photographed in zoos in Canada and the USA, in black and white film, showing the enclosures from a frontal point of view, sometimes including the frame of the windows, a composition that replicates the rigidity of those environments. The images are divided between those that picture animals in the enclosures and those that have the enclosure empty, those being similar to the images in Views of Paradise.

Captive (1985–1992) is a series of colour photographs made in zoos located in the USA, Canada and Europe. Very few of its images show empty cages, with the frame of the enclosures, apparent in Animal Kingdom, disappearing from view. It has been published as a book and is very similar to the works of Candida Höfer, with both artists having photographed the same zoos in Germany. In a statement about this project, the artist justifies photographing animals in zoos because of their suffering, which is made more apparent in the darker and more sinister black and white images of Animal Kingdom, but also because of their beauty, which is accentuated by the sophistication of his compositions and the colours in Captive.21

Seding says that he visited approximately 600 zoos to photograph for this project (all the zoos located in the USA and Canada, and most in Western Europe), but that only 56 images were selected for exhibition and publication. He says that he initially viewed the zoo enclosures as theatre sets, in front of which he waited for something to happen with the animals’ behaviour. But that after a few years, he stopped looking at the animals to focus on the spaces.22

824 Views of Paradise: a photographic atlas of the artificial environments of zoological gardens and aquariums in Oceania


German artist Candida Höfer has photographed people and events earlier in her career, but she is better known for her lifelong project of photographing public architectural spaces, historical and contemporary, without people. Having studied photography with Bernd and Hilla Becher and built an enormous body of photographic work that depicts libraries, museums, archives, universities, and theatres from all over the world, the artist documents the spaces where humans produce and disseminate culture. The curator Gregorio Magnani writes that her “images do not amount to a systematic research or to an archive of all the possible variations of a single theme.”23 That may not be the artist’s intention, but the result of this accumulation of images on the same subject amounts to new knowledge produced by methodical research.

From 1990 until 1997 Höfer photographed a series of images of enclosures from European and American zoos, and published the book *Zoologische Gärten* (1993).24 In contrast to her photographs of human spaces, Höfer includes animals in her pictures of zoos, and sometimes depicts those spaces not as a whole, as she commonly does in her other architectural views, but cropped. The animals, not the spaces, seem to be the actual subject in this series.

This difference in the treatment between the human and the animal spaces is intriguing because it is the absence of people in her photography that is the common denominator between her artistic practice and the images produced for *Views of Paradise*. Strangely, this overlap does not occur with her images of zoos, some of which (e.g., Berlin Zoo, London Zoo) I have also photographed with very different results. An environmental concern, central to *Views of Paradise*, is also not evident in Höfer’s photographs of zoos. The absence of people in the images of both projects makes the viewer look at the environment instead of looking at people and events (in Candida Höfer’s project), or at animals (in my project). If people were depicted in her images, the viewer would have a different reading of those spaces, one that would concentrate on the story performed by those people in space, not the space itself.

Of Höfer’s photographs of zoos, one wonders if it has passed through her mind the possibility of photographing them empty, like her other works. And if, due to its brevity (seven years), she stopped working with zoological gardens because two other German photographers, Volker Seding and Britta Jaschinski, were also photographing zoos during the same period.

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Britta Jaschinski (b. 1965)
http://www.brittaphotography.com

The German photographer Britta Jaschinski has created four series of black and white and colour images of zoo animals from European and American zoos in the 1990s and 2000s, including Zoo, Wild Things, Dark, and Made in China; and published the books Zoo (1996) and Wild Things (2003). In her photographs, the animals are depicted in full or partially, and sometimes only their shadows or footprints are visible. Elements of their enclosures can be visible, but in most images they are abstracted or absent. The images look crafted during the analogue printing process, with the grain of the film visible, as a sign that the image may be an enlarged detail of a negative. In the composition of her photographs, the light looks uneven. The animals look brighter, almost ghostly, from being masked, and receiving more light during printing, while the enclosures look darker from being burned with more light than the animal depicted. The overall feeling of the images, from the technical choices made, is of a dream, or a nightmare.

The darkness that Jaschinski gives to the enclosure with this technique emphasises the darkness of captivity. It gives weight to the idea that life in the zoo is a plight, in the same way that black and white photography, and its mistaken association with documentary photography makes the realities of prison, asylums and slums seem even more unbearable, if that is in any way possible, by the lack of colour and the darkness of tone.

The images in Zoo are followed by a short statement by the photographer, where she says that “my grim empathy with the animals enclosed may well have been created out of the dark and fetid corners of these enclosures”. Although those dark and fetid corners are evidence of the zoological practices of the time they were photographed, her images seem to have been made even darker by her own photography.

Some of Britta Jaschinski’s photographs are similar to the images in Views of Paradise, and they are defined by the absence of animals, a focus on enclosures or objects, or their complete abstraction.

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25. The images in this artist’s website are undated and untitled.
Frank Noelker (b. 1958)
http://franknoelker.com


The colour photographs in *Zoo Portraits* are portraits of animals in zoos from the USA, Germany and Brazil. The enclosures are depicted in full in some images, but, in most cases, the environment in the background is blurred and incomplete, focusing on the animal depicted. The images can be divided between those depicting animals inside full enclosures, those showing animals and parts of enclosures, and those that only show animals.

In Noelker’s images the animals always occupy the centre of the composition, evidence that their beauty is still the subject of the photographs and of the gaze of the artist, in the same way that it is for the public. In his photographs, the depiction of enclosures remains incidental.


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Eric Pillot (b. 1968)
http://www.ericpillot.com

The French photographer Eric Pillot trained as an engineer and started photographing later in life. He started working with zoos in a series of images of polar bears underwater called D’Ours. Thirty. Two of his other projects are of zoos: Zoos and In Situ (started in 2010). Thirty-one Pillot claims an interest in zoo architecture and décor, although his images show animals as the central topic of his work.

Zoos is a series of black and white photographs of enclosures with animals, where the enclosures are shown partially or as a plain background, making the animals the focus of the images.

Photographed in the square format and in colour, the sophisticated compositions of the images from the project In Situ make the animals look natural in their artificial enclosures. They merge the animals with the artificiality of their surroundings. This series started in 2010 and was photographed in Europe and the USA.

Some images from In Situ are very similar to the works of Giles Aillaud, in their partial framing of animals and the equalisation animals with their surroundings. For both artists, animals and enclosures have the same pictorial value. Although Pillot’s compositions are rigid and studied, sometimes the incidental object at the borders of the field of vision is allowed to be present, an aspect of Aillaud’s paintings that seems to be derived from photography.

31. The images in this artist’s website are undated.

Opposite page: Fig. 10.17. Eric Pillot, (from Zoos).

This page: Fig. 10.18. Eric Pillot, (from In Situ).
Eric Pillot’s website, accessed July 17, 2017, http://www.ericpillot.com/?var0=travaux&var1=InSitu
Belgian photographer Françoise Holtzmacher has photographed only one zoo, Yangon Zoo, in Yangon, Myanmar, and is the only photographer in this review who has photographed a zoo outside Europe and the Americas. Her series of black and white photographs depict enclosures with and without animals, and objects such as animal sculptures that are used to decorate the public spaces of this zoo. The images of the enclosures without animals are very similar to the images produced for Views of Paradise. They are empty because some of the animals have been transferred to Myanmar’s new capital.33

32. The images in this artist’s website are undated.
Kelly Hussey-Smith
http://www.kellyhusseysmith.com

Kelly Hussey-Smith is an Australian artist who has worked on a series of photographs and videos made in zoos called *Bare Life*, which is divided between the projects *Animations, First Zoo in America, Caged and Disguise.*

*Animations* is a series of four videos that show an orangutan, a fish, a brown bear, and two sun bears, each in their enclosures. The videos show the enclosures in their entirety, with animals presenting the stereotypical behaviour of pacing, common in captive animals, and made more apparent by the increase in the frame rate of the videos and the replay of the movements.

Hussey-Smith’s photographic works present zoos in three different ways. *First Zoo in America* is a selection of photographs taken at Philadelphia Zoo, opened in 1874, showing details of the landscape of the enclosure, with or without animals, in single images or diptychs. It presents views that are more pictorial, less descriptive, and almost abstract.

*Caged* includes more descriptive views of animals in their enclosures, which are not only from zoos but also from animal fairs. The darkness of the images is similar to the work of Britta Jaschinski. The artist mentions the writer John Berger in a statement in which she justifies her project as a response to the way that animals are used for entertainment and decoration.

*Disguise* appears to be a development of *Caged*, with the enclosures and animals presented under a bright light, in what appears to be the intention of the artist to document more than present her views on zoos. All of the enclosures in this group are never shown in their entirety and have animals inside them.

34. The images in this artist’s website are undated.

Chapter 10: Can you spot the zoo?
Australian photographer Gary Heery has photographed animals at Taronga Zoo, in Sydney, and Taronga Western Plains Zoo, in Dubbo, Australia. The images are a celebration of animal beauty and were published in the book *Zoo* (1996). His images depict animals in black and white backgrounds, showing their full bodies or details, isolated from any natural or artificial context.

Although Heery’s book is called *Zoo*, most of its images do not show enclosures or other physical signs of the institution. The enclosures are covered with background paper and fabrics, with fabrics covering the floor. The last photographic spread in the book shows images of a lion ripping the white paper that would be used as the background to the photographs, revealing the enclosure behind the paper. There are also images of the photographer photographing the animals in the zoo, and parts of the enclosures are on view on those images. The text describes the photographic process, and some of his opinions on zoos. The concerted effort to make the enclosure disappear from the images raises the question of why is the book called *Zoo* and not “Animal.”

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Although the artists in this review work mainly with photography, others have represented zoos in video and installation, in works that address the problems of the zoo as an institution, or are metaphors for social issues of power and control. A monkey enclosure from Wilhelma zoo, in Stuttgart, was used in the video and performance Dereguliert 1 (2005) by the duo bankleer (Kasböck/Leitner) to denounce the regulations imposed by the state on the economy and the lives of people.37

The video installation Zoo (2006), filmed by Richard Billingham in zoos in the UK, Europe and South America, focuses on the psychological space of zoos and the viewing relationship between animals and the public.38

The installation Petting Zoo (2007), by Mike Kelley, consists of a round barn with chicken, goats, and horses; a statue of Lot’s wife made of salt; and video projections of rock formations named after this biblical character. It questions our relationship to an established social order and our dependence on animals.39

A similar consideration between animals and art is questioned with Recollection (Zoodram 4, after Sleeping Muse by Constantin Brâncusi) (2011), by Pierre Huyghe, which is not only a giant crab housed in a replica of the Sleeping Muse (1909/1910) by Constantin Brâncusi, but also an aquarium and its artificial environment.40

Dark Ecology (2015/2016), by Hayden Fowler, resembles the immersive landscapes of contemporary zoo enclosures. However, it presents a faceless human being instead of an animal, inviting the public to consider the changing relationship between the humans and nature.41

The site-specific installation The boundaries which divide Life from Death are at best shadowy and vague. Who shall say where the one ends, and where the other begins? (2016), by Marco Chiandetti, is made of aviaries that house Common Myna birds together with dead tree trunks and sculptures of human body parts made of seeds. This work investigates death through the different symbolisms of the Common Myna birds in India and Australia, and in relation to the Mortuary Station in Sydney.42

All of the artists cited in this review have photographed or painted pictures of animals in zoos, zoo enclosures, cages, and aquariums in their artistic projects. Some of them made images of enclosures without the animals, including Gilles Aillaud, Volker Seding, Britta Jaschinski, Françoise Holtzmacher and Kelly Hussey-Smith, but that seems to be the exception rather than the rule. Views of Paradise puts the zoo, with its artificial environments, in the centre of its concerns. In its images, the absence of animals helps the viewer to concentrate on the nature of the zoo, and in human nature. It highlights what we are missing now and will miss in the future.

Through this research project, it was possible to identify a gap in the review of the history, philosophy, and the study of visual and material cultures of zoos by those artists. With few exceptions (e.g., Adelaide, Melbourne, Sydney, Calcutta, Tokyo, Yangon), the zoos studied by zoologists, historians, philosophers, writers, artists and photographers are concentrated in Western Europe and North America. While historians of zoos may have reasons to focus their discussions in the largest Western European and American zoos, because they were formed by the colonial enterprises of the European empires, the geographical scope of the artists’ projects is not a methodological choice, but a result of their personal living situations.

The structure of zoos may be the same: animals in a closed space, with natural or artificial elements that represent a landscape. However, zoos exist all over the world, and they will reflect the natural and cultural landscapes typical of their regions, creating infinite variations of that basic structure. It is important to research Western European zoos because of their roots during colonial times and the views that the colonial project produced of the tropics. But it is equally important to investigate how the institutionalisation of the exotic in European zoos has been translated, reversed, and reinterpreted by zoos located in the former colonies. Views of Paradise is an investigation into this uncharted territory.

The reason for those artists’ interest in zoological gardens may be in their fascination for the exotic animals that are outside of everyday life in those continents, but that are also outsiders of the main four genres of artistic representation: still-life, landscape, portraiture, and events. Animals are found in all of those genres, as dead fowl or food in still-lifes, as elements of landscapes, and as accessories to events such as wars. Animals are also depicted in the zoos analysed in this atlas and art as symbols of nations and cultures. The kangaroo implies that the airline is Australian, and the bird-of-paradise that it is Papua New Guinean. In portraiture, animals may appear in the background, as pets of the noble people depicted. But it is rare that animals are portrayed by artists as the individuals that they are, because their individuality (with the exception of the individuality of domesticated pets) is invisible to humans, who can only see animals as species. For humans, this lion and that lion are the same: lion. This ox and that ox are the same: meat.

People, not only artists, may also be attracted to zoos because they miss a contact with the natural world that human life in urban centres is no longer able to supply. This longing for a natural world in the images of paradise, utopia, dystopia and heterotopia, and their relations to zoos are discussed in the next chapter.

Chapter 11
The zoo as paradise, utopia, dystopia, and heterotopia

When I say the word “paradise”, what image comes to your mind? A tropical island? The beach? This chapter investigates the views we have of a paradise, how those views were formed and how they changed to be what they are today. The existence of the modern zoo is linked to the myth of paradise in Christianity, a belief that drove explorers into new worlds, changing dramatically the natural and cultural landscapes of the planet. Today, zoos and aquariums identify themselves with the utopian desire for natural conservation, at the same time that they facilitate the experience of a sublime encounter between humans and the natural world. They can be viewed as dystopias, if we consider the point of view of animals displaced from their natural environments into artificial habitats, living their lives as curiosities. Zoos are also heterotopias, a concept adopted by Michel Foucault from the medical sciences to describe spaces that house people and objects that exist outside the natural and constructed norms of society. The images in this atlas reveal the zoo as a paradise, a utopia, a dystopia, and a heterotopia, and my own utopian impulse for the existence of the empty zoo.

The myth of paradise has pagan origins in Greek mythology and is defined as a place of prosperity and happiness, where nature is abundant and the weather is fair, and where humans

Fig. 11.1. Lucas Cranach the Elder, The Golden Age, circa 1530. Oil on panel mounted on oak, 73.5 cm x 105.3 cm. Alte Pinakothek, Munich, Germany, accessed July 19, 2017, Wikimedia Commons.
live harmoniously between themselves and animals. It features in various religions, where it is located either in a distant past (Golden Age, or Garden of Eden) or in the future after-life (Elysian Fields, Heaven, Nirvana, or Jannah). Most of those images share a common association with the garden, an ancient Persian invention that recreates all parts of the world in one site. The reason why paradise is often depicted as a garden is that it was first imagined in the Middle East, where water was scarce and the land easily turned into desert. In the painting *The Golden Age* (1530) by Lucas Cranach, The Elder, the element that links this image of a pagan paradise with that of zoos is the wall that encloses the garden. If we can imagine the same image without the group of people dancing, bathing and sitting in the garden, we would have the image of a contemporary zoo enclosure with wild animals living in a garden enclosed by a wall and located in the natural landscape (Fig. 11.1).

In the description of the Garden of Eden of the Judeo-Christian tradition, God creates the natural world with plants and animals to be ruled and used by the first humans, Adam and Eve. God also created a rule that they should not eat from the fruit of the tree of knowledge and evil, or they would suffer in a corrupt world. Seduced by evil in the form of an animal, a serpent, the first humans eat the fruit, and are expelled from the Garden of Eden. To be expelled from a place, one presupposes that this place is enclosed. The original sin and expulsion of Adam and Eve from the Garden of Eden meant for some of the believers that paradise was lost and would be regained only as a heavenly paradise in the afterlife, by those who faithfully followed the scriptures. Others believed that paradise was destroyed. And others believed that the whole of planet Earth was the Garden of Eden, and that Adam and Eve were not expelled from a physical place, but from a state of purity. And finally, there were those who believed that although the earthly paradise was lost, it still existed and, if searched, it could be found somewhere in the East (Fig. 11.2).

Today, zoos are more commonly associated with the legend of Noah’s Ark, than with the biblical myth of the Garden of Eden. Instructed by God during a dream, Noah builds a gigantic boat to save his family and a male and female specimen of each living animal from the great deluge that would destroy the world. This story is commonly used in reimagining zoos as institutions for the conservation of endangered fauna that is threatened by habitat loss. However, the existence of zoos can be better explained through the belief in the existence of an earthly paradise that was actively sought and found in the tropics, and taken to Europe.

**Paradise as a zoo, and the zoo as a paradise**

In “Of Other Spaces” (1986), Michel Foucault refers to the boat as being simultaneously “the great instrument of economic development, from the sixteenth century until the present” and the “greatest reserve of the imagination” that “goes as far as the colonies in search of the most precious treasures they conceal in their gardens.” This poetic account of the great navigations also describes how zoos originated in the West, and their connection to the image of paradise in the consciousness of the early European explorers.

According to Sérgio Buarque de Holanda, the enterprises of those early explorers had an edenic motive, which means that apart from their imperial ambitions, they where also concerned with finding the earthly paradise described in the Bible: a walled garden populated by exotic animals and plants, with promises of great riches. Holanda argues that this edenic motive has shaped Brazil’s discovery and colonisation, as the colonizers considered the riches of the paradise that they found in Brazil to be a gift from God for them to take. This view, he argues, was opposed to that of the Puritans who colonised the USA, who were persecuted for religious reasons in England and migrated with the intention of building a new life in the New World. For Holanda, the Catholic Spanish and Portuguese who “discovered” and colonised Latin America, never went with the intention to stay.

Other instances of the European colonisation happened in Latin America, Africa, Asia, and Oceania, setting in motion material resources and curiosities such as minerals, plants, animals, people, and cultural artefacts, that were taken to Europe, and became status symbols for those who owned them. Those explorers also took travelling artists in their expeditions, who produced descriptions of the colonies, in the form of text and images. In those descriptions, their pre-conceived ideas of an earthly paradise were mixed to the reality encountered, characterising the imaginary of the period not only as a depiction of what the explorers saw, but also as what they wished to see. Ana Maria de Moraes Belluzzo explains that “The iconography of the travelling artists offers us a history of points of view, of distances between observations, of triangulations of seeing. More than showing Brazil, it reveals the European... . . . It evidences versions, not facts.”

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The devout Catholic kings and queens of Portugal and Spain, two of the most powerful nations at the time of the great navigations, received letters from Christopher Columbus and Pedro Álvares Cabral, who claimed to have discovered America and Brazil, respectively, reporting on the similarities between the paradisiac new world and the Garden of Eden. Many maps and atlases of the world from the period also feature the earthly paradise. As a consequence of the collection of exotic artefacts from the colonies, private collections started to be built as cabinets of curiosities and menageries, that would later become our modern museums, libraries, scientific societies, and botanical and zoological gardens. Two images from that time depict evidences of this movement of exotic artefacts and animals. The engraving Ritratto del Museo di Ferrante Imperato (1599)6 is one of the earliest depictions of a cabinet of curiosities displaying mainly stuffed animals and books, but already being called a museum (Fig 11.3).

The Garden of Earthly Delights (1490-1500),7 painted by Hieronymus Bosch at the same time of the discoveries of the New World, shows how those animals were interpreted according to the religious belief in an earthly paradise. This painting has three panels: the Garden of Eden in its left panel, a central panel possibly depicting a vision of earthly life and its transient pleasures, and the right panel depicting Hell. Looking closer at its Garden of Eden, we can recognise mythological, domestic, and wild animals that were exotic to Europe. The wild animals depicted are not the result of observation. Bosch never saw them in flesh, only their representations in images. This image of the earthly paradise closely resembles contemporary images of zoos. It replicates almost the exact procedure by which animals are taken out of their context (natural habitats in the colonies), and placed together in the space of a garden, living harmoniously with other animals and humans. The animals are also visible in a way that would be unnatural, due to camouflage, in the wild. In Bosch’s paradise, we can see that it is not only the myth of paradise that influenced the navigations and discoveries. The discoveries of new animal species have also influenced the depiction of the myth of paradise (Fig. 11.4 and fig.11.5).

Those exotic animals were looked at with wonder and fear, feelings that today would be equivalent to seeing an alien from another planet. They have been celebrated as valuable royal gifts, or attacked by a public scared of their monstrous strangeness. This admiration and fear are still felt today in the zoos, where the sublime experience of encountering nature through a caged wild animal is actually sought. Zoos represent a paradise, a natural world from which humans are constantly separated. The fact that this encounter is framed with metal bars, mesh or glass; or that many wild animals were never meant to be looked at, is of little importance. What matters is that the experience is as safe and as harmonious as it would have been in the biblical earthly paradise.

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This perception of the New World as the medieval religious fantasy of the Garden of Eden changed gradually, and by the end of the 17th century the most common view was that the earthly paradise that existed in the past no longer did in the present. Also at that time, the historical truth associated to paradise began to be questioned based on the existence of fossils. The materials resources continued to be taken from the colonies, and the image of the tropics as paradise, regardless of its being religious, became permanently imprinted in our minds. If we look at the dreams we are sold by the travel industry today, that view of a paradise as a place with the perfect weather, untouched nature, tropical trees, and a sunset, has remained consistent.

The zoo as a utopia

The ideas and images of utopias are considered to have “religious roots in paradise, political roots in socialism, economic roots in communes.” As the tropical paradises of the New World were being discovered, Thomas More published *Utopia* (1516), a detailed description of a kingdom located on a distant island where society seems to have organised itself into a perfect order, giving to its members a level of satisfaction unequalled by the English society of his time. The word utopia came to represent those views of an imaginary perfect place that was formerly related to paradise. However, More’s Utopia is not located in the distant past, but in a recent one. Its layout and scale changes from a small walled garden, to a larger island with cities and a larger group of people reflecting the contemporary structure of cities of its day. Mythological, wild and domestic animals and plants feature prominently in the Garden of Eden, giving an impression of wilderness, while the citizens of the island of Utopia live in an urban setting. Paradise and Utopia share the characteristic of being a better place that exists somewhere else. They also share a limit, a wall from which the pure order of the utopian cannot mix and be contaminated by what is outside.

For Fredric Jameson, utopias are totalities with limits that separate the utopian from the non-utopian and that “it is with these limits and with this enclave structure that any serious critique of utopia will begin.” Although utopias are a perfect human society existing in an urban setting, the same desire for the perfect life could be extended to non-human creatures. It may be difficult to identify the desire for a better life in animals (perhaps in the act of migrating), but their instinct for avoiding suffering can certainly be observed. If there is a utopia that is relevant today, that is the ecological utopia, widening what we consider society to include not only animals, but also the vegetation, the land, the water bodies and weather systems. The opposite of that is the problem of zoos and the animals that they claim to preserve, living in unnatural conditions away from their ecosystems. Captive animals are reduced to incomplete versions of themselves, and that is why zoos, with their successful conservation projects, are utopian and fail.

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The image as a utopia

A different perception of what is a paradise is current today. The absence of the visible animal, the presence of the invisible animal, and the absence of humans are all characteristics of *Paradise 01* (1998), by Thomas Struth. In his images of forests, the documentary nature of photography brings to attention the necessity of those images, and the symbolism in the title. Why would the artist document paradise? Is there also, in his image, a utopian desire for preservation? (Fig. 11.6)

In *To Place: Doubt Box* (2006), Roni Horn presents us with this view of a society that cannot be separated from nature. Her experiences in Iceland, a personal paradise to where she often returned during her life, she shows us that in the same way that we shape the landscape, the landscape also shapes us. Closer to our perceptions of hell, this island country where the geological landscape is very young and active, with volcanoes, geysers, lava flows, thermal pools, and dramatic weather gives the artist material for observing the connection between the ideas of place and identity, and their continuous evolution. For Roni Horn, we are the landscape, we are the weather and like them we are in a state of constant change (Fig. 11.7).

Fredric Jameson sees a political function for what he calls representational utopias in the form of the idyll or the pastoral. For him, these seemingly peaceful images are also, in and of themselves, violent ruptures with what is, breaks that destabilize our stereotypes of a future that is the same as our present, interventions that interrupt the reproduction of the system in habit and in ideological consent and that institute that fissure, however minimal and initial little more than a hairline fracture, through which another picture of the future and another system of temporality might emerge.14

In the images of *Views of Paradise*, the sublime pursued in the otherwise improbable encounter with wild animals is transformed, broken down into the constituent parts that form the landscapes in the zoo. They are the environment depicted, the absent animals, and the humans who create and look at those environments. The image of the cyborg, a living organism with mechanical parts, has been affirmatively used by Donna Haraway in *A Cyborg Manifesto* (1984) in support of a fragmented identity. This is an image that works on humans, but one that is less plausible when applied to animals and the environment. Haraway states that “the cyborg would not recognize the Garden of Eden” because “it is not made of mud and cannot dream of returning to dust.”15 However, the cyborg would recognise the zoo, where the representations of landscapes are also cyborgs: part natural, part artificial, part illusion, and part reality. In those landscapes, beauty is still a possibility, but the animals are not. Their absence is this fracture mentioned by Jameson, from where we will have other views of paradise.

The zoo as a dystopia

Dystopias are not exactly the opposite of utopias. They are utopias that did not work, at least for a segment of the population. They are also known as anti-utopias, non-utopias or negative utopias. The positive utopia offers us a vision of a perfect life that is critical to a society’s present living conditions. A utopia can become negative, depending on the “living beings” experiencing this utopia. “Living beings” between quotation marks highlights the fact that those beings may not be human. What is a utopia for someone, can be a dystopia for another.

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13. Roni Horn, To Place: Doubt Box (Göttingen: Steidl, 2006).


Dystopias are visions of a utopia gone wrong, where the desire for organisation results in an imbalance of the power of its authorities and a totalitarian regime. They usually depicted as post-industrial societies distanced from nature, with their populations living in dark and polluted urban environments. It is commonly believed that the term dystopia was first used by John Stuart Mill in 1868 on a parliamentary speech about the situation of England's land management in Ireland. However, earlier instances of the term were found in the poem *Utopia: or Apollo’s Golden Days* (1747) about the same crisis in Ireland, and attributed to Lewis Henry Younge. What makes the zoo a dystopia? In a zoo, the utopian impulse of the public for contact with wildlife and the zoo's utopian project of conservation may turn out to be the dystopian reality of captivity for animals. The zoo is a dystopia because of the human failure to preserve the natural ecology, instead of the individual animal. Since the advent of zoos in the 16th century, animals have suffered the ordeal of long distance travel, and the restriction of their movements in zoos. They have been attacked by visitors for their association with demons (see Bosch), requiring the protection of zookeepers. Still today, animals are forced to unnatural labour as providers of entertainment in some zoos, being fed only on the whims of the visiting public. Because communication between humans and animals is limited by language, it is difficult to impart an animal's will in relation to zoos, being fed only on the whims of the visiting public. Because communication between humans and animals is limited by language, it is difficult to impart an animal's will in relation to zoos as habitats. This poses ethical questions such as: What if animals could choose between the protection in zoos and freedom in the wild? Literacy dystopias such as *Brave New World* (1931), by Aldous Huxley, and *Nineteen Eighty-Four* (1949), by George Orwell, describe societies in which their citizens' actions and behaviours are controlled by a totalitarian regime, with all of them living considerably separated from the natural environment. In the film adaptation *Brave New World* (1980), the population is educated into a dislike of natural elements such as flowers, the sea and the sky, and watch the spectacle of a "savage," a person who was born and raised outside of the norms of this dystopian society, caged in a lighthouse, and living in contact with nature (Fig. 11.9).

The works of Edward Burtynsky and Robert Polidori testify on the effects of human intervention in the environment. Burtynsky documents the exploration of the natural resources in projects such as Oil, Water and Quarries. He documents a dystopia in the making, as landscapes are cut, dug and removed to feed the workshops that will supply us with the commodities of contemporary life. *Manufactured Landscapes* (2006) shows the everyday life in factories in China, where low-wage factory-workers live and work in dystopian conditions to satisfy the demands for manufactured goods around the world. Oil follows the trail of this mineral from extraction to consumption, looking at the scars it leaves in the environment.

Robert Polidori works with sites that underwent decay through human abandonment or environmental disaster. He not only subscribes to the idea of anticipation characteristic of fictional dystopias. He is working with reality. More than fostering a change, he also looks at the beauty of this dystopian society, caged in a lighthouse, and living in contact with nature (Fig. 11.9).

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**Notes**


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**Figures**


of the ruin. The photographs of New Orleans depict the destruction caused by Hurricane Katrina in 2005, a sign of the consequences of the exploitation of the natural resources in the Earth's climate. The photographs from Pripjat and Chernobyl show the limits of the human control over technologies, and its perils (Fig. 11.10).

For Fredric Jameson, a shared collective cynicism in relation to life's problems and a tendency by people to see things as unchangeable has become common in contemporary life. According to him, we are not living in utopian times. However, he argues that one of the uses in seeing the dystopian conditions in which we live in is to foster a change of our standards of living to progress closer to a desired utopia.22 The images in Views of Paradise are also a reminder of how bad things may become, how we humans may be at a loss, as we already are with zoos, if instead of preventing a future dystopia, we keep thinking that we have the ability to fix it.


3. Heterotopias that juxtapose “in a single real place several spaces, several sites that are in themselves incompatible.” 30 Foucault uses the garden as an example, grouping different landscapes together in a microcosm.

4. Heterotopias of time or heterochronias, spaces of temporal discontinuities, grouping objects from different times and stopping the action of time in those objects. They are museums, libraries, festivals, fairs, and the holiday village.

5. Heterotopias with a system of opening and closing, with compulsory entry as in prisons, or ritualistic as in a Muslim bath.

The same space or heterotopia can have characteristics from different categories. The term has been widely studied in the humanities, architecture and art, and applied to a large range of spaces.

As heterotopias, zoos and aquariums fit into a few of the principles described by Foucault in “Of Other Spaces”. Similar to cemeteries, their mode of operation has changed with time, from suppliers of pleasure to promoters of conservation, in degrees that are as various as the numbers of those institutions in existence. Like the garden, they group together in one site the landscapes and animals of various parts of the world that normally would have no direct contact with each other in real life. Zoos, like atlases, are a representation of the world. They are also heterochronias, the heterotopias of time, in delaying the natural life span of animals who would normally live less in their natural habitats. And finally, they are heterotopias of deviation, just like prisons are for individuals whose behaviour is considered to be outside of society’s norms. The animals’ behaviour is not criminal, but neither it is human. The encounter between humans and animals has to be mediated in the zoo by the wall of the cage (metal bars, mesh, glass), otherwise this encounter can be life threatening for humans or animals.

The image as a heterotopia

In contemporary art, the term heterotopia is formally related to the expanded sculptural practice of installations, and to photography in which the medium is used either to document real life heterotopias or in the transformation of existing sites into something different, either in form, function or content.

The Weather Project (2003)31 by Olafur Eliasson turns the gray skies and cold weather of London, that force most of its citizens to live indoors, into the romantic view of a sunset that is placed indoors. Eliasson’s installation is heterotopian in many different ways. By its placement of nature indoors, by the public reacting to his landscape by lying down in the same way that they would in a park on a sunny day, and, unknown to those who have not experienced his installation in person, by the effect that the light bulbs, that make Eliasson’s sun shine, have in turning the vision of those experiencing it to black and white, making reality look just like black and white photographic images (Fig. 11.11).

The photographic works by Thomas Demand contest the necessity of space in the experience of sculpture. Despite the fact that in his works, the objects and spaces photographed are built in real space in order to be photographed, the resulting artworks only show the virtual space of the photographic image. Clearing (2003),32 an image of a clearing in the forest, looks artificial as only computer generated images do, existing in a virtual space peculiar to 2D images. However artificial as the image may look, the objects (trees), space and light existed in reality, even if only long enough for the photograph to be taken (Fig. 11.12).

The images from this research project are polysemic, presenting different meanings that can be contradictory in their nature. They are documents of the dystopian reality of artificial zoo environments, reflecting and warning on the consequences of the human activity in the natural environment. By being empty of the presence of the animal, they negate the spectacle of the zoo at the cost of animal freedom, suggesting at the same time that another form for this spectacle, another point of view, may be possible.

The photographs of the artificial environments of zoos and aquariums also reveal how the idea of paradise has developed to influence the formation of zoos and our expectations, as zoo visitors, for a sublime encounter with nature. The images embody a utopian impulse for animal freedom, against the utopian project of conservation in the enclosure. They document the dystopian conditions imposed on animals in many of those enclosures, in the name of protection and spectacle. Zoos with their cages are heterotopias because they concentrate in one space the environments and animals from different parts of the planet, to preserve those animals for longer than they would in their natural habitats, and by facilitating human contact with animals, which is only possible through the mediation of the cage. The images of the cages are heterotopias because at the same time that they are horrible enclosures, they are also beautiful empty spaces.
Conclusion

Views of Paradise is a photographic atlas of the artificial environments of zoological gardens and aquariums in Oceania.

The aims of this research project were to create artworks in photography that also document the zoos and aquariums in Oceania, to analyse the resulting images in comparison with the natural and cultural landscapes of this region, and to investigate the relations between zoological gardens and the concepts of paradise, utopia, dystopia and heterotopia.

Most of the research that has been done on zoological gardens was focused on zoos from Western Europe and North America, specifically those zoos located in larger cities. The research output by zoologists, historians and philosophers is generally in the form of text, with very little image production. On the other hand, research realised by visual artists tends to produce images only, with very little theoretical output. The output of this project is in both images and theory. It is focused in Oceania, and aimed at a systematic review of the majority of its zoos and aquariums, including small institutions.

From the initial proposal to photograph 41 zoos and aquariums, a revised list of 82 sites was photographed, corresponding to the majority of zoos in Oceania. The point of view of the zoo visitor was chosen as a methodological approach that emphasises the spectacle that is the representation of nature in zoos. The absence of the animal from the enclosure in the image was chosen as a method to guide the photographic research, shifting the attention from animals to their enclosures, a reflection on past artistic research that claims to be about zoos, but that actually portrays animals.

Not all enclosures in a zoo were photographed, due to the presence of animals in the enclosure, the presence of people looking at the enclosures, and reflections in the glass or acrylic of the enclosures. Not all images produced in this research were of enclosures. Other spaces in the zoo were also photographed, including entrances, gardens, paths, administrative buildings, resting areas, and viewing areas, all of which are designed for and used by humans. However, this research did not include the spaces, which are also enclosures, that exist in the background and are only seen by zoo staff.

The selection of images presented in this atlas is large for a book, but it constitutes only a small part of the total of images photographed. The presentation of all the images considered significant would make the atlas too large for production and reading.

The analysis of the images resulting from the photographic fieldwork was made in comparison to the landscapes and cultures that are local to the countries in Oceania, in their historical and contemporary forms, and to the foreign landscapes and cultures so common to zoos.
The analysis concluded that there are aspects of the artificial environments of zoos that are common to zoos in general and to those located in Oceania, as well as aspects that are specific to each country photographed. The analyses for each country reflect the ways those societies relate to animals, their natural landscapes and their cultures.

Zoos and aquariums in Australia show a strong practice of representation of Australian landscapes, but less so of foreign environments. The Australian culture is also well represented with images of settlement and architecture, but strangely, its Aboriginal culture is less present than it was expected. The contemporary culture of Australia was identified in representations of contemporary architecture in Sydney and surrounds, as well as views of its actual urban environment, from Taronga Zoo. Common among smaller zoos, it was observed through this research the practice of cuddling or hugging a koala for photographs, feeding and touching animals, and being kissed by a seal, also for a photograph.

The images from zoos in New Zealand reveal an equal concern for its history of settlement, but also a larger presence of representations of Maori culture in elements of art, architecture, and mythology. The landscapes and natural symbols of New Zealand are also a common feature of zoo enclosures. The animals that have become some of those symbols of New Zealand are so strange that a discussion is made with aliens, and our attitudes toward colonisation and the environment. Zealandia, in Wellington, shows that until zoos cease to hold animals in captivity for their protection, it is important that their activities are transparent and based on ethical principles.

Fiji, New Caledonia and Papua New Guinea have a smaller number of zoos. However, they still offer interesting views on the connections between zoological gardens, the cabinets of curiosities and museums, in Fiji; the disconnection of indigenous culture from the displays of nature in zoos in New Caledonia; and the gains that the association with zoos may bring to the public perception of businesses that are a threat to natural environment.

The interpretation of the images in this atlas is not final. Other interpretations of the images in this atlas are possible and encouraged. Also, from studying the projects of other artists on zoos, it was found that some zoos were photographed by three or four artists, including myself, with different results. Different results will also be achieved by rephotographing the zoos chosen for this research, with other artists and photographers bringing their own views about this topic.

Based on the review of the research that has been done before with zoological gardens, this thesis shows their concentration in zoos from Western Europe and North America. By focusing on the systematic research of zoos in Oceania, this project highlights the potential for this research to be realised in other parts of the world (Africa, Asia, Eastern Europe, Central America, and South America).

It is not the aim of this thesis to present new historical information. However, it recognises its historical contribution in creating documentation on the zoos and aquariums in Oceania between 2014 and 2017. This research supports the idea that zoos should be documented in photography and that their enclosures and buildings be preserved as historical sites. The same recommendations are made by the artist Mark Dion about museums of natural history. Zoos could have public libraries or galleries dedicated to their history and that of other zoos. Adelaide Zoo, Royal Melbourne Zoological Gardens, Perth Zoo, and Taronga Zoo, in Sydney, all have examples of centenarian buildings and enclosures that have been preserved or that are still in use. This practice should continue and be extended to landscapes represented inside the enclosures. Hobart City Council has preserved the site and remaining enclosures of the Beaumaris Zoo. The emptiness of its enclosures, together with the remaining images and remains of the thylacine in the nearby Tasmanian Museum and Art Gallery are a reminder of the responsibility that we have with animals.

The relations between zoological gardens and tourism were not addressed in this project because many of the sites photographed were outside of what is considered a tourist destination, and served only the local population. The individual artists and photographers who created the paintings and photographic murals for the backgrounds of the enclosures photographed, if they were not zookeepers, were also not addressed individually, because of the bureaucracy that this would create. Those could be aspects of zoos with the potential for further research.

Why photograph zoos? Because through the medium of photography, zoos and their enclosures become visible to the eyes of those whose only desire is to see animals. This visibility opens up the zoo for interpretation, criticism and even reinvention. In this atlas, they are reinvented as sculptures and installations, as collections and a museum (of zoos). A reflection of the consumerism of the human societies who are the cause of their existence, zoos are criticised for not being yet the perfect versions of the institutions that they should be. Those that are working hard in their mission for conservation deserve our recognition.

By photographing zoos, they are also interpreted as views of paradise, utopia, dystopia and heterotopia. Zoos are paradies when they allow the encounter between humans and animals, utopias in their efforts to promote conservation, dystopias for the animals that are kept in captivity, and heterotopias by being at the same time nature, prison, museum, hospital, and theatre. The images are paradise for the artist, dystopian in the artificial nature that they depict, heterotopian in their documentary, sculptural, real and artificial natures; and utopian in their wish for a zoo that is empty.

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Appendix 1

Bibliography


“Joaquin Torres Garcia - América Invertida.” Wikimedia Commons. Accessed December 9, 2014. https://commons.wikimedia.org/wiki/File:Joaqu%C3%ADn_Torres_Garc%C3%ADa_-_Am%C3%ADrica_Invertida.jpg.


Appendix 2

Proposed list of sites to be photographed

**Australia (24)**
- The Aquarium of Western Australia, PERTH
- Perth Zoo, SOUTH PERTH
- Adelaide Zoo, ADELAIDE
- Clandon Wildlife Park, ADELAIDE
- Monarto Zoo, MONARTO SOUTH
- Melbourne Aquarium, MELBOURNE
- Golden River Zoo, MILDURA
- Royal Melbourne Zoological Gardens, PARKVILLE
- Halls Gap Wildlife Park and Zoo, STAWELL
- Victoria’s Open Range Zoo, WERRIBEE
- Pet Porpoise Zoo, COFFS HABOUR
- Western Plains Zoo, DUBBO
- Mogo Zoo, MOGO
- Coffs Harbour Zoo, MOONEE BEACH
- Taronga Zoo, MOSMAN
- Sydney Aquarium, SYDNEY
- Waggga Waggga Zoo, WAGGA WAGGA
- National Zoo and Aquarium, CANBERRA
- Australia Zoo, BEERWAH
- Alma Park Zoo, BRISBANE
- Cairns Tropical Zoo, PALM COVE
- Rockhampton Zoo, ROCKHAMPTON
- Alice Springs Desert Park, ALICE SPRINGS
- Alice Springs Reptile Centre, ALICE SPRINGS

**New Zealand (12)**
- Natureland Zoo, NELSON
- Moana Zoo, WESTLAND
- Auckland Zoo, AUCKLAND
- Kelly Tarltons Underwater World, AUCKLAND
- West Lynn Gardens Butterfly House, AUCKLAND
- Hamilton Zoo, HAMILTON
- Marineland, NAPIER
- National Aquarium of New Zealand, NAPIER
- Pouakai Zoo, NEW PLYMOUTH
- Brooklands Zoo, NEW PLYMOUTH
- Natureland Zoological Park, ROTORUA
- Wellington Zoo, WELLINGTON

**New Caledonia (2)**
- Parc Forestier de Nouméa, Nouméa
- Station de Biologie Marine-Aquarium, Nouméa

**Papua New Guinea (3)**
- Baiyer River Sanctuary, BOROKO
- National Capital Botanic Gardens, BOROKO
- I.F.T.A. Zoological Collection, BULOLO
# Appendix 3
## Revised list of sites photographed

<table>
<thead>
<tr>
<th>Country</th>
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<th>Location</th>
<th>Site Name</th>
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<td>CANBERRA</td>
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<td>CANBERRA</td>
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Appendix 4
List of photographic expeditions with dates

1. Australia: Sydney metropolitan area (film photography): 2014
   (27 March 2014 – 30 March 2014)

2. Australia: Australian Capital Territory and the south of New South Wales (Mogo): 2014
   (29 June 2014 – 1 July 2014)

   (9 July 2014 – 17 August 2014)

4. Australia: south of New South Wales, Victoria, Tasmania and South Australia: 2014
   (21 August 2014 – 27 September 2014)

5. Australia: Northern Territory and Western Australia: 2015
   (13 June 2015 – 1 July 2015)

   (4 December 2015 – 14 December 2015)

   (9 March 2016 – 18 April 2016)

   (10 November 2016 – 14 November 2016)

   (2 January 2017 – 23 February 2017)

    (1 March 2017 – 17 March 2017)