

“SAVAGE BEAUTY”: REPRESENTATIONS OF WOMEN AS ANIMALS IN PETA’S CAMPAIGNS AND ALEXANDER MCQUEEN’S FASHION SHOWS

DIANA VILLANUEVA ROMERO

GIECO, Franklin Institute – University of Alcalá, Madrid
University of Extremadura, Cáceres, Spain.

Recibido: 15/02/2013

Aceptado: 09/10/2013

Abstract

Ecofeminism has denounced the animalization of women in advertising as perpetuating the oppression of women and animals. However, this identification is not only found in advertising. In 1990s PETA (People for the Ethical Treatment of Animals) initiated a campaign against the fur industry featuring famous *Playboy* playmates. This provoked the reaction of some feminists who described it as pornographic. In a different vein, in 2011 the Metropolitan Museum of Art inaugurated the exhibition “Savage Beauty” dedicated to fashion designer Alexander McQueen. This exhibition features McQueen’s taste for turning his female models into animals in his fashion shows by dressing them in feather costumes or topping their heads with antlers.

This article aims at analyzing the use of the woman as animal image in advertising, in PETA’s campaigns, and in McQueen’s fashion shows in order to argue that sometimes it can serve as an instrument of empowerment for women.

Key-words: ecocriticism, ecofeminism, women and animals, animal ecofeminism, PETA, Alexander McQueen.

Resumen

El ecofeminismo ha denunciado la animalización de las mujeres en la publicidad porque perpetua la opresión de las mujeres y de los animales. Sin embargo, esta identificación no solo aparece en la publicidad. En 1990 PETA (Personas por el Trato Ético para los Animales) inició una campaña contra la industria peletera en la que aparecían famosas *playmates* de *Playboy*. Esta campaña provocó las críticas de algunas

feministas que la calificaron de pornográfica. Por otro lado, en 2011 el Museo Metropolitano de Arte inauguró la exposición “Belleza salvaje” dedicada al diseñador de moda Alexander McQueen. Esta exposición muestra el gusto de McQueen por convertir a sus modelos femeninas en animales al vestirlas con plumas o ponerles astas de ciervo a modo de tocado.

Este artículo pretende analizar el uso de la imagen de la mujer como animal en la publicidad, las campañas de PETA, y los desfiles de McQueen con el fin de defender que a veces puede servir como un instrumento de empoderamiento de la mujer.

Palabras clave: ecocrítica, ecofeminismo, mujeres y animales, ecofeminismo animal, PETA, Alexander McQueen.

1. Introduction

Given Greta Gaard's claim that critical movements such as posthumanism, postcolonial ecocriticism and animal studies have forgotten to acknowledge their intellectual debt with ecofeminism,¹ in this study I am interested in signaling animal ecofeminism² as the kind of ecofeminism that still best informs the analysis of cultural artifacts which revolve around the woman-animal identification. As it will be shown, such identification is still rampant in today's society as the material I use illustrates. This mainly ranges from some of the ads compiled by Scott A. Lukas in his GenderAds Project³ to PETA's (People for the Ethical Treatment of Animals)⁴ use of the female body in some of its campaigns. Such visual input will be contrasted with the sophistication of some of British fashion designer Alexander McQueen's catwalk shows where the woman-animal pair feature prominently. With this analysis I intend to support Greta Gaard's defense of ecofeminism as the logically honest way to analyze the oppression to which both women and animals are subject in Western consumerist society, in a time when animal studies seems to have forgotten its intellectual debt to a critical movement with three decades of history. This claim is grounded on the fact that ecofeminism, and more specifically animal ecofeminism, was the critical position which really launched the study of the connections between women and animals, and their related structures of oppression, sexism and speciesism.

1. GAARD, Greta. "Speaking of Animal Bodies." *Hypatia* 27.3 (Summer 2012), pp. 519-526; "Feminist Animal Studies in the U.S.: Bodies Matter." *DEP Deportate, Esuli e Profughe Rivista Telematica di Studi Sulla Memoria Femminile* 20 (2012), pp. 14-21.

2. As Greta Gaard explained to me in an e-mail message (4 Dec 2012), her choice of the term "animal ecofeminism" over "vegetarian ecofeminism" which she had used in her review essay on this matter published in 2002, is derived from the fact that, after a decade of "animal studies," "it seems clearer to use the term 'animal ecofeminism' referencing the thirty-year history of ecofeminists examining the sex/gender/species/race/class connections."

3. <<http://www.genderads.com>>

4. <<http://www.peta.org>>

As her articles demonstrate, since 2003 Greta Gaard has been by far one of the most vocal authors in tracing the roots and describing the significance of the woman and animal connection in the formation of animal ecofeminism. Although it is true that Carol J. Adams was the first one to analyze this connection in *The Sexual Politics of Meat* (1990) where she dealt with the oppression of women as derived from patriarchal values, and put it in relationship with the suffering of animals in the meat production industry, Gaard was fundamental in the inauguration of the field in 1993 with the publication of her *Ecofeminism: Women, Animals, Nature*. Here the woman-animal connection was for the first time articulated as part of the ecofeminist movement which, as Gaard explains, has had a “contentious relationship with the idea of animal liberation” from its beginning.⁵ Gaard also mentions that prior to her book only two anthologies had touched, in a marginal manner, the role played by animals in ecofeminist theory.⁶ These were Léonie Caldecott and Stephanie Leland’s *Reclaim the Earth: Women Speak Out for Life on Earth* (1983) and Irene Diamond and Gloria Feman Orenstein’s *Reweaving the World: The Emergence of Ecofeminism* (1990). Today animals are already recognized as a suitable academic topic in the humanities as is shown by many of the conferences, associations, journals, graduate programs and books mentioned in review works by Kenneth Shapiro, Marion W. Copeland, Margo DeMello, and Kathleen Gerbasi. However, as Gaard repeatedly mentions, when it comes to connecting women and animals, scholars working in critical animal studies prefer to be cautious, and avoid using labels such as ecofeminism due to the peril of being accused of essentialism. In actual fact, partly as a consequence of this need to claim the role both feminism and ecofeminism have played as theoretical foundation of animal studies, a special issue of the journal of feminist philosophy *Hypatia* under the title of *Animal Others* was published in the summer of 2012.

From a theoretical point of view, ecofeminism explores the oppression of women and connects it to that of nature, thus it would have been only logical to expect that it would have also dealt with the oppression of animals from its beginning, but this was not the case. So, although since its birth in the late 1970s, ecofeminism had analyzed the workings of other systems of oppression outside of the sphere of sexism and naturism — racism, classism, heterosexism, ageism, and disability — it had to wait until 1990 to include speciesism. Nonetheless the question of the animal remained an uncomfortable one due

5. GAARD, Greta. “Vegetarian Ecofeminism: A Review Essay.” *Frontiers* 23.3 (2002), p. 117.

6. *Ibid.*, p. 118.

to the risk of essentialism and animalization of the objects of oppression. This was so much so that some ecofeminists even rejected having to include this issue in their explorations. But, as Gaard explains, when no one cared about the animal in academia, at least a few ecofeminists dared to bring up the nonhuman as a subject of exploration, meeting with the rejection of their colleagues who discouraged the lack of seriousness of such endeavor.⁷ Today however, thanks to the development of animal studies under the protective umbrella of continental philosophy, animal studies has acquired the mark of respect required by academia to consider it a proper field of enquiry. Nevertheless some attention needs to be given to the reasons why very few animal critics acknowledge the enormous contribution of the work done by ecofeminists to the deconstruction of binaries such as the human/animal.⁸ This is especially significant because today's consumerist society offers examples that indicate that such binaries are still alive, and that, when it comes to the woman-animal association, they penetrate linguistic expression as well as advertising and the visual arts.

In order to understand why animal ecofeminism is still current, I want first to take a look at Gaard's explanation of its conceptual basis and look at other works that inform animal ecofeminism today. After that I will pay attention to advertising images where the bodies of women and animals are used as interchangeable objects of abuse, to finally conclude by paying attention to the challenging visions of Alexander McQueen's fashion shows produced between 1992 and 2010. The exploration of these images will finally allow me to prove how animal studies cannot efficiently deal with the animal question without considering related forms of oppression such as those pinpointed by animal ecofeminism.

2. Animal Ecofeminism Revisited

To begin with, it is interesting to observe how the same forces that motivated the appearance of animal ecofeminism are still at play making this philosophical movement alive. These forces are, according to Gaard, the experience of sympathy for nonhuman animals, the development of animal liberation theories, the countercultural movements of the 1960s and 1970s, as well as feminism.⁹

7. GAARD, Greta. "Speaking ..." Op. cit., p. 522.

8. In this respect Val Plumwood's dismantling of the master mentality in *Feminism and the Mastery of Nature* (1993) deserves special attention.

9. GAARD, Greta. "Vegetarian ..." Op. cit., p. 118.

The importance of sympathy and compassion is present in much of what has been written on the human-animal relationship in the last decade. Sympathy is at the root of a paradigm shift that has led to new and groundbreaking ways of looking at the animal from an ethical, a philosophical, a scientific, and a literary point of view. Marc Bekoff has been probably one of the most daring examples of a scientist withdrawing from the hyperationality of mainstream forms of Western science and arguing for a compassionate science, which he calls “deep science”.¹⁰ He, for instance, in *The Animal Manifesto* (2010), inspired by the rhetoric of the fight against climate change, proposes taking stock of our level of compassion towards nonhuman animals in order to become aware of the ways in which we can expand our “compassion footprint”. Interestingly, he does not say a word about some of his predecessors in this attempt at creating a compassionate science, nineteenth-century women physicians like Elizabeth Blackwell and Arabella Kingsford, nor does he consider the impact that the feminist care tradition has had in developing a more compassionate approach to animals in science. This is precisely one of the issues that Josephine Donovan and Carol J. Adams explore in their book *The Feminist Care Tradition in Animal Ethics: A Reader* (2007) with articles such as Deborah Slicer’s “Your Daughter or Your Dog? A Feminist Assessment of the Animal Research Issue” about compassion and animal experimentation. However, other authors with an interest in feminist studies have not omitted such a contribution when speaking of new epistemological ways of approaching animals. Traci Warkentin, for example, in “Interspecies Etiquette: An Ethics of Paying Attention to Animals” (2010) calls attention to the importance of compassion and relationship in the ecofeminist approach proposed by Donovan¹¹ as well as feminism in general.¹² On a more practical level, G. A. Bradshaw, a practitioner of trans-species psychology, a field she developed as a result of her discovery of Post-Traumatic Stress Disorder (PTSD) in elephants, promotes fusing sensibility and science for the enhancement of trans-species dialogue. In the humanities, Marion W. Copeland, who set herself to the task of reviewing the latest developments in animal literary studies in “Literary Animal Studies in 2012: Where We Are, Where We Are Going”, draws attention to the crucial role of the imagination for knowing animals and suggests

10. BEKOFF, Marc. “Redecorating Nature: Deep Science, Holism, Feeling, and Heart.” *Bio-Science* 50.8 (2000), p. 635.

11. WARKENTIN, Traci. “Interspecies Etiquette: An Ethics of Paying Attention to Animals.” *Ethics and the Environment* 15.1 (2010), p. 104.

12. *Ibid.*, p. 105.

that sympathy is the engine behind the literary imagination of those writing animal stories or analyzing them.

Regarding animal liberation theories, the debate between welfarists and rightists initiated by Peter Singer's *Animal Liberation* (1975) and Tom Regan's *The Case for Animal Rights* (1983) is still alive. However, it can be said that in 1994 a point of convergence was reached between the two with the foundation of the Great Ape Project, an initiative that led to the publication of a book edited by Peter Singer himself, former leading voice of the welfare-oriented approach, and Paola Cavalieri. In this book thirty-four authors coming from very different fields promote a defense of three basic rights for great apes: the right to life, protection of individual liberty, and prohibition of torture. Ecofeminists in Spain,¹³ where the project was presented by Peter Singer and Paula Casal in a special issue of the journal *Laguna*, and elsewhere¹⁴ have argued against this proposal considering it a reformulation of an ethical pyramid where only humans' closest animal relatives are granted rights. It is seen therefore as too human as well as too intellectualized because of its appreciation of those characteristics that situate animals close to humans. Animal ecofeminists offer more imaginative and comprehensive solutions. Kelly Oliver, for instance, thinks that the rights discourse is limited when applied to animals. She believes that instead of focusing so much on Bentham's question "Can they suffer?" which guides Singer's and Regan's theories of rights, more attention should be given to our capacity to respond to the suffering of the Other.¹⁵

Regarding social awareness, the countercultural movement of the 1960s and 1970s still resonates today in causes raised as a consequence of the risks posed by climate change and overpopulation. Scientists have demonstrated the connection between diet and global warming. Anthony J. McMichael, John W. Powles, Colin D. Butler, and Ricardo Uauy have shown that a fifth of total greenhouse-gas emissions is produced by agricultural activity, especially livestock production.¹⁶ Taking into account the complex relations between

13. PULEO, Alicia H. "Derechos versus contextualismo: personas, simios y la ética ecofeminista." *Laguna, Revista de Filosofía*. 7 (2000), pp. 353-7.

14. DONOVAN, Josephine. "Animal Rights and Feminist Theory." In Josephine Donovan and Carol J. Adams (eds.). *Beyond Animal Rights: A Feminist Caring Ethic for the Treatment of Animals*, New York, Continuum, 1990, pp. 34-54.

15. OLIVER, Kelly. "What Is Wrong with (Animal) Rights?" *Journal of Speculative Philosophy* 22.3 (2008), p. 222.

16. MCMICHAEL, Anthony J., John W. Powles, Colin D. Butler, and Ricardo Uauy. "Food, Livestock Production, Energy, Climate Change, and Health." *The Lancet* 370 (2007), p. 1253.

energy, food, and health they propose reducing meat production and consumption as one of the measures that could increase a more sustainable world. These and other scientific considerations have been taken into account by the United Nations which recently published as one of its top climate change publications the *Integrated Assessment of Black Carbon and Tropospheric Ozone* where it points out the need to efficiently manage livestock manure, one of the main sources of CH₄ emissions.¹⁷ As a consequence some argue in favor of more sustainable agricultural practices¹⁸—like letting cows graze on pasture instead of feeding them maize—that will improve the life of cattle, as well as shifting to a low meat diet and, if possible, to vegetarianism or even veganism.¹⁹ In this sense, it is meaningful to find that the work once considered the vegetarian “bible” for countercultural activists, Francis Moore Lappé’s *Diet for a Small Planet* (1971),²⁰ has been followed by a sequel written by Lappé’s daughter. In *Diet for a Hot Planet: The Climate Crisis at the End of Your Fork and What You Can Do about It* (2010) Anna Lappé exposes the environmental risks involved in current food production and proposes a “climate friendly diet”. This coincides with the defense of a vegetarian diet, or at least a conscious diet, by animal ecofeminists, although it is true that the reason for change is not so much the eradication of the suffering of animals as the mitigation of a problem caused by an anthropocentric world system.

Finally, as a last factor, Gaard acknowledges the long history of women’s activism on behalf of animals and the impact it has had on the development of animal ecofeminism.²¹ Josephine Donovan paid attention to this tradition in her article “Animal Rights and Feminist Theory” (1993) and two years later Linda Hogan, Brenda Peterson and Deena Metzger compiled a series of literary texts that reflected the special relationship between women and animals in *Intimate Nature: The Bond Between Women and Animals*. This became the first literary anthology to consider animal literature written by women, and it showcased how the literary imagination of women has always been potently inspired by animals. Gaard also mentions how feminists have found in language one of the main instruments for the objectification of both

17. UNEP/WMO. *Integrated Assessment of Black Carbon and Tropospheric Ozone: Summary for Decision Makers*. <http://www.unep.org/dewa/Portals/67/pdf/BlackCarbon_SDM.pdf> p. 21.

18. For more information on these kinds of initiatives see <http://smallplanet.org/>

19. MCKIBBEN, Bill. “The Only Way to Have a Cow.” *Orion Magazine* March/April (2010). <<http://www.orionmagazine.org/index.php/articles/article/5339>> Accessed 7 Dec 2012.

20. GAARD, Greta. “Vegetarian...” *Op.cit.*, p. 124.

21. *Ibid.*, p. 125.

women and animals.²² In this respect, in 2001 Joan Dunayer paid attention to this topic and explored the ways in which language works as an instrument of oppression for animals. She also connected the workings of such linguistic oppression with that suffered by other groups among which she included women and people of color in *Animal Equality: Language and Liberation*. In general, it can be said that today there is still a strong intellectual and emotional connection between women and animal liberation activism which was born in the late eighteenth century and is attested today in recent books such as *Sister Species: Women, Species and Social Justice* (2011) by Lisa A. Kemmerer and *Women and the Animal Rights Movement* (2011) by Emily Gaarder.

3. The Woman-Animal Association in Images

This brief review of recent ecofeminist publications shows that animal ecofeminism is still alive and contributes to the debate about women and animals with new and provocative ideas that need to be taken into account if there is a true intention to end animal oppression. In order to prove that animal ecofeminism is essential for questioning the role that traditionally has been assigned to women and animals by a Western mentality, I now intend to analyze images that still convey the long-held association between women and animals. These images come from the world of advertising, animal activism campaigns, and fashion. They reflect how the expression of this association in visual form can sometimes serve as an instrument of liberation whilst at other times it fosters the oppression of one of the groups involved.

Traditionally, talk about the woman-animal association has been met by accusations of essentialism. However, the association between the two has been present in the Western world since antiquity. In Greece, for example, goddess Artemis was connected to wilderness and hunting. Homer refers to her as *Artemis Agrotera, Potnia Theron*, that is, “... forest goddess Artemis, / queen of all wild beasts ...”²³ More recently, psychoanalyst Clarissa Pinkola Estés published her book *Women Who Run with the Wolves: Myths and Stories of the Wild Woman Archetype* (1992) in an attempt to retrieve what she calls “the wild woman,” a highly capable woman inspired by an inner force coming from her natural instincts. This idea caught on in the minds of her readership and the book remained for two years in the *New York Times* selling list. As Mary Midgley explains, such identification with wild nature is rooted in the association of women with what is irrational, with materiality and the corpo-

22. Ibid., p. 134.

23. HOMER. *Iliad*. Trans. Ian Johnston. Arlington, VI, Richer, 2006. Lines 565-566, p. 467.

real: "The fear of women is a fear of the impulses they arouse and the forces they stand for."²⁴ It is therefore unlikely that this association will disappear from contemporary cultural artifacts, but it deserves special attention since, as animal ecofeminists have shown, it has often contributed to the normalization of the oppression of both animals and women. In this respect, animal ecofeminists, have analyzed the ways in which forms of aggression affecting women—battering, pornography, rape—and animals—animal abuse, animals as food and entertainment, hunting—often run parallel to each other (see Figure 1).²⁵ In all these instances both women and animals are turned into objects of consumption. This consumption adopts different forms. In the case of animals the most obvious example is that of eating their meat, to which Adams has paid attention. By being classified as food, animals lose their status as sentient beings and are commodified as meat. They become "the absent referent in the act of meat eating."²⁶ They lose their specificity as individuals because they are transformed into objects by the literal and figurative processing of the meat industry. This becoming meat implies an erasure of subjectivity, of which there is even linguistic proof. In many languages, for example, the words used to describe the living animal are different from those used to describe the dead animal that is served as food. This is so in English in the case of the *cow* that is turned into *beef*, the *pig* which is turned into *pork*, or the *sheep* which is referred to as *mutton*. But animals do not necessarily need to be eaten in order to be spoken of as objects of consumption. They can also be consumed as objects of entertainment in races, circuses, rodeos or fighting events. Likewise women are often turned into consumable bodies in patriarchal societies. Their individuality is then erased and they become animalized by being designated as *chicks*, *bitches* or *bunnies*. Furthermore their supposedly animal nature translates often into the sexualization of images of women that describe them as subservient to men, innocent and helpless creatures, or else as ferocious women waiting to be tamed or hunted.

24. MIDGLEY, Mary. *Animals and Why they Matter*. Harmondsworth, Penguin Books, 1983. p. 78.

25. In-depth exploration of this topic can be found in *Animals and Women: Feminist Theoretical Explorations*. Eds. Carol Adams and Josephine Donovan. Durham, NC and London, Duke University Press, 1995.

26. ADAMS, Carol J. *The Sexual Politics of Meat: A Feminist-Vegetarian Critical Theory*. 20th anniversary ed. New York and London, Continuum, 2010, pp. 14.

WOMEN	ANIMALS
Battering	Animal abuse
Pornography	Meat industry Animals in entertainment
Rape	Hunting

Figure 1

Adams has paid special attention to the interchangeable role of women and animals as consumable bodies in advertising and highlighted how in the case of women this objectification coincides with their portrayal as sexual objects. She points at a series of signals she describes as “cues of violability” that are generally present in such kind of depictions.²⁷ As a case in point she uses the analysis of a 1980s Versace advertisement where a female model is photographed showing what Adams thinks to be signs of being ready to accept the male’s sexual advances. This “high prostitute style” consists in a series of cues that arise through appearance, gestures and ornamentation (see Figure 2).

Carol J. Adams’s Cues of Violability	
Appearance	<ul style="list-style-type: none"> • Small waist • Accentuated breast • Smooth legs • Eyelashes curl
Gestures	<ul style="list-style-type: none"> • Casting hips or pelvis rolling • Arching the back • An exposed and unstable stance that telegraphs “I cannot hold my ground” • Arm signals • Eyebrow signals
Ornamentation	<ul style="list-style-type: none"> • Garter and bra—a fetish of underclothes • Earrings • Bracelets • Heels or painted toes

Figure 2

2.1. Advertising

A look at some of the ads compiled by Scott A. Lukas in his website Gender Ads Project demonstrates that this “prostitute style” is present largely in publicity where women feature as main protagonists.²⁸ Interestingly in some of

27. ADAMS, Carol J. *The Pornography of Meat*. New York, Continuum, 2003, p. 106.

28. LUKAS, Scott A. “The Gender Ads Project.” 2002, South Lake Tahoe, California. Accessed on Nov 2012 <<http://www.genderads.com>>

these ads women are literally identified with animals. Such identification is conveyed in two ways: either they are stand-ins for animals (see Figure 3) or they pose with animals as if belonging to their class (see Figure 4). Hence, for instance, in Figure 3 the model is posing on all fours and her tongue is out. She seems to be licking the floor as if she were a cat drinking milk. She shows Adams's violability signals: her buttock sticks out and her clothing shows off her breasts, plus her face expression—tongue out—can be interpreted as lustful. In Figure 4 female subjectivity is erased from the woman who is placed as the center of a group of three—two Dalmatians and herself. She is dressed in black and white spotted clothes that match to perfection the dogs' pelts and make her undistinguishable from them. Her countenance is that of an expressionless doll—sucked in cheeks and protuberant lips—and her posture complies again with Adams's cues. Moreover the sentence on the right hand-corner that reads "I'm the best thing since dog food" only serves to reinforce her commodification as sexualized consumable body.

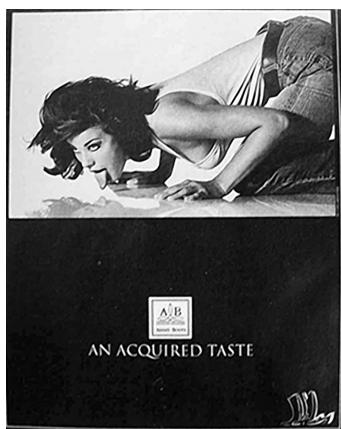


Figure 3

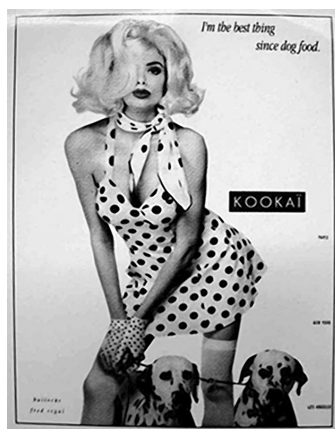


Figure 4

These two ads are examples of how publicity can disempower women by animalizing them. This is made possible because in these two cases the animals chosen as terms of comparison belong to the category of pet. A different outcome results when women are compared to wild animals as in Figures 5 and 6. These pictures were part of the Spanish jewelry brand "Uno de 50" 2012 advertising campaign which revolved around the image of woman as, or in control of, a wild animal. These ads are open to two possible interpretations regarding the woman-animal connection. In both of them the model-animal pair can be read as one and the same, especially due to the disposition and

hue of the woman’s hair which seems to be the same as the animal’s fur. Nevertheless they can also be interpreted in a more anthropocentric way as a “beauty and the beast” narrative where the woman seduces the wild animal who can be read as the male of the story. Either interpretation makes it possible to say that in this case the woman-animal identification empowers and does not objectify women. Interestingly, in this case, the wild animals chosen for the ads—a wolf and a lynx—are both endangered species representative of Spain. Obviously, the intention behind choosing two of the endangered species of Iberian fauna is that of highlighting the exclusivity of this jewelry brand. Another important characteristic of this group of ads is that the cues of violability are not present. They are replaced by what can be called “cues of empowerment.” In the two ads attention is placed on the hands that rest on the animal in a protective manner as well as in the woman’s hair which blends with the animal’s pelt. On top of that, emphasis is also put on the look of both the woman and the animal as if their eyes coincided in their expression of defiance and confidence. These ads belong to a different category from that of those previously analyzed which identify domestic animals with women, and which tend to be diminishing for both. This second category, instead of objectifying women, empowers them. Besides, animals are also vindicated as powerful and worthy of respect, although not the actual ones used in the ads who are obviously stunt animal and therefore captives.



Figure 5



Figure 6

2.2. PETA’s Campaign Ads

All the ads commented so far are aimed at marketing a product. Curiously the largest animal rights organization in the world, People for the Ethical

Treatment of Animals (PETA),²⁹ uses the same techniques to sell not a product but an idea: the liberation of animals from human practices that entail their transformation into meat, fur, leather, or objects of experimentation. However, although its cause is a legitimate one and one that deserves praise, it often does so at the expense of women by victimizing them or exposing them as consumable bodies in place of the animal. Animal ecofeminists would expect otherwise from an organization that, as Maneesha Deckha recalls, prides itself to be “staffed in part by self-identified feminist women.”³⁰

As it has been explained before (see Figure 1) there is a close correspondence between the commodification and the victimization of women and animals. PETA demonstrates that it is well aware of this by often portraying women in images that conform to the codes typical of the pornography industry. At other times it reinforces the role of women as victims of domestic violence and sexual abuse. It seems that PETA's strategy is that of “playing the game from within the system”, not that of breaking with it as her co-founder and President Ingrid Newkirk declared in an interview.³¹ However, as will be shown, PETA also uses in its campaigns images that are more in line with the second category of the ads previously analyzed, the ads of empowerment, although this can also incur a certain degree of essentialism.

PETA is well known for having some of *Playboy's* celebrities featuring prominently in some of its campaigns. Since the 1990s this has been the case in some of the controversial ads for the “I'd Rather Go Naked than Wear Fur”³² campaign where Holly Madison, Patty Davis and Joanna Kruppa among others have been shot nude to promote the end of the fur industry. This has not been received with much satisfaction by either most critical sectors of the animal liberation movement or by ecofeminists. Gary L. Francione acknowledges this situation in *Rain Without Thunder: The Ideology of the Animal Rights Movement* (2008) when he says that “...in recent years, the promotion of animal causes has increasingly relied on sexist and racist imagery.”³³ This, according to him, is due to the fact that most welfarist and rightists—the two positions in which the animal liberation movement is divided—have never acknowledged the connection between social progressive movements

29. <<http://www.peta.org>>

30. DECKHA, Maneesha. “Disturbing Images: PETA and the Feminist Ethics of Animal Advocacy.” *Ethics and the Environment*. 13.2 (2008), p. 56.

31. *Ibid.*, p. 53.

32. <<http://www.peta.org/mediacenter/ads/print-ads-skins.aspx>>

33. FRANCIONE, Gary L. *Rain Without Thunder: The Ideology of the Animal Rights Movement*. Philadelphia, Temple University Press, 1996, p.75.

in favor of women, people of color, and the animal liberation front. This lack of recognition, which precisely features at the core of animal ecofeminism, is what, according to him, underlies the frequent use of sexual imagery by PETA. Women are reduced to their bodies which are not simply shown naked in what at times are aesthetic snapshots of nudity (see Figure 7), they are also featured following *Playboy*’s pornographic style and consistently showing therefore Adams’s cues of violability. In Figures 8 and 9, for example, two *Playboy* models, Holly Madison and Joanna Kruppa, pose nude showing these cues previously discussed when speaking of the Versace’s campaign: bottom sticking out, prominent breasts and a doll-like look in the face that seems to act as an invitation for the male. At other times, such as in PETA’s “Be Nice to Bunnies” iPhone app, “Animal Testing Breaks Hearts” campaign, as well as in several of the “I’d Rather Go Naked than Wear Fur” ads, women either feature dressed as *Playboy* bunnies or are accompanied by rabbits. Both types



Figure 7



Figure 8



Figure 9

of pictures, those featuring a naked woman shot in pornographic style and those where they are associated with bunnies—innocent, defenseless creatures— only serve to reinforce the stereotype of the woman as plaything for the man, and, thus, do not encourage equality among the sexes since they instrumentalize, objectify and background the female sex.

Besides this category of ads where women are sexualized, in a second category are the ads that work with the victimization of women. This second category can be organized in two groups: a) ads of assimilation where women substitute animals; and b) ads that use violence against women to sell PETA's message.

Within the first group there are ads where women, as stand-ins for animals, become the victims of practices that affect animals such as meat eating, and forms of entertainment like bullfighting or the circus that entail animal abuse and captivity. Figure 10, for example, shows an instance of what can be



Figure 10

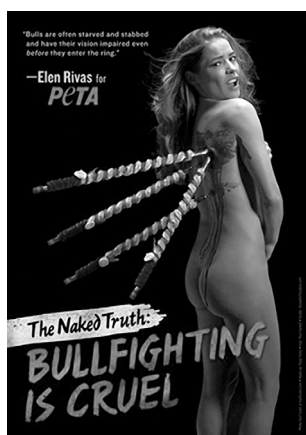


Figure 11

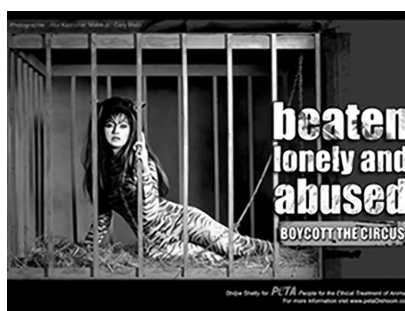


Figure 12

called the "meat cut" ads. Actress Pamela Anderson poses in a mauve bikini offering herself in a sensual pose. She is shown as literally meat, literally consumable. Also remarkable is the ad of Figure 11 showing Spanish model Elen Rivas as a bull that has already received the *banderillas* and whose wounds are bleeding.³⁴ That she is naked renders her as consumable as the animals used for this kind of entertainment. Finally, in Figure 12, Indian actress Shilpa Shetty poses as a caged animal in PETA's "Boycott the Circus" campaign. She is pictured wearing a figure-hugging tiger costume that portrays her as an "attractive animal" which, notwithstanding, is "beaten, lonely and abused" like female victims of domestic violence.

In a second group are those ads that play with the issue of violence against women. Some of them portray women and animals as victims, connecting the suffering and degradation to which animals are submitted with that of women in rather shocking ways. In one of PETA's latest TV ads, BWVAKTBOOM: "Boyfriend Went Vegan and Knocked the Bottom out of Me" (2012), a young woman named Jessica appears at the beginning with a pensive face and wearing a neck brace. Only after a while does the audience learn that this injury is the result of having violent sex with her boyfriend whose sexual potency has increased as a consequence of becoming vegetarian. This ad plays with the idea of domestic violence while objectifying male sexuality, and although it has a supposedly happy ending for Jessica, it unnecessarily sexualizes violence. Animals are not present, but are the ultimate beneficiaries of such use of the female body as site of violence. This ad is as offensive as the 2002 PETA ad of the fur campaign where a woman is assaulted and beaten with a baseball bat by a man who robs her of her fur coat.

But PETA does not always victimize women; sometimes its defense of animals turns into images that empower them. These empowering ads are targeted at a female audience interested in the dictates of fashion and are aimed at dissuading them from the use of fur. They generally, as in the case of the "Here's the Rest of Your Fur Coat" campaign, feature celebrities elegantly dressed holding the skinned carcasses of animals used by the fur industry. This can be seen in Figures 13 and 14 where the elegantly groomed singer Sophie Ellis Bextor and TV presenter Shirley Manson contrast with the crude image of the dead animals in their hands. The serious look on their faces confronts the viewer with the reality that is often hidden from the consumer—the fashion victim. In these ads women rise as animal defenders and the fashion victim is confronted by those same women whom she admires. In line with

34. GRANT, Karl. *The Naked Truth: Bullfighting Is Cruel*.

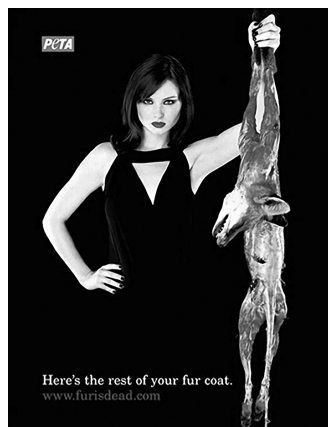


Figure 13



Figure 14

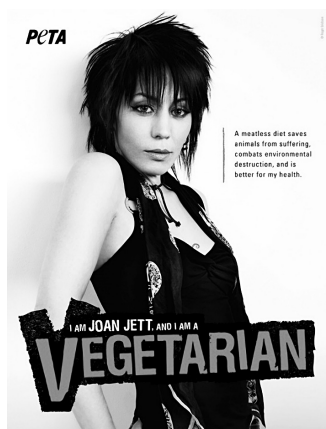


Figure 15

this sort of discourse, some of PETA's "I Am a Vegetarian" ads feature women who convey strength and character like rock singer Joan Jett (see Figure 15). As we can see PETA caters for all tastes.

The analysis of how advertising portrays the woman-animal association and of how PETA uses similar techniques to promote its cause demonstrate that such associations do not always disempower women. However, there is a difference between the ads of empowerment mentioned above and those of the animal rights group. This difference lies in its end result, for while in the latter the animals are vindicated, in the former the animals involved simply respond to the stereotypes ascribed to them, but there is neither literal nor

figurative liberation. The stunt animal stays equally captive, the animals they represent equally endangered. They are yet another victim of fashion.

Eduardo Robredo Zugasti has studied, from an anthropological point of view, the phenomenon of the fashion victim and, as he explains, women and animals figure prominently among the groups that suffer the consequences of the fashion industry.³⁵ Women are captives of following the dictates of fashion, and many animals die every day to support yet another form of female victimization that has the body as its site of realization. This is why, as a conclusion to this analysis, attention will be paid to fashion as the site where discourses of victimization and objectification meet in a dynamic way with discourses of liberation. As a case in point references to British designer Alexander McQueen's catwalk shows will be used.

2.3. Alexander's McQueen's Fashion Shows

Alexander McQueen (1969-2010) is one of the most prolific and intriguing designers of all times. He often used in his shows references to the woman-animal identification by turning his models literally into animals through very intricate headgear, fixing bird heads or antlers in their jackets, or using animal print fabrics. He was also known for his very provocative catwalk shows where he often referred openly to forms of violence against women such as witch burning, the Islamic burqa, battering, and rape. These brought him the accusation of misogyny because of what some understood as the glamorization of women's abuse.³⁶ However, little or no attention was paid to his use of animal imagery in relationship with his portrayal of women in his catwalk shows.³⁷ This is why, by having in mind the previous analysis of advertising strategies and PETA's campaigns, I intend here to shed some light on McQueen's use of the woman-animal pair to further strengthen my argument that current animal studies cannot disregard animal ecofeminism because it is a critical perspective that can aptly inform an analysis on the multifacetedness of the woman-animal connection.

Lee Alexander McQueen was the son of a cabdriver and a genealogist living in the East End of London. From a young age he was obsessed with

35. ROBREDO ZUGASTI, Eduardo. "Víctimas de la moda." *El Catoblepas* 22.4 (2003), p. 3.

36. In her 1993 article on McQueen's *Taxi Driver* (fall/winter 1993/94), Marion Hume opined that "he [had] a perverse view of women." In 2010 Joan Smith qualified "his repeated use of images reflecting violence against women" as "shocking from a gay man."

37. Most of McQueen's shows can be watched online at <<http://www.alexandermcqueen.com>>

becoming a designer. His dream came true when he finally graduated with distinction from Saint Martin College of Art and Design. He caught the attention of British magazine editor Isabella Blow with his graduation collection presented in February 1992 “based on Jack the Ripper and Victorian prostitutes who sold their hair to be made into locks which were bought by people to give to their lovers.”³⁸ He inserted locks of his own hair in one of his jackets as if suggesting that his creations were an extension of his own body. Since then, and for a long time, the image of the battered or abused woman was a recurrent element in his collections. In March 1993 he presented a collection based on the film *Taxi Driver* where models were wrapped in plastic film and looked battered and bruised. A little later, in October 1993, he staged *Nihilism* where models wore Edwardian jackets over tops splattered with what looked like blood or dirt. His prolific references to the victimization of women earned him, as Evans points out, the attention of *The Independent* that referred to his show as “McQueen’s Theatre of Cruelty.”³⁹ McQueen’s art was, indeed, often misread after this, as occurred with his fifth collection *Highland Rape* (fall/winter 1995-96) which was attacked by feminists who saw in it a trivialization of rape, although he later explained that he had just wanted to symbolize the historical abuse of Scotland by England. His unconventional vision, which sometimes veered towards the grotesque, was aimed precisely at criticizing human flaws and paying tribute to the beauty he found in women and nature. He referred to his stage explorations as an attempt to unearth “what goes through people’s minds, the stuff that people don’t want to admit or face up to,” and said that the shows were “about what’s buried in people’s psyches.”⁴⁰

Such a combination led him often to use highly provocative images through which he managed often to dismantle standards of beauty. By doing so and in contrast with some of the images previously commented upon, McQueen managed to evolve towards a criticism of the instrumentalization of women and the desacralization of nature by technological development. He did this by calling attention to the bodies of women as sites of abuse where animals are reflected upon as in a canvas where the two, women and animals, are interchangeable. In this sense, Adams’s explanation of the animal as the absent referent in images of violence against women turns out to be especially interesting since in McQueen’s shows the animal is always present, although often blended in the body of the women thanks to McQueen’s vision. In this

38. EVANS, Caroline. *Fashion at the Edge...* Op.cit., p. 141.

39. Ibid., p. 141.

40. BOLTON, Andrew, et al. *Alexander McQueen...* Op.cit., p. 70.

regard, in his catwalk installations the connection between women and animals can be seen as working in three phases. His first phase, which spans from his graduation collection titled *Jack the Ripper Stalks His Victims* (1992) to his very polemic *Highland Rape* (fall/winter 1995-96), featured images of battered women. In a second phase, which expanded from his *Dante* collection (fall/winter 1996-97) to *The Girl Who Lived in a Tree* (fall/winter 2008-09), women started being represented as human-animal and human-plant hybrids thanks to the use of elaborate headgear. In his third phase, which began with *NATURAL DIS-TINCTION UN-NATURAL SELECTION* (spring/summer 2009) and ended with *Plato's Atlantis* (spring/summer 2010), this animalization or hybridization of women turned into a wake-up call to raise awareness of environmental problems such as biodiversity reduction and climate change.

It is widely recognized that McQueen's work was inspired by a multiplicity of historical, artistic, and scientific references as well as by the most pressing events of his time. In this sense, Caroline Evans acknowledges in his work the influences of "the work of sixteenth- and seventeenth-century anatomists, in particular that of Andreas Vesalius; the photograph of Joel-Peter Witkin from the 1980s and 90s; and the films of Pasolini, Kubric, Buñuel and Hitchcock."⁴¹ Furthermore, in the catalogue to the exhibition *Alexander McQueen: Savage Beauty* (2011) Andrew Bolton, curator at The Costume Institute at The Metropolitan Museum of Art in New York, relates McQueen's creative impulse to a profound engagement with Romanticism. He analyzes his work through the concept of the Sublime which he interprets as the engine leading McQueen to go beyond the limits imposed on fashion at his time. Bolton also mentions the importance McQueen conferred to his catwalk shows which he conceived almost as installations of a performance artist:

Through his runway presentations, McQueen validated powerful emotions as compelling sources of aesthetic experience. In equating emotion with aesthetics, he advanced a tradition that emerged in the last decades of the eighteenth century through the Romantic movement. Romanticism associated unfettered emotionalism with the appreciation of beauty. It placed particular emphasis on awe and wonder, fear and terror, emotions closely aligned with the concept of the Sublime. As an experience, the Sublime was both destabilizing and transformative, involving instances that exceeded our capacities for self-control and rational comprehension. These moments of mute encounter describe the experience of McQueen's runway presentations. Over and over again, his shows took his audience to the limits of reason, eliciting an uneasy pleasure that merged wonder and terror, incredulity and

41. EVANS, Caroline. *Fashion at the Edge: Spectacle, Modernity & Deathliness*. New Haven, Yale University Press, 2003, p. 141.

revulsion. For McQueen, the Sublime was the strongest of passions, as it contained the potential for exaltation and transcendence beyond the quotidian.⁴²

Certainly McQueen found in the runway, or catwalk, show the best medium to express the peculiarity of his concept of fashion as an art committed to exposing, amongst other things, the cruelty of the world. He turned fashion into a revolutionary statement every time one of his collections was premiered. As he once said: "I'm making points about my time, about the times we live in. My work is a social document about the world today."⁴³ He was not interested in being politically correct in his shows since he thought the only way in which fashion could turn into an instrument to raise social awareness of the inequalities of the world was by not being so. Perhaps due to this, in *La Poupée* (spring/summer 1997) he dared to show model Debra Shaw chained to a metal frame that restricted her movements on stage and suggested the slavery of black people,⁴⁴ and integrate the Paralympic athlete Aimee Mullins with the rest of the models in his *No 13* (spring/summer 1999) show where she wore intricately carved wooden legs in an image that turned the world around.⁴⁵ He, in sum, was aware of difference and wanted to show people how "[b]eauty can come from the strangest of places..."⁴⁶

The woman-animal association can be found in the first phase of McQueen's catwalk shows in his development of what Caroline Evans calls "an aesthetic of cruelty."⁴⁷ Such an aesthetic is sustained by his portrayal of women as victims of abuse in his first three collections: *Jack the Ripper Stalks His Victims* (1992), *Taxi Driver* (March 1993), and *Nihilism* (October 1993). In the fourth one, *The Birds* (spring/summer 1995), he started using one of in his fundamental themes, that of birds.⁴⁸ This show revolved around the idea of

42. BOLTON, Andrew, et al. *Alexander McQueen: Savage Beauty*. New York; New Haven, Conn. Metropolitan Museum of Art; Distributed by Yale University Press, 2011, p. 12.

43. *Ibid.*, p. 12.

44. <http://blog.metmuseum.org/alexandermcqueen/video/>

45. <http://www.alexandermcqueen.com/experience/en/alexandermcqueen/archive/?years=1999>

46. BOLTON, Andrew, et al. *Op. cit.*, p. 196.

47. EVANS, Caroline. "Fashion: Alexander McQueen." 032c 7 (Summer 2004), p. 4.

48. McQueen was extremely fond of birds. Since a young age he had been a member of the Young Ornithologists Club of Great Britain. He also confessed his fascination for birds in the program notes of his spring/summer collection of 2009 *NATURAL DIS-TINCTION UN-NATURAL SELECTION*. This fascination is attested by his own words: "Birds in flight fascinate me. I admire eagles and falcons. I'm inspired by a feather but also its color, its graphics, its weightlessness and its engineering. It's so elaborate. In fact I try and transpose the beauty of a bird to women" (qtd. in BOLTON, Andrew, et al. *Alexander McQueen...* *Op. cit.*, p. 172).

roadkill. The models wore tire marks on their clothes to make them look as if they had been driven over. The catwalk was turned into a road and the printed tire marks were combined with frequent references to birds, animals that fascinated McQueen as much as women. As early as 1995 McQueen was already making a connection between the suffering of animals and that of women. He had already depicted women as victims in his previous shows but in *The Birds* he, for the first time, situated women as substitutes for animal victims. From the beginning of his career he was also displaying in his shows another one of his obsessions, death, which he often portrayed as the result of human cruelty. He continued developing this theme, which resonated with romantic and gothic influences, in his next collection which he presented under the very provocative title *Highland Rape* (fall/winter 1995-96). This show stirred a lot of attention and brought him the accusation of misogyny due to the use of the word rape and the imagery of brutalized women stumbling on stage. However, as fashion historian Caroline Evans has contended, his collection was misread as literally dealing with the abuse of women although, as he declared, what he was doing was to play tribute to his Scottish background and provocatively denounce "England's rape of Scotland" as a "genocide".⁴⁹ This was done precisely at a time when media coverage of the conflicts in Bosnia and Rwanda were vivid images of violence in the eyes of Western viewers. Furthermore, as Evans proves, it also seems that the accusations of misogyny against McQueen were misplaced due to his own personal experience with domestic violence and his own understanding of women. One of McQueen's sisters had been the victim of domestic violence⁵⁰ and this made him aware of the suffering involved in this sort of situation: "I've seen a woman get nearly beaten to death by her husband. I know what misogyny is [...] I want people to be afraid of the women I dress."⁵¹ He, therefore, wanted to create a woman "who looks so fabulous you wouldn't dare lay a hand on her."⁵² His ideal woman was a strong one and this ambition led him to find his inspiration in iconic women such as Joan of Arc or Marie Antoinette as his collection *Joan* (fall/winter 1998-99) and *Supercalifragilisticexpialidocious* (fall/winter 2002-3) prove. Perhaps because of this desire to portray a powerful and charismatic woman and also to counteract the accusations mentioned above, he left behind references to the abuse of women in a second phase which began with his collection *Dante* (fall/winter 1996-97).

49. EVANS, Caroline. "Fashion: Alexander McQueen." Op.cit., p. 5.

50. Ibid., p. 10.

51. Ibid., p. 11.

52. Ibid., p. 10.

In *Dante*, as Evans explains, McQueen created an image of a feral woman, in line with the nineteenth-century *femme fatale*⁵³ and the wild woman archetype, by making one of his models wear a headpiece of stag's horn which conferred an unearthly and defiant beauty on her.⁵⁴ This image of a human-animal hybrid was a trademark of McQueen's throughout this second phase. It spoke of his concept of women as powerful and not necessarily fixed in the role of victims. His work therefore evolved from a narrative where female domination was predominant to one where the tables were turned repositioning the victim in the place of the aggressor.⁵⁵ In this sense, it is especially significant that McQueen uses the animalization of women to convey their force and that, contrary to the images of empowerment studied when analyzing advertising strategies, his choice does not necessarily fall on predator wild animals but on prey animals such as some bird species, deer, and gazelles. In other collections he also identifies women with animals that have often been the object of collectors: birds, butterflies, and mollusks. This choice makes sense in a man who loved art collecting, birds and swimming. He identified the ultimate target of his art, women, with some of his other passions.

Perhaps one of the most meaningful examples of this second phase is constituted by his *It's a Jungle Out There* collection (Fall/Winter 1997-98) based on the theme of the Thompson's gazelle and its vulnerability to predators. In the show the models' makeup and hairstyle as well as their clothes, made of animal skins, transformed them into the animal preys they represented. According to McQueen:

The whole show feeling, was about the Thompson's gazelle. It's a poor little critter – the markings are lovely. It's got these dark eyes, the white and black with the tan markings on the side, the horns – but it is the food chain of Africa. As soon as it's born it's dead, I mean you're lucky if it lasts a few months, and that's how I see human life, in the same way. You know, we can all be discarded quite easily. [...] you're there, you're gone, it's a jungle out there!⁵⁶

In Evans's words, through the image of this defenseless animal, McQueen was dealing with “the idea of animal instincts in the natural world as metaphor for the dog-eats-dog nature of the urban jungle,” but the poses of defiance adopted by the models on the catwalk spoke otherwise, not of acceptance

53. *Ibid.*, p. 8.

54. <http://www.youtube.com/watch?v=LB6ZpJFJSTw>

55. *Ibid.*, p. 13.

56. BOLTON, Andrew, et al. *Op. cit.*, p. 159.

of fate but of rebellion.⁵⁷ In this sense, McQueen’s central piece, a jacket with pointed shoulders from which a pair of twisting gazelle horns stood up worn by a black model wearing metallic contact lenses, which made her look otherworldly, reinforces once again his talent at subverting conventional expectations. Moreover his exploration of the prey/predator topic acquired a substantial importance later on in his third phase where he portrays humans as dangerous creatures, not only for each other, but also for the planet.

The oneiric undertones of his transitional collection *The Girl Who Lived in a Tree* (Fall/Winter 2008-09), inspired by an elm under whose shade McQueen liked to rest in his country house near Fairlight Cove in East Sussex, gave way to a new period where McQueen turned his criticism towards concern for the environment and criticism of the fashion industry. The first of these interests can be found in his collections *NATURAL DIS-TINCTION UN-NATURAL SELECTION* (Spring/Summer 2009) and *Plato’s Atlantis* (Spring/Summer 2010), while the second is the subject matter of *The Horn of Plenty* (Fall/Winter 2009-10). Curiously, in all of them the animalization of women is present, although the importance given to the elaborate headpieces of the second phase is substituted by full body animal costumes like the swan-like and the crow-like garments.⁵⁸ Both costumes are part of his collection *The Horn of Plenty* presented as a satire of the fashion industry. Models appear transformed into walking objects on stage due to their Philip Treacy⁵⁹ hats which this time reproduce items which range from umbrellas and lamps to paint rollers. When they appear as animals their attire does not leave any room for doubt. They are the prisoners of an industry that, taken to the extreme, becomes a grotesque pantomime which incarcerates women with its impossible codes of beauty. Perhaps, in order to symbolize that, McQueen makes one of the models wear a birdcage as a hat, so as to represent women as captives of a materialist industry.

This mockery of fashion is combined around the same phase with a growing interest in the environment. In the Spring/Summer collection of 2009 titled *NATURAL DIS-TINCTION UN-NATURAL SELECTION* McQueen reflected upon Darwin’s theory of evolution producing a collection that was interpreted as “a commentary on humankind’s lack of consideration for the

57. EVANS, Caroline. “Fashion: Alexander McQueen.” Op. cit., p. 13.

58. <http://www.alexandermcqueen.com/experience/en/alexandermcqueen/archive/?years=2009>

59. Philip Treacy is one of London’s most famous milliners and collaborated with McQueen from his *Dante* collection onwards.

environment.”⁶⁰ For the first time he left aside the importance he always gave to tailoring and texture to allow engineered prints derived from the natural world to take over. Models are turned into living organisms easily recognizable as insects while an assortment of stuffed wild animals lined on the catwalk facing the human audience as if questioning them about the state to which humans have led the planet whose giant image presides the scene.⁶¹

In his Spring/Summer collection of 2010, *Plato's Atlantis*, his last one produced while he was alive, McQueen envisioned a future Earth where the planet, once the ice caps have melted, is transformed into a new Atlantis where humans need to become hybrids in order to go back where they originally came from, water, and be able to survive.⁶² He defined it as “Darwin’s theory of evolution in reverse.”⁶³ At the beginning of the show model Rachel Zimmermann is shown lying naked on the sand experimenting what it seems to be a kind of mutation into a reptile or amphibian. Once the show begins the catwalk is filled with models that look almost like aliens from a science fiction film. McQueen began his career looking at the past, but at this time he was envisioning the future. He turned his last show into a reflection of humankind’s need to reinvent itself and respond to the environmental crisis that McQueen had already commented upon in the Spring/Summer collection of 2009. *Plato's Atlantis* works also as a demonstration of his ability to evolve towards a new conception of his craft—he combined traditional tailoring with new techniques such as laser cutting—and also redefined his way of thinking about the women he dressed by making them resilient to the changing conditions of planet Earth caused by humans.

3. Conclusion

This analysis of case studies has given sufficient proof of the ubiquitousness of the woman-animal association as well as of the complications involved in its analysis. There are many difficulties enmeshed in working with a pair long misrepresented by a culture ruled by a master mentality. Often, as in the case of advertising, both women and animals are objectified in images that render them as disposable and fixed into stereotypes of hypersexuality, ferocity, or domesticity that, although empowering to a certain extent, may

60. BOLTON, Andrew, et al. Op. cit., p. 25.

61. <http://www.alexandermcqueen.com/experience/en/alexandermcqueen/archive/?years=2009>

62. <http://www.alexandermcqueen.com/experience/en/alexandermcqueen/archive/?years=2010>

63. BOLTON, Andrew, et al. Op. cit., p. 25.

also strengthen some misconceptions. Curiously, even when in the hands of groups such as PETA, that should be aware of the inequities faced by the oppressed, the woman-animal association becomes more often than not an instrument of subjugation instead of liberation. More perplexing is the use of this association by McQueen who, although a confessed animal lover and champion of women, did use animal skins and fur in some of his collections. However, it is certain that he evolved from a denunciation of the shared oppression of women and animals to a new world inhabited by empowered female human-animal hybrids. It is this late turn towards a cross-species representation of the pairing, where borders are erased between the two, that confers on his work a higher sense of the possibilities involved in a reinvention of this association. Such a reinvention is needed as part of the ecofeminist enterprise to "bridge gaps between reason/emotion, human/animal, man/woman, and self/other."⁶⁴

Finally, the currency of this pairing supports my initial argument about the need for today's booming field of animal studies to pay attention to what animal ecofeminists have said thus far. In a fast changing world where theories get dated too soon to grow into a mature construction, recycling the past may be a constructive way of advancing towards interdisciplinary collaborations which can provide the insight needed to explore issues that still intrigue us.

Bibliographic References

- ADAMS, Carol J. *The Pornography of Meat*. New York, Continuum, 2003.
 — *The Sexual Politics of Meat: A Feminist-Vegetarian Critical Theory*. 20th anniversary ed. New York; London: Continuum, 2010.
 ADAMS, Carol J. and Josephine Donovan, eds. *Animals and Women: Feminist Theoretical Explorations*. Durham, NC and London: Duke University Press, 1995.
 BEKOFF, Marc. "Redecorating Nature: Deep Science, Holism, Feeling, and Heart." *BioScience* 50.8 (2000): 635.
 BEKOFF, Marc. *The Animal Manifesto: Six Reasons for Expanding our Compassion Footprint*. Novato, Calif.: New World Library, 2010.
 BOLTON, Andrew, et al. *Alexander McQueen: Savage Beauty*. New York; New Haven, Conn.: Metropolitan Museum of Art; Distributed by Yale University Press, 2011.

64. GRUEN, Lori and Kari WEIL. "Animal Others. Editors' Introduction." *Hypatia* 27.3 (Summer 2012), p. 479.

- BRADSHAW, GA. "You See Me, but You do You Hear Me? The Science and Sensibility of Trans-Species Dialogue." *Feminism and Psychology* 20.3 (2010): pp. 407-19.
- CALDECOTT, Léonie, and Stephanie Leland. *Reclaim the Earth: Women Speak Out for Life on Earth*. London: Women's Press, 1983.
- CAVALIERI, Paola, and Peter Singer. *The Great Ape Project: Equality Beyond Humanity*. 1st US ed. New York: St. Martin's Press, 1994.
- COPELAND, Marion W. "Literary Animal Studies in 2012: Where We Are, Where We Are Going." *Anthrozoos* 25.Supplement (2012): pp. 91-105.
- DECKHA, Maneesha. "Disturbing Images: PETA and the Feminist Ethics of Animal Advocacy." *Ethics and the Environment* 13.2 (2008): pp. 35-76.
- DEMELLO, Margo. *Teaching the Animal: Human-Animal Studies Across the Disciplines*. New York: Lantern Books, 2010.
- DIAMOND, Irene, and Gloria Feman Orenstein, eds. *Reweaving the World: The Emergence of Ecofeminism*. San Francisco: Sierra Club Books, 1990.
- DONOVAN, Josephine, and Carol J. Adams. *The Feminist Care Tradition in Animal Ethics: A Reader*. New York: Columbia University Press, 2007.
- DONOVAN, Josephine. "Animal Rights and Feminist Theory." *Beyond Animal Rights: A Feminist Caring Ethic for the Treatment of Animals*. Eds. Josephine Donovan and Carol J. Adams. New York: Continuum, 1996. pp. 34-54.
- DUNAYER, Joan. *Animal Equality: Language and Liberation*. Derwood, Md.: Ryce Pub., 2001.
- ESTÉS, Clarissa Pinkola. *Women Who Run with the Wolves: Myths and Stories of the Wild Woman Archetype*. 1st Ballantine Books. New York: Ballantine Books, 1995.
- EVANS, Caroline. "Fashion: Alexander McQueen." 032c 7.Summer (2004).
- EVANS, Caroline. *Fashion at the Edge: Spectacle, Modernity & Deathliness*. New Haven: Yale University Press, 2003.
- FRANCIONE, Gary L. *Rain Without Thunder: The Ideology of the Animal Rights Movement*. Philadelphia: Temple University Press, 1996.
- GAARD, Greta Claire. *Ecofeminism: Women, Animals, Nature*. Philadelphia: Temple University Press, 1993.
- "Feminist Animal Studies in the U.S.: Bodies Matter." *DEP Deportate, Esuli e Profughe Rivista Telemática di Studi Sulla Memoria Femminile* 20 (2012): pp. 14-21.
- "Speaking of Animal Bodies." *Hypatia* 27.3 (2012): pp. 519-26.
- "Vegetarian Ecofeminism: A Review Essay." *Frontiers* 23.3 (2002): 117-46.
- GAARDER, Emily. *Women and the Animal Rights Movement*. New Brunswick, N.J.: Rutgers University Press, 2011.
- GERBASI, Kathleen C., et al. "Doctoral Dissertations in Human-Animal Studies: News and Views." *Society and Animals* 10.4 (2002): pp. 339-46.

- GRUEN, Lori, and Kari Weil. "Animal Others. Editors' Introduction." *Hypatia* 27.3 (2012): pp. 477-689.
- HOGAN, Linda, Deena Metzger, and Brenda Peterson. *Intimate Nature: The Bond between Women and Animals*. 1st ed. New York: Fawcett Columbine, 1998.
- HOMER. *Iliad*. Tran. Ian Johnston. Arlington, VI: Richer, 2006.
- HUME, Marion. "McQueen's Theatre of Cruelty." *The Independent*, Online ed., sec. Fashion: 21 October 1993.
- KEMMERER, Lisa. *Sister Species: Women, Animals and Social Justice*. Urbana, Chicago, and Springfield: University of Illinois Press, 2011.
- LAPPE, Anna. *Diet for a Hot Planet: The Climate Crisis at the End of Your Fork and what You can do about it*. New York: Bloomsbury, 2010.
- MCKIBBEN, Bill. "The Only Way to have a Cow." *Orion Magazine* March/April (2010).
- MCMICHAEL, Anthony J., et al. "Food, Livestock Production, Energy, Climate Change, and Health." *The Lancet* 370 (2007): pp. 1253-63.
- MIDGLEY, Mary. *Animals and Why they Matter*. Harmondsworth, Middlesex, England: Penguin Books, 1983. Pelican Books.
- OLIVER, Kelly. "What is Wrong with (Animal) Rights?" *Journal of Speculative Philosophy* 22.3 (2008): pp. 214-24.
- PLUMWOOD, Val. *Feminism and the Mastery of Nature*. London; New York: Routledge, 1993.
- PULEO, Alicia H. "Derechos versus contextualismo: Personas, simios y la ética Ecofeminista." *Laguna, Revista de Filosofía* 7 (2000): pp. 353-7.
- REGAN, Tom. *The Case for Animal Rights*. Berkeley: University of California Press, 2004.
- ROBREDO ZUGASTI, Eduardo. "Víctimas de la moda." *El Catoblepas* 22.4 (2003)
- SHAPIRO, Kenneth J., and Marion W. Copeland. "The State of Human-Animal Studies." *Society and Animals* 18 (2010): pp. 307-18.
- SINGER, Peter, and Paula Casal. "El Proyecto Gran Simio y el concepto de persona." *Laguna, Revista de Filosofía* 7 (2000): pp. 333-47.
- SINGER, Peter. *Animal Liberation: A New Ethics for Our Treatment of Animals*. New York: Random House, 1975.
- SMITH, Joan. "McQueen had a Sinister View of Women's Bodies." *The Independent*, Online ed. Sunday 14 February 2010.
- UNEP/WMO. *Integrated Assessment of Black Carbon and Tropospheric Ozone: Summary for Decision Makers*, 2012.
- WARKENTIN, Traci. "Interspecies Etiquette: An Ethics of Paying Attention to Animals." *Ethics and the Environment* 15.1 (2010): pp. 101-21.