

In a monothematic approach, which encompasses an engagement with sculpture, bricolage, drawing and text, Lin May addresses the historic developments in human-animal relations. In this regard, an allegorical mode of operation has been a constant motif in her work since around 2003. Her pieces often seem to stem from a prehistoric time, and contain references to non-European cultural connections. Sculptures, reliefs and silhouettes, as well as fables written by the artist tell of fictitious incidents from the coexistence of humans and animals, often in a humorous manner. These range from peaceful-private scenes with pairs of figures through imaginary mythic-utopian spaces in which the boundaries between the different species are still permeable, to hilarious and hopeless situations of rivalry between humans and animals.

In the reliefs and sculptures, so-called poor materials are employed, such as light building materials, tool steel and found objects, which are combined with each other and partly painted.

The silhouettes, which through their large size recall church windows, and through their materiality children's lanterns, are made from dark brown cardboard and different coloured transparent paper. These are illuminated from behind with neon and other lamps.

Series currently in progress such as *The Liberation of Animals from Their Cages I – VI* increasingly formulate critical ideas and throw open questions concerning alternative models of coexistence (human / human – human / animal) for the future.

Regarding its content, Lin May's work contains many allusions to the so-called animal rights movement, which emerged in the middle of the 1970s, originally in the Anglo-American areas, and from which, besides various internationally active groups, Human-Animal studies has also emerged as an interdisciplinary field of research.

The formal vocabulary of Lin May's work allows many references to classical modernism to be seen, as well as very different historical relationships, which refer back only peripherally to contemporary visual art, almost like witnesses of ancient oriental culture, school children's art from the so-called third world, the caricatures of Wilhelm Busch and the utilitarian aesthetic of political demonstrations – banners, like those known from left-wing movements.

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