

Animail: July 2016

Dear All,

Welcome to the July edition of *Animail*, brought to you by the collective efforts of the NEW AASA Executive team, and reflecting the talents of our AASA members and the diversity and strength of Animal studies in Australasia. The big news this month is the appointment of new committee members to the team at the recent AGM:



*Left to Right Standing: Clare Archer-Lean, Lynn Mowson, Annie Potts, Donelle Gadenne and Christine Townend
Sitting: Yamini Narayanan, Dinesh Wadiwel, Fiona Probyn-Rapsey
Members missing from the Photo: Nik Taylor, Rick De Vos
Photo: Dan Lunney*

The new team is:

Chair: Fiona Probyn-Rapsey; Vice Chair Lynn Mowson; Treasurer **Yamini Narayanan**; Secretary Clare Archer Lean; Membership Secretary Rick De Vos; General Committee Members: Annie Potts, Christine Townend, **Dinesh Wadiwel**, Nik Taylor and **Donelle Gadenne**.

At our AGM we welcomed our new members (Yamini, Dinesh and Donelle) to the committee and thanked outgoing committee members – **Jennifer McDonell** and **Jo Sneddon**. Jennifer has been a member of the AASA committee since 2013, holding the position of Vice Chair since 2015. Thanks to both Jo and Jennifer for their contributions to AASA. I am really looking forward to working with the new committee members as well as continuing to work with those who are continuing for another year: Lynn, Clare, Christine, Nik, Annie and Rick.

I'd like to take this opportunity to thank Rick for all his great work as Membership Secretary over the last year, particularly because of the increase in memberships that we have seen over the last 12 months. Speaking of which, **if you've let your membership slip and received a reminder from Rick – please do remember to RENEW!** The organisation relies on our membership, enabling us to fund the website and AASA activities including postgraduate travel grants etc.

The recent conference 'Animaladies' at USYD was a great success and a fantastic opportunity to catch up with many members of AASA. I have included a selection of photographs in the next few pages – taken mostly by AASA member **Dan Lunney**. He has managed to capture some of the intensity, thoughtfulness and energy of the event.

Maddi Boyd's report on the Animaladies Art Exhibition also forms part of July's *Animail* (page 8). The Exhibition was held at Interlude Gallery in Glebe and was curated by **Melissa Boyde, Yvette Watt** and **Maddi Boyd**. For many of us, the exhibition really highlighted the important role that Art plays in Animal studies, as Maddi writes "[a]s we artists and scholars slip between crazy love for animals, despair for objectification and accumulating practices of violence, and as we sometimes slip into fits of rage or sullen removal from the world, the making of this artwork offers solace, and demonstrates how the coming together and sharing of our work strengthens us on our journey". Animaladies Exhibition postcards are for sale and the links to the two PayPal sites for the postcard sets are here:

https://www.paypal.com/cgi-bin/webscr?cmd=_s-xclick&hosted_button_id=4ZAJTQPQNHE4N

and

https://www.paypal.com/cgi-bin/webscr?cmd=_s-xclick&hosted_button_id=3ZMHE7RAUXBQE

Animaladies prompted some fantastic discussions, so much so that Lori Gruen and I have already started discussions about **Animaladies II – to be held at the University of Wollongong, mid december 2018**. We'll keep you all informed! A big thanks to all those who contributed Papers, acted as Chairs and participated as audience members.

If you are on Facebook, be sure to check our page for more photographs of the launch and some of the exhibits.

In this month's *Animail*, we are also featuring the work of Clare Nicholson whose sculptures some of us have been lucky enough to have had contact with at last year's Not the Melbourne Cup event at USyd. Also featured this week is Kathy Varvaro, whose incredible work on the kangaroo culls in Canberra was presented at Animaladies last month.

On a final note, I wanted to let you all know that today is my last day at the University of Sydney. In October, I'll be taking up a new position as Professor and Head of School (Humanities and Social Inquiry) at the University of Wollongong. It's a big and exciting move – and for that reason (as I explained in my report as Chair at the recent AGM), this will be my final year on the Committee as Chair. See the following pages for further evidence that the future of AASA is in excellent hands!

A reminder to contact the following Exec members if you'd like to contribute information to be included in *Animail*.

Blog: Nik Taylor and Christine Townend, [christowntend@bigpond.com] and nik.taylor@flinders.edu.au

Conference Calls –<contact fiona

Membership News –<R.DeVos@curtin.edu.au>

New Book releases –Annie Potts <annie.potts@canterbury.ac.nz> –

Other news/AASA exec news –Fiona Probyn-Rapsey (fiona.probyn-rapsey@sydney.edu.au). Please send any items to me.

Thanks, fiona

Photos from Animaladies – July 11 and 12, 2016, University of Sydney

Keynote by Professor Lori Gruen



photo: Brian Rapsey

photos taken at Animaladies, July 11 and 12, University of Sydney – by Dan Lunney



Dinesh Wadiwel



Kathy Varvaro



Clare Mann



Vasile Stanescu



Ananya Mukherjea



Christine Townend



Jeff Bussolini



Clare Archer-Lean



Andrew Goodman



Dany Celermajer



Heather Fraser



Yvette Watt

Chairs.....

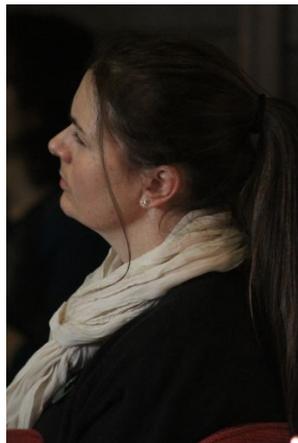


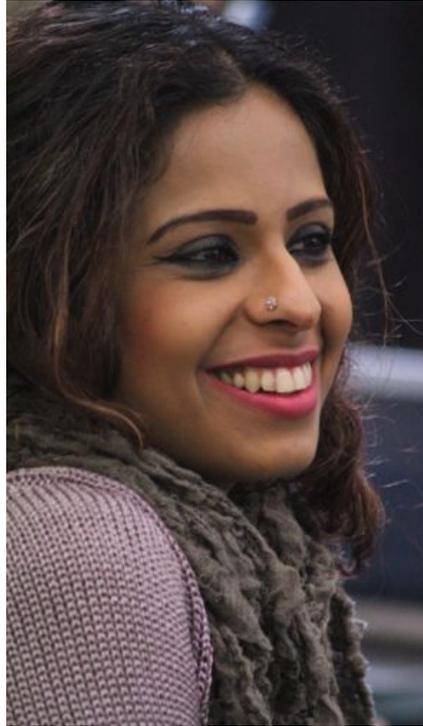
Dingo Time





Audience





Animaladies exhibition and postcard project

Report by Dr Madeleine Boyd.



Contact: madeleinejeanboyd@gmail.com



Left: Animaladies installation view: lynn mowson boob-scapes and udder matters, 2016, latex, tissue and string & Pamela Pirovic. Self-Portrait with Dogs I, 2015 (Bathroom), Digital photographic print on aluminium, 56 x 84cm Self-Portrait with Dogs II, 2015 (Bedroom), Digital photographic print on aluminium, 56 x 84cm. Photo credit: Interlude Gallery.

Animaladies exhibition was held at Interlude Gallery in Sydney, July 11-22, 2016 to coincide with the *Animaladies* conference, July 11 & 12 at The University of Sydney. The term 'animaladies' is a neologism from Dr Fiona Probyn-Rapsey, and was first published in 2014 (1). The term is multiply inspirational for animal studies academics, animal justice activists and artists who consider animals. It is a shapeshifting term that moves the intellect to rediscover meaning in the zones of feminist perspectives, animal madness, and socially construed norms about animal justice. Alongside the conference call for papers (2), an exhibition and postcard project call out attracted submission of works that engage the 'animaladies' concept. The exhibition process was highly collaborative and inclusive, with three curators in regular communication and deliberate discussion, these being Yvette Watt, Melissa Boyde and Madeleine Boyd.

The artists exhibiting were inclusive of increasingly well-known names of animal studies art practice such as lynn mowson, Vice-Chair of AASA. Newcomers were also welcomed, for whom the new connections served as encouragement to continue their move beyond anthropocentric memes, such as Gina Moore, a virtual reality and digital artist. Interlude Gallery proved to be an ideal choice to house an exhibition with a collective flavour. Directors Misael and Isabel brought with them from gallery experience in Mexico an interest in networks of collaboration and relational art. On Saturday, July 18, Interlude's tradition of a (vegan) feast and artist discussion was well attended and emphasised the work of eco-socially political contemporary art as provocation for dialogue towards change in human/non-human relations. Sumugan Sivanesan, Penny Dunstan, Kath Fries and Clare Nicholson presented on topics of artisan honey and alternative money exchanges in Europe; meditations in wax on the plight of global honey bee populations; lumen prints as

traces of anthropogenic wildlife mortality in mining sites; and the diabolic madness of the horse racing industry, for which the glamorous trappings thinly veil distortions of horse-lives.



Left: Animaladies installation view, foreground: Tessa Zettel and Sumugan Sivanesan Plan Bienen: Stadt Imkerei Austausch, 2014, Flyers for honey exchange network, ink on paper / digital print 14.8 x 21cm. Photo credit: Interlude Gallery

The *Animaladies* 'postcard project' further extended the concept of network building and inclusivity, as well as offering affordable art. An additional eight artists exhibited in the postcard originals and reproductions segment, and were included in the two sets of collectable postcards. The postcard sets are offered by the curators as an opportunity for members of the animal studies network to take home with them and further distribute the contemplative wonders of *Animaladies* artworks; because this is art that works for change. The concept was experimental and hopeful, as there often exists a notion that art is to be enjoyed only in the gallery. Currently within Australia all art institutions are being summarily dismantled or diminished, and 'crazy animal loving' artists already exist at the fringes of the arts sector, a zone where little external funding is accessible. A possibility exists in the postcard project for dual benefits to the scholars who may find inspiration in segue of conference and exhibition, and so wish to 'take art home', and for the artists, who very generously contribute their passionate productions to the liveliness of such meetings.



Animaladies postcard project. Photo credit: Interlude Gallery

The artists who answered the call out hail from around Australia as well as being internationally based, or having produced the work while engaged in overseas residencies. Tessa Zettel and Sumugan Sivanesan were art residents in Berlin and travelled to other parts of Europe to investigate 'not-geld' and host discursive events around artisan food and food security issues. Jen Rae's sombre and disruptive video work was filmed in what she termed 'the furnace of China'. The subject matter is a polar bear that dwells in a zoo there, beyond all measure of sanity and cutting a lonely figure in the concrete mouldings painted blue; swimming back and forth through the dank, chlorinated water. A reference can be made here to the French artist Gilles Aillaud (3) whose paintings of wildlife behind bars are rendered with all the attentiveness of master works in 'Figuration Narrative' to convey deep wells of emotion in false landscapes.



Jen Rae *Main Attraction* - Qingdao, 2015, Video, 5minutes, installation view. Photo credit: Interlude Gallery.

Lynn Mowson had been posting studio progress photos of her latex udders for more than six prior to the exhibition, an indication of the patience and labour invested in the production of her wall hung installation *boobscapes and udder matters* (2016). The accumulations of udders and milk-like strings dangling seemed to ooze and shudder upon the wall. One cannot fail to miss the allusions to the excesses of the dairy industry and the way sentient beings are reduced to the function of their sexual organs, and the substances they provide. Each udder serves as a memorial for a bovine who lost her calf at birth, or in having infected hooves rather than being healed was sent to the abattoir, and for all the swollen mastitis that western culture prides itself on turning blind eyes to. References in contemporary art can be made to the posthuman works of Patricia Piccinini, or the twisted and pain-riddled figures of Berlinde de Bruyckere (4).

Virtual Reality is just now beginning to become-with-humanity, in the rapid profusion of accessible technology opportunities. It was with some amazement that the curators accepted Gina Moore and Chris Barker's proposal to exhibit *Flocking Whippet*. The curators were unsure of how this would occupy space in the gallery, as the experience required only an enigmatic black headset, with headphones. Yet, within this minimalist installation a significant and fantastical world was experienced by gallery visitors. Whippets were running towards and through, colliding and shattering, or disappearing into darkness. For many conference attendees this was their first VR experience, and so the mode and content both created excitement. While in the headset, people would crouch down and reach out their arms to touch, grinning and yelling out 'wow!' VR technology stimulates an acceleration of concern regarding contemporary detachment from material life-worlds, and hence worry about decreasing empathy. In this case, the subject of the work was Moore's own rescued whippet, who at a senior age recently passed away. Moore commented that the VR was an unsettling memorial as the realism of the experience merged in uncanny ways with her 'outside' life. After working on the game for hours in the lab, she would return home and look for her companion, who was no longer 'there'. *Flocking Whippet* is an important work situated within a tradition that seeks to unravel and undermine the wholesale acceptance of agendas set by regular modes of technological engagement following for example, media artist Nam Jun Paik. Donna Haraway (2008) has famously critiqued attempts to produce 'critter cam' television shows due to the disconnect in understanding created by technology and failed human edits and translations of the life worlds of ocean dwelling mammals (5). Although, other artists also embrace technology as an interlocutor and are examining new ways to peek into partial-perspectives of worlding. Madeleine Boyd's interspecies collaborative and paddock-based video art produced with Prince the Pony brought a partial pony-perspective into the urban gallery space.

In a post-exhibition discussion curator Yvette Watt reflected upon the process of curating an exhibition with a strong motif that cuts through philosophical dalliances which reduce animal studies to misty eyed femininity, base urges and surrogate love. It is the curator's task to both identify artworks that are members of broad

contemporary art movements, and that hone in with intelligence and attention to the matters of animal justice and problematic practices in human culture. While some of the politely declined artworks were obviously poorly matched, as with any selection procedure fuzzy boundaries were encountered. The postcard project allowed inclusion of Andre Brodyk's new work *autopoetic blur*. Brodyk's practice is conducted in the laboratory within a genre he identifies as expanded painting. A strongly vegan ethos recoils at the references to vivisection and reductionism that artworks at the cellular level evoke. Brodyk's work instead and also draws attention to the momentary pauses between the abiotic and biotic that occur at the ultra-fine detail of liveliness, and reference the entanglement of apparatus with knowing (after Barad, 6). The image of *autopoetic blur* is a record of the moment at which the apparatus slips and the image blurs such that an affective rather than rational appreciation of the microscopic scene is facilitated. Animal studies scholars may inquire as to the epistemological and ontological significance of this research in art on the qualities of existence for all animals, who at a structural level share DNA.

Tarsh Bates also situates her practice in the lab, or lab become kitchen. Her practice steers away from disturbing the genetic structure, and investigates feminist ethics of care for micro-companions. Bates' *Unsettling Eros of Contact Zones recipe card* (2016) references her doctoral work on the various entanglements of bodies in science with *Candida sp.* that she construes as a tumultuous love story (7). The baguettes are to be leavened with yeast and shared with colleagues under conditions of inquiry.



Animaladies installation view. Yvette Watt, Duck Lake Redux, 2016, 2 channel video and costume. Rowena Grace, The Stuffed Heirloom Kangaroo-deer (blingless sub-species), 2016, Oil and acrylic on canvas, 50.8 x 76.2cm. Photo credit: Interlude Gallery

The diversity of works in the exhibition displayed the nimble facilities with which animal studies artists turn their various chosen practice to the matters under consideration. Teja Brooks Pribac's spoken word recording and scroll spoke to deeply felt emotional connections between human and non-human. Painters Yifang Lu and Rowena Grace presented alternative approaches to the representation of animaladies. Grace's posthuman hypothesis imaged native Australian species collaged by genetic experiment, and referenced ways in which reconstructing ecologies goes awry. Lu's lively gestural canine portrait was thickly applied upon the glass of the found frame. The suggestion is of moving outside of barriers, and bearing the innermost desires for interspecies connection. Emerging artist Pamela Pirovic's portraits of self-with-dogs were smoothly rendered with classy tones, and at the same time twanged at the boundaries of taboos for interspecies closeness. Chloe Pringle is another young artist who was welcomed to contribute a postcard drawing revealing her passionate love of wildlife in her local Northern Rivers area. Portland based artist Debra Beer's exquisitely rendered postcard sized graphite pencil drawings of her cat and human family brought emotions to the fore with their tender rendering. Tessa Laird's striking and colourful prints and paint on wallpaper scrolls also referenced the intimacy of domesticity, and conveyed allusions to the mysterious qualities of bats in myth

and culture. Laird's well established practice draws upon the deception of bright colours to stimulate discussion on sticky human/bat conflicts. Michelle Elliot's works in needlepoint on fabric stained with tea were infused with entanglements of materiality and narrative journeys to colonial antecedents of hum-animal demise.

Each of the artists and scholars who gathered for the conference and exhibition put themselves in many ways on the frontline of change for non-human justice, but in the *Animaladies* exhibition none more so than Yvette Watt and her troupe of *Duck Lake* dancers. During their 2016 performance of *Swan Lake* upon the water these performers adorned their bodies in the distracting glare of (un)safety fluoro pink, and danced between hunters' bullets and the ducks who reside on a lake in Tasmania. Watt and this group have regularly attended the opening of the duck hunting season to protest this war upon wildlife. This year through support from crowd funding she orchestrated a profound and brave performative happening that alerted the media (8) and Australian public to a dark secret at the Southern reaches of European colonisation. Watt considers this performance, presented as a two channel video work and costume in the gallery, to be a breakthrough for her practice towards a material and performative engagement with her subject matter of animal suffering in secrets, usually rendered in paint or photography.

In summary, *Animaladies* exhibition gave proof to the existence of a growing network of professional and emerging artists who take very seriously engagement with complex issues of animal justice. As we artists and scholars slip between crazy love for animals, despair for objectification and accumulating practices of violence, and as we sometimes slip into fits of rage or sullen removal from the world, the making of this artwork offers solace, and demonstrates how the coming together and sharing of our work strengthens us on our journey. *Animaladies* and similar exhibitions offer opportunity for response and reflection and, it is surely hoped, stimulate discussion that advances kindness towards all citizens of Earth, and so serves as a tonic in lives awash with animaladies.

For more information on each of the exhibits and artists please go to the catalogue and documentation on the Interlude Gallery page.

<http://www.interludegallery.com/11.07.16.html>

To purchase sets of *Animaladies* collectable and functional postcards please see the information and links below.

Thank you to co-curators Yvette Watt and Melissa Boyde for their unwavering dedication to the fields of animal studies and art, to the Interlude Directors for their patience, kindness and professional assistance, and to all of the artists for producing wonderfully engaging works of contemporary art. The *Animaladies* exhibition was generously supported with a grant from the Human Animal Research Network, and with in-kind support from the Australasian Animal Studies Association.

Collectable *Animaladies* Postcard Sets Available to Purchase

\$25 each set of 10 original images including worldwide postage. A percentage of each purchase will go to AASA to support future projects. The artists will be supported directly in their work through each purchase. The postcards are beautiful, inspiring and functional.

PayPal purchase links, via curator Madeleine Boyd are below for each set. Please refer to guide images for your selection. Please note: PayPal account is linked to the email kisskissmyart@gmail.com / 'XXZilla trading as Madeleine Boyd'

Set 1:

https://www.paypal.com/cgi-bin/webscr?cmd=_s-xclick&hosted_button_id=4ZAJTQPQNHE4N



Set 2:

https://www.paypal.com/cgi-bin/webscr?cmd=_s-xclick&hosted_button_id=3ZMHE7RAUXBQE



References:

1. Probyn-Rapsey, Fiona. 2014. "Review Article: Multispecies Mourning: Thom van Dooren's Flight Ways: Life and Loss at the Edge of Extinction by Thom van Dooren." *Animal Studies Journal* no. 3 (2):4-16.
2. Probyn-Rapsey, Fiona. 2015. Animaladies Conference Call for Papers.
3. Museo Nacional Centro De Arte. 1991. Gilles Aillaud, curated exhibition of works.
4. ACCA. 2012. Berlinde De Bruyckere: We Are All Flesh. Edited by Australian Centre for Contemporary Art. Melbourne.
5. Haraway, Donna. 2008. *When Species Meet*. Minneapolis: University of Minnesota Press.
6. Barad, Karen Michelle. 2007. *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*. Durham: Duke University Press.
7. Bates, Tarsh. 2015. *The Unsettling Eros of Contact Zones and Other Stories*.
8. Baines, Richard. 2016. Protesters against duck shooting don pink tutus for 'Swan Lake' performance at Moulting Lagoon season opener. <http://www.abc.net.au/news/2016-03-05/duck-shooting-protesters-don-pink-tutus-at-moulting-lagoon-seas/7223350>.

Member Profiles

Kathleen Varvaro



I have been extremely interested in animal and environmental issues for as long as I can remember. I guess I initially developed close relationships with the more-than-human world as a young child living in a remote rural community. I became engrossed in the menagerie with whom we lived particularly after my older brother started school. My extended family are deeply passionate about and attentive to the complexities of interspecies relationships and have been a tremendous source of information and inspiration. We later moved to south-east Queensland where I have spent most of my time. I currently live on the edge of a nature reserve in the ACT where I relish daily interactions with the multitude of species living there.

I completed a Bachelor of Science majoring in Australian Environmental Studies at Griffith University and a Graduate Certificate in Outdoor and Environmental Education at La Trobe University in Bendigo. But it was during my Master of Applied Social Research at Monash that I started to focus more specifically on human-animal relationships. Throughout that period I worked as a scuba diving instructor and, on a day off, a friend and I found a cormorant and a petrel who had become hopelessly entangled in discarded fishing line. They had been kicking against each other trying to free their selves and the cormorant had drowned. We managed to disentangle the petrel from mess who wearily swam away. Subsequent dives revealed a devastating underwater garbage dump of similar debris and an enormous amount of marine life with hooks, lures and other fishing paraphernalia embedded in their bodies. It was from this point on that I started to ponder more deeply human influences on animal lives.

Since that time I have focused on studying human-wildlife relationships with a particular emphasis on human conflicts regarding wildlife. My master's research investigated human attitudes towards Australian white ibis on the Gold Coast and my current doctoral research explores the controversies associated with Eastern grey kangaroos in the ACT. I was very fortunate to work for a short time on a roadkill mitigation project in Queensland which has been invaluable to understanding the complex entanglements between humans, animals and roads which impact innumerable species beyond my current contemplations on kangaroos.

After completing my doctorate, I had hoped to do further research through the Environmental Humanities Lab at KTH Royal Institute of Technology in Stockholm and then go on to Colorado State University which is a major centre for studies into human conflicts regarding wildlife. At the moment, however, I am thoroughly enjoying becoming immersed in critical animal studies in Australia which I'm finding very fertile and stimulating. The conferences have immensely valuable and interesting, particularly the *Animaladies* (USyd), *Beyond the human* (University of Wollongong), *Zoology on the table* (Royal Zoological Society of NSW) and the many events run by the Human Animal Research Network.

Further information on my work can be found at academia.edu, [linkedin.com](https://www.linkedin.com/in/kathleen-varvaro) and I can be contacted at Kathleen.Varvaro@anu.edu.au.

Clare Nicholson

The illogical, contradictory and hypocritical hierarchical taxonomy we culturally construct around all animals has perplexed me from childhood onwards. However, it was the multi-faceted complexities embedded within the horseracing industry that I took to task for my Master of Fine Art research degree titled *BredWinners*. With horseracing considered an important beacon towards our national identity - not to mention a huge revenue earner - it enjoys immunity from harsh criticism, despite obvious equine suffering. For many, it's simply an excuse to get dressed up, boozed up and wagered up, but no matter how many fascinators or bottles of alcohol are thrown at it, the horseracing industry is underpinned by cruelty, dependent on equine disposability. Knowing this it felt important to make work that highlights the denial of equine suffering, based purely on our 'need' to be entertained.

Making art as an agent for change that criticises mainstream dominant thought (let alone 'celebration') is always problematic of course. The demand was to challenge the concrete cultural status quo of 'turning the other cheek' with salient work inspired by suffering - but to conflate that suffering with alluring aesthetics. I knew I wouldn't be defaulting to the unethical biopower abuse wrapped up in the 'ready-made' of taxidermy, but had to dig much deeper to engage a visual discourse that satisfied all criteria, so I looked to the past. Historically equine art was deeply rooted in a discursive gendered and political resolve – an ideological state apparatus to uphold patriarchy, sovereignty and political dominance, and equine bronze statuary in particular was an important symbol, enmeshing triumph with transcendence. Clearly such semiotics remain today, but have shifted onto celebratory sporting trophies lauding male sports, including horseracing.

So with this understanding I employed a variety of traditional art-making techniques and materials such as oil painting, porcelain slip-casting, hand-carved timber, cast-bronze and glass to reference the collective understanding of what was once hierarchically valued within the genre of equine art. However, I ruptured this historical classicism, and in so doing made links between the past and present, asking the viewer to reconsider entrenched attitudes and future histories as an alternative discourse and a different way of knowing. The following sculptures taken from *BredWinners* represent some of the methodologies used in this process.



Figure 1. Clare Nicholson. *Dead Heat*. Bronze, found object, 2013.

150 x 43 x 50cm. Photo: Bob Newman.

Dead Heat (figure 1) represents objectified, headless thoroughbreds flailing on their backs unable to weight-bear due to the selective breeding of disproportionately long legs and small hooves - anatomical traits to aid speed and not longevity. These inert horses are not intact trophies that celebrate human supremacy through the socially constructed 'sport of kings', or intended to reside neatly within the canon of what is culturally prescribed 'aesthetically beautiful', but 'things' conceived from greed and contempt. Contorted and flipped upside-down like stranded turtles, they are totally

defenceless against their own fate. With an inability to bolt and escape their destiny and flee from their sorry condition, they are captured, immobilised and suspended in metallic form, despite the visceral realism of exaggerated musculature, tendon and shod hooves – characteristics attributed to the human intervention of ‘work’. There is a contradiction in the corporeal pose which vacillates between moribund carcass and sentient vitality; they are solidified between life and death. Installed on industrial chutes reclaimed from my now demolished warehouse studio in Sydney, the ‘plinths’ speak of mass productivity, commercialisation and industrialisation – all characteristics found within the horseracing industry.



Figure 2. Clare Nicholson. *Memorial Wall of Gravity* 2014, Porcelain, various dimensions.

Photo: Clare Nicholson.



Figure 3. Clare Nicholson. *Midden of Compounding Fractures* (Installation detail), 2014-2015. Porcelain, various sizes.

Photo: Oliver Nicholson.

Memorial Wall of Gravity 2014, (figure 2-detail) depicted the horses that ran in the 2014 Melbourne Cup. Using porcelain, I realistically slip-cast uniquely individual thoroughbreds to mimic the gallopers on that fateful day which caused the death of two horses. Complete with racing paraphernalia the horses are abandoned and riderless as they tumble in free-fall down the gallery wall. Descending as a discarded pack, they are not an equine herd, but a socially constructed grouping, isolated through competition. Their fraught body language is chaotic, vulnerable and extreme. The odds are always against. There are no winners, only losers – it’s just a matter of time. Hot favourite Admire Rakti and Araldo have already met their deaths, smashed into fragmented pieces on the floor below. Just like real racehorses, the materiality of fragile porcelain is manipulated to represent an exterior of ‘embellished refinement’, but inside there is nothing, just a hollow void. The horses have been gutted into culturally annihilated empty shells of external beauty.

Broken, twisted, bent and ruptured porcelain horse legs are tossed into a heap in the installation *Midden of Compounding Fractures*, (figure 3). Resembling sun-bleached midden bones, the legs provide an archaeological find as a cultural signifier for the human condition towards prescribed otherness. Used up, spent, discarded and trashed, the midden heap we produce is in the midst of our everyday as a signifier to that which we like to claim we value –the racehorse. *Midden of Compounding Fractures* proves that despite the lip service, we don’t value racehorses, but simply our need to be entertained no matter what the cost. As a society we circumnavigate the midden heap, side-stepping around it, ignoring it, refusing to understand the level of suffering contained within.

But there's no escaping that the accumulation of relics in middens are of great archaeological significance for future generations and through these we will be viewed and our societal acceptance of such suffering judged.

These are just a few examples of how I approached suffering veiled as celebration within the public domain, but for those interested, further examples of my work can be viewed on my website: www.clarenicholson.com

Recent Publications

Nancy Cushing, 2016, 'The interspecies entanglements of eating kangaroo, 1788–1850', *History Australia* 13 (2): 286-299. <http://www.tandfonline.com/doi/full/10.1080/14490854.2016.1186003>

Debbie Rodan and **Jane Mummery**, 2016, 'Doing animal activism everyday: questions of identity', *Continuum*, 30 (4): 381-396. <http://www.tandfonline.com/doi/full/10.1080/10304312.2016.1141868>

Member News

Fiona Probyn-Rapsey has been elected to the Plumwood Board, an Association that seeks to "further the intellectual legacy of the late Dr Valerie Plumwood by supporting the development of environmental culture in Australia."

Nik Taylor and Heather Fraser are undertaking a research project at Flinders University. The central aim of the research is to learn more about how academics in Australia and other Western countries manage teaching controversial and/or difficult material in the field of human-animal studies (broadly defined to also include anthrozoology and critical animal studies). In the field of human-animal studies, so many issues are inherently controversial, opening up controversial discussions about what separates humans from (other) animals, how animals get constituted as livestock or meat, and what treatment they deserve is part of the process. It requires students to question their understandings of normative relationships between humans, animals and the environment in fundamental ways. It can be difficult to communicate this controversial material because it can evoke strong negative emotions in students. Learning more about how academics undertake this political, emotional and intellectual work, and how this can best enhance student learning, is central to this project.

All academics (full or part time, tenured or casual) currently or recently involved in teaching human-animal studies topics are invited to participate in the project by completing a survey:

<https://www.surveymonkey.com/r/teachinganimalstudies>

Information regarding the research project can be found on the opening screen of the survey. The research has been approved by the Flinders University Social and Behavioural Research Ethics Committee (Project number 7282). If you have any queries or concerns about the research, please contact Nik: nik.taylor@flinders.edu.au

Please circulate details of the project to your organisations and networks.

Update: Institute for Critical Animal Studies Oceania Conference, 30 September-1 October, University of Canberra.

Public Lecture with Dr Richard Iveson

ICAS are excited to announce that [Dr Richard Iveson](#) will be presenting the 2016 ICAS Oceania Conference Public Lecture. This will be held on Friday the 30th of September, after the first day of the conference. After such a fantastic lecture from Dr Dinesh Wadiwel last year ([see here](#)), we are thrilled to continue holding open lectures at our conferences with the aim of bringing CAS to a broader audience.

Thinking of attending? Don't forget our [Call for Papers](#).

We have many more exciting announcements to come; keep updated on our [website](#).

Richard Iveson is a Postdoctoral Research Fellow in the Institute for Advanced Studies in the Humanities at the University of Queensland. He has published widely on the "animal question" in contemporary philosophy and politics and in his latest book *Being and Not Being: On Posthuman Temporality*, he argues that it is necessary to replace the fundamental oppositions of Western metaphysics – being and not-being, living being and inanimate object – with a relational ontology capable of accounting for the futural (nonlinear) temporality of creation. He finds support for his position in a number of significant recent developments within vastly divergent fields of enquiry, such as the newfound plasticity of neuronal conduits and the nonlinearity of cell recapacitation; in challenges to Darwinian evolution; in Manuel DeLanda's notion of 'meshwork'; and in the bizarre temporality of the quantum leap. Radically rewriting not only deconstruction, but also contemporary notions of autopoiesis, compassion, memory, and auto-affection along the way, Iveson ultimately argues that, in our posthuman age, a refusal to privilege 'life' over 'nonlife' is the only possible recourse for a rigorously posthumanist ethics. His first book *Zoogenesis: Thinking Encounter with Animals* was published in 2014.

NEW BOOK RELEASES

Compiled by Annie Potts

New Book Releases July 2016 (in alphabetical order of author/editor):



***Not So Different: Finding Human Nature in Animals*,
by Nathan H. Lents, published by Columbia University Press, 2016.**

In *Not So Different*, the biologist Nathan H. Lents argues that the same evolutionary forces of cooperation and competition have shaped both humans and animals. Identical emotional and instinctual drives govern our actions. By acknowledging this shared programming, the human experience no longer seems unique, but in that loss we gain a fuller appreciation of such phenomena as sibling rivalry and the biological basis of grief, helping us lead more grounded, moral lives among animals, our closest kin. Through a mix of colorful reporting and rigorous scientific research, Lents describes the exciting strides scientists have made in decoding animal behavior and bringing the evolutionary paths of humans and animals closer together. He marshals evidence from psychology, evolutionary biology, cognitive science, anthropology, and ethology to further advance this work and to drive home the truth that we are distinguished from animals only in degree, not in kind.

Nathan H. Lents is professor of molecular biology and director of the biology and cell and molecular biology programs at John Jay College of the City University of New York. His work has been published in the *Journal of Biological Chemistry*, *Molecular Cell*, and the *American Journal of Physiology*, as well

as the *Journal of College Science Teaching* and the *Chronicle of Higher Education*. He also maintains *The Human Evolution Blog* and writes most of its content.

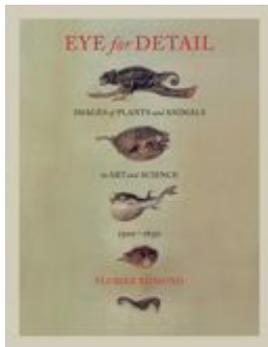
***Eye for Detail: Images of Plants and Animals in Art and Science (1500-1650)*, by Florike Egmond, published by Reaktion (2016)**

Image-transforming techniques such as close-up, time lapse and layering are often linked to the age of photography, but they were already being used half a millennium ago for the purposes of identification and study. This is why Renaissance drawings of plants and animals are immediately recognizable to the modern viewer. Discussing natural history images made throughout Europe during the sixteenth century, *Eye for Detail* traces the early history of image manipulation techniques.

Florike Egmond shows how the roles and formats of images in nature study changed dramatically during this period, as high-definition naturalistic representation became the rule, and large image collections of plants and animals were created for identification and illustration. She investigates what the use of visual techniques like magnification can tell us about how early modern Europeans studied and ordered living nature, and focuses on how attention to visual detail reveals the overriding question that continued to occupy the minds of naturalists from antiquity well into the modern age: the secret of how life originates.

Featuring many striking colour illustrations that have never been published before, this beautiful volume is an arresting guide to the large Continental collections of naturalia drawings and an absorbing study of natural history art of the sixteenth century.

Florike Egmond is a cultural historian specializing in natural history. She lives in Rome and is affiliated to the University of Leiden. Her recent books include *The World of Carolus Clusius: Natural History in the Making, 1550–1610* (2010) and *The Whale Book: Whales and Other Marine Animals as Described by Adriaen Coenen in 1585* (Reaktion, 2003).



***Falcon*, by Helen McDonald, published by Reaktion (2016)**

The fastest animal alive, the falcon deserves attention not just for the combination of speed, power, beauty and ferocity that have made it an object of fascination for thousands of years, but for the light it sheds on the cultures through which it has flown. This book, bridging science and cultural history, surveys the practical and symbolic uses of falcons in human culture in new and

exciting ways.

Bestselling natural history writer Helen Macdonald follows the movements of the falcon, her personal experience and knowledge of falconry enriching the history and lore of this bird of prey. She ranges across the globe and over many millennia, taking in natural history, myth and legend, falconry, science and conservation, and falcons in the military, in urban settings and the corporate world. Along the way we discover how falcons were mobilized in secret military projects, their links with espionage, the Third Reich and the space programme, and even how they have featured in erotic stories.

Originally published in 2006, this new format edition features a new introduction. Combining in-depth

practical, personal and scientific knowledge, Macdonald offers a fascinating account of the place of these birds in human history. *Falcon* is for lovers of the countryside, birdwatchers or anyone fascinated by these captivating birds.



Maureen, by **AASA member Anat Pick**, published by Hen Press (2016)

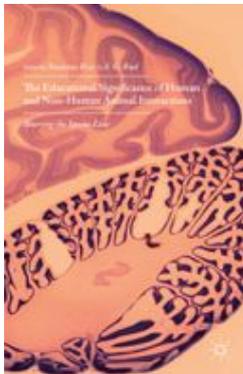
Maureen is a resident at a nursing home in a Tel Aviv suburb. She is one of countless elderly patients in their final months and weeks of life. In this semi-fictional piece, Anat Pick tells the story of her chance meeting with Maureen and the reflections it triggered on the shared vulnerability of institutionalized humans and animals in a society intent on keeping both out of sight and out of mind.

https://www.amazon.co.uk/Maureen-Anat-Pick-ebook/dp/B01FIPLQQ/ref=sr_1_1?ie=UTF8&qid=1468998676&sr=8-1&keywords=anat+pick+maureen

<https://www.ourhenhouse.org/2016/07/flock-only-your-copy-of-maureen-by-anat-pick/>

This book will definitely be essential reading in my HAS course (Annie)

Anat Pick works across image and text, addressing questions of humanity and animality in film and literature. Previous publications include *Creaturely Poetics: Animality and Vulnerability in Literature and Film* (Columbia University Press, 2011), *Screening Nature: Cinema Beyond the Human* (Berghahn, 2013), and articles on animal ethics, and non-anthropocentric cinema. She is a senior lecturer in the Department of Film Studies at Queen Mary, University of London.



The Educational Significance of Human and Non-Human Animal Interactions: Blurring the Species Line, edited by **Suzanne Rice** and **A.G. Rud**, published by Palgrave (2016).

The Educational Significance of Human and Non-Human Animal Interactions explores human animal/non-human animal interactions from different disciplinary perspectives, from education policy to philosophy of education and ecopedagogy. The authors refute the idea of anthropocentrism (the belief that human beings are the central or most significant species on the planet) through an ethical investigation into animal and human interactions, and 'real-life'

examples of humans and animals living and learning together. In doing so, Rice and Rud outline the idea that interactions between animals and humans are educationally significant and vital in the classroom.

<https://news.ku.edu/2016/02/26/new-book-explores-what-animals-can-teach-humans-how-interactions-wild-shape-moral>

Suzanne Rice is Professor of Educational Leadership and Policy Studies at the University of Kansas, USA.

AG Rud is Distinguished Professor in the College of Education, Washington State University, USA.

Conference Calls

Animals and Death

27th September 2016, University of Leeds

Organised by the [Animals and Philosophy Exploration Collective](#)

Keynote speaker: Alasdair Cochrane, University of Sheffield

Contact email: animalsanddeath@gmail.com

Deadline for abstracts: 5th August 2016

Animals and Death is a one day philosophy conference on the topic of the moral problems surrounding animals and death. This event is open to all. We invite presentations from anybody who does not hold a doctoral degree or who has received their doctorate within 3 years of the conference date. All speakers will receive a £30 travel bursary and have one night's accommodation and their conference meal covered. Lunch will also be provided for all attendees.

We welcome papers of both an applied and theoretical nature from any tradition of philosophy and also interdisciplinary work that considers the moral problems relating to animals and death. Speakers will be given a 30 minute presentation slot followed by a 15 minute Q and A session. We particularly encourage submissions from under-represented groups in philosophy.

Questions that might be addressed include:

- How does death harm animals and how is this different from how it harms humans?
- Should we intervene in predator, prey relations to minimize/eliminate death?
- Do we owe posthumous treatment to animals and their corpses?
- When, if ever, is it right to 'euthanise' a companion animal?
- Is death worse than non-existence for animals?

Submissions: Please send an abstract of up to **500 words** to: animalsanddeath@gmail.com before **5th August 2016**. Abstracts should be prepared for blind review and include no information that identifies the author or their institution. Please send abstracts in .doc or .pdf format, accompanied by a separate document including the author's name, paper title, institutional affiliation and contact details.

Animals and Death has been made possible by the support of the Society for Applied Philosophy, the Analysis Trust, the School of Philosophy, Religion and the History of Science at the University of Leeds and the Centre for Ethics and Metaethics at the University of Leeds.

[KHQ's Call for Eco-creative writing](#)

Journal: *Kudzu House Quarterly*

Contact email: editor@kudzuhouse.org

Deadline for submissions: Thursday, September 1, 2016

udzu House Quarterly, a journal of environment, is reading for its Winter Creative Issue (Vol. 6, Iss. 4: Winter Solstice), featuring Patty Somlo, until **September 1 2016**. The theme for our winter issue is always open. We publish creative writing and scholarship on a quarterly, rolling basis. We will begin reading for scholarship again in the fall. Send us your poetry, fiction, nonfiction, art, and multimedia work today!

Guidelines: <http://kudzuhouse.org/submissions/guidelines/>

To Submit: <http://kudzuhouse.org/submissions/>

Human-Animal Boundary Symposium III

A Symposium to be held in Mumbai (India), 6-7 January 2018

Coordinators: Mario Wenning (University of Macao) and Nandita Batra (University of Puerto Rico-Mayaguez)

Contact email: nandita.batra@upr.edu

Deadline for submissions: Monday, May 1, 2017

The boundary between humans and non-human animals has been an integral part of philosophic discourse since antiquity, with mounting evidence of language, tool use and general cognitive abilities now leading scientists to contest its impermeability. These lines have been drawn and re-drawn in innumerable ways in imaginative literature, and the various ways in which humans perceive non-human animals have become the subject of study in various disciplines. Attempts to draw a boundary between human and nonhuman animals have involved the artistic imagination as well as philosophical reflection. Throughout the centuries philosophers and poets alike have defended an essential difference – rather than a porous transition – between what counts as human and what as animal. The attempts to assign essential properties to humans (e.g. a capacity for language use, reason and morality) often reflected ulterior aims to defend a privileged position for humans with regard to animals (which were, in turn, interpreted as speechless, irrational and amoral). While this form of humanism has come under attack through animal rights initiatives in recent decades, alternative ways of engaging the human-animal relationship from a philosophical and poetic perspective are rare. The conference thus aims to shift the traditional anthropocentric focus of philosophy and literature by combining the question "what is human?" with the question "what is animal?"

We welcome papers from several disciplines, including philosophy, religion, and literature,, including films, beast fables, bestiaries, fairy tales, and folklore.

Papers may also address the topic vis-à-vis its intersection with

- Ecocriticism/Ecofeminism
- The Nature/Culture debate
- Liminality
- Gender/Sexuality
- Race
- Animal Rights and Speciesism
- Animals and Food
- The Discourse of Science

Please send proposals for a 20-minute paper to Nandita Batra (nandita.batra@upr.edu) and Mario Wenning (mwenning@umac.mo) by **1 May 2017** with the subject line: HUMAN-ANIMAL SYMP PROPOSAL.

<https://call-for-papers.sas.upenn.edu/cfp/2016/06/03/human-animal-boundary-symposium-iii>