



Animail: July 2018

Introduction

Kia ora koutou katoa! Hello again everyone!

Welcome to our midwinter edition! – a particularly full and varied one. First up we have inspiring member profiles from Tessa Laird (whose *Bat* volume for Reaktion has just unfolded its wings and taken flight), and Ronald Binnie (whose text is accompanied by some of his mesmerizing images). Our news and publications sections, along with an informative report on the ‘Beastly Virtues’ exhibition, showcase once again the remarkable energy, talent and creativity of our members (congratulations, in particular, to Malcolm Caulfield for the publication of his new book *Animals in Australia: Use and Abuse*: see below, page 13). And the conferences and calls for papers sections remind us that we have no fewer than *three* conferences organized or hosted by AASA members coming up in the next twelve months: New Directions in Animal Advocacy (hosted by the HARN Network) in Sydney on December 10-11: Animaladies II in Wollongong on December 13-14: and of course AASA’s own biennial conference, Decolonizing Animals, in Ōtautahi / Christchurch on July 1-4.

Thanks, as always, to Rick De Vos and Nik Taylor for all their work compiling the newsletter.

Look for the next issue of *Animail* in two months’ time!

Until then, noho ora mai, stay well.

Philip Armstrong, AASA Chair



Poem

As the cat
climbed over
the top of

the jamcloset
first the right
forefoot

carefully
then the hind
stepped down

into the pit of
the empty
flowerpot.

— William Carlos Williams, 1930

Member Profiles

Tessa Laird



I'm an artist and writer, originally from Auckland, currently lecturing in Critical and Theoretical Studies at the School of Art, Victorian College of the Arts, University of Melbourne. I came to animal studies via a circuitous route. I've always been a bat lover, that is, since bats first entered my consciousness on a trip to Sydney in 1990. I was an undergraduate art student then, and when I got back home to Auckland, I started painting bats. I researched bat facts and had a keen eye for bat motifs, finding them in the strangest places whenever and wherever I visited museums. Bats are so misunderstood and maligned. Once you get past the bad press, though, it's difficult not to fall in love with them.

For my Masters of Fine Arts, I made a mock "Department of Bats", and filled the display cases of the Anthropology Department at the University of Auckland with bat-inspired ceramic artefacts. My doctoral thesis, however, was about colour. You couldn't get much further away from the world of bats, whose sight is not their best feature. However, perception in general across the human-animal spectrum is of great interest to me, and I am particularly taken with the concept of echolocation as an alternative, eyeless, way of seeing. I think it's fascinating that Thomas Nagel chose a bat as the test case for imagining an "alien consciousness" in his famous (and frequently challenged) essay, "What is it like to be a bat?"

I love Reaktion's Animal series, which most of the readers of *Animail* won't need an introduction to. But it had always puzzled and disturbed me that after releasing 80 or so titles in the Animal series, not one of them dealt with the most populous category of mammals after rodents: bats! So I put together a proposal to be the author of *Bat*, and four years later I'm happy to say it has finally been published. While the books in this series are short, they require a huge amount of research, and just getting permissions for 100 images is a mammoth task in itself. In the course of researching I did manage to meet some bats in person: most of them Australian flying foxes, and one little native New Zealand short tail bat in a breeding programme at the Auckland zoo. It is my long-term ambition to become a carer for flying fox orphans, but perhaps after my cat dies a natural death, and if and when teaching slows down.

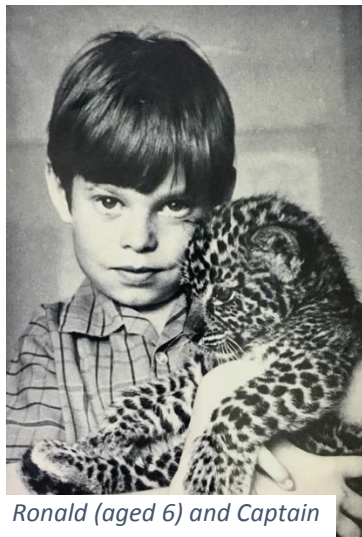
While *Bat* was enormously fun to write, it is a very general text for a wide audience. I would like to write a more academic text about a concept I am fleshing out called “cinemal”. Taking inspiration from Derrida’s neologism *l’animot*, “cinemal” is a hybrid of animal and cinema. Exceeding the idea of animals represented in cinema, *cinemal* asks whether film itself can “become animal”. I am interested in experimental film practices broaching the space between nature and culture, human and animal. I have touched on these ideas in a recent article on animals in the films of French artist Camille Henrot in the special issue of *Antennae* on Animals and Film, and also recently wrote about some of my favourite examples of Melbourne performance art channelling animals, in the *Artlink* special issue “Considering the Animals” (see Recent Publications for links to these essays).

Right: Tessa presenting “Why Listen to Animals?” at Liquid Architecture, Melbourne, 2016.

<https://www.youtube.com/watch?v=nq9wYARt-N4>



Ronald Binnie



Ronald (aged 6) and Captain

Like so many others involved with working in the various concerns around nonhuman animals, my personal connections with other species developed when I was a child. Although born in Edinburgh, Scotland, my parents migrated to Nairobi in Kenya. My father became good friends with one of the people who managed the Nairobi National Park at the time. The park was established in 1946 and is Kenya’s first, and striking for its proximity of urban and natural environments, which has inevitably caused conflicts between the animals and local people and threatens animals’ migration routes, and is now surrounded by an electric fence separating human and nonhuman populations. In common with many such conflicts, this conflict is manifested in poaching, and indeed I remember, as a child seeing many bizarre and ugly artefacts made from the bodily parts of nonhuman animals such as umbrella stands made from elephant’s feet. In addition to trying to stamp out poaching, the park’s staff had the task of rescuing the young often left behind after the parents had been killed. The park established an ‘animal orphanage’ where the young could be reared in safety and it was there I encountered first-hand many different individuals over the years leading to some incredible friendships with supposedly ‘wild’ animals: rolling about with Schmidt and Charlie, two cheetahs and almost having my skin taken off by the roughness of their rasped tongues, Captain the baby leopard who still enjoyed ear rubs when he was all grown up. These bonds were formative and strong, instilling at an early age the notion that other species were not ‘other’ but individual beings with their own emotional lives that just happened to be a different species.

As an idealistic, politically angry teenager these early encounters influenced my concerns for social justice for both human and nonhuman. I became an active member of many campaign movements but particularly the Anti-Apartheid Movement during which time I worked closely with exiled members of the ANC and SWAPO developing public awareness and activism particularly in Scotland. That connection with nonhuman beings never quite went away however, and whether through adopted cats or looking after friends' nonhuman companions, relationships with nonhuman beings persist. Concerns about the exploitation of nonhuman beings were never far below the surface and as I've got older, the clear connections between the abuse of nonhuman and human have become increasingly sharp.

Eventually, and many years after returning to the Scotland, I attended Edinburgh College of Art where my work as an artist has been intrinsically concerned with the inequitable relationships between human and nonhuman, and that time spent in the company of nonhuman animals orphaned by poachers has been a formative influence on my artwork, attempting to draw attention to the intersectionality of human and nonhuman. I graduated with first class Honours in Painting from Edinburgh College of Art in 2009, going on to gain an MFA in Painting in 2011. My work is concerned with an investigation into issues concerning the ethical treatment of nonhumans within the wider philosophical context of posthumanism. In my studio practice, I try to elicit emotional responses to the subject matter and to raise questions involving our relationships to nonhuman beings. I am currently in the final stages of a PhD in Visual Culture titled, *The Body in the Gallery*, examining the use of the nonhuman animal in contemporary art, based in the School of Arts and Humanities at Edinburgh University.

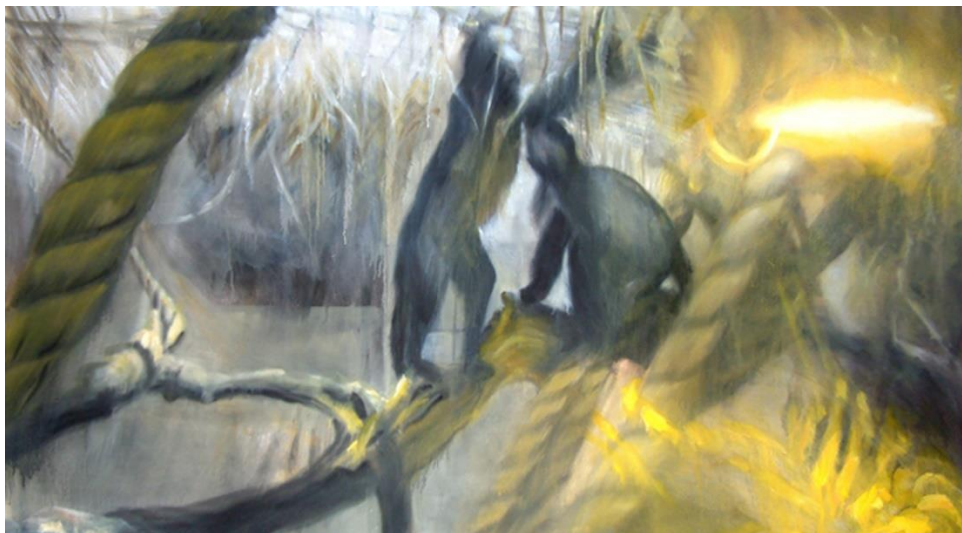


Ronald Binnie: *Zoo Reflections, The Futurist Forest*, (2011), oil on canvas, six panels each 135 cm x 85 cm

Now, both my studio practice and research are deeply embedded in the particular area of posthuman discourse that deals with the repositioning of the human species, issues of speciesism and particularly our cultural relationships with other species and specifically other primates. Aside from more explicit locations of the human exploitation of other species, such as the slaughterhouse or the research laboratory, there are other cultural intersections such as zoo, the museum and indeed, the art gallery where other species effectively become culturally defined, anthropocentrized 'objects'. Popular visual culture has cultivated its own specific 'animalizations', culturally constructed versions of the actual species at odds with their truth. For example the male Gorilla is so often caricatured in popular culture as a vicious, 'savage' killer, whereas all-male Gorilla groups tend to have friendly interactions and socialize through play, grooming, staying together and occasionally engaging in intimate same sex interactions.

Working primarily as a painter, my foremost motivation is to contextualize my own art practice into the broader area of what it means to be human and how we relate to other species. Through both practical and theoretical work, I contend that there are inseparable connections between the development of human rights, the struggle to attain those for non-human species, and the historical, contemporary and discontinuous classification of what it means to be 'human' and 'animal'.

In addition to my art practice, I now teach Visual Culture to undergraduate students at Edinburgh College of Art, Edinburgh University, and as part of their programme of short courses Environmental Art and Contemporary Art Research and Practice. Until recently, I was chairperson of the Black Cube Collective, an independent arts organization committed to providing opportunities for emerging artists and recent arts graduates. Due to other commitments this is currently on hiatus but I hope to find the time to re-launch BCC at some point in the future! That may be some time away as I am currently engaged with developing a potential course in the field of Animal Studies for Edinburgh University, which with luck and lots of work will be accepted by the University in the next year or so.



Ronald Binnie: *Zoo reflections, Monkey House III of III*, (2015), oil on canvas, 200 cm x 110 cm

As an artist, I've exhibited widely throughout the UK, including in Edinburgh at the Royal Scottish Academy, the Printmakers Workshop and Talbot Rice Gallery, the Roger Billcliffe Gallery in Glasgow, Frameless and the Strand Gallery in London, the National Museum of Urban Sculpture in St. Petersburg and of course at the Peanut Gallery in Adelaide as part of the AASA Conference '*Animal Intersections*' in 2017. I felt hugely privileged and excited to be able to take part in the conference and exhibition, which (unlike its UK counterpart), is rooted in actively working towards change. Nobody should ever doubt that AASA's work is hugely important and it was genuinely inspiring to meet so many artists, academics and activists and many of course who were all three!

Although currently undergoing redevelopment my website can be found at www.ronaldjinnie.com

Recent Publications

Paul Allatson and Andrea Connor, 2018. 'From god-head to bin chook: Ibis in the Australian cultural imagination' *Artlink* 38.1 (Special Issue: 'Considering the Animals').

<https://www.artlink.com.au/articles/4660/from-god-head-to-bin-chook-ibis-in-the-australian-/>

Tessa Laird, 2018. 'In the beginning there was the worm: Animal voices beyond the verbal' *Artlink* 38.1.

<https://www.artlink.com.au/articles/4658/in-the-beginning-there-was-the-worm-animal-voices-/>

Tessa Laird, 2017. 'From Underdog to Overview', *Antennae: The Journal of Nature in Visual Culture* Issue 42 (Special Issue: 'Animals and Film' ed. Jonathan Burt), 37-54.

<http://www.antennae.org.uk/back-issues/4583697895>

Belinda Smail, 2017. 'Encountering Animals: Re-viewing the Cinema of Jean Painlevé', *Antennae: The Journal of Nature in Visual Culture* Issue 42 (Special Issue: 'Animals and Film' ed. Jonathan Burt), 82-99.

<http://www.antennae.org.uk/back-issues/4583697895>

Gonzalo Villanueva, 2018. 'Against Animal Liberation? Peter Singer and His Critics', *Sophia*, 57 (1): 5-

19. <https://link.springer.com/article/10.1007/s11841-017-0597-6> (Special Issue on Animals and Philosophy edited by Gonzalo Villanueva: <https://link.springer.com/journal/11841/57/1/page/1>)

Member News

Tessa Laird's new book *Bat* (Reaktion Animal Series, 2018) was launched on 31st May at Buxton Contemporary in Melbourne. Norie Neumark eloquently launched the book, along with Tiriki Onus and Edward Colless. While no bats were harmed, they did provide inspiration for the guests' words, costumes and cocktails.



Norie Neumark



Tiriki Onus and Tessa Laird



Edward Colless

Karina Heikkila is coordinating and teaching the Animal Law unit for LLB students (LAW4230) at Monash University this semester, filling in for Joanna Kyriakakis. The unit has a large and growing enrolment.

Reem Lascelles is working on a Master's thesis that focuses on the Australian rabbit meat industry. Her work critically examines the current 'animal welfare' approach, its contradictions and inconsistencies. Reem is enrolled in the Masters in Animal Law and Society at the Autonomous University of Barcelona (UAB), under the supervision of fellow AASA member **Alexandra McEwan**, who is a Lecturer in Law at Central Queensland University, Melbourne campus.

Rabbits bred and killed in Australia's rabbit meat industry are kept in cages. Reem's research aims to demonstrate that within this industry the notions of 'animal welfare' and 'the cage' are mutually exclusive. For this reason, her working title is 'The oxymoron of caged animal welfare: a case study in the Australian caged rabbit meat industry'. Her research compares the current model code of practice for intensive rabbit farming and the five freedoms to the condition of domestic caged rabbits within meat farms. Reem's thesis builds on work she undertook in 2017, reviewing undercover investigations by animal rights groups Freedom for Farmed Rabbits and Animal Liberation NSW.

Her report is available at www.eversanctuary.org/research/publications

Hard copies of the Report are available upon request from Reem Lascelles: reemlascelles@yahoo.com

EXHIBITION REPORT: *BEASTLY VIRTUES*

Poimena Gallery, Launceston. 8th June – 6th July

Christina Vincent, Matthew Willes, Yvette Watt, Courtney Simpson, Florence Robinson

Beastly Virtues is a coming together of five Hobart-based artists who are exhibiting artworks that are solely about the exploitation of animals and the effects of the planet and all who live on it.

Each artist has a different take on the topic of animal welfare but their personal experiences are all aligned with the same message of abolishing animal cruelty and their art practices have resulted in a mix of methods and ideas that provoke. There are emotional responses, animal activism, viewer participation and also alarming statistics to prompt the viewer to rethink how they regard animals and their own contribution to the mistreatment of animals.



Yvette Watt produced *Duck Lake* as an art-meets-activism event that was held at dawn on the opening morning of duck shooting season in March 2016, at Moulting Lagoon on the east coast of Tasmania. *Duck Lake Redux* is based on this event, with footage of the performance paired with durational video footage of the lagoon at dusk and dawn. The peacefulness is intermittently interrupted with images/sound of shooters/dead ducks. A costume and pink "decoys" accompany the video.

Supporting *Duck Lake Redux* is Watt's *Luck of the Draw*, which consist of set of cards made up of animals, fish, birds, and insects who have at some time been declared pests or vermin. The set also includes locations and modes of transport, while the "wild cards" or jokers, are humans who can be given various roles such as scientist, hunter, politician, or fisherman. While the cards are provided the rules are not – it is up to the players to devise the rules, just as humans do when it comes to our decisions on which animals are vermin, and which are not.



Florence Robinson's series of lithographs represents the flow of energy through the ecosystem and is a visualization of the energy lost between trophic levels. Units of measure are presented in a grid format that reduces in numbers throughout the series, showing the massive amount of resources that are lost in the food chain. The series questions the ramifications of eating higher up the food chain and ignoring the energy wastage in order to prove the triviality of humans being apex predators.

Matthew Willes' works on paper, *Quality*, *Humane*, *Slaughter* and *Why shouldn't it be me?* question the treatment of animals as tools and commodities. Representations of animals in art and society is one that reduces the autonomy of the individual if not denying it entirely and through Willes' current studies he explores this concept with greater depth by developing works that attempt to provoke an innate empathetic response within the viewer which challenges the established notions that animals do not deserve the same moral consideration as humans.

Courtney Simpson's large screen-prints show statistical data, focusing on March 2018, to inform how many animals are slaughtered for human consumption. There are time frames ranging from one second to 15 minutes. From a distance the viewer may think of these screen prints as decorative, but this work is also a metaphor for an industry that manipulates into thinking eating animals is humane and ethical. Upon closer inspection you see that these screen prints are in fact the plastic ear and foot tags of slaughtered animals, markers of a consumer product with complete disregard for the animal as a thinking, feeling, and sentient beings.

Christina Vincent's *Mausoleum* is a large constructed linocut paying homage to the thousands of animals that were slaughtered on her behalf. Raised on a farm, Vincent believed animals were there to provide income and food to eat. Sunday post-Church roast lunches were mandatory, as were all celebratory meals, and meat at every meal was expected. As an adult Vincent questions religion, its associated beliefs and practices, and the impact it has had on her life choices. *Mausoleum* is constructed to represent the riveted steel stockades in a live export ship and morgue drawers. Golden footprint motifs are mementos of the animals Vincent ate prior to going vegan; sheep, cows, chickens, pigs, turkeys, quail, rabbits.

AN APPEAL FOR VETERINARY HELP IN THE FOOTHILLS OF THE EASTERN HIMALAYAS

Darjeeling Animal Shelter (20 minutes north of Darjeeling) urgently needs a volunteer vet. I started this shelter because the municipality was poisoning street dogs with strychnine, fearing that they were rabies vectors. The Darjeeling municipality stopped all poisoning of dogs when it was explained that the most suitable means of controlling rabies (according to the WHO) is to neuter street dogs and vaccinate them against rabies. The programme may cease and the municipality may resort to killing dogs if we cannot find a vet who can spay. Indian vets all work for the government, because the conditions are so lucrative.

Apart from spaying, a number of people bring their dogs and cats to the shelter each day for treatment. There are also visits to remote villages to treat and vaccinate farm animals. In the foothills of the Eastern Himalayas, it is a very beautiful part of the world, and the staff at DAS are all friendly and welcoming. The shelter will provide a clean room with attached bathroom (with shower) and three vegetarian meals per day. If the volunteer vet stays for three months half the airfare will be paid. If the vet stays for six months a return economy airfare will be paid. Please circulate this request widely.

Christine Townend: (02) 4784 2979

ctow4455@uni.sydney.edu.au



Darjeeling Animal Shelter



The shelter's operating theatre

Upcoming Conferences and Calls for Papers

Registrations are now open for **ANIMALADIES II**
at the University of Wollongong, Dec 13-14

Featuring: Lori Gruen, Elan Abrell, Nekeisha Alexis, Katie Gillespie, Yvette Watt, Yamini Narayanan, lynn mowson, patrice jones.

Check out the registration page here:

<http://www.uowblogs.com/asrn/events/register-for-animaladies-ii-here/>

Fully employed: \$60 per day — (\$100 for 2 days)

Postgraduate/Underemployed — \$30 per day (\$50 for 2 days)

You'll also find links for suggestions on Accommodation and how to get to UOW on the ASRN (Animal Studies Research Network) site

Organising Committee:

Alison Moore, Melissa Boyde, Fiona Probyn-Rapsey, Esther Alloun, Denise Russell.

New Directions in Animal Advocacy, Sydney, Australia 10-11 December 2018 - Call for Papers

The [Human Animal Research Network](#) of the University of Sydney invites participation in the *New Directions in Animal Advocacy* conference in late 2018.

Animal advocacy organisations have increasingly been developing networks to exchange practical and experiential lessons on advocacy, but often with the exclusion of scholarship. The study of human-animal relations has undergone a “political turn” in recent years with specific focus on linking ethical ideas to political practices and institutional. This has created an opportunity for animal rights, animal law and welfare policy-making to reconnect strongly with their roots in social movements and political practice.

The aim of this conference is to examine (re)new(ed) practices in the field of animal advocacy in Australasia and more broadly. The conference is a focused event, looking to enrich scholarship and link participants together. It will look at new:

- forms of advocacy practice at the strategic and tactical levels
- types of relationships in advocacy networks, and between different types of political actors
- topics of concern for animal advocacy and the implications of these new subject areas for advocacy practice and human-animal relations more broadly

The event will form the basis for a collected work on the topic, to be published in 2019, and both scholars and practitioners are warmly invited to participate.

Invited Keynote Speakers

- **Associate Professor Carrie P. Freeman**, Georgia State University and author of [Framing Farming: Communication Strategies for Animal Rights](#).
- **Ms Glenys Oogjes**, Executive Director, [Animals Australia](#).
- **Dr Peter Chen**, The University of Sydney and author of [Animal Welfare in Australia: Politics and Policy](#).

Abstract submission

Please submit an abstract of no more than 250 words to Dr Peter John Chen at peter.chen@sydney.edu.au by **Friday 27th July 2018**

Sessions will consist of 20 minute presentations, with 10 minutes for discussion per paper.

Suggested themes include:

- emerging animal advocacy issues
- political analysis of existing animal advocacy campaigns
- media and communication strategies
- the politics of animal rights and welfare
- environmental justice and animals
- intersectionality, and the politics of race
- collaborations between animal advocacy and other social movements
- feminist political approaches to animal advocacy
- the politics of food – food sovereignty, food security and veganism
- capitalism and markets

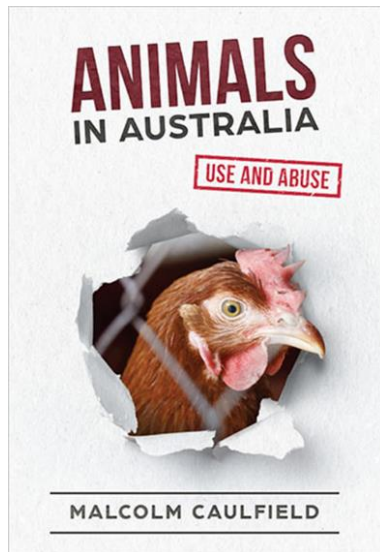
New Books

Compiled by Nik Taylor and Rick De Vos

Animals in Australia: Use and Abuse

Malcolm Caulfield

Vivid Publishing, 2018



As public concern for animal welfare continues to grow, this book offers a timely overview of the way animals are treated in Australia. Covering the welfare of animals used in farming, scientific research and entertainment, as well as domestic pets, feral and wild animals, discover: How the treatment of animals in the Western World has evolved over the centuries; How much influence animal use groups, especially the farming lobby, wield over animal welfare, law and science; What is revealed by a critical analysis of our use of animals as a primary food source; What our basic food needs really are; The positive and negative effects of consuming animal versus plant food products; How legal remedies can help advocates to protect animals from cruelty, neglect and exploitation. The book also provides critical analysis of the controversial Australian live export trade.

The Palgrave Handbook of Practical Animal Ethics

Andrew Linzey and Clair Linzey (eds.)

Palgrave, 2018

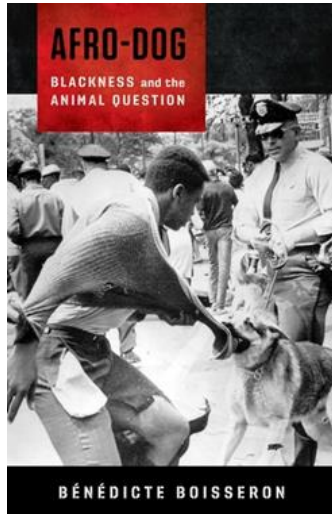
This handbook provides an in-depth examination of the practical and theoretical issues within the emerging field of animal ethics. Leading experts from around the globe offer insights into cutting edge topics as diverse as killing for food, religious slaughter, animal companions, aquariums, genetic manipulation, hunting for sport and bullfighting. Including contributions from Lisa Johnson on the themes of human dominance, Thomas White on the ethics of captivity, Mark Bernstein on the ethics of killing and Kay Peggs on the causation of suffering, this handbook offers an authoritative reference work for contemporary applied animal ethics. Progressive in approach, the authors explore the challenges that animal ethics poses, both conceptually and practically, to traditional understandings of human–animal relations.



Afro-Dog: Blackness and the Animal Question

Bénédicte Boisseron.

Columbia University Press, 2018.



In *Afro-Dog*, Bénédicte Boisseron investigates the relationship between race and the animal in the history and culture of the Americas and the black Atlantic, exposing a hegemonic system that compulsively links and opposes blackness and animality to measure the value of life. She analyzes the association between black civil disobedience and canine repression, a history that spans the era of slavery through the use of police dogs against protesters during the civil rights movement of the 1960s to today in places like Ferguson, Missouri. She also traces the lineage of blackness and the animal in Caribbean literature and struggles over minorities' right to pet ownership alongside nuanced readings of Derrida and other French theorists. Drawing on recent debates on black lives and animal welfare, *Afro-Dog* reframes the fast-growing interest in human–animal relationships by positioning blackness as a focus of animal inquiry, opening new possibilities for animal studies and black studies to think side by side.

Bedbug

Klaus Reinhardt

Reaktion Books, 2018

Few animals elicit such a profoundly honest response of horror, fear and fright as the bedbug. Uninvited, bedbugs invade your privacy; they enter your bed, leave their marks and take away your bodily fluid – blood. From fossils to ancient Greek theatre, modern horror fiction and the bitter battles of recent scientific research, *Bedbug* investigates the animal's natural history and examines how ordinary people, travelers, artists and scientists have experienced and confronted bedbugs over the centuries.

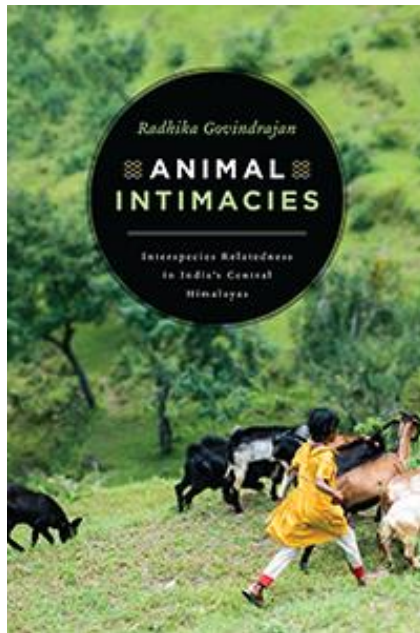
Klaus Reinhardt explores how the fear of bedbugs has been institutionalized, leading not only to the development of pest control and research laboratories but to bedbugs becoming the Other, used to represent personal enemies, denigrate social classes and characterize parasitical villains. With a mix of amusing, repulsive and illuminating illustrations, *Bedbug* informs, entertains and even pledges for tolerance for a surprising and profoundly misunderstood insect.



Animal Intimacies: Interspecies Relatedness in India's Central Himalayas

Radhika Govindrajan

University of Chicago Press, 2018



What does it mean to live and die in relation to other animals? *Animal Intimacies* posits this central question alongside the intimate—and intense—moments of care, kinship, violence, politics, indifference, and desire that occur between human and non-human animals.

Built on extensive ethnographic fieldwork in the mountain villages of India's Central Himalayas, Radhika Govindrajan's book explores the number of ways that human and animal interact to cultivate relationships as interconnected, related beings. Whether it is through the study of the affect and ethics of ritual animal sacrifice, analysis of the right-wing political project of cow-protection, or examination of villagers' talk about bears who abduct women and have sex with them, Govindrajan illustrates that multispecies relatedness relies on both difference and ineffable affinity between animals. *Animal Intimacies* breaks substantial new ground in animal studies, and Govindrajan's detailed portrait of the social, political and religious life of the region will be of interest to

cultural anthropologists and scholars of South Asia as well.

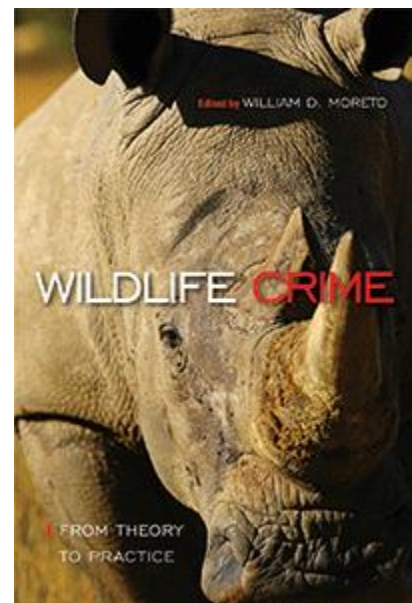
Wildlife Crime: From Theory to Practice

William D. Moreto (ed.)

Temple University Press, 2018

The editors and contributors to this comprehensive volume examine topical issues from extinction to trafficking in order to understand the ecological, economic, political, and social costs and consequences of these crimes. Drawing from diverse theoretical perspectives, empirical and methodological developments, and on-the-ground experiences of practitioners, *Wildlife Crime* looks at how conservationists and law enforcement grapple with and combat environmental crimes and the profitable market for illegal trade.

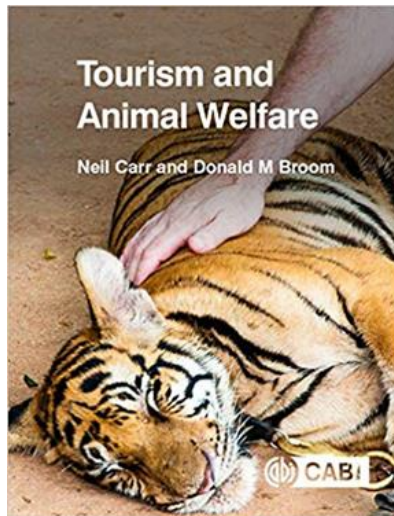
Chapters cover criminological perspectives on species poaching, unregulated fishing, the trading of ivory and rhino horns, the adoption of conservation technologies, and ranger workplaces and conditions. The book includes firsthand experiences and research from China, Indonesia, Kenya, Madagascar, Morocco, Peru, Russia, South Africa, Tanzania, and the United States. The result is a significant book about the causes of and response to wildlife crime.



Tourism and Animal Welfare

Neil Carr and Donald M. Broom

CABI, 2018



This book addresses the issue of animal welfare within the tourism experience. Part One explores the meaning of animal welfare and its relation to ethics, animal rights, and human obligations to animals. It also explores the nature and diversity of the position and role of animals within tourism.

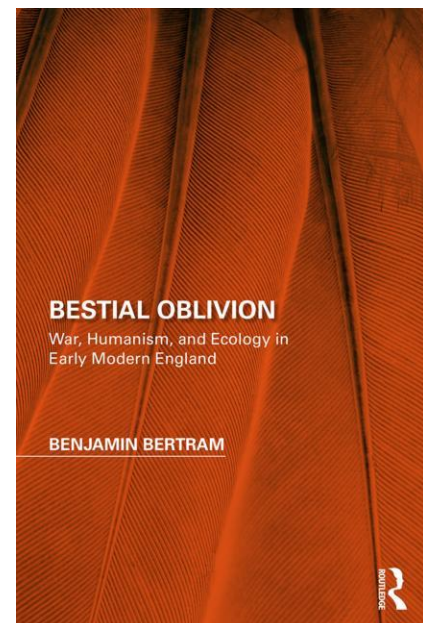
Part Two builds upon concepts and ideas and reflects the views of a variety of animal welfare organizations and individual leaders, tourism industry organizations, tourism operators, and academic experts, about the nature of the tourism industry, the welfare needs of animals, and whether or how the two can co-exist. The case studies and opinion pieces that constitute this section encompass differing perspectives on animal welfare and tourism.

Bestial Oblivion: War, Humanism, and Ecology in Early Modern England

Benjamin Bertram

Routledge, 2018

Although war is a heterogeneous assemblage of the human and nonhuman, it nevertheless builds the illusion of human autonomy and singularity. Focusing on war and ecology, a neglected topic in early modern ecocriticism, *Bestial Oblivion: War, Humanism, and Ecology in Early Modern England* shows how warfare unsettles ideas of the human, yet ultimately contributes to, and is then perpetuated by, anthropocentrism. Bertram's study of early modern warfare's impact on human-animal and human-technology relationships draws upon posthumanist theory, animal studies, and the new materialisms, focusing on responses to the Anglo-Spanish War, the Italian Wars, the Wars of Religion, the colonization of Ireland, and Jacobean "peace." The monograph examines a wide range of texts—essays, drama, military treatises, paintings, poetry, engravings, war reports, travel narratives—and authors—Erasmus, Machiavelli, Digges, Shakespeare, Marlowe, Coryate, Bacon—to show how an intricate web of perpetual war altered the perception of the physical environment as well as the ideologies and practices establishing what it meant to be human.



Fish, Justice, and Society

Carmen Cusack

Brill, 2018

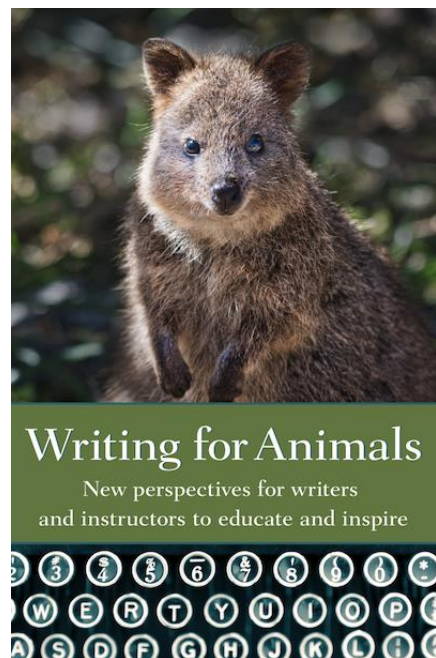
Fish, Justice, and Society is an in-depth look into the fishing industry, fish, and aquatic environments. This book delves past the façade of what may be known by the average fisherman, bringing to the surface new information about numerous species and aquatic habitats. It is the most comprehensive book on the subject of fish, law, and human behaviour. It is a standalone work, but complements Cusack's *Fish in the Bible* (2017). It is a treatise on the subject of animal law while also serving the common fisherman information on compliance issues.

Carmen M. Cusack is an animal welfarist, who has clerked for People for the Ethical Treatment of Animals (PETA) and served other organizations to help animals. Her books include *Fish in the Bible* (2017), *Animals and Criminal Justice* (2015), *Animals, Deviance, and Sex* (2015), and *Laws, Policies, Attitudes and Processes that Shape the Lives of Puppies in America* (2016).

***Writing for Animals: New perspectives for writers and instructors to educate and inspire***

John Yunker (ed.)

Ashland Creek Press, 2018



For hundreds of years, writers have largely written about nonhuman animals as lesser creatures. As our awareness awakens about animals' intelligence, sensitivity, and social and emotional lives, literature is beginning to reflect this change in awareness. This book helps writers rethink their approach to animals, from crafting point of view to giving animals realistic voices. This collection of essays, from award-winning authors and academics, helps lead the way forward. Writers face many questions and choices in their work, from how to educate without being didactic to how to develop animals as characters for an audience that still views them as ingredients. In this book, writers will find myriad voices to assist them in writing about animals, from tips about craft to understanding the responsibility of writing about animals.

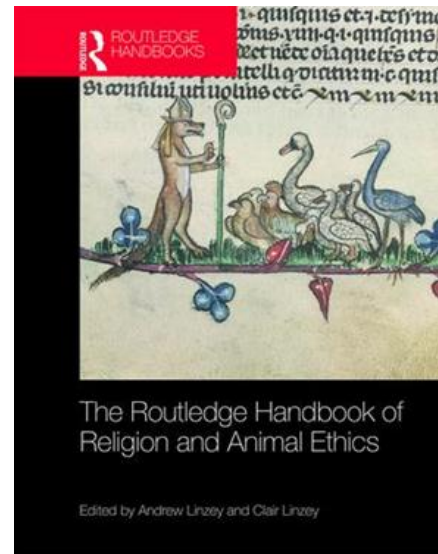
John Yunker writes plays, short stories, and novels focused on human/animal relationships. He is a co-founder of Ashland Creek Press and editor of two fiction anthologies, *Among Animals* and *Among Animals 2*.

The Routledge Handbook of Religion and Animal Ethics

Andrew Linzey and Clair Linzey (eds.)

Routledge, 2018

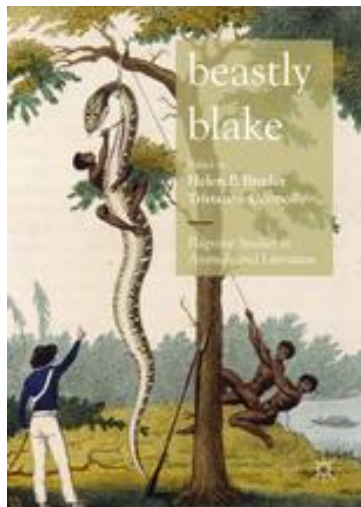
The ethical treatment of non-human animals is an increasingly significant issue, directly affecting how people share the planet with other creatures and visualize themselves within the natural world. *The Routledge Handbook of Religion and Animal Ethics* is a key reference source in this area, looking specifically at the role religion plays in the formation of ethics around these concerns. Featuring thirty-five chapters by a team of international contributors, the handbook is divided into two parts. The first gives an overview of fifteen of the major world religions' attitudes towards animal ethics and protection. The second features five sections addressing the following topics: Human Interaction with Animals, Killing and Exploitation, Religious and Secular Law, Evil and Theodicy, Souls and Afterlife.



Beastly Blake

Helen P. Bruder and Tristanne Connolly (eds.)

Palgrave Macmillan, 2018



Blake's 'Human Form Divine' has long commanded the spotlight. *Beastly Blake* shifts focus to the non-human creatures who populate Blake's poetry and designs. The author of 'The Tyger' and 'The Lamb' was equally struck by the 'beastliness' and the beauty of the animal kingdom, the utter otherness of animal subjectivity and the meaningful relationships between humans and other creatures. 'Conversing with the Animal forms of wisdom night & day', Blake fathomed how much they have to teach us about creation and eternity. This collection ranges from real animals in Blake's surroundings, to symbolic creatures in his mythology, to animal presences in his illustrations of Virgil, Dante, Hayley, and Stedman. It makes a third to follow *Queer Blake* and *Sexy Blake* in irreverently illuminating blind spots in Blake criticism.