



Issue 15, March 2012

News Bulletin

<http://www.aasg.org.au>

CONTENTS

NATIONAL NEWS.....	3
REGIONAL NEWS	5
PUBLICATIONS	11
SPECIAL REPORT: THE SPIDER IN MY OLIVE TREE	12
CONFERENCES & SYMPOSIUMS	14
INTERVIEW: RUTH HATTEN.....	23
GROUPS, INSTITUTES AND NETWORKS.....	24
NEW BOOKS.....	28
JOURNALS.....	38
EXHIBITIONS	42
ARTWORK.....	44
FILM AND AUDIO	48
LINKS.....	53
PROFILES: KEELY BOOM, VANESSA ROHLF	56
MEMBERSHIP.....	59

AASG News

Biennial Conference

The next AASG Conference will be held at the University of Sydney on 8, 9 and 10 July, 2013. A conference organizing committee has now been established with the following members: Jay Johnston, Agata Mrva-Montoya, Dinesh Wadiwel, Matthew Chrulew, Madeleine Boyd, Michelle Hyde, Fiona Probyn-Rapsey and Celeste Black. They will meet for the first time on 13 March.

AASG members are welcome to contact members of the committee to make suggestions for keynotes or conference themes. We are interested to hear suggestions from members about what they might like to see/hear and participate in at the conference.

The *Bulletin*

Figures from the AASG website show that the last issue of the *Bulletin* received over 300 hits. It's good to know that the information provided is popular and eagerly read!

Membership

AASG relies on membership fees to support and improve its initiatives. With these funds we can continue to provide you with services such as the *Bulletin* and the website—where you can access information about animal studies, find funding opportunities, and access past issues of this publication. Membership will also ensure listing of your profile on the website. See the growing number of member profiles: <http://www.aasg.org.au/participants>

See a list of financial members on page 45 of this *Bulletin*.

Take advantage of the membership offers by ensuring your name is on the 'new members' list that will appear in future issues.

JOIN AASG

You can join AASG online:

Pay fees by EFT, accessible by hitting the **JOIN US** button on the Group's website:
<http://www.aasg.org.au/>

Or scan, fax or email a completed membership form, available online or at the bottom of the *Bulletin*, with your payment to:

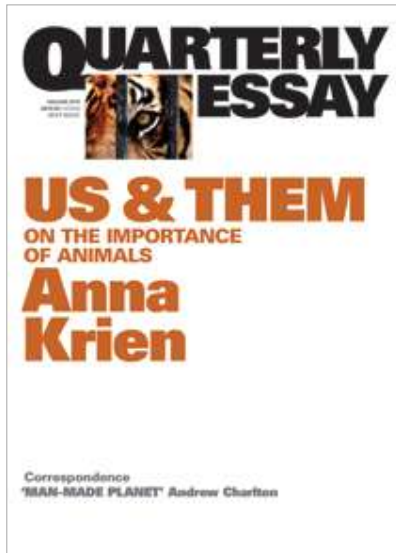
yvette.watt@utas.edu.au, fax: 6226 4308 or post to: Dr Yvette Watt, Treasurer,
Australian Animal Studies Group, Box 4648, Bathurst St PO, Hobart TAS 7001

Annual membership fees: \$40 for waged applicants, \$20 for student, concession, or unwaged members

National News

Us & Them: The Importance of Animals by Anna Krien

Quarterly Essay 45, March 2012



For the first time in history, humans sit unchallenged at the top of the food chain. As we encroach on the wild and a vast wave of extinctions gathers force, how has our relationship to animals changed?

In this dazzling piece of reportage, Anna Krien investigates the contemporary animal kingdom and our place in it. From pets to food, from wildness to science experiments, Krien also reveals how animals are faring in this new world order. Examples range from the joyful to the deeply unsettling. As Krien delves deeper, she finds that animals can trigger primal emotions in us, which we are often not willing to acknowledge. *Us and Them* is a clear-eyed look at how we do – and should – treat animals, and an original look at everything from animal lawyers to Indonesian abattoirs. It is also a meditation on humanness and animalness, sameness and otherness, that sheds new light on our contemporary obsession with animals.

Anna Krien is the author of *Into the Woods: The Battle for Tasmania's Forests*, which won the Literary or Media Work Advancing Public Debate Award in the 2011 Queensland Premier's Literary Awards and also the People's Choice Award in the 2011 Victorian Premier's Literary Awards.

See under [Regional News, New South Wales](#) for an event that focuses on this article.

Voiceless: the Animal Protection Institute

The Voiceless Writing Prize sponsored by Australian Ethical Investment

Submission close 16 March 2012

Submit
NOW

Australian writers are invited to give voice to the most vulnerable amongst us in a new writing prize established by Voiceless, the animal protection institute. *The Voiceless Writing Prize* is one of the most lucrative short story and non-fiction competitions in Australia, awarding a total prize pool of over \$20,000. The Prize is designed to advance public understanding of animal sentience, human – animal relationships and the ethical treatment of animals.

Open to Australian citizens and permanent residents 18 and over, the Prize invites fiction and non-fiction pieces of 5-10,000 words, published or unpublished. Entries must focus on animals produced for food or found in the Australian environment.

A collection of the best pieces will be published by Australia's leading independent publisher, Allen & Unwin, as a book and an e-book in 2012. Voiceless is very grateful to have Allen & Unwin as Publishing Partner on this innovative Prize.

There is a rich world literature which takes animals - their feelings, wishes and desires - seriously. As of this year, Voiceless will be awarding a prize to recognise the best Australian short fiction and non-fiction that has at its heart the place of animals in the world we have made. J. M. Coetzee

J. M. Coetzee, 2003 Nobel Laureate and twice winner of the Man Booker Prize, will chair the judging panel and serve as Patron of the Prize. Joining him on the judging panel are: Voiceless co-founder and Managing Director, Ondine Sherman; Literary Editor of *The Sydney Morning Herald*, Susan Wyndham; and immediate past Director of the Sydney Writers Festival, Dr Wendy Were. The winner chosen by the judging panel will receive \$15,000, while the public will vote for the People's Choice to receive \$5,000.

Voiceless Councillor Deborah Debnam together with Peter Debnam have generously sponsored the People's Choice for 2012, 2013, and 2014. All writers published in the collection will receive \$500. This is a unique opportunity to contribute to the growing public conversation on our sentient others, make your literary mark, and win a significant cash prize.

To submit go to: <https://www.voiceless.org.au/the-voiceless-writing-prize>

If you're unable to submit an entry, watch out for publication of the best pieces and take part in the People's Choice awards.

RSPCA Million Paws Walk

Sunday, 20 May 2012

Every year over 80,000 people and 45,000 pets hit the pavement to raise much needed funds for the RSPCA. There will be entertainment, displays, stalls, giveaways and a host of other activities.

Funds raised through entry fees and the sale of merchandise help assist the RSPCA to operate its animal shelters, support its Inspectorate services and provide community education on animal welfare issues. Taking part is a great way to help animals in need!

For dates specific to your state, city or town and to register for the walk, see www.millionpawswalk.com.au

Animals Asia 2012 Roadshow

The people of China are speaking out about bear-bile farming like never before, and there's renewed hope that an end to the industry is in sight. Come and hear Animals Asia's Founder and CEO, Dr Jill Robinson MBE give an update on her efforts to end this barbaric practice which sees more than 14,000 bears across Asia milked for their bile.

Venues and prices to be confirmed but dates are as follows:

Hobart - Saturday 2nd June
Canberra - Sunday 3rd June
Sydney - Monday 4th June
Melbourne - Tuesday 5th June
Adelaide - Friday 8th June
Perth - Saturday 9th June
Brisbane - Tuesday 12th June
Auckland - Wednesday 13th June

For further information go to www.animalsasia.org/au or call 1800 666 004.

Regional News

QUEENSLAND

Currumbin Wildlife Sanctuary



Wildlife Tourism Australia 16-18 May 2012. The 3rd National Workshop: "Using Wildlife for Tourism" will be held at Currumbin Wildlife Sanctuary, Gold Coast, Queensland, to mark the 10th Anniversary of Wildlife Tourism Australia.

Opening cocktails Tuesday evening at Vikings, Currumbin Beach.

Theme: Using wildlife for tourism can mean either providing wildlife experiences in specialised birding, diving and other wildlife tours or using wildlife experiences for value-adding to general tourism. Using wildlife also brings with it a responsibility for helping to protect our wildlife.

Earlybird registration ends 16th March. Further details: <http://wildlifetourism.org.au/wildlife-tourism-workshop-2012/>

Wildlife Queensland

Talking Wildlife: 50 years with Wildlife Queensland 7-8 September 2012. Bardon Conference Centre

Wildlife Queensland is bringing together some of Queensland's leading wildlife researchers and campaigners to celebrate its 50th anniversary in 2012. Talking Wildlife will feature topics such as traditional wildlife knowledge, how wildlife saves the world, achieving the balance with the resource industry, urban ecology, environment and the law, conservation campaigning, biodiversity protection and wildlife interpretation and community education.

While many more speakers are yet to be announced, confirmed speakers already include:

Dr Hugh Possingham, Centre of Excellence for Environmental Decisions
Dr Scott Burnett, University of the Sunshine Coast
Imogen Zethoven AM, PEW Environment Group
Darryl Jones, Environmental Futures Centre
Dr Aila Keto AO, Australian Rainforest Conservation Society
Nick Heath, WWF

*Coming
up*

Registrations open in April

Sponsorship opportunities are now open and can be viewed by contacting Chloe Popa - chloe@wombatcreative.com.au . Those interested in attending as delegates can be added to our mailing list by contacting Wildlife Queensland: talkingwildlife@wildlife.org.au.

For more information contact Samantha Morris: sam@wombatcreative.com.au

VICTORIA

Melbourne University

Animal Issues Melbourne

The January meeting discussed Gareth Davey, 'Visitor Behaviour in Zoos: A Review', *Anthrozoös*, 19.2 (2006).

The February meeting considered Bastian, B., Loughnan, S., Haslam, N. and Radke, H. (2011), 'Don't Mind Meat?: The Denial of Mind to Animals Used for Human Consumption', *Personality and Social Psychology Bulletin*, 6 Oct, 2001. Nick Haslam, one of the authors, joined the session. For more information about the group contact Siobhan O'Sullivan: siobhano@unimelb.edu.au

Don't forget Animal Issues is now on Facebook: <https://www.facebook.com/#!/pages/Knowing-Animals-Past-and-Present/268973009788818>

Book Launch

The launch of Siobhan O'Sullivan's book *Animals, Equality and Democracy* was held at the Faculty Function Room 522, John Medley Building, University of Melbourne on Wednesday February 22, with Peter Singer and Glenys Oogjes from Animals Australia helping to launch. Congratulations Siobhan!



Left to right: Glenys Oogjes, Peter Singer, Siobhan O'Sullivan. Photo: Fair Projects

Wheeler Centre

**Coming
soon!**

IQ2 Debates: "Animals Should Be Off the Menu"

Tuesday 20 March, Melbourne Town Hall 6.30 - 8.30

Humans have been divided on the subject for centuries, from places as diverse as ancient Greece and contemporary Australia – for reasons as varied as religious belief, sustainability, and disagreements on whether the joys of a juicy steak outweigh the guilt of eating cow.

Chair: Dr Simon Longstaff (Cambridge University). Speakers include:

For the proposition:

Peter Singer (Princeton and Melbourne Universities)

Philip Wollen (Kindness Trust)

Third speaker to be confirmed

Against the proposition:

Adrian Richardson (Chef La Luna)

Fiona Chambers (Rare Breeds Trust Australia)

Third Speaker to be confirmed

Tickets \$20 and \$12 concession

For bookings see: <http://wheelercentre.com/calendar/event/animals-should-be-off-the-menu/>

Lunchbox/Soapbox

24 May 2012. Midday Melbourne CBD

Siobhan O'Sullivan will talk on 'Animals, Equality and Democracy':

While it may be true that nature is red in tooth and claw, it seems that for animals subject to human law – rather than the law of nature – life is much more like a lottery. For an animal, where you are born, and why you were bred, is critically important. This is because animal welfare laws in Australia and around the world are inconsistent. If a rabbit is bought as a family pet and then

sold to a fur farm, the law will protect the same rabbit very differently. In this presentation political scientist Dr. Siobhan O'Sullivan will outline inconsistencies in Australia's animal protection laws and explain why for animals it is critically important to be born good looking, popular, and highly visible to the community.

For more information and session details see:

<http://wheelercentre.com/calendar/program/lunchbox-soapbox/>

Sustainable Living Foundation

Sustainable Living Festival



Melbourne's recent Sustainable Living Festival, which took place on 26 February, showcased a huge range of organisations and initiatives dedicated to ecological and social sustainability, including advocacy and conservation groups, designers, architects and ethical traders.

Events included talks, films, art displays and a market. Among the participants were many groups working on behalf of nonhuman animals, such as Animal Liberation Victoria, Vegetarian Victoria, the Jane Goodall Institute, Edgar's Mission and Sea Shepherd. Held in central Melbourne with booths along the Yarra, the festival was a

great opportunity for people to learn about the work of these groups within the context of sustainability concerns.

For more information see <http://festival.slf.org.au/>

Knox City Council

**Coming
soon**

Eastern Regional Pet Expo

1 April 2012. Knox Park Reserve, Fern Tree Gully Rd, Knoxfield.

The aim of the Expo is to promote businesses, organizations and clubs at one event, incorporating all types of animals as pets, with the theme "Responsible Pet Ownership".

Visitors can speak with local vets, dog trainers, breeders, animal welfare groups, groomers and lots more. There will be a wealth of knowledge and information available to all, visitors can find out which pet best suits their lifestyle, and what is needed to keep them a happy and contented pet. Other events include: Best Dressed Competitions; Victor and Victoria Responsible Pet Ownership stage show; Dog Training Demonstrations; Discounted pet microchipping; Wrangler Jayne; Working dog demonstrations; Animal Nursery. The major winner of the 2011-2012 Responsible Pet Ownership Competition will be announced. And this year the Easter Bunny will be coming along and will make special appearances throughout the day.

For more information about the event please contact Knox City Council during business hours on (03) 9298 8000.

TASMANIA

University of Tasmania

Colonialism and its Aftermath (CAIA)

At CAIA's Work in Progress Day at the Baaha'i Centre of Learning in Hobart on 22 February, Lisa Fletcher gave a presentation on: "Picturing the Indian Tiger: Imperial Iconography in the Nineteenth Century" (co-written with Ralph Crane).

Lisa's paper considered the visual trope of the tiger in Britain in the second half of the nineteenth century through close readings of selected tiger images ranging from Sir John Tenniel's famous cartoon, 'The British Lion's Vengeance on the Bengal Tiger,' (1857), to iconic paintings such as Edward Armitage's *Retribution* (1858), to John Charlton's illustrations for B.M. Croker's tiger-hunting story, "A Free Will Offering" (1894). Fletcher considered how by the mid-nineteenth century the tiger was seen by Western eyes as a 'foul, fearsome and viscous killer' (Green, *Tiger*, Reaktion Books) and points out that it was little wonder then that following the Indian Mutiny of 1857, the British chose to use the tiger, that had long stood as the symbol for British monarchs, as an image of India generally and of the mutineers in particular.

NEW SOUTH WALES

[University of New South Wales](#)

*Coming
up*

Seminar: Animal Ethics and Cognitive Science

27 April 2012. Morven Brown Room 310 (Level 3) 3-6pm

Jeffrey Bussolini: "French and Italian Research in Cognitive Science of Animals: Dominique Lestel and Roberto Marchesini"

Bussolini is Associate professor at City University of New York and Co-Director of the Center for Feline Studies. His research concerns feline-feline-human interactions that bridge the traditions of ethnography and ethology, and he translates Italian and French research concerning animals and the philosophy of science.

Sascha Benjamin Fink: "The Cognitive Dividing Line: the Scientific Approach to the Question Which Animals Deserve Immediate Moral Concern"

Fink is a PhD candidate at the Institute for Cognitive Science at the University of Osnabrück (Germany), currently visiting the Centre For Consciousness Research at ANU. He is specialising in issues concerning the neuroscientific research on phenomenal consciousness and is interested in its influence on moral issues. He is a member of the interdisciplinary Program on Suffering and Pain (Université du Luxembourg), a member of the MINDGroup (Frankfurt Institute for Advanced Studies), and a proud member of Minding Animals Germany.

The seminar is free and open to the public.

*Coming
up*

Symposium: Jacques Derrida's *The Beast and the Sovereign*, Volumes 1 and 2

Research Seminar, School of the Arts and Media, UNSW.

20 April 2012. 9am-5pm Vallentine Annexe Rm 121-2

For more information contact Thom van Dooren: thom.van.dooren@gmail.com

[University of Sydney](#)

HARN: Human-Animal Research Network.

Animal Death Symposium

12-13 June 2012. University of Sydney

The Animal Death Symposium to be held at the University of Sydney has been extended by one day and will now run on June 12 and 13, 2012. The conference organisers (Jay Johnston and Fiona Probyn-Rapsey) were delighted by the number of submissions. Unfortunately not all could be accommodated even with extending to two days. Registration details, including the cost of attending the conference and the conference dinner (both cheap and cheerful, they hope!) will be available soon through the HARN: Human Animal Research Network website located here:

<http://sydney.edu.au/arts/research/harn/>

For more details, see under [Conferences](#) below.

Gleebooks

**Coming
soon!**

In Conversation with Anna Krein and Fiona Probyn-Rapsey

March 20, 2012. 6.00 for 6.30pm. Gleebooks, 49 Glebe Point Rd, Glebe

"I am not weighing up whether our treatment of animals is just, because it isn't. That age-old debate is a farce – deep down we all know it. The real question is, just how much of this injustice are we prepared to live with?" Anna Krien, *Us & Them*

Anna Krien is author of *Quarterly Essay: Us and Them* just published. Her first book, *Into the Woods*, won the Queensland Premier's Literary Award for Non-Fiction and the Victorian Premier's People's Choice Award. Her writing has been published in the *Monthly*, the *Age*, *Best Australian Essays*, *Best Australian Stories* and the *Big Issue*.

Dr Fiona Probyn-Rapsey is Senior Lecturer in Gender and Cultural Studies at the University of Sydney, where she teaches in Human Animal studies as part of the cultural studies major. Fiona is also Coordinator and Executive member of HARN: Human Animal Research Network at the University – which is a research network bringing together animal studies scholars from the diverse fields of Law, Veterinary Science, the Arts, Sciences and Social Sciences.

Cost: \$10, \$7 concession

Bookings: Gleebooks - 9660 2333 or [Secure Online Booking](#)

Macquarie University

Bats and Ibis

On 10 February, Macquarie University Animals and Society Working Group, Centre for Social Inclusion, held an event called *Bats and Ibis* at the Royal Botanic Gardens, Sydney. Guest speaker was Professor Marc Bekoff who toured the Gardens talking to experts on the resident Grey-headed Flying Fox colony, the Straw-necked Ibis, and discussed notions of mutualism, compassionate conservation and misplaced otherness.

Report by Marc Bekoff



At the Bats and Ibis day a group of around 20, organized by Debbie Rose, strolled through the Sydney Botanical Gardens. Tim Pearson, an expert on the behavioral ecology and conservation of flying foxes, led the sojourn and freely shared his expertise. We saw a lot of these amazing beings and my learning curve was vertical as I knew little about them before that afternoon. I'd seen flying foxes around Hervey Bay a few years ago on my way to Fraser Island and I recall being amazed by how big they were and how the sky became occluded when they came out in force. They looked like a squadron of stealth bombers.

Tim explained that some people are upset by the presence of the flying foxes in the Gardens and that there are efforts to control them which are ignored. For example, many individuals are fitted with thumb tags for identification and there is some evidence that even a

single tag can have negative effects on individuals because it compromises their ability to grasp tree limbs. Despite this, some foxes are now being fitted with two thumb tags with no concern for their well-being. Mist nets are also used to catch the foxes and some individuals get entangled and injured because mist netting requires expertise and patience. Noise is also used to disperse them and on occasion some mothers and their young get separated and the moms can't get back to their kids. Much more attention needs to be given to the care with which the foxes are treated. We also need to have important discussions about fostering coexistence or simply leaving them alone. I was especially upset when I looked at a sign that had information about the foxes and the *first* "fact" was how they are a problem in the Gardens. Then there was information about their natural history and some biological facts. What a way to bias people to think first of the foxes as pests.

We also learned that there's been some serious ethical concerns with the publication of data on the status of the foxes. Some scientists have essentially censored the dissemination of useful information because it favors the foxes and doesn't jibe with efforts to control them. Science of course isn't an objective enterprise and here's a great example of this.

At the end of the stroll we went to one of the restaurants in the Gardens and had a great discussion about what we'd learned while sipping beers and other liquids. I talked about the growing field of [Compassionate Conservation](#) – stemming from the [inaugural meeting at the University of Oxford](#) in September 2010 – and a gathering that I led at the [Asia For Animals meeting in Chengdu](#), China in June 2011.

I also briefly talked about two books I have coming out in 2013. The first is called *Ignoring Nature No More: The Case For Compassionate Conservation* (University of Chicago Press) and the other *Rewilding Our Hearts* (New World Library). People who are interested can find discussion of these topics and many others in my essays for [Psychology Today](#) .

All in all it was a most lovely day and Tim was just a wonderful guide. I'm always looking to the future for hope and for keeping my/our dreams alive about making the world a better place for all beings, and included in the group were primatologist Carla Litchfield who teaches at the University of South Australia and her teen-aged daughter Katie, who has already written a best-selling children's book on animals. We need to weave humane education and conservation education into the curricula of elementary and high schools. Many thanks to Debbie for organizing the event and I can't wait to get back down under as I love it there.

Organisers of the event were Deborah Bird Rose deborah.rose@mq.edu.au and Rod Bennison mindinganimals@gmail.com



The Bats and Ibis group at Sydney Botanic Gardens

Publications

Articles and books by Australasian Animal Studies scholars, or about Australasian subjects, that have been published recently or are forthcoming

C. Black

'Bringing back the bounty: Climate change and animal control', *Australian Animal Protection Law Journal* 6 (2011): 91-101

'Note: Whaling Update', *Australian Animal Protection Law Journal* 5 (2011): 82-88.

K. Boom

[Food fight: Aboriginal elders take on the kangaroo industry](#), *The Conversation* (8 September 2011).

G. L. Burns, J. Macbeth, and S. Moore

'Should dingoes die? Principles for engaging ecocentric ethics in wildlife tourism management', *Journal of Ecotourism*, 10.3 (2011): 179-196.

Andy Coglan

'Immortal' Tasmanian devil brings vaccine hope', *New Scientist* 17 February, 2012.

D. Croft and K. Boom

[It's raining kangaroos: the ups and downs of kangaroo management](#), *The Conversation* (14 November 2011).

T. van Dooren

'Invasive Species in Penguin Worlds: An Ethical Taxonomy of Killing for Conservation', *Conservation and Society*, 9.4 (2011)

T. van Dooren and D. Rose

'Storyed-places in a Multispecies City', *Humanimalia*, 3.2 (2012).

Adrian Franklin

'Dingoes in the Dock', *New Scientist* 2852, 20 February, 2012.

P. McManus and D. Montoya

'Toward new understandings of Human/Animal relations in sport: A study of Australian jumps racing', *Social and Cultural Geography* 13.3 (2012). Forthcoming.

D. Rose, S. Cooke and T. van Dooren

'Ravens at Play', *Cultural Studies Review*, 17.2 (2011).

S. Ross and S. O'Sullivan

'The World Trade Organisation (WTO)', in A. Linzey, (ed.), *The Global Guide to Animal Protection*, University of Illinois Press. Forthcoming.

Gail Tulloch & Steven White

'A Global Justice Approach to Animal Law & Ethics', *Australian Animal Protection Law Journal* 6 (2011): 29-52.

Please send notification of your publications and they will be included in the next issue of the Bulletin

Special Report

From the Australian Museum website: *One of the best known Bird-dropping Spiders is Celaenia excavata. Other names for this spider are the Death's Head Spider, as its markings can also resemble the shape of a skull, and the Orchard Spider because it is often seen on fruit trees where moths, its main source of food, may be abundant. Its large size, distinctive colour pattern and resting posture all make this dung mimicking spider hard to mistake. The Bird-dropping Spider is found throughout much of eastern and southern Australia and has even been recorded from Uluru in central Australia. They are moderately common in suburban gardens, but often overlooked.*

The Spider in my Olive Tree



The female Bird-dropping Spider measures 12mm across

There is an amazing spider living in my garden. When I first found her, I reached out to remove what I thought was a lump of excreta and momentarily recoiled when I noticed her legs move. I am slightly afraid of spiders, but over the last month or so I've become very fond of this one. I discovered she is a Bird-dropping Spider, so named because her body resembles a mass of bird poo and this acts as a deterrent to predators. I was nearly fooled, but have now come to think of her as beautiful.

I know she is female because she has four egg sacs which must contain hundreds of eggs. At intervals of a week or so she lays the eggs on a silken sheet and spins a protective sac around them in the evening. Overnight a new sac appears that she anchors to the bundle of sacs already attached to the leaves of the olive. The next day her body seems tiny compared to the days before. I have read that she could weave up to 13 of these sacs. All day she sits almost motionless, with her legs neatly folded, clinging closely to the web around them. The young olive tree is in a large pot next to the steps that lead from the deck outside our kitchen door onto paving and then the back gate. It's an exposed position and apparently typical of the site often chosen by these spiders.

Sometimes in the evenings she leaves her egg sacs and hangs off a leaf nearby. With her front legs extended, she suddenly looks much more active as she waits for moths to pass. And how does she manage to lure them into her reach? Apparently by releasing a chemical scent that mimics the airborne sex pheromone released by female moths to attract their mates. Male moths that are attracted by the spider's deceiving pheromone eventually flutter close enough to be grabbed by her strong legs. She will only catch one or two moths a night.

Comments on the Australian Museum website and other sites show that these spiders can live for years in one position and the owners of a garden often check on them, like I do. I visit her several times a day and am excitedly waiting for her eggs to hatch. I have read that she will weave egg sacs from now (late summer) to early winter and then, in early spring, the baby spiders will emerge and “disperse by ballooning”. I will be fascinated to watch how many eggs hatch and what her hundreds, perhaps thousands, of offspring look like!

But there have been moments of anxiety too. A few weeks ago we had a storm that raged all night with exceptionally strong southerly winds and rain beating against our bedroom window just above the olive tree. For at least an hour I lay awake wondering if I should place a plastic bag around the tree to protect the spider and her sacs from being blown away or damaged. In the morning the leaves were silver side up, the branches drooping with large drops of rain, and the eggs sacs were visibly saturated. But she was still with them and the web holding them to the tree was as strong as ever. The following morning there were 5 egg sacs. Now there are 7.

Several weeks later

Last weekend was the hottest for 12 years – two days of temperatures over 37 degrees Celsius with strong northerly winds on Sunday. When I checked the spider on returning from a weekend at the coast, she was less closely attached to her egg sacs with only the tips of her long legs holding delicately to the web directly beneath them. She stayed like this for several days and then, on the morning of March 1 – the official start of Autumn – she was gone. I could see that the egg sacs were light and each had a hole in it where the babies had escaped: they seem to have emerged early and I had missed their airborne dispersal. Perhaps they flew on the hot north winds to gardens all over Hobart.

The experience of watching the Bird-dropping Spider has reminded me that not just this species but many smaller animals are often overlooked. The garden fences, bushes, stone work and eaves of our house are covered with spiders’ webs. They attest to the health of our surroundings and the hidden population of creatures many of us rarely seek out or appreciate. It also draws attention to the potential effects of extreme weather events on tiny species such as spiders – another reason to ensure we are quick to deal with climate change.



She spins a small web to anchor the egg sacs that will produce hundreds of babies

Story and photos: Carol Freeman

Conferences and Symposiums: International conferences, seminars and updates

- **Imaging Nature II**
21-23 June 2012. Tarraleah Lodge, Tasmania

CALL FOR PAPERS

In June 2004, more than 70 people came together at Cradle Mountain, Tasmania, for the Imaging Nature conference to examine representations and framing of nature in art, advertising, news media and tourism marketing. With snow falling outside in the World Heritage Wilderness Area, academic researchers, industry practitioners and policy makers across a range of disciplines including fine arts, park planning, media studies, literary studies and geography considered, among other issues, how natural environments and wilderness had become commodified in the service of the media, tourism and cultural industries.

As ecologist Professor Jamie Kirkpatrick said in his conference wrap-up, speakers repeatedly accused wilderness of being inaccurately portrayed as benign, “as equivalent to the hunting grounds of the aristocracy, as a wish-fulfilment fantasy”. “From my unimaginative perspective it seemed simply a word that described land without human inhabitants of fixed abode and not much different in its appearance than before the European diaspora,” he said. “Little did I suspect the palimpsest of suspect meanings a simple word concealed.”

Eight years later, the Arts and Environment Research Group at the University of Tasmania will host Imaging Nature II, to be held at the Tarraleah Lodge, a former hydro electricity village on Tasmania’s Central Plateau. Like its predecessor, this interdisciplinary conference will seek to place nature within the context of cultural, political, technological and social change, and to explore emerging ‘images’ of environment, landscape and place within what is now a rapidly expanding research field.

We welcome papers drawing on a range of disciplinary backgrounds and approaches. In particular, we are interested in contributions that consider representations of contested/feral/hybrid landscapes and environments, and/or explore the question: Is ‘wilderness’ dead?

Speakers include:

William L. Fox, Director of the Center for Art + Environment, Nevada Museum of Art

*Coming
up*

Deadline for abstracts: 31 March 2012

For more information, including submission details see:

<http://www.utas.edu.au/ejel/ImagingNature2/index.html>

- **Screen | History | Memory.** XVIth Biennial Conference of the Film and History Association of Australia and New Zealand
2-5 December 2012. Melbourne, Australia

CALL FOR PANEL & PAPER PROPOSALS

The 2012 FHAANZ Conference invites local and international scholars, archivists and filmmakers to present their research in the fields of screen history, history and memory on screen, national and transnational screen histories, and the social and cultural impact of cinema, television and new media.

The 2012 conference is organized into three streams. The organizers invite panels and papers on stream topics. Topics include but are not limited to:

Speculative Screen Histories

- *screen memory and historical memory
- *remembering film and television
- *fictional and documentary modes of screen history
- *selecting and sampling historical texts
- *speculative histories in the remix zone
- *retrovision and case histories: *Mad Men*, *The Hour*, *In Treatment*, *Mildred Pierce*...

Decolonizing Screen Memories

- *Fourth Cinema as indigenous, transnational, world cinema
- *screen memory and Aboriginal histories
- *histories of colonial and postcolonial documentary production
- *decolonizing screen aesthetics, affect and performance
- *anticolonial collaborations in film, television and new media
- *audiences for indigenous film and television series
- *postcoloniality and national cinemas

Human Rights and Animal Ethics on Screen

- *human rights film festivals & the human rights film
- *evolution, nature and animal ethics
- *documenting cruelty, atrocity and suffering
- *affect, empathy and humanitarian appeals
- *film, philosophy and the postmodern animal
- *anthropocentrism, spectatorship and the animal
- *entangled representations of human and animal
- *wildlife documentaries and the reinvention of nature
- *animated animals and the pleasure & politics of identification

**Submit
NOW**

Paper proposals due: Friday 16 March 2012

Please provide a descriptive title for the paper, and nominate a conference stream if applicable provide an abstract of 150 words and a bio of 50 words

Panel proposals due: Friday 30 March 2012

Panels of 3 speakers, with papers of 20 mins. Please provide a descriptive title for the panel, and nominate a conference stream. Provide an abstract of 3 x 100150 words and a bio of 50 words for each presenter. Please nominate the panel chair and contact person. Proposed panels will be advised of acceptance by April 27

Submit papers to fhaanz@vu.edu.au

Submit queries to fhaanz@vu.edu.au

- **The Colonies.** Association for the Study of Australian Literature (ASAL) Conference
3-6 July, 2012. Victoria University of Wellington, New Zealand

Before there was Australia and New Zealand there were the colonies - NSW, Victoria, Van Diemen's Land, Queensland, South Australia, New Zealand. Now there are competing nationalisms (including internal ones), but countless filiations continue to span the Tasman - people, language, politics, sentiment, ecology, history, art, sport and literature. Can we revisit the literary history of our two nations and uncover the ways in which the 'Tasman World', as James Belich terms it, continues into the twenty-first century?

The theme for the 2012 ASAL conference is inspired by Grace Karsken's history of early Sydney, *The Colony*, praised for its outstanding sense of place. Is it possible to disaggregate contemporary national binaries in ways that allow us to see the many continuities as well as the divergences with which we generate our sense of place? As critical writing shifts focus and gear - to eco-criticism, transnationalism, 'field', curriculum and emotion - do the old postcolonial verities and paradigms become less important?

Papers are invited on any aspect of the broad theme above, including:

- *Colonial literature
- *Eco-criticism
- *Spatial theory
- *Indigenous theory and methodology
- *The indigenous nation
- *Literary history
- *Maoriland
- *Transnationalisms
- *City literatures
- *Readerships
- *Print cultures
- *Pasifika and Asian connections
- *Cultural cringe
- *Literary nationalisms
- *Regions and their voices
- *Literary economies

Submissions closed 2 March, 2012

For enquiries email: Lydia.Wevers@vuw.ac.nz

- **The Emotional Lives of Animals**

12-13 May 2012. Genoa, Italy

CALL FOR PAPERS

Why do animals have emotions? What are the main lines of research about the emotional lives of animals? Interaction – direct or indirect – with other forms of animal lives lies at the bottom of our daily life. The bond between us and other-than-human-animals is of vital importance, not just as a practical necessity but also as a spiritual need – even if it can happen that we are not completely aware of it. Therefore we cannot avoid dealing, with the utmost care, with the topic of the emotional lives of non-human animals with whom we daily relate with different degree of intensity and violence. Drawing from this idea, the Faculty of Education Sciences of Genoa University, together with Minding Animals Italy and the Italian Institute for Bioethics, will dedicate a two-day conference to these crucial questions.

Deadline for abstracts closed 13 March

Abstracts should be about the consideration of the emotional lives of animals from the different perspectives of:

- *history of art, literature, religion, philosophy, bioethics, psychology, law, policy, and
- *of humanities in general;
- *of veterinary, ethology, medical science, biology, neuroscience, and of science in general;
- *social science;
- *advocacies and cruelty-free companies (cosmetics, clothing, food...)

Abstracts should be in both Italian and in English and should not exceed 300 words (.doc or .rtf files). They should be sent to this address: manitagenoconference@gmail.com.

For details and more information see: <https://vitaemotivaanimali.wordpress.com/>

- **MANCEPT Workshops in Political Theory. Ninth Annual Conference**

5 - 7 September 2012. University of Manchester, UK

Workshop on Animals in Political Theory
 Convenor: Steve Cooke (University of Manchester)

Abstracts are invited for a workshop on Animals in Political Theory at the MANCEPT Workshops in Political Theory. Potential topics include, but are not limited to:

- * Animal Rights
- * Animals and Global Justice
- * Animals and Democratic Theory
- * Animal Liberation
- * Liberalism and Animals
- * Animals and Political Thought

Deadline for submissions 15 May 2012

If you would like to present a paper at this workshop, please send a 500-word abstract (or a full paper) to stephen.cooke@manchester.ac.uk

Contributions are welcome from the fields of political theory/philosophy, history of philosophy, and ethics. For more information see conference website:
<http://manceptworkshops2012.wordpress.com/>

- **Nonhuman.** 26th Annual Meeting of the Society for Literature, Science, and the Arts (SLSA)
27- 30 September, 2012. Milwaukee, Wisconsin

CALL FOR PAPERS

From its inception, SLSA has distinguished itself from other humanistic scholarly societies through its sustained interest in the nonhuman. Not only does SLSA concern itself with nonhuman actants like tools, bodies, networks, animals, climate, media, or biomes but it is also engaged with such nonhumanistic academic disciplines as mathematics, computing, and the natural and physical sciences. SLSA 2012 takes up the “nonhuman turn” that has been emerging in the arts, humanities, and social sciences over the past few decades and welcomes proposals engaging such ongoing SLSA interests as: actor-network theory; affect theory; animal studies; assemblage theory; bioart; brain sciences; feminist materialisms; neuroscience; new media theory; new materialism; speculative realism; and systems theory.

Such varied analytical and theoretical formations obviously diverge and disagree in many of their aims, objects, and methodologies. But they are all of a piece in taking up aspects of the nonhuman as critical to the future of literature, science, and the arts. Like all SLSA conferences, however, SLSA 2012 welcomes a wide range of work. “Nonhuman” has been chosen to organize parts of the conference and because it is a theme with which we hope members of SLSA can find productive resonance.

PROGRAM CHAIRS: Richard Grusin and Nigel Rothfels (University of Wisconsin-Milwaukee), Laura Otis (Emory University), and Suzanne Black (State University of New York at Oneonta).

*Coming
up*

Deadline for abstracts: March 31

Inquiries can be sent to Richard (grusin@uwm.edu) or Nigel (rothfels@uwm.edu).

SLSA MEMBERSHIP: Participants in the 2012 conference must be 2012 members of the Society for Literature Science and the Arts.

For more information about membership of SLSA, submissions, dates etc see:
<http://www.litsci.org>

- **International Greening Education Event**

10 -12 October 2012. Karlsruhe, Germany

This event will bring together academia, policy makers, representatives of government and international development agencies, senior members of academic institutions, school administrators and teachers, sustainable development practitioners, environmental management professionals and other stakeholders from around the world.

The event provides an exclusive forum to: examine how climate change, depleting natural resources, loss of biodiversity and other environmental threats are affecting education sector; deliberate on why and how to embed sustainability in curricula, courses and teaching material; debate on the ways to make educational institutions a part of the solution to address the evolving environmental, social and economic issues; discuss success stories, challenges and best practices for greening education; and get insights on how education is being reshaped to meet the requirements of the 21st century.

Further to knowledge sharing, the upcoming event also provides an excellent networking opportunity with academia, sustainable development practitioners, members of government agencies and development organisations and other stakeholders in Europe and beyond. An excursion (optional) on Saturday the 13th of October, 2012 is planned which will also provide an additional and informal networking opportunity.

You are cordially invited to attend this international event and/ or nominate the member(s) of your institution.

For further information, please see the event details:

<http://www.etechgermany.com/IGEE2012.pdf>

Or contact via email: mail@etechgermany.com

- **Pain as Emotion; Emotion as Pain: Perspectives from Modern History**

26 October 2012. Birkbeck, London University

CALL FOR PAPERS

This conference is associated with the Birkbeck Pain Project and the Birkbeck Institute for the Humanities and organised by Visiting Fellow to the Birkbeck Pain Project, Rob Boddice, Ph.D (Languages of Emotion Cluster, Freie Universität, Berlin)

'With the benefit of the past two centuries of scientific work and thought, can one define pain?' The question was asked by the neuroscientist Edward R. Perl (Nature Reviews: Neuroscience, 8, 2007). He concluded that 'it seems reasonable to propose pain to be both a specific sensation and an emotion'. With that, the question of physiological pain opens up to those who study the history of emotions, which in turn gives way to new possibilities of understanding the historical and cultural contingencies of physical pain. The statement also begs the question of the extent to which emotion is in fact pain, if pain is in part emotion. Should the histories of anger, fear, anxiety, grief and compassion be studied as varieties of pain? In what ways have they been understood to have a physiological component? Likewise in histories in which physical pain plays a prominent part - the history of medicine notably - how far should our understanding of pain be influenced by the study of emotionologies that determine how the feeling of pain is expressed? How have emotional contexts affected the experience of pain?

This one-day conference will approach these questions by focusing broadly on the dynamics of the emotional, cultural and medical history of pain in the modern period. The conference aims to foster discussion on the importance of emotion as it relates to physical pain and on emotions themselves as varieties of pain, among experts working on the history of science/medicine, the history of the body, and the history of emotions, with perspectives from a variety of national contexts. Possible paper topics include, but are not limited to:

- *Pain and emotion in the laboratory
- *Emotional pain and physiology
- *Aesthetics/sensation
- *Measuring pain, clinically and/or in the vernacular, in historical context . Imagining pain in others (humans/animals): compassion, sympathy, empathy . Emotions as pain: grief, anxiety, fear, anger, etc.
- *Expressions of the feeling(s) of pain
- *Influence of emotions on bodily pain
- *Psychology and pain
- *Pain and sentiment(ality)
- *Turning off (emotional) pain: brutality, callousness, anaesthetics

Submission due: 1 May, 2012

Please send abstracts of up to 500 words and a short CV by email to the Birkbeck Pain Project painproject@bbk.ac.uk Questions may be directed to Rob Boddice (rob.boddice@gmail.com).

For further information including registration details will be available here (<http://www.bbk.ac.uk/bih/>) in May 2012. There is no fee to attend or register for the Workshop.

More information regarding The Birkbeck Pain Project is available on the Project website (<http://www.bbk.ac.uk/history/our-research/birkbeckpainproject>).

- **Farm. BASN Glasgow Meeting 2**
16 November 2012. University of Strathclyde, Glasgow

CALL FOR PAPERS

The second meeting of British Animal Studies Network in Glasgow will take place from 2.30pm on Friday 16 November to 5.00pm on Saturday 17 November 2012 at the University of Strathclyde.

As with all previous BASN meetings, this one takes as its focus a key issue in animal studies that it is hoped will be of interest to scholars from a range of disciplines. This time it's farm. Invited speakers who are already confirmed for this meeting are Henry Buller (University of Exeter), Mara Miele (Cardiff University) and Rhoda Wilkie (University of Aberdeen).

As well as these invited speakers we are also issuing this call for papers. If you are interested in giving a paper addressing the topic from whatever disciplinary perspective please submit an abstract. Topics covered at this meeting might include (but are not limited to):

- *historical modes of animal agriculture and farming
- *the artistic representation of farming and farm animals
- * animals and land use / transformation
- * the religious and symbolic meanings of farm animals
- *agricultural science and the construction of animals
- *the place of farming in the modern world

Deadline for abstracts: 29 June 2012

Abstracts should be no more than 200 words with a brief biography (also of no more than 200 words) and included within your email – i.e. not as attachments. Please send them to basn@strath.ac.uk . Presentations will be 20 minutes long, and we hope to include work by individuals at different career stages. Sadly we have no money to support travel, accommodation or attendance costs. Further details of the British Animal Studies Network – and of the first meeting, 'Wild' on 25-26 May 2012 - can be found on <http://www.britishanimalstudiesnetwork.org.uk>

Conference Updates

Animal Death Symposium

12-13 June 2012. University of Sydney, Camperdown Campus

The Animal Death Symposium to be held at the University of Sydney has been extended by one day and will now run on June 12th and June 13th 2012.

The Conference will be launched by The Honourable Michael Kirby AC CMG on June 12th. A keynote address by Professor Deborah Bird Rose (Macquarie University) will be on June 12th. The HARN Lecture will be presented by Associate Professor Annie Potts, NZ Centre for Human Animal Studies, University of Canterbury, on June 13th.

The costs of the conference will be as follows:

Early bird (March 31st)

student daily rate \$50 - 2 day rate = \$70

underemployed daily rate \$50 - 2 day rate = \$70

full time \$60 - 2 day rate = \$90

After March 31st:

student daily rate \$55 - 2 day rate = \$80

underemployed daily rate \$55 - 2 day rate = \$80

full time daily rate \$65 - 2 day rate = \$100

Conference Dinner:

Al Mustafa Restaurant (Glebe) BYO 6pm June 12th (Vegan and Vegetarian banquet) \$30

All AASG members are most welcome to attend! The registration page for the conference is: www.sydney.edu.au/arts/research/harn/

This is a Minding Animals International Preconference Event, timed to run just before the Minding Animals Conference in Utrecht, July 2012.

Wild. BASN Glasgow Meeting 1

25-26 May 2012. University of Strathclyde, Glasgow

The line-up for The British Animal Studies Network meeting, 'Wild' is now available:

Plenary Speakers:

- Tim Ingold
- Richard Nash
- Hayden Lorimer
- Isla Forsyth

For more information about speakers and for registrations see:

<http://www.britishanimalstudiesnetwork.org.uk/FutureMeetings/Wild.aspx>

Those wishing to attend the meeting can register at the University of Strathclyde Online Shop via a link on this page too.

Minding Animals International 2

4-6 July 2012. Utrecht University, The Netherlands

There have been over 600 abstract submissions for the MAI conference in Utrecht, July 4-6. These are now being reviewed and those accepted will be advised within the next month. The conference will be vegan, with some vegetarian options.

Study Circles

The Minding Animals Conference has selected 14 of the 23 MAI Study Circles to be part of the proceedings. The conference programme will indicate the following schedule:

Lunchtime Roundtable, Wednesday, 4 July:

- * Minding Marine Mammals
- * Animals and Philosophy
- * Animals and the Queer Communities
- * Compassionate Conservation, and Animals and Science

Lunchtime Roundtable, Thursday, 5 July:

- * Minding Great Apes
- * Animals and Religion
- * Meat
- * Animals, Politics and the Law

Lunchtime Roundtable, Friday, 6 July:

- * Minding Equines
- * Animals and Sentience
- * Animals and Feminism
- * Extinction, and Animals and Climate Change

Convenors have been selected for the Marine Mammals and Religion Study Circles, but we await nominations for the others. Convenors will preside over the discussion at Utrecht, lead debate on the Study Circle following Utrecht and in the run-up to MA3 in 2015, and coordinate with the Minding Animals Board the publication of articles in the ISEE (as mentioned in my previous post). Also, Scribes will be needed at the roundtables to distribute a roll for participants, who will take minutes at the roundtable and subsequently distribute them to the Study Circle.

If you would like to nominate for either Convening the Study Circle, or being a Scribe in Utrecht, please contact me at: mindinganimals@gmail.com

Conference Reports

Animal Ethics and Sustainable Food Policy Conference

2 December, 2011. Newcastle, United Kingdom

Report by conference convenor Jan Deckers

This Minding Animals Pre-conference Event brought together about 40 people from a wide range of personal and professional backgrounds to discuss the following question: 'How should the UK Government regulate the consumption of animal products?'

After Cristina Fernandez-Garcia had welcomed delegates, Steven McCulloch presented a paper that was critical of the Beddington report's proposal for sustainable intensification of the farm animal sector, raising questions related to the likelihood of increases in disease susceptibility and stress. He also claimed that some people might consume insufficient amounts of animal products, but that reductions in both the human population and the consumption of animal products are required in many countries.

The second paper, presented by Tanya Wyatt, concentrated on the continuing industrialisation of pig farming in the context of recent proposals to build mega-farms. Wyatt used evidence gathered in other countries, including the USA, to question the environmental and animal welfare records of such farms. She argued for greater openness and transparency, tighter environmental legislation and implementation, and expressed concern about pigs regaining consciousness after being stunned for slaughter and it taking long for them to bleed to death during slaughter. She recommended that legislation be introduced to demand that all slaughterhouses cut through both main neck arteries. Maureen and Keith Robertson presented the third paper, questioning the negative health impacts associated with the heavy reliance on animal products in many current diets, and arguing that both the European Union and the UK Government should do more to promote stock-free farming and horticultural therapy. In the fourth session, Tony Milligan argued that a UK ban on the consumption of the bodies of wild land animals must be introduced, and that the burden of proof should lie with those who wish to make exceptions, demanding that they demonstrate that any consumption could be dissociated from the infliction of serious harm on wild animals.

In the final session of the day, Jan Deckers introduced the UK vegan project, the project to create a law that would prohibit the consumption of nearly all animal products in the UK. The UK vegan project was defended against four objections, including 'Attenborough's teeth argument', the view that humans ought to eat animal products because of the fact that they have canine teeth. Lively discussions over breaks, meals, and drinks stretched out the event long into the night.

A permanent link to the audios and slides of the conference can be found at <http://backdoorbroadcasting.net/2011/12/animalethics-and-sustainable-food-policy-a-minding-animals-international/> This report was first published in MAI Bulletin no. 9

Buddhism and the New World Order: Compassion, Animal Welfare and Conservation **28 November, 2011. New Delhi, India**

Press Release from Rupa Gandhi Chaudhary, Marketing Manager for the Wildlife Trust of India

Buddhist scholars and environment conservationists today endorsed a global declaration to apply Buddhist principles in societal, consumer and political decision-making frameworks to address the current environmental crisis. In recent years, there is a growing tendency for humans to influence environmental and conservation decisions for short-term gains. Indiscriminate developmental activities have drastically modified the environment, causing negative implications to life on earth. Exploring for solutions to this crisis in Buddhism, the Asoka Mission in collaboration with the Wildlife Trust of India (WTI) and its partner the International Fund for Animal Welfare (IFAW), organised a daylong session on 'Environment & the Natural World: A Buddhist Response' today in New Delhi. The session also marked a pre-conference lecture series for the Minding Animals Conference to be held in Utrecht in the Netherlands, next year.

"The impact of human activity on the environment has accelerated since 1950. So that now the world is confronted by increasing levels of pollution of air, land and water, the destruction of great forests and of no more the natural habitats for wildlife, extinction of species and unprecedented crisis of environmental degradation," said His Holiness the 17th Gyalwa Karmapa Ogyen Trinley Dorje, who chaired the sessions today. "Our very sustenance and existence depends on other beings," he added speaking about interdependence of living beings, adding that each of us can and must change for the better of the earth. "We have a unique ability to mould our environment for the better". The session was also a part of the larger Global Buddhist Congregation event, envisioned to engage Buddhism in addressing various pressing concerns of the modern world, including environment degradation, violence, social and economic disparity.

"Buddhism teaches us to learn from nature, accept it as a way of life, and to change ourselves to live in harmony with our surrounding. If we incorporate these principles in our actions, we will be able to save the earth," said Vivek Menon, Executive Director, WTI, Minding Animals Board member and moderator of the session on environment. Eminent speakers including biologist Dr George Schaller, stressed on Buddhist principles in compassion, ethics and wisdom as the panacea to the crisis. "It is the good science upon which we base conservation to protect and manage the glorious variety of plants and animals, the millions of species in a natural community

to which we belong and on which we depend for survival,” said Dr Schaller. “However, conservation is a moral issue of beauty, ethics and spiritual value. Without moral values, conservation cannot sustain itself. His holiness, the Dalai Lama said, ‘Ultimately the decision to save the environment must come from the human heart’ and he is right. Moral values can be transmitted through religion”.

Speakers at the Minding Animals lecture series included Dr Christopher Key Chapple, who regaled the audience with excerpts and characterisations of various animals from the Jataka tales that provided insights into human attitudes towards nature. Dr Manish Vyas spoke on how Buddhism can be adapted to answer environmental issues globally, while Cindy Milburn spoke on the need to recognise animals as fellow sentient beings rather than commodities to be used or traded.

At the end of the sessions, the speakers endorsed the global declaration. It will be a chapter in the overall GBC declaration which will also cover respective Buddhist responses to other issues being discussed at the Congregation. This will form a base document to establish an international Buddhist forum that willled fine collective action to address these concerns. The declaration incorporates the commitment of the Congregation and subsequently, the forum, to advocate and apply compassion, ethics and wisdom in activities that affect the Earth’s environment and ecosystems.

The Wildlife Trust of India and IFAW hosted this Minding Animals pre-conference event that formed part of the Global Buddhist Congregation. This media report was first published in MAI Bulletin no 9.

Interview: Academics, activists, researchers

Ruth Hatten interviewed by Siobhan O’Sullivan



Ruth Hatten is Legal Counsel for Voiceless, The Animal Protection Institute. She has close to 8 years experience as a practising solicitor and has previously worked as a solicitor for top tier firms, mid tier firms and boutique firms, government and in-house in Australia and the UK, specialising in the field of construction law. Ruth has an unwavering passion for animals which first surfaced when she was a young girl. She has been involved in the animal law movement for over 3 years.

Siobhan: **What inspired or drove you to work for animals?**

What inspired me to work for animals was simply that, animals. I have always loved animals and with the exception of the year that I spent living and working in England, I have always had animals (mainly dogs and cats) around me. Even when I lived in Japan for a year, I had a number of stray cats that would congregate at my house for food and companionship. My love, or passion, for animals has been reinforced at certain points in my life – when I became vegetarian at 11, when I became vegan at 27, when I decided that I wanted to be an animal lawyer at 29, when I started providing pro bono animal law advice at 30 and when I became a full time animal lawyer at 32.

Siobhan: **In your view, how can lawyers contribute to a better understanding of nonhuman animals and animal advocacy?**

Society attributes lawyers with a high degree of intellect and professionalism. Lawyers have skills to change legislation and to act as a representative for animals, all for the betterment of animal protection. With this intellect, professionalism and skills, lawyers can contribute to a better understanding of nonhuman animals and animal advocacy. This is primarily achieved by the level of credibility that lawyers working in the field can give to animal advocacy and the public awareness that can be achieved by representing animals interests and changing laws that affect animals.

Siobhan: **Voiceless' animal law lecture series is now a well established annual event. Why do you think it's important to reach out to the legal community via the lectures?**

It is not just the legal community that we reach out to via the lecture series. It is also industry, government, university students, the media and the general public. The lectures provide all of these groups of people with a greater understanding of how the laws affect animals, here and abroad. This is so important because the majority of the population is not aware of how the law fails to protect animals. This year, our international speaker who provided the keynote lecture was Peter Stevenson, chief policy advisor of Compassion in World Farming in the UK. Peter informed audiences across the country of the successes that Europe has made with respect to improvements in EU law for farm animals and inspired these audiences about what can be achieved by changing the law. Every year we also have local speakers who provide audiences with local context to the topic discussed in the keynote. That way, audiences are not only informed of happenings overseas but of what happens here and what we can do to change that. The lecture series is unique - there is nothing else like it in Australia.

Siobhan: **What do you personally hope to achieve for animals over the next 10 years?**

My personal hopes are many and some might say 'pie in the sky'. If I could have one of my hopes realised over the next 10 years it would be a much greater understanding of animals as sentient beings, so much so that the status of animals as property would change with the effect that animals could finally be acknowledged as living, breathing, feeling beings as opposed to production units or things that we exploit.

Siobhan O'Sullivan is a Research Fellow in the School of Social and Political Sciences at the University of Melbourne

Groups, Institutes and Networks: Fellowships, programs, awards, membership

Voiceless: The Institute for Animal Protection

Major ad campaign launched

Two provocative television commercials cleverly highlighting the plight of factory farmed animals were launched on 19 Feb, for screening on free to air television channels as community service announcements (CSA's). The CSA's were produced by a coalition of media and creative professionals for Voiceless, the animal protection institute. With Academy Award winning producer, Emile Sherman, mentoring the creative development, the advertisements deliver hard-hitting messages about the reality of pig and chicken production in Australia.

The CSA's were supported by a street poster campaign in Melbourne, Sydney and Brisbane, online advertisements across the ninemsn network and an interactive microsite that takes users behind the closed doors of a factory farm. They also capitalise on the results of a consumer survey released by Voiceless.

To view the commercials see: <http://www.voiceless.org.au/truth-commercials>, for posters see: http://www.voiceless.org.au/sites/default/files/Voiceless_StreetPosters_Preview.pdf and interactive microsite see: <http://www.voiceless.org.au/truth>

Lawyers for Companion Animals

New South Wales, Australia

In June 2011 a private law firm, Lawyers for Companion Animals, was established in NSW. The intended primary purpose of this firm is to make submissions to government and government agencies, provide pro-bono information and, to a lesser extent, advice and advocacy, on companion Animal Law and companion Animal Law related issues. It is the only law firm in Australia to focus exclusively in the practice of Animal Law for companion animals. We fight for the underdogs, the victims of injustice, the cats and dogs failed by humans and the weak and/or nonexistent regulatory system (that fails to protect many animals).

Lawyers for Companion Animals advocate for reform to unjust laws, policies and practices on issues affecting companion animals and engage with those who create or administer laws in Australia in an effort to strengthen legal protection for companion animals.

Their website provides:

- Opportunities to volunteer
- Information about areas of law affecting companion animals
- Advice for establishing an animal rescue group
- Resource page, including legislation and cases

For more information about the firm see: <http://lawyersforcompanionanimals.com.au/>

Animal History Museum

Los Angeles County, USA

New Museum for Understanding and Celebrating the Human-Animal Bond

The Animal History Museum is the first museum dedicated to understanding and celebrating the human-animal bond. Its purpose is to serve and educate the public through the creation of a museum in Los Angeles County, California, for the collection, preservation and exploration of the history, culture, science and law relating to the relationship between human and non-human animals; by presenting exhibitions, lectures and other activities that are consistent with, and supportive of, the museum's educational goals and purpose.

The core of the Animal History Museum will be a series of permanent exhibits examining some of the most fundamental interactions between humans and animals. Here's a glimpse of what's planned:

- The Human-Animal Bond
- Animal Intelligence
- Animals in Art
- Animals in Myth
- Animals in American Pop Culture
- The History of Animals in Society
- The Rise of Animal Welfare, Rights and Law in the US
- Vegetarian and Vegan Trends

The project is still in its formative stages, but films and lectures are planned and there will be a shop on site.

You can get involved in creating the Museum and become a founding member – see the website: <http://animalhistorymuseum.org/>

National Museum of Animals and Society

Ventura, California

The National Museum of Animals and Society is a non-profit organisation dedicated to enriching the lives of animals and people through exploration of our shared experience. To this end, NMAS promotes reverence for life and compassionate ethics in advancing healthy, meaningful interconnections with the animal world.

NMAS employs traditional museum stratagems in achieving its mission: development of scholarly exhibitions, interpretation of objects, and accession of a world-class collection and preservation efforts. Moreover, the Museum pursues the following objectives:

- Instituting a multifaceted, interdisciplinary approach in examining our dynamic and evolving relationship with non-human animals. Fields of study include, but are not limited to: Humanities – the Arts, History, Linguistics, Literature, Media, Philosophy, Religion. Social Sciences – Anthropology, Cultural/Ethnic, Psychology, Sociology. Natural Sciences – Earth and Life Sciences. Applied Sciences - Agriculture, Environmental and Health Sciences, Social Work
- Serving as the preeminent storehouse for archives and artifacts of the Animal Protection Movement, domestic and abroad, and encompassing both welfare- and rights-based efforts.
- Nurturing humanity's legacy of compassion for animals through humane education programming.

As a mobile exhibition, NMAS presents its exhibitions online and in the community. See the Museum's website for more information about its work: <http://www.museumofanimals.org/#>

Minding Animals International

Study Circles

Four exciting new Minding Animals Study Circles have been established. To become involved in these Study Circles, please join by subscribing at the following sites:

Minding Marine Mammals:

<http://groups.google.com/group/minding-marine-mammals>

Minding Animals and Sentience:

<http://groups.google.com/group/minding-animals-and-sentience>

Great Apes and Minding Animals:

<http://groups.google.com/group/minding-animals-and-great-apes-study-circle>

Compassionate Conservation:

<http://groups.google.com/group/minding-animals-and-compassionate-conservation>

For more information see: www.mindinganimals.com

Animal Welfare Trust

Founded in January of 2001, Animal Welfare Trust is devoted to promoting the wellbeing of the animal community. Among our guiding values is the belief that animals have rights to experience a life of respect, free from unnecessary suffering. AWT recognizes that much abuse toward animals is based in deep-rooted cultural and social attitudes, which requires fundamental changes in how people think about their relationship with the animal community.

AWT operates on two levels in terms of helping to make a difference to the welfare of animals:

- A GRANT PROGRAM that is particularly focused on helping grassroots efforts that have a compelling vision as to how they can make a unique contribution to the animal welfare cause.

- ESTABLISHING PROJECTS, either alone or in partnership with other organizations, that serve the mission to advance the cause of animal welfare.

In addition, AWT has a sister organization Animal Welfare Advocacy which operates as a 501(c)(4) and is dedicated to promoting legislative reform in support of animal welfare. AWA's web site is: <http://www.animalwelfareadvocacy.org/>

The Humane Society of the United States and Animals and Society Institute

Winners of the Animals and Society Course Awards for 2011

These prestigious awards recognize college and university classes that explore the relationships between animals and people.

"We have honored courses in several dozen disciplines since the launch of the awards in 1998, and this year's entries reflect the fantastic growth of animal studies during that time," said **Kenneth Shapiro**, Ph.D., executive director of the Animals and Society Institute. "The increasing presence of animal studies courses within institutions of higher education worldwide is a true marker of expanding interest in the human-animal bond," said **Dr. Bernard Unti**, senior policy adviser and special assistant to the CEO of The HSUS.

Judges from The HSUS and the Animals and Society Institute evaluated the submissions using criteria such as depth and rigor within the topic, impact on the study of animals and society, and originality of approach. The academic departments of the course award winners will each receive \$1,500.

Distinguished New Course Award: "Perspectives: Werewolves, Seal Wives, Grizzly Men and Other Metamorphoses," **Karla Armbruster**, English Department, Webster University (St. Louis, Missouri).

The course focuses on human-animal transformation and creatively explores conventional assumptions about human separation from and superiority to non-human animals.

Distinguished Established Course Award: "Introduction to Animal Studies," **Robert Mitchell**, Department of Psychology, Eastern Kentucky University (Richmond, Kentucky).

The course is one of the few attempts at a truly cross-disciplinary syllabus and comfortably ranges over several fields: psychology; history; philosophy; social justice; and cultural studies. It is part of the newly launched animal studies major at Eastern Kentucky University, arguably the first undergraduate major of its kind in the world.

Honorable Mention, Distinguished New Course Award: "Animals, People, and Nature," **Linda Kalof** and **Molly Tamulevich**, Department of Sociology, Michigan State University (Lansing, Michigan).

The richness of this undergraduate course reflects the scope of the volume co-edited by **Linda Kalof** and **Amy Fitzgerald**, *The Animals Reader*, and is further enriched by multimedia and interdisciplinary materials.

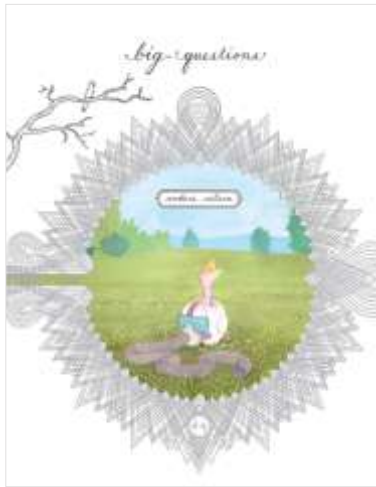
Honorable Mention, Distinguished New Course Award: "A History of Animals in the Atlantic World," **Abel Alves**, Assistant Professor of History, Ball State University (Muncie, Indiana).

The course represents a bold attempt to inject a multicultural dimension into human-animal studies as practiced in the field of Atlantic history.

For more about courses see new updates at: <http://www.animalsandsociety.org/pages/courses>

New Books: Summaries from publisher's websites

BIG QUESTIONS by **Anders Nilsen**. Drawn and Quartered, 2011

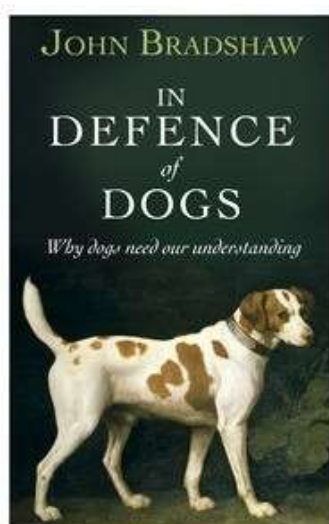


A haunting postmodern fable, *BIG QUESTIONS* is the magnum opus of Anders Nilsen, one of the brightest and most talented young cartoonists working today. This beautiful and minimalist story, collected here for the first time, is the culmination of ten years and over 600 pages of work that details the metaphysical quandaries of the occupants of an endless plain, existing somewhere between a dream and a Russian steppe. A downed plane is thought to be a bird and the unexploded bomb that came from it is mistaken for a giant egg by the group of birds whose lives the story follows. The indifferent and stranded pilot is of great interest to the birds- some doggedly seek his approval, while others do quite the opposite, leading to tensions in the group. Nilsen seamlessly moves from humor to heartbreak. His distinctive, detailed line work is paired with plentiful white space and large, often frameless panels, conveying an ineffable sense of vulnerability and openness.

Big Questions has roots in classic fable - the story's birds and snakes have more to say than their human counterparts and there are hints of the classic hero's journey, but the easy moral that closes most fables is left here as open and ambiguous. Rather than lending its world meaning, Nilsen's parable lets the questions wander out to go where they will.

Anders Nilsen is recognized as being one of the most talented new cartoonists in recent years. He grew up in Minneapolis and lives in Chicago, IL. His comics have appeared in the anthologies, his graphic novel *Dogs and Water* won an Ignatz Award in 2005. More recent works include a graphic memoir, *Don't Go Where I Can't Follow* and a comic *The End*.

IN DEFENCE OF DOGS: Why Dogs Need our Understanding by **John Bradshaw**. Allen Lane, 2011



Dogs have been mankind's faithful companions for tens of thousands of years, yet today finds itself in crisis throughout the western world. Until just over a hundred years ago, most dogs worked for their living, and each of the many breeds had become well suited, over countless generations, to the task for which they were bred. Now, in their purely domestic roles we fail to understand their needs. And it is time that someone stood up for dogdom: not the caricature of the wolf in a dog suit, ready to dominate its unsuspecting owner at the first sign of weakness, not the trophy animal that collects rosettes and kudos for its breeder, but the real dog, the pet that just wants to be one of the family and enjoy life.

Biologists now know far more about what really makes dogs tick than they did twenty years ago - and John Bradshaw has been at the centre of this research. However, this new scientific understanding has been slow to percolate through to owners, and has not yet made enough of a difference to the lives of the dogs themselves. This book is here to set the record straight. It is time we understood one of the most successful species on the planet, our closest friends, the dog.

John Bradshaw is one of the world's leading dog experts, and *In Defence of Dogs* gives us a uniquely authoritative insight into what dogs would ask us for, if only they knew how.

SURFACE ENCOUNTERS: Thinking with Animals and Art by **Ron Broglio**. University of Minnesota Press, 2011



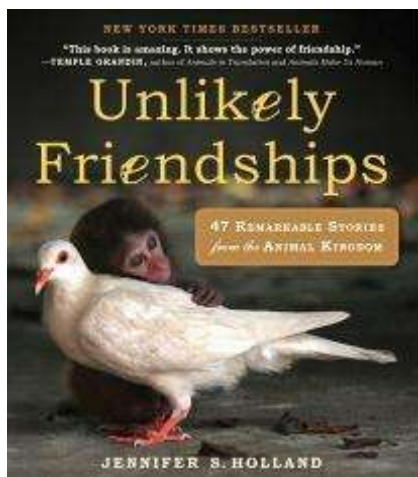
What is it like to be an animal? Ron Broglio wants to know from the inside, from underneath the fur and feathers. In examining this question, he bypasses the perspectives of biology or natural history to explore how one can construct an animal phenomenology, to think and feel as an animal other—or any other.

Until now phenomenology has grappled with how humans are embedded in their world. According to philosophical tradition, animals do not practice the self-reflexive thought that provides humans with depth of being. Without human interiority, philosophers have believed, animals live on the surface of things. But, Broglio argues, the surface can be a site of productive engagement with the world of animals, and as such he turns to humans who work with surfaces: contemporary artists.

Taking on the negative claim of animals living only on the surface and turning the premise into a positive set of possibilities for human–animal engagement, Broglio considers artists—including Damien Hirst, Carolee Schneemann, Olly and Suzi, and Marcus Coates—who take seriously the world of the animal on its own terms. In doing so, these artists develop languages of interspecies expression that both challenge philosophy and fashion new concepts for animal studies.

Ron Broglio is assistant professor of English and senior scholar of the Global Institute of Sustainability at Arizona State University.

UNLIKELY FRIENDSHIPS: 47 Remarkable Stories From the Animal Kingdom by **Jennifer Holland**. Workman Publishing Company, 2011



Written by *National Geographic* magazine writer Jennifer Holland, *Unlikely Friendships* documents one heartwarming tale after another of animals who, with nothing else in common, bond in the most unexpected ways. A cat and a bird. A mare and a fawn. An elephant and a sheep. A snake and a hamster. The well-documented stories of Koko the gorilla and All Ball the kitten; and the hippo Owen and the tortoise Mzee. And almost inexplicable stories of predators befriending prey—an Indian leopard slips into a village every night to sleep with a calf. A lioness mothers a baby oryx.

It is exactly like Isaiah 11:6: “The wolf also shall dwell with the lamb, and the leopard shall lie down with the kid . . . ”

Ms. Holland narrates the details and arc of each story, and also offers insights into why—how the young leopard, probably motherless, sought maternal comfort with the calf, and how a baby oryx inspired the same mothering instinct in the lioness. Or, in the story of Kizzy, a nervous retired Greyhound, and Murphy, a red tabby, how cats and dogs actually understand each other’s body language. With Murphy’s friendship and support, Kizzy recovered from life as a racing dog and became a confident, loyal family pet.

These are the most amazing friendships between species, collected from around the world and documented in a selection of full-color candid photographs.

ART AND ANIMALS by Giovanni Aloï. University of Virginia Press, 2011

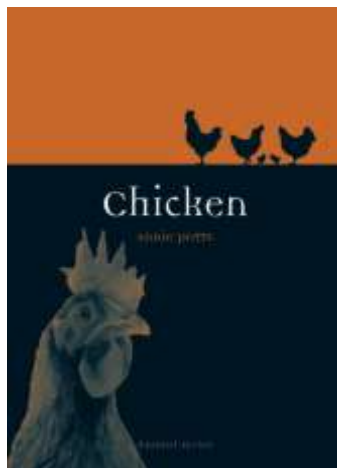


"Art is continually haunted by the animal," wrote Deleuze and Guattari. Over the past two decades, animals have quite literally invaded the gallery space, from Joseph Beuys' co-habiting with a coyote, Janis Kounelli's installation of live horses, and Damien Hirst's shark in formaldehyde, to Mark Dion's natural history displays, and Marco Evaristti's "goldfish in a blender." In this latest addition to the highly acclaimed *Art and...* series, Giovanni Aloï surveys the insistent presence of animals in the world of contemporary art, exploring the leading concepts which inform this emerging practice.

From exhibitions featuring live animals, to taxidermy, and interspecies communication, Giovanni Aloï explores how animals feature in modern art with a range of thought-provoking and innovative visual representations. *Art and Animals* challenges ideas of identity, "otherness," and civilization by explaining the role animals have occupied in our cultural development and illustrating their presence in the visual arts today.

Giovanni Aloï is Giovanni Aloï is a Lecturer in History of Art and Media Studies at The Open University, Queen Mary University, Westminster College, and the Tate Galleries. He is also Chief Editor of *Antennae: The Journal of Nature in Visual Culture*.

CHICKEN by Annie Potts. Reaktion Animal series, 2012



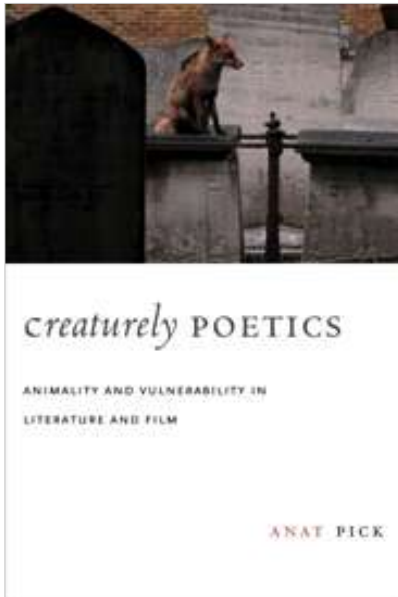
No creature has been subject to such extremes of reverence and exploitation as the chicken. Hens have been venerated as cosmic creators and roosters as solar divinities. Many cultures have found the mysteries of birth, healing, death and resurrection encapsulated in the hen's egg. Yet today, most of us have nothing to do with chickens as living beings, although billions are consumed around the world every year.

In *Chicken* Annie Potts introduces us to the vivid and astonishing world of *Gallus gallus*. The book traces the evolution of jungle fowl and the domestication of chickens by humans. It describes the ways in which chickens experience the world, form families and friendships, communicate with each other, play, bond and grieve.

Chicken explores cultural practices like egg-rolling, the cockfight, alectromancy, wishbone-pulling and the chicken-swinging ritual of Kapparot; discovers depictions of chickenhood in ancient and modern art, literature and film; and also showcases bizarre supernatural chickens from around the world including the Basilisk, Kikimora and Pollo Maligno. *Chicken* concludes with a detailed analysis of the place of chickens in the world today, and a tribute to those who educate and advocate on behalf of these birds.

Annie Potts is an Associate Professor and Co-Director of the New Zealand Centre for Human-Animal Studies, University of Canterbury, Christchurch, New Zealand. See [Film and Audio](#) section below for podcast of Annie talking about chickens and her new book.

CREATURELY POETICS: Animality and Vulnerability in Literature and Film by Anat Pick. Columbia University Press, 2011



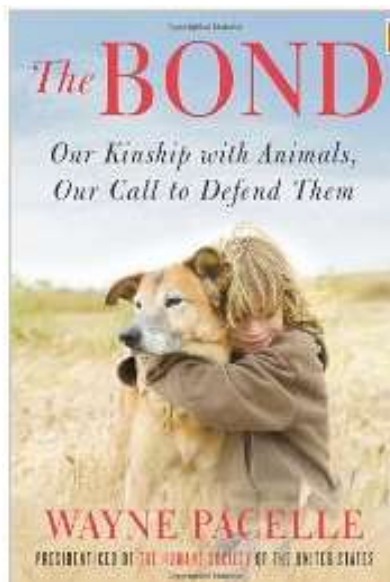
Simone Weil once wrote that “the vulnerability of precious things is beautiful because vulnerability is a mark of existence,” establishing a relationship between vulnerability, beauty, and existence transcending the separation of species. Her conception of a radical ethics and aesthetics could be characterized as a new poetics of species, forcing a rethinking of the body’s significance, both human and animal.

Exploring the “logic of flesh” and the use of the body to mark species identity, Anat Pick reimagines a poetics that begins with the vulnerability of bodies, not the omnipotence of thought. Pick proposes a “creaturely” approach based on the shared embodiedness of humans and animals and a postsecular perspective on human-animal relations. She turns to literature, film, and other cultural texts, challenging the familiar inventory of the human: consciousness, language, morality, and dignity. Reintroducing Weil’s elaboration of such themes as witnessing, commemoration, and collective memory, Pick identifies the animal within all humans, emphasizing the corporeal and its issues of power and

freedom. In her poetics of the creaturely, powerlessness is the point at which aesthetic and ethical thinking must begin.

Anat Pick is senior lecturer in film and program leader for film and video: theory and practice at the University of East London. She has published on Henry James and Emmanuel Levinas, Giorgio Agamben, Friedrich Nietzsche, Simone Weil, posthumanist theory, and independent film.

THE BOND: Our Kinship with Animals, Our Call to Defend Them by Wayne Pacelle. Harper Collins, 2011



A landmark work, *The Bond* is the passionate, insightful, and comprehensive examination of our special connection to all creatures, written by one of America’s most important champions of animal welfare. Wayne Pacelle, the president of the Humane Society of the United States, unveils the deep links of the human-animal bond, as well as the conflicting impulses that have led us to betray this bond through widespread and systemic cruelty to animals.

Pacelle begins by exploring the biological and historical underpinnings of the human-animal bond and reveals our newfound understanding of animals, including their remarkable emotional and cognitive capacities. He takes readers to a slaughter plant shuttered for inhumane practices, as well as the enormous egg factory farms of California, the aftermath of Hurricane Katrina, the fields outside of Yellowstone National Park where bison are slaughtered with the encouragement of federal authorities and the ice floes of Atlantic Canada where seal nurseries turn into killing fields.

The Bond takes on the arguments of opponents and critics of animal protection and spotlights the groups and industries standing in the way of progress—from the National Rifle Association and agribusiness organizations like the American Farm Bureau, to surprising adversaries like the American Veterinary Medical Association and the American Kennel Club. Ultimately, Pacelle points the way to a new, humane economy—one not built on extraction, suffering, and killing, but on the celebration, stewardship, and care of animals.

WOMEN, DESTRUCTION, AND THE AVANT-GARDE: A Paradigm for Animal Liberation by Kim Socha. Rodopi, 2011



This interdisciplinary study fuses analysis of feminist literature and manifestos, radical political theory, critical vanguard studies, women's performance art, and popular culture to argue for the animal liberation movement as successor to the liberationist visions of the early twentieth-century avant-gardes, most especially the Surrealists. These vanguard groups are judiciously critiqued for their refusal to confront their own misogyny, a quandary that continues to plague animal activists, thereby disallowing for cohesion and full recognition of women's value within a culturally marginalized cause. This volume is of interest to anyone who is concerned about the continued—indeed, escalating—violence against nonhumans. More broadly, it will interest those seeking new pathways to challenge the dominant power constructions through which oppression of humans, nonhumans, and the environment thrives. *Women, Destruction, and the Avant-Garde* ultimately poses the animal liberation movement as having serious political and cultural implications for radical social change, destruction of hierarchy and for a world without shackles and cages, much as the Surrealists envisioned.

Kim Socha is an animal activist and sits on the board of the Animal Rights Coalition in Minneapolis, MN. Holding a Ph.D. in English Literature and Criticism, she works as a composition and literature instructor with publications in the areas of surrealism, Latino literature and pedagogy.

THE INSECT AND THE IMAGE: Visualizing Nature in Early Modern Europe, 1500-1700 by Janice Neri. Minnesota University Press, 2011

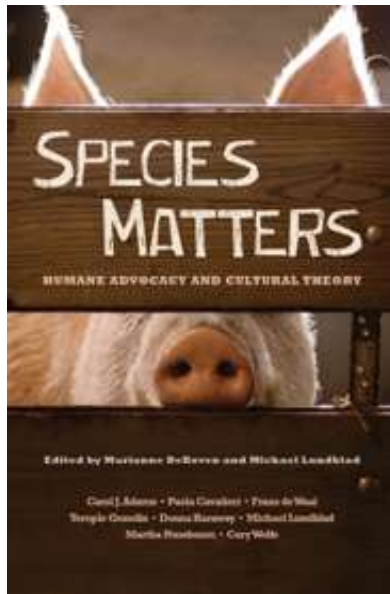


Once considered marginal members of the animal world (at best) or vile and offensive creatures (at worst), insects saw a remarkable uptick in their status during the early Renaissance. This quickened interest was primarily manifested in visual images—in illuminated manuscripts, still life paintings, the decorative arts, embroidery, textile design, and cabinets of curiosity. In *The Insect and the Image*, Janice Neri explores the ways in which such imagery defined the insect as a proper subject of study for Europeans of the early modern period. It was not until the sixteenth century that insects began to appear as the sole focus of paintings and drawings—as isolated objects, or specimens, against a blank background. The artists and other image makers Neri discusses deployed this “specimen logic” and so associated themselves with a mode of picturing in which the ability to create a highly detailed image was a sign of artistic talent and a keenly observant eye.

The Insect and the Image shows how specimen logic both reflected and advanced a particular understanding of the natural world—an understanding that, in turn, supported the commodification of nature that was central to global trade and commerce during the early modern era. Revealing how sixteenth- and seventeenth-century artists and image makers shaped ideas of the natural world, Neri's work enhances our knowledge of the convergence of art, science, and commerce today.

Janice Neri is associate professor of art history and visual culture at Boise State University, Idaho.

SPECIES MATTER: Humane Advocacy and Cultural Theory edited by **Marianne DeKoven** and **Michael Lundblad**. Columbia University Press, 2011



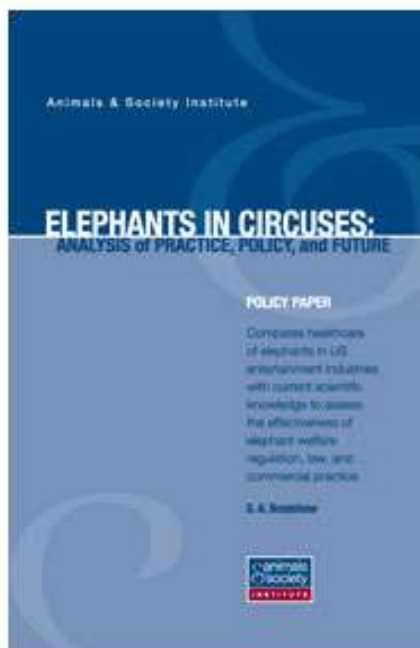
Why has the academy struggled to link advocacy for animals to advocacy for various human groups? Within cultural studies, in which advocacy can take the form of a theoretical intervention, scholars have resisted arguments that add “species” to race, class, gender, sexuality, disability, and other human-identity categories as a site for critical analysis.

Species Matters considers whether cultural studies should pay more attention to animal advocacy and whether, in turn, animal studies should pay more attention to questions raised by cultural theory. The contributors to this volume explore these issues particularly in relation to the “humane” treatment of animals and various human groups and the implications, both theoretical and practical, of blurring the distinction between “the human” and “the animal.” They address important questions raised by the history of representing humans as the only animal capable of acting humanely and provide a framework for reconsidering the nature of humane discourse, whether in theory, literary and cultural texts, or current advocacy movements outside of the academy.

Contributors include: Carol J. Adams, Paola Cavalieri, Frans de Waal, Temple Grandin, Donna Haraway, Martha Nussbaum, and Cary Wolfe.

Marianne DeKoven is professor of English at Rutgers University and a recipient of both Guggenheim and Rockefeller fellowships. **Michael Lundblad** is assistant professor of English and director of animality studies at Colorado State University.

ELEPHANTS IN CIRCUSES: Analysis of Practice, Policy and Future by **Gaye Bradshaw**. Animals and Society Policy Paper, 2012.

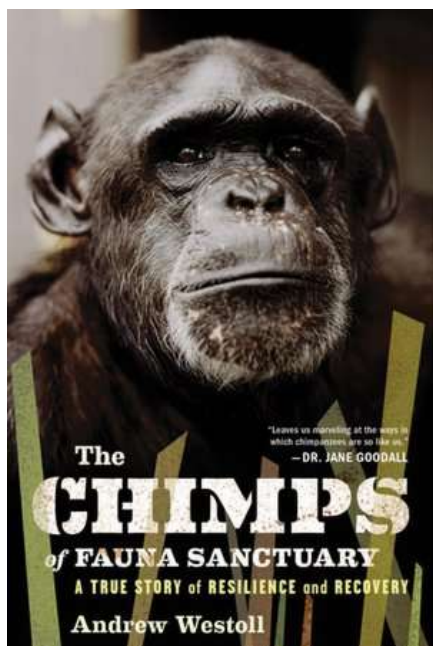


In this paper, Dr. Bradshaw describes how captivity, transport and training affect the well-being of elephants and outlines how such trauma and stress are manifested. She also gives an overview of current U.S. law pertaining to captive elephants. She concludes that “current understanding of elephant psychobiology, ethology and ecology indicates that existing standards regulating the care and health of elephants in captivity are highly inadequate and require revision,” and recommends that elephants kept in closed confinement be transferred to sanctuaries.

The ASI encourages anyone interested in promoting the well-being of captive elephants to obtain a copy of this paper and use it to educate legislators and other policy makers to make meaningful and immediate changes to the way in which elephants are used in this country.

Gaye Bradshaw is an adjunct professor at Pacifica Graduate Institute in California whose research focuses on the psychophysiological effects of trauma on elephants.

THE CHIMPS OF FAUNA SANCTUARY: A True Story of Resilience and Recovery
by **Andrew Westoll**. Houghton Mifflin Harcourt, 2011



In 1997 Gloria Grow started a sanctuary for chimps retired from biomedical research on her farm outside Montreal. For the indomitable Gloria, caring for thirteen great apes is like presiding over a maximum security prison, a Zen sanctuary, an old folks' home, and a New York deli during the lunchtime rush all rolled into one. But she is first and foremost creating a refuge for her troubled charges, a place where they can recover and begin to trust humans again.

Hoping to win some of this trust, the journalist Andrew Westoll spent months at Fauna Farm as a volunteer and vividly recounts his time in the chimp house and the histories of its residents. He arrives with dreams of striking up an immediate friendship with the legendary Tom, the wise face of the Great Ape Protection Act, but Tom seems all too content to ignore him. Gradually, though, old man Tommie and the rest of the "troop" begin to warm toward Westoll as he learns the routines of life at the farm and realizes just how far the chimps have come. Seemingly simple things like grooming,

establishing friendships and alliances, and playing games with the garden hose are all poignant testament to the capacity of these animals to heal.

Andrew Westoll is an award-winning narrative journalist and the author of *The Riverbones*, a travel memoir set in the jungles of Suriname. Before becoming a writer, Andrew trained as a primatologist in the South American rainforest, where he studied wild troops of capuchin monkeys. He now lives in Toronto.

CALL FOR SUBMISSIONS

Edited Anthology on Animals, Sport and Society

Animals figure prominently in sport, leisure and physical activity practices. A growing literature in the social sciences is emerging exploring the social, cultural, political and ethical dimensions of the relations between humans and non humans in sport. The objective of this anthology is to collect key articles – theoretical, substantive and methodological – exploring the place of animals in sport. We are interested in abstract submissions of 500 words from scholars who are conducting research in this area. Articles could be from a wide range of disciplines in the humanities and social sciences. Substantive topic areas could include but are not limited to: sport animal subcultures; historical perspectives on animals in sport; social relations (gender, class, race, sexuality); the ethics of animal participation in sport; violence in sports that involve animals; sports and animals in cross cultural contexts; the political economy of animals in sport; animals, sport and the environment. The editors are open to abstract submission from scholars that are theoretical or methodological in nature or do not fit into the substantive areas listed above. If you have any questions regarding the edited anthology please contact us.

**Coming
up**

Deadline March 31 2012

Abstracts or complete manuscripts can be submitted directly to Dr. James Gillett at gillett@mcmaster.ca or Michelle Gibert at gilbermp@mcmaster.ca as an email attachment, preferably in Word.

Animal Books for Children

Hannah on the Farm by Marjan van Zeyl. Floris Books, 2011

Hannah the hen spends a whole day on the farm looking for a quiet place to lay her eggs so that she can have her very own chicks. The pigs grunt too loudly, the lambs are too playful, the cows are too clumsy... Will Hannah ever find a nice quiet place where her eggs will be safe? Ages 1–3.

My Cat Mac by Margaret Forrester. Floris Books, 2011

When a new family moves into Mac's Edinburgh townhouse, he decides to let them stay. He has always wanted a special friend, and the little girl Catriona seems very nice. When Catriona decides to dress up Mac in doll's clothes and pushes him around in her pram, however, he is not pleased. Mac decides to leave home. Catriona misses Mac, but will he miss her? And will she learn to give Mac the respect he needs? *My Cat Mac*, is a story about learning to respect animals and about the importance of friendship. Ages 3-6.

Goodbye Mr Muffin by Ulf Nilsson. Hawthorn Press, 2003

In his youth, Mr. Muffin was a strong guinea pig who could carry a whole cucumber on his back. Now old, grey and tired, he looks back on his life. Then one Wednesday morning, he feels a sharp pain in his stomach... This book tells the touching story about the death of a much-loved pet. Growing old, death rites, the question of the afterlife, all handled with warmth and gentle humour. A beautiful book that children love – it is one of Sweden's bestselling and most borrowed children's books, which won the 2002 Swedish August Prize. Voted book of the year by a children's poll in both the Swedish Book Jury Prize (2002) and the French Chronos Prize for Youth Literature (2008–2009). Ages 3 and up.

All the Dear Little Animals by Ulf Nilsson. Gecko Press, 2009

Three children decide someone must bury all the world's poor dead animals. 'The whole world is full of dead things,' said Esther. 'In every bush there is a bird, a butterfly, a mouse. Someone must be kind and look after them. Someone must make a sacrifice and see that all these things are buried.' 'Who must?' I asked. 'We must,' she said. This picture book covers a difficult subject in an unsentimental way. It was chosen by Swedish children as one of their favourite books in 2008. For children aged five and up,

Chimpanzees I Love: Saving Their World and Ours by Jane Goodall. Scholastic Press, 2001

As a child, Jane Goodall dreamed of living with the wild animals of Africa. As a young woman, she amazed the world with her groundbreaking discoveries about chimpanzees, which she documented in her acclaimed National Geographic television specials. Ever since, Jane Goodall has campaigned unceasingly for the protection of the chimpanzee, now an endangered species. This moving, personal account will inspire readers of all ages to join in her vital work.

Rickie and Henri: A True Story by Jane Goodall with Alan Marks. Penguin Young Readers Group, 2004

Rickie the chimpanzee loved living with her mother in the rain forests of Central Africa, warm and safe. Until the day the hunters came, and took Rickie away to sell at a Congolese market. Luckily, she was rescued by a kind man who adopted Rickie and cared for her. Best of all, he provided an unexpected friend in his dog Henri. This true story of friendship is heart-warmingly brought to life by renowned scientist Jane Goodall.

Where Do They Go When it Rains? by Gerda Muller. Floris Books, 2010

Stef takes the twins out for a walk to the seaside. On their way, they pass through fields full of flowers, grasshoppers, and bees. They stop at a farm, where they feed the hens, pigs, and ponies. But when they reach the sea, the clouds turn grey and it starts to rain. The twins love splashing about in the rain ... but where do all the animals go when it rains? A wonderfully detailed picture book with a variety of animals to spot. Ages 3–6.

Goldilocks and the Three Bears by Gerda Muller. Floris Books, 2011

A retelling of the classic tale: “A beautifully illustrated version of this classic story also adds a clear lesson in manners! Goldilocks, a little girl travelling with a circus, wanders off into the woods on her own. When she finds a lovely house, she enters without thinking. She sits in the chairs, eats the porridge and then settles down for a comfy sleep in the littlest bed. The bears are forgiving but can’t help asking why she didn’t knock and why she entered without being invited in. It’s a lesson Goldilocks will hopefully remember.” Julia Eccleshare

Strolling With Our Kin by Marc Bekoff. Lantern Books, 2000

Strolling With Our Kin will encourage the natural curiosity of children in their world, foster a sense of wonder and delight, and a corresponding sense of concern. I hope this book will soon be available in all libraries and on the shelves in many homes. Certainly I shall be recommending it to all 1500 of our Roots & Shoots groups in North America, and in other parts of the world as well. Marc Bekoff has pulled the issues together and written about them with clarity and conviction -- from the Foreword by Jane Goodall

The Trouble with Dogs by Bob Graham. Walker Books, 2007

This book tells the story of a pup ‘Dave’ who comes from a shelter. He has lots of personality but no obedience and is trained by somebody who gets him to behave, but in the process the pup loses his personality. In the publisher’s words “a funny, warmhearted story to remind readers that when it comes to dogs—and their humans—it’s affection and trust, loyalty and love that really matter.”

Dogs Don’t do Ballet by Anna Kemp. Simon and Schuster, 2010.

The story of Bif, the dog who loves ballet. When his owner goes to see a ballet and the prima ballerina falls into the orchestra, Bif goes on stage and receives a standing ovation. It’s a fun story. It’s also been read on the UK show Bookaboo.

The Little One: The Story of a Red-Tailed Monkey by Kaitie Litchfield. Black Dog Press, 2009

Kaitie was four years old when she travelled with her mother to Uganda, where her mum was going to study chimpanzees. One day, a two-week old orphaned red-tailed monkey was brought to their sanctuary. As the adults were all busy working with chimps, Kaitie was placed in charge of caring for the tiny monkey. This is the true story of Kaitie’s friendship with the baby monkey she called ‘The Little One’. It is the story of an extraordinary young girl, and one adventurous year in Africa.

The Butterfly by Roger Vaughan Carr. Walker Books, 2012 (new edition).

Malani went to the forest each day with her father and his elephant. She played at the feet of the great forest trees, where she watched a beautiful butterfly. It is just a frail pretty thing that cannot do anything grand, she thought. But Malani never knew that the butterfly’s delicate wings held strength enough to make even the might elephant tremble. *The Butterfly* was shortlisted for the NSW Premier’s Award, 1997.

Turtle, Turtle Watch Out! by April Pulley Sayre. Orchard Books, 2000.

Before a sea turtle is even hatched from her egg, she's got to be on her guard for life-threatening dangers, ravenous, egg-loving raccoons at night, or careening, shell-crushing jeeps on the beach. Young readers will be captivated by the suspenseful text, which vividly describes the life cycle of the endangered sea turtle. It provides children with hope for our ecological future, and closes with information on how to get involved with conservation agencies that are dedicated to saving this endangered species.

Dear Greenpeace by Kathryn Smith. Walker Books, 1993

Worried that the whale living in her pond is unhappy, Emily embarks on a correspondence with Greenpeace which, despite offering the best of advice, insists that it would be impossible for a whale to live in a pond. Undeterred, young Emily continues to seek the best course of action for her beloved whale, finally setting him free. Unique, quirky, gentle, warm hearted and thoughtful, *Dear Greenpeace* is a pleasure to read, and cleverly avoids the trap of being preachy and precious about its subject. For ages 3 to 6.

Abigale the Happy Whale by Peter Farrelly. Little, Brown Books, 2006

Abigale, the sole happy humpback in her pod, joins the other whales on a mission to go to the beach. She stops frequently to visit one of her many friends along the way. All of these creatures have been impacted by litter thrown into the sea, including Wordsmith the Swordfish, whose sharp sword has a tire around it. The head whale in the pod has decided on beaching as a form of social protest, but Abigale comes up with a better way to get the attention of the Land People who are trashing the ocean.

The Snail and the Whale by Julie Donaldson and Axel Scheffler. Macmillan Children's Books, 2004

When a tiny snail meets a humpback whale, the two travel together to far-off lands. It's a dream come true for the snail, who has never left home before. But when the whale swims too close to shore, will the snail be able to save her new friend? *The Snail and the Whale* won the 2004 Early Years Award for the best pre-school book, the 2005 Blue Peter Award for Best Book to Read Aloud, and the 2007 Giverny award for Best Science Picture Book.

Just a Dream by Chris van Allsburg. Houghton Mifflin, 1990.

Walter is not an enlightened individual. He's a litterbug who believes sorting trash is a big waste of time. One night while lying in bed, Walter wishes he could visit the future. He falls asleep and his wish comes true, but he dreams of an overcrowded and polluted future and when he returns to the present, he is changed and so are his dreams. Caldecott-winning artist Chris Van Allsburg brings us a striking look, in unique and evocative pictures, at what our future may hold.

Taotao and Lele. World Wildlife Fund, 2012

A children's book that teaches the value of wildlife protection through the engaging story of a little boy and his tiger, who gets kidnapped by illegal loggers. It is the first book to be published in English and Chinese highlighting the importance of saving wild tigers and their habitat. *Taotao and Lele* is the product of a collaboration among WWF, the Chinese Association for World Wildlife Conservation, the American College of Traditional Chinese Medicine and the Sichuan Children's Publishing House. The book is being distributed to schools in Chinese communities in the United States

Thanks to Lyrebird, the Steiner bookshop in Hobart Tasmania, for helping me find many of the books on this list. Ed.

Journals: Human-animal related journals, special issues and articles

PAN Philosophy Activism Nature

Volume 8 (2011) **Special Issue: Minding Animals**. Edited by Kate Rigby

- Human-Animal Studies in the Field of the Arts and Humanities: Linda Williams
- Reading Genesis in Borneo: Work, guardianship, and companion animals in genesis 2 Michael S. Northcott
- Emotions in Menagerie Acts: Peta Tait
- Wolf Girls and Hirsute Heroines: Fur, hair and the feminine: Jazmina Cininas
- The Equivocal Animal: Hybrid entities in contemporary art: Anne Taylor
- Harry potter and "the question of the animal": Dianne Hayles

For access see: <http://search.informit.com.au/browseJournalTitle;res=IELHSS;issn=1443-6124>

The Australasian Journal of Ecocriticism and Cultural Ecology (AJA)

This new journal comes out of ASLEAC- ANZ (Association for the Study of Literature, Environment & Culture Australia and New Zealand). The journal will be publishing articles on art and visual culture as well as literature and ecocritique .

This fully peer-reviewed journal can be accessed at:
<http://www.nla.gov.au/openpublish/index.php/aslec-anz>

Antennae: The Journal of Nature in Visual Culture

Issue 19, December 2011 **Animal Advocacy and the Arts**

Antennae's latest issue on Animal Advocacy and the Arts is now online. In this issue: exclusive interviews with Peter Singer, Roger Scruton, John Simons and Tom and Nancy Regan + an amazing portfolio of work by Sue Coe and much, much more...

How far have we gone since the publishing of Peter Singer's *Animal Liberation* from 1973, where are we finding ourselves and where are we going? But most importantly, who are we going there with?

This issue attempts to answer these key questions and it does so by looking at a range of different media, geographical locations and contexts in the attempt of finding more questions.

Open access at: www.antennae.org.uk

CALL FOR SUBMISSIONS

Environmental Humanities New open-access, interdisciplinary journal!

Editors: Deborah Rose (Macquarie University, Sydney, Australia) and Thom van Dooren (University of New South Wales, Australia)

Environmental Humanities is an international, open-access journal that will invigorate current interdisciplinary research on the environment. In response to a growing interest around the world in the many questions that arise in this era of rapid environmental and social change, the journal will publish outstanding scholarship that draws humanities disciplines into conversation with each other, and with the natural and social sciences. The editorial team are confident that the growing and vibrant international community of environmental humanities scholars will support us in this effort. They welcome animal studies that is engaged with broader multispecies communities or environmental issues.

Call for submissions is open and ongoing

For more information contact: editors@environmentalhumanities.org or go to: www.environmentalhumanities.org

If you would like to be kept up to date about new issues of the journal, please subscribe to email alerts, RSS feed, or follow on Twitter.

Antennae: The Journal of Nature in Visual Culture

1. Animals and Painting Special Issue

Is painting the most troubled medium in contemporary art? The death of painting has been announced with regularity at the beginning of each of the past four decades. Nevertheless, a number of artists like Gerard Richter, Lucien Freud, Francis Bacon, Jenny Saville, Peter Doig, David Hockney, Chris Ofili, June Leaf and Joseph Condo just to name a few, have demonstrated that the opposite is true through their creative reinventions of the medium's boundaries, scope, purpose and ambitions. What role has thus far painting played in the animal revolution as experienced through the arts? What does contemporary painting has to say or do about our relationship with nature? *Antennae* is currently inviting submission on the topic of animals and painting for the purpose of publishing a selection of artist's work, academic essays and interviews. Although we usually tend to focus on modern and contemporary art, this would also represent an opportunity to cover other periods.

For academics: Academic essays = maximum length 6000 words Interviews = maximum length 8000 words. Fiction = maximum length 8000 word. For artists: Submissions of portfolios are welcome but work needs to be supported by a text either written by the artist or by a reviewer/curator. Images = maximum 8 per artist. Text = maximum length 2000 words

Deadline for submissions is 1 September 2012

For more information, please contact Giovanni Aloï at antennaeproject@gmail.com

2. Animals, Literature and the Visual. Guest editors Susan McHugh and Robert McKay

How do people see animals in literature? What are the migrations of imagery between literature and other arts? How does literature visualise animal subjects and with what effects for their roles in other media? In what ways are such developments proving influential to literary and animal studies, as well as other disciplines? This issue will primarily focus on writing that examines issues concerning animals in literary representation. While submissions in all historical periods and genres are welcome, special consideration will be given to papers that address the visual dimensions of literary animal studies, broadly writ.

Our aim is to foreground original perspectives, including a wide range of themes and ideas that to varying degrees are grounded in current scholarship. Topics may include, but are not limited to:

- Ethics and the representation of animals in literature and other arts
- Comparative readings of animal representations in visual and literary works and genres
- Writer-artist and writer-illustrator collaborations
- Cultural or material histories of animals in literary illustration and book-making
- Literary texts that bring together animals and artists as characters; artworks that feature both animals and writing
- Film adaptations of fictions and novelizations of films
- Web-based literature (hypertext, fan fiction, etc.)
- Animals in artists' books
- Animal auto/biography, including those of artists' pets
- Graphic novels
- Animals as textual and/or visual symbols

Guidelines: Max length for academic essays: 8000 words Max length for interviews: 10.000 words Max length for fiction and other formats: 10.000 words. As usual, *Antennae* is open to consideration of academic essays as well as fiction and experimental writing.

Deadline for submissions: 15 October 2012

Please email final submissions to Giovanni Aloï (antennaeproject@gmail.com)

For any other questions about content and formats, please contact: Susan McHugh (smchugh@une.edu) or Robert McKay (r.mckay@sheffield.ac.uk).

Experiments in Education

Special Issue: Vegetarianism and Education

Guest editor: George Jacobs, president of Vegetarian Society (Singapore)

A set of 10 articles written by educationists for educationists to inspire us to reach out to students about the many benefits of eating less or no animal based food. The 10 articles will provide examples that other educationists can adapt to their own teaching context.

- A focus on what takes place in a variety of educational institutions, from preschools to universities – including special institutions, such as institutes of vocational education and schools for special needs students. This focus on educational institutions contrasts with a focus on the valuable work done in the public sphere, e.g., posters on subway trains.
- A focus on ideas, activities and materials that can be used in multiple contexts. In other words, can other teachers and other activists for meat reduction do the same activities in their contexts?
- Articles that discuss meat reduction efforts, such as going meatless once a week, as well as efforts encouraging people to adopt 100% plant based diets, and everything in between.
- Articles that address a range of reasons for eating less or no meat, including kindness to our fellow animals, environmental protection and human health. Included in human health is world hunger.
- Articles that discuss education efforts which not only help people understand why to eat less or no animal based foods, but also how to be healthy on plant based diets and how to find such food conveniently and without great expense.
- Articles that show evidence of sound pedagogy and modern trends in Education, such as student centeredness, multiple intelligences, cooperative/collaborative learning, the use of IT in Education, thinking skills, curricular integration, alternative assessment and teachers as co-learners.

**Submit
NOW**

Deadline for submissions: March 15, 2012

For detailed information about submission procedures, for article requirements, and to send an Expression of Interest of approximately 500 – 1000 words. please email gmjacobs@pacific.net.sg

For more information about the journal see: <http://www.situedurnd.org/eie/>

Ecopsychology

Psychology and the Natural Environment: Insights from Australia and New Zealand

The *Ecopsychology* journal is proud to announce its first place-based call for papers: “Psychology and the Natural Environment: Insights from Australia and New Zealand.” We are seeking submissions illustrative of theory, research and practice regarding environmentally focused psychology – broadly conceived – with a focus on the ecological and cultural contexts of Australia, New Zealand, and neighboring areas of the South Pacific. Writings from a range of Environmental, Conservation and Eco-Psychology approaches are welcome along with indigenous perspectives and contributions from the social sciences, healthcare, activism, and the humanities.

Potential topics include psychological examinations of the role of nature, place, or other species in individual or cultural identity, including impacts and responses to extreme weather and climatic variations associated with the region. Topics may also include examples of environmental

educational or behavior change programs, ecotherapy practices, and grass roots or government-sponsored efforts toward climate change mitigation and adaptation.

Submissions are due 31 May 2012.

For manuscript submission, see the *Ecopsychology* journal's Information for Authors page: (<http://www.liebertpub.com/manuscript/ecopsychology/300/>).

For questions, contact the *Ecopsychology* journal: journal@selfsustain.com.

American Quarterly

Special Issue: Speciesism, Racism, Sexism

Guest Editors: Jean Kim and Carla Freccero

American Studies is a field that is centrally concerned with power in its most salient manifestations: race, sex, class, sexuality, empire, and more. It is therefore a field well-situated to take up the challenge of engaging meaningfully with one of the most ubiquitous, enduring, and momentous social hierarchies: that between human and nonhuman animals. Although human/animal dualism ranks among the major dualisms undergirding western culture and discourse, relatively little critical work has been done in American Studies to critique, its genealogy, meaning(s), operation, etc. Meanwhile, in other sites in the academy, there has been a noticeable quickening of interest in human/animal issues during the past decade, as reflected in conferences, book series, list serves, and journals on the topic.

The stakes involved in deconstructing the human/animal divide are significant. The fact that “the animal” has been constructed as a relatively stable site of meaning that has historically served to define “the human” means that an analysis of the human/animal dualism will help us think critically about our self-understandings, how we think of ourselves as a species apart, unique and superior among living beings. It will also stimulate us to ask new questions about the lives of nonhuman animals, whose experiential realities we have often declined to explore because of our assumptions about their inferiority and incapacity. Also, because of the ubiquity of ideologies and practices of human supremacy, analyzing its functions and mechanisms is critical to grasping how power works. In particular, speciesism (defined as the preference for over the past few centuries in western culture. It is, for example, a familiar move on the part of colonizing/dominating peoples to define the subaltern as (nonhuman) animals or as akin to animals, thus justifying that domination. This entanglement –the association of animality with the subaltern– once deconstructed, makes possible the liberation of both human and nonhuman targets of this kind of analogizing oppression.

The papers will address some of the following questions: What is the relationship between speciesism and other forms of supremacy in the contemporary west? In what ways have racialization and gendering depended upon processes of animalization? Does the formulation of racism and sexism? Do anti-racism and feminism commit one to an anti-speciesist position as well? What tensions have emerged among civil rights, feminist, and animal liberation movements? How might we conceive of animal subjects in a way that escapes the pitfalls of neoliberal thinking? How has speciesism (and its relation to other supremacies) assumed different forms and guises in different cultures, spaces, and time periods? How have speciesist ideologies and practices developed in tandem with U.S. imperialism?

Submission deadline: August 1, 2012

Email submissions to aquarter@usc.edu. Information about *American Quarterly* and submission guidelines can be found on the website: www.americanquarterly.org.

Exhibitions: Current and past, calls for submission

**Open
NOW**

The Way You Move Me

8-31 March 2012

Fehily Contemporary, Melbourne



Still from *The Way You Move Me*. 2 channel video, 5.1 channel audio, 10.5 mins. Image courtesy the artists and Fehily Contemporary

Sonia Leber and David Chesworth's recent IASKA/Spaced residency allowed them to observe in close proximity the rhythms and intensities of the mass-movement of sheep and cattle across the Western Australian wheat belt.

The resulting two-channel video installation, *The Way You Move Me*, captures the internal dynamics of various local herds. Accompanied by a detailed, almost wordless sound design, this highly visceral work highlights both the seen and unseen forces that exist between humans and animals, meditatively framing the more personal moments of interspecies connection.

Sonia and David write: "We aimed to capture the way that people and animals mark the landscape with visual lines of action and changing shapes of mass-herding. The mass-movement of sheep, cattle and horses can be at times highly unpredictable and chaotic, or surprisingly ordered, with periods of intensification and periods of slowness. Some herds are like a cyclone with a still central core wrapped by swirling outer orbits. We were trying to capture the internal dynamics within each herd: the smaller packs of co-travellers, the hierarchies of 'leader' and 'follower' animals and all kinds of specific mother/offspring relationships."

"The different approaches of the different farmers are instructive. One farmer focuses on the idea that her herd of sheep is like an unwieldy, constantly mutating giant 'bubble' moving across the landscape. She patiently observes the internal forces of the herd, directing her work-dogs to move the 'bubble' forward and convince the stragglers to re-enter the group. Another farmer uses occasional vocal calls and horizontal arm signals to choreograph three sheepdogs in radiating arcs, to expertly control his herd of Brahman cattle."

For more information see: <http://www.fehilycontemporary.com.au>

Sentience: Hidden Lives

Kurb Gallery, Perth, Western Australia

*Sentience refers to self-awareness and the ability to experience a range of sensations and emotions, of feeling pain and suffering, and of experiencing a state of well being. Sentient animals are aware of their surroundings and of what happens to them. **Sentience** is an initiative of Animal Rights Advocates Inc. to showcase the ability of non-human animals to feel, perceive and experience self awareness. This exhibition was on show 7-10 January.*



Tarsh Bates. *in vitro* node (Physarum polycephalum). Glass, Physarum polycephalum (living), table 120 x 50 x 50 cm

Physarum polycephalum (slime mold) is an organism used in scientific research which is commonly found in piles of leaf litter and human composts. It challenges taxonomic classification, having characteristics of both animal and plant. *in vitro* node (Physarum polycephalum) displays the fascinating and usually hidden growth characteristics of this multinucleic macroscopic single celled organism by encouraging growth within a customised glass scientific vessel. *P. polycephalum* forms a fanlike network of tendrils in its quest for food. Each tendril moves almost visibly by cytoplasmic streaming – a pulsing movement of the liquid inside the cell walls. This organism is simultaneously beautiful and repulsive. *in vitro* node (Physarum polycephalum) offers a unique opportunity for us to observe and care for a highly unusual animal/plant that is rarely seen. The living organism will grow and change over the duration of the exhibition evoking and challenging museum exhibits, the still-life and our conception of species classification. *in vitro* node (Physarum polycephalum) is part of a larger project developed at SymbioticA, UWA and Perth Institute of Contemporary Art. This project investigates the aesthetics of care, the aesthetic experiences which develop through long term encounters with other organisms, particularly those that are not cute, furry or visible.

Other artists taking part in the exhibition were:

Alex Cearns, Bridget Laudien, Cate Jones, Erin Burnett, Helena Wadsley, Karin Wallace, Loren Kronemyer, Lottie Moore, Michelle Dawson, Nili Duvdevani, Penny Maddison, Philipp Pahin, Stephanie Ives, Susan Hauri-Downing, Tarsh Bates, Yvette Watt, Zaaron Crosby

For more information, including online gallery and catalogue, see: <http://sentience.org.au/>

Art Work: Current work, project histories, reviews

Sarah Lynch



Untitled. From the *We Are Animals* series

Artist Statement

Untitled is part of the series *We are Animals*. The work was created to invite viewers of the work to explore the positions and roles in which animals are placed in for human uses and consumption. The work prompts viewers to question that if the roles were reversed and humans were placed in these positions, would it be acceptable? Would we turn a blind eye to the suffering of sentient beings used for labour and food if the suffering came at a cost to humans?

The series was intended to question our moral limitations around animals and allow the viewer to consider that humans are not too different from animals . . .

“Life is life – whether in a cat, or dog or man. There is no difference there between a cat or a man. The idea of difference is a human conception for man's own advantage.” Sri Aurobindo

For more about Sarah's work and other photos in the series see:

<http://sarahjelynych.weebly.com/index.html>

Lisa Roet



White Ape 2011. 3m x 3m x 1.5m. Polyurethane, fiberglass, wood



Gorilla Print, Bokito 1996. Silkscreen on hand pigmented paper

Artist Statement and Project History

For the past 20 years I have been working with the subject of Primates in my art. During this time I have used the image of the ape/monkey as a way to represent environmental issues, genetic discoveries, changing ideas of morality and religion and the evolving place of humanity within nature. I have worked with primatologists, environmentalists and taxonomists to research the information I needed to make my art, including working in museum archives and zoos worldwide and 10 years of observing Orang-utans in Borneo. The resultant artworks have been in the form of video, photography, sculpture, drawing, sound art, stained glass and bronze casting.

After studying art at RMIT in the mid 80's, I travelled extensively overseas ending in Berlin where I resided for 5 years witnessing the fall of the Berlin Wall. I lived in an unheated studio and spent my winters in the ape enclosure of the East and West Berlin zoo drawing the apes and monkeys. During high school I had hoped to study Anthropology or Zoology, settling for art after receiving bad science grades. During my time in Berlin I started to research animal behaviour and the role of the zoo within a society through my art. The Zoo was a great analogy for Berlin, being a walled city. As a child I had religiously carried around the book by Jane Goodall, *In the Shadow Of Man* and making art about apes was my obvious choice. In 1995 I held my first residency directly working with the Berlin Zoo. From this residency I produced a series of silkscreened works on paper of ape and human fingerprints. The fingerprints were obtained with the help of police at Berlin Zoo. The fingerprints included that of a baby Gorilla Bokito being raised by the primate keeper's wife in their quarters above the ape enclosure.

In 2007 I was part of a group of artists exhibiting in the Netherlands and was caught up in a big story of a Gorilla that had jumped a large moat at Rotterdam Zoo attacking a human female admirer, who had spent months visiting the gorilla daily. The debate was whether he was trying to hurt her or take her as one of his females, biting her into submission. This Gorilla was Bokito,

raised by the primate keeper's wife at Berlin zoo, which made my police fingerprinting of him 12 years earlier quite pertinent.

In 1997 and 1998 as part of my ongoing art project I worked with the Ape Language Research Center in Georgia State University observing the teaching of human language to Chimpanzees and Bonobos. This research resulted in a body of work titled "Ape and The Bunnyman". This series of photographs portrays a study I witnessed where Dr Susan Savage Rumbaugh's assistant dressed as bunny distributing mars bars and coca cola to Chimps and Bonobos who performed the tasks set for them. This series of photographs and video were then exhibited in New York in 1999.

Whilst living in Brussels from 1998-2001 I visited a small carnival freak show at a local fair. Advertised in French as "The Amazing Ape-Man" on the side, the caravan, inside contained rows of organic artefacts (dusty cabinets containing animal skulls, snake skins and many dead flies). The main piece on display was an old specimen jar containing what looked like a half human/half Bonobo or chimp stillborn baby. It seemed perfectly formed just not human and not ape but somewhere in between. I contacted taxonomist Colin Groves to ask him what he thought it was. He just replied "yuk". Not the answer I had hoped for. I made a series called "Ape-Man" based on this little caravan in Brussels.

More recently I have been working with a Chimpanzee named Mugsy in central/outback Queensland. Mugsy was reared by his father/clown Charlie Ridgeway and they travel rural Queensland performing with their small circus routine. I have spent time with them observing and photographing their life together, with the resultant photographs, Mugsy, being exhibited within Australia over the past several years.

Mankind's ability to have imagination and subsequently consciousness has been seen for much of the 20th century by scientists and evolutionary psychologists alike, as one of the greatest points of difference between our closest living relatives the apes and ourselves. Until recently our ability to have socially transmitted behaviour or a cultural dimension including making art has been seen as uniquely human. As DNA discoveries and genomes have been unravelled there is a greater understanding of the significant intellect of apes and monkeys and now their ability to make art and to have a cultural dimension is being debated. These new ideas have influenced the way zoos evaluate and keep their primate collections, with many zoos recently introducing painting programs as a form of research and intellectual enrichment for the apes.

Over the past 6 months I have attended several of these painting programs at Melbourne Zoo with plans to attend Monarto Zoo in Adelaide. As with humans, some apes are interested in painting while others are not. I have observed an Orang-utan and a chimpanzee that clearly enjoy painting, each with their own style and palette. I began working on a new series of works, yet to be finished, which will be collaboration between myself and the painting apes at Melbourne and Adelaide Zoos. I hope to make sense of the mark making produced by the apes while exploring some new ideas about the evolution of culture. These new works are titled "Monkey Painting", the title taken from the 19th century satire of the artist as seen as monkey. They will be printed at the Australian Print Workshop, using lithography and silk screening processes and I hope will be luminous coloured works combining abstract planes of colour with the free form marks of the apes. The way I am approaching these works is reminiscent of the processes taken in my works of art produced from the Berlin Zoo and the Ape language Research center, Georgia extending the ideas formed from these previous residencies.

With "Monkey painting" as with my work over the past 20 years, I am attempting to form a unique representation of the traditional artist/animal/zoo relationship in order to create art that contributes to both ideas of contemporary art and science dialogue.

For more information about Lisa Roet and her work see: www.lisaroet.com

Philipp Pahin



Possum Man series no.3 2011. 28 x 42 cm. Photomontage, Giclee Print

Artist Statement

I am interested in ethically exploring and documenting the aesthetics of human-animal encounters and representing the animal 'other' in a non-anthropocentric manner. To achieve this I am suggesting the development of a Human-Animal Relational Aesthetic which is both species-specific and ethically sustainable. My artwork engages several pathways toward this outcome including interpretative Biosemiotics, Ethology, and exploring the pedagogic value of mimesis in visually simulating the animal through art-making processes.

The 4 photomontages that comprise *Possum-man* are about human-animal relations. The white canvas-like lab-coat can be seen as a metaphor for what separates us from understanding the non-human 'Other'. The work is a result of my own experience interacting with brush-tail possums (*Trichosurus vulpecula*); how they tend to climb all over a person. I believe it is towards a human-animal relational aesthetic. At the same time, there is the issue of their being viewed as pests by some, even government departments. Both pest-controllers, scientists may hypothetically also represent the figure in white. In either case the work can also be read as being about hierarchy, how we perceive or fail to perceive each other, yet there is a shared contact-zone, the surface, where human and animal interact.

For more of Philipp's work see: <http://www.aasg.org.au/gallery/philipp-pahin>

Film, Plays and Audio

THE WILD DUCK



A Belvior Production. Adapted by Simon Stone with Chris Ryan from the play by Henrik Ibsen

Directed by Simon Stone

Review by Peta Tait, Theatre and Drama Program, La Trobe University. Author of *Wild and Dangerous: Animals, Emotions, Circus* (Palgrave Macmillan 2012).

Photo: Heidrun Lohr

Can a duck be a performer? A duck does actions for spectators and therefore a duck might well be called a performer. While this definition distinguishes a performer from an actor, it leaves aside the question of individual agency and proper purpose. A duck on a theatre stage, standing, walking around, quacking, paddling on water, and eating bread, that is, doing duck-like actions, can easily take the focus away from actors.

The climax of Henrik Ibsen's play, *The Wild Duck*, involves the tragic death of a fourteen-year-old girl rather than a duck. Hedvig discovers that her father is not her biological father and when he rejects her, she kills herself. She uses the gun used for hunting practice in the fake forest in the family attic, also used for shooting rabbits. A wild duck survived being hunted and wounded and lives in the attic and has become Hedvig's pet. This 1884 play is strongly symbolic, and Ibsen's drama contributed to the invention of both realism and symbolism in the theatre. The inclusion of a live duck in this production is a literal rending of the symbolic title, but is this a sensationalist ploy in keeping with recent theatrical fashion or a statement of solidarity with another species? The lives and deaths of nonhuman animals are significant in the human drama as the characters explain how rabbits and other birds were shot, and recalled hunting bears in the original play. The adaptation retains the strong connection between masculine identity, social status and the hunting of free living animals and presents heightened concern about the disappearance of forests. The production has an environmental message about human destructiveness. Therefore is the duck performer an activist?

Certainly the production enlivened the metaphor of the duck beyond that of a stage prop and the aesthetic dimension of a performer body show was undeniable. The duck was visually captivating against Ralph Myers's minimalist set with black walls and a two-sided glass wall with the actors behind it in muted costume colours speaking into radio microphones. The theatre lights picked up the sheen of green and brown feathers. But like most spectators, I would not recognize the body language of a duck under stress and, reassuringly, the duck floated on water in a Perspex box and was fed on stage. Since many of us have fed ducks at a pond at some time, this evoked collective nostalgia as well as an embodied experience with which to view the duck. I noted my sensory awareness shifted on seeing the duck who was carried by the actors like a pet cat and I reached out to the smoothness of the feathers, stoked like fur.

Although the duck remained trapped in human narratives including one about activism, the production made it impossible to ignore that the duck is a vibrant living being. The inclusion of an animal or bird in a live or filmed performance is invariably contradictory, raising numerous questions about the co-option of other species into human ways of living. Nonetheless the vivid presence of this live duck on stage just prior to the start of Victoria's duck hunting season on the 17 March, might make some audience members consider the fate of wild ducks over the next few weeks out of public view. Whatever the dilemmas about putting a live duck on stage, at least the gun shot was fake. *The Wild Duck is playing at Melbourne's Malthouse Theatre from February 17-March 17.*

For more information about this production see: <http://www.malthousetheatre.com.au/show-listing/the-wild-duck/>

WARHORSE



Directed by **Steven Spielberg**

Screen writers: **Lee Hall and Richard Curtis**

Review by Sandra Burr

During the First World War, thousands of British farm horses were requisitioned and sent to France to be used either as officers' mounts or draught animals. An estimated eight million horses died on both sides in the First World War. Of the one million British horses sent to war, only 6200 came home. The Australian narrative is even grimmer: one hundred and thirty six thousand horses were sent to Europe and the Middle East but only Sandy, the mount of Major General Sir William Bridges, came back.

War Horse, directed by Stephen Spielberg, is the story of Joey, a well-bred horse mistakenly bought by tenant farmer, Ted Narracott (Peter Mullan). Ted is a hard man and a broken man, a drunk and a failure haunted by the bloodshed and brutality he experienced as a soldier in the Boer War. Albert (Jeremy Irvine), the farmer's only child, persuades his mother, Ted's disheartened wife (Emily Watson), to keep Joey even though his breeding makes him patently unsuited to farm work. The strong bond forged between the boy and his horse is fractured at the outbreak of World War One when Ted, facing bankruptcy, sells Joey to an officer (Tom Hiddleston). Albert enlists so that he can go to France and find Joey and bring him back to Devon.

The story has had several incarnations. It was first published in 1982 as a children's book written by British Children's Laureate (2003-05), Michael Morpurgo. In 2007 it was made into a play by Nick Stafford and staged in London using life-size puppets. The play, which is still running, has attracted great critical acclaim and capacity audiences, and is now touring in America and Canada and will be coming to Melbourne's State Theatre in late 2012. The movie adaptation of *War Horse* was released in time for Christmas 2011 and it was also well received by the public and critics alike, garnering several BAFTA and Academy Awards and mostly favourable reviews.

There were fears that Spielberg would be tempted to glorify war as he did in *Saving Private Ryan*, or succumb to an excess of sentimentality, as in for example, *ET*, but he did neither. A review in the *Canberra Times* warned that the movie was 'all about the horse' which indicates that with *War Horse*, Spielberg got it right. That's not to say it's a perfect film. The depictions of the horses are patchy, his attempts at realism are not always successful and there is plenty of schmaltz. The scenes focussing on the French farmer and his granddaughter are a very syrupy, the scenes where Albert parks his face on Joey's and tells him what to do – and then the horse does are less than believable and the section where, in order to save the farm, Joey learns to plough is pretty silly. John Williams' music bludgeons the audience as it tries mightily to direct our emotional responses, but none of these things overwhelm the film and overall the film remains true to Morpurgo's original ethos, but you should still take the tissues.

War Horse was written to caution children about the futility of war and it is this theme describing the universal suffering of both animals and humans, which has successfully carried the story across the different genres. An astute film maker, Spielberg takes into account modern sensibilities towards animal suffering. He perfectly captures the horror of war – the mud, the chaos, the futile cavalry charges, the hard slog, the despair and physical exhaustion - without using a surfeit of realistic violence. In an interview with the *London Evening Standard* (31 March 2009) Spielberg said, 'I also don't consider *War Horse* to be a 'war movie.' It's not one of my war movies. This is much more of a real story between the connections that sometimes animals achieve, the way that animals can actually connect people together'.

The behind-the-scenes stories about the horses used to make the film, serve to emphasise the regard in which the horses were held, and it is a credit to the makers that the horses are, in the main, so realistically portrayed. The fact that horses are mostly silent animals who don't neigh and squeal without reason, was respected. Spielberg employed a team of equine make-up artists and trainers to make the band of healthy, shiny actor horses look convincingly haggard. One of the most poignant moments shows a group of exhausted German horses being forced to drag heavy artillery up an impossibly steep and muddy hill. It's heartbreaking stuff.

There is unevenness about *War Horse* with some scenes breaking your heart while others lose their magic, and this perhaps, is a problem with working with horses. In a key scene where Joey is galloping, lost and terrified, in no man's land, he doesn't look at all terrified. Instead his ears are pricked and he's moving along at a steady canter, anticipating each jump over the trenches and quite in control of himself: but what animal lover would want to see a horse made terrified just to gratify an audience? I suppose audiences do have a responsibility to suspend judgment and believe in the story and this scene works because Spielberg, despite his reported insistence on realism, allows the audience to imagine. In the session I attended everybody gasped when Joey hit the barbed wire. It was a sickening sight – and a relief to later read that the barbed wire (of which some 440 miles of the awful stuff was actually used in the First World War) was made of plastic and an animatronic horse was used for the close ups –and you couldn't tell.

The American Humane Society, who monitored the animals during production, awarded the film an 'outstanding' rating, but surely that's the least we should expect. The movie industry, in some countries at least, has come a long way from trip wires and pulling horses down. Several horses were used to portray Joey, together with a small army of horse trainers, including Australian Zelig Bullen, who described her experiences in the ABC's *Australian Story* (10 October, 2011). In a curious parallel with the movie's story, Bullen formed a strong attachment to Abraham, one of the 'Joey' horses and wanted to bring him back to Australia with her, the deal however fell through and Bullen still pines for him. I read somewhere that most horses live in a series of foster homes throughout their lives, and it is interesting that, even while we extoll our love for horses, we treat them like commodities to be bought and sold, uprooted and relocated with no thought for the effect it might have on them. In the movie, Joey had a series of masters but managed to return 'home' and as far as we know, Abraham has remained in his home.

Humans tend to attribute human qualities to animals, perhaps in the hope of creating in them better versions of themselves. Horses have co-existed with humans for thousands of years because they are trainable and biddable. They are not noble in the human sense, they do not choose to go to war – that is a human proclivity. A dialogue towards the end of the film begins 'What a strange creature you have become, war horse' and comments on the paradox of a prey animal that instinctively flees from danger yet can be trained to run straight into it. If we care to think about it, that is a powerful message.

For a trailer of the film see: <http://www.youtube.com/watch?v=B7lf9HgFAwQ>

RED DOG – Update

The Australian film *Red Dog*, 2011's top-grossing Australian movie, was named best picture at the inaugural Australian Academy of Cinema and Television Arts awards, aka the AACTAs, at the Sydney Opera House on February 1.

The peer-voted award capped a remarkable run of success for *Red Dog*, which took \$21.3 million at the Australian box office last year, more than all the other 34 first-release Australian features combined. The film also collected the publicly voted Members Choice award, announced at a separate event on January 15.

Read more: <http://www.theage.com.au/entertainment/movies/a-red-letter-red-carpet-day-for-red-dog-20120131-1qrhg.html#ixzz1nkYc2dnM>

THE ADVENTURES OF TINTIN: *The Secret of the Unicorn*



Director: Steven Spielberg
Screenwriters: Steven Moffat, Joe Cornish and Edgar Wright
Producer: Peter Jackson

Tintin (Jamie Bell), his faithful dog Snowy and Captain Haddock (Andy Serkis) set off on a treasure hunt for a sunken ship commanded by Haddock's ancestor. But someone else is also in search of the ship.

Review about Snowy the dog in *Tintin*, by Amelia Neylon age 9

I think the movie *Adventures of Tintin* was interesting but not very close to the book. The movie is a mixed version of *The Secret of the Unicorn* and *Red Rackham's Treasure*. Tintin was a great mystery solver like in the book - and Captain Haddock was a real drunk like in the book. Thomson and Thompson are still pretty funny and will always make you laugh with their disguises and "preciselys". And the two silly policemen go round looking like they've just solved part of the mystery when all they've been doing is bunking and clunking.

But the one character who isn't the same is Snowy. In the books Snowy would probably always get the funniest lines. But in the movie all he could do was run around and woof (and he didn't get drunk nearly enough). I always pictured Snowy as this funny kind of dog that would tag along and save his master at least two times. Tintin solved the mysteries by just going around getting all these clues and nearly getting himself killed quite a few times. But in the end he'd always be saved and he'd put crooks in jail. Haddock would make these silly predictions when he was drunk and sometimes Tintin would have to shout at him. And Snowy would probably get drunk with Captain Haddock or have to make a hard decision between an important note and a bone. But his most important job was pointing out things that Tintin wouldn't notice and say stuff to the readers that would help them and show that he was as intelligent as the humans in book - and hilarious.

Sadly, in the movie Snowy does not imagine anything funny, and he isn't a really important character, I mean, he doesn't even save Tintin much. Now all he does when he sees the pickpocket is woof and tug on Tintin's pants. In the movie he's not an important ingredient. It kind of disappoints me. Snowy is as intelligent as everyone else, but they don't really tell you that in the movie - although he does have the same opinion about castafiore singing as Captain Haddock: IT'S HORRIBLE.

So overall I liked the sort of bravery of the movie and the adventure and the spurt of it. I give it 8/10 but they made Snowy way too doggy and not enough funnish and if Snowy from the book had seen that movie I think he would have been pretty grumpy about the way they made him perform and how little he talked or helped solve the mystery (and how little he got drunk).

For more about *The Adventures of Tintin* see:

<http://www.sbs.com.au/films/movie/12483/The-Adventures-of-Tintin:-The-Secret-of-the-Unicorn>

CANE TOADS: THE CONQUEST



Writer/Director: Mark Lewis
Executive producers: Jeff Skoll, Diane Weyermann, Clark Bunting

From ABC television and the film's website:

The South American cane toad's unstoppable journey across the Australian continent has long been the focus of great controversy and bizarre fascination. The cane toad was introduced to Australia in 1935 in an attempt to control the greyback cane beetle. Unfortunately, the toads were disinclined to eat the beetles. Instead, they set about doing what cane toads do best - multiplying, migrating and thriving.

75 years later, in a country equipped with unprecedented scientific capabilities and unabated public will to battle the invasion, it seems nothing will stop the march of the toad. Science and genetic mutation have failed, so too has physical aggression. Fences and traps have proved ineffectual, as have natural predators and topographic barriers.

No other species has occupied a nation's consciousness like the toad, which has achieved both criminal and cult status. Throughout history it has proven itself to be the ultimate survivor in the face of great adversity. It spreads, it grows, it devours.

Cane Toads: The Conquest explores the history, the science, the human conflict and the bizarre culture surrounding this notorious environmental blunder. Director Mark Lewis (*Cane Toads: An Unnatural History*, *The Natural History of the Chicken*) injects his trademark irreverence and humour into a story filled with engaging characters and incredible firsthand accounts.

Filed with high-resolution 3D technology, *Cane Toads* is the first Australian digital 3D feature film. Custom designed equipment allows viewers to get up close and personal with these curious creatures like never before. The unique viewing experience is like being immersed in the world of the toad.

For more information and to buy the DVD see:

<http://www.canetoadstheconquest.com/html/synopsis.html>

DON'T BUG ME! OUR RELATIONSHIP WITH INSECTS

Download audio from ABC Radio National

Have you noticed more insects about this summer? How do you think of insects—are they simply an annoyance, when you get that itchy mozzie bite, or spy a cockroach scurrying behind a cupboard? Are you fearful of creepy crawlies?

The website includes comments from listeners:

<http://www.abc.net.au/radionational/programs/lifematters/don27t-bug-me/3793224>

THE ETHICS OF KEVIN RUDD'S HEART

Download audio from ABC Radio National

Inserting a cow valve into Kevin Rudd's heart is not a new medical technique but is part of a general move towards xenotransplantation. Xenotransplantation is when you take living cells, tissues and organs from one species and transplant them into another. Human xenotransplantation offers a potential treatment for end-stage organ failure, but it also raises many novel medical, legal and ethical issues. This program explores some of them.

<http://www.abc.net.au/radionational/programs/philosopherszone/the-ethics-of-kevin-rudds-heart/3692646>

NEW BOOK EXPLAINS DOUBLE STANDARDS IN HOW WE TREAT ANIMALS

Download audio from ABC Radio National

The many inconsistencies in the way humans treat animals are the subject of a new book being launched tonight, written by Melbourne University academic Siobhan O'Sullivan. Her book titled 'Animals, Equality and Democracy' argues that the key to understanding why we treat some animals better than others is whether we can see them or not. The more visible an animal is within the community, the more likely we are to treat it with kindness and respect, and protect it with laws and regulations. Listen here:

<http://www.abc.net.au/rural/telegraph/content/2012/s3436609.htm>

ANNIE POTTS TALKS ABOUT HER NEW BOOK

Download podcast from Radio NZ

Associate Professor and Co-Director of the New Zealand Centre for Human-Animal Studies at Canterbury University, talks about chickens in general and her new book, *Chicken*:

<http://www.radionz.co.nz/national/programmes/saturday/audio/2501932/annie-potts-chickens>

Links: Resource pages, blogs, organisations

- **New Mexico Animal Studies Group**

The New Mexico Animal Studies Group is a new group formed by scholars from University of New Mexico and Central New Mexico Community College. It is an interdisciplinary research group comprising members from sociology, anthropology, law, communications, and other disciplines. NMASG aims to promote cross-disciplinary dialogue within the university and between the university and community groups, international human animal studies organizations and other university-based organizations.

<http://nmanimalstudiesgroup.com/>

- **Pets in the City**

Pets in the City is a free guide prepared by the Petcare Information and Advisory Service (PIAS) to help city-dwellers make informed decisions about dog and cat ownership. This website provides practical information to help you decide whether you should own a dog or a cat, identify suitable breeds, negotiate rental and strata, manage pets with limited or no outdoor space as well as tips to help solve common problems.

<http://www.petsinthecity.net.au/>

- **Oscar's Law: Abolish Puppy Factories**

Oscar's law is a very simple campaign: it enables everyone to make a stand and tell the Government that "We do not want companion animals factory farmed anymore" and "We no longer want the pet industry to mislead us about what is acceptable for our animals". You can help fight the genocide in Australia's pounds, promote rescue organisations and shelters as the first option to adopting, and change the way Australians get their pets.

<http://www.oscarslaw.org/index.php>

- **Responsible Policies for Animals Inc.**

Responsible Policies for Animals takes a unique approach to achieving humane treatment of animals. All animal use is inhumane. By targeting universities' billions of dollars in training, research, and promotions for the meat industry, Responsible Policies for Animals targets our most influential institutions' false teachings about nonhuman animals, the biggest obstacle to animal rights. Responsible Policies for Animals' other activities also promote fundamental change, striking at the root rather than snipping at branches of the big human problems.

<http://rpaforall.org/>

- **Wash for Wildlife**

You can help wildlife such as the Platypus by using phosphate-free detergents! The iconic Australian Platypus is like no other animal on earth. Unfortunately poor water quality is threatening this species and many others. Look out for the text 'phosphate-free' **or** 'no phosphates' **on** the packaging of laundry detergent, dishwashing detergent and surface cleaners. This site tells you which brands are best and lists other wildlife friendly products.

<http://www.zoo.org.au/Default.aspx?DN=86d6f3c9-f905-4de0-80bc-704e3e821817>

- **Beads for Wildlife**

Northern Kenya is facing its worst drought in six decades leaving people, livestock and wildlife desperately competing for survival. You can give a gift that helps people and wildlife! *Beads for Wildlife* are available at Werribee Open Range Zoo, Melbourne Zoo, Healesville Sanctuary in Australia and [online](#).

<http://www.zoo.org.au/beads>

- **They're Calling on You**

Gorillas are on the brink of extinction. They're calling on YOU to help today! One of the biggest threats to gorillas is the illegal mining of coltan, a mineral used in mobile phones - You can help save gorillas by donating your old phone.

<http://www.zoo.org.au/calling-on-you>

- **Edgar's Mission**

Edgar's Mission is a not for profit sanctuary for rescued farmed animals that seeks to create a humane and just world for humans and non-humans. Edgar's Mission is set on 60 peaceable acres in the foothills of the Great Dividing Range at Willowmavin, Kilmore, in the state of Victoria, Australia.

<http://www.edgarsmission.org.au/>

- **Homes for Hens**

The Battery Hen Adoption Project was started in Brisbane, Queensland to give ex-battery chickens a second chance at life. We look for long term loving homes throughout South East Queensland where the rescued hens can live a happy life after being in a battery cage. They adjust to life outside the cage very quickly and are acting like "normal" chickens within a day. The hens should continue to lay which in turn provides the adoptive family healthier, free range eggs that have been produced without causing suffering to others.

<http://www.homesforhens.net/>

- **Wombat Creative**

Helping communities achieve sustainability goals. Wombat Creative is a small team of consultants working to support the community sector to get things done. Their team of consultants is passionate about social equity, environmental sustainability and general community welfare. Wombat Creative specialises in event management, grant writing and proposal development, facilitation and planning, corporate communication and marketing, planning for action.

<http://www.wombatcreative.com.au/>

- **ARCHELON**

The primary objective of ARCHELON, the Sea Turtle Protection Society of Greece, has been to protect the sea turtles and their habitats in Greece through monitoring and research, developing and implementing management plans, habitat restoration, raising public awareness and rehabilitating sick and injured turtles.

<http://www.archelon.gr/>

- **H.E.A.L.T.H.**

Humans, Earth and Animals Living Together Harmoniously advocates ecological and social justice through campaigns in which the intersection of multiple oppressions in the production, distribution, and consumption of "food" can be addressed simultaneously. Acknowledging that one oppression is often conceptually and materially dependent upon multiple other oppressions, HEALTH also aims to build coalitions, increase communication, and cultivate solidarity across social justice movements. The site contains fantastic resources for Critical Vegan Theory, The Racial and Colonial Politics of Meat-Eating, Moving Animals: Spectacular Animal Films, Natural Law: Species, State, Commodities, and Community, The Identity Politics of Breast and more.

<http://eco-health.blogspot.com.au/>

- **That's Why We Don't Eat Animals**

Books and more by Ruby Roth is a website that promotes Ruby's books and lists other resources and information that promotes a vegan lifestyle. Roth is an artist, designer and writer, as well as a vegan consultant and speaker. She offers presentations such as "The Transformative Power of Veganism" and "A New Generation: Teaching Kids to Love Deeply, Think Critically, and Act Responsibly."

<http://wedonteatanimals.com/home.html>

- **Animality**

Curious incidents of the animality of animals . . . or notes for the animal revolution. A Blog by Ron Broglio: "I'm interested in how phenomenology and aesthetics can help us rethink the relationship between humans and the environment. Growing from work on British landscapes and my book *Surface Encounters: Thinking with Animals and Art*, which is about contemporary animal artists and philosophy's relationship to the animal. This blog provides notes to my animal revolution project".

<http://animalities.blogspot.com.au/>

Profiles: Animal practitioners, activists and animal studies scholars

Vanessa Rohlf



I completed my Bachelor of Arts degree (Monash University) majoring in Psychology in 2001. During my study break I enjoyed a position as a Veterinary nurse where I could not only help people but help animals as well. This turned out to be a bit of a turning point for me and I began to wonder whether it would be possible to merge both my interest psychology with my interest in animals.

To my absolute excitement I found Assoc Prof Pauleen Bennett, a psychologist working in the area of anthrozoology – the study of human and animal relationships. Before this I never even knew that such an area of

study existed. In 2004 I completed my Honours degree in Psychology under the supervision of Pauleen. As part of my Honours degree I investigated the existence of traumatic stress in persons who euthanise animals in animal shelters, veterinary clinics and laboratories.

Following Honours I worked as a Research Assistant investigating dog training and behaviour, companion animal bereavement counselor, and tutor/lecturer of Psychology before undertaking my PhD again under the supervision of Pauleen Bennett and two equally wonderful supervisors Prof Grahame Coleman and Dr Samia Toukhsati. I'm currently in the final stages of my PhD. My thesis investigates dog management in urban Australia – factors underlying various management behaviours with the aim producing best practice guidelines for companion dogs in an urban environment.

I continue to hold my Research Assistant position within the department of Psychology at Monash University and contribute to a number of research and education projects within the field of human and animal welfare. I also consult with councils, veterinary clinics, animal shelters and other animal related industries assisting them with the design, implementation and/or evaluation of interventions that are aimed towards achieving companion animal and human welfare.

Dr Keely Boom



I was initially exposed to animal law as a child. I grew up on a farm in a rural area of coastal NSW with about 50 to 60 horses at any one time. Much of my childhood and teenage years were spent running around in paddocks with foals. I developed a deep affinity with animals that I carry with me today. In addition, my Dad is a lawyer who during this time spent many years working for the RSPCA on prosecutions. While his work exposed me to the horrors of cruelty to animals, it also taught me that the law can be a powerful tool for responding and hopefully preventing such instances.

I have a Bachelor of Law (Honours) and Bachelor of Commerce (Finance) from the University of Wollongong and hold a current practising certificate with the NSW Supreme Court. My work has crossed over three fields: animal law, environmental law and human rights law. I am undertaking a PhD in international environmental law. In 2010, I saw an opportunity come up with the University of Technology, Sydney as Research Fellow for THINKK, the Think Tank for Kangaroos. The opportunity to research in an area that crosses animal and environmental issues was irresistible. THINKK is a new and innovative think tank that has been established to undertake independent research and encourage public discourse on kangaroos in Australia. My research has focused upon critically examining the law and policy that governs kangaroo management. I have a strong interest in the need for compassionate conservation through the integration of environmental and animal protection.

We have published 3 reports on the commercial killing of kangaroos focusing on the environmental benefits, policies and ethics of the industry. Our work has been mentioned in over 40 newspaper articles, radio and television programmes.

My report 'Shooting our wildlife: An analysis of the law and policy governing the killing of kangaroos' and journal article 'Shooting our wildlife: An analysis of the law and its animal welfare outcomes for kangaroos & wallabies' 5 *Australian Animal Protection Law Journal* 44 revealed the heavy impact that the kangaroo industry has upon the welfare of affected kangaroos. For instance, furred pouch young are killed by a single forceful blow to the base of the skull (e.g. by a steel water pipe or the tow bar of a vehicle). A number of studies have shown that there is doubt as to whether the current methods of killing joeys ensure a sudden and painless death. Personnel do not receive any training for the killing of joeys and these practices are virtually unmonitored. Our research has sparked an academic and public discourse about these practices and other aspects of the kangaroo industry.

The project I'm currently working on is an assessment of enforcement of the law that governs the killing of kangaroos. The research project aims to assess what mechanisms are in place to regulate the kangaroo industry, and in particular shooters, whether current regulatory practices are effective and what improvements may be made.

We have recently established the THINKK Academic Network (TAN) which seeks to encourage participation by academics across a range of disciplines in a network of research and discourse on non-lethal means of engaging with kangaroos in rural and urban landscapes. TAN provides the primary method through which THINKK shares and collaborates with other academics:
<http://thinkkangaroos.uts.edu.au>

Contact: keely.boom@uts.edu.au

If you would like to be removed from the Australian Animal Studies elist, please post a reply with 'Remove' in the subject line

Please send items for the next issue to:

Dr Carol Freeman
Editor, *Australian Animal Studies Group News Bulletin*
Honorary Associate
University of Tasmania

T: +61 6224 0219
M: +61 438 633102

carolfreeman00@gmail.com

AASG MEMBERS

1. Dr Susan Hazel
2. Dr Yvette Watt
3. Dr Matthew Chrulew
4. Dr Iris Bergmann
5. Dr Heather Aslin
6. Dr Steven White
7. Dr Siobhan O'Sullivan
8. Dr Leah Burns
9. Dr Carol Freeman
10. Dr Barbara Dover
11. Mr John Kean
12. Miss Sarah Bell
13. Ms Paris Yves
14. Dr Natalie Edwards
15. Dr Jane O'Sullivan
16. Mr Marcus Baynes-Rock
17. Dr Dan Lunney
18. Dr Sally Borrell
19. Dr Melissa Boyde
20. Dr Dierdre Wicks
21. Mrs Ruth Billany
22. Biljana Josevska
23. Prof. Peta Tait
24. Prof. Helen Tiffin
25. Dr Maggie Lilith
26. Dr Elle Leane
27. Dr Nick Taylor
28. Dr Lesley Instone
29. Dr Sandra Burr
30. Dr Jill Bough
31. Dr Rick De Vos
32. Dr Fiona Probyn-Rapsey
33. Dr Denise Russell
34. Clare McCausland
35. Prof. Freya Matthews
36. Muria Roberts
37. Dr Helen Hopcroft
38. Ms Myra Cheng
39. Dr Kevin Markwell
40. Ms Kathleen Vavaro
41. Mr Martin Sieper
42. Ms Alexandra McEwan
43. Mr Philip Palin
44. Ms Keely Boom
45. Ms Jessica Beames
46. Dr Malcolm France
47. Dr Tania Signal
48. Prof. Robert Cribb
49. Dr Morgan Richards
50. Dr Perdita Phillips
51. Ms Seema Srivastava
52. Justine Philip
53. Mrs Judy Levron
54. Ms Sally Healy
55. Ms Anne Schillmoller
56. Mrs Shelley Read-Zorn
57. Ms Anya-Jane Statham
58. Ms Nick Dena
59. Ms Angela Lowe
60. Dr Natasha Fijn
61. Prof. Barry Spurr
62. Mr Ugur Nedim
63. Ms Joanna Randall
64. Dr Affrica Taylor

Australian Animal Studies Group (AASG)

Membership Form

The Australian Animal Studies Group (AASG) relies on membership fees to support and improve its ongoing initiatives. Annual paid membership (**\$40 full \$20 student/concession**) ensures a listing of your profile on the AASG website. Importantly, it allows you to nominate and vote at the AGM.

To become a member, please complete this form and send with your cheque/money order to:

**Dr Yvette Watt,
Treasurer, Australian Animal Studies Group,
Box 4648,
Bathurst St PO,
Hobart TAS 7001**

Membership Type (please tick): Full \$40

☐☐

Student/Concession \$20

Title (required):

Name (required):

Affiliation / Company / University / Independent Scholar:

Position:

Are you a member of an Animal Studies Reading Group? If so, which one:

Street Address (required):

No. and Street (required):

Town / City (required):

State:

Country:

Postcode (required):

Mailing Address (if different from above):

No. and Street / PO Box(required):

Town / City (required):

State:

Country:

Postcode (required):

Telephone No:

Mobile no:

Email Address (required):

Facebook:

Skype address:

Twitter:

Academia.edu:

Animal-related Research Interests:

Animal-related Activities / Advocacy Interests:

Outputs (publications, teaching, presentations, blog, website, etc.):

Potential projects / areas for collaboration:

If you wish to pay electronically see our website: <http://www.aasg.org.au>



Many thanks for your support!