



Issue 20, June 2013

News Bulletin

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

CONTENTS

AASG NEWS	2
NATIONAL NEWS	11
REGIONAL NEWS	13
CONFERENCES & SYMPOSIUMS	17
GROUPS, INSTITUTES AND NETWORKS.....	23
IN CONVERSATION WITH MARIA FERNANDA CARDOSA	27
NEW BOOKS.....	31
JOURNALS.....	43
EXHIBITIONS	46
FILMS AND LIVE SHOWS	54
AUDIO, VIDEO AND APPS.....	56
LINKS.....	59
PROFILES: ANNE FAWCETT, AGATA MRVA-MONTOYA, PHILIPP PAHIN	61
MEMBERSHIP.....	65

AASG News

Animal Studies Journal



The latest edition of the *Animal Studies Journal* is now online!

<http://ro.uow.edu.au/asj/vol2/iss1/1/>

On the theme Animals, Place and Humans . . .

Alette Willis from Edinburgh University writes compellingly on 'Bearing Witness'; Canadian writer Christine Lowther tells of her encounter with a cougar near Catface Mountain; Erin Luther considers the controversial case of the backyard killing of a litter of baby racoons to discuss ethical urban human-wildlife relations; Ryan Hediger discusses the 'biopolitics of loving and leaving' in his account of the USA policy to leave behind working army dogs when the human troops were withdrawn from Vietnam; Environmental artist Perdita Phillips' image essay documents migratory waders and bowerbirds at the remote Broome Bird Observatory in Western Australia; and Ike Kamph of writes from a post-phenomenological perspective to consider the 24/7 use of webcams by nature conservation societies.

As well there is a small selection of poetry – 'Animal Dreaming' by Australian writer and scholar Catherine Cole, 'Talking to Jasper, in the Garden' by South African writer and scholar Wendy Woodward and a prize winning undergraduate essay by Zuzana Kocourkova on 'Why Animals Matter . . . '.

In a review article Deirdre Coleman considers the lives and afterlives of animals caught in the exotic animal trade; including a review of John Simon's new book *The Tiger that Swallowed the Boy*. As well there is a review of Peta Tait's latest book *Wild and Dangerous Performances: Animals, Emotions and Circus*.

See [Journals](#) section below for individual links to each item listed above.

ASJ welcomes scholarly and creative submissions; the website gives details of how to submit online: <http://ro.uow.edu.au/asj/>

Research Supervisors

The AASG is putting together a list of academic staff across the region who are able to supervise Honours, Masters and PhD students. We plan to publish the list of names and contact details on the AASG website as a resource for potential graduate research applicants. Members and other staff will also be able to direct students and applicants who they are not able to supervise to the list. One of our members will be in touch with our Australian contacts shortly, and they will be invited to reply with details via an online form at <http://www.aasg.org.au/animal-studies-supervision>. This will be an opportunity to list regular reading groups, conferences and other animal studies events on the website too.

Please get in touch with [Clare McCausland](#) if you have any queries.

Call for Volunteers

The AASG exists to advance human-animal studies throughout Australia and beyond. It does many things, including running a biennial conference; publishing a regular news bulletin; and publishing a peer reviewed journal. All the group's work is done by their committee which is made up of academics from around Australia, and the *Bulletin* editor. AASG would like to continue to grow. For example, the group would like to publish a list of academics who can supervise PhD students in animal-related fields. However, at the moment the committee is at capacity and can't continue to take on new tasks. The committee is therefore calling for volunteers to help with some of the group's new initiatives.

By volunteering with AASG you will be helping the organisation, and helping grow the discipline of human-animal studies. It would also give PhD students and early career academics an opportunity to work with, and develop relationships with, some of the leading academics in the field. This can be good for references, supervision, and mentoring.

If you would like to help AASG please contact Melissa Boyde via email at: boyde@uow.edu.au

Book Launch

Fiona Probyn-Rapsey and Jay Johnston, editors of the forthcoming book *Animal Death* with a foreword by Justice Michael Kirby, are pleased to announce that this publication will be launched at the Sydney AASG Conference: Life in the Anthropocene, on Monday 8 at 2.45 pm – afternoon tea time. The book will be launched by Professor Deborah Bird Rose.

They hope delegates will join them!

Membership

Has your membership expired? Membership fees support and improve the initiatives of AASG. They ensure 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:

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

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 this *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

UPDATE – AASG@SYDNEY: LIFE IN THE ANTHROPOCENE

8-9 July 2013. New Law Building, Eastern Avenue, Camperdown Campus, University of Sydney
<http://www.aasgconference.com>

**Register
NOW**

Conference Registration

Student/Underemployed Daily Rate: 120.00
Student/Underemployed 3 Days: 300.00
Fully Employed Daily Rate: 220.00
Fully Employed 3 Days: 600.00

Accommodation

We have a list of accommodation places near the University. For those of you interested in staying on campus, at a really good price, please do check out the Women's College www.thewomenscollege.com.au/ (the booking form is on the conference website) because they have very reasonable prices on rooms (about \$69 a night), but only about 45 or so available.

Twitter Account

Agata Mrva-Montoya has also set up a Twitter account for HARN that will also be posting regular information about the conference – the Twitter address is:
http://twitter.com/HARN_SydUni

PAUL MCGREEVY LECTURE

Wednesday 10 July, 4.00pm - 5.00pm. Now open to the Public!

Professor Paul McGreevy graduated from Bristol University Veterinary School in 1987. He worked as a general veterinary practitioner in Australia and England before returning to Bristol to take a PhD in animal behaviour. Paul has been teaching, researching and consulting at the University of Sydney's Faculty of Veterinary Science since 1996 and is recognised by the Royal College of Veterinary Surgeons as a specialist in Veterinary Behavioural Medicine. He is the author of six books and over 120 peer-reviewed articles and has received many Australian and international awards for his pioneering work.

He will speak on 'The Role of the Whip in Racing'. Extract from the abstract:

Whip use is a traditional feature of horse racing. The racing industry argues that whip use is necessary to ensure that the horses are "ridden out" (pushed to give a maximal performance) and to maximise the safety of the horses and jockeys. In addition, the industry claims that whip use is well regulated and not painful.

Given that horses further from the rail are known to have slower race times, one would expect them to need more whipping (if, indeed, whipping helps in steering and therefore safety) to keep horses closer to the inside of the bend. The effectiveness of the whip in steering racehorses has been brought into further doubt, in NSW at least, by data showing that handedness of riders, rather than direction of racing, seems to be the primary driver as to which hand jockeys use to carry the whip. There is now evidence that the unpadded section of the whip makes contact on 64% of impacts. In addition, the use of the backhand whip action is observed in 70% of whip strikes. This style allows jockeys to become immune to the rules that limit whip use. These results call into question the ability of Stewards to effectively police the rules concerning whip use and, more importantly, challenge the notion that padding the distal section of whips completely safeguards horses from any possible whip-related pain.

Please note that Veterinary Science people can earn CDP (professional credit points) by attending this Plenary.

**Register
NOW**

STOP PRESS! This closing Plenary AND the final session are now open to the public – free of charge. Registration is essential, please register here:

<http://www.regonline.com.au/Register/Checkin.aspx?EventID=1247143>

ART EXHIBITION



11-28 July 2013 @ MOP Projects, 2/39 Abercrombie St, Chippendale, Sydney

Exhibition opening event: Thursday 11 July, 6-8pm

A multispecies zeitgeist is sweeping contemporary art worlds. Spinning this spirit in a new direction, this show will animate the critical theory of Karen Barad, a feminist who is rethinking the nature of matter itself. A multitude of creative agents, only some of whom are human, will gather at the show. Strange structures, purloined from the hives of honeybees, will appear alongside soap made with milk from a family of American Spotted Asses. Hairless rats, creatures humans have created to help cure cancer, will scamper alongside the ooze of slime molds.

This show features time-based, sculptural, installation and photographic works by leading Australian and North American artists.

Janet Laurence / Nigel Helyer (Dr Sonique) / Kathy High / Maria Fernanda Cardoso /
Marnia Johnston / Deanna Pindell / Craig Campbell / Karin Bolender / Patricia Adams /
Jason Christopher / Louise Fowler-Smith / Hayden Fowler / Andre Brodyk /
Yvette Watt / Beatriz da Costa / Elaine Gan / Tarsh Bates / Erna Lilje
Curated by Eben Kirksey / Madeleine Boyd

'Boundaries do not sit still', writes Barad. 'Bodies are not objects with inherent boundaries and properties; they are material-discursive phenomena. 'Human' bodies are not inherently different from 'nonhuman' ones.' Following Barad's insights, this exhibit will explore how human desires and our very beings are being reconfigured by creatures in our midst. Donna Haraway recently brought the notion of "intra-action" from the realm of physics to the domains of ecology, ethology, and multispecies ethnography. Read more about Karen Barad's ideas and the Intra-Action article on <http://intraactionart.com/2012/07/02/intra-action-influential-ideas/>

Karen Barad will be coming to Australia and giving a public lecture around the opening of the exhibition. Watch the website for details and stay updated on featured artist events and performances! <http://intraactionart.com/>

See under [Audio, Vimeo and Apps](#) section below for a video and sound file:
'Nigel Helyer in Conversation: Float like a butterfly, sting like a bee'.

See [Interview](#) section below for exclusive interview with Maria Fernanda Cardosa.

*This exhibition is presented with support from the Environmental Humanities program at UNSW and the Human Animal Research Network at the University of Sydney. Gallery venue MOP Projects is an Artist-Run Initiative (ARI) with a reputation for showing important conceptual art.

ANIMALS + WRITING

A one-day Conference Workshop, Sunday 7 July 2013

Over the last few years, the animal has moved from the periphery to the centre of human consciousness. Nowhere is this more apparent than in recent contemporary literature. Writers as diverse as Paul Auster, Barbara Gowdy, J.M. Coetzee, Donna Haraway and Peter Goldsworthy are exploring themes such as animal agency, ethics, sentience and the complexity of human-animal relationships. Technically, writers are breaking new ground with the creation of an 'animal voice'.



Animals + Writing is a free one day workshop hosted by the University of Sydney. While the event is part of the larger Australian Animal Studies Group Conference, its focus will be on a practical and participant-driven exploration of animals in recent writing. This opportunity is ideally suited to Creative Arts, English Literature or Creative Writing students, however it raises issues of interest to many other disciplines. No specialist knowledge is required, only a curiosity about the cultural significance of animals, and a passion for new perspectives.

Join our panel of experts for a discussion of the philosophical and creative implications of animals in writing. Contributors to this event include playwright **Kit Lazaroo**, US based writer **A. Marie Houser** and activist and writer **Christine Townend**. Further details are available at www.animalspluswriting.com

**Express
interest
NOW**

There are still some places available, so send your EOI to the following email address: n.j.edwards@massey.ac.nz

SYDNEY WHO?— CONFERENCE PROFILES

Dr Anthony Podberscek. University of Cambridge, Editor-in-Chief *Anthrozoös*

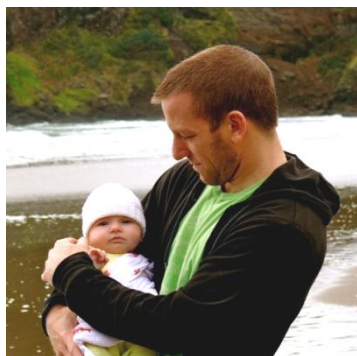


Anthony L. Podberscek received his veterinary degree and Ph.D. (in animal behaviour and human–animal interactions) from the University of Queensland, Australia. Since 1992, he has been a post-doctoral research associate in the Department of Veterinary Medicine at the University of Cambridge. Since 1997 he has also been the editor-in-chief of *Anthrozoös*, a multidisciplinary journal of the interactions of people and animals. His research interests include companion animal behaviour, the treatment of animal behavioural problems, attitudes to animals and animal welfare, and cultural aspects of human–animal interactions. He is a Board member of the International Society for

Anthrozoology and is on the editorial board of the *Journal of Applied Animal Welfare Science*.

Anthony will be participating in a roundtable discussion on publishing in the areas of human animal studies and anthrozoology.

Dr Nicholas Malone. Anthropology, University of Auckland, New Zealand



I am anthropologically trained primatologist with a theoretical interest in the functional role of social and ecological niche construction in primate societies, especially within the Superfamily Hominoidea. Applied aspects of my work are directed toward the broad goal of primate conservation, with a particular emphasis on understanding the economic underpinnings of the live animal trade. Additionally, I am interested in the ethical implications of human and alloprimate interactions, and the representation of animals in society. My writing is informed by research experience in Indonesia and the Democratic Republic of the Congo.

Conference Paper: 'The Status and Significance of Silvery Gibbons: An endangered ape in (and on) the verge'

Dr Krithika Srinivasan. Human Geography, University of Exeter, UK



My recent work has engaged with Michel Foucault's commentaries on biopower and governmentality to map the influence of various socio-political factors on the construction of particular concepts of environment and animal wellbeing, and to trace the subtle entanglement of harm and care in conservation and animal welfare discourse and practice. Location-wise, my research has focused mainly on India, and to a lesser extent, the United Kingdom; this includes a comparative analysis of animal control and protection in these regions. I am particularly interested in pursuing this kind of comparative research further in order to tease out the cross-cultural and cross-border insights it can offer with regard to nature-society relations, socio-ecological justice, and animal ethics.

Conference Paper: 'Biopower in Wildlife Conservation: More-than-human population politics in the Anthropocene'

Dr Rick De Vos. Adjunct Research Fellow, Curtin University Australia



Rick is convening a panel entitled *Counting the Days: Dating Extinction*, which will explore dates denoting the loss of particular species and consider the narratives of life and death marked by them. He will be presenting a paper examining the social and cultural significance of the extinction of the quagga. He is looking forward to hearing papers about interspecies relations and the decentering of the Anthropocene, and to the *Animal Death* book launch.

Over the past twenty years Rick has lectured in cultural studies, performance studies, film and television, literature, Australian studies and Indigenous research. His principal research interest is in the cultural significance of extinction, and in the way extinction functions as social and cultural practice. He is currently an adjunct research fellow in the School of Media, Culture and Creative Arts at Curtin University.

Conference Paper: 'August 12, 1883: Fading stripes and a barking silence'

Dr Michelle Bastian. University of Edinburgh



Michelle Bastian has recently been appointed as a Chancellor's Fellow at the University of Edinburgh, in the Edinburgh School of Art. Previously she was a Research Associate at the Centre for Research and Socio-Cultural Change at the University of Manchester. She works on the role of time in social practices of inclusion and exclusion, and explores these issues through local food, clocks, feminist theories of community and local responses to climate change and peak oil.

I'm interested in the way we use time to coordinate relationships. In a context where relationships and being broken down and remade, in particular the context of mass extinctions, I'm interested in exploring how time itself might also be shifting and changing. I'm also the Lead Investigator on an AHRC UK funded project looking at the possibilities of more-than-human participatory research and so I'm looking forward to talking to people about this at the lunchtime session on Monday 8 July.

Conference Paper: 'Making Futures: Synchronisation and sequence in a time of extinctions'

Dr Morgan Richards. University of Queensland



Morgan Richards is a Postdoctoral Research Fellow in the Centre for Critical and Cultural Studies at the University of Queensland. She studies the interplay between animals, new media technology, environmental politics and public service media. She is currently working on *Wild Visions: The BBC And The Rise of Wildlife Documentary* (under contract with Manchester University Press), which investigates the BBC's central role in shaping the wildlife genre in the UK and internationally.

Conference Paper: 'Screening the Anthropocene: Attenborough, environmental politics and wildlife documentary'

Dr Eben Kirksey. Environmental Humanities UNSW



Eben studies the political dimensions of imagination as well as the interplay of natural and cultural history. Writing in collaboration with Stefan Helmreich, he coined the term 'multispecies ethnography' in 2010, to describe new approaches for studying contact zones where the lines separating nature and culture have broken down. Eben first went to West Papua, the Indonesian-controlled half of New Guinea, as an exchange student in 1998. Later his study of West Papua's resistance to the Indonesian occupiers and the forces of globalization morphed as he discovered that collaboration, rather than resistance, was the primary strategy of this dynamic social movement. Duke University Press published this study as a book, *Freedom in Entangled Worlds*, in 2012. His latest book, an edited collection called *The Multispecies Salon: Gleanings from a Para-Site*, explores a series of entangled questions: Which species flourish, and which fail, when natural and cultural worlds intermingle and

collide? What happens when the bodies of organisms, and even entire ecosystems are enlisted in the schemes of biotechnology and the dreams of biocapitalism? And finally, in the aftermath of disaster--in blasted landscapes that have been transformed by multiple catastrophes-- what are the possibilities of biocultural hope? The Multispecies Salon is in production with Duke University Press for publication in 2014.

Conference Paper: 'Creating Spheres with Chytrids'

Dr Deidre Wicks. Author & academic



Deidre Wicks has been a Voiceless Council member since 2010 and writes a regular column in the quarterly Voiceless e-update. Deidre gained her PhD in Sociology from Macquarie University, and went on to undertake teaching and research at Newcastle University, with a focus on food, nutrition and vegetarianism. Most recently, Deidre has held honorary research positions at Newcastle and the National University of Ireland, Galway, and published on the sociology of 'silence and denial' and its application to animal suffering in the meat and dairy industries.

Conference Paper: 'The Dairy Cow and Reproductive Technology in the Anthropocene'

Professor Deborah Bird Rose



Deborah Bird Rose is an Adjunct Professor in Environmental Humanities at the University of New South Wales where her research focuses on multispecies ethnographies in this time of extinctions. She is a Fellow of the Academy of Social Sciences in Australia, and co-editor of the newly formed journal *Environmental Humanities*. Recent books include *Wild Dog Dreaming: Love and Extinction* (2011, University of Virginia Press), the second edition of *Country of the Heart: An Indigenous Australian Homeland* (2011, Aboriginal Studies Press), and the third edition of the prize-winning ethnography *Dingo Makes Us Human* (Cambridge University Press, 2009).

I will be presenting a paper that emerges from my multispecies case study of flying foxes in Australia. The opportunity to hang out with animal studies people from around the world is really beautiful, and I'm looking forward to a lot of good thought and good talk. I'll be chairing the session on Multimorphisms, in which I would also have loved to present, and I'm involved in organising the **Avian Soiree** on Tuesday night– a relatively undesigned event that will celebrate bird worlds.

Conference Paper: '7 September 2012'. **Avian Soiree** will be held in the MOP Gallery, Chippendale, from 5.15pm on Tuesday 9 July.

Olga Kotnowska. AASG Writer in Residence



For a long time now, Olga Kotnowska has felt unsettled by the *silence* that is wrapped around the discussions of animal-welfare issues. Olga had first become aware of this *silence* during her *Bachelor of Animals Science* degree at Melbourne University, where she had felt very disappointed by the majority of philosophies distributed as part of the mainstream studies concerning animal-welfare and its place in society. Having always had an appreciation and feel for poetic expression and storytelling, it was a natural reaction for Olga to continue exploring the debates surrounding animal-welfare by enrolling in the *Master of Science Communication in Non-fiction Creative Writing*, at New Zealand's Otago University.

Things were never the same again. After (re)discovering the power of story in its ability to communicate complex issues to the public, Olga was infected. In his essay *The Figure a Poem Makes*, Robert Frost observed that a poem "begins in delight and ends in wisdom". Frost's words articulate perfectly the reason for Olga's decision to dedicate her career to the use of story in her endeavor of communicating to the public the many discussions that stem from the fields of animal-welfare and anthrozoology. Through her creative projects, Olga aims to utilise imaginative literature in her venture of transforming this *silence* into stories, ones that – through both their rowdiness and sensitivity – are able to not only charm their audiences, but communicate the agendas that they address. In so doing, Olga also aims to call for a greater recognition and appreciation of what fictional story has done, and continues to do, in terms of passing on knowledge.

Olga will be a participant in the Animals + Writing event on Sunday 7 July
<http://www.animalspluswriting.com>

Dr Thom van Dooren. Environmental Humanities UNSW



I am a Lecturer in Environmental Humanities at the University of New South Wales. My research explores the philosophical and ethical dimensions of extinction, with a particular focus on birds. In 2011 I published *Vulture* (Reaktion Books), and my most recent book is *Flight Ways: Life and Loss at the Edge of Extinction* (forthcoming with Columbia University Press, 2014).

I will be presenting some current research on the conservation of the Hawaiian Crow. Now extinct in the wild, in the next few years conservationists hope to start releasing birds from a captive population into the forests of Hawaii's Big Island. This paper focuses on the ways in which conservationists, and their opponents, invoke and image the past as part of the justification for their projects. I am interested in the ghosts – of missing birds, living-dead trees,

museum forests, alongside histories of occupation and colonialism – that linger to animate current desires and action.

Conference Paper: 'Living with Crows: Conservation in haunted landscapes'. Thom will also be participating in the roundtable discussion: 'Publishing in Human Animal studies' – Tuesday lunchtime.

Associate Prof Melanie Rock MSW, PhD (Anthropology), RSW University of Calgary



Melanie was drawn into the field of human-animal studies through stories told to her about cats and dogs receiving treatment for diabetes mellitus. While her PhD thesis in anthropology had involved pulling apart 'diabetes mellitus' as a diagnostic category, nothing that she had read in the social science, humanities, biomedical or public health literatures had prepared her to anticipate that dogs or cats would be top-of-mind for many people in relation to that biomedical category. This realization sparked a series of reflections and collaborations on the history and present-day realities of 'sweet blood' (i.e., diabetes mellitus), the diverse contributions of non-human beings to health knowledges, and the notions of 'health' and 'one health'. As Melanie is located institutionally in public health, with cross-appointments in a medical school and veterinary school, the burgeoning literature on dog-walking attracted her attention. Examining dog-walking as a sociocultural practice has led to examining the presence of animals as an influence on people's sense of belonging and perceptions of other people in urbanized societies. Currently, she

leads two projects funded by the Canadian Institutes of Health Research to enhance a program of research on bylaws and other policies regarding animals in smaller towns and cosmopolitan cities.

Conference Paper: 'Animal Publics: Accounting for heterogeneity in political life' (co-authored with Gwendolyn Blue).

Dr Carol Freeman. University of Tasmania

Carol is a University Associate in the School of Humanities at the University of Tasmania. She is author of *Paper Tiger: A Visual History of the Thylacine* (Brill 2010) and co-editor, with Elizabeth Leane and Yvette Watt, of *Considering Animals: Contemporary Studies in Human-Animal Relations* (Ashgate 2011). She has been editor of the *AASG Bulletin* since its inception in 2008.

Her particular research interest is representations of animals – in literature, zoology texts, film and wildlife documentaries – and how images interact with attitudes and actions towards animals. She has published articles in a variety of publications: in museum journals, in a book on medieval



animals, exhibition catalogues, and in a forthcoming book of essays and poetry about animals in cinema. Carol also has an essay in the new collection, *Animal Death*, which will be launched at the conference by Deborah Bird Rose at 2.45 on Monday 8 July.

Carol will not be presenting a paper (for the first time ever!) at Life in the Anthropocene, but will be taking photographs and gathering material for a Special Report about the conference for the September issue of the *Bulletin*.

As the *Bulletin* has many avid international, as well as local, readers she would welcome the assistance of delegates in summarising sessions for those who are not able to attend (scroll down to the end of the *Bulletin* for contact details).

National News

National Museum of Australia

'Part of the Feast': The Life and Work of Val Plumwood - Forum

Our worldview denies the most basic feature of animal existence on planet earth - that we are food and that through death we nourish others ... Val Plumwood, 2007

This forum took place on Tuesday 7 May 2013. In 1985 the eminent Australian environmental philosopher Val Plumwood was almost killed by a saltwater crocodile as she canoed along the East Alligator River in Kakadu National Park. The horrific incident inspired Plumwood to explore ideas about human death in an ecological context. The National Museum of Australia, which recently acquired the canoe in which Plumwood was attacked, invited visitors to discover her extraordinary story and legacy. For one night only, they could see the canoe and join ABC broadcaster Gregg Borschmann in conversation with anthropologist Deborah Bird Rose, editor Lorraine Shannon, curator George Main and crocodile expert Grahame Webb talking about Plumwood's work and how it helps us understand our— and the crocodile's— place in the world.

The event was recorded as part of ABC Radio National's Big Ideas program and concluded with the launch of 'The Eye of the Crocodile' (see under [New Books](#) below), a posthumous publication of Plumwood's essays.

Outstanding Paper Award Winner

Emerald Literati Network Awards for Excellence 2013

Every year Emerald Journals invites each journal's editorial team to nominate what they believe has been that title's Outstanding Paper and up to three Highly Commended Papers from the previous year (2012). Animal studies scholar Nik Taylor's article entitled 'Ethnography in evolution: adapting to the animal "other" in organizations' published in *Journal of Organizational Ethnography* has been chosen as an Outstanding Paper Award Winner at the Literati Network Awards for Excellence 2013.

The award winning papers are chosen following consultation amongst the journal's Editorial Team, many of whom are eminent academics or practitioners. Nik's paper has been selected as it was one of the most impressive pieces of work the team has seen throughout 2012.

Further information regarding the Awards for Excellence can be found at: www.emeraldinsight.com/literati The article will soon be freely available on the site for one month. Congratulations Nik!

Gallipoli Memorial Club Art Prize



Dog with Gas Mask - Peter Wegner. Oil on Canvas - 138 102cm

The 2013 Gallipoli Art prize, worth \$20,000 was won by a painting depicting a dog in a gas mask. The artist, Peter Wegner says “in time of war . . . human qualities extended to the care and guardianships of one of man’s best mates. Dogs are an often forgotten member of the forces. Special gas masks were made for them as well as horses”. “Wegner hopes [his painting] provokes viewers to wonder what is happening to this dog. It is a homage to the many roles dogs have played in conflicts from World War 1, when mustard gas was first used, right through to Afghanistan – as messengers, sentinels, mascots, in searching for wounded soldiers and just as importantly as morale boosters”. [Read more on news.com.au](http://news.com.au)

Information about this Art Prize and past winners can be found on <http://www.gallipoli.com.au/>

Extension to Public Consultation on Animal Welfare

The Australian, state and territory governments have extended the consultation period for public comment on the draft Australian Animal Welfare Standards and Guidelines for Cattle and for Sheep. The extension means the period for comment will now close on **Monday 5 August**. The decision was made by the Australian, state and territory ministers of primary industries at a recent meeting and follows industry and stakeholder calls for an extension to the public consultation period.

Animal Health Australia (AHA) is conducting the public consultation on behalf of its members. The development of the draft standards and guidelines has been a joint government and industry initiative coordinated by Animal Health Australia. Governments, peak livestock bodies representing thousands of producer members and welfare organisations have been involved in the drafting of the documents.

Visit <http://www.animalwelfarestandards.net.au/> for further details on how to make a submission and to download the relevant documents.

Email cattle submissions to publicconscattle@animalwelfarestandards.net.au Email sheep submissions to publicconssheep@animalwelfarestandards.net.au

Regional News

AUSTRALIAN CAPITAL TERRITORY

Sky Whale



Sky Whale is Patricia Piccinini's latest work, commissioned for the centenary of Canberra. It is a 34m long, 23m high hot air balloon that took 16 people seven months to create. Piccinini says the work is one of her most ambitious and continues her exploration of evolution and nature.

In designing the creature almost three years ago she thought about the evolutionary process that led to mammals leaving the ocean then returning to become whales. *Skywhale* is her imagining of what might be if those same mammals had also taken to the air.

The \$172,000 artwork was tethered outside the National Gallery of Australia for a sculpture symposium in May. Its official inaugural flight was over Canberra on 13 May.

Skywhale will appear at the Museum of Old and New Art (MONA) in Hobart on June 15-16 and 22-23, and at the Australian Centre for Contemporary Art in Melbourne later this year.

For inspiring video *First Flight* and more details about the balloon see: <http://the-riotact.com/meet-the-skywhale-here-to-join-the-centenary-celebrations/103412>

*Coming
up*

VICTORIA

Melbourne University

Animal Issues Melbourne

March 25: The meeting considered C. McCausland, S. O'Sullivan, and S. Brenton (forthcoming), 'Trespass, Animals and Democratic engagement', *Res Publica*. Two of the authors joined the discussion.

**Coming
up**

April 29: The meeting considered Joost Leuven and Tatjana Višak (forthcoming), 'Ryder's Painism and his Criticism of Utilitarianism', *Journal of Agricultural and Environmental Ethics*. The author joined them.

May 27: The reading was Kerstin Jacobsson and Jonas Lindblom, 'Emotion work in animal rights activism : A moral-sociological perspective', *Acta Sociologica* 56 (2013): 55.

June 24: 5.30 pm in the Linkways, level 4, John Medley Building, the meeting will consider: Laura Valentini, 'Canine Justice: An associative account', *Political Studies* (2013): doi: 10.1111/j.1467- 9248.2012.01006

For more information contact Siobhan O'Sullivan: siobhano@unimelb.edu.au

Zoos Victoria

Saving Leadbeater's Possum



Once thought to be extinct, Leadbeater's possum was rediscovered in 1961 and became Victoria's faunal emblem. But the Black Saturday bushfires in 2009 took their toll, destroying almost half the possum's habitat and reducing the population from 2500 to less than 1000.

Zoos Victoria is working to change the fate of threatened species and is committed to fighting extinction – in fact they hope to ensure that no more Victorian terrestrial vertebrate species become extinct. The first week of April each year

has been designated Leadbeater's Awareness Week. This year the imminent arrival of Healesville Sanctuary's first newborns was celebrated on April 6 at Cambarville Picnic Ground with a Walk 'n' Talk in the forest with Dave Blair, Research Officer for Prof David Lindenmayer (ANU).

To find out more about Leadbeater's possum and the work being done to save the species see: <http://leadbeaters.org.au/> and <http://www.zoo.org.au/healesville/animals/leadbeaters-possum>

TASMANIA

Hobart City Council

Bush Adventures – Winter Program 2013

The Hobart City Council Bush Adventures program offers environmentally focused activities and adventures in their local bushland reserves. Activities are designed for specific age groups from 2yrs to adult and include a range of intriguing walks, creative activities, team games and specialised workshops.

This season they delve into the lives of local shore birds, get up to date on the situation of Tassie Devils, find out more about fabulous fungi indoors and get back to botanical drawing. They explore stories of old from New Town and see what it was like to visit Antarctica in the early days. Little ones hear the tale of Edna the Echidna, build brilliant bush mobiles, get soggy with froggies and buzz about in the big Bush City. They fight to survive in a great game of bush challenges and discover how a bird is like a plane. For bigger kids there is the chance to have a drawing lesson with talented animal artist Jane Burrell and those who like a physical challenge get a tantalising taste of rock climbing.

**Book
Now**

For full program details for different age groups see: http://www.hobartcity.com.au/Recreation/Bushland/Bush_Adventures/Bush_Kids

Bonorong Wildlife Sanctuary

Sculptors Gillie and Marc have long been supporters of endangered wildlife and strong advocates for the protection of animals. Gillie was exposed at a young age to the cruelty of poachers in Africa. Spending her childhood in Africa, she recalls one of her earliest memories which was an elephant being shot in front of her. Since then Gillie has campaigned strongly to fight for animal protection.

Gillie and Marc have spent the last 3 years creating large scale bronze sculptures for zoos and public spaces around the world and spreading the message of animal rights and attempting to find a voice for animals that otherwise go unheard. In keeping with the theme of animal protection, they created *Now and Forever* for Tasmania's Bonorong Wildlife Sanctuary. A showcase for 3 endangered species– the Tasmanian Devil, the Eastern Quoll and the Tasmanian Bettong– these sculptures serve as acknowledgement that these under threat animals need protection.



For more information see: www.gillieandmarc.com

QUEENSLAND

RSPCA Queensland



Friday 4 October 2013, 8.30am - 4.30pm. RSPCA Animal Care Campus, Wacol QLD

An in-depth discussion on humane farming and what this means to the farming industries, consumers and animal welfare advocates.

Keynote speakers Dr Tania Signal from Central Queensland University and Dr Nik Taylor from Flinders University will report on their extensive work with consumers about what influences food choices when buying for their families. A representative from Coles will give a retailer's perspective. The farming industries will tell delegates about what they are doing to meet the

increasing demand for food produced in more humane and ethical ways. The Symposium will provide an excellent overview of all aspects of humane farming and provide an opportunity for a robust Q & A and discussion.

Registration \$95. Student & Pension discount \$75. **Registration is essential as limited seating is available** (includes symposium information pack, morning tea, lunch and afternoon tea)

To register and for more information see: <http://www.farmanimalsymposium.rspcaqld.org.au/> or email events@rspcaqld.org.au or phone (07) 3426 9943.

Publications

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

Hayley Bates & Haijing Shi

'Australian Endangered Species: Mountain Pygmy Possum'. *The Conversation*, 25 April 2013:
<http://theconversation.com/australian-endangered-species-mountain-pygmy-possum-13149>

Hamish Campbell

'Protecting Endangered Species We Don't Know Much About'. *The Conversation*, 18 April 2013:
<http://theconversation.com/protecting-endangered-species-we-dont-know-much-about-12442>

Catherine Cole

Poem: 'Animal Dreaming'. *Animal Studies Journal* 2.2.1 (2013): 103.

Lindsay Hamilton & Nik Talyor

'Ethnography in Evolution: Adapting to the animal "other" in organizations'. *Journal of Organizational Ethnography*, 1. 1 (2013): 43 – 51.

Clare McCausland & Siobhan O'Sullivan

'Queensland Cattle Crisis: Animal welfare or the environment?' *The Conversation*, 22 May 2013:
<https://theconversation.com/queensland-cattle-crisis-animal-welfare-or-the-environment-14543>

Perdita Phillips

'Observing Across Scales: Broome Bird Observatory as a site of multiple exchanges'. *Animal Studies Journal* 2.1 (2013): 74-81.

Steven Purcell & Trevor Branch

'How to Hunt a Species to extinction', *The Conversation*, 30 May 2013:
<http://theconversation.com/how-to-hunt-a-species-to-extinction-13629>

Peter Sankoff, Steven White & Celeste Black (Eds),

Animal Law in Australasia: Continuing the Dialogue (2nd Ed), Federation Press. Forthcoming.

C. S. Taylor & J. Carter

'The Agency of Dolphins: Towards interspecies embassies as sites of engagement with "significant otherness"'. *Geographical Research* 51.1 (2013):1-10.

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

Conferences and Symposiums: International conferences, seminars, and updates

- **Living With and Learning with Animals (with Susan Friedman)**
31 August-1 September 2013. Novatel Sydney Brighton Beach, Sydney



Living and Learning with Animals (LLA) is a two-day seminar focused on the fundamental principles of learning and behaviour, and the behaviour change technology known as applied behaviour analysis. As all animals change their behaviour due to experience, i.e. learn, this course has trans-species, and interdisciplinary relevance to any professionals working with behaviour.

The seminar will consist of an entertaining and enlightening presentation given by Dr Susan G. Friedman, should not be missed by anybody helping to control animals' behaviour. You will be better able to change behaviour in clients and patients, effectively and humanely. Dr Friedman is a faculty member in the Department of Psychology at Utah State University. She has helped pioneer the cross-species application of behaviour analysis to animals, using the

same humane philosophy and scientifically sound teaching technology that has been so effective with human learners. Susan is a steadfast proponent of changing behaviour through facilitation rather than force by focusing on animals' extraordinary biologic capacity to learn. She teaches people how to change the environment for success so that animals learn to behave successfully. Susan teaches two internet-based courses, '*Living and Learning with Animals*' for professionals, and '*Living and Learning with Parrots*' for caregivers. Students from 23 different countries have attended her courses so far. She has written chapters in three veterinary texts and her popular magazine articles have been translated into 11 languages (www.behaviorworks.org). Susan also blogs for *Psychology Today* (www.psychologytoday.com).

Who will be there?

- Veterinarians
- Veterinary nurses
- Veterinary behaviourists
- Zoologists
- Scientists
- Practice managers and owners
- Psychologists
- Animal trainers
- Dog trainers
- Students

The Australian Veterinary Behaviour Interest Group (AVBIG), a special interest group of the Australian Veterinary Association (AVA), is for veterinarians who have an interest in animal behaviour. This is an area which is growing as a science, with more and more research undertaken in Australia and around the world. AVBIG was established to improve human and animal welfare by increasing the understanding of animal behaviour and its significance in veterinary science. For more information about AVBIG, visit www.ava.com.au/avbig.

Register at www.ava.com.au/avbig

- **Behavioural Medicine and Psychiatry. Blurring the Boundary**
14 September 2013. Vibe Hotel, Surfers Paradise, Queensland

The Australian and New Zealand College of Veterinary Scientists presents Jaume Fatjo—
Department of Psychiatry at the Universitat de Autonomia de Barcelona

The program includes:

- Improving the relationship with your clients—normal human behaviour
- Improving the relationship with your clients—owners with psychiatric illness
- Using knowledge of psychiatry in the treatment of behavioural problems in companion animals
- Neurophysiology in behavioural medicine

This seminar follows Science Week held by the Australian and New Zealand College of Veterinary Scientists.

For more details and registrations, go to www.anzcvs.org.au

For queries about this seminar please contact Andrew O'Shea on 0448 889 9100 or at AVBIGConferences@gmail.com

- **Australian Wild Law Alliance Conference 2013**

27-29 September 2013. Queensland Conservatorium, Southbank, Brisbane.

CALL FOR PAPERS



One of the key tenets of Earth Jurisprudence is that human societies must live within their ecological limits. But with our political and economic systems focused on growth, and humanity now using the equivalent of 1.5 Earths to meet our insatiable consumer demands – how do we reign in humanity's use of the Earth and create governance systems that nurture, rather than destroy, the natural world?

With the theme 'Living Within our Ecological Limits: Law and Governance to Nurture the Earth Community', the Australian Wild Law Alliance will host a multi-disciplinary conference aimed at exploring key questions for living within our ecological limits:

- How do we know our ecological limits? And how do we know our place in Mother Earth? *What can we learn from science, ethics, indigenous knowledge and spiritual connections to country?*
- What legal and governance mechanisms can help us live within our limits? *What concepts and tools exist in economics, planning, law and other disciplines, that can help guide our efforts to live within our ecological limits?*
- How do we change our current economic, political and legal systems to create human societies that live in a harmonious relationship with the Earth community? *For example, what role can 'rights of nature' legislation play in shifting human societies towards an earth-centred world view and governance culture? What is the role of civil society in changing traditional power structures?*

Papers are invited from academics, regulators, civil society organisations and activists who are interested in these topics. The Conference organisers particularly encourage proposals for multi-disciplinary panels (for example three speakers for one session, from different disciplines), as well as proposals for working groups and round tables that address these topics.

**Coming
up**

Deadline for abstracts 30 July

In addition to traditional academic papers and presentations, the conference will offer a range of round tables and working group discussions for delegates to explore issues of interest. The

conference will also offer exciting 'side events' stimulated by multi-disciplinary partnerships, including a Wild Law Art Exhibition at a Southbank gallery, hosted by the Griffith University Queensland College of Art.

For submission guidelines, registration, and program see <http://www.wildlaw.org.au/wildlaw-conference-2013-brisbane/>

- **Australian Anthropological Society Annual Conference 2013**
6-8 November 2013. Australian National University

The theme of the conference is The Human in the World, the World in the Human. This theme embraces anthropology's enduring commitments to grappling with the human condition in the widest terms. This year's conference has its very own animal session:

CALL FOR PANEL PAPERS

Anthropology and 'the Animal Turn': Where Are We Now?

One effect of the decentring of 'the human' in recent decades has been a surge of interest in animals in the humanities and social sciences – the so-called 'animal turn', which has been radical enough for us to now encompass the ideas of 'multispecies ethnography' and non-human 'being in the world'. Molly Mullin noted more than a decade ago (in *Annual Review of Anthropology*, 1999) that, while the 'topic of humans' relationships with animals has a venerable history in anthropology' (totemism, animal domestication, etc.), the subject 'is also an area of renewed interest, with a sense of urgency'.

The urgency has not abated, either in anthropology or across the board in the humanities and social sciences, as indicated by the four (soon to be five) conferences held by the Australian Animal Studies Group since 2005 – conferences which brim with pressing concerns about animal welfare and the betterment of animal-human relations. Anthropologists do participate in these interdisciplinary conferences, but they are not usually strongly represented. Considering our 'venerable history', we wonder why anthropology is not making a larger impact in the field of animal studies, since it seems likely that Australian (and other) anthropologists are doing plenty of significant work in this area.

If you are working in the area, the conveners would love to hear from you and bring you together in the same place to discuss contemporary anthropological approaches to matters zoological. They invite papers addressing a broad spectrum of possible subjects, concerning any research topic that fits within the rubric of 'the animal turn' – everything from anthropomorphic projection to zoological classification, from Aardvarks to Zebras, and from Australian avifauna to Zimbabwean zoogeography.

Conveners: Raymond Madden, John Morton and Nicholas Smith (La Trobe University). Enquiries: j.morton@latrobe.edu.au

Deadline for conference abstracts 1 August

Further details about the AAS Conference call for papers and submissions of abstracts, etc. can be found at <http://www.aas.asn.au/conf13/call4papers.php>

- **Ecology and the Environmental Humanities**
13-14 September 2013. Rice University, Houston, Texas

CALL FOR PAPERS

Keynotes: Prof. Claire Colebrook, PennState University and Prof. Timothy Morton, Rice University

The 2013 English Symposium at Rice University invites responses to the ecological and nonhuman turns in the humanities. These turns are undoubtedly responses to environmental

Coming
up

crises, food shortages, global warming, factory farming, and species extinction, but this symposium is also interested in discussing the emergence of nonhumans, such as matter, objects, animals, systems, technology, and media, in our critical conversations surrounding these problems.

While the humanities have an opportunity to challenge the problems and solutions put forth by scientific discourses, the Anthropocene, the post-Natural, and the Posthuman come to challenge humanism. What are humanities scholars able to contribute to the conversations concerning ecology and nonhumans?

Papers can address these topics across a variety of periods, genres, disciplines, and theoretical frames, such as:

- Affect Theory
- Biopolitics
- Capitalism and Political Economy
- Critical Animal Studies
- Critical Race Studies
- Cybernetics and Technology
- Disability Studies
- Environmental Activism
- Eugenics
- Food studies
- Gender and Sexuality Studies
- Geopolitics
- Green Capitalism
- History of Science
- Imperialisms
- Medicine and Disease
- New Materialism
- New Media
- Object Oriented Ontology
- Population Studies
- Postcolonialism
- Posthumanism
- Psychoanalysis
- Reproduction
- Settlement Studies
- Social Movements
- Sustainability
- Systems Theory

**Submit
NOW**

Deadline for abstracts 1 July

Proposals should be max 250 words, papers should be readable in 20 minutes, but shorter pieces are encouraged to allow more time for discussion. Please email proposals to rice.symposium@gmail.com as a word document or pdf file.

- **BASN Winged Creatures**
11-12 October 2013, University of Strathclyde, Glasgow

CALL FOR PAPERS

This meeting will look at a range of ways in which animal studies might address birds, insects, bats or other winged creatures.

Invited speakers:

Dan Lyons (Centre for Animals and Social Justice)
Andrea Roe (Edinburgh College of Art)
Laurie Shannon (Northwestern University)

Paul Walton (RSPB Scotland).

As well as these invited speakers the organisers are also issuing this call for papers. Topics covered at this meeting might include (but are not limited to):

- Flocks, swarms and concepts of collective being
- Winged-ness and difference
- Birdsong and music
- Flight and the imagination
- Insects and animal studies
- The environment and winged beings

**Submit
NOW**

Deadline for abstracts 14 June

Presentations will be 20 minutes long, and the organisers hope to include work by individuals at different career stages. If you are interested in giving a paper addressing the topic from whatever disciplinary perspective please submit an abstract of no more than 200 words with a brief biography (also of no more than 200 words). These should be included within your email – i.e. NOT as attachments. Please send them to erica.fudge@strath.ac.uk. Sadly there is no money to support travel, accommodation or attendance costs.

For more information about BASN and the meeting see:
<http://www.britishanimalstudiesnetwork.org.uk/>

Other Conferences and Workshops

Animal Rights National Conference

29-30 June 2013. Washington DC

The Animal Rights National Conference is the U.S. animal rights movement's annual national conference. It is also the world's largest and longest-running animal rights gathering, hailing back to 1981. It is the only conference open to all points of view on achieving animal liberation. Speakers include Gary Francione, Michael Greger and Melanie Joy.

For details see <http://arconference.org/>

Humans and Animals: The Inevitable Bond

20-22 July 2013. McCormick Place, Chicago, IL

This is the 2013 triennial conference of the international Association of Human-Animal Interaction Organisations and the American Veterinary Medical Association. Keynote speaker is Jaak Panksepp, College of Veterinary Medicine, Washington State University. Plenary Speakers are Stephen Porges, Rebecca A. Johnson, and Elizabeth Omerod.

Conference theme is 'One Health for Humans and Animals', focussing on *systems*: in Biological, Psychological, and Social and Sociological responses. The target audience is investigators and practitioners working in the HAI field, nurses, physicians, veterinarians, social workers, psychologists, physical & occupational therapists, activity directors, students of professional disciplines, those working in animal assisted therapy and animal assisted activity, and members of the general public who are interested in HAI.

For more information see: <http://iahaio.org/pages/conferences/chicago2013.php>

MANCEPT Workshops in Political Theory– Tenth Annual Conference

4-6 September 2013. University of Manchester.

Manchester Centre for Political Theory (MANCEPT), University of Manchester are conducting a workshop on 'The Political Turn in Animal Liberation' with convenors Steve Cooke (University of

Manchester), Tony Milligan (University of Aberdeen) and Les Mitchell (University of Fort Hare). Topics include: Animals, rights, and justice; Animals and citizenship; Animal liberation; Liberalism and animals; Animals and political thought.

For more information see conference website: <http://manceptworkshops2013.wordpress.com/>

The Black Fish Speaking Tour

15 September-1 November 2013. England, Wales, Scotland and Ireland

The Black Fish is part of a growing global movement of people, groups and other organisations that all work towards a common goal of protecting marine species and habitats. Learn about the threats facing the world's oceans and be inspired to join the growing movement of people taking action for its conservation. Watch their new animation film. Meet crew members of The Black Fish. Learn about different marine conservation campaigns across Europe. Explore how you can get actively involved in the growing marine activism movement.

Speaking dates eventually available here: <http://www.theblackfish.org/tour/>

Animals and Their People: The Fall of the Anthropocentric Paradigm?

12-14 March 2014. The Institute of Literary Research of The Polish Academy of Sciences, Warsaw (Poland)



Plenary speakers are:

Jerzy Axer (University of Warsaw)

Steve Baker (University of Central Lancashire, UK)

Monika Bakke (Adam Mickiewicz University, Poznań, Poland)

Przemysław Czapliński (Adam Mickiewicz University, Poznań, Poland)

Izabela Kowalczyk (University of Humanities and Journalism, Poznań, Poland)

Dominique Lestel (Ecole normale supérieure, Paris, France)

Katarzyna Marciniak (University of Warsaw)

Robert McKay (University of Sheffield, UK)

Jessica Ullrich (Universität Lüneburg, Germany)

For further information about this conference watch this site:

<http://animalstudies.ibl.waw.pl/uk/about-the-project/conferences>

Groups, Institutes and Networks: Fellowships, programs, scholarships, surveys, grants

Voiceless: The Animal Protection Institute

Grants Program

Since the Voiceless Grants Program launched in 2004, over \$1.3 million has been awarded to organisations working at the forefront of animal protection. The Grants provide financial support to non-profit organisations, councils and universities for independently conceived and operated projects. Grants are awarded to applicants with the ideas, passion and expertise to create meaningful change.

Grants are awarded to projects that address one of the following **categories**:

- *Factory farming*
This is all forms of 'industrialised farming' for food including the farming of meat chickens, hens, pigs, dairy cows and the use of feedlots for meat production. Projects addressing the plight of bobby calves and live export of animals will also be accepted; or
- *The commercial kangaroo industry*
This does not include alleged 'conservation-based' culls undertaken by the Government associated entities; or
- *Building animal protection as a social justice movement in Australia*
[Projects](#) must apply to the whole animal movement (not a single issue) and should aim to build broad social awareness and acceptance of animal protection. Activities may include conferences and workshops, market research, media or PR campaigns, online resources or publications etc.

In addition, in order for your application to be considered, your project must be **relevant to animals in Australia** and meet at least one of the following **criteria**:

- Change attitudes and/or increase awareness about animal suffering (eg. through school education, higher education, or programs that educate the community about animal issues, public awareness campaigns on an animal issue etc); or
- Encourage the public to take action for animals in their personal lives (eg. making changes by choosing animal-friendly products, including food); or
- Work to modify or create new laws or policies to further animal protection in Australia.

**Coming
up**

Applications close 5.00pm on Friday 12 July

For full guidelines and information see: <https://www.voiceless.org.au/content/how-apply>

Melbourne Free University

Courses

All Creatures Great and Small: Animals and Us: This series will explore animal-human relationships from a range of different philosophical, political and practical perspectives. It aims to look deeply at the social, ethical and individual implications of how we, as humans, understand and interact with non-human animals in today's world.

Lectures include

- Not a dog: The history, vilification and politics of Dingoes
- What is the connection between the oppressions of women and animals?
- Choosing compassion in a ruthless world: Barriers to ethical decision making
- The happy hen on your supermarket shelf: What do you buy when you buy freerange eggs?
- Animals and the social imaginary: Racing and rescuing greyhounds
- Accountable killing.

The Melbourne Free University provides a platform for learning, discussion and debate which is open to everyone. The MFU was established in 2010 in response to Australia's increasingly outcome oriented education system, and aims to offer space for independent engagement with important contemporary ideas and issues.

The MFU runs six-week courses on a range of subjects and themes, with classes taking place on weekday evenings from 6.30-8pm in Melbourne's inner north. Each session starts with a 45 minute presentation by an expert on the issue at hand, followed by a 45 minute participant-driven discussion.

For class times and more information see: <http://melbournefreeuniversity.org/?p=3481>

Australian Directory of Human-Animal Interaction Programs

Listings

Research confirms what most of us instinctively know to be true: the presence of animals in people's lives has a significant positive influence on the social, emotional and physical well-being of people. Our companion animals can ease loneliness and calm the emotions; they can make us laugh and make us feel needed; and they can soothe us in times of illness or hardship. Many of our companion animals have been trained to provide mobility and independence for those in need. There is a very strong bond between humans and animals.

This relationship between humans and animals is referred to as Human-Animal Interaction (HAI). There are many groups, small and large, formal and informal, that provide opportunities for enhancing HAI through their endeavours. As a result, the field of Human-Animal Interaction has grown considerably, due in no small part to the work of many of these groups in Australia. The groups listed in this Directory play a special role in fostering our understanding of the human-animal bond.

You can apply for inclusion in the Directory, visit the anthrozoology database, or browse by categories – Assistance, Therapy, Pet Loss and Grief, Promotion and Support, Research and Education and International, as well as State by State listings of Groups – at: <http://www.humananimalinteraction.org.au/>

International Association of Human-Animal Interaction Organizations

Membership

IAHAIO was founded in 1990 to gather together national associations and related organizations interested in advancing the understanding and appreciation of human-animal interaction (HAI). The Association meets a vital need for those doing HAI work to have a forum for networking, collaboration, and dissemination of the latest developments in the field. IAHAIO's main role is to provide a helpful coordinating structure between all member organizations. As the worldwide interest and support for Human-Animal Interaction science increases, IAHAIO's role as a communication link is essential to convey latest research findings and encourage further program development. In addition, IAHAIO has established a series of international awards to acknowledge contributions made by individuals or institutions in the study of HAI and supports the scholarly journal *Anthrozoös*, the official journal of the International Society for Anthrozoology, ISAZ.

To register your organisation with IAHAIO see: <http://iahaio.org/pages/membership/categories.php>

Unit to Study Human Animals Relationships and Environments (USHARE)

Courses

Based at Curtin University of Technology, Western Australia, this program has been in operation for more than 20 years. It undertakes teaching of a unit/course, Animals and Public Health, which can be offered via Distance Education. The course provides students with a foundation of

knowledge about the interrelationships of people and animals, which helps develop critical thinking about, and evaluation of, these complex human-animal relationships.

The unit explores how animals have enhanced the quality of life of humans including the different roles animals play; the positive and negative aspects of pet ownership and the major causes of problems in the community; the legal and moral aspects of people using animals for different purposes; the major health problems that occur when people and animals share the one environment; how the positive aspects of human-animal interactions can be used to greatest benefit in society.

For more information contact the Director, Helen Farnie: h.fairnie@curtin.edu.au

Farm Forward

Jonathan Safran Foer Program

Please consider this invitation to bring the critically acclaimed novelist Jonathan Safran Foer into your classrooms to discuss his international bestseller, *Eating Animals*.

Set in the context of a larger journey of exploration, *Eating Animals*, Foer's only nonfiction book, presents what many consider the most important popular critique of industrial farming. As part of our broader educational efforts, Farm Forward, a national nonprofit organization, is covering all costs of this program for educators who discuss *Eating Animals* in their courses.

Foer's first two books, *Everything is Illuminated* and *Extremely Loud & Incredibly Close*, have both been made into major motion pictures and, while highly regarded for their literary merit, are also popular with the college demographic. *Kirkus Reviews* called *Eating Animals* 'wholly compelling' and the *LA Times* argues that it offers a wisdom "that, in all its humanity and clarity, deserves a place at the table with our greatest philosophers". In recent years both Duke University and University of North Carolina, Chapel Hill made it required reading for their incoming freshman class. The most frequent comment we hear from educators who use *Eating Animals* is "I've never had such great classroom discussion!"

**Register
NOW**

Reserve now for 2013 - limited space is available for this complimentary program.

On October 10, 2013, Jonathan Safran Foer will make a number of virtual classroom visits using professional webinar technology. Each session will consist of a 15-minute presentation by Foer, followed by a 20-minute Q&A session. While multiple classrooms may be included in each time slot, there is limited space and high demand is anticipated. With this in mind, we encourage all interested educators to schedule their classroom visit from Foer as soon as possible.

Schedule of Sessions (Eastern Time)

October 10, 2013

Session 1 – 10:00am - 10:35am
Session 2 – 10:45am - 11:20am
Session 3 – 11:30am - 12:05pm
Session 4 – 12:50pm - 1:25pm
Session 5 – 1:35pm - 2:10pm
Session 6 – 2:20pm - 2:55pm
Session 7 – 3:05pm - 3:40pm
Session 8 – 3:50pm - 4:25pm

Because *Eating Animals* looks at the consumption of animals from a variety of perspectives, it has been used successfully in a wide range of academic fields, including Business, English, Environmental Studies, Philosophy, Public Policy, and Religious Studies.

Instructors can sign their classes up for a session by visiting
<http://www.signupgenius.com/go/30E0E48AAAB2DA75-jonathan1>

University of Sheffield

Zooscope –The Animals in Film Archive

Zooscope – The Animals in Film Archive <http://soezooscope.wordpress.com/> is a resource about animals in film. Each post includes information and analysis about the presence and meaning of animals in a film. Users can use categories and tags to filter the archive by film genre or by the presence of specific animals or aspects of human-animal relations in the films. ZooScope is a collaborative research project in which 3rd year undergraduate students contribute to the development of ZooScope by researching and writing an archive entry on a film of their choice.

Animals have played a crucial role in the development of film as an artistic medium, from the literal use of animal products in film stock to the capturing of animal movement as a driver of stop-motion, wide-screen and CGI film technology. In terms of content and form, the wish to picture animals' lives, whether naturalistically or playfully, has led to the establishment of key genres such as wildlife film and animation. ZooScope looks at and beyond these major aspects of animals in film, and entries can consider, inter alia: animals' role in film genres and styles from arthouse to documentary to horror; the range of literal and symbolic ways animals appear in film; animals in the film star-system; animal lives and the ethics of film-making; adaptation and the different challenges of filmic and literary representation of animals.

Next year the Archive will have a dedicated/designed website. Coordinator, Robert Mackay, is very interested in collaborating with animal studies academics with an interest in film who would like to explore ways that their students might work contribute to the Archive. For more information please email Bob at r.mckay@shef.ac.uk.

Indiana University

Postdoctoral Position - Birdsong physiology and acoustics

A postdoctoral fellowship is available at Indiana University for a qualified applicant interested in the production of complex, learned vocalizations, using birdsong as a model system. We are studying the mechanisms of avian song production, including physiological and behavioral experiments on the role of auditory and somatosensory feedback in the motor control of the syrinx (vocal organ) and suprasyringeal vocal tract (<http://www.indiana.edu/~songbird/>). Excellent research facilities are available including cineradiography and expertise in recording respiratory, syringeal and upper vocal tract dynamics from freely behaving, spontaneously singing birds. Indiana University has excellent interdisciplinary programs for the Integrative Study of Animal Behavior and for Neuroscience, as well as outstanding faculty in speech, hearing and linguistics.

**Enquire
NOW**

This postdoctoral appointment will remain open until June 1 or until a well-qualified candidate is found.

If you are interested, please send your Curriculum Vitae, including a brief statement of your research interests, to Rod Suthers at suthers@indiana.edu. Please also include the names, phone numbers and email addresses of three people who are willing to provide letters of recommendation if requested to do so. Indiana University is an equal opportunity/affirmative action employer.

In Conversation

Maria Fernanda Cardoso in conversation with **Eben Kirksey** and **Madeleine Boyd**

In the lead-up to the AASG2013 Conference 'Intra-action' art exhibition, Maria Fernanda Cardoso, Eben Kirksey and Madeleine Boyd are in conversation about their shared fascination with insect copulation, 'cute spiders' and old traditions of communication and seduction within the interplay of science and art.

Maria Fernanda Cardoso recently graduated with PhD from Sydney College of the Arts, the University of Sydney. Her thesis subject was fine art, with a focus on insect evolutionary biology. Maria's well known and highly regarded works include *Cardosa Flea Circus*, which has been acquired by the TATE gallery in London, and the *Museum of Copulatory Organs*, an ambitious and popular installation of sculptural and video works exposing insect genitalia, displayed at the 18th Sydney Biennale, Cockatoo Island (2012). The *Intra-action* exhibition will exhibit a video and sculptural works 'on loan' from the MoCO. Maria is Columbian-born. She graduated with a Masters degree from Yale, and now works and resides in Sydney with her husband and children. You can detect her engaging sense of humour around her beloved insects in the interview that follows.



EK: Maybe we could start with hearing about how you first seized upon this esoteric subject of insect reproduction.

MFC: Literally, I read a quote about flea copulation. It was quite a long quote and it went on and on, explaining how complex it was, and how well endowed the fleas were, and how the mechanism was so complicated. They looked at the genitalia morphology and couldn't understand how it worked – and this really amused me. Then years later I thought that maybe it is not just fleas which are this interesting. At the time the writer called it 'one of the wonders of the insect world' referring to flea genitalia. So I went to the Australian Museum library and I started to look for genitalia – images of genitalia – and I didn't find much. There is a lot of censorship (laughs), but what I found indicated is that there is a great diversity and great complexity. So that was it, I knew that was what I wanted to research.

EK: Maybe you could talk about some of those critters that you put on display at Cockatoo Island. It seemed like some of the phalluses do all sorts of violent things and others have really intricate and gentle functions.

MFC: I had different types: I had the ones showing what Bill Eberhard (scientist and author, Smithsonian Tropical Research Institute*) called 'genitalic dialogue'. They have little hairs, and

little addendums. He proposes that the female chooses who is going to fertilise her eggs in a cryptic way inside her anatomy. So the courtship is not just before copulation, but during copulation – that's what he proposes. There is another school of thought shown with other specimens, the ones that are spiky and the ones that are aggressive. It has been proven that these do damage to the female vagina and the female develops a thicker layer to protect herself from those spines. so there are basically two schools of thought, one is of sexual conflict and the other is of cryptic female choice.

* http://www.stri.si.edu/english/scientific_staff/staff_scientist/scientist.php?id=10

EK: Did the males get transformed in the process too? This show is about 'intra-action' rather than interaction – which is all about how encounters produce transformations, basically. It seems like it's pretty clear in the insect world, with the males, there are all sorts of ways that they transform the females during reproduction. Do you see it as a two-way street?

MFC: Yes, it's co-evolution, and it's quite direct and fast to be seen in a physical form in the shape of the anatomy, because the genitalia anatomy evolves really fast. It is the sexual interactions that determine the shape and how that changes. So the morphology is a diagram of the forces of those interactions. So, definitely their behaviour is what effects the morphology – it is pretty evident. This is why taxonomists use genitalia to identify the different species.

EK: When people see this work, do you hear them talking differently about human sexuality as a result?

MFC: Yes (laughs). Definitely it opens people's eyes to what's out there and, especially human males, makes them feel really humble (both laugh). So, the whole idea of human supremacy goes out the window.

EK: And how about these Phasmids – these stick insects? Could you please talk a little bit about the video work that we will be exhibiting at Intra-action, and what sex is like for a stick insect?

MFC: Stick insects have very long copulations, maybe 12 hours, maybe more, even 18 hours. And I observed them mating, because I had stick insects as pets. I noticed the male penis kind of probing and extending outside of his body and trying to get into her, but the process took hours, and hours and hours. So next time they mated I was ready with all the video gear. We shot in little fragments so we could film these insects for many hours. It seemed that not much happened in her but obviously there is communication there. He is doing most of the action. But I know that she probably helps by sucking the spermatophore inside her because she has really strong muscles inside her, but you cannot really see that in an expression. He has a very delicate way of pulsating the claspers and he also has these different kind of shakings towards the end. So, there is a lot to be observed. One of the reasons for this long copulation apparently might be mate guarding, so he might be the only one, but it also might mean that it is a complicated affair, that takes a long time.

EK: Is the mating process and choice mediated by their mind? Is there a conscious perception of what's in the spermatophore and a decision by a thinking thing or is it physiologically mediated? This is probably pure speculation . . .

MFC: I won't venture into that (both laugh) I won't venture to guess how an insect thinks, no I think it's a very sensorial decision. I think beauty comes into play, and pleasure, which are the indicators for good genes, and quality of the genes. So I won't say judgement, but I will say sensations are critical.

EK: Most insects do have a centralised region that we could call a brain, I don't know what a Phasmid brain looks like, but the fruit fly brain and the ant brain has been pretty extensively mapped.

MFC: Sure, but this is not my field, I'm not really sure.

EK: So you are more interested in the corporeal interactions in the way Phasmids come together?

MFC: Well, I find it very intriguing that scientists could tell at such scale what's nerve and what's not. People map those things, but even in ourselves I'm not really sure that the brain is directing everything. Like, we were talking about bacteria (re. **EK:** role of *Wolbachia* in reproduction and evolution), and bacteria makes us make a lot of decisions. We think that we are making those decisions, but it's the bacteria telling us what to do (laughs). So I think that decisions are in a way an illusion.

EK: What kind of stick insects did you have?

MFC: I have the 'Goliath' type.

EK: Are they from Australia?

MFC: Yes, yes. They are very gentle. They are vegetarian; very sweet insects.

MB: We have talked a lot along the ideas behind your research, and the biological information that you have uncovered, which obviously was driven in part by your interest as an artist. I see things like your sculptural interests translating perhaps to your interest in morphology? This gives you a slightly different focus probably to a biologist. So, I am wondering how you found encountering these subjects as an artist set you apart, or brought out different conversations around the material than those that biologists might already be having. I'm also interested in your process of moving from these ideas to the production of art.

MFC: Well I did a lot of research on successful interactions between art and science, and it's not new. In the past in fact a lot of scientists were artists as well, and they did illustrations. They expressed visually or physically what they needed to communicate. So, I think I'm just going back in time to a pre-literary approach for knowledge acquisition through my art. It is an old tradition that I am picking up, basically.

MB: From the early taxonomy illustration plates for example?

MFC: Well, consider that the enlightenment, and the fact that people can read – it's only a 200 year old phenomenon. Before this, think about how ideas got communicated – they were mostly visual and sensorial, and there was a lot of play and entertainment and seduction in it. I'm recovering some of those modes of communication and trying to enhance them through my art to communicate concepts. Also [a theorist] said that 'there are objects that talk', so my objects talk. They are not mute. And the fact that I chose this subject matter, well it's more titillating (laughs). People will talk.

EK: I was wondering if you could say more about your dialogues with Bill Eberhard. I hear the two of you are interested in really similar things but from different perspectives. Do you feel that your talking objects have shown him new things about the world? I mean you definitely mentioned a few things, like instances of genitalia that he hadn't studied yet, that opened his eyes. So how did he receive some of your art?

MFC: He has been really wonderful and sends very beautiful emails, like the video you liked and which you are going to show (in the Intra-action exhibition . . . he said how patient I was to do this; that a lot of scientists lacked that kind of patience. He really enjoyed the detail of the interaction of the insects, which I had the patience to show – not just to film it; to show. He's obviously quite a sensitive person, and what interests me about him, is that he is the first person to put together the whole picture and put together many different taxa and genres and try to understand it to make some general sense, while a lot of biologists will study only one animal.

He is very creative, he sends me ideas. I told him I wanted to make my work relevant to biology not just to art, and he makes suggestions for experiments that I can do to prove theories through my art based practice and research. So it is definitely becoming an important dialogue.

EK: What is an example of some of those experimental projects that you have been doing and some of the theories they speak to?

MFC: Well most recently I wanted to film insects mating; more insects mating. So I asked 'How should I do this, how can I make it a contribution to biology?'. He suggested that I work with one genus with a lot of different species, so then I can measure the variation of behaviour, not just morphology. My museum (MoCO) shows variation in morphology and the theory is that the behaviour will also be distinct for each different species, so if I can prove that, then that will be a contribution.

So what I'm going to do – I was already going to do this – I'm going to film Peacock Spiders' courtship behaviour next Spring. I'm going to do four or five different species. He (Bill Eberhard) said 'perfect – you just need to find a biology student to do the measurements and put it in this language'. It's a way of aligning my interests with those of the general discourse of evolutionary biology. So it will be better utilised, what I do, if I follow his advice.

EK: Do you find within a species there's variation?

MFC: Oh yeah, the Peacock Spiders, they are all different colours and patterns and they dance and they make music with the subsonic vibrations, so we are going to record the sounds with a laser vibrometre, and you can tell the difference, definitely. Also they are very, very beautiful ... and cute.

(These excerpts were transcribed by Madeleine Boyd from an interview recorded at the office of Eben Kirksey, University of New South Wales, on May 2013).



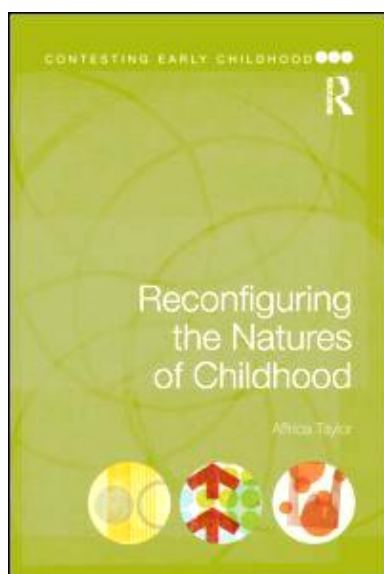
It's Not Size That Matters, It Is Shape (Intromittent organs of 9 Tasmanian harvestman, modelled after electron microscope scans) 2008-2009. Resin, glass, metal 28 x 6 x 6 cm approx. Each object Suite of 9 Edition of 3 + 2 AP

Eben Kirksey is a curator of Intra-action and lecturer at University of NSW, Environmental Humanities. His forthcoming publications include 'Interspecies Love' an essay about his unrequited affair with an insect in Panama (Cambridge University Press). Eben relocated to Sydney from New York in 2012. Madeleine Boyd is a curator of Intra-action and a current postgraduate student at Sydney College of the Arts. Her research areas are horse-human communication and post-human aesthetics.

For more of Maria's work see: <http://mariafernandacardoso.com/> Also at the Bill Wright Gallery 91 Stanley St, East Sydney 2010 (by appointment only).

New Books: Summaries from publishers' websites

RECONFIGURING THE NATURES OF CHILDHOOD by **Affrica Taylor**. Routledge, 2013.



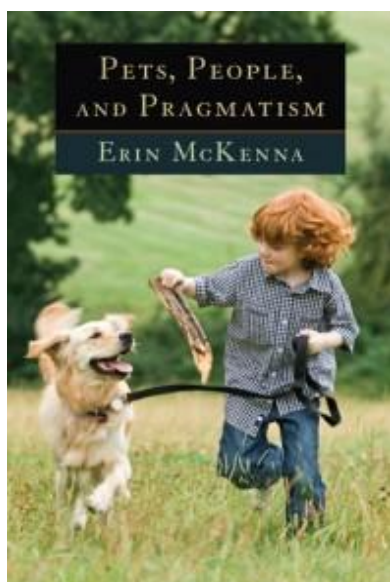
In this fascinating new book, Affrica Taylor encourages an exciting paradigmatic shift in the ways in which childhood and nature are conceived and pedagogically deployed, and invites readers to critically reassess the naturalist childhood discourses that are rife within popular culture and early years education. Through adopting a common worlds framework, *Reconfiguring the Natures of Childhood* generates a number of complex and inclusive ways of seeing and representing the early years. It recasts childhood as: messy and implicated rather than pure and innocent; situated and differentiated rather than decontextualized and universal; entangled within real world relations rather than protected in a separate space.

Throughout the book, the author follows an intelligent and innovative line of thought which challenges many pre-existing ideas about childhood. Drawing upon cross-disciplinary perspectives, and with international relevance, this book makes an important contribution to the field of childhood studies and early childhood education, and will be a valuable

resource for scholars, postgraduate students and higher education teachers. It contains a chapter on Australian child/animal relations and another on pedagogies related to children's relations with more than human others.

Affrica Taylor is Associate Professor of Education, University of Canberra, Australia.

PETS, PEOPLE AND PRAGMATISM by **Erin McKenna**. Fordham University Press, 2013.



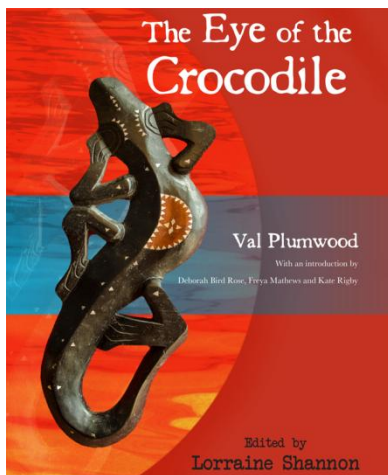
Pets, People, and Pragmatism examines human relationships with pets without assuming that such relations are either benign or unnatural and to be avoided. The book addresses a lack of respect in pet–people relationships; for respectful relationships to be a real possibility, however, humans must make the effort to understand the beings with which we live, work, and play. American pragmatism understands that humans and other animal beings have been interacting and transforming each other for thousands of years. There is nothing 'unnatural' about the human domestication of other animal beings, though domestication does raise specific practical and ethical questions.

A pragmatist account of our relationship with those animal beings commonly considered as pets does not prohibit the use of these beings in research, entertainment, competition, or work. It does, however, find abuse and neglect ethical. *Pets, People, and Pragmatism* embarks on a philosophical journey that will captivate scholars and pet enthusiasts alike. It provides an important contribution to longstanding debates in

the area of animal issues and strengthens the idea of multiple approaches to nonhuman beings. It also opens space for approaches that challenge some of the assumptions in the field of philosophy that have resulted in a dualistic and hierarchical approach to metaphysics and ethics.

Erin McKenna is Professor of Philosophy at Pacific Lutheran University. She is the co-editor of *Animal Pragmatism: Rethinking Human–Nonhuman Relationships* (with Andrew Light) and the co-author (with Scott Pratt) of *Jimmy Buffett and Philosophy: The Porpoise Driven Life*.

THE EYE OF THE CROCODILE by Val Plumwood, edited by Lorraine Shannon. Australian National University E Press, 2013



Val Plumwood was an eminent environmental philosopher and activist who was prominent in the development of radical ecophilosophy from the early 1970s until her death in 2008. Her book *Feminism and the Mastery of Nature* (1992) has become a classic.

In 1985 she was attacked by a crocodile while kayaking alone in the Kakadu national park in the Northern Territory. She was death rolled three times before being released from the crocodile's jaws. She crawled for hours through swamp with appalling injuries before being rescued. The experience made her well placed to write about cultural responses to death and predation.

The first section of *The Eye of the Crocodile* consists of chapters intended for a book on crocodiles that remained unfinished at the time of Val's death. The remaining chapters are previously published papers brought together to form an overview of Val's ideas on death, predation and nature.

BESTIAL TRACES: Race, Sexuality, Animality by Christopher Peterson. Fordham University Press, 2012.

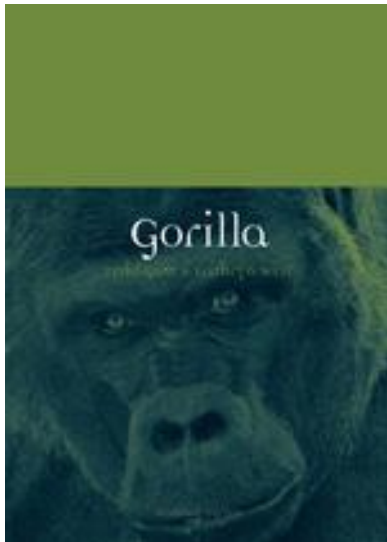


On February 18th, 2009, Sean Delonas published a controversial cartoon in the *New York Post* depicting two policemen shooting and killing a monkey with the caption: 'They'll have to find someone else to write the next stimulus bill'. On the adjoining page was a photo of President Barack Obama signing this very piece of legislation into law. Although public debate over the cartoon has centered entirely on its potentially racist overtones, we might ask from a Darwinian perspective how the stereotype of the black ape works to disavow a universally shared human apehood. How might we comprehend animality in non-pejorative terms?

Focusing on literary texts by Edgar Allan Poe, Joel Chandler Harris, Richard Wright, Philip Roth, and J.M. Coetzee, together with philosophical texts by Derrida, Heidegger, Agamben, Freud, and Nietzsche, Peterson maintains that the representation of social and political others as animals can be mitigated but never finally abolished. Insofar as humanizing the abject only vacates the structurally empty and infinitely transposable position of 'the animal', he argues that all forms of belonging – no matter how open and hospitable they are toward others – inevitably produce 'beasts' whose exclusion contradicts our apparent desire for nonviolence. While one might argue that absolute political equality and inclusion remain desirable – even if ultimately unattainable – ideals, *Bestial Traces* shows that by maintaining such principles we exacerbate rather than ameliorate violence precisely by failing to confront how discrimination and exclusion condition all social relations.

Christopher Peterson is Senior Lecturer in the School of Humanities and Communication Arts at the University of Western Sydney. He is the author of *Kindred Specters: Death, Mourning, and American Affinity*.

GORILLA by Ted Gott and Kathryn Weir. Reaktion Books Animal Series, 2013



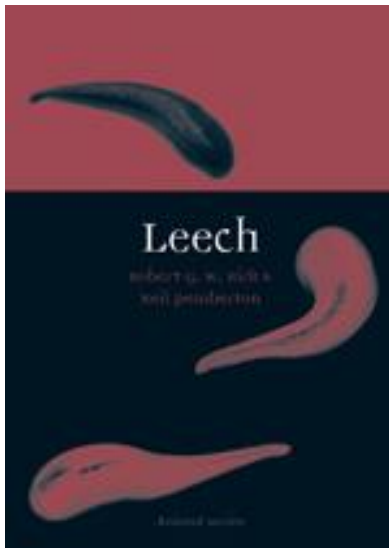
Since coming to international prominence in the mid-nineteenth century when English, French, and American scientists first encountered them, the gorilla's physical resemblance to humans has struck a deep chord. Gorillas quickly came to dominate evolutionary debates and grew prevalent in literature, art, film, and popular culture – they are the focus of movies such as *Congo* and the inspiration for the video game character Donkey Kong and DC Comics super villain Gorilla Grodd. In *Gorilla*, Ted Gott and Kathryn Weir's unsettling account of our relationship with these highly intelligent animals as they fight extinction due to habitat destruction, commercial hunting, and disease.

Gott and Weir describe how early European observations of gorillas in their native Africa were the genesis of literary and artistic representations such as King Kong. At the same time, gorillas became symbolic of sexuality and subconscious, uncontrolled urges, and influenced theories of criminality. It

was not until Dian Fossey's research in the 1960s and 1970s that many misconceptions about the gorilla – especially their violence – were dispelled. A notable history of the gorilla's influence on our culture and its plight at the hands of humans, *Gorilla* will appeal to any animal lover wanting to learn more about this noble creature and its uncertain future.

Ted Gott is senior curator of international art at the National Gallery of Victoria, Melbourne, Australia. **Kathryn Weir** is the head of international art and Australian cinémathèque at the Queensland Art Gallery and Gallery of Modern Art, Brisbane, Australia.

LEECH by Robert G.W. Kirk and Neil Pemberton. Reaktion Books Animal Series, 2013



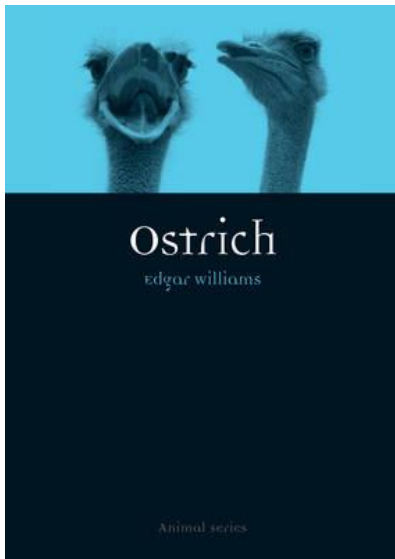
A friend and a fiend, the leech is one of nature's most tenacious yet mysterious animals. Armed with razor-sharp teeth and capable of drinking many times their own volume in blood, these formidable worms are an unlikely candidate to turn to as a cure for sickness. Yet that is the role leeches have played in both Western and Eastern medicine throughout history. Today they continue to be used in post-operative care, helping to heal the body after reconstructive surgery.

Leech explores how these surprising animals have helped us to overcome illness, forecast the weather, and better understand how our brains and bodies work. However, for every leech that brings hope, there has been a sinister twin. From Bram Stoker's *Dracula*, through twentieth-century film, to twenty-first-century video games, leeches have come to represent the worst in human nature.

In *Leech*, Robert G. W. Kirk and Neil Pemberton reveal how these fascinating creatures have been one of humanity's most enduring and peculiar companions.

Robert G. W. Kirk is a Wellcome Research Fellow in the Centre for the History of Science Technology and Medicine, University of Manchester. **Neil Pemberton** is a Research Associate in the Centre for the History of Science Technology and Medicine, University of Manchester.

OSTRICH by **Edgar Williams**. Reaktion Books Animal Series, 2013



In many senses the ostrich looms large – the tallest and heaviest of any living bird, a fully grown North African ostrich can reach 2.75 metres (9 feet) in height and weigh almost 160 kgs (350 pounds). It also lays the largest egg of any living bird. From its eggs to its meat, skin and feathers, the ostrich has been exploited by humans since history began.

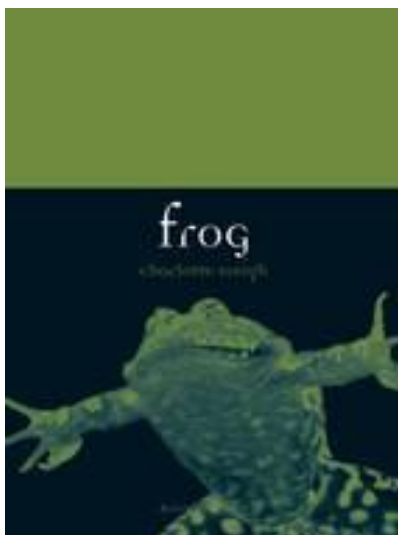
The demand for its feathers was so great in Victorian times that vast fortunes were made from ostrich farming, particularly in South Africa and the United States. Following the First World War fashions changed, fortunes were lost and new uses for the now domesticated ostrich had to be found. Nowadays, the modern ostrich farmer not only produces plumes and leather for the luxury market but also meat for the supermarket.

In addition to its sheer physical presence, the ostrich has long been an object of curiosity and fascination, becoming a byword for passivity while being feared for its aggression. It

has featured in art, literature, film and popular culture, been represented in cave paintings, ancient medieval manuscripts and the Bayeux Tapestry, shown in advertising and drawn as a cartoon character in many modern films.

Edgar Williams is Reader in Physiology at the University of Glamorgan, Wales. He is author of *Giraffe* (Reaktion, 2011).

FROG by **Charlotte Sleigh**. Reaktion Books Animal Series, 2013



From the metamorphosing fairytale *Frog Prince* and *The Tale of Jeremy Fisher*, to dissections in science class, to television's Kermit, frogs are ever-present in our childhoods. Just what is it about this slimy creature that captures our imagination? While much attention has been paid to the scientific qualities of the frog, little has been said about the large role played by this slippery amphibian in art, literature and popular culture.

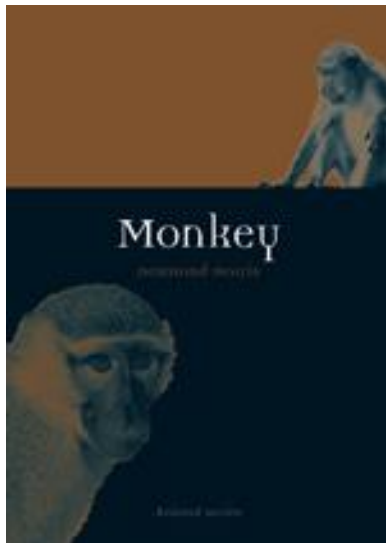
Charlotte Sleigh's witty, readable *Frog* provides an entertaining and sometimes shocking account of this much-loved, and much-misunderstood animal. Sleigh provides answers to many questions, including why frogs have been so prominent in fairy tales, and also scientific experiments throughout the years, and just what place the frog holds in religion. The many faces of the frog are also explored, such as the devilish and comic; the sophisticated and chauvinist; the revolting and delicious. The author weaves the natural

history of the frog together with their mythology in a way that has not been done before.

Featuring many fine images of frogs from nature and culture, *Frog* will appeal to a wide audience – from those who keep these remarkable amphibians in their homes, to those who recall stories from their childhood with affection, to those who regard them as a tasty dinner.

Charlotte Sleigh is Senior Lecturer in History of Science at the University of Kent, Canterbury. She is the author of *Ant* (2003), also published by Reaktion Books.

MONKEY by Desmond Morris. Reaktion Books Animal Series, 2013



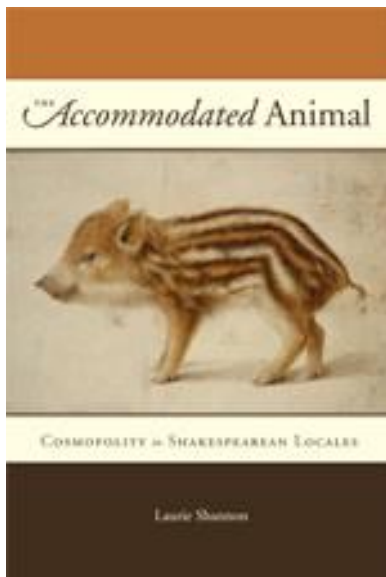
Monkey explores our relationship throughout history with this most playful and familiar of creatures. As humans, we tend to see monkeys as trivial or comic creatures; indeed our dictionaries define 'monkeying' as tampering, interfering and playing mischievous, foolish tricks. Yet it is the very playfulness inherent in our ancient monkey ancestors that underlies our success as a species. Over millions of years, we evolved from those scampering, chattering, intelligent, treetop-living creatures. Their inborn urge to explore became the bedrock of our sophisticated innovations; their love of activity became our industrious pursuit of knowledge.

We owe a great debt to our monkey ancestors. Baboons were revered in the Egypt of the Pharaohs; monkey deities feature prominently in the ancient religions of China and Japan; and in India some still afford sacred status to the langur monkey. Since Darwin our relationship with the monkey has changed, and in some sense become uneasy; our identification with

their 'primitive' and sometimes destructive behaviours amplified by our knowledge of our own origins. In *Monkey* Desmond Morris unpicks human attitudes to our mischievous cousins, and sets out to draw a true picture of these fascinating creatures and their continuing popularity in culture.

Desmond Morris is a well-known and critically acclaimed writer and broadcaster. His many books include *The Naked Ape* (1967), *The Human Zoo* (1969), *The Human Animal* (1994) and *Owl* (Reaktion Books, 2009), and he has contributed to numerous natural history and scientific publications.

THE ACCOMMODATED ANIMAL: Cosmopolity in Shakespearian Locales by Laurie Shannon. University of Chicago Press, 2013.



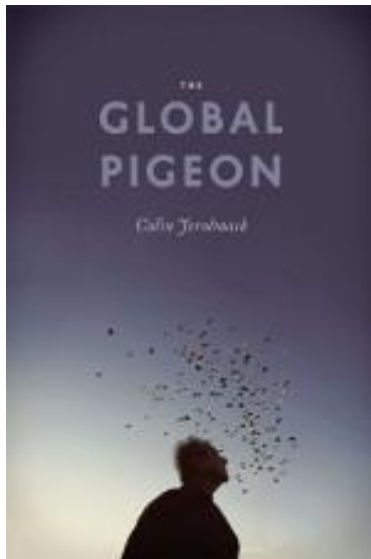
Shakespeare wrote of lions, shrews, horned toads, curs, mastiffs, and hellhounds. But the word 'animal' itself only appears very rarely in his work, which was in keeping with sixteenth-century usage. As Laurie Shannon reveals in *The Accommodated Animal*, the modern human/animal divide first came strongly into play in the seventeenth century, with Descartes's famous formulation that reason sets humans above other species: 'I think, therefore I am'. Before that moment, animals could claim a firmer place alongside humans in a larger vision of belonging, or what she terms cosmopolity.

With Shakespeare as her touchstone, Shannon explores the creaturely dispensation that existed until Descartes. She finds that early modern writers used classical natural history and readings of Genesis to credit animals with various kinds of stakeholderhood, prerogative, and entitlement, employing the language of politics in a constitutional vision of cosmic membership. Using this political idiom to frame cross-species relations, Shannon argues, carried with it the notion that animals possess their own investments in the world, a point

distinct from the question of whether animals have reason. By answering 'the question of the animal' historically, *The Accommodated Animal* makes a brilliant contribution to cross-disciplinary debates engaging animal studies, political theory, intellectual history, and literary studies.

Laurie Shannon is professor of English and the Wender Lewis Teaching and Research Professor at Northwestern University and the author of *Sovereign Amity: Figures of Friendship in Shakespearean Contexts*.

THE GLOBAL PIGEON by **Colin Jerolmack**. University of Chicago Press, 2013.



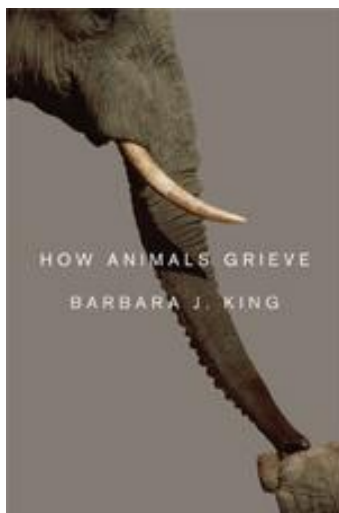
The pigeon is the quintessential city bird. Domesticated thousands of years ago as a messenger and a source of food, its presence on our sidewalks is so common that people consider the bird a nuisance—if they notice it at all. Yet pigeons are also kept for pleasure, sport, and profit by people all over the world, from the ‘pigeon wars’ waged by breeding enthusiasts in the skies over Brooklyn to the Million Dollar Pigeon Race held every year in South Africa.

Drawing on more than three years of fieldwork across three continents, Colin Jerolmack traces our complex and often contradictory relationship with these versatile animals in public spaces such as Venice’s Piazza San Marco and London’s Trafalgar Square and in working-class and immigrant communities of pigeon breeders in New York and Berlin. By exploring what he calls ‘the social experience of animals’, Jerolmack shows how our interactions with pigeons offer surprising insights into city life, community, culture, and politics. Theoretically understated and accessible to interested readers

of all stripes, *The Global Pigeon* is one of the best and most original ethnographies to be published in decades.

Colin Jerolmack is Assistant Professor of Environmental Studies, Sociology at New York University.

HOW ANIMALS GRIEVE by **Barbara J King**. University of Chicago Press, 2013.



From the time of our earliest childhood encounters with animals, we casually ascribe familiar emotions to them. But scientists have long cautioned against such anthropomorphizing, arguing that it limits our ability to truly comprehend the lives of other creatures. Recently, however, things have begun to shift in the other direction, and anthropologist Barbara J. King is at the forefront of that movement, arguing strenuously that we can – and *should* – attend to animal emotions. With *How Animals Grieve*, she draws our attention to the specific case of grief, and relates story after story – from fieldsites, farms, homes, and more – of animals mourning lost companions, mates, or friends.

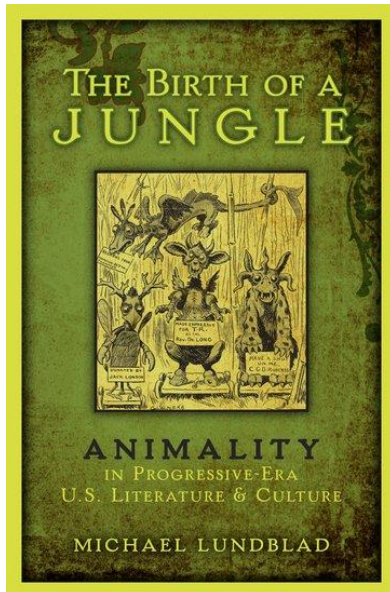
King tells of elephants surrounding their matriarch as she weakens and dies, and, in the following days, attending to her corpse as if holding a vigil. A housecat loses her sister, from whom she's never before been parted, and spends weeks pacing the apartment, wailing plaintively. A baboon loses her daughter to a predator and

sinks into grief. In each case, King uses her anthropological training to interpret and try to explain what we see – to help us understand this animal grief properly, as something neither the same as nor wholly different from the human experience of loss.

The resulting book is both daring and down-to-earth, strikingly ambitious even as it's careful to acknowledge the limits of our understanding. Through the moving stories she chronicles and analyses so beautifully, King brings us closer to the animals with whom we share a planet, and helps us see our own experiences, attachments, and emotions as part of a larger web of life, death, love, and loss.

Barbara J. King has taught Anthropology at the College of William and Mary since 1988. Originally focused on primate studies through her observations of wild monkeys in Kenya and captive apes, she now takes up intelligence and emotion in a wide variety of animals.

THE BIRTH OF A JUNGLE: Animality in Progressive-Era Literature and Culture by Michael Lundblad. Oxford University Press, 2013.



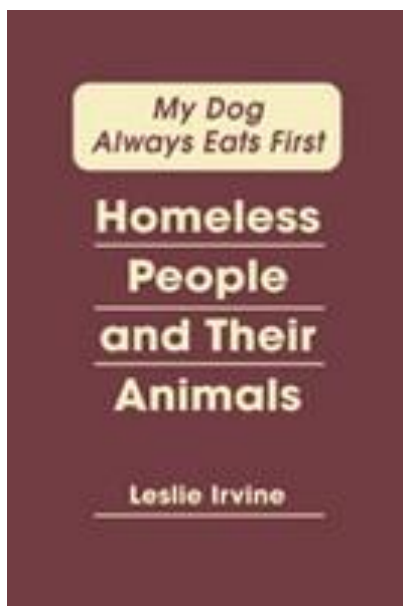
According to the law of the jungle, the behavior of wild animals can be equated with natural human instincts not only for competition and reproduction, but also for violence and exploitation. Drawing on numerous novels and cultural events at the turn of the twentieth century, *The Birth of a Jungle* examines how the characteristics and imagery of wild animals were evoked to explore a wide range of human behaviors, including homosexuality, labor exploitation, and the lynching of African Americans.

Throughout the study, Michael Lundblad emphasizes what he terms "the discourse of the jungle": Darwinist-Freudian constructions of 'the human' and 'the animal' that redefined various behaviors in relation to animal instincts. With nuanced, attentive readings, Lundblad reveals how these formulations of the human animal, despite reigning critical interpretations, were often contested rather than reinforced in Progressive-Era texts. Engagingly written and cogently argued, *The Birth of a Jungle* reveals the significance of animality in relation to the history of sexuality, literary naturalism, and critical race

studies, while highlighting how the discourse of the jungle remains a disturbing yet powerful presence in today's culture.

Michael Lundblad is Assistant Professor of English and Director of Animality Studies at Colorado State University. He is the coeditor, with Marianne DeKoven, of *Species Matters: Humane Advocacy and Cultural Theory*.

MY DOG ALWAYS EATS FIRST: Homeless people and Their Animals by Leslie Irvine. Lynne Rienner, 2013.

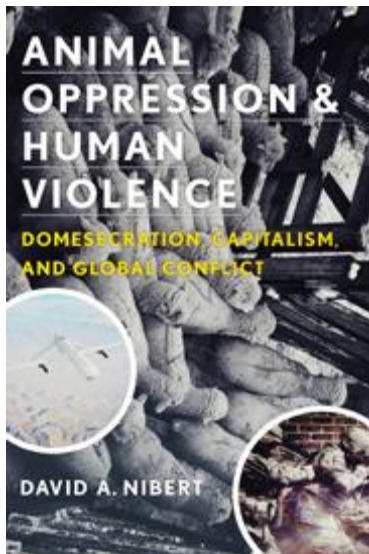


A weary-looking man stands at an intersection, backpack at his feet. Curled up nearby is a mixed-breed dog, unfazed by the passing traffic. The man holds a sign that reads, 'Two old dogs need help. God bless'. What's happening here?

Leslie Irvine breaks new ground in the study of homelessness by investigating the frequently noticed, yet underexplored, role that animals play in the lives of homeless people. Irvine conducted interviews on street corners, in shelters, even at highway underpasses, to provide insights into the benefits and liabilities that animals have for the homeless. She also weighs the perspectives of social service workers, veterinarians, and local communities. Her work provides a new way of looking at both the meaning of animal companionship and the concept of home itself.

Leslie Irvine is associate professor of sociology at the University of Colorado at Boulder. Her books include *If You Tame Me: Understanding Our Connection with Animals* and *Filling the Ark: Animal Welfare in Disasters*.

ANIMAL OPPRESSION AND HUMAN VIOLENCE: Domeseccration, Capitalism, and Global Conflict by David A. Nibert. Columbia University Press, 2012.



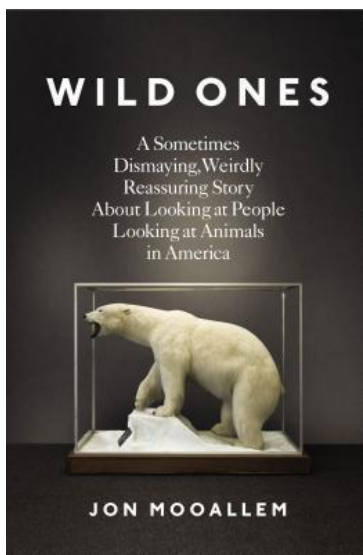
Jared Diamond and other leading scholars have argued that the domestication of animals for food, labor, and tools of war has advanced the development of human society. But by comparing practices of animal exploitation for food and resources in different societies over time, David A. Nibert reaches a strikingly different conclusion. He finds in the domestication of animals, which he renames 'domeseccration', a perversion of human ethics, the development of large-scale acts of violence, disastrous patterns of destruction, and growth-curbing epidemics of infectious disease.

Nibert centers his study on nomadic pastoralism and the development of commercial ranching, a practice that has been largely controlled by elite groups and expanded with the rise of capitalism. Beginning with the pastoral societies of the Eurasian steppe and continuing through to the exportation of Western, meat-centered eating habits throughout today's world, Nibert connects the domeseccration of animals to violence, invasion, extermination, displacement, enslavement, repression,

pandemic chronic disease, and hunger.

David A. Nibert worked as a tenant organizer and community activist before becoming a professor of sociology at Wittenberg University in Springfield, Ohio. He teaches courses on animals and society and global change and is the author of *Animal Rights/Human Rights: Entanglements of Oppression and Liberation*.

WILD ONES: A Sometimes Dismaying, Weirdly Reassuring Story About Looking at People Looking at Animals in America by John Mooallem. Penguin Press, 2013.



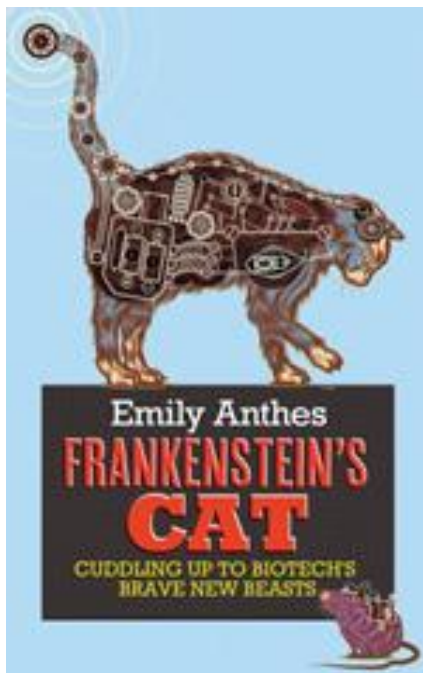
Journalist Jon Mooallem has watched his little daughter's world overflow with animals – butterfly pajamas, appliquéd owls – while the actual world she's inheriting slides into a great storm of extinction. Half of all species could disappear by the end of the century, and scientists now concede that most of America's endangered animals will survive only if conservationists keep rigging the world around them in their favor.

Wild Ones is a tour through our environmental moment and the eccentric cultural history of people and wild animals in America that inflects it – from Thomas Jefferson's celebrations of early abundance to the turn-of-the-last-century origins of the teddy bear to the whale-loving hippies of the 1970s. In America, *Wild Ones* discovers, wildlife has always inhabited the terrain of our imagination as much as the actual land. The journey is framed by the stories of three modern-day endangered species: the polar bear, victimized by climate change and ogled by tourists outside a remote northern town; the little-known Lange's metalmark butterfly, foundering on a shred of industrialized land

near San Francisco; and the whooping crane as it's led on a months-long migration by costumed men in ultralight airplanes. With propulsive curiosity and searing wit, *Wild Ones* merges reportage, science, and history into a humane and endearing meditation on what it means to live in, and bring a life into, a broken world.

Jon Mooallem has been a contributing writer to *The New York Times Magazine* since 2006 and is a writer at large for *Pop-Up Magazine*, the live magazine in San Francisco. He's also contributed to *This American Life*, *The New Yorker*, *Harper's*, *Wired*, and many other magazines. He and his family live in San Francisco.

FRANKENSTEIN'S CAT by **Emily Anthes**. Palgrave Macmillan, 2013.



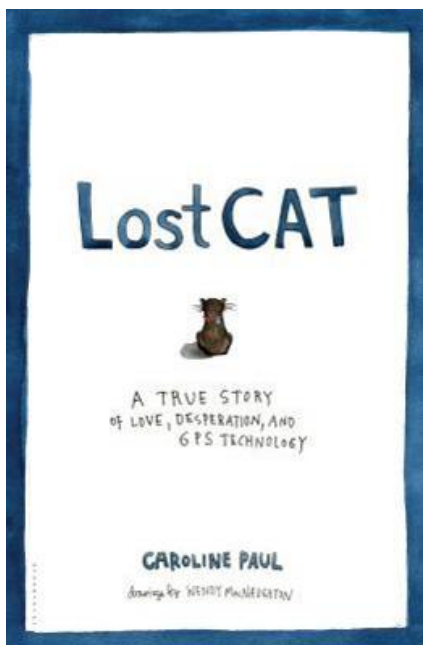
Fluorescent fish that glow near pollution. Dolphins with prosthetic fins. Robot-armoured beetles that military handlers can send on spy missions. Beloved pets resurrected from DNA. Scientists have already begun to create these high-tech hybrids, mostly to serve human whims and needs. What if a cow could be engineered to no longer feel pain – should we design a herd that would assuage our guilt over eating meat? Shouldn't we create it?

Popular science writer Emily Anthes travels around the globe to see how humans are inventing the fauna of the future, from the Roslin Institute, the Scottish birthplace of Dolly the Sheep, where scientists are trying to clone an endangered mountain lion to a 'pharm' where chickens are modified to lay eggs laced with cancer-fighting drugs. *Frankenstein's Cat* is an eye-opening exploration of weird science – and how we are playing god in the animal world.

Emily Anthes is a science writer whose work has appeared in *Discover*, the *Wall Street Journal*, *Scientific American*, and many other publications. She is also the founder of the Wonderland blog, part of the Public Library of Science, one

of the most prestigious and most read science research publishers in the world. This is her first book.

LOST CAT: A True Story of Love, Desperation and GPS Technology by **Caroline Paul** (Illustrated by **Wendy MacNaughton**). Bloomsbury USA, 2013.

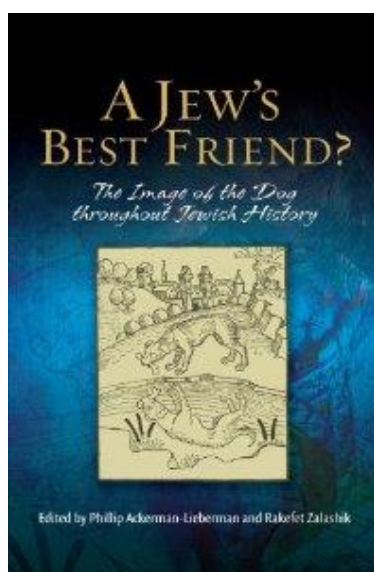


Caroline Paul was recovering from a bad accident and thought things couldn't get worse. But then her beloved cat Tibia disappeared. She and her partner, illustrator Wendy MacNaughton, mourned his loss. Yet weeks later, Tibia waltzed back into their lives. His owners were overjoyed. But they were also . . . jealous? Betrayed? Where had their sweet anxious cat disappeared to? Had he become a swashbuckling cat adventurer? Did he love someone else more? His owners were determined to find out.

Using GPS technology, cat cameras, psychics, the web, and animal communicators, the authors of *Lost Cat* embarked on a quest to discover what their cat did when they weren't around. Told through writer Caroline Paul's rich and warmly poignant narrative and illustrator Wendy MacNaughton's stunning and hilarious 4-color illustrations, *Lost Cat* is a book for animal lovers, pet owners, and anyone who has ever done anything desperate for love.

Caroline Paul was raised in Connecticut and educated in journalism and documentary film at Stanford University. She worked as a journalist at Berkeley public radio station KPFA before joining the San Francisco Fire Department. Her first book was the nonfiction memoir *Fighting Fire*, published in 1998.

A JEW'S BEST FRIEND?: The Image of the Dog throughout Jewish History edited by Phillip Ackerman-Lieberman and Rakefet Zalashik. Sussex Academic Press, 2013.



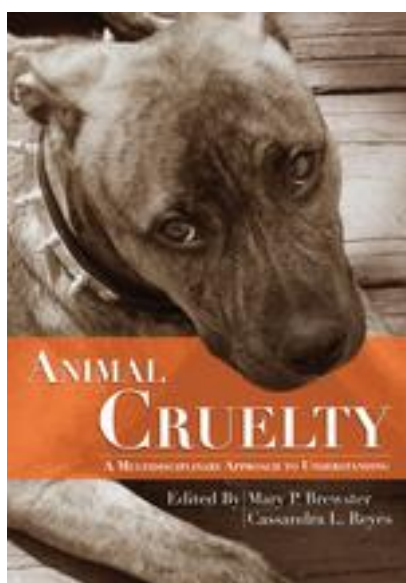
The dog has captured the Jewish imagination from antiquity to the contemporary period, with the image of the dog often used to characterize and demean Jewish populations in medieval Christendom. In the interwar period, dogs were still considered *goyishe nakhes* ('a gentile pleasure') and virtually unheard of in the Jewish homes of the *shtetl*. Yet, *Azit* the Paratrooping Dog of modern Israeli cinema, one of many examples of dogs as heroes of the Zionist narrative, demonstrates that the dog has captured the contemporary Jewish imagination.

A Jew's Best Friend? The Image of the Dog throughout Jewish History discusses specific cultural manifestations of the relationship between dogs and Jews, from ancient times to the present. Covering a geographical range extending from the Middle East through Europe and to North America, the contributors – all of whom are senior university scholars specializing in various disciplines – provide a unique cross-cultural, trans-national, diachronic perspective. An important theme is the constant tension between domination/control and

partnership which underpins the relationship of humans to animals, as well as the connection between Jewish societies and their broader host cultures.

Phillip Ackerman-Lieberman is Assistant Professor in the Program in Jewish Studies at Vanderbilt University. An expert in Jewish and Islamic Law, his most recent work has been as section editor for the *Encyclopedia of Jews in the Islamic World*. Rakefet Zalashik is Visiting Fellow in the Corcoran Department of History at the University of Virginia, as well as Württemberg Guest Chair in Israel and Near Eastern Studies at the University of Heidelberg. Her first book, *Ad Nafesh*, chronicles the development of the field of psychiatry in Israel.

ANIMAL CRUELTY: A Multidisciplinary Approach to Understanding edited by Mary P. Brewster and Cassandra L. Reyes. Carolina Academic Press, 2013.



Animal Cruelty is an anthology that addresses all critical aspects of animal cruelty including: its history and prevalence; related legislation; special types of cruelty (hoarding, poaching, blood sports, etc.); its link to other types of violence and crime; theories used to explain animal cruelty; the role of the media; and emerging issues related to animal cruelty.

The text is suitable for undergraduate and graduate classes in criminal justice, criminology, psychology, law, sociology, animal studies, and other disciplines, and is especially well-suited for use in classes on such topics as animal cruelty, animal welfare, deviant behavior, animal law, violent crime, veterinary studies, abnormal psychology, and animal husbandry.

Mary P. Brewster is a Professor of Criminal Justice and Graduate Program Coordinator at West Chester University of Pennsylvania. Cassandra L. Reyes is an Assistant Professor of Criminal Justice at West Chester University of Pennsylvania.

CALLS FOR SUBMISSIONS

Werewolves, Wolves and the Gothic

Editors Robert MacKay and John Miller

The window blind blew back with the wind that rushed in, and in the aperture of the broken panes there was the head of a great, gaunt gray wolf. Bram Stoker, *Dracula*

Wolves lope across the gothic imagination. Signs of a pure animality opposed to the human, they become, in the figure of the werewolf, liminal creatures that move between the human and the animal: humans in animal form and animals in human form. They are metonyms of forbidding landscapes, an unsettling howl in the distance; more intimately, their imposing fangs and gaping mouths threaten a monstrous consumption. The gothic wolf is singular, anomalous, but gothic wolves form a demonic multiplicity, a pack. Wolves and werewolves function as a site for working out or contesting complex anxieties of difference: of gender, class, race, space, nation or sexuality; but the imaginative and ideological uses of wolves also reflect back on the lives of material animals, long demonized and persecuted in their declining habitats across the world. Wolves, then, raise unsettling questions about the intersection of the real and the imaginary, the instability of human identities and the worldliness and political weight of the Gothic.

We welcome proposals for chapters on any aspect of wolves, werewolves and the Gothic on page or screen in any historical period for a collection of essays to be submitted to The University of Wales Press series of Gothic Literary Studies. We are particularly interested in proposals that seek to read gothic wolves in the context of material histories of (for example) human/animal relations; environmental development; empire and globalization; and gender and sexuality.

Topics and approaches may include, but are not restricted to:

- Lycanthropy/metamorphosis
- Real and imaginary wolves
- Animal ethics and the anthropomorphic imagination
- Monstrosity
- Fangs, mouths, the oral and the abject
- Lupine presences and gothic spaces
- Wolves and the Postcolonial Gothic
- Captivity/escape
- Wolf to Man -- gothic politics from Plautus to Hobbes to Agamben
- Gothic wolves, capital and globalization
- Sublimity
- Natural and unnatural histories
- Wolf packs/lone wolves: multitudes and singularities
- Ecocritical readings
- Zoonosis
- She-wolves, he-wolves and gender criticism
- Wolfish appetite
- Howling and gothic soundscapes
- Queer readings
- Dogs/wolves; ferity/ferocity
- Wolves in sheep's clothing
- Wolves and psychoanalysis from Freud to Deleuze and Guattari
- Reforming the Gothic: comic (or teen) werewolves

*Coming
up*

Abstract submission due 31 July 2013

Please send chapter abstracts of 500 words along with a short biography to Robert McKay (r.mckay@sheffield.ac.uk) and John Miller (john.miller@sheffield.ac.uk). Completed essays will be 6500 words in length and will be commissioned in September 2013 for delivery in the autumn of 2014.

Animals and History

Historians rely upon a belief in the familiarity of the human experience in order to document the lives of people who lived in radically different times or places than our own. If we did not assume a basic continuity in human nature and experience in this way, all history would be restricted to autobiography. However, with nonhuman historical actors we can make no such assumption. Yet the history of animals is being written. So, how are we doing it?

This call for papers invites chapter proposals for 'Animals and History', an edited collection exploring how we approximate the interspecific past. Chapters can consist of case studies, historiographical or theoretical pieces investigating, for instance:

- crucial themes and topics in the nonhuman/interspecific past, eg: control, exploitation, animal capital, conservation, extinction, human-animal 'bond', pet-keeping, over-breeding, experimentation, genetic manipulation, conservation, extermination, 'invasive' species, aggression, human advocacy, anti-cruelty and animal control laws, food, entertainment, etc.
- what historical topics/themes nonhuman animals might choose if they could, eg.: eating, mating, confinement, movement, training, pain, smell, rest, etc.
- how the history of animals changes our periodization of past
- how animal history draws from/differs from the 'natural history' of a given species
- archive building, especially in the digital age; all our archives are structured and mandated to collect records of human life— how do historians work around this fact?
- nonhuman source bases, their problems and opportunities: fossils, radio collar pings, or other "traces" found in text, moving images, photographs, artwork, etc.
- historicizing animals as individuals by accounting for issues of species, sex, age, experience and context that produced particular kinds of animals (and people) in particular contexts
- methodologies and theories from other discipline— from Critical Animal Studies and Philosophy through Anthropology and Sociology to Veterinary Medicine and Animal Welfare Research Science— and how historians can/should use them to interpret the historical record
- the goal of attempting to measure and convey the experiences of historical animals; can we? should we? what do we learn?
- the underlying assumptions that should guide animal history; consider how feminism undergirds women's and gender history, or how advocacy for conservationism and sustainability tends to undergird environmental history— should animal history assume animal rights, welfarist or conservationist philosophies?
- why the history of other animals matters— empirically, theoretically, ethically and— especially— politically
- if a tree falls in the forest— because cut down by a beaver— and no human is there to hear it, does it make a historical sound? That is, is the history of nonhuman animals intrinsically valuable?

Highly experimental work welcome!

**Submit
NOW**

Abstracts due 21 June 2013

Please send a 1-page abstract to Susan Nance, snance@uoguelph.ca . Thereafter, first drafts of no more than 10,000 words (including notes) are due Nov. 1. Final publication targeted for late 2014 or so.

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

Animal Studies Journal

Volume 2 no1, 2013. **Animals, Place and Humans**



Guest editors Gavan Watson and Traci Warkentin

- Alette Willis from Edinburgh University writes compellingly on 'Bearing Witness': <http://ro.uow.edu.au/asj/vol2/iss1/3/>
- Canadian writer Christine Lowther's essay tells of her encounter with a cougar near Catface Mountain: <http://ro.uow.edu.au/asj/vol2/iss1/4/>
- Erin Luther considers the controversial case of the backyard killing of a litter of baby racoons to discuss ethical urban human-wildlife relations: <http://ro.uow.edu.au/asj/vol2/iss1/5/>
- Ryan Hediger discusses the 'biopolitics of loving and leaving' in his account of the USA policy to leave behind working army dogs when the human troops were withdrawn from Vietnam: <http://ro.uow.edu.au/asj/vol2/iss1/6/>
- Environmental artist Perdita Phillips' image essay documents migratory waders and bowerbirds at the remote Broome Bird Observatory in Western Australia: <http://ro.uow.edu.au/asj/vol2/iss1/7/>
- Ike Kamphof writes from a post-phenomenological perspective to consider the 24/7 use of webcams by nature conservation societies: <http://ro.uow.edu.au/asj/vol2/iss1/8/>
- Zuzana Kocourkova's prize winning undergraduate essay is also included on 'Why Animals Matter...': <http://ro.uow.edu.au/asj/vol2/iss1/11/>

Poetry:

'Animal Dreaming' by Australian writer and scholar Catherine Cole:

<http://ro.uow.edu.au/asj/vol2/iss1/9/>

'Talking to Jasper, in the Garden' by South African writer and scholar Wendy Woodward:

<http://ro.uow.edu.au/asj/vol2/iss1/10/>

Book reviews:

John Simon - *The Tiger that Swallowed the Boy*: <http://ro.uow.edu.au/asj/vol2/iss1/12/>

Peta Tait - *Wild and Dangerous Performances: Animals, Emotions and Circus*:

<http://ro.uow.edu.au/asj/vol2/iss1/13/>

For access to this issue see: <http://ro.uow.edu.au/asj/vol2/iss1/2/>

CALLS FOR SUBMISSIONS

Relations. Beyond Anthropomorphism

Editor Matteo Andreozzi



Relations. Beyond Anthropocentrism is a new peer-refereed journal of trans-anthropocentric ethics and related inquiries. The main aim of the journal is to create a professional interdisciplinary forum in Europe to discuss moral and scientific issues that concern the increasing need of going beyond narrow anthropocentric paradigms in all fields of knowledge. The journal accepts submissions on all topics which promote European research adopting a non-anthropocentric ethical perspective on both interspecific and intraspecific relationships between all life species—humans included—and between these and the abiotic environment.

The editor welcomes papers, comments, debates, interviews, book and movie reviews, as well as presentations, reports, and other news concerning relevant activities and events. We envision inter- and trans-disciplinary contributions and dialogue from a wide variety of approaches: humanities (e.g. philosophy, literature, arts,

law, and religious studies), life sciences (e.g. biology, ecology, ethology, medicine), and social sciences (e.g. economics, politics, anthropology, sociology, psychology). We especially encourage collaborative submissions from different disciplinary approaches, from both senior and junior scholars (including graduate students). All suitable submissions should address both academic and lay audiences as well as relevant stakeholders. Since the journal refers to an international readership of people from different disciplines, both inside and outside the academic community, contributors should keep in mind this heterogeneity of provenances and areas of expertise when writing.

The journal is issued every 6 months. Some issues will have a special thematic focus announced on the journal's website and through widely distributed calls for papers. Invited works will also be published.

For editorial board, and information regarding submission guidelines see:

<http://www.ledonline.it/Relations/>

Forthcoming first volume:

Inside the Emotional Lives of Non-human Animals: A Minding Animals 2 (Utrecht, 2012) Pre-conference Event Special Issue (Genoa, Italy, 12-13 May, 2012) edited by M. Andreozzi, K. Stallwood, A. Massaro, S. Tonutti.

Southerly

Lyre/Liar 73.2, 2013

This issue of *Southerly* explores some emerging ethical implications of writing. The two perspectives the editors wish to address are:

- 1) Words as a life-giving or life-taking tool: arguably the most powerful weapon we possess, language is a reflection of our own attitude to ourselves and the rest of the world. Writing in/for the public domain, its potential impact on the readership and the ethical implications thereof compel us to constantly examine our views and language choices.
- 2) Writing as a moral outlet: does writing induce or supplant action in 'real' life? Given the pressing ecological crisis, threatening the survival and wellbeing of humans and the rest of the natural world, the increasing evidence of human-nonhuman animal cognitive

and affective comparability, and the recurrent dismissal of both in literature, we ask potential contributors to ponder points such as the following:

- 'naturalism' and the revolt of nature
- Writing and climate change
- Writing and the ethics of sentience
- Writing from the other: taking the nonhuman animal's perspective
- Writing and cognitive dissonance/doubling
- Beauty and the beast – writing and the ethics of language choice

Please bear in mind that *Southerly* is primarily a journal of Australian literature and new Australian writing. Essays and articles primarily of a non-literary nature will not be considered. For this issue we have a particular interest in stories and poetry concerning nonhuman animals and our relations to/with them.

Deadline for submissions 15 September 2013

Submissions of poetry, short fiction and non-fiction (essays) are welcome. *Southerly* will consider submissions of up to 5,000 words. The *optimum* length for essay submissions is 4,000 words.

Further submission guidelines can be found at www.southerlyjournal.com.au. Please consult this website before contributing.

PhaenEx. The Journal of Existential and Phenomenological Theory and Culture

Special Issue: **Current Developments in Animal and Food Ethics**

Editors Christiane Bailey and Chloë Taylor

The editors are looking for papers related (but not limited) to the following:

- veganism and carnism
- animal rights and welfare (as well as the recent political shift in animal ethics)
- critical perspectives on mainstream representations of animals
- feminist perspectives and relational ethics
- critical analysis of food imagery and discourses (i.e. advertising campaigns, clichés, etc.)
- legal and practical difficulties of exposing the conditions in which animals live and die in farming, zoos, circuses and laboratories
- the welfarist/abolitionist debate
- the recent ag-gag law in the US
- ecofeminism and environmentalism

**Coming
up**

Deadline 1 July 2013

Send papers to Christiane Bailey and Chloë Taylor: christianebailey@gmail.com,
chloe.taylor@ualberta.ca

For more information see: <http://christianebailey.com/animal-and-food-ethics-ethique-animale-et-alimentaire/>

Exhibitions: Current and past, calls for submission

*NOW
showing*

ANIMAL FACTORIES: Yvette Watt

23 May – 20 June 2013

146 Artspace, Arts Tasmania, 146 Elizabeth St, Hobart



Untitled (detail: from the *Animal Factories* series) 2012. Giclee print on Ilford Satin, 30 x 138cm

The Animal Factories series pursues an ongoing interest in the role of art in communicating issues surrounding the ethics of human-animal relationships in regards to 'farm' animals.

The works in this series consist of documentary photographs taken of the outside of large-scale factory farms of the type that intensively house chickens and pigs. The images aim to capture the 'concentration camp' style layout of these industrial farms, with the near total absence of animal in the imagery serving to highlight the hidden and secretive nature of the unnatural and restricted environment endured by the animal housed inside the windowless sheds. Through being presented with external views only, the viewer is placed in a position whereby they must imagine what might be inside. The multiple images of farms form around the nation depict the superficial variation from farm to farm, while highlighting the homogeneity of these industrial complexes.

Yvette Watt has been actively involved in animal advocacy since the mid-1980s, and her artwork is heavily informed by her activism and her interest in the changing nature of human-animal relations. Her artwork also reflects an interest in the relationship between how nonhuman animals are depicted and what this might have to say about how these animals are thought about and treated. Related to this is an interest in the role that art can play in engaging the viewer with social and/or political issues.

For more information see:

http://www.arts.tas.gov.au/artsatwork/146_artspace/2013_gallery_program or contact Yvette at Yvette.Watt@utas.edu.au

NOW
showing

LAGAU DUNALAIG (island lifestyle)

29 May-7 July 2013

Caloundra Regional Gallery, Queensland



Brian Robinson, *Waru* / 2010, linocut, edition of 40, published by Djumbunji Press KickArts Fine Art Printmaking. Photographer: David Campbell

Lagau Dunalaig (island lifestyle) is a significant exhibition of works on paper by Cairns-based Torres Strait Islander artists Brian Robinson and Joel Sam. The exhibition explores the theme of the natural environment and its impact upon traditional and contemporary Torres Strait Islander culture. Both Brian Robinson and Joel Sam use a variety of printmaking techniques for the 55 limited edition works in this exhibition, including linocut, etching, and embossing. The artists explored these techniques during time spent at the Djumbunji Press KickArts Fine Art Printmaking Studio in Cairns, Far North Queensland.

Brian Robinson is best known for his iconic, woven steel fish sculptures on the Cairns waterfront. This exhibition presents some earlier linoprints alongside a series of etchings and linoprints completed during two residencies at Djumbunji Press. The move into etching is a major new development for Robinson, resulting in intricate and ethereal prints depicting traditional woven-ware baskets and masks.

Joel Sam's family is from Bamaga, at the tip of Cape York, though originally from Saibai Island in the Torres Strait. Joel now lives in Cairns and since 2005 has been developing his art practice in carving and printmaking, with his work now in the collections of several major national institutions. Joel's art is inspired by his culture, environment and family totems. His prints feature vibrant images of sea creatures including stingrays, shells and fish species of the reef. Joel, like Brian Robinson, has also been exploring the process of etching. This development has led to distinctive works that feature patterns and cultural symbols referencing his family totems, including snakeskins and yam leaves. *Lagau Dunalaig* also includes Joel's groundbreaking *Cyclone series* of works, based around the series of natural disasters that occurred in Queensland in early 2011.

For more information and sales see the Djumbunji Press KickArts online shop:

<http://shop.kickarts.org.au/collections/djumbunji-press-prints-brian-robinson>

<http://shop.kickarts.org.au/collections/djumbunji-press-prints-joel-sam>

Coming
soon

AURUKUN: SCULPTURAL NARRATIVES

3 July - 25 August 2013

Noosa Regional Gallery, Tewantin, Queensland



Jack Bell, *Ku' (camp dog)*, c. 1990s, Milkwood, bamboo, natural ochres, synthetic polymer binder, 54 x 25 x 108cm. Proost De Deyne Collection.

In a significant first, a collaborative selection from two insightful Sunshine Coast collectors will be revealed to the public in a stunning exhibition of Indigenous art-forms, collected from the remote community of Aurukun, northern Cape York. Representing both historic and unique stories of the Wik People, this time capsule of artistic output exemplifies a significant turning point towards reconciliation and recognition of the connection of Aboriginal people with their land.

The Wik and Kugu peoples' lives and spirituality are inextricably linked to the land. The Indigenous peoples of the Cape maintain a diversity of living cultures and have a strong and continuing attachment to the land and the waters throughout their country. The Wik and Kugu people have culturally specific associations with the landscape, which are based on each clan's own distinct traditions and laws. These cultural associations with their country may include or relate to cultural practices, knowledge, songs, stories, art, paths, landforms, flora, fauna and minerals. These associations include custodial relationships with particular landscapes. It is these very relationships that determine who can speak for particular nations.

Drawn from exquisite private collections on the Sunshine Coast, this exhibition focuses on the art from Cape York's Aurukun community, involving the Wik, Kugu and associated peoples. The exhibition provides insight into the life and culture surrounding Aurukun's outstanding carving tradition, and how this has inspired, in today's community, a flourishing chapter of art production.

For information about the exhibition see:

<http://www.galleries.sunshinecoast.qld.gov.au/sitePage.cfm?code=gallery-noosa>

INSIGHT: The Hermannsburg Potters Collection of the Moreton Bay Region

17 April-26 May 2013

Caloundra Regional Gallery, Queensland



Rahel Kngwarrie. *Kurkurra/Owl* 2005.
Terracotta and underglaze
30x20x20cm

INSIGHT is an exhibition of over 40 pots produced by a group of unique and talented artists, celebrating the diversity of art practice taking place in contemporary Indigenous communities in Australia. It is a travelling exhibition developed by Moreton Bay Regional Council and Simon Turner, toured by Museum and Gallery Services Queensland.

In 2009, Moreton Bay Regional Council became the trustee for a collection of 37 pots created by indigenous artists at Hermannsburg in the Northern Territory. Simon Turner, from Brisbane, collected the 37 pots over a period of 10 years. Throughout this period of time, Simon developed a deep understanding of his collections' place in Australia's cultural heritage. The colourful depictions of the lives of the artists and the flora and fauna are striking when viewing the pots for the first time. Simon's passion for Aboriginal art was sparked when, as a boy, he was introduced to the vast colourful landscapes of Australia's most famous aboriginal artist, Albert Namatjira.

As a young man, Simon travelled the length and breadth of Namatjira's country to further develop his knowledge of the Northern Territory Indigenous artists. He has made countless visits to

Hermannsburg – a community about 130 kilometres west of Alice Springs that has developed from an Aboriginal mission established by Lutheran missionaries in 1877 and is now also known as Ntaria.

Simon's insights into Hermannsburg, the Aranda Aboriginal people who live there, what he refers to as the Ntari way of life, and his unique understanding of aboriginal art have been instrumental in creating a collection that captures the essence of the environment from which it came.

Simon Turner writes about Rahel Kngwarrie's work, *Kurkurra/Owl*:

"Rahel Kngwarria Ungwanaka stands in the centre of the studio beating a pot into shape with a paddle, like she would a lizard on a log. She's a hunter and a Fauvist like her late grandfather, the watercolourist Otto Pareroutja. The uncanny resemblance of her mark is a profound inheritance that she utilises instinctively to describe the mountainous ranges of her father's country. Otto's mountains are also Rahel's. Otto's way is a lyric Rahel has learned to sing, a family song as old as the mountains themselves. It's her inheritance and as an artist she is obliged to carry this character forward, adding to the sedimentary years of her heritage. Like a rock guitarist she cranks out a riff with her paintbrush, her mountains assembled like power chords. Beyond this raw energy there exists a discipline of subtle detail that has developed like an undercurrent in her work. Resulting from a tenacious appetite to increase her proficiencies and abilities, Rahel has always sought knowledge of her art from the influence of more senior and seasoned artists.

Rahel possesses a sense of humour, which often echoes inside the tiny studio. She laughs at a joke of Judith's. Like Otto's hills, her laugh is infectious. Some produce only a wry smile, other artists laugh for a second, while the rest join in the chorus. The owl sitting above her country is laughing. Otto's ranges are laughing . . . The owl hovers above the country opening its wings and it rises from the scorched landscape like a phoenix. The ability to fly is for Rahel a metaphor of her becoming a potter, which has provided her with a salvation and sanctuary from the smouldering ashes of community life.

Ornamental markings of dots and body stripes adorn the torso and wings of this owl. The stripes and dots are not simply abstract patterning, but an indicator of the figurative, a representation in situ of the sophisticated visual language of a once mighty and powerful Aranda lore. The owl opens its wings; while the curve of the pot arches the bird's back. The owl is a feared predator in these lands. Godlike, the owl looks down on the flies above her country. Unlike the men who painted upon utilitarian objects like shields and woomeras, the potters paint on what is recognised as a universally feminine form. The watercolourists' boards have a dimension where the pots have volume. The world is round not flat, holding people to place by spinning. The duality of the feminine like the two owls on Rahel's pot, is both the creator and quiet surveyor of these lands".

White Gums Gallery, Chinchilla
Bauhinia Bicentennial Art Gallery, Springsure
World Theatre, Charters Towers
Artspace Mackay

31 May – 27 June
5 July – 26 July
3 Aug – 25 Aug
30 Aug – 20 Oct

*This exhibition is open to additional shows if the cost can be covered by the prospective venues. Please contact the Exhibitions Program Manager, Museum & Gallery Services Queensland: fiona.marshall@mqsq.com.au

For more information see: <http://www.galleries.sunshinecoast.qld.gov.au/> and Hermannsburg Potters : <http://www.hermannsburgpotters.com.au/>

UNNATURAL SELECTION: Milan Milojevic

3-22 May 2013

Colville Gallery, Salamanca Place, Hobart



Dark Nature I (After Merian). Digital etching, embellishment., 56 x 86 cm.

Milan Milojevic is head of the Printmaking Studio in the School of Art at the University of Tasmania, and one of Australia's most exciting artists. Works in this exhibition are inspired by eighteenth and nineteenth century engravers and naturalist artists. Milan combines digital and traditional printing techniques, embellished with swirling colours and heightened by gold leaf and beading in collaboration of Joybelle Barber.

These works are bright and dangerous, they include rare finds that recall the Great Exhibition of London, and invoke awe and wonder, sensibility of place, evolution and a glimpse of unknown worlds through the eyes of those experiencing the dawn of Industrial society and the slow demise of pastoral life.

Milan's work tell tales of exotic beasts, beetles and flora, their brilliant colours imprisoned in terrariums, vivariums, aquariums and reconfigured topiaries – a museum of natural wonders, but as such that they become Darwin's or Merian's Unnatural Selection(s) and metaphor for constructed identities and cultural knowledge, reflecting his own German and Yugoslavian ancestry.

For more information about Milan Milojevic and his work see:

<http://www.colvillegallery.com.au/gallery/milanmilojevic.php>

<http://www.utas.edu.au/art-viscom/people/milan-milojevic>

<http://netsvictoria.org.au/milan-milojevic/>

ANTHROPOCENTRAP: Claude Jones

March 2013

Art Unit, Smedestraat 9, 2011 RE, Haarlem, The Netherlands



corpus coop
(lagomorph &
leporidae) 2013.
Ceramic bisque,
hennequen, glass eyes
43 x 35 x 17cm each

Claude Jones was born in New Zealand and moved to Australia in 1987. She has studied visual arts in Australia, Canada and the USA and currently lectures in the printmedia studio at Sydney College of The Arts. Her work focuses on the creation of peculiar biologies – hybrid and mutant chimeras that reflect our changing biological and psychological relationship to nature.

Artist Statement

Anthropocentrap combines the words 'anthropocentric' and 'trap' to suggest the human-centric perspective that both defines and ultimately limits the way that animals are predominantly perceived. We have established a contradictory taxonomy of the animal world that positions rabbits, for example, as both cuddly companion animals and meat and fur products. We produce toys and illustrate children's books with images of cute animals yet we trap, cage, torture and kill billions of them annually. In these sculptures, a cage and corset-like body, connects animal and human. For me the 'cage' – or 'coop' is symbolic of both literal entrapment, but also the metaphoric restraint of an historic and enduring anthropocentrism that inhibits us from questioning the ethics of our contradictory relationship with other animals.

Claude Jones will be in The Netherlands in 2013 for an artist in residence at the Sundaymorning@ekwc in Den Bosch.

For more images and information see: www.claudejones.com and <http://www.claudejones.blogspot.com.au/>

UN-COOPEd: Deconstructing the Domesticated Chicken

National Museum of Animals & Society



Curated by Abbie Rogers and L.A. Watson

The National Museum of Animals & Society (NMAS) opened its online exhibition titled 'Un-cooped: Deconstructing the Domesticated Chicken' on May 11, 2013. This exhibit explores the origins of and the cultural attitudes towards one of the most common – yet most often overlooked – of all domesticated animals: the chicken.

Homo sapiens and Gallus gallus domesticus share a long and complex history, from the jungles of Southeast Asia to the cockfighting pits of ancient Rome, from the Victorian show ring to the modern day factory farm. Human attitudes toward chickens are likewise vast, ranging from creation myths that revere chickens and the egg in the formulation of the world, to dismissals of chickens as dull and foolish.

Despite both positive and negative portrayals such as these throughout the ages, chickens have been consistently perceived and treated as consumable objects whether it be metaphorically, through myths and religious iconography, or literally, as symbolic offerings and as a source of food.

Today, chickens have mostly disappeared from public view inside the long, windowless sheds of the factory farm, and the word 'chicken' no longer invokes an animal, but rather a piece of meat. Popular perceptions of chickens are shaped from an early age by storybooks, cartoons, and toys; and are advanced later in life, by advertisements, the media, familial traditions, and fast food culture among others. The story of chickens has been overwhelmingly one-sided, and they are typically seen as a means to an end, rather than as individuals with a wide range of cognitive abilities and a rich family structure.

The aim of this exhibit is three fold: to explore our perceptions of chickens that shape our relationship with them, to examine the historical and current day ways we treat chickens, and finally, to discover who chickens truly are, in part through the latest scientific research from the field of ethology (animal behavior), and a series of interactive galleries featuring audio, video and photographic documentation of rescued chickens and the impact they have had on people's lives.

To view the exhibition see: www.uncooped.org at www.museumofanimals.org

Films and Live Shows

CAVALIA

From the Cavalia website:

Cavalía is a mix of equestrian and performing arts, multimedia and special effects. Conceived by Normand Latourelle and often labelled an equestrian ballet, Cavalía is a spectacular and moving tribute to the relationship between human and horses throughout history, a dream of freedom, cooperation and harmony. In a fairy tale setting filled with poetry and emotion, the show innovatively integrates acrobatics, dance, aerial stunts, live music and equestrian arts. Under the White Big Top, a 50-metre stage permits the horses to express themselves in all their splendour, nobility and strength, often completely free.



Le Miroir – Pascal Ratthe

Review by Sandra Burr

Cavalía is a spectacular show that combines equestrian and performing arts with an astonishing caste of aerialists, acrobats, dance and horses. I was ambivalent when a friend suggested we go to *Cavalía*. Over the years I have seen so many equestrian shows where jaded horses, often a little lame, perform set routines mechanically without any trace of their natural beauty. *Cavalía*, however, was different. From the minute the first horses meandered relaxed and happy onto the stage my reservations evaporated. The troupe comprises around 40 stallions and geldings of different breeds and, with one or two exceptions, the horses who were all in magnificent condition, appeared to be very comfortable with calm eyes and pricked ears.

The horses performed at liberty and under saddle and their handlers were, without exception, gentle, respectful and generous with pats, praise, loose reins and carrots. I am still not convinced that horses should be used in this way, particularly considering the long distance travel (the show originates in Canada), and artificial living conditions the animals endure, but *Cavalía* made me realise just how adaptable horses are, and how profoundly good the relationships between humans and horses can be.

For more information about the show see: <http://www.cavalía.net/en/cavalía-show/about-show>

DE HAAS IN DE MARATHON

Filmmaker: Joost de Haas



On 28 October 2002 – for the first time in history – a political party was founded which does not base its policy on human-centric thinking. The Party for the Animals represents a new political movement that attaches importance to an enhanced well-being of animals, nature and environment. “The foundation of The Party for the Animals ten years ago was received with much scepticism within traditional politics. However, the Party for the Animals very quickly appeared to function as a pacer in the marathon”, recalls Marianne Thieme – co-founder and party leader.

In 2006 the Party for the Animals was elected to national parliament. Today the party additionally comprises a youth organization – Pink – and a scientific bureau – Nicolaas G. Pierson Foundation (NGPF), and is furthermore widely represented internationally.

In commission by the Nicolaas G. Pierson Foundation, filmmaker Joost de Haas has made a documentary on the first ten years of the Party for the Animals. Next to in-depth interviews with the party founders, the film provides an insight into the public reception – in the past and present – of this pioneering political movement, within science, politics and media.

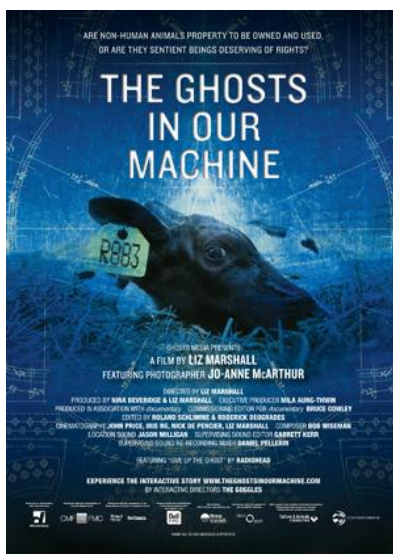
Watch the film (with English subtitles) here: <http://www.dehaasindemarathon.nl/en/>

DVD can be obtained via <https://www.partijvoordedieren.nl/shop#menu4> For a public presentation of the film please contact Karen Soeters (k.soeters@ngpf.nl) of NGPF

See also the Party for the Animals website: <http://www.partyfortheanimals.nl/>

THE GHOSTS IN OUR MACHINE

A film by Liz Marshall



Through the heart and photographic lens of acclaimed animal photographer Jo-Anne McArthur, we become intimately familiar with a cast of non-human animals. The film follows Jo-Anne over the course of a year as she photographs several animal stories in parts of Canada, the U.S. and in Europe. Each story is a window into global animal industries: Food, Fashion, Entertainment and Research.

The connection that I have to animals while I'm photographing them is one of empathy. There is a huge mistreatment and inequality between human and non-human animals, and that's always in the forefront of my mind – Jo-Anne McArthur

The Ghosts In Our Machine illuminates the lives of individual animals living within and rescued from the machine of our modern world. The moral question is posed: Are non-human animals property to be owned and used, or are they sentient beings deserving of rights?

The Ghosts In Our Machine – Interactive is a cinematic online companion to *The Ghosts In Our Machine* – Documentary. A full-screen click-through narrative experience follows protagonist Jo-Anne McArthur through the pages of her photo-journal that she is busily compiling throughout the film. “Our goal was to create something that was reflective and respectful of the film’s profundity, but had its own breadth and depth, an experience that paralleled the story being told, and the passion and challenges of its main human subject, photographer Jo-Anne McArthur. The question of how to best lead an audience through the online experience was answered after we read some of Jo’s journal writing. It was insightful, passionate, human and the voice of a fascinating guide. To her voice, we layered select pieces of the film, and also content that the audience could meaningfully explore at their own pace with details, photographs, writing, captions and footnotes. We hope you enjoy the results of our collaboration.” – The Goggles, Interactive Directors

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

ANAT PICK ON ANIMALS IN CINEMA

An In-depth Film on Faculti



Anat Pick is Lecturer in Film Studies at Queen Mary University, London. She is author of *Screening Nature: Cinema Beyond the Human*, co-edited with Guinevere Narraway (forthcoming) and *Creaturely Poetics: Animality and Vulnerability in Literature and Film*.

Her research concerns film and critical theory, continental philosophy, and the relationship between animals, ecology, and the cinematic medium, in particular documentary and experimental film.

Faculti is a platform for sharing cutting edge research films. This community comprises of Emeritus Professors through to PhD students. Their short films distil the crucial aspects of a piece of academic or professional research clearly and quickly. Further points of reference can be accessed through the in-depth clips, should audiences wish to dive deeper into the topic. Faculti apply a Creative Commons Attribution License (CCAL) to all their Research Films.

Watch the film here: <http://facultimedia.com/anat-pick-on-animals-in-cinema/>

Audio, Video and Apps

Why are Cockatoos Falling from the Sky in Western Australia?

Science Show. ABC Radio National

Steve Hopper is a renowned Australian scientist just back from running the Royal Botanic Gardens in Kew. Now he sees unmistakable signs of climate change in the West – cockatoos dropping from heat stress and others invading the city looking for water. Plus, argument against the suggestion that growing crops causes more animal death than farming for meat.

Listen to podcast: <http://www.abc.net.au/radionational/programs/scienceshow/11th-april/467447>

Vegetarianism: Less grain for cattle, fewer animals killed in grain fields

Science Show. ABC National Radio

Mike Archer claimed on *The Science Show* 27 April 2013 that during harvest, enormous harm is brought to sentient beings such as mice in fields of grains, meaning there is no moral basis for consuming a vegetarian diet. His view has drawn widespread comment including this response from Gary Francione at Rutgers University in New Jersey. Professor Francione points out that in the US, 80% of grains under cultivation are fed to animals. It is an inefficient process. This would be replaced by a far smaller planting if the grains were for human consumption. He suggests animal agriculture is an ecological disaster and is only carried out for human pleasure and convenience.

Listen to podcast and read comments at

<http://www.abc.net.au/radionational/programs/scienceshow/vegetariansim3a--less-grains-for-animals2c-less-animals-kille/4679802>

Eradicat

ABC TV. Insight Program

Australia has one of the worst mammal extinction rates in the world. And cats are partially to blame. Of the 21 completely extinct marsupials and rodents in Australia, the cat and the red fox have likely contributed to the extinction of all but two. Feral cats are also a threat to 35 bird species, 36 mammal species, seven reptile species and three amphibian species. Four of those are critically endangered.

Feral cats are everywhere across Australia and in big numbers: the government has put the figure at around 18 million. But it's not just ferals that are to blame for killing wildlife. Domestic pet cats that are allowed outdoors are just as effective predators. Cat owners who claim their pets don't hunt may not even realise what's happening; a recent study found that cats only bring home about a quarter of their kills. Conservationists and wildlife groups say something needs to be done to reduce the impact of cats on native wildlife. But they can't agree on what.

To watch the discussion online, read transcript, comment, and access associated materials see:

<http://www.sbs.com.au/insight/episode/overview/532/Eradicat#.Ua7ZI8rcDcx>

The Prince, the Rose and the Fox: An Ethic for Animals and Nature

Animal Welfare Science Centre Video

Public lecture by Professor David Fraser, Animal Welfare Program, University of British Columbia, took place in April 2013 at the Animal Welfare Science Centre at the University of Melbourne. The Centre aims to make *"Animal welfare and its constant improvement societal and cultural norms"* and to *"Contribute to improved animal welfare as a world leading provider of expert information, advice and education underpinned by rigorous research"*.

See David Fraser's lecture here: <http://vimeo.com/64534382>

BASN Looking

Audio recordings

This meeting of BASN took place on 26 April and 27 April 2013 at the University of Strathclyde, Glasgow. If you weren't able to be there, you missed a treat, but organiser Erica Fudge has made some of the meeting available to you via the audio recordings of some of the papers now uploaded onto the meeting webpage

[Hear BASN Looking](#)

Securing Interests Through Law

Radio National Big Ideas Program

Should animals be legally regarded as property? That's the case in Australia and most countries. However, in Germany, Austria, Switzerland, France and Poland, animals are now treated as a distinct category by civil law. In each of these countries, establishing a common belief in the need for animal protection was an important first step in ultimately challenging their legal standing.

Antoine Goetschel explores the interdependent relationship between ethics and the law. That's this year's Voiceless Animal Law lecture.

Listen to the podcast at: <http://www.abc.net.au/radionational/programs/bigideas/securing-interests-through-law/4665978>

The Animal Effect

iPhone App



This App is designed to help animal organisations easily reach animal lovers on their phones, letting them know of upcoming events and relevant news .

All too often advocates hear of events too late or not at all and organisers want to ensure they reach advocates without bombarding them with too many emails. Animal Effect ensures you don't face these problems. If you run any animal related events, they can be loaded easily and free of charge onto the Animal Effect Platform. This also promotes your organisation to people who currently may not know about the work you do.

Communicate31, headed by animal advocate Clare Mann, has collaborated with Software Synergy to create Animal Effect, the new software platform that lets animal advocacy groups publicise their events, widening their reach and providing a collective voice to those who speak on behalf of the voiceless. Communicate31 are gifting the Animal Effect App to animal event organisers all over the world. They hope you will join in becoming an even greater voice for animals.

To hear what animal organisations are saying and to view a short demo, visit : <http://animaleffect.communicate31.com/findoutmore/>

To apply to become a Registered Event Organiser, complete the form via the same link.

Nigel Helyer In Conversation: Float like a butterfly, sting like a bee



Artist Nigel Helyer in conversation with Eben Kirksey about the bio-architectural work he is creating with honey bees for the Intra-action Exhibition to be held in conjunction with the AASG Conference: Life in the Anthropocene.

Tactical Biopolitics: The microbial (inter) face

Eben Kirksey reports from his classroom:

From Viveca Mcghee's final project for my Tactical Biopolitics course at UNSW in Sydney. She is growing microbes from her own face on an agar sculpture. Viveca writes: 'The field of microbiology has discovered a 'contact zone' (Haraway, 2008; Clifford, 1945; Pratt, 2008) between humans and microbial life; a form of 'being' that is invisible to the naked eye. It has been estimated that 90% of the DNA in our body isn't ours personally; it exists in microbial life (Paxon, 2008). There is a 'mutual niche' between humans and their skin microbiome (Thom, 2001). Microbes are a 'companion species' (Haraway 2003). Microbes are a set of 'beings' we 'eat' as well as a set of 'beings' we 'live with' (Haraway 2008; Kirksey and Helmreich, 2010)'.

Listen to the sound file or watch the video here: <http://intraactionart.com/2013/05/17/nigel-helyer-in-conversation-float-like-a-butterfly-sting-like-a-bee/>

Links: Resource pages, blogs, organizations

- **The Federation of Horses in Education and Therapy International (HETI)**

HETI is a global organisation that forms worldwide links between countries, centres and individuals offering equine facilitated activities and assists in the development of new programmes worldwide. They have dues-paying members from 45 different countries. They strive to offer the most up to date educational information available. HETI publishes an annual Scientific and Educational Journal of Therapeutic Riding, a bibliography and an extensive Directory of Education and Training, which lists seminars, workshops and education and training opportunities.

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

- **Society for the Advancement of Animal Wellbeing**

The Society for the Advancement of Animal Wellbeing was founded by a handful of dedicated international volunteers seeking to protect the environment and improve the lives of animals around the world. Through education programs and various campaigns they hope to bring about awareness on environmental and animal issues as well as to find pragmatic solutions and thereby speak up and protect those who cannot do so for themselves.

<http://www.saawinternational.org/>

- **The Black Fish Network: Working for the Oceans**

The Black Fish is an international marine conservation movement on a mission to end the industrial overfishing of our oceans. Through investigation and action they work to expose and challenge illegal and destructive fishing practices. Their grassroots campaigns and educational projects are aimed at empowering individuals to get actively involved in conservation work and help build grassroots citizen-led conservation communities.

<http://www.theblackfish.org/>

- **Zoogenesis**

Thinking animals, encounter, and other stuff– a blog by Richard Iveson. Latest posts include 'Animals Living Death: Closing the Book of Derrida' and a review of Andrew Benjamin's *Of Jews and Animals*.

<http://zoogenesis.wordpress.com/>

- **In Living Colour**

Jean Kazez teaches philosophy at Southern Methodist University in Dallas and is the author of *Animalkind: What We Owe to Animals* (Wiley-Blackwell 2010). This is a blog about philosophy, animals, ethics, books, religion, politics, and parenthood. It includes a page on interviews, a bibliography and a page about her book and links to her animal studies course.

<http://kazez.blogspot.co.uk/>

- **The Animal's Voice**

The Animal's Voice is a one-stop resource for all things related to animal defense. It is independent of any organization, bringing you all their news and campaigns, factsheets, videos, pictures, action alerts, events interviews and more.

<http://animalsvoice.com/>

- **Delta Society**

The Delta Society helps people through positive, supportive and enriching encounters with dogs. Delta Society volunteers and their dogs visit over 500 hospitals, care facilities and schools across Australia every year. The Delta Society is dedicated to promoting best practice and scientifically proven reward based training techniques to help all dog-owning Australians enjoy fulfilled and enriched lives with their dogs.

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

- **Fauna Columbia**

Fauna Colombia is a union of people who protect and defend the animals throughout Columbia. They understand that this is the most effective way of achieving social change in favour of animals.

<http://www.faunacolombia.org/>

Profiles: Animal practitioners, activists and animal studies scholars

Dr Anne Fawcett



Like most people who become veterinarians I grew up with animals, and felt entirely helpless when they were injured or unwell and I couldn't do anything about it. I was in awe of our vet, Stuart Smith, because he could fix a broken leg or a cat fight abscess and I couldn't. So desperate was I for animal contact, as my mum reminds me, that I brought home every animal I found – dead or alive – including a deceased, ant-ridden rat collected with her kitchen tongs, and a (lidless) icecream container of snails carefully stored in the fridge (they got out).

In high school I had a difficult relationship with maths and chemistry, and we parted ways before the HSC. Studying veterinary science didn't appear to be an option – nor would I have elected it at the time as by then I had discovered philosophy.

I buried myself in an arts degree at the University of Sydney, especially 17th century metaphysics and ethics. But by the end of the honours program I felt strongly that philosophy, to have real meaning for me, had to be applied to something (and all of my favourite philosophers had had a 'day-job' which provided fuel

for their thinking). At the time the Faculty of Veterinary Science at the University had realised the need for more well-rounded graduates and opened its doors to students from a non-science background.

Fast forward almost 14 years later and I now work as a full time companion animal veterinarian at Sydney Animal Hospitals Inner West, and a part time lecturer at the University of Sydney Faculty of Veterinary Science. I am passionate about all aspects of companion animal practice – the human-animal relationship, infectious diseases, the interplay between animal and human health and surgery. During my veterinary studies I took a year off to complete a Bachelor of Science (Veterinary) research project on feline infectious peritonitis, a fatal condition in felids, and I retain an interest in feline viral diseases. I completed a Master of Veterinary Studies in small animal medicine and surgery through Murdoch University.

I teach across the veterinary curriculum, acting as Unit of Study coordinator for Small Animal Practice Extramural, as well as teaching in veterinary professional practice (a subject emphasising the so-called 'soft' skills – communication, human resources, practice management and ethics) and veterinary pharmacology and toxicology. I lecture on veterinary ethics at both the University of Sydney and the University of Queensland. Research interests include animal hoarding, veterinary ethics, euthanasia, small animal husbandry and the human animal bond. I am particularly keen on case-based learning and this year I am undertaking the Graduate Certificate in Higher Education.

I became involved with the Human Animal Research Network thanks to an invitation from the dynamic Fiona Probyn-Rapsey. To me an interdisciplinary approach to animal studies is so important because it lends a bigger picture perspective. In preparation for our 2011 seminar 'In Human Care' she introduced me to the work of Stanley Cohen. Cohen's work is highly applicable to animal studies (but ironically in his book *States of Denial*, he admits that animal issues leave him unmoved). HARN's Animal Death Symposium last year provided an opportunity for people working with animals from diverse perspectives to learn and collaborate. I presented an argument about the use and misuse of the term 'euthanasia' which I feel makes a material difference to animals.

One of the joys of working across traditional subject boundaries is in understanding how animals fit into the world view of others. The hope is that in understanding that view we can support our non-human companions and improve their welfare. This year I've begun a blog for veterinarians, vet students and pet owners (www.smallanimaltalk.com) to promote the welfare of companion animals and reflective practice.

Agata Mrva-Montoya



My interest in human–animal relations was inspired by two limestone figurines – the first was a monkey and the second a dog following a hare. They were part of a small collection of Cypriot antiquities at a museum in Poland where I worked at the time. I was looking for a topic for my PhD thesis and these two limestone pieces started the years of searching through excavation reports and museum catalogues for representations of Cypriot terrestrial non-volant animals (luckily, I decided to leave birds and sea creatures out otherwise I might still be completing my PhD now).

My time at the museum came to an end when I moved to Australia to complete my research at the University of Sydney. My PhD (2005) resulted in a collection of animal representations in the thousands stretching from the earliest piece dated to the Aceramic Neolithic (around 9000 BC) to the pictorial records dated to the end of the Cypro-Classical period in 323 BC. At the same time, I explored the fauna of ancient Cyprus and the animal remains found in settlement, ritual and funerary contexts. I compared the role of various species in the diet of the islanders and the religious and community rituals with the social and symbolic value of animals.

What I discovered was that although animal economies and ritual practices were based on a similar set of animal species, ancient Cypriots exercised some degree of flexibility in subsistence and cult practices occurring even within one period in response to demographic, environmental and social factors. Even more apparent was the ever-changing popularity of various species visible in the iconographic evidence over time. Ancient Cypriots created 'cultural faunas' that reflected the changing perception of various species, and larger historical shifts in the Cypriot society. When local species were inadequate to express complexities of economic and socio-political structure, Cypriot artists introduced foreign and fantastic animals.

For the last five years I have been working as an editor at Sydney University Press (SUP). As SUP publishes books in archaeology and human–animal studies among other things, this has enabled me to combine my research interests with my editing work. Currently, we are in the final production stage of a book titled 'Animal Death' edited by Jay Johnston and Fiona Probyn-Rapsey.

I have been a member of the Human Animal Research Network at Sydney University since 2011 and remain interested in the relationship between symbolism, attitude to and treatment of animals, and the ethnic makeup of people in ancient and modern Cyprus. I am currently working on a paper for the AASG @ Sydney: Life in the Anthropocene conference (8-10 July 2013) on the human impact on the animal world of ancient Cyprus and the cycle of animal introduction, feralisation, naturalisation and extinction, which continues to the present.

Philipp Pahin



My relationship with animals began with surrogates provided by my family– toy bears, bunnies and dogs. We also had several live pets growing up but it wasn't until my twenties that I developed an appreciation for their amazing inner-life. My interest and love for animals has led me to be curious about what they are really thinking and how they experience their environment.

At 17 I began freelance graphic design work and took a serious interest in naturalist illustration. I later undertook a number of undergraduate studies in visual art, graphic design, and art history including an Associate Degree in Art and Design at Northern Territory University (now Charles Darwin University).

At James Cook University I completed a Bachelor in Communication Design majoring in illustration. My illustration lecturer was an accomplished wildlife artist who also rehabilitated native birds. She often brought the birds to class to maintain their feeding routine. This really sparked my interest in wildlife rescue as an activity that drew me closer to amazing animals that were otherwise out of human proximity and led me to undertake honours research in illustrating the physiology of the Wompoo fruit pigeon.

In 2008 I moved to Melbourne to study design and in 2010 I completed a Masters degree at Swinburne. During this time I came across the writing of Hakim Bey and his concept of Temporal Autonomous Zones (T.A.Z.s) as physical spaces created by an agent momentarily outside the mainstream institutions of human society. I concluded that Bey's theory could be applied to non-humans since wild animals often exist successfully on the outskirts of human habitation despite at times being quite unwelcome. This application also confers agency to non-human animals as actors in the sociological sense and brings me to my present research of TAZs in non-humans and the practical and theoretical development of what I propose is a *human-animal relational aesthetic*.

I am currently in the third year of my Visual Arts PhD at LaTrobe University. My research activities are divided between photographing wild and institutionalised possums, time in my atelier painting, composing digital photo-montages and building sculptural pieces; as well as spending time talking to fellow animal-oriented artists, zoologists, wildlife rehabilitators, vets, park rangers and anyone

else who has experience with possums. My reading list is by necessity cross-disciplinary.

I realise that I have always projected some form of inner-life onto all the animals I have interacted with, including the stuffed-toy kind. Hence my interest in the findings of cognitive ethologists and other scientists of animal behaviour to gain a more accurate understanding of what is really taking place internally -- as some approximation of the non-human mental life regardless of external appearances or traditional notions. Much of traditional animal-related art has anthropocentric and speciesist leanings but I find there is an increasing trend towards differentiating work that is purely subjective from that which reflects the non-human experience more significantly. Play is considered one of the most basic creative activity in animals, it is also an activity shared by humans and non-humans. Consequently my art-action research investigates moments of play between humans and animals as an activity that reflects instances of human-animal relational aesthetics.

My work strives to be biocentric in the representation of non-humans and aims to harmonise with biological realities. Biosemiotics helps me to come to terms with and articulate this knowledge as a visual artist because it encompasses both the humanities and the natural sciences. It is a language of biological signs shared by the most fundamental living organism regardless of species and opens the way for interpreting the environment and the behaviour of those who inhabit it.

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