



Issue 21, September 2013

News Bulletin

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AASG News

Annual General Meeting

The 2013 AGM was held on Wednesday 10 July during AASG@Sydney: Life in the Anthropocene conference. The meeting accepted the resignation of General Committee Member Tess Williams and Vice Chairperson Leah Burns, who has taken up academic positions in Iceland. The AASG thanks Leah and Tess and wishes Leah well in her exciting new roles at the top of the world. Their positions on the AASG committee were filled unopposed by members Clare McCausland and Jennifer McDonell. Clare has recently completed a PhD on animal ethics at the University of Melbourne and Jennifer is a Senior Lecturer in English at the School of Arts, University of New England. Fiona Probyn-Rapsey was elected new Vice Chairperson.



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Website Profiles

The AASG member database has been undergoing maintenance and now appears in a new searchable format at <http://www.aasg.org.au/member-profiles>. In the process we have uncovered some mystery gaps in the Member Profiles page. So if your name is there but the profile is blank, please get in touch! Or if you'd like your profile updated please let us know at any time via the 'Contact Us' form.

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

Conference Report

AASG@SYDNEY: LIFE IN THE ANTHROPOCENE

Law School, University of Sydney. 8-9 July 2013.

Reports by Nik Taylor (Flinders University, Adelaide) and Colombina Schaeffer and Leonardo Valenzuela (Sydney University)

Photos by Carol Freeman



The Venue: Sydney University Law School

The very successful fifth biennial AASG conference was hosted by Human Animal Research Network (HARN) and held at Sydney University Law School. Close to 200 delegates attended over three days and it is noteworthy that they were even more eager, informed, and confident than at previous conferences. This is testament to the maturity of Animal Studies in Australian academic life.

It was also evident that this field of studies is intriguing to other disciplines. During lunch on the second day of the conference I sat beside delegates from another conference who had wandered into our lunch area. They commented on the food I was eating – “It looks so fresh; ours is plastic!” “Well” I replied, “it’s vegan: ours is an Animal Studies conference and it wouldn’t do to eat our subjects”. They were very interested in this notion and it gave me an opportunity to articulate what Animal Studies is all about: how it’s multidisciplinary nature makes for fascinating topics outside one’s particular discipline, encourages the discussion of a variety of demanding issues, and stimulates challenging debates, as well as delivering great food.

At the end of the conversation, after attentive and rather envious questions, I departed for the post-lunch Keynote Address and asked what their conference was about. “Econometrics,” answered one with a laugh and agreed that it might be a nice idea to eavesdrop on one of our sessions if they became bored with their conference.

The following overviews and reports on session, exhibitions and workshops express the enthusiasm and passion that our conference engendered.

Editor: Carol Freeman (University of Tasmania)

Conference Overviews

Three Days of Wonder

From Colombina Schaeffer and Leonardo Valenzuela

We will start with a confession: we had no previous knowledge or engagement with the field of Animal Studies. It was a blind spot indeed, considering that we are both trying to include nonhumans in our academic accounts. However, we felt that something was missing, a kind of sensibility became increasingly needed, either when trying to make sense of political mobilisation (for Colombina) or place-making (for Leonardo). So, with a bit of hesitance, but also curiosity, we decided to give it a try and send an abstract for this unusual event. To our surprise our abstracts were well received and we became part of the experience, regularly receiving Fiona's stimulating updates. One month before the conference started we couldn't wait, the program and related events looked promising.

Finally, when the day arrived, everything exceeded our expectations – and it was not just the coffee cart and the amazing catering! We suddenly found ourselves struggling before every session trying to decide which panel to attend. The diversity and quality of panels, topics and presenters was overwhelming. At the same time, the attentiveness of organisers and colleagues, in conjunction with the amazing general vibe, made us feel welcomed, although we had never been in such an event before.

The key was, in our opinion, a perfect blend of academic rigour, inter-intra-trans-cross-a-disciplinarily and open-mindedness, with a strong connection with the world above, below and beyond academia. We discovered (and rediscovered) a different kind of sensibility, one that is concerned with those that usually don't figure prominently either in daily life or less in academic thinking. Those who, nevertheless, are crucial actors in the composition of our worlds. The ingenuity and unpretentiousness of this field and academic style have become valuable and crucial examples to incorporate in our own practice, as well as the commitment and engagement with real world issues and problems.

The reach beyond academia included various social events, among them an ambassador from the future (courtesy of the American Wilderness Wax Museum), the Writers-In-Residence (and their blog), art exhibitions and activism. In addition, passionate informed exchanges spiced up the sessions, broadening our perspective regarding diverse and various issues. For instance, the plenary session with Professor Adrian Franklin, where he developed a challenging argument that didn't leave anyone indifferent. The same day, in the afternoon, Associate Professor Claire Kim took the audience through an amazing journey, where she showed how she disentangled and engaged, in a situated and committed way, with the complexities of race, species and nature. Her presentation was amazing, an inspiration and model to follow. Finally, the plenary session led by Professor Paul McGreevy brought the insights of the veterinary sciences to the social sciences. We were amazed by his research, which combined rigour with simplicity and humbleness, making his talk very engaging.

In the case of the papers presented in the parallel sessions, we list among our favourites: 'Animal Agency in the "Wild"', with the papers of Philipp Pahin, Michael Hathaway and Barbara Campbell. They didn't only engage in novel research, but also experimented with new research methods that brought the arts and the social sciences together. The panel 'Missing the Boat: Animals on the Brink' brought together the outstanding papers of David Schlosberg, Nicholas Mahone and Marilyn Omerovic-Legg, combining theory with rich case studies. Last, but not least, the panel on 'Animal/Human Entanglements: Ethics and Philosophy' ([for more information about this session see below](#)) initiated an exciting discussion regarding captivity and the rights of animals. In short, we left this conference with heaps of 'food for thought'!

In our home country, Chile, this is a field with no practitioners . . . yet. It is our dearest desire to establish someday in the near future such space and practice among our fellows on the other side of the Pacific. We also look forward to the next conference in 2015.

Colombina Schaeffer is a PhD candidate in Government and International Relations, Leonardo Valenzuela is a PhD candidate in Geography – both are at University of Sydney.

From Nik Taylor

The fifth biennial conference of the Australian Animal Studies Group centred on the theme of *Life in the Anthropocene*. The conference offered delegates the opportunity to hear about current research in the field of human-animal studies as well as participate in a broad array of art and writers' events. It was, as we have come to expect from the AASG, a delightful mix of academic and creative work spanning the humanities and the social and natural sciences. And with this disciplinary mix comes a wonderful mix of individuals too; largely human but in this case some of us were lucky enough to spend time with the odd canine individual who turned up at the art gallery and for one of the book launches.

This is my fourth AASG conference and I make them a priority, in part for this mix of people and disciplines but also for the warm and collegial attitude that always permeates these events. Not content with giving delegates the enormous food for thought that comes through the traditional presentations/streams, the organising committee also puts on various social events which inevitably end up convivial affairs, and, I'd like to bet, it is here that much future collaboration is plotted, schemed and organised.

The theme of the conference was a timely one, allowing a showcase of the rapidly growing Australian work being done under the umbrella of human-animal studies to sit alongside up-to-date reports on work happening elsewhere. Delegates in all the sessions I was able to attend (and the inevitable need to offer streams to accommodate all the presenters means much is missed) oriented their presentations around the idea of the Anthropocene to reflect on whether it is a time period that offers opportunities, challenges, or both, to human relationships with other animals and, indeed, the broader environment. As always, I am staggered by the sheer breadth of work in this area and conferences such as this one allow us to step outside our comfort zones and experience work from different fields. As a sociologist I was delighted to be able to hear both social science based papers as well as those from the natural sciences and the humanities. There were even a couple of sessions devoted solely to human-dog relations and the guilty pleasure of allowing myself the indulgence of listening to researchers 'talk dog' for ninety minutes is a rare one indeed!

But, overall, as fantastic as this community and its conferences are, the issues we face as researchers and artists trying to come to terms with human-animal relations in the Anthropocene loom large indeed. At a time when habitats are destroyed, species go extinct at alarming rates and countless billions of animals are consumed, killed or simply thrown away in any given year, we have a moral obligation to be asking some tough questions. The papers at the conference often demonstrated an awareness of this, as did the keynote speakers who all considered how we might make animal lives better from differing perspectives: whether it be the role that liberal democracies can play in improving the lives of animals (O'Sullivan) or how Animal Law can contribute to animal welfare and rights debates (Sankoff), through to a need to recognise the intersections of racialised discourse and animal abuse (Kim) and the idea that we may be able to apprehend other animals and thereby empathise with their plight (Rigby), or through tackling specific issues such as the use of the whip in racing (McGreevy). As McGreevy notes in his keynote speech, this conference offers us the opportunity to "leave the silo" and consider animal lives and animal well-being from differing points of view. To my mind, this is the future of human-animal studies, as we find ways to tear down the walls of disciplinary difference and unite through our collective will to improve animal lives.

Two other things stood out for me at this conference. The first was the breadth of activities offered outside of the conference streams. As well as the social activities referred to above there were numerous book launches as well as a publishing workshop aimed largely at postgraduate students. This kind of mentoring is invaluable in any field but particularly important in a relatively young field such as HAS. Not only does it underline the growing importance of the field but it fosters interest in it for the future. And, last but not least, the fantastic catering deserves a mention – delicious vegan food was on offer across the entirety of the conference, and given that our eating choices are, after all inherently political, I particularly appreciated the committee's commitment to vegan options here.

Nik Taylor is Associate Professor, Sociology, at Flinders University and Co-Director, Institute for Critical Animal Studies Oceania.

Session Summaries



Counting the Days: Dating Extinction 1

Listening to this trio of gripping papers was akin to hearing three keynotes in a row. The panel was convened with these themes in mind: 'The accelerated rate at which animals are being declared extinct or on the brink of extinction can have an overwhelming, stultifying effect. The fact that extinctions tend to be enunciated as occurring at the frontier, far removed from metropolitan centres, contributes to the dulling of the impact of extinction. As species disappear and the extinction count rises, the dates denoting the loss of particular species provide moments from which to consider loss in process, and for allowing that loss to register. Reflecting on the disappearance of an animal and a way of life allows specific stories and connections to be realised and for absences and silences to be felt and heard'.

Rick De Vos (Curtin University) counted 'August 12, 1883: Fading stripes and a barking silence' in his meditation on the redemptive impulse of extinction and colonialism. His paper examined quaggas of the southern African plains in terms of their intra- and inter-species relationships, reflecting on what has been lost in attempts to erase and redeem their extinction. The paper interrogated what a quagga's essence might be.

Matthew Chrulew (University of New South Wales) spoke on 'Ethopolitics against extinction: Saving the Golden Lion Tamarin'. He counted the initial days when a handful of these small, zoo-born New World monkeys were released into the wild in Brazil. He argued that extinction is a cultural practice, that we can no longer divide wild and unwild animals, and that our responses to extinction must range from the ethical and managerial to the poetical.

Michelle Bastian (University of Edinburgh) concluded the panel session with 'Making futures: Synchronisation and sequence in a time of extinctions'. She reflected on the role of the clock in social life and how some rhythms and events seem to escape the clock. 'You can tell if you are late for work', she mused, 'but you cannot tell if you are too late to respond to climate change'.

Hollis Taylor (University of Technology, Sydney)

Counting the Days: Dating Extinction 2

This was the second part of a panel looking at the dates denoting the extinction of particular species and the narratives of life and death marked by them. James Hatley, Deborah Rose and Donna Houston presented papers that, while diverse in their critical sites and conceptual focuses, presented compelling accounts of storied places, the animals that inhabited these spaces, and the human/inhuman responses elicited in these places.

Jim Hatley's paper 'January 23, 1905: Why and Why Not Specimens Matter' provided a meditation on the cultural functions of the few remaining mounted specimens of the Honshu wolf in the light of its extinction, suggesting ways in which they evoke a mode of witnessing and remembering.

Debbie Rose talked about 'Cruelty and its Allies: Anatomy of an Extinction (7 September, 2012)' reflecting on the literally cruel irony of the Queensland government's lifting of its ban on the killing of Grey-headed Flying-foxes on Threatened Species Day, positioning such practices within a European history of normalising the hatred and persecution of nonhuman animals.

Donna Houston's paper 'A Multispecies Right to the City' presented an account of how Carnaby's Cockatoos, in their multispecies entanglements, contributed to the production of the urban wild of Perth, and assessed their right to inhabit this space using Lefebvre's political concept, in the face of dire threats to their future.

Jim was ultimately unable to attend in person, which was a great disappointment to me as I was looking forward to hearing his work on the Honshu wolf but, fortuitously, he was willing to present his paper electronically from Maryland, USA, using Adobe Connect. This however, did present other problems: getting the technology to work smoothly within a tightly-scheduled panel, and providing each panel member with equal time, space and attention. Thankfully, the timely intercession of Matt Chrulew, the proficient organisational skills of Chloe Wyatt and the technological knowledge and generosity of Bec Plumbe came together in time to allay my grave fears and bring Jim into our panel room for the duration of the session, his ghostly presence mirroring that of the Honshu wolf evoked in his paper. A pointed reminder as we considered the indefensible, deadly futures evinced by Debbie and Donna for Grey-headed Flying-foxes and Carnaby's Cockatoos.

Rick De Vos (Curtin University)



Rick de Voss presents his paper on Quaggas

Across Species Boundaries: The Ethics of Anthropocentrism

This was a well-attended session with 18 conference attendees hearing three interesting and well-received presentations. Two focused on the human relationship with primates and one mused on the role of the common rabbit in society.

Ally Palmer (University of Auckland) intrigued us all with her insights into the views of the orangutan keepers at Auckland Zoos. Ally's presented ideas from her research looking into the way the keepers interacted with the animals under their care. She spoke on how keepers seemed torn between trying to maintain a professional relationship, whilst clearly feeling if not love, then great respect for orangutans. Ally spoke of the conflict some keepers felt in keeping these large animals in zoo's and how some resolved this conflict by accepting that the zoo kept animals were ambassadors for their species.

Penny Coulter (Independent Scholar) spoke passionately about her research into rearing, behaviour development and psychological wellbeing of captive gorillas. Penny's research utilised skills she has from working with humans that have grown up in challenging situations. Penny undertook survey work to look at the emotional issues that might face gorillas that were removed from their mothers. Such removal across a number of primate facilities was explained by Penny as being necessary due to the mother gorilla's lack of milk or ability to raise their babies, perhaps due to their own captivity and failure to develop the necessary skills to mother effectively.

Anne Schillmoller's (Southern Cross University) research moved us to consider the plight, role and relevance of the common rabbit in societies. The rabbit is an animal with various uses, perceived in many different ways. Anne considered how intertwined humans are with the species and then mused on the ethics of our proximity and the fact that many cultures use and often exploit rabbits. It was evident to all that Anne has extensively researched ethical aspects of the subject and considered the relevance of ethics to animal studies.

The discussions that followed these three presentations was fascinating, with a debate about what can really be considered a captive animal, given that many primates that live in zoos were not captured, that is, taken from nature, but instead have been born in these establishments. Discussion about whether the word 'luminal', rather than domesticated, was appropriate ensued. As did consideration of the need to map the human-animal relationship and to contemplate how humans can enrich the lives of animals, not just how animals enrich the lives of humans.

Simone Bingham (University of Tasmania)

Animal/Human Entanglements: Ethics and Philosophy

One aspect of this year's AASG conference that left a great impression was being introduced to some of the remarkable creative practice occurring in the field. In the first session, striking artworks were presented and explored through ideas of materiality and memorialisation.

In 'Becoming Animal: Matter as an Indexical Sign in Representation', **Vanessa Barbay** explained the formative influences of her Hungarian-born father's amateur taxidermy and the painting traditions in Western Arnhem Land on her practice-based research. Her use of decomposing animals in her own art retains the indexical sign and body-to-body relationship with animals characteristic of taxidermy, but her artworks also function as a fascinating inversion of the practice.

Rhiannon Galla's paper, 'Materiality and the Non-Human', similarly introduced contemporary artworks that use animal matter. Through affect theory, Galla explored the complexities of the affective and ethical engagements prompted by these provocative visual and performative artworks.

Melissa Boyde's paper, "'Peace and Quiet and Open Air": The Old Cow Project', raised interesting questions about memorialisation and the 'open secret' of abattoirs as she traced the shaping of the heritage precinct at the Homebush abattoir. Whether accentuated through contrast with the awkward memorialisation at the former abattoir, or through Melissa and the artist's palpable love for the cows, I found Derek Kreckler's photographs had a powerful beauty. All of the cows look into the camera in their portraits, and the impact of their eye contact (and perhaps, as old cows, merely their presence) is striking.

Claire Henry (University of Melbourne)

Animals, Art and Activism

Report 1: The presentations in this session deliberated on a shared concern that an appreciation of animals' subjectivity, and their entitlement to ownership of their image, artefacts, and lives, is insufficiently acknowledged and acted upon in much creative arts practice. The speakers grappled

with issues of how to deploy creative arts practice, specifically in the production, publishing and/or exhibition of poetry and visual art works, such as to serve, and preserve, the interests of nonhuman animals.

To this end, **Christine Townsend's** paper 'Where is the Poetry Supporting Animal Rights?' focused on poetry, and what she saw as a paucity of work in which there was any real sense of 'the animal speaking', or of the animal's point of view. This question of how to afford nonhuman animals a subject position, from which they can be, in some sense, allowed to represent themselves, was a common thread throughout the whole session. This also raised the related issue of how a human subjectivity can effectively 'speak' on behalf of other animals.

The exhibition of various aesthetically impressive nests made by birds, as shown and discussed by the curator, **Janine Burke**, in her paper 'The Animal in the Gallery: Investigating the Animal as Producer of Art', goes some way towards eliminating the heavy hand of human representation, and associated interpretation or imposition of meaning, beyond that of the light and sympathetic touch of the curator. This exhibition appeared in stark contrast to the unattributed appropriation of animals, images, lives and material creations, for human ends, as evident in many exhibitions.

Following on from discussion of the reality of animal subjectivities, and the sense in which works aiming to speak *for* animals can only be an approximation, limited by the human inability to access and accurately convey the animal experience, **Yvette Watt** turned to the issue of activism and advocacy. Her presentation 'Art and Animal Advocacy: The Artist as Activist' questioned how, and if, an artist's socio-political standpoint should be conveyed in his or her work. Using examples of her own work as activist and artist, Yvette considered artists' responsibility to contribute to debate, specifically in relation to the interests of animals, but drew attention to the extent to which a widely-held notion that political import is in some way antithetical to aesthetic value can result in a rejection of art-works-as-advocacy or art-as-activism.

It is clear from the three presentations and related discussions in this session that the responsibilities of speaking 'about', 'as', 'for' and 'in the interests of' nonhuman animals is an important and ongoing area of inquiry.

Jane O'Sullivan (University of New England)

Report 2: This very interesting session framed animal activism through the lenses of poetry and the visual arts.

Christine Townend, poet and founder of Animal Liberation, raised several thought-provoking issues in her paper, 'Where is the Poetry Supporting Animal Rights?' including – the use of first person that arguably, allows the animal to speak for itself; the need for poets to use their artform to speak for animals; and the 2012 Cambridge Declaration of Consciousness which calls upon all of us to think about our connectedness to every living creature. Poetry has some special power that helps us to see and connect with the things we take for granted, such as the millions of hens in battery cages and the billions of animals that are killed every year in the meat and dairy industries. Townend said that at a time when these statistics are so horrific, poetry has the potential to raise awareness of animal suffering.

Janine Burke drew attention to animal aesthetics in her paper, 'The Animal in the Gallery: Investigating the Animal as Producer of Art'. She described the unique nest-building skills of several species of birds including the Magpie Lark who form their nests with their breasts, the incredible array of materials used by the Australian Magpie and the fact that the whole clan participates in building the nests of White Winged Choughs. Burke said works of art expand our ideas in imaginatively complex ways and illustrated with slides of exquisite birds' nests. This talk led me to conclude that while birds may not consciously be artists in the human sense, their nests are undoubtedly beautiful works of art, and that nature is a constant source of surprise, wonder and intense pleasure.

Yvette Watt spoke about the complex and multi-faceted role of artists in her paper, 'Art an Animal Advocacy: The Artist as Activist'. Artists walk a fine line and being too direct, didactic or shocking causes people to turn away. Significantly it takes an average of one second for a viewer to judge

whether something is cruel. To be effective activist art, while discomfiting and confrontational must also be ethical and intelligible to a general audience, as well as commercially viable for the artist.

While approaching art from different angles, each of the speakers in this session reminded us that art can be a powerful instrument for social change particularly in the area of animal welfare.

Sandra Burr (University of Canberra)



Donna Houston presenting 'A Multispecies Right to the City'.

Multimorphisms 2

This session consisted of presentations by Research Fellow Hollis Taylor, Documentary Sound Artist Jane Ulman, and Thom van Dooren, Lecturer in Environmental Humanities.

I decided to go to this session as **Hollis Taylor's** performance at the Welcome Reception was so inspiring and I found her session fascinating. This was a listening session for me and I realised that, while I might hear an attractive or beautiful rush of notes, she can make connections to octaves, scales and rhythms. Hollis's interpretations are facilitated by knowing the language of music and being able to work with the sophisticated compositions of the birds. I discovered that far from being predictable or only knowing one song that these birds are adaptable, creative and producers of the sounds that Hollis interprets as 'mimicry'. She records, notes meticulously and analyses birdsong in a unique way. The birds she listens to are the Australian Pied Butcherbirds and she introduced both normal and flute lyrebirds. She argues that the song of birds challenges notions of human exceptionalism and she considers them colleagues.

This presentation was followed by that of **Jane Ulman**, a documentary sound artist. Again, this was about listening to the sounds of children and animals playing and communicating. Her presentation was a 'soundscape', a river of sound that did not feature words or noises that were necessarily identifiable but that according to Jane, encourages projection and emotion. This presentation was about children's games, play, music and mimicry. The soundscape conveyed a sense of time passing, of it flowing past, layered through the indeterminate sounds of animals and children.

Finally, in a presentation about 'Living with Crows: Conservation in Haunted Landscapes', **Thom van Dooren** talked about co-becoming and co-extinction and proposed, with Derrida, that 'to be is to be haunted'. Set in Hawaii the research described in this session was about colonisation of the island and the ambiguous roles of birds, pigs and ferns as conservation and controversies are negotiated. He asked us to consider how 'occupation' works and to think about the stories we tell ourselves. Thom mentioned ethical issues and by asking questions such as 'what is a responsible inheritance?' challenged us to think about care in a time of land grabs and mass extinctions.

Jane Bone (Monash University)

Neurological and Biological Boundaries

The session Neurological and Biological Boundaries featured three scholars broadly working within the fields of posthumanism and new materialism, exploring the boundaries and limits of human exceptionalism and its effects for thinking about the non human.

Jacqueline Dalziell, who is completing a dissertation at the University of New South Wales (UNSW), examined the role of gender normalization in shaping views of sex and sexuality in feminist interpretations of science literature in her paper 'Orgasms that Matter: Sexing the Animal in Feminist Science Studies'. Dalziell observed that despite feminist theory that questions naturalized constructions of gender and sexual identity, recent feminist readings of gender and sexuality in nonhumans appears biologically deterministic – for example, by showing evidence of homosexual practices 'in nature' even if this is done in the name of challenging naturalized assumptions about humans (eg. assumed heteronormativity). Dalziell also pointed out that there is a lost opportunity to understand animal sexual practices in non-anthropocentric ways as un-constructed by human gender and sexuality norms.

Florence Chiew, 'Ec(h)olocation: The Puzzle of Human Identity', has recently completed a dissertation, also at UNSW. She offered an interesting examination of sensory substitution, in particular the use of echolocation – that is the use of audible clicks and taps, combined with echoes and other sounds, by people with vision impairment to locate themselves within an environment. Chiew deftly observed that echolocation disrupts a conventional narrative of the role of perception and its relationship to agency. As such it offers a challenge to a conceptualization of human agency, and how the human might be differentiated from a surrounding environment.

Tarsh Bates, 'Human Thrush Entanglements: Homo Sapiens as a Multispecies Ecology', is based at Symbiotica at the University of Western Australia. She provided an entertaining and thought-provoking engagement on the symbiotic relationship between thrush and its human carriers. Bates did not in any way romanticize this entanglement; on the contrary she explored the difficult co-relationship between the pathogen and the gendered body, and the challenge this poses to determining the boundaries of the animal body itself. Bates won the AASG Life in the Anthropocene award for the best postgraduate paper for this presentation.

Dinesh Wadiwel (University of Sydney)

KEYNOTE LECTURES

By Claire Kim, Siobhan O'Sullivan, Peter Sankoff, Paul McGreey, Kate Rigby and Adrian Franklin can be found on the AASG website in vimeo format.

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

Intra-action: Multispecies Becomings in the Anthropocene

Exhibition Curator's report by Madeleine Boyd

"I think Art is politically so essential at this moment of time to open up our imaginations, and because of the materiality of imagination". Karen Barad, quote from workshop held at the exhibition on July 11, 2013.

When presented with the opportunity and challenge of curating an exhibition for the Australian Animal Studies Group conference, I was motivated by the political and philosophical potential inherent in the work of serious artists. This exhibition was to be much more than an aesthetic annex; it was also a demonstration of material philosophy in art practice. The inherent 'justice' motivation was, of course, elucidation of the sentience or agency of all species, and hence an opening up of the human imagination in respect of greater justice for all species.

How does such an exhibition come together, and how did these motivations play out in practice? Through the networks of 'animal connections', I was very lucky to encounter artists already working with AASG, such as Janet Laurence and Yvette Watt, and through our wonderful Human Animal Research Network (HARN) reading group, convened by Fiona Probyn-Rapsey, I met eventual co-curator Eben Kirksey.



Yvette Watt *Untitled* from the Animal Factories series 2011-2013. Large format giclee prints. Image credit Susannah Wimberley

From this point onward the concept of 'becomings' applied aptly to both the exhibition and myself, as the processes of encountering new artists, art forms and radically different ideas unfolded. Jumping briefly forward to the point at which the exhibition was fully installed (with great relief), I noticed that the collection of work created a meta-installation of moving images, sound and photographic imagery challenging to the 'anthropocentric gaze' and opening up a space for 'other' transformations to emerge. In this way, amongst others, the exhibition was a great success.

I had hoped to create more openings for active dialogue between those researchers working in the written form attending the conference, and those working in the material forms, however I discovered these bridges are only formed occasionally, and with much effort. Through the production of the catalogue and the resources on the exhibition website 'intraactionart.com' I encourage openness and transparency towards the workings of the exhibition, which may provoke future collaborations or inspirations. We have sowed the seeds, and where they grow, and how they grow, is a subject for a future report.



Nigel Helyer *Float like a butterfly, Sting like a bee* 2013. Lego, beeswax, sonic electronics and mixed media. 600mmx 500mm. Image credit Susannah Wimberley.

Reflecting now on the curation process, there is a certain sorting through of artists and reaching out that demonstrates ideology-in-action. I knew that the artworks I was most interested in would be produced WITH nonhuman species, in some form of multi-species collaboration. Broad categories of what would not be accepted included fanciful hybrids of human and animal, as used in metaphor, because these are projections colonising the being-ness of other species with preconceptions. Rather, as in phenomenological practice, I assert that in renewing multi-species encounters, we should seek to 'bracket' preconceptions, and start from a point of open inquiry about self and other (informed further by carefully vetted knowledge sources).

Taxidermy in art certainly kept me thinking for some time, popular as it is with those who consider animals in the broader art context. I pondered the benefit of representing 'species being' through their actual materiality, as flesh, after Joseph Beuys, versus an ethical cringe factor towards ornamental repurposing of another being's self. The latter view won out on the grounds of inconsistency with the motivations of the exhibition, and I actively dissuaded any dead animal parts being procured for the purposes of display.



Elaine Gan and Anna Tsing *Fungal Time in the Satoyama Forest* 2013. Colour injet print, tow channel video, duration 5 mins. Image credit Susannah Wimberley.

In terms of major progressions and alterations in my thinking through the curation process I can certainly attribute these to the writings of and conversations with my co-curator Eben Kirksey, referencing his work on 'multi-species ethnography' and Karen Barad, in her conceptualisation of

'Intra-action'. Karin Bolender's R.A.W Assmilk soap, as a material sedimentation of her own Human-Ass-Umwelt philosophy in action, was deeply influential on my thinking about how to materialise action. I found a great harmony also in Nigel Helyer's small installation *Float like a butterfly, Sting like a Bee*, as a demonstration of possibilities in inter-species material collaborations; noting that this is a mid-term output of an ongoing project. Deanna Pindell's *Thneeds Reseed* injected an important reminder that art in itself can act as a remediating force, by healing sites of anthropic scarring in living places. Elaine Gan and Anna Tsing's work *Fungal Time in the Satoyama Forest* brought forth the notion of interspecies temporalities. Does the rhythm of the ecologist's step in the forest mark the passing of fungal time? No, probably not – new rhythms and time markers must emerge in ecological enquiries.



Washing hands with Karin Bolender's *R.A.W. Ass Milk Soap* 2013. Ass milk, human milk and various elemental ingredients. Image credit Susannah Wimberley.

A conversation with Janet Laurence about her presentation of threatened and endangered species in ways that catch the viewer's gaze, and then ask the viewer to wonder about the subject of the artwork, reminded me to stay grounded in action towards justice. All too often, an inquiry in art or philosophy can become self-serving. So Janet's drive motivated me to develop and exhibit *A game of horseshoes for the ineffectual martyr* – my attempt to engage viewers in a disturbing consideration of horses used in racing. This is an output of my own excursion into collaborating with horses in art.



Reflection in the animal moment of a breathing snow leopard. Janet Lawrence from *Vanishing series* 2009. Duraclear on acrylic, oil glaze, mirror. Image credit Susannah Wimberley.

Surprises were revealed in experiencing works installed, and through the two conversation sessions I convened in the closing weekend of the exhibition. Tarsh Bates' presentation of the slime-molds as agents in live-art production became increasingly interesting as I was able to observe the processes of these lively subjects escaping their petri dishes, and competing with a 'loathsome' grey fuzzy type of mold (not invited to the show). The processes of care for another species in a controlled environment was a dialogue she intended to motivate, in the context of slime molds used for lab research purposes, like many other species, and usually not for such benign intentions as research in art. I found myself inadequate for the long term care of these slime molds, although I did my best – and they have now been re-homed.



Slime molds 'escaping' the petri dishes in Tarsh Bates' *in vitro* node (*Physarum polycephalum*) 1 2011. Image credit Madeleine Boyd.

The *TE+ND Rover's* story, embedded within the exhibition process, provides much food for thought. Intended to act as a nurturing 'bot' for plants needing rescue, the machine is designed to travel to where light and water can nourish its cargo. As part of the experimental process of improving this design, artist Marnia Johnston and her team printed out the Rover we saw in the gallery using a rapid prototyping machine and corn-based plastic. This in itself is a fascinating process smacking deliciously of the post-human and sustainable production innovations. However, there was a massive failure, as the corn-plastic mechanisms did not support sufficient precision for locomotion; i.e. the gears ceased to work. This kind of failure provides enjoyable opportunities for reflection on technocratic societies, and demonstrates the need to avoid natural system decay: prevention rather than repair.

As a collective we spent much time thinking about which plants should or would be nurtured by the eventually working Rover version (coming soon), and who should decide: natives, food plants for humans, food plants for endangered species and so on. Eben provided the final decision that the plants would be a somewhat random collection of plants from 'the edge' of environments, which would otherwise face certain death; be they 'weeds', natives in situ, or displaced natives as garden ornaments – any refugees of plant society. We had the wonderful experience of one of the weeds doomed to the fate of mowing over actually flowering and going to seed in the safe haven of the Rover's basket.

Some of the works required digging deeper into the processes of their becoming to understand their *raison d'être*, and the important work they were doing in the art gallery space. Some insights coming out of the Multi-Species Art Practices conversation I had with Hayden Fowler, Louise Fowler-Smith and the Tree Veneration Society were that as artists / material philosophers motivated by justice we must find clever ways to engage that avoid the repulsion of didacticism; also that each successful artist seems to find their home in a material practice methodology, from which they can work outward on their ideas. Hayden Fowler explained for example how his artworks usually start from the point of a film-set he builds. In working with the various fowl he collaborated with on the project *New World Order*, his knowledge of animal behavior (a degree in Biology) guided the placement of branches and gaps that he felt would allow the fowl to best 'perform'. Louise Fowler-Smith talked of drawing inspiration from traditions of respect in world cultures towards nonhuman species, and being driven by wondering why this perception of nature

had gone so far by the wayside in Australian traditions of working on the land. Out of these inquiries arose the Tree Veneration Society, which is now finding a national and even international place as a method-in-art provoking renewed respect for other species, particularly trees.



Rescued weed flowers in Marnia Johnston's *TE+ND Rover* prototype 2013. 3-D printed com plastic components, living plants and mixed media. Image credit Madeleine Boyd.

Although necessarily brief, and glossing over some of the artists and processes at work in the actualisation of the Intra-action exhibition, I cannot conclude this report without mention of the biohazardous installation artwork *The Transposon* by Andre Brodyk, and the emotionally charged *Dying for the Other* video triptych of Beatriz da Costa. In the case of the latter, the narrative of ethical challenges at work in the labs and care facilities built to serve the very sick amongst us, is made all the more poignant in knowing of Beatriz's own strong voice towards outing these dialogues in ethics, as 'tactical biopolitics', and her eventual succumbing to the illness that took her. Visitors to the gallery were generally moved, close to tears, and certainly to greater awareness, by the strong dialogue of confronting images presented in her work. Andre's work, somewhat more enigmatic in its decoding by viewers, offered a consideration of 'what if..': What if we all had access to genetic matter to use as we would? What if artists embrace the procedures of science? What if the non-living world has agency also?



Beatriz da Costa *Dying for the Other* 2012. Video work, duration 12 mins. Image credit Susannah Wimberley.

Certainly, qualities all of the artists in the show share, is an intense inquisitiveness for the 'other', a desire for knowledge, and fresh sources of knowledge, be they science, ethnography, ethology or art practice itself; and an ability to couple this knowledge with materiality in the production of art. Looking forward, a special edition of *Antennae, Journal of Nature in Visual Culture*, to be released in March 2014 will contain in-depth papers by the artists from this exhibition about their work in the context of 'multispecies intra-action'.



Madeleine Boyd. Image credit Susannah Wimberley

Co-curator Madeleine Boyd is a PhD Student at Sydney College of the Arts, University of Sydney. Her research considers horse-human intra-actions and aesthetics in multispecies art.
Mboy6779@uni.sydney.edu.au; <http://madeleineboyd.wordpress.com>; <http://intraactionart.com>

At the Exhibition Opening



Clockwise from top left: Sally Healy, Anthony Podberscek. Deanna Pindell, Yvette Watt, Janet Laurence. Melissa Boyde, Yvette Watt, Peta Tait and Amanda Lawson enjoy the vegan nibbles. Listening to speakers open the Exhibition.



Annie Potts and Nic Taylor



Tim Watters



Eben Kirksey and Jason Christopher

Animals + Writing

Report by Olga Kotnowska

As articulated in Vargas Llosa's Nobel Prize speech, literature has been a vehicle for change throughout human history: since we have been reading novels, literary classics have been a means of introducing the very necessary tools that prohibit humans from surrendering to the potential mundanity of the everyday, or the passivity with which we are in danger of viewing the interactions of our society. For centuries, the very ideas expressed in these classic literary works have been responsible for continuing to inspire individuals with non-conformity, rebellion and the consequent passion that is necessary to challenge aspects of a society.

Animals + Writing was therefore a stimulating prelude to the discussions that were to follow during the next three days of the AASG Conference 2013. Apart from discussing current influences and developments in the representation of animals' subjectivity and agency in writing, this one-day conference also paid homage to that inherent bond that we as humans share with writing and literature, and its privileged position as a medium through which ideas continue to be expressed. Seeds were planted early through a question and answer session between the Writers' Panel and the audience, which immediately followed the Welcome Note. With each writer, the audience was offered a different plate of ideas: each writer dissected their individual ideologies, challenges and hopes that were bound to their endeavors in representing animals through their writing.

The workshops, which followed the discussions as set by the Writers' Panel, were one of the most fruitful aspects of Animals + Writing. Delegates separated into five different workshop groups. In each workshop, strangers met one another by means of exchanging some of the most personal aspects of themselves: pieces of their own creative writing. In the space of a few hours only, each group became a small, yet trusting, community. After reading and listening, after receiving and offering comments, thoughts, after mulling over it all, delegates walked out of the groups with ideas fresh and buzzing, many of them with new inspirations to approach their writing again.

The audience was sent home with two concluding performances. The artistic side of the day's discussions was presented through author readings: each member of the writing panel read out a fragment of their creative work. The writing, rich in diversity of style, illustrated each author's ambitions in their creative approaches of representing an aspect of the human/animal relationship.

Lastly, Australian author David Brooks added his thoughts to the day's many discussions in a pre-recorded interview, concluding the day with even more reflections on this expanding and exciting topic of representing animals through writing.

Visit the Animals + Writing blog : <http://www.animalspluswriting.com/blog.html>

For information about Olga Kotnowska see under [Profiles](#) below.

At the Welcome Reception and the Environmental Humanities Soiree



Hollis Taylor and Pied Butcher Birds welcome delegates



Jac Dalziell, Anat Pick, Nikki Savvides.



Nigel Helyer in foreground



Keynote speaker Siobhan O'Sullivan, Gonzalo Villanueva



Keynote speaker Claire Kim and Rick de Vos



Matt Chrulew, Fiona Probyn-Rapsey and Melissa Boyde



Janet Laurence's dog, Muddy, at the Soiree



Deanna Pindell and Debbie Rose in conversation

Conference–Related Publications

Life in the Anthropocene Essay Collection

CALL FOR PAPERS

Editors: HARN [Editorial Collective: Dinesh Wadiwel, Nikki Savvides, Agata Mrva-Montoya, Fiona Probyn-Rapsey, Chris Degeling, Matthew Chrulew, Madeleine Boyd, Celeste Black]

The Anthropocene describes a period of geological time dominated by homo sapiens and marked by the significant impact of human activity on the planet. The Anthropocene is a unique and bold term, according to the team of geologists who introduced and support its formalisation. It is unique because the Anthropocene is simultaneously current and future oriented: it accommodates the 'built in future change' that is 'currently unknowable' (Zalasiewicz et al 2010). The concept's authors stress the importance of thinking about the Anthropocene in terms of its intertwining 'forces', conceived as human and natural, and 'the fate of one determines the fate of the other' (2231). Beyond the significance that it holds for geologists, the Anthropocene 'has the capacity to become the most politicized unit, by far, of the Geological Time Scale' (2231).

This volume of essays will focus on how human–animal studies scholars can contribute to the debate on understanding and implications of the Anthropocene for the human–animal relationships. We are keen to receive submissions that tackle the term's usefulness, its effects, its potential, its tensions, its limitations and accounts of how it might be used to think old problems in new ways. In particular we are interested in submissions that pursue the following questions:

- What conceptual frameworks might make use of, critique and expand on the term's usefulness?
- How might the Anthropocene be 'politicised' and what 'feedback effects' the term might produce?
- How might the Anthropocene enable, provoke and frame discussions of multispecies responsibility and justice?
- How might the term intersect with and respond to global inequalities across species, socio-economic, gender, race, ability, sexuality and other divides?
- How do human and nonhuman constructions within the Anthropocene (buildings, roads, cities, nests, hives, burrows) respond to the intertwining of human and nonhuman life?
- How do anthropocentric constructions (such as man, nature, agriculture, law, livestock) respond to the term's implicit invitation to critically self-reflect? Does the concept of the Anthropocene disrupt the persistent notion that humans transcend planetary life, or does the entire discourse recentre humans yet again?
- How might everyday life be conceptualised in the Anthropocene?
- How has the term entered popular culture? What can be learned from the various forms of its popularisation? Does the Anthropocene allow us to say anything 'new' about the supposedly 'new world' it names?

**Submit
NOW!**

Deadline (extended) for submission of chapters: 30 September 2013

November 2013: chapters will be selected and authors contacted, February 1, 2014: revised chapters due back, March 2014: manuscript delivered (**preliminary agreement with Sydney University Press**), November 2014: publication.

Word Length: 4,000–6,000 words

Style Guideline: Vancouver: SUP Style Guide:

[https://www.dropbox.com/s/ogodmqbh5srtl6b/SUPStyleGuideS\[1\].pdf](https://www.dropbox.com/s/ogodmqbh5srtl6b/SUPStyleGuideS[1].pdf)

Submit to: Dr Agata Mrva-Montoya: agata.mrva-montoya@sydney.edu.au



Special Edition: Life in the Anthropocene

CALL FOR PAPERS

Volume 3 No.1 2014

Guest Editors Chris Degeling and Fiona Probyn-Rapsey

This special edition of *Animal Studies Journal*, will showcase the work presented at the Australian Animal Studies Group (AASG) Conference: Life in the Anthropocene July 8-10 2013, University of Sydney.

ASJ publishes inquiring and critical academic work by both new and established scholars whose work focuses on animals and human relationships with other animals. The journal aims to be a leading international forum for the dissemination and discussion of animal studies research and creative work. ASJ aims to support and promote scholarship and scholarly exchange within animal studies, with a view to the advancement of positive human-animal relations. ASJ reflects the AASG's commitment to fostering a community of animal studies scholars, scientists, creative artists and animal advocates. Material for the journal comes from a wide range of perspectives, across the humanities, creative arts, social sciences and natural sciences, reflecting the interdisciplinary nature of this field.

*Coming
up*

Deadline for submission: 18 October 2013

If you are interested in submitting work for this special edition, please visit the journal website (link above) and consult submission rules and policies. Length of contributions is generally 4,000–6,000 words for articles, 1000–5000 for creative works and 500-1000 words for reviews. Submission of articles for consideration is through the online portal <http://ro.uow.edu.au/asj/>

Publication Date: March/April 2014. Editor-in-Chief: Melissa Boyde

Regional News

NEW SOUTH WALES

[University of Western Sydney](#)

*Coming
SOON!*

Encountering the Author: Animals Equality and Democracy

2-4 pm, 25 September 2013. Building 3, Room G 55, Bankstown Campus.

Animal welfare laws for hens in petting zoos are more comprehensive than laws for broiler hens raised for meat. Seem strange? In her book *Animals, Equality and Democracy* Siobhan O'Sullivan exposes inconsistencies in animal protection laws that favour the most popular, best known nonhuman animals. She also shows that protections vary depending on how we want to make use of a particular animal, with the most visible animals receiving the strongest level of protection.

She argues that contemporary animal welfare laws make the lives of animals akin to a lottery. O'Sullivan calls this the 'internal inconsistency' and argues that animal protection inequalities offend fundamental liberal democratic values. She argues that this is a justice issue and proposes that both human-animal studies scholars, and animal advocates, turn their attention to the internal inconsistency as a pressing matter of social justice.

Dr. O'Sullivan is a Research Fellow in the School of Social and Political Sciences at the University of Melbourne. She has published extensively on animal related matters, with a particular emphasis on how our political institutions influence the life chances of nonhuman animals.

Other speakers include:

Fiona Probyn-Rapsey, University of Sydney
Jane Johnson, Macquarie University
Chris Degeling, University of Sydney
John Hadley, University of Western Sydney

For further information see:

http://www.uws.edu.au/philosophy/philosophy@uws/events/encountering_the_author/siobhan_osullivan

[Animal Welfare League New South Wales](#)

Animal Insights Fundraising Art Exhibition

26-28 September 2013. DNA Projects Contemporary Art, 3 Blackfriars St, Chippendale

**Coming
SOON!**

Including works by Jon Lewis, Peter Kingston, Janet Laurence, Peter O'Doherty, Noel McKenna, Joanna Braithwaite, Jennifer Mills, Bruce Goold, Jenny Kee, Claude Jones, Rachel Newling, Stephen Oxenbury, Tanmaya Bingham, Janet Parker-Smith, Mylyn Nguyen, Tim Cole and Sandra Winkworth on view from 11am -5pm.

Animal Insights will feature presentations from Ace Bourke – as seen on Oprah and in the YouTube sensation 'Christian the Lion' – showing his own never-before-seen footage of his last visit to see Christian in Africa with John Rendall in 1972. AWL's Senior Behaviourist Rose Horton will also be presenting some fascinating insights into the animal mind at the following three sessions over three days: Thursday 26th September: 3pm and 7pm, Saturday 28th September: 3pm.

This is an event like no other, with live music, amazing artwork from both up and coming and established artists and an opportunity to gain a captivating look into the amazing minds of animals!

Enquiries: aceb@inet.net.au 0400 574254. julia.park@dnacreative 0415 442038.
Kellykopp@awlsw.com.au 0411 200292

VICTORIA

[Melbourne University](#)

Animal Issues Melbourne

Linkeway, level 4, John Medley Building, University of Melbourne

June 24: The meeting discussed Laura Valentini, (2013), 'Canine Justice: An Associative Account', *Political Studies*, doi: 10.1111/j.1467-9248.2012.01006.x

July 29: The meeting considered Don Liddick (2013), 'Techniques of Neutralization and Animal Rights Activists', *Deviant Behavior*, 34: 618–634.

August 26: The meeting considered: Corey Lee Wrenn (2013), 'The role of professionalization regarding female exploitation in the Nonhuman Animal rights movement', *Journal of Gender Studies* <http://dx.doi.org/10.1080/09589236.2013.806248>

September 23: The meeting will consider Jake Koser (2010), 'Ecologies of Empires: on the new use of the honeybee', *Cultural Anthropology*, Vol. 25, Issue 4, pp. 650–678

End of Year Talk and Dinner

December 5. 5.45pm for drinks; talk starts 6pm

'Dingoes, Ratbags and Other Disloyal Subjects'

Keynote speaker:

Dr. Fiona Probyn-Rapsey, Senior Lecturer in Gender and Cultural Studies at the University of Sydney; Coordinator HARN: Human Animal Research Network; Vice-Chair, Australian Animal Studies Group.

Paper respondent::

Prof. Peta Tait, Professor of Theatre and Drama at La Trobe University.

The talk will be followed by an end of year dinner at Las Vegan, 22 Smith St, Collingwood from 7.45pm. Booking for the dinner is essential and RSVPS are required by Monday November 25. This event is free and open to everyone!

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

Melbourne School of Land & Environment

Survey:

Miranda Coffey is a Masters student in the Melbourne School of Land & Environment. She is also a reading group regular. She is researching community attitudes to stray cats and is interested in hearing from people that live in Australia and currently feed stray cats or have done so in the past 12 months. Opinions gained will help improve our understanding of how people relate to stray cats in the community, with the ultimate aim being to improve the welfare of cats. This project has ethics approval from the Melbourne School of Land & Environment Human Ethics Advisory Group (ID 1339944).

So, if you have fed free living cats recently and live in Australia, click on the link to fill in the survey: https://qtrial.qualtrics.com/SE/?SID=SV_ba9YJs926ErwWZT.

Healesville Sanctuary

On 1 September there was a day of lively discussions about the meanings, histories and vulnerabilities of the natural and animal worlds through the eyes of artists, cultural theorists and environmental scientists at the Brolga Room, Healesville Sanctuary, Badger Creek Rd, Healesville.

Speakers included:

Barbara Creed, Professor Screen Studies, University of Melbourne; Prue Gibson, writer and lecturer; Glen Holland, Director, Healesville Sanctuary; Janet Laurence, artist; Victoria Lynn, Director, TarraWarra Museum of Art; Deborah Bird Rose, Professor, Environmental Sciences; Louise Weaver, artist.

The symposium coincided with the exhibition Animate/Inanimate at the TarraWarra Museum of Art see under [Exhibitions](#) below.

For more information see: <http://twma.com.au/what-s-on/event/animate-inanimate-symposium/>

**Coming
up**

Federation Square

World Animal Day Friday 4 October 2013

With social justice very much at the forefront of compassionate thinking, now more than ever, it is time for us to recognise that the next step toward a fair and just world is the realisation that our current treatment of animals simply does not stand up to community expectations.

World Animal Day celebrations will occur in the heart of Melbourne. Federation Square Terrace will come alive on Friday October 4. You are invited to come there between 11.00am and 6.00pm to honour the animals. There will be some delicious cruelty free fare, enjoy browsing the many information stalls, or pick up some cool Edgar's Mission merchandise.

If you are an animal-related group, cruelty free trader, or vegan food vendor and would like to attend please contact kerri@edgarsmission.org.au

Unable to make it on the day but would like to hold your own World Animal Day event? Please register it [here](#) and share it with the world.

SOUTH AUSTRALIA

Flinders University

Seeking Study Participants: Have you been evacuated from a natural disaster with a pet?

Dian Fowles, a PhD student at Flinders University, is seeking study participants. Her research project Can My Pet Come In Too? is centred on the way in which human/animal relationships are impacted in times of disaster such as floods or fire. She is particularly interested in learning how people cope with evacuating from disasters with pets, what evacuation shelter or temporary accommodation experiences were like while trying to manage a pet or if, indeed, accommodation with a pet could be found.

She will be conducting interviews (by phone, email or Skype video calls, according to your personal preference) and can be contacted initially via the details below. She will provide you with a more detailed information sheet and a consent form which would need to be signed and returned before the interview can take place. You would need to be over 18 to take place in the study. Any involvement in the study will be voluntary, anonymous and confidential.

For more information email: animaldisasterstudy@flinders.edu.au or dian.fowles@flinders.edu.au

TASMANIA

Hobart City Council

**Coming
up**

Dogs on the Domain – A Dog's Day Out! 20 October 2013

The Hobart Dog Walking Association, Dog's Home of Tasmania and the Hobart Canine Obedience Club are hosting the highly popular Dogs on the Domain event at Soldiers Memorial Oval. Dog's on the Domain is a dog's day out event designed to get people active and by providing walking options for dogs and their owners. Two walks will be on offer, a long walk of 2.8 kms or a short walk of 1.3 kms. There will be entertainment, a pet parade, and owners will be able to pick up tips, hints and pet products.

For more information contact the Council on: (03) 6238 2182

QUEENSLAND

Brisbane CBD



Photo: Carol Freeman

Close to Brisbane's Queens St Mall I came across several kangaroos. They are the work of Queensland artist Christopher Trotter, on loan from the Brisbane City Council. The roos were commissioned by the Council as part of the George St Redevelopment in Brisbane's CBD and were recently displayed at the Australian Pavilion World Expo, Shanghai.

Christopher's website states:

'The design concept was based on sharing space with our natives and the conservation of our natural resources. Historical records indicate that Aborigines, shared their resources with the Colonials upon first settlement. However, over time, the Colonials didn't share their resources with the Aborigines. The Aborigines started pilfering the Colonials supplies and this eventually lead to the Aborigines being banned from the city. To represent the importance of sharing, plus other environmental issues where humans struggle to share space with the natives, I chose to create a work based on the form of a group of kangaroos relaxing in the city. They are comfortable and taking advantage of the facilities. One 'Roo' is reclining on a park bench, while another waits patiently beside a drinking fountain'.

The *City Roos* are made from discarded scrap metal from a broad cross-section of industries. The Roos 'symbolize the importance of sharing space and communication'. Some of the roos have been stolen and then replaced.

More images at http://www.trotter.com.au/trotter/City_Roos.html

Publications

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

Jane Bone

'The Animal as Fourth Educator'. *Australasian Journal of Early Childhood*, 13.2 (2013): 57-64.

'Becoming Animal: Becoming Writer', M. Vicars, T. McKenna & J. White eds., *Discourse, Power, Resistance – Down Under* Vol 2, Rotterdam: Sense, 2013 (In press).

Peter Hobbins

'Spectacular Serpents: Snakebite in Colonial Australia', Jacqueline Healy and Kenneth D. Winkel, eds., *Venom: Fear, Fascination and Discovery*, Melbourne: Medical History Museum, University of Melbourne, 2013, pp. 37–46.

Clare McCausland, Siobhan O'Sullivan & Scott Brenton

'Trespass, animals and democratic engagement'. *Res Publica*, 2013. DOI: 10.1007/s11158-013-9214-x

Clare McCausland

'United Nations Declaration on Animal Welfare: Why not rights?' *Regarding Rights*, 19 April 2013. Available at <http://asiapacific.anu.edu.au/regarding-rights/2013/04/19/united-nations-declaration-on-animal-welfare-why-not-rights/>

Sally Haley and Georgette Burns

'Coles are the Piggy in the Middle of Animal Welfare Confrontation', *The Conversation*, 13 June 2013: <http://theconversation.com/coles-are-the-piggy-in-the-middle-of-animal-welfare-confrontation-15078>

Monica Merkes and Rob Buttrose

'New Code, Same Suffering: Animals in the Lab', *The Drum*, 1 August 2013: <http://www.abc.net.au/news/2013-08-01/merkes-and-buttrose-animal-testing/4857604>

Jane O'Sullivan

'Picturing the Pig in Pork and Porky'. *Antennae: The Journal of Nature in Visual Culture*, 25 (2013): 46-49.

Siobhan O'Sullivan

'Assessing Australia's Regulation of Live Animal Exports', *The Conversation*, 29 July 2013: <https://theconversation.com/assessing-australias-regulation-of-live-animal-exports-16427>

Siobhan O'Sullivan and Clare McCausland

'Civil disobedience in support of animals to progress social change'. *The Voice* 9(5) 2013. Available at <http://www.theage.com.au/national/education/voice/civil-disobedience-in-support-of-animals-to-progress-social-change-20130510-2jbjy.html>

Kirrilly Thompson

'Save Me Save My Dog: Increasing Natural Disaster Preparedness and Survival by Addressing Human-Animal Relationships'. *Australian Journal of Communication*, 40.1 (2013): 123-136.

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

Conferences and Symposiums: International conferences, symposiums, and workshops

- **Ecological Australia: Ecocriticism in the Arts**
4 October 2013. University of Melbourne, Parkville

This one-day symposium is hosted by the University of Melbourne's Australian Centre and the Centre for the History of Emotions

The symposium brings together cross-disciplinary approaches to ecological studies to explore symbioses between creation and criticism. With a view to clarifying Australia as both a case study in terms of postcolonial and indigenous conceptions of land and country, and a resource for intellectual scrutiny with respect to environmental ecologies, the symposium takes the project of ecocriticism from songlines and seed banks, to ecological arts praxis and poetic activism. Emerging interpretative approaches to what might constitute the ecological – the material, physical world, and the intellectual idea – will be explored, tracing and evaluating critical shifts through attention to the written, visual and performed arts.

Invited Plenaries: Kate Auty, Tom Bristow, Kate Darian-Smith, Tom Ford, Ken Gelder, Alexis Harley, Freya Matthews, Grace Moore, Peter Otto, Lauren Rickards, Kate Rigby, Deborah Bird Rose (virtual presentation), Rachael Swain, Linda Williams, Denise Varney

Sessions:

Thinking Country - Treasured narratives of extinctions and invasions can be complicated by critical attention to counter-colonial moments. The Anthropocene, be it historicised or rhetorical, is repositioning postcolonial thought. Collaborative artworks that celebrate different ways of being human form one response. Extending this collaboration to the nonhuman is a productive extension of this willingness to find new ways of living that are beneficial to more than human needs.

The Post-Enlightened Imagination - Ecological literacy informing critical debates on merging and emerging species can be traced through a reinvigorated Romanticism that has evolved through the Victorian and the modern to a post-modern eco-Romanticism that goes beyond humanist constraints, inspired by the sense that the human is but one node in a series of infinite yet interconnected and contingent reciprocal relationships.

Politics Practice and the Arts - In the same manner as critical theory is often led by artistic innovations, so too activism and community values often guide public policy. When such choices are based on a living attentiveness to the more-than-human, innovative solutions are emerging. As the human and nonhuman collaborate more closely, tensions are present between the freedoms made possible through loving emplacement, and the colonialist implications of possession.

The Arts, Affect and Ethics - Accepting the possibility of co-affectivity, where the human self is at best partial and deeply influenced in feeling and action by the nonhuman, might provide new awareness of the interconnectivity of all beings. This may demand a change in human/nonhuman relations.

The symposium will be preceded by a **Public Lecture by Dr Bob Brown** on **Thursday 3 October 6-7pm**, Theatre A, Elisabeth Murdoch Building.

**Register
NOW!**

For more information, to register for the Symposium and to book for the Bob Brown Lecture see: <http://australian-centre.unimelb.edu.au/event/symposium-ecological-australia-ecocriticism-arts-3-4-october-2013>

- **Animal Activists Forum 2013**
19-20 October 2013. Trades Hall, Carlton Victoria

This year's forum anticipates over 40 talks and workshops.

The provisional program includes presentations by Zoe Weil (Institute of Humane Education), Josephine Bellacomo (author of *Move the Message*), Bruce Friedrich (Farm Sanctuary), Greg McFarlane (Vegan Australia) Siobhan O'Sullivan (Melbourne University), Emma Hurst (Animal Liberation NSW), Jessica Ison (ICAS) and many more, as well as a panel discussion with Glenys Oogjes, Ward Young, and Angela Pollard.

Friends of the forum have arranged a 'Day of Activism' on Friday 18th October. This requires no ticket and is entirely optional. Please consider turning up a day early for over 12 hours of events – film screening, rally, protest, leafleting, skype presentations, and socialising at two popular Melbourne vegetarian restaurants!

There is a formal dinner with entertainment on Saturday night.

*Coming
up*

Ticket sales close 12 October

For registration and more information see <http://www.activistsforum.com/aaf2013/>

- **On Species: Narrative, Indigeneity, Ecology, Afterlife**
4 December 2013. University of Melbourne

CALL FOR PAPERS

This one-day Australian Centre conference will focus on new approaches in the Australian humanities to questions of species and ecology. It will look at the ways in which encounters with species play themselves out in creative media – drama, fiction, film, performance, poetry and visual art. It is especially interested in the way the lives and deaths – and afterlives – of species in Australia and the region are represented and understood. What kinds of narratives do particular species generate, and why? How can we historicise narratives about species? What kinds of perspectives on species can cultural work in the humanities now provide? And how do species enable us to rethink our relationship to them – and their relationship to us?

Keynote Speakers:

Professor Ursula K. Heise, Professor of English at UCLA and a faculty member of UCLA's Institute of the Environment and Sustainability. Her books include *Chronoschisms: Time, Narrative, and Postmodernism* (Cambridge University Press, 1997), *Sense of Place and Sense of Planet: The Environmental Imagination of the Global* (Oxford University Press, 2008), and *Nach der Natur: Das Artensterben und die moderne Kultur [After Nature: Species Extinction and Modern Culture]* (Suhrkamp, 2010). She is currently working on a book entitled *Where the Wild Things Used To Be: Narrative, Database, and Endangered Species*.

Professor Peta Tait, La Trobe University Professor. Peta Tait is an academic scholar and playwright with an extensive background in theatre, dramatic literature, performance theory and creative arts practice. She researches in the interdisciplinary humanities fields of emotions, body theory and gender identity. Professor Tait's recent books include *Wild and Dangerous Performances: Animals, Emotions, Circus* (Palgrave Macmillan, 2012), *Circus Bodies* (Routledge, 2005) and *Performing Emotions* (Ashgate, 2002). She has published in journals including *Theatre Journal*, *Modern Drama* and *Performance Research* and is the writer of five plays.

Topics may include:

- Indigeneity and species
- Feral species
- Introduced species
- Narratives of encounter with species

- Human relationships with animal and bird species
- The future of species
- Hunting and culling
- Species protection
- Species and philosophy
- Domestication of species
- Species and metropolitan life
- Wildness and wilderness
- Anthropomorphism
- Biodiversity
- Extinction
- Digital species
- The afterlives of species

**Submit
NOW!**

Deadline for abstracts (extended): 30 September 2013

Please send abstracts of around 100 words to Jolanta Nowak jnowak@unimelb.edu.au

This symposium will be followed by the Fire Stories conference on 5-6 December, convened by the ARC Centre for the History of Emotions. Participants are very welcome to attend both events. For more details see [Australian Centre](#)

- **Animals and Critical Heritage/Public History**
2-4 December 2014. Canberra, Australian Capital Territory

CALL FOR SESSION PAPERS

Further to the CFP for the second critical heritage studies biannual conference organised for Canberra on 2 - 4 December 2014, submissions are being sought for sessions of 4, on different topics. <http://www.criticalheritagestudies.gu.se/news/n//call-for-sessions--association-of-critical-heritage-studies-second-biannual-conference--canberra--2-4th-december-2014.cid1172583>

Having discussed this with the organiser Professor Laurajane Smith, Hilda Kean is interested in putting together 2-3 sessions (8-12 papers) on the broad theme of animals and heritage/animals and public history. Despite much work within animal studies on representation, to date discussion of the role of non-human animals in, for example, museums, war memorials, historic houses or tourism has been limited.

Broad areas for papers might include (but this should not be taken to be a restrictive framework):

- Critical approaches to the bodies of individual non-human animals in museums
- The use of animals in creating new histories in heritage sites
- The role of animals in re-working conventional ways of seeing historical topics
- Analysis of the growth in animal memorials
- The role of animal sculptures in heritage sites
- Conceptual work on the meeting of critical heritage /public history and animal studies
- Animals, archaeology and exhibitions

**Submit
NOW!**

Deadline for session submissions: 30 September 2013

Hilda's aim is to propose a collection arising from such sessions of the conference for the Routledge series in Critical Heritage.

Please feel free contact her at hildakean@hotmail.com to discuss this before writing a formal proposal. [The conference is seeking calls for sessions by 1 November, so please contact her in the first instance]

- **War Horses of the World**
3-4 May 2014. School of Oriental Studies London.

This conference is part of an exciting 'stable' of biennial conferences first initiated on the Greek island of Hydra and now housed at the School of Oriental and African Studies in London – the Donkey Conference (2005, 2007, 2012), the Camel Conference @ SOAS (2010, 2011, 2013) and the Elephant Conference @ SOAS (forthcoming 2015). Then working quadrupeds, studied in social and historical context, and from all disciplinary viewpoints. This year attention is on War Horses of the World.

PARTICIPATION: The organisers are concerned to cover the widest possible range of topics, geographical regions and historical periods. In particular, they are keen to right the balance between the 'West' and the 'Rest'. For this conference we welcome papers that include mules as well as horses.

THEMES: The conference will be cross-disciplinary, and our approach is critical rather than celebratory. We are particularly interested in what happens at interfaces, in areas of in-betweenness and transition. For instance, the affective relations between fighting people and their mounts; or what happens when horse cultures meet camel or elephant cultures in war; or the change from chariot warfare to cavalry and mounted archers; or horses meeting motorised armoury; or how the horse operates at the cutting edge of colonialism, fighting the as-yet unhorsed; or where the horse as embodiment of power meets the subaltern horse; or how 'martial horseness' is created as socio-cultural practice in given societies. We invite contributions in that spirit.

Deadline for submissions: 4 November 2013

If you wish to propose a paper for this conference, please send your proposal by e-mail to the conference organiser: ed.emery@soas.ac.uk The proposal should include a provisional title for the paper; an abstract of the paper (200 words maximum); and a CV of the author(s) (100 words maximum).

For more information contact conference organiser Ed Emery: ed.emery@soas.ac.uk

- **The Science of Animal thinking and Emotion: Sentience as a Factor in Policy and Practice**
17-18 March 2014. Gallaudet University, Washington DC

Science is making stunning discoveries about animal cognition, awareness and emotion. How can we leverage this information for positive change in government and industry? This two-day conference brings together thought-leaders in the science and implications of animal sentience, and influential voices in the policy and corporate domains. As the bedrock of ethics, sentience deserves a more prominent place in the legislative and corporate landscape.

The Science of Animal Thinking and Emotion will be a thought-provoking conference on the cognitive abilities of non-human species. Please join speakers and other symposium participants as they discuss biological, practical, legal, and institutional challenges and opportunities for the science of animal cognition in the 21st century.

The conference will include talks from invited experts and selected student speed presentations. For more information and to register and submit an abstract for speed presentation see: [Ethology Conference](#)

(Sponsors include the Humane Society of the US and World Society for the Protection of Animals)

- **2nd Annual Student Conference for Critical Animal Studies**
28-30 March 2014. McGill University, Montreal, Quebec

CALL FOR WORKSHOPS, PAPERS, PRESENTATIONS

This conference aims to spread awareness and prompt dialogue among students, educators, activists, and community members about the oppression of non-human animals. The conference will focus on engaging questions of intersectional oppression, the use of nonhuman animals in laboratory research and various exploitative industries, and strategies for student and non-student activism in the fight for animal and human liberation.

Presenters and attendees are encouraged to draw from a wide-range of social justice perspectives in their thought about nonhuman animals. The organisers welcome presentations from a variety of academic and non-academic fields, including but not limited to:

- Activism and advocacy: strategies, actions, organizing, impediments, stories from personal experience
- Environmental thought/ ecological justice
- Able-ism/disability theory
- Critical race theory
- Feminist theory/gender studies
- Queer theory
- Postcolonial studies
- Phenomenology
- Critical legal studies
- Labour/anti-capitalist organizing
- Cultural studies
- Film studies
- Animal law

*Coming
up*

Deadline for submissions: 15 October 2013

To submit a presentation, present a paper, workshop, film, or otherwise, should send in a max. 300-word proposal to studentsforcas@gmail.com. Your proposal should include the following: title, name of presenter(s), presentation type, estimated length, a description of the presentation (abstract in the case of a paper), and any pertinent information regarding accessibility or material needs for the presentation or presenter.

For more information see: <http://studentsforcriticalanimalstudies.wordpress.com/>

- **Why Do Animal Studies? An Interdisciplinary Conference on Animal Studies**
3-4 April 2014. University of Chicago, USA

CALL FOR PAPERS

As scholars from a broad range of disciplines increasingly find themselves in conversation about animals, the question of why and how we do Animal Studies persists. This conference, hosted by the University of Chicago's Animal Studies Workshop, invites papers that focus on case studies and exemplifications engaging with animals as subjects in their own right, as well as theoretical explorations into Animal Studies as an emerging field.

Submissions might present examples from various disciplines, or address questions such as the following:

- What is it that draws a multiplicity of voices into this conversation, and how can they productively engage with one another?
- Why has this field of inquiry gained such traction in recent decades?
- How is Animal Studies taking shape as a field that overlaps multiple discourses and disciplines, and what opportunities or difficulties arise as a result?
- How do different methodologies clarify or substantiate one another, fill knowledge gaps, and illuminate unknown aspects of individual areas of interest?

The organisers are especially interested in topics that take up the interdisciplinary inclinations of Animal Studies, and welcome contributions from all branches of the Humanities, Sciences, Religious Studies, Social Sciences, and Arts.

Keynote Speaker: Kari Weil (University Professor of Letters at Wesleyan University and author of *Thinking Animals: Why Animal Studies Now?*)

Deadline for abstracts: 1 November 2013

Those interested in participating should submit an abstract (no more than 500 words) and a brief biography (250 words) to animalstudies2014@uchicago.edu. 2013. Presentations will be 20 minutes long. Please notify if you will require A/V equipment.

- **Annual Meeting of the Association of American Geographers**
8-12 April 2014. Tampa, Florida, USA

CALL FOR SESSION PAPERS

Session 1: Epistemologies of Violence: Critical Engagements Across Space, Time and Sites of Difference.

The organisers of this session are especially keen to receive abstract submissions concerning violence against (and involving) nonhuman animals and 'species' as a site of difference. The study of violence enters into the work of geographers across a wide range of subfields, just as it preoccupies social scientists and humanists in interdisciplinary disciplinary contexts. At the same time, both public and academic understandings of violence are critically informed by knowledge-making practices at sites of social movements and political activism. Typically, attempts to understand and to resist violence are siloed - according to the form that violence takes (political, criminal, social, war-related, interpersonal, systemic, etc.); the targets of violence (humans, animals, the environment), or, within academia, by scholarly disciplines (psychology, political science, geography, sociology, social work, public health, etc.). While in-depth analysis along such trajectories has clearly advanced theorizations of violence, there are significant gains to be made from thinking and theorizing *across* such boundaries.

The organisers of this session are interested in empirically grounded and/or theoretical epistemologies of violence on a variety of topics, which may include (but are certainly not limited to):

- Particular case studies of violence against individuals/groups: women, children, people of color, Indigenous peoples and/or Indigenous lands, LGBTQ individuals or communities, animals, etc.
- Analyses that draw on critical traditions of feminism, critical race theory, queer theory, Indigenous theory, postcolonialism, anarchism, and/or other critical or radical geographical theoretical traditions.
- Structural and/or systemic violence
- Everyday violence/ the violence of the mundane
- Intimate violence / domestic violence
- Complicity in violence
- Resistance to violence and/or (non)violent resistance

For full details see: [Epistemologies of Violence](#)

Deadline for submissions: 28 October 2013

Please submit paper abstracts of no more than 250 words to Kathryn Gillespie katieag@u.washington.edu and Amy Piedalue amer@uw.edu

Session 2: Economies of Death: Economic Logics of Killable Life and Grievable Death

The organisers are especially keen to receive abstract submissions concerning nonhuman animal lives, bodies and deaths. How and why are certain lives and bodies made killable and certain deaths made grievable? What does a close analysis of death in various contexts uncover about political economic processes and the violence or erasures involved in these social relations?

What can particular case studies of death in the framework of grievability and killability contribute to a theory of economies of death? This paper session is interested in taking “economies of death” beyond death studies as encompassed by hospice care, tissues economies, organ markets, and bereavement, toward a broader conceptualization of how the valuations of bodies and places are written through an economic logic. How does this economic logic make certain lives and deaths matter more than others? How can conversations across sub-disciplines within geography and beyond illuminate insights that respond to these kinds of questions?

Topics may include (but are certainly not limited to):

- Technologies employed in spaces of war, occupation, and sanction which operate to calculate approximations of a perceived balance between ‘common good’ and ‘necessary evil’ (i.e., ‘collateral damage’)
- The commodification of life which lends itself to such enactments (and subsequent erasures) of human and animal slavery, the slaughtering and rendering of animal bodies, the disappearances of women across the globe, etc.;
- The commodification of the body over the lifecourse – how this varies depending on ‘race,’ class, gender, location, species;
- The death of ecological landscapes through processes of natural resource extraction and climate change;
- The differential practices of the disposal of dead bodies – both animal and human;
- The politics of incarceration and capital punishment;
- The representation and sensationalization of death and (some) dead bodies in art, literature, and popular media (to include movies, social media, news, etc.)

For full details see: [Economies of Death](#)

Deadline for submissions: 4 November 2103

Please email abstracts of no more than 250 words to Patricia Lopez maoquai@uw.edu and Kathryn Gillespie katieag@uw.edu

- **Reading Animals: An International English Studies Conference**
17-20 July 2014. School of English, University of Sheffield, UK

CALL FOR PAPERS

Reporting in the journal /PMLA/ on the emergence and consolidation of animal studies, Cary Wolfe drew attention to the role of the /Millennial Animals/ conference, held in the School of English at the University of Sheffield in 2000, as a formative event in this interdisciplinary field. Seeking now to focus the diverse critical practice in animal studies, a second conference at Sheffield seeks to uncover the extent to which the discipline of English Studies now can and should be reimagined as the practice of /reading animals/.

This conference seeks to reflect and to extend the full range of critical methodologies, forms, canons and geographies current in English Studies; contributions are also most welcome from interested scholars in cognate disciplines. /Reading Animals/ will be programmed to encourage comparative reflection on representations of animals and interspecies encounters in terms of both literary-historical period and overarching interpretive themes. As such, seven keynote presentations are planned; each will focus on how reading animals is crucial in the interpretation of the textual culture of a key period from the middle ages to the present. The conference will also feature a plenary panel of key scholars who will reflect on the importance when reading animals of thinking across periods and in thematic, conceptual and formal terms.

Keynote Speakers: Erica Fudge, Tom Tyler, Cary Wolfe, others TBC

Papers should focus on the interpretation of textual animals at any date from the Middle Ages to the present. We seek submissions that read animals in relation to any writers/periods or in terms of the following indicative list of themes:

- Genre/Media/Form/Mode: animals in genre (adventure; tragedy; classic realism; satire; comedy; epic; lyric; elegy; nature writing; non-fiction, criticism and polemic; detective/mystery; gothic; sf; children's literature; graphic novel) animal genres (bestiary; fictionalised [auto-]biography; fairy tale; fable; allegory; didactic story; pet memoir)
- Arts, Aesthetics, Philosophies: reading animals in theatre and performance, music, visual culture, film, dance, theory
- Ethics, Politics, Society: intersections of species-race-ethnicity-disability-sex-gender-sexuality-class
- History: animals as subjects and objects of historical interpretation; animal materialisms; post-anthropocentric literary and cultural history
- Science and Technology: bio-engineering; technologies of animal use; narratives of meat/vivisection; ethology; biosemiotics and zoosemiotics
- Environments and Geographies: empire and colonialism; politics and poetics of space; globalisation; zoo-heterotopias; extinctions; comparative animal literatures

Deadline for abstracts: 19 December 2013

Abstracts for 20 minute papers (300 words) or pre-formed 3-paper panels (1000 words) are welcome from researchers at any stage of their career, including early career scholars and postgraduates. Please send by email to readinganimals@sheffield.ac.uk.

- **Oxford Summer School on Religion and Animal Protection**
21-23 July 2014. St Stephen's House, Oxford UK

CALL FOR PAPERS

This Summer School will examine the ethical adequacy of religious attitudes to animals. Inspired by Baptist Preacher Charles Spurgeon's claim that a person cannot be a true Christian if his dog or cat is not the better off for it, the Summer School will consider whether religious people and religious institutions benefit animals. Are they more or less likely to be respectful to animals – either those kept as companions or those used for other human purposes?

The Summer School will be international, multi-faith, and multi-disciplinary and intends to attract not only theologians and religious thinkers, but also other academics including social scientists, psychologists, historians, and criminologists. Papers are invited from academics world-wide.

Deadline for abstracts 15 December 2013

Abstracts should be no more than 300 words and sent to Clair Linzey via email: depdirector@oxfordanimaethics.com

All selected papers will be published in book form or in the *Journal of Animal Ethics*. The School is being arranged by the Oxford Centre for Animal Ethics. To register and for more information about the Summer School see www.oxfordanimaethics.com.

- **6th International Conference on the Assessment of Animal Welfare at Farm and Group Level (WAFL2014)**
3-5 September 2014. Clermont-Ferrand, France

CALL FOR PAPERS

WAFL is an international scientific conference on the assessment of animal welfare at group level (on farms, at slaughter, in labs etc.). It takes place every three years and usually lasts two and a half days. It hosts about 300 researchers worldwide, as well as other people interested in animal welfare (animal protection association, professional organizations).

Invited speakers are:

Natalie Bareille (Professor, Cattle Health Management, French vet school Oniris, Nantes); Marian Stamp Dawkins (Professor of Animal Behaviour, University of Oxford); Carmen Gallo St. (veterinarian graduated at Universidad Austral de Chile); Suzanne Held (Lecturer at the Animal Welfare and Behaviour Research Group, Bristol University); Daniel M. Weary (Professor and NSERC Industrial Research Chair, University of British Columbia).

Communications on any topic related to the assessment of animal welfare at farm or group level are welcome:

- Welfare criteria,
- Welfare indicators and methods to analyse them,
- Automation of welfare measurements,
- Statistical methods to deal with large amounts of data from various welfare measures,
- Rationales underlying epidemiological studies and risk models for animal welfare,
- Ethical issues in relation to animal welfare assessment,
- Consultation processes
- Implementation of animal welfare assessment, to certify farms or for other purposes,
- Training assessors,
- Cost-benefit analyses of implementation of welfare assessment systems,
- Communication of animal welfare assessment results,

Communications can be in the fields of natural sciences (ethology, veterinary science, animal production, epidemiology), social sciences (sociology, economy), mathematics, engineering. Interdisciplinary papers are especially welcome.

Deadline for abstract submissions: 1 February 2014 (open 15 October 2013)

For full information and submission guidelines see <https://colloque.inra.fr/waf12014>

Other Conferences and Workshops

Alterity, Intersubjectivity, Ethics: A multi-disciplinary workshop exploring theoretical directions for the study of ethics and morality.

30 September 2013. University of Cambridge



The 'ethical turn' across the arts and humanities has taken its place in social and cultural anthropology primarily as a way to address long-standing questions of human agency within cultural and political systems. Anthropologists have been developing their own take on questions of ethics and morality in ways drawing largely from neo-Aristotelian and Foucauldian theorisations. This workshop seeks to ask what such theories, and different disciplines' elaborations and critiques of them, can usefully lend current conceptualisations of ethics and morality. The keynote lecture entitled 'Attunement, Fidelity, Dwelling: A Critique of Metaphysical Humanism' will be delivered by Associate Professor Jarrett Zigon of the University of Amsterdam.

For registration and more information see otherethics.wordpress.com or contact alterityandethicsworkshop@gmail.com

The Lives Of Human Animals. 32nd Annual Spindel Conference
26-28 September 2013. University of Memphis

The overarching aim of this year's conference is to provide a forum in which metaphysicians and philosophers of mind working on animalism are brought together with those who are presently engaged in pertinent debates in other areas of philosophy – including philosophy of biology, metaphysics, ethics, philosophical psychology, and philosophy of religion. Besides animalism in its own right, among the topics to be explored are the nature of organic life, the metaphysics and ethics of death, issues in animal cognition, the possibility of the afterlife, animal interests, etc.

Keynote Speakers: John Dupré (University of Exeter) and Paul Snowdon (University College London).

For more information see: http://www.memphis.edu/philosophy/spindel_2013.php

Animal Machines: Animals and/as Technology
18 October 2013. University of Sheffield, UK



The University of Sheffield, with support from the Wolfson Foundation, is hosting a one-day interdisciplinary symposium to examine the interrelations of animals and technology. It will feature contributions from literature, film, the social sciences, and information studies.

The pervasive association of animality and technicity is not only an ontological question but also structures various material and representational practices. Western philosophy has long struggled with this relation, particularly in the aftermath of Descartes' famous assertion of the mechanistic essence of animality. The ethical and political dimensions of these ontological questions are brought into focus in concrete ways through the lived experience of both humans and nonhuman animals in their everyday embodied interaction with technologies.

Watch <http://animalmachines.wordpress.com/> for details regarding registration . . .

Queries to: s.mccorry@sheffield.ac.uk or e.thew@sheffield.ac.uk

This is a Minding Animals Partner event

Thinking Extinction: A Symposium on the Philosophy and Biology of Endangered Species
14-16 November 2013. Laurentian University, Ontario, Canada

This symposium brings together leading experts in extinction studies and conservation ecology from the humanities and sciences, from across Canada, the US, Australia and New Zealand. Papers and discussion will surround the value of endangered species, (de-)extinction, endangered species laws, technological reproduction of endangered species, popular and cultural representations of endangered species, threats to biodiversity and ecological communities, and more.

Among the highlights of the symposium includes the participation of multiple award winning Canadian author Margaret Atwood, and leading conservationist Stuart Pimm.

The Extinction Symposium is tied in with the annual visit of multiple award-winning author Margaret Atwood. Along with her partner Graeme Gibson, Atwood will be in Sudbury to promote her latest novel, *MaddAddam*, the third in her 'extinction' trilogy. Both Atwood and Gibson will participate in a round table discussion on extinction and the biodiversity crisis.

For more information see: <http://brettbuch.wordpress.com/extinction-symposium/>

Animal and Environmental Philosophy.
15-16 November 2013. Bowling Green, Ohio USA



This is the Philosophy Department of Bowling Green State University's inaugural Graduate Student Workshop in Animal and Environmental Philosophy, Applied Philosophy. The aim of the workshop is to bring together graduate scholars working in applied philosophy topics to encourage constructive discussion and debate. Each presenter will be given an undivided audience, a commentator and at least 20 minutes for questions.

For more information see <http://enviroethics.org/2013/07/25/cfp-workshop-on-animal-and-environmental-philosophy/>

Forthcoming Conferences

Minding Animals 3

The third Minding Animals Conferences will be held in New Delhi, 13-20 January 2015.

The host for the conferences will be the Wildlife Trust of India, in collaboration with Jawaharlal Nehru University (JNU) and it will be held at JNU and other locations in New Delhi. Further details will be made available shortly, including exciting news regarding keynote speaker, plenary speakers, interfaith services, arts and documentary events, and conference themes. The call for abstracts will be made early in 2014.

For more information watch <http://www.mindinganimals.com/>

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

Animals and Society Institute

Human-Animal Studies Fellowship

Wesleyan University at the College of the Environment

This interdisciplinary program enables 6-8 fellows to pursue research in residence at Wesleyan University at the College of the Environment. Wesleyan University in Middletown, Connecticut is a selective private, coeducational, non-sectarian school of liberal arts and sciences known for the excellence of its academic and co-curricular programs. Wesleyan's College of the Environment was created in 2009 with a belief in the resilience of the human spirit and a desire to engage

students and scholars in discussions about environmental issues and their social and political impact. The fellowship is designed to support recipients' individual research through mentorship, guest lectures, and scholarly exchange among fellows and opportunities to contribute to the intellectual life of the host institution. Fellows should expect a diversity of approaches, projects, and commitments to animal protection issues. All fellows must be in continuous residence for the duration of the program, which runs from the end of May until early July.

The call for applications for the 2014 program will be sent out in **September 2013**

The fellowship advances the field of human-animal studies in academia by making it possible for scholars to devote time to their research, and increasing the number of publications in the field. Thanks in part to the ASI-WAS fellowship, the field has been gaining strength and visibility throughout academia. The fellowships are open to scholars from any discipline investigating a topic related to human-animal relationships.

For more information see: <http://www.animalsandsociety.org/pages/human-animal-studies-fellowship#sthash.xQa37bz7.dpuf>

Fall Lecture Series: On the Margins: Shared Human-Animal Experiences
30 September - 11 November 2013. University of Redlands

“Without close and reciprocal relationships with other animal beings, we're alienated from the rich, diverse, and magnificent world in which we live” — Marc Bekoff

Redlands, CA, The National Museum of Animals & Society (NMAS) and University of Redlands' Human-Animal Studies Program are proud to present their second annual and highly popular Animals & Society Fall Lecture Series. This year's theme, 'On the Margins: Shared Human-Animal Experiences', explores our obscured, marginalized or ignored relationships with animals and even with each other. The Lecture Series includes one of the most prolific animal ethologists, Marc Bekoff, who will discuss compassionate conservation, vegetarian-feminist critical theorist Carol J. Adams who will speak to the woman-animal connection, and sociologist Leslie Irvine of UC-Boulder who studies the homeless and their animal companions.

Marc Bekoff | Monday, September 30, 2013
The Emotional Lives of Animals:
Compassionate Conservation and Rewilding Our Hearts

Carol Adams | Monday, October 28, 2013
The Sexual Politics of Meat Slideshow

Leslie Irvine | Monday, November 11
My Dog Always Eats First

Visual presentations begin at 6:30 pm and lectures begin at 7:00 pm. The series is free and open to the public and will be held in the Casa Loma Room at the University of Redlands in Redlands, California.

More information on the Lecture Series, can be found on the museum's website:
www.museumofanimals.org.

Human-Animal Studies International Development Project.

Courses in HAS are continuing to grow, both in the United States and elsewhere in the world, and Humane Society University (HSU)-Animals and Society Institute (ASI) realize that they can have more impact on the field by devoting our efforts to encouraging the development of HAS programs, rather than new courses, especially in areas that have no existing HAS programs. To that end, they have jointly created the HSU-ASI Human-Animal Studies International Development Project. The purpose of this competitive program is to provide one non-American university per year the resources to build its own human-animal studies program.

While HAS programs are now proliferating at universities in some countries, a great many countries have faculty and students who are interested in developing such programs, but lack the resources to create them on their own. This program is designed to fill that gap by providing the financial and knowledge-based resources that universities in underserved areas need to build their own HAS programs. HSU and ASI are pleased to invite applications for the first annual HSU-ASI Human-Animal Studies International Development Project:

Applicant Eligibility. The applicant must be a faculty member of an Arts and Sciences school of a university outside of the United States. Professional schools are ineligible. Preference is given to universities located in countries that lack a significant presence of HAS programs. In addition, preference is given to universities that do not already have a robust presence of HAS programs (e.g., a minor or major), but that have the promise of such (e.g., one or two HAS scholars).

The Award. The selected university receives financial and consultative support leading to the creation of an HAS program, including the creation of courses, marketing support, developing institutional and extra-institutional partners, and administrative support. A visiting senior HAS Fellow resides at the university for one week in the spring of 2014, during which a mini-conference is hosted by the awardee.

Application. In addition to a cover sheet with contact information for applicant(s) and contact information for the university, the application must include: (1) a brief description of the state of HAS in his or her university; (2) a proposal of up to three pages which describes the proposed program to be developed by the applicant; and (3) a description of outside partnerships, including at least one animal protection organization.

For full particulars and proposed program visit the website:

<http://www.animalsandsociety.org/pages/international-development-project>

Deadline for applications 1 December 2013

The application should include names of agencies and/or organizations outside the university that have agreed to partner in some way with the program, and a description of the partnership activity; for instance on a specific project. Note that the involvement of at least one animal protection organization must be included. Applicants will be notified by e-mail 15 January 2014.

Selection Process. The selection committee includes members from a range of disciplines connected to Human-Animal Studies, and is overseen by the ASI. Applications are evaluated on the basis of how much interest there is at the university, how much impact the assistance of HSU and ASI will have, and how much likelihood there is of a viable program developing there. Special attention will be given to universities in a region where there are other universities with similar interests, and where a regional HAS presence might form.

The International Development Project is directed by Andrew Rowan and Bernard Unti of The Humane Society of the United States, and Kenneth J. Shapiro and Margo DeMello of the Animals and Society Institute. Please address all correspondence to us at:
internationalproject@animalsandsociety.org

To find out more, please visit: <http://www.animalsandsociety.org/pages/international-development-project>

Animal Studies Initiative, New York University

Job: Assistant Professor/Faculty Fellow

The Animal Studies Initiative invites applications for the position of Assistant Professor/Faculty Fellow. The appointment will be for one year beginning September 1, 2014, renewable annually for a maximum of three years, pending administrative and budgetary approval.

The successful applicant will contribute to the education of undergraduates minoring in Animal Studies, teaching three courses per year, and serving as the advisor to the minors. In addition, the successful candidate will help organize and actively participate in an initiative directed towards

developing Animal Studies as a rigorous field of academic inquiry. We welcome candidates from a broad range of academic backgrounds. Primary academic training need not be in Animal Studies, but there must be demonstrable evidence of a sincere and substantive commitment to working in this field. We have special interests in ethics and animals, and animals in science.

Applicants must have completed their Ph.D. no more than three years before the application date. Review of applications will begin on **November 1, 2013** and will continue until the search is complete.

For more information see: <http://www.animalstudies.as.nyu.edu/page/employment>

Stanford University

Centre for Conservation Biology

The aim of the Centre for Conservation Biology is to conduct research and broad policy research and public outreach on the future of biodiversity and Earth's life-support systems, and on harmonizing conservation and human well-being.

The Center was established by Prof. Paul R. Ehrlich in the Department of Biology at Stanford University in 1984 and is directed by Prof. Gretchen C. Daily. In pursuit of its mission, the CCB conducts interdisciplinary research to build a sound basis for the conservation, management, and restoration of biodiversity and ecosystem services, to evaluate factors that are leading to declining environmental security and increasing inequity, and to find practical solutions to that predicament. Our research integrates biological and natural sciences with economic, anthropological, institutional, and other social science perspectives.

- The CCB's scientific research addresses both broad and highly specific problems, such as finding ways to enhance the capacity of human dominated landscapes to supply benefits to society, fostering understanding of species' extinction susceptibility, providing tools to predict human impacts on ecosystem services, and developing an integrated theory of cultural evolution.
- The CCB's policy research focuses on "big picture" issues, including characterizing the impacts on the environment of human population growth and patterns of consumption, the role of equity in sustaining environmental quality, the influence of human activities on the epidemiological environment, and how cultural evolution works and can be redirected toward preserving biodiversity and providing a sustainable society.
- A major portion of the CCB's effort is aimed at communicating the results of our research beyond the scientific community to conservation practitioners (e.g., reserve managers and land planners), to the private sector and government, and to the public at large. They do this through their website, The Boething Lectures, the Natural Capital Project and the Millennium Assessment of Human Behaviour.

For more information see <http://www.stanford.edu/group/CCB/cgi-bin/ccb/>

H-Animal

H-Net Commons

H-Net has been building a new resource, the H-Net Commons, to serve as its online home for constituent networks and affiliates. This is the most important change in H-Net's 20-year history, prefigured in their 2005 Strategic Plan and implemented over the intervening years as they rebuilt the Job Guide and H-Net Reviews to conform to more secure, consistent, accessible, and reliable standards.

THE COMMONS: The organisers like to think of the H-Net Commons as a kind of public square where multiple disciplines meet and share information. It has been designed around H-Net's core principles of scholarly moderating and open access. The site's design and features permit their

talented editor volunteers to review and publish a broad and almost limitless array of documents, links, images, and audiovisuals in a system that enables their reuse in customized formats through discussion posts, blogs, and custom-built pages in a spam-free environment. The Commons also retains email delivery and RSS feeds of discussion posts for those who wish to continue receiving content in their inboxes; our past and current discussion logs will remain accessible, linked from the Commons. All of its public materials remain public and free, licensed under the Creative Commons 3.0 license.

Finally, you will be able to tailor your subscriptions and content feeds to your interests at MyHNet, a one-stop personal homebox where you can manage your notifications, see everything you've submitted in one place, and gather material from all of your subscriptions into one page that updates automatically. You can learn more about the Commons at <http://networks.h-net.org/h-net>.

TRANSITION PROCESS: The organisers are very excited about this new resource. In the coming weeks they will be working with their editors to migrate their existing networks into the system, train them in its basics, and introduce you to its features. Subscribers to H-Animal will receive messages through our lists that provide simple instructions and options as each network migrates over, including the ability to opt-out by unsubscribing prior to the move. Your current listserv subscriptions will migrate automatically to a free account at the new system as each of your networks makes the move. You can see which networks have already moved by viewing the list at <http://networks.h-net.org/networks>.

QUESTIONS? This an exciting time for H-Net. They are sure you'll have questions. Please feel free to contact the Executive Director Dr. Peter Knupfer peter@mail.h-net.msu.edu, or our Associate Director Heather Hawley hawley@mail.h-net.msu.edu or visit the Help Desk, <http://networks.h-net.org/help-desk> for guides, information, and tutorials.

Syllabus Exchange

There are some new arrivals on the H-Animal Syllabus Exchange. These include new contributions by Sharon Adams, Justin Eichenbach, Anna Feuerstein, Maarten Reesink, Hilde Weisert, and Paul York. There are now approximately ninety syllabi on the H-Animal website from a wide-range of disciplines and at levels ranging from first-year lecture courses to graduate-level special topics seminars.

You can find the Syllabus Exchange on the H-Animal website here: <http://www.h-net.org/~animal/>

If you would like to contribute to the growing collection of course resources, please e-mail Brett Mizelle brett.mizelle@csulb.edu your syllabus directly. It can be delivered in pdf format. If you would like to update or replace an existing entry, that can be done too.

Wesleyan Animal Studies

Animal: Topics in Animal Studies Blog

Animal is a group blog. Initiated as project of Wesleyan Animal Studies, it is hosted by fellows, and former fellows, of the ASI-WAS Human-Animal Studies Fellowship.

Bloggers at Animal are interested in further developing the field of animal studies, bringing together people working and thinking about animals in different disciplinary contexts. Although we come to animal studies with a variety of commitments and concerns, those who blog there are interested in reassessing human relations with other animals.

We invite participation from anyone who is interested. Please feel free to join the conversation, as a commenter. If you're interested in writing for them, please send a note through the contact form on the link below. You can also stay up to date with the site via Facebook and Twitter.

For more information see: <http://animalstudiesblog.wordpress.com/about/>

Special Report

Letter from Iceland

In July this year, Georgette Leah Burns moved with her family to Iceland to take up two positions – one as Associate Professor in Rural Tourism at Hólar University, the other as Director of Tourism Research at the Icelandic Seal Centre. Leah was vice chairperson of the Australian Animal Studies Group beginning in 2011 and a Senior Lecturer at Griffith University's School of Environment in Queensland. She has expertise in Environmental Anthropology, Community and Wildlife Tourism, Ecotourism and Sustainable Development and is Deputy Coordinator, Australia's Past and Present at the Environmental Future's Centre. Here are her early impressions of a landscape and cultural traditions very different from those of Australia.



A seal, sunbaking at low tide in Midfjörður, is one of approximately 10,000 Harbor seals (*Phoca vitulina*) in Iceland.

Iceland is a country of colourful contrasts.

On my flight from Paris to Reykjavik, Air Iceland's inflight magazine advertised restaurants serving whale kebabs ('moby dick on a stick') and puffin with blueberry sauce. It also contained a story of farmers gently assisting a beached blue whale to return to the sea. From an animal studies perspective, I began to suspect that Iceland would be an interesting place to work.

I have moved from an Australian city of two million to an Icelandic town of 580 to take up a joint position between Hólar University College and the Icelandic Seal Center, leaving behind two years as vice-chairperson of the AASG. On my first day in the office I am distracted by the view from my window across a picturesque fjord. Past a large rack of drying fish (its pungent odor distributed through town by an unrelenting wind that races down the fjord direct from Greenland) circle arctic terns, here briefly to breed before their long return flight to the other end of the world. In the fjord a whale, a minke, slowly cruises past.

Whale watching is a growing tourism attraction within fjords and in some designated open water areas. Beyond these regions whales are hunted and their meat readily available in stores and restaurants. This thin line between reverence and consumption is evidence of the uneasy co-existence between tourism and hunting as traditional cultural practices clash with current global demands. I am later told that the whale I was watching from my window had been chased out into open water where it could then be harpooned.

The following day the phone rings constantly about a walrus lying on a popular tourist beach. Walrus sightings are uncommon in Iceland so this one is attracting attention. The first caller is concerned that the animal is sick and wants to know what can be done to save it. The second wants to discuss how soon it might die and who will get the skeleton when it does. Here farmers have ownership of any animals on their land. The new owners of the walrus start negotiating bids for its tusks while hoping it doesn't move further along the beach before dying. My comment, that the best approach is to leave it alone so the animal doesn't get stressed and the people don't get hurt, is broadcast on national news. Overnight the walrus slips back into the ocean, reappearing days later in the Faroe Islands where negotiations start anew.

A further observation on human-animal relations, which again at first appears to my novice eye to be confusing and contradictory, is the high value placed on the Icelandic horse. Apart from the tourism department that has brought me here, Hólar is famous for its equestrian expertise:

training top breeders, riders and trainers. In the campus cafeteria, 'foal steak' is a permanent, and I am assured delicious, menu item.

It seems that everyone in Iceland owns horses. Frequently people tell me they own several for personal use. Farmers have many more. There is a clear affection for this unique breed, which is a constant topic of conversation and holds great pride of place in Icelandic culture – both past and present. Yet horse is the cheapest and most readily available meat in stores and consumption seems to heighten, rather than diminish, the animal's importance. Horses run wild in the hills until they are approximately five years old when they are brought in and trained, and 'those that can't be trained we send to the slaughter house'. The apparent contradictions become more understandable as complex consequences of the harsh reality of Iceland's long history of poverty and starvation.

As I finish writing this letter a pod of pilot whales beach in a nearby harbor. *Hvalreki*, Icelandic for beached whale, means 'windfall'. On national television I see people with knives and buckets carving flesh off the dead animals and eating it raw - a confronting image for an Australian. My work focuses on wildlife tourism, and there is much to do here in this field. Initially though, I need to overcome my own ethnocentrism as I strive to contribute, in a meaningful and culturally appropriate way, to creating sustainable pathways for future nature-based wildlife tourism in this fascinating country.



Leah and her son with Icelandic horses. No other breed of horse is allowed into Iceland and, to keep the breed pure, if they leave they are not allowed back.

The University building at Hólar on the left. Founded as a diocese in 1106 and home to Iceland's first printing press in 1530, Hólar has been a center for learning for many centuries.



New Books: Summaries from publishers' websites

DEFIANT DAUGHTERS: 21 Women on Art, Activism, Animals and The Sexual Politics of Meat edited by **Carol Adams, Wendy Lee** and **Kara Davis**. Lantern Books, 2013.



When *The Sexual Politics of Meat: A Feminist-Vegetarian Critical Theory* by Carol J. Adams was published more than twenty years ago, it caused a immediate stir among writers and thinkers, feminists and animal rights activists alike. Never before had the relationship between patriarchy and meat eating been drawn so clearly, the idea that there lies a strong connection between the consumption of women and animals so plainly asserted. But, as the 21 personal stories in this anthology show, the impact of this provocative text on women's lives continues to this day, and it is as diverse as it is revelatory. One writer attempts to reconcile her feminist-vegan beliefs with her Muslim upbringing; a second makes the connection between animal abuse and her own self-destructive tendencies. A new mother discusses the sexual politics of breastfeeding, while another pens a letter to her young son about all she wishes for him in the future. Many others recall how the book inspired them to start careers in the music business, animal advocacy, and food.

No matter whether they first read it in college or later in life, whether they are in their late teens or early forties, these writers all credit *The Sexual Politics of Meat* in some way with the awakening of their identities as feminists, activists, and women.

Carol J. Adams is a feminist-vegetarian theorist and author of books on eco-feminism and the links between species oppression and gender oppression.

THE AUTHENTIC ANIMAL: Inside the Odd and Obsessive World of Taxidermy by **Dave Madden**. St Martin's Press, 2012.



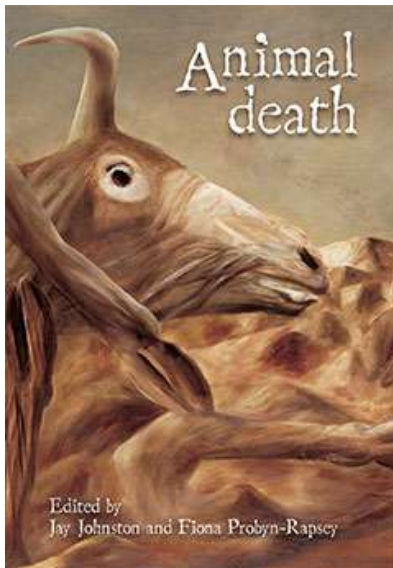
'[An] engagingly offbeat study . . . let's us in on the bizarre and sometimes repellent world of taxidermy' —*The Wall Street Journal*.

Why would someone want to create or own the mounted skin of a dead animal? That's the question Dave Madden explores in *The Authentic Animal*. Madden starts his journey with the life story of Carl Akeley, the father of modern taxidermy. Akeley started small by stuffing a canary, but by the end of his life he had created the astonishing Akeley Hall of African Mammals at The American Museum of Natural History. What Akeley strove for and what fascinates Madden is the attempt by the taxidermist to replicate the authentic animal, looking as though it's still alive. To get a first-hand glimpse at this world, Madden travels to the World Taxidermy Championships, the garage workplaces of people who mount freeze-dried pets for bereaved owners, and the classrooms of a taxidermy academy where students stretch deer pelts over foam bases. On his travels, he looks at the many forms taxidermy takes—hunting trophies,

museum dioramas, roadside novelties, pet memorials—and considers what taxidermy has to tell us about human-animal relationships.

Dave Madden is a professor at The University of Alabama. He lives in Tuscaloosa and co-edits *The Cupboard*, a quarterly pamphlet.

ANIMAL DEATH edited by Jay Johnston and Fiona Probyn-Rapsey. Sydney University Press,, 2013.



Animal death is a complex, uncomfortable, depressing, motivating and sensitive topic. For those scholars participating in Human-Animal Studies, it is — accompanied by the concept of 'life' — the ground upon which their studies commence, whether those studies are historical, archaeological, social, philosophical, or cultural. It is a tough subject to face, but as this volume demonstrates, one at the heart of human-animal relations and human-animal studies scholarship.

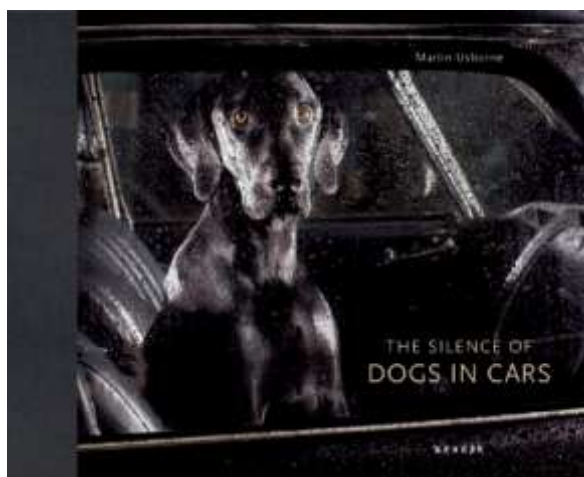
'... books have power. Words convey moral dilemmas. Human beings are capable of being moral creatures. So it may prove with the present book. Dear reader, be warned. Reading about animal death may prove a life-changing experience. If you do not wish to be exposed to that possibility, read no further ... In the end, by concentrating our attention on death in animals, in so many guises and circumstances, we, the human readers, are brought face to face with the reality of our world. It is a world of pain, fear and enormous stress and cruelty. It is a world that will not change anytime soon into a human

community of vegetarians or vegans. But at least books like this are being written for public reflection'. From the Foreword by The Hon. Michael Kirby AC CMG

Contributors: Philip Armstrong, Tarsh Bates, Matthew Chrulew, Jill Bough, Melissa Boyde, Rick De Vos, Anne Fawcett, Carol Freeman, George Ioannides, Jay Johnston, Hilda Kean, Agata Mrva-Montoya, Greg Muuie, Annie Potts, Fiona Probyn-Rapsey, Deborah Bird Rose, Megan Schlipalius, Peta Tait, Chloë Taylor.

Jay Johnston is senior lecturer, Studies in Religion, University of Sydney and senior lecturer, Art History and Art Education, COFA, University of New South Wales. Fiona Probyn-Rapsey is Senior Lecturer, Gender and Cultural Studies and Coordinator of Human Animal Research Network (HARN) at the University of Sydney.

THE SILENCE OF DOGS IN CARS by Martin Osborne. Kehrer Verlag, 2012.

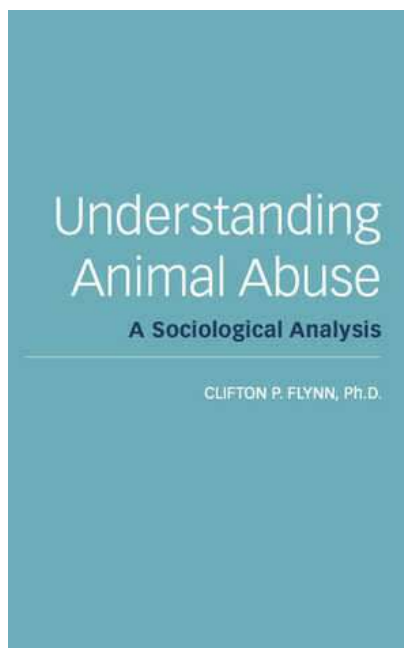


Shot over three years, Martin Osborne's series consists of over 40 photographic images of dogs gazing silently through car windows, often in the dead of night. The images evoke a mood of loneliness and longing. They are not so much portraits of dogs as studies in separation: the separation between humans and animals, but also a separation within ourselves, between our everyday selves and the rawer, more animal parts that we keep locked away.

Drawing on the work of Hopper and Crewdson, Osborne's collection wants to show that there is beauty in the darkest spaces.

Martin Osborne 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*.

UNDERSTANDING ANIMALS ABUSE: A Sociological Analysis by **Clifton Flynn**. Lantern Books, 2012.



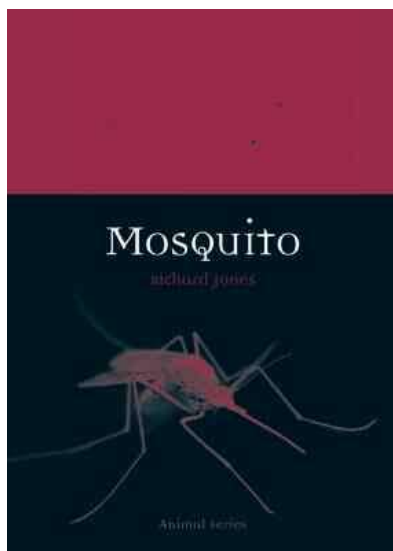
Until the last decade of the twentieth century, the abusive or cruel treatment of animals had received virtually no attention among academicians. Since then, however, empirical studies of animal abuse, and its relation to other forms of violence toward humans, have increased not only in number but in quality and stature. Sociologists, criminologists, social workers, psychologists, legal scholars, feminists, and others have recognized the myriad reasons that animal abuse is worthy of serious scholarly focus.

In his overview of contemporary sociological understanding of animal abuse, Clifton Flynn asks why studying animal abuse is important, examines the connections between animal abuse and human violence, surveys the theses surrounding the supposed link between abuse of animals and humans, and lays out some theoretical perspectives on the issue. The book offers recommendations for policy and professionals and directions for future research. Ultimately, *Understanding Animal Abuse* challenges the reader to consider animal abuse as not limited just to harmful acts committed by individuals, but also to those perpetrated by

factory farms and vivisection laboratories.

Clifton P. Flynn is Professor and Chair of Sociology, Criminal Justice, and Women's Studies at the University of South Carolina Upstate. He is a Fellow of the Oxford Centre for Animal Ethics and is the editor of *Social Creatures*, one of the first anthologies in Human–Animal Studies.

MOSQUITO by **Richard Jones**. Reaktion Books Animal Series, 2012

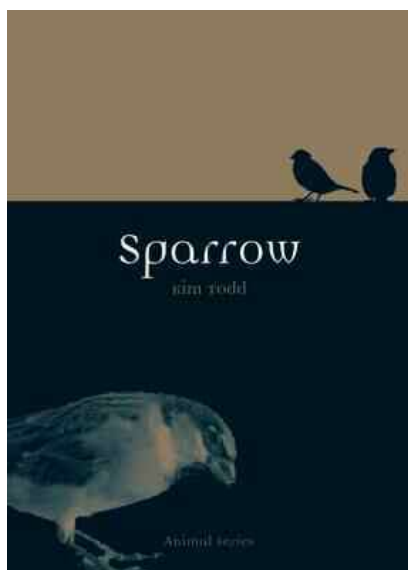


Lots of insects suck blood, but one species above all others has a reputation, out of all proportion to its size: the mosquito. Due to the diseases they carry and inject, mosquitoes are responsible for more human deaths than any other animal. The most deadly of these diseases is malaria, which although eradicated from much of the northern hemisphere, continues to pose a mortal threat in developing countries. Two billion people a year are exposed to malarial infection, of which over 350 million succumb, and nearly 700,000 die, the majority in sub-Saharan Africa.

In *Mosquito*, Richard Jones recounts the history of mosquitoes' relationship with mankind, and their transformation from a trivial gnat into a serious disease-carrying menace. Drawing on scientific fact, historical evidence, and literary evocation, the book provides a colourful portrait of this tiny insect and the notorious diseases it carries.

Richard Jones is a Fellow of the Royal Entomological Society of London and the Linnean Society of London, and was President of the British Entomological and Natural History Society 2001-02. He has published a number of books on insects and wildlife including *Nano Nature* (2009) and *Extreme Insects* (2010).

SPARROW by **Kim Todd**. Reaktion Books Animal Series, 2012

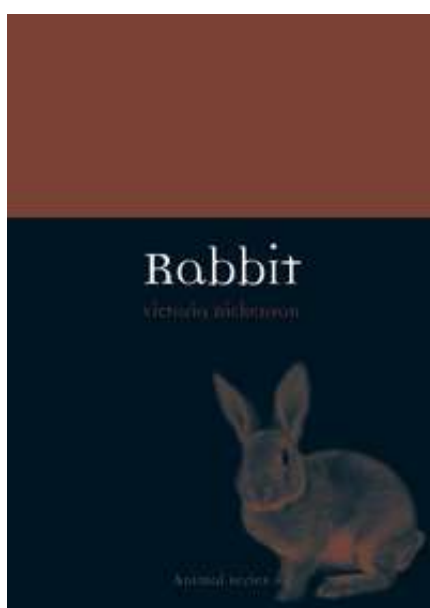


Innocent. Invader. Lover. Thief. Sparrows are everywhere, in many guises. They are cherished pets, subject of elegies by Catullus and John Skelton, listed as 'pretty things' in Sei Shonagon's *Pillow Book*. They're grimy, urban vermin with shocking manners, so reviled that during the 1950s Mao placed them on the list of 'Four Pests' and ordered the Chinese people to kill them all. In many countries they are appallingly successful non-natives, attacking indigenous birds and ravaging ecosystems. Able to live in the Arctic and the desert, from Beijing to San Francisco, the house sparrow is the most widespread wild bird in the world.

In *Sparrow*, award-winning science and natural history writer Kim Todd explores the complex history, biology and literary tradition of this bird that embodies the word 'common'. In literature, the New Testament claimed that not a sparrow falls without God noting it; the idea of the precious sparrow developed from Hamlet to twentieth-century gospel hymns; the bold, defiant sparrow appears in many folk and fairy tales. With lush illustrations, ranging from early woodcuts and illustrated manuscripts to contemporary wildlife photography, this is the first book-length exploration of the natural and cultural history of this cheeky and ubiquitous bird.

Kim Todd is Assistant Professor of English and Creative Writing in the School of Humanities and Social Sciences, Penn State Erie, The Behrend College. Her book *Tinkering with Eden? A Natural History of Exotics in America* (2001) was the winner of the Sigurd Olson Nature Writing Award.

RABBIT by **Victoria Dickenson**. Reaktion Books Animal Series, 2013



In this richly illustrated book, Victoria Dickenson explores the natural and cultural history of this most familiar creature, from the giant extinct rabbits of Minorca to the tiny endangered Volcano rabbits of Mexico.

The rabbit is prey, chased by enemies from eagles to foxes to domestic cats. But it is also trickster, who outwits all rivals and escapes every trap. The rabbit is lucky, and its foot will charm away evil. It is suitable as a cuddly companion for children but also as a symbol of unbridled animal passion. From *Peter Rabbit* to *B'rer Rabbit* to *Watership Down* and the Energizer Bunny, rabbits inhabit our imaginations.

Victoria Dickenson is a historian, curator and rabbit lover working in the museum field in Canada.

TAXIDERMY by Alexis Turner. Thames and Hudson, 2013.



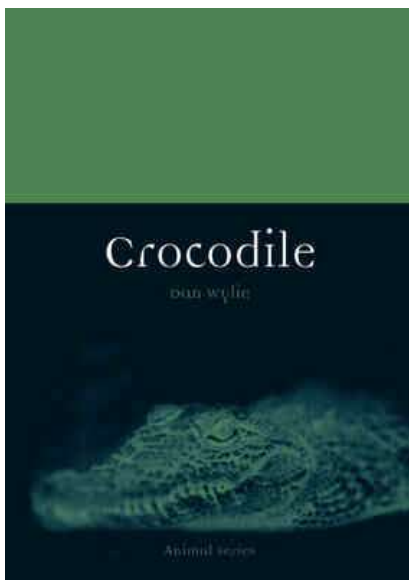
From style wilderness to the height of cool, taxidermy has staged an extraordinary comeback as this dramatic book shows . . .

'This intriguing book is a beautiful tribute to a controversial practice' - Stylist

Stuffed animals are appearing everywhere from chic apartments to luxury boutiques. Museums have been dusting down their collections to put them back on display, while contemporary artists have rejuvenated the practice. This book reveals the art of taxidermy in all its weird and wonderful glory, from its beginnings as a tool of natural history research, through crazes for anthropomorphic, zoomorphic and fake taxidermy, to its rediscovery by the art, fashion and design worlds of the 21st century. Illustrated with stunning photography that explores this rich artform, past and present, this is the most comprehensive and beautiful survey of taxidermy ever produced.

Alexis Turner is the founder of London Taxidermy and has been buying, selling and hiring Natural History for twenty years. He has also been DJ and TV presenter and has been instrumental in raising the profile of Taxidermy and Natural History. His clients range widely – in Film and Television; Fashion and Jewellery Design; Advertising, Photography and Art; Magazines & Books; Museums & Galleries – from Thomas Heatherwick to *Vogue*.

CROCODILE by Dan Wylie. Reaktion Books Animal Series, 2013



From the croc that terrorized Captain Hook in *Peter Pan* to the leviathans depicted in films like *Lake Placid* and *Dinocroc*, innumerable songs, stories and legends have characterized crocodilians as pitiless predators with insatiable appetites. Yet although we commonly associate crocodiles, alligators and gharials with ferocity and deceit, they have also often been respected and revered in human history. *Crocodile* tracks 23 crocodilian species from India and Egypt to North America, Africa, Australia and beyond, and compares what science has discovered about the lives of these reptiles with their depictions in myth, art and literature around the world.

Crocodiles were all but wiped out in the middle of the twentieth century by hunters and skin traders and are now making a comeback; as apex predators, they are today an increasingly important indicator of the health of an ecosystem. Indeed, they may outlive humans, just as they did the dinosaurs. Presenting a concise, cogent case for why

we should respect these fearsome animals, this beautifully illustrated volume is a tribute to one of the world's ultimate survivors.

Dan Wylie is Professor of English at Rhodes University, Grahamstown, South Africa and the author of *Elephant* (Reaktion, 2008).

TRASH ANIMALS: How We Live with Nature's Filthy, Invasive, and Unwanted Species edited by [Kelsi Nagy](#) and [Phillip David Johnson II](#). University of Minnesota Press, 2013.



Why are some species admired or beloved while others are despised? An eagle or hawk circling overhead inspires awe while urban pigeons shuffling underfoot are kicked away in revulsion. Fly fishermen consider carp an unwelcome trash fish, even though the trout they hope to catch are often equally non-native. In *Trash Animals*, a diverse group of environmental writers explores the natural history of wildlife species deemed filthy, unwanted, invasive, or worthless, highlighting the vexed relationship humans have with such creatures. Each essay focuses on a so-called trash species—gulls, coyotes, carp, cockroaches, magpies, prairie dogs, and lubber grasshoppers, among others—examining the biology and behavior of each in contrast to the assumptions widely held about them. Identifying such animals as trash tells us nothing about problematic wildlife but rather reveals more about human expectations of, and frustrations with, the natural world.

By establishing the unique place that maligned species occupy in the contemporary landscape and in our imagination, the contributors challenge us to look closely at these animals, to reimagine our ethics of engagement with such wildlife, and to question the violence with which we treat them. Perhaps our attitudes reveal more about humans than they do about the animals.

[Kelsi Nagy](#) holds an M.A. in philosophy from Colorado State University and is a graduate student of anthrozoology at Canisius College in New York. She received a 2012 Culture and Animals Foundation grant for her research on cattle in human culture. [Phillip David Johnson II](#) is assistant coordinator for the Institute for Learning and Teaching at Colorado State University.

THE POLAR BEAR IN THE ZOO: A Speculation by [Martin Rowe](#). Lantern Books, 2013.

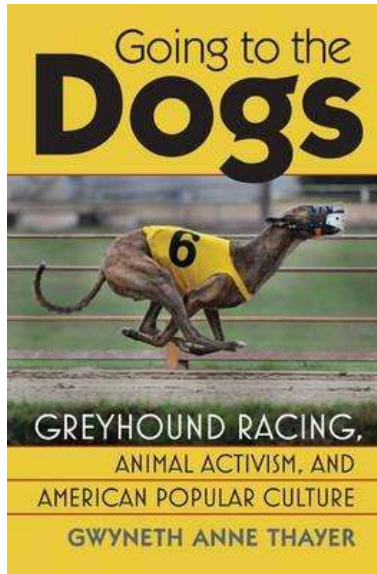


In *The Polar Bear in the Zoo*, Martin Rowe studies a photograph by the Canadian photojournalist Jo-Anne McArthur in the context of her series *We Animals* and the portraits of several other photographers of captive animals.

Rowe looks at how we come to the window to stare at the creatures, and the ways we frame our ideas about them within the exposure and capture provided by the photograph and the zoo. As part of his analysis, Rowe relates his own frames as an animal activist, his blind spots and effacements, and how the various tropes that are evoked in McArthur's photograph reflect our human tendency to honor the act of seeing—including our beliefs in the epiphanic—above our other senses, and our willingness to confront what we see or turn away.

[Martin Rowe](#) is the co-founder and president of Lantern Books, the foremost publisher of titles on vegetarianism, environmentalism, animal advocacy, religion, natural healing, and social justice.

GOING TOTHE DOGS: Greyhound Racing, Animal Activism and American Popular Culture by Gwyneth Anne Thayer. Angus and Robertson, 2013.



This book, the first cultural history of greyhound racing in America, charts the sport's meteoric rise--and equally meteoric decline--against the backdrop of changes in American culture during the last century. Gwyneth Anne Thayer takes us from its origins in coursing in England, through its postwar heyday, and up to its current state of near-extinction. Her entertaining account offers fresh insight into the development of American sport and leisure, the rise of animal advocacy, and the unique place that dogs hold in American life. Thayer examines not only the impact of animal protectionists, but also suspected underworld ties, longstanding tensions between dogmen and track owners over racing contracts, and the evolving relationship between consumerism and dogs. She captures the sport's glory days in dozens of photographs that recall its coursing past or show celebrities like Frank Sinatra and Babe Ruth with winning racing hounds. Thayer also records the growth of the adoption movement that rescues ex-racers from possible euthanasia.

Today there are fewer than half as many greyhound tracks, in half as many states, as there were 10 years ago--and half of them are in Florida. Thayer's in-depth, meticulously balanced account is an intriguing look at this singular activity and will teach readers as much about American cultural behaviour as about racing greyhounds.

Gwyneth Anne Thayer is Associate Head of Special Collections at the North Carolina State University Libraries. She became interested in the culture and history of greyhound racing after adopting an ex-racing greyhound.

CALLS FOR SUBMISSIONS

Performing Animals

Editors: Karen Raber and Monica Mattfield

Papers are invited for a collection on pre-modern (loosely interpreted as pre-twentieth century) performing animals and animal performance in a broad variety of venues and contexts, and from multiple disciplinary perspectives.

Recent scholarship on human-animal relationships has begun to explore and theorize the performative 'intra-actions' (Barad) and shared theatricality of animals and humans. This scholarly shift in the humanities and social sciences illuminates the necessity for a radical reevaluation of our current conceptualizations of 'performance' and 'performativity' as solely human, the impact of animal-human relationships on performance, and the worlding such relationships engender. What happens if we take nonhuman and multi-species performance and performativity seriously? Raising the associated issues of agency, subjectivity, objectivity and gender alongside the power of discourse and matter, animal performance and performativity not only necessitate inter, multi and transdisciplinary approaches. The discursive-materiality of human-animal studies also mandates the interrogation and decentering of the very terminology associated with studies of performance ('staging', 'theatre', 'theatrical', 'performance' or 'acting', 'performativity', and so on). Possible topics and questions include, but are not limited to the following:

- embodiments, expressions and definitions of animal agency
- human-animal and animal performativity
- animal ability to act or 'pretend to pretend' (Lacan).
- the ability of current theories of animal performance and agency to account for early-modern experiences

- performance and animals as object and/or subject
- animals in theatre, circuses, experiments, demonstrations, tableaux, banquets, battlefields, menageries, markets, etc.
- performing animal gender
- human vs. animal performance
- performing animality or the animal; performing humanity or the human
- performing species, breed or race
- epistemologies of animal performance
- performativity and animal identity
- animal experience and representation

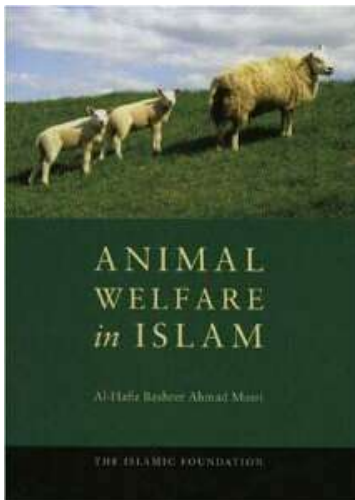
Deadline for abstracts 30 May 2014

Submit to: Karen Raber, Professor, Department of English, University of Mississippi, Box 1848, University, MS 38677 US kraber@olemiss.edu or Dr. Monica Mattfeld, Assistant Lecturer, School of English, The University of Kent, Canterbury, Kent, CT2 7NZ GBR M.Mattfeld@kent.ac.uk

BOOK REVIEWS

WELFARE IN ISLAM by Al-Hafiz Basheer Ahmad Masri. The Islamic Foundation UK, 2007.

Reviewed by Christine Townend



Al-Hafiz Masri (1914-1992) was widely respected as a scholar in the Muslim world. A vegetarian, he was the first Sunni Imam of the oldest purpose-built mosque in Britain (the Shahjahan mosque in Woking). His erudite book, *Animal Welfare in Islam* is an extremely important book for those interested in the philosophy of Islam as regards animals. The many orthodox quotations from Islamic sacred books make it clear that Islam expects humans to treat animals with care and respect. The author compares the habits and strictures of various traditions— not only those of the Muslim world— and discusses the ethical issues of eating meat.

This book is useful for those who need to defend the needs and interests of animals in the Muslim world. Al Hafiz Mazri quotes from the *Hadith* and *Koran* to support all his statements. “According to Islam,” the author writes, “all life is sacrosanct and has a right of protection and preservation”. The Holy Prophet

Muhammad laid so much emphasis upon this point that he declared: “there is no man who kills [even] a sparrow or anything smaller, without it’s deserving it, but God will question him about it”. In the chapter on vegetarianism, the author argues that there is good reason why Allah didn’t issue an instruction that all Muslims should be vegetarian: Islam urges moderation in all things.

The author avoids the debate about pre-stunning of animals killed according to Muslim tradition for use for human food, saying only that, “the question of whether pre-slaughter stunning interferes with the methods of religious slaughter is undoubtedly an important subject of discussion” (p.90). Pre-stunning of ritually slaughtered, Halal meat is approved by the Muslim community in Australia. Cattle may be stunned by a percussion stunner, and sheep by an electric stunner, before the throat is cut. Despite avoiding this point of contention, Al-Hafiz Mazri’s book is a fascinating read, crammed full of useful information compiled by a recognized scholar in his field.

This book is available from Compassion in World Farming website:

http://www.ciwf.org.uk/resources/publications/order_publications/default.aspx

HUMANS, ANIMALS AND SOCIETY: An Introduction to Human-Animal Studies by Nik Taylor, Lantern Books, New York, 2013.

Reviewed by Christine Townend



It's wonderful to observe the change in attitudes towards animal protection that have taken place in the last four decades. When Peter Singer's book *Animal Liberation* was published in 1975, people thought that a 'battery hen cage' was something to do with electric shocks forcing hens to lay. The word 'mulesing' was completely unknown, except in the wool-producing community, and farmers argued that the lamb felt nothing, returning to feed from its mother immediately after this cruel operation of slicing away large portions of the animal's backside using a pair of shears.

Now the story is very different, Australian Wool Innovation is investing hundreds of thousands of dollars into finding analgesics, and a painkiller gel – solfuren – has been developed. There is an acceptance that lambs and sheep do feel pain during and after mulesing. Most importantly, the number of scientific publications which demonstrate the intelligent, sentience, and ability of nonhuman animals to feel pain, have now been published, *The Cambridge Declaration on Consciousness* in 2012 being perhaps one of the most important statements in defence of animals.¹

Humans, Animals and Society, is a book that addresses not only recent trends in human attitudes and behaviour towards animals, but also questions the reasons why this exploitation might be taking place. Dr Nik Taylor is a senior lecturer in Sociology at Flinders University, her research being focused on the human/animal interrelation. In her blog she says "I came to Animal Studies following years of volunteer work in animal shelters I am passionate about all things furry, feathered and scaled".² The author explains that the book is "an overview of the burgeoning area of human-animal studies (HAS, also known as anthrozoology)... More specifically, this is a book about human relations to, and thinking about nonhuman animals. HAS is a rapidly growing academic area". The book is interesting to read and does not contain the obscure and often torturous language of many academic writings. The author covers issues such as anthropocentrism and the "invisibility of animals in social thought". There are chapters on the human-animal bond, social institutions and animals, representing animals, working with animals, human and animal directed violence, protecting animals and the future of Human-Animal Studies. Some of the discussion, such as the meaning of animal welfare as opposed to animal rights, will be well-known by all those who have encountered these differing approaches when working with animal protection organisations.

An interesting section is "slaughtering animals" in which the ability of humans to distance themselves from the cruelty of killing animals – be it for eating their bodies, or for slaughtering 'feral' animals in supposedly effective, but actually useless attempts to bring down their numbers. In this section, Taylor discusses some of her research that examines ways in which slaughterhouse workers distanced themselves from the fact that they were killing/murdering sentient beings. Using words such as 'whole-bird products', 'yield' and 'output,' they were able to view the animals as 'stock' rather than living, thinking beings. The long list of references (over eighteen pages) at the end of the book make this a useful resource for those studying, writing or working in the field of animal protection. Although some of the arguments are familiar, it is good to see them presented in a concise and orderly reference book.

In the conclusion to her book, Taylor discusses the social ecofeminist view that "our dualist thinking (eg; man versus woman; nature versus culture; social versus natural) actually encourages oppression by setting one side up as more important than the other".³ She argues that "for ecofeminists it is this linking of women with nature and men with culture that leads to the devaluation and oppression of both women and nature, which in capitalist economies are seen as

¹ <http://fcmconference.org>

² <http://nikt6601.wordpress.com>

³ Taylor, Nik, *Humans, Animals and Society: An Introduction to Human-Animal Studies*, Lantern Books, New York, 2013 p.156.

objects to be used for profit”.⁴ CAS (Critical Animal Studies) scholars “point out that the abuses of animals within modern capitalist systems are intertwined with other forms of oppression. This idea is known as intersectionality ... and it is a key component of CAS scholarship”.⁵ Taylor lists ten key tenets of CAS scholarship, and maintains that CAS is a more radical approach to the study of human-animal relations. “CAS scholars point out that all human-animal relations are the outcome of differential access to power wherein humans have the political and cultural capital to decide how animals are treated. It is an approach which points to the nature of intertwined oppressions based on hierarchical thinking”.⁶

In a recent seminar paper presented at the University of Sydney,⁷ Dinesh Wadiwel compared the philosophy of Locke and Derrida who, although both arguing from radically different political positions, both arrived at the conclusion that humans maintain domination over animals through violence. Wadiwel held that the traditional strategies employed to advance the needs and interests of animals (the arguments that nonhuman animals have similar emotional, cognitive and neural functions as human animals) have failed to halt the ever-increasing practice of human violence against animals (for example, over sixty billion land animals are slaughtered world-wide for food annually). In discussions that followed presentation of his paper, Wadiwel suggested that it is necessary to recognise that humans are conducting a war against animals, in the same way that there is an unspoken war against, for example, the first inhabitants of Australia. It is a war of domination, a belief in the superiority of the culture of one race or species over another; an unspoken war which is not even conceived as a war and is therefore unrecognised. Maybe on this point both Taylor and Wadiwel would agree; that eating meat and other forms of exploitation, commercialisation and utilisation of animals must be recognised for what it truly is—a covert violence as bitter and as cruel as any overt war might be.

CALLS FOR SUBMISSIONS

The After Coetzee Project: A Call for Short Fiction

Until *Disgrace*, *The Lives of Animals*, *Elizabeth Costello* and other works by J.M. Coetzee, nonhuman animals figured in contemporary fiction primarily as metaphor, allegory, and objects of blood sport. Their worlds – their lives – had been elided. Coetzee’s work prepared the ground for the animal subject to reemerge in fiction*. The After Coetzee Project picks up from there.

The After Coetzee Project seeks short story submissions of up to twenty-five double-spaced pages for a print anthology. We seek stories that explore the worlds animals inhabit; depict non-dominion-based relationships between humans and nonhuman animals; deflate speciesist paradigms; enact the dismantlement of technologies of slaughter and confinement; etc. So many possibilities exist for reimagining and reinviting animals back into the fictional space. Because the namesake of Elizabeth Costello lectured so compellingly about nonhuman animals, it might be tempting to interpret these guidelines as inviting sentimentality and bald polemics. But if Coetzee’s work prepared the ground for the animal subject to reemerge, The After Coetzee Project wants fiction that engages those animal subjects. Stories that merely talk about animals – even those that feature virtuous activists ‘saving’ them – would likely read as regressive.

Having said all that, we want to be careful to note that there always exceptions; convince us. In the short story *The Transfiguration of Maria Luisa Ortega*, for instance, animals are symbolic, but they are symbolic in a parable that’s about rejecting pillars of Western thought – science and religion – in favor of the nonhuman. Above all, TACP seeks stories of nuance and depth. Moments of unbridled beauty and levity as well as moments of gravity and pathos. And innovation – all kinds of fictional approaches are welcome, but especially variants of weird fiction and hybrid narratives (e.g., Hilary Mantel’s French-Revolution novel *A Place of Greater Safety*). We look forward to your amazing forays into this terrain.

⁴ *ibid.*, p.156.

⁵ *ibid.*, p.156

⁶ *ibid.*, p. 157.

⁷ Wadiwel, Dinesh, ‘The Universal Cannibalism of the Sea; comparing Locke’s and Derrida’s accounts on Dominion, Property and Animals,’ Institute for Democracy and Human Rights Lunchtime Seminar Series, 14 August, 2013.

Please submit stories as attachments to aftercoetzee@gmail.com and include a short bio in the body of the email.

Deadline for submissions: 1 December 2013

For more information see: <http://aftercoetzee.com>

*There are exceptions here and there. But Coetzee's work sustains themes about the importance of nonhuman animals, both as subjects-in-themselves and as beings with whom we are interrelated.

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

IRE Journal

Spring 2013: Tracking Animal Mistreatment

This issue of the Missouri School of Journalism's *IRE Journal* focuses on animal mistreatment.

Editorial: 'Hopeful for Change, But Fearful of "Effect"' – David Horvit

'Investigating Animal Welfare' – Deborah Nelson (University of Maryland)

'Brutal Beginnings' – Jennifer Sorrento and Pat Beall (*The Palm Beach Post*)

'Broken Horses' – Griff Palmer (*The New York Times*)

'Big Business' – Michael J Berens (*The Seattle Times*)

'Big Game' – Dennis Wagner (*The Arizona Republic*)

Read the full text of articles online at http://www.merrill.umd.edu/pdf/2013/Nelson_IRE.pdf

Journal of the History of Biology

Volume 46 Issue 2, 2013: Special Issue on Vivisection

Introduction: 'Experimenting with Animals in the Early Modern Era' – Anita Guerrini and Domenico Bertoloni Meli

'The Revival of Vivisection in the Sixteenth Century' – R. Allen Shotwell

'Early Modern Experimentation on Live Animals' – Domenico Bertoloni Meli

'Experiments, Causation, and the Uses of Vivisection in the First Half of the Seventeenth Century' – Anita Guerrini

'Vitalism and the Resistance to Experimentation on Life in the Eighteenth Century' – Charles T. Wolfe

'Limits of Life and Death: Legallois's Decapitation Experiments' – Tobias Cheung

For access see: <http://link.springer.com/journal/10739/46/2/page/1>

Angelaka: Journal of the Theoretical Humanities

Volume 18 Issue 1 2013. Special Issue. We Have Never Been Human: From Techne to Animality

Introduction: 'When Animals And Technology Are Beyond Human Grasping' – Ron Broglio

'Animal Spirits: Philomorphism and the Background Revolts of Cinema' – John Mullarkey

'Speculative Realism in Chains: A Love Story' – Marcel O'Gorman

'A Picture Book Of Invisible Worlds: Semblances Of Insects and Humans in Jakob Von Uexküll's Laboratory' – Stephen Loo and Undine Sellbach

'New Tricks' – Tom Tyler
'Aphotic Animality: Lautréamont, Bachelard, and the Bliss of Metamorphosis' – Eugene Thacker
'Insects and Canaries: Medianatures and Aesthetics of the Invisible' – Jussi Parikka
'Tolstoy's Bestiary: Animality And Animosity In The Kreutzer Sonata' – Dominic Pettman
'A Global Cinematic Zone Of Animal And Technology' – Seung-hoon Jeong
'Doing And Saying Stupid Things In The Twentieth Century: Bêtise And Animality In Deleuze And Derrida' – Bernard Stiegler. Translated by Daniel Ross.
'Five Heraldic Animals (For Eduardo Kac)' – Steve Baker
'After Animality, Before The Law: Interview With Cary Wolfe' – Ron Broglio

For free access to full text see: http://www.tandfonline.com/toc/cang20/18/1#.UjFqST_bXwm

CALLS FOR SUBMISSIONS



Animal Studies Journal

Special Edition: **Life in the Anthropocene**

Volume 3 No.1 2014

Guest Editors Chris Degeling and Fiona Probyn-Rapsey

This special edition of *Animal Studies Journal* will showcase the work presented at the Australian Animal Studies Group (AASG) Conference: Life in the Anthropocene July 8-10 2013, University of Sydney.

ASJ publishes inquiring and critical academic work by both new and established scholars whose work focuses on animals and human relationships with other animals. The journal aims to be a leading international forum for the dissemination and discussion of animal studies research and

creative work. *ASJ* aims to support and promote scholarship and scholarly exchange within animal studies, with a view to the advancement of positive human-animal relations. *ASJ* reflects the AASG's commitment to fostering a community of animal studies scholars, scientists, creative artists and animal advocates. Material for the journal comes from a wide range of perspectives, across the humanities, creative arts, social sciences and natural sciences, reflecting the interdisciplinary nature of this field.

**Coming
up**

Deadline for submission: 18 October 2013

If you are interested in submitting work for this special edition, please visit the journal website (link below) and consult submission rules and policies. Length of contributions is generally 4,000–6,000 words for articles, 1000–5000 for creative works and 500-1000 words for reviews. Submission of articles for consideration is through the online portal <http://ro.uow.edu.au/asj/>.

Publication Date: March/April 2014. Editor-in-Chief: Melissa Boyde

Environment, Space, Place



Environment, Space, Place (ZETA Books) is a transdisciplinary and interdisciplinary journal committed to values contributing to our rootedness to the earth and attunement to the environment, space, and place. Interdisciplinary is taken to mean that each discipline is encouraged to share its own particular excellence with the other disciplines in an open exchange.

Transdisciplinary is taken to mean that contributors are required to make the "geographical turn". Meant in the etymological sense of "earthinscription" or the spatiality of meaning, the geographical turn frames or makes thematic the spatial aspect of any and all earthly / worldly phenomena.

Environment, Space, Place is under new editorial direction and is looking for articles from contributors that make the 'geographical turn' in their research by framing, or making thematic, this spatial/placial component of the earthly/worldly phenomena. The journal editors are currently reviewing submissions for the Fall 2013 edition.

For more information about the journal see: <http://www.zetabooks.com/environment-space-place.html> Please contact Troy Paddock paddockt1@southernct.edu for more information concerning submissions, or send your article to him for peer review.

Antennae: The Journal of Nature and Visual Culture

Special Edition: Multispecies Intra-Actions

Quantum theories of new (feminist) materialism and multispecies worlding in contemporary art

A clock adjusted to fungal time and soap made from human and equid milk: these artworks play at the edge of possibility, sedimentations of worlds becoming. 19 artists recently responded to physicist and philosopher of science Karen Barad's notion of 'intra-action,' investigating the generative possibilities of species encounters. Intra-action: Multispecies becomings in the Anthropocene coincided with the 2013 Australian Animal Studies Group conference Life in the Anthropocene and installations exposed curious workings of refreshed conceptions about agency, justice and 'life' itself. Barad draws her core insights from her empirical research as a quantum physicist and extends theory through shared observations with biologists, ecologists, and world politics. Like Barad, 'Intra-action' demonstrated the will to move beyond 'anthropocentric' and 'humanist' modes of artistic practice and aesthetics. In this issue of *Antennae*, several of these philosopher-artists write about the 'multispecies worlding' underpinning their practices. We invite other thinkers and artists working from these perspectives to contribute papers, interviews, and/or fictional works accompanied by high quality images from their own practices. Contributions from the related fields of 'new materialism,' 'new feminist materialism,' multispecies ethnography,' 'posthumanism,' and 'object oriented ontology' are also welcomed.

Academic essays = maximum length 8000 word. Interviews = maximum length 10000 words.
Fiction = maximum length 8000 words

Deadline for submissions: 1 February 2014

Please contact Giovanni Aloï, Editor-in-Chief of *Antennae* to discuss proposals and submissions. Submission emailed to: antennaproject@gmail.com

More info at: www.antennae.org.uk

Download the current issue here: <http://www.antennae.org.uk/>

Art Exhibitions: Current and past, calls for submission

FALLING BACK TO EARTH: Cai Guo-Qiang

23 November 2013 – 11 May 2014

Gallery of Modern Art (GOMA), Brisbane, Queensland



Cai Guo-Qiang / *Heritage* (artist's impression) 2013 / 99 life-sized replicas of various animals, water, sand / Installed dimensions variable / Commissioned for 'Cai Guo Qiang: Falling Back to Earth', Queensland Art Gallery | Gallery of Modern Art, Brisbane / Courtesy the artist

The year's most anticipated exhibition at GOMA is from a truly global artist whose dramatic installations and explosion events have made him one of the most innovative figures in contemporary art. Over the past 25 years, Cai Guo Qiang has held solo exhibitions at some of the world's most prestigious art institutions. This is his first solo exhibition in Australia and a GOMA exclusive.

Falling Back to Earth features three major installations, including two newly commissioned works directly inspired by the landscapes of southeast Queensland, which the artist visited in 2011. Cai Guo-Qiang said his experience of travel in Queensland helped capture his sentiments about how the environment connects with humankind: 'I am shifting my focus from the universe and cosmos back to earth, although the aesthetic is still the same. It is still surreal and poetic, and I am still interested in the unseen spirituality. I am now thinking more about the earth, our surroundings, and the physical world'. The centrepiece of the exhibition — *Heritage* 2013 — features 99 replicas of animals from around the world, gathered together to drink from a blue lake surrounded by pristine white sand, reminiscent of the lakes of Moreton Bay's islands. The second installation, *Eucalyptus* 2013 responds to the ancient trees of Lamington National Park in the Gold Coast hinterland, while the third — *Head On* 2006 — is a striking installation of 99 artificial wolves leaping en masse into a glass wall, on display in Australia for the first time.

Promising to be both spectacular and meditative, and presenting a beautiful, thought-provoking vision of our relationship with the earth, its animals and with each other, Falling Back to Earth is the must-see exhibition of the summer. To coincide with Cai Guo-Qiang: Falling Back to Earth, the Children's Art Centre presents an interactive artist project which invites children to engage with the artist's ideas and art works through hands-on and multimedia activities. [Read more](#)

For more information see: <http://www.qagoma.qld.gov.au/exhibitions>

FOWL AND FLAMINGO: Laura E Kennedy

14 September –15 October 2013

Penny Contemporary, 187 Liverpool St, Hobart Tasmania



crinitus pullum (a fluffy chicken). Detail. Coloured pencil on paper, 76 x 56 cm

In Fowl + Flamingo, Laura E Kennedy has developed two distinct series of drawings that explore how the bombardment of imagery in our current society affects our perceptions about animals. In particular the drawings explore how the classifying of type between domestic and wild or common and exotic contaminate their perceived value and consequently, their treatment.

In the Fowl series Kennedy simultaneously examines the devaluing of her medium of coloured pencil on paper and of birds used most commonly for food production. The compositions fuse two contrasting but abundantly revered painting influences; that of the Baroque Masters and the conceptual painting pinnacle of Kazimir Malevich's *Black Square*. Through the juxtaposition of these influences and the use of repetition and pattern she presents the birds in unexpected drawings that transcend the assumptions generally reserved for their subjects, scale and medium. The titles being presented in Latin is a further (albeit rather playful) attempt by Kennedy to elevate the drawings and address the tenuous nature of "value" in art, particularly in the context of the artist not speaking a word of the esteemed dead language but rather relying solely on Google Translate to produce the phrases.

The intentionally long-winded titles of the Flamingo series allude to the multiple ideas that underpin the conceptual basis for the drawings. Firstly, they reference the popularized depiction of the flamingo as the epitome of exoticness. In particular they point to some of the more influential representations such as the overexploited imagery of Carroll's *Wonderland* and the supreme kitsch of Don Featherstone's plastic lawn ornaments. Through composing the titles as a story, Kennedy manifests a fictive identity for each bird to illustrate the power of narrative in generating empathy and interest. The female-centric titles also hint to current society's absurd obsession with making associations between colour and gender.

For more information and images see:

<http://pennycontemporary.com.au/artists/lauraekennedy/bio>

NOW
showing

ANIMATE/INANIMATE

29 June – 6 October 2013

TarraWarra Museum of Art, Healesville, Victoria



Louise Weaver. Left to right: *Bird Hide* 2011 (detail), *Time to Time* 2013 (detail), *Syphon* 2013, installation view TarraWarra Museum of Art. Photo: Mark Ashkanasy. Courtesy of the artist and Darren Knight Gallery, Sydney

Six contemporary artists explore connections between the animate and inanimate worlds and the impact of global economic and climatic change on our natural environments. They ask, can we find a 'spirit' in the inanimate?

Artists from around the world are creating haunting and beautiful works that consider the profound interconnections between diverse life forms (natural, animal and human). This exhibition gives viewers the opportunity for a unique experience. It includes installations, sound works, sculptural elements and video works by leading artists from Australia, the USA, India and China.

The artists involved explore the impact of global economic and climatic change on our natural environments and ask, can we find a 'spirit' in the inanimate? The six exhibition artists are:

Allora & Calzadilla – U.S citizens based in Puerto Rico
Amar Kanwar – lives and works in New Delhi, India
Janet Laurence – lives and works in Sydney, Australia
Lin Tianmiao – was born in China and lives in Beijing
Louise Weaver – lives and works in Melbourne, Australia

The exhibition features a first time collaboration with Healesville Sanctuary – Sydney artist Janet Laurence has recorded footage of endangered species for her two new video works there and the public programs for *Animate/Inanimate* combines tours of the exhibition at the museum with Fighting Extinction tours where visitors experiencing encounters with endangered species of animals at the sanctuary (which is just 4 km away as the bird flies).

This is also the first time Australian audiences have had an opportunity to see Indian artist Amar Kanwar's piece *The Scene of Crime* 2012, and U.S. artists Allora & Calzadilla's video work *Raptor's Rapture*, 2012, both of which featured at *Documenta 13* last year in Kassel, Germany. Beijing-based Chinese artist Lin Tianmiao has created the new work *Reaction* 2013, of 12 pink, silk-bound synthetic human skulls for this exhibition and Australian artist Louise Weaver has

made three new sculptural works to show alongside a new, sound-based installation featuring birdsong recordings she has collected.

From a sculptural installation that draws on the native Australian animal collection of the Melbourne Museum and recorded footage from the nearby Healesville Sanctuary to a 15 metre long sculpture made of synthetic human skeleton bones wrapped in silken threads and a film that charts the resistance of local communities in Orissa, India, to the industrial interventions taking place, *Animate/Inanimate* considers the natural and animal worlds in the context of global change.

For more information see <http://twma.com.au/exhibitions/event/animate-inanimate/>

KEVIN MORTENSEN: Sculpture and Drawings

30 July – 18 August 2013

Australian Galleries. Derby St, Collingwood, Victoria



The Greenlander 2012. Wood, layered tissue and... 26 x 122 x 22 cm

Kevin Mortensen's new sculpture and drawings for his exhibition at Australian Galleries are concept-driven reflections of the world we live in, in particular our relationship with nature.

"Having started early as a landscape painter with a somewhat surrealistic bent, my life and work at Venus Bay in South Gippsland has brought me realistically close to nature, a fertile edge with more kangaroos than main roads and more snakes and wombats than people" – *Kevin Mortensen 2013*

Kevin's work evolves in a cyclical manner rather than in series. Subjects such as the bird, the landscape, and the human environment recur regularly in his oeuvre. Each time adjusted and refined, like the second, third or fourth state of an artist print. Mortensen is well known for his performance pieces as the bird masked 'Birdman', a continuing theme which also runs across his drawings, etchings and sculpture. The 'Birdman' once again appears throughout this exhibition, culminating in an imposing two metre sculpture, intended for bronze, of a naked birdman standing on the seat of an Egyptian chariot

For more images from the exhibition see: <http://www.australiangalleries.com.au/exhibitions/14-currentexhibition/636-mortensen-ds13>

ANIMALISED: An Exhibition Exploring the Use of the Animal Motif in Contemporary Art

15 August – 7 September 2013

See **Street Gallery**, Sydney Gallery School, The Northern Sydney Institute, NSW



Animalised is an exhibition featuring contemporary Australian artists whose imagery is inspired by the animal kingdom. Operating as the opposite of *humanised*, the title introduces an array of work which engages with the current, often contradictory aspects of humanity's response to the animal world. All the current debates are here – endangered species as a result of hunting, habitat destruction and global warming; the inhumanity inflicted on farmed animals as a result of mass production in animal husbandry; and the use of animals as metaphors for human qualities. This exhibition provides the perfect forum for work which runs the gamut of positions from the seriously political to the feel-good appealing, and everywhere in between.

Adopting a tongue-in-cheek approach Natalie Ryan's wall trophies (above right) comment on colonial big game hunting by emulating the taxidermist. These bizarre manufactured renditions of the big-game animal, sporting lolly-pink velvety faux fur and distorted facial features undermine the ludicrous pomposity and reveal the cruelty of the original practice.

A darker and more sinister note infuses the politically specific work *Coalface* by Alison Clouston & Boyd (above left), which rails against the habitat destruction threatened by big coal development at Bimblebox in Queensland.

Claude Jones' watercolour images (example above centre) belie their gentle appearance with a comment on the politics of education – why, she asks do we encourage children to love animals while simultaneously asking them to accept the violence we routinely inflict on them. Jones' images visually humanise the animals with limbs and clothes, while her narrative tells the more disquieting and contradictory tale.

These are just a few of the perspectives on show in *Animalised*. It's an exhibition which pushes the viewer to wonder what it must be like to be an animal and is guaranteed to provoke thinking about it from a different viewpoint. *Elin Howe*

Animalised included the work of Tanmaya Bingham, Alison Clouston & Boyd, Todd Fuller, James Guppy, Stephen Hall, Madeleine Hayes, Rew Hanks, Claude Jones, Mylyn Nguyen, Natalie Ryan, Janet Parker Smith, Petra Svoboda and Jacek Wankowski.

This exhibition was part of the Hungry for Art Festival in the City of Ryde, New South Wales, during August.

For more information see: www.ryde.nsw.gov.au/hungryforart or contact the curator Cassandra Lawrie 0425 327590

COOK'S CONQUEST: Rew Hanks

21 August – 7 September 2013.

Watters Gallery. 109 Riley St, East Sydney NSW



Krefft's Chair 2012. Linocut print, 103 x 76cm ed.30

Cook's Conquest represents another chapter in master printmaker Rew Hanks' revision of stories about our culture – this time he re-reads the stories of Captain James Cook's forays around the South Pacific, while simultaneously addressing Australian culture's obsession with sport at the expense of art and the environment. His narrative is suspended across two invasion stories: European invasion precipitated by Cook's arrival in 1770; and the invasion of the cane toad after its introduction in 1935 (to combat the sugar-cane beetle). Hawaii figures in both of these stories – romanticised in history paintings, it was the site of Cook's demise; and more recently, it was from Hawaii that the cane toad originated.

Cook's Conquest turns history on its head and simultaneously challenges many of our contemporary cultural assumptions. Like a good book, it draws the attentive viewer back for more, and more there is. Hanks is a master print-maker whose extraordinary technical skills are matched only by his master story-telling ability. *Elin Howe, July 2013*

For additional images and text about this show see Watters Gallery website:
<http://www.wattersgallery.com/>

NOW
showing

KANGAROO CREW: Gordon Hookey

Until 27 January 2014

Children's Art Centre. Gallery of Modern Art (GOMA), Brisbane QLD



Kangaroo Crew is an interactive artist project created especially for children and families by Indigenous Australian artist Gordon Hookey, from the Waanyi people. The Kangaroo Crew exhibition is based on his book *The Sacred Hill*, an insightful narrative developed by Gordon.

Children are able to engage with the story through hands-on and multimedia interactives, and a story book published by the Children's Art Centre, illustrated with more than 20 paintings by the artist. The art works produced for the publication are also on display in the exhibition.

From the GOMA website:

Gordon's art works are inspired by Australian history and everyday life. Casts of amazing characters, including native Australian animals, feature in his paintings and sculptures. One of Gordon's favourite animals is the kangaroo, which is important to many indigenous Australian people. The Kangaroo Crew exhibition explores Gordon's story. The four kangaroos – Blue,

the plains kangaroo; Potsy, the potoroo; Treez, the tree kangaroo; and Rock other rock wallaby – once lived together on the sacred hill. When a flock of myna birds arrive, the kangaroos are forced to leave their home and must work together to return. Gordon explains: "A group of kangaroos is called a mob. Aboriginal people also often refer to their families as being their 'mob'. In *The Sacred Hill*, the kangaroos 'MOBilise' – the different mobs unite and work together to make their way back home".



School children wearing kangaroo masks they have made at the Kangaroo Crew project. Photos Carol Freeman

The Kangaroo Crew opens to coincide with the exhibition *My Country, I Still Call Australia Home: Contemporary Art from Black Australia*.

For more information see:

http://www.qagoma.qld.gov.au/kids/exhibitions/current/gordon_hookey_kangaroo_crew

THE OTHERS: Alyce Bailey

2 – 20 August 2013

Handmark Gallery. Salamanca Place, Hobart, Tasmania



Lag 2013. Pen, ink and watercolour on canvas. 92.0 x 92.0cm

Alyce Bailey is Handmark Gallery's Emerging Artist 2013. Alyce creates associations with self through anthropomorphic images that explore the emotional scales of sensitivity and states of mind as she moves through the world.

Of her work, she writes '*Character is what we are unobserved; my work represents that which cannot be seen openly by others. These works are depictions of what I have seemingly caused myself to become, by my given responses to various experiences.*'

Deeply intuitive, Alyce responds to her environment and expresses herself through ink and paint to portray hybrid human-animal forms that are a reflection of the diversity and fragility found in nature. Her work is considered and carefully executed on the canvas bridging a strong relationship with the subject and the space around it.

For more information and images see: <http://www.handmarkgallery.com/>

Films and Websites

I CAN HAZ WEBCAM

In Media Res: A Media Commons Project



19-23 August, 2013 features:

Randy Malamud (Georgia State University): 'Looking at People, Looking at Animals'

Carolyn Kane (Hunter College, CUNY): 'Henri le Chat: à la Mode Retro'

Susan Nance (University of Guelph): 'Ape Cam: Zoo Pets and Surveillance Culture'

Lauren Sodano (National Museum of Play at The Strong): 'Sealed with a Kitten: Turn-of-the-Century Cat Postcards'

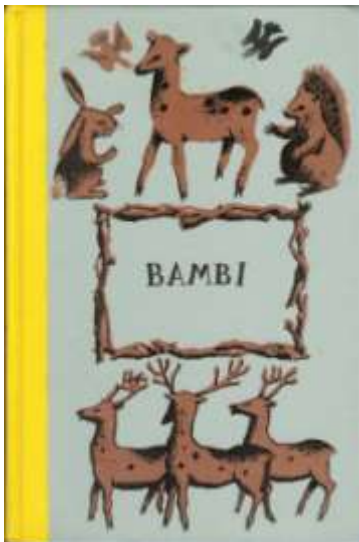
Sarah O'Brien (University of Toronto): 'Animals on the Loose, in the News!'

Theme week organized by Nedda Ahmed (Georgia State University)

See <http://mediacommons.futureofthebook.org/imr/theme-week/2013/34/i-can-haz-webcam-august-19-august-23-2013>

BAMBI: A LIFE IN THE WOODS

National Museum of Animals and Society



Extract from the website's text, researched and written by Abbie Rogers, NMAS Collections Manager:

The Walt Disney animated film *Bambi*, a coming of age story featuring a young deer and his woodland friends, has had a profound impact on generations of viewers since its release in 1942.

The death of the title character's mother, which has introduced many children to the concept of death, is an iconic scene which musician and animal advocate Sir Paul McCartney – along with many others – credits with sparking his anti-hunting sentiment as a youngster. Likewise, the name 'Bambi' has become synonymous with deer in general and is often associated with objections to hunting, particularly the killing of 'cute' animals. In fact, the American Rifleman Association lobbied unsuccessfully for a pro-hunting disclaimer to be added to the film.

However, many people are unaware that Disney's *Bambi* was based off of a 1923 book titled *Bambi: A Life in the Woods*, aimed at an adult audience, by Austrian author, editor, and theater critic Felix Salten. Salten was the pen name used by Siegmund Salzmann, a Jew born in Hungary in 1869. While *Bambi* is Salten's best-known book – considered one of the earliest environmental novels – his other works included many animal stories featuring rabbits, dogs, and horses as protagonists. Salten's personal beliefs regarding animals and their treatment are unknown and, while *Bambi: A Life in the Woods* seems clearly pro-animal and anti-hunting, some

critics – including the Nazis – have claimed that the book is an allegory for the Nazi’s treatment of European Jews (the book was banned in Nazi Germany in 1936). NMAS has a 1956 copy of the English translation of the book in its Permanent Collection.

Salten’s *Bambi: A Life in the Woods* is a complex view into a forest ecosystem that extends far beyond Disney’s cartoon characters. While the animated film was groundbreaking from an artistic sense, the content of the original book was greatly diluted. Even in this form, the film helped form cultural views of nature and respect for wildlife among many viewers.

[Read more about the book on the NMAS website . . .](#)

At the book’s end, the old stag takes an aging Bambi to the dead body of a poacher, revealing to him that “He isn’t all-powerful as they say... He isn’t above us. He’s just the same as we are. He has the same fears, the same needs, and suffers in the same way. He can be killed like us... There is Another who is over us all, over us and over Him.” The film *Bambi* has evoked empathy for wildlife among countless viewers. Author John Galsworthy, who wrote the foreword to the English translation of the book, “particularly recommend[ed] it to sportsmen.” However *Bambi*’s realization that man is a mortal animal is perhaps one of the strongest messages of the book, going beyond empathy to suggest a form of equality in the old stag’s statement: “He’s just the same as we are.”

Text courtesy Carolyn Merino Mullin, Executive Director, National Museum of Animals & Society. To view see www.museumofanimals.org

For more information contact Carolyn on carolyn@museumofanimals.org

EARTHLINGS



Writer/producer/director: Shaun Monson
Narrator: Joaquin Phoenix

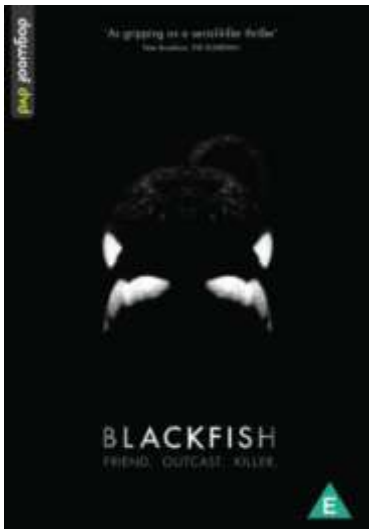
Earthlings is an award-winning documentary film about the suffering of animals for food, fashion, pets, entertainment and medical research. Considered the most persuasive documentary ever made, *Earthlings* is nicknamed ‘the Vegan maker’ for its sensitive footage shot at animal shelters, pet stores, puppy mills, factory farms, slaughterhouses, the leather and fur trades, sporting events, circuses and research labs.

The film is narrated by Academy Award® nominee Joaquin Phoenix and features music by platinum-selling recording artist Moby. Initially ignored by distributors, today *Earthlings* is considered the definitive animal rights film by organizations around the world. “Of all the films I have ever made, this is the one that gets people talking the most,” said Phoenix. “For every one person who sees *Earthlings*, they will tell three.” In 1999, writer/producer/director Shaun Monson began work on a series of PSAs about spaying and neutering pets. The footage he shot at animal shelters around Los Angeles affected him so profoundly that the project soon evolved into *Earthlings*. The film would take another six years to complete because of the difficulty in obtaining footage within these profitable industries. Though the film was initially ignored by distributors, who told Monson that the film would “never see the light of day and should be swept under the rug,” today *Earthlings* is considered the definitive animal rights film by organizations around the world.

Nation Earth was established to produce documentary films on socially urgent issues. *Earthlings*, released in 2005, was the company’s first feature film and is the first of a documentary trilogy. The second instalment is *Unity*, due to be completed in 2013, explores the unifying force of consciousness found in nature, animals and humankind.

For more information and where to buy the DVD see <http://store.nationearth.com/> and www.unitythemovement.com

BLACKFISH



Director: Gabriela Cowperthwaite

'A mesmerizing psychological thriller with a bruised and battered killer whale at its center' – *Variety*

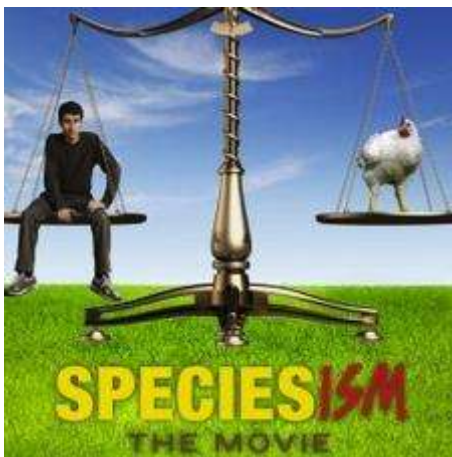
In 2010, the orca Tilikum killed one of his Sea World trainers. It was the third death the killer whale had been involved in over two decades in captivity. This eye-opening film focuses on the collision between a five-ton star attraction and a multi-billion dollar theme-park franchise, exploring the relationship between the captured animal and its trainers as it descends into tragedy. Director Gabriela Cowperthwaite compiles sensational footage, compelling research and moving interviews to present a gut-wrenching, gritty story that challenges viewers to consider humanity's relationship with nature and how little we understand our fellow mammals.

"For anyone who has ever questioned the humaneness of keeping wild animals in captivity and training them to perform tricks for food, this will be trenchant, often harrowing stuff" – *Hollywood Reporter*

Released: 26 August 2013. For more information, including UK, Canada, US and some European screening dates, see <http://blackfishmovie.com/>

This film was recently shown at the Sydney and Melbourne International Film Festivals in June, July and August. **Coming to cinemas in Australia 14 November.**

SPECIESISM: THE MOVIE



Director: Mark Devries

Modern farms are struggling to keep a secret. Most of the animals used for food in the United States are raised in giant, bizarre factories, hidden deep in remote areas of the countryside. *Speciesism: The Movie* director Mark Devries set out to investigate. The documentary takes viewers on a sometimes funny, sometimes frightening adventure, crawling through the bushes that hide these factories, flying in airplanes above their toxic "manure lagoons," and coming face-to-face with their owners.

But this is just the beginning. In 1975, a young writer published a book arguing that no justifications exist for considering humans more important than members of other species. It slowly began to gain attention. Today, a quickly growing number of prominent individuals and political activists are adopting its conclusions. They have termed the assumption of human superiority speciesism. And, as a result, they rank these animal factories among the greatest evils in our history. *Speciesism: The Movie* brings viewers face-to-face with the leaders of this developing movement, and, for the first time ever on film, fully examines the purpose of what they are setting out to do.

You'll never look at animals the same way again. Especially humans.

For more information see: <http://speciesismthemovie.com/>

Audio and Video

Tooth and Claw

CBC Radio One, Canada

If you swatted a fly, went to a BBQ, patted your dog, set a mouse trap, or cooed at a LOLcats video today -- you may have noticed that our relationships with animals are getting increasingly complicated. The way we relate to and think about animals has changed more in the last fifty years than in the hundreds of years before that. We live, work, play, wear and eat animals in whole new ways.

On *Tooth and Claw*, we dive head first into some of the thorniest debates emerging from our complicated relationships with animals today -- the ones we eat, the ones we keep as pets and the wild ones, too. Why do we eat some animals joyfully, but feel disgust at the thought of eating others? Is hunting a great way for people to show their appreciation for wild animals? Is it time to rethink our relationship with cats, our friendly neighbourhood serial killers? Is it right for conservationists to pick winners and losers, and let some species go extinct? Could industrial farming ever be humane?

Host Peter Brown in Edmonton and field correspondent Manusha Janakiram in Vancouver find the urgent and the absurd in the human-animal relationship today. *Tooth and Claw* is produced by Lisa Rundle and Peter Mitton in Toronto.

Listen to the latest episode or tune in on Tuesdays at 9:30 a.m. (10 a.m. NT) and Thursdays at 7:30 p.m. (8 p.m. NT): <http://www.cbc.ca/toothandclaw/about/>

Emergence and There is No Lord of the (Fire) Flies

Radio Lab, New York

Radiolab is a show about curiosity. Where sound illuminates ideas, and the boundaries blur between science, philosophy, and human experience.

Emergence

"What happens when there is no leader? Starlings, bees, and ants manage just fine. In fact, they form staggeringly complicated societies--all without a Toscanini to conduct them into harmony. This hour of Radiolab, we ask how this happens. We gaze down at the bottom-up logic of cities, Google, and even our very own brains with fire-flyologists, ant experts, neurologists, a mathematician, and an economist".

With guests: Elizabeth Buck, John Buck, Debra Gordon, Stephen Johnson, Christof Koch, Dr. Oliver Sacks, Steve Strogatz, James Surowiecki and E.O. Wilson

There is No Lord of the (Fire) Flies



Photo: [artfarmer/flickr](http://www.flickr.com/photos/artfarmer/)

"We begin in Thailand, watching fireflies glow in glorious synchrony, lighting up miles of mangrove trees like Christmas trees. Next...it's off to Stanford University to contemplate the bottomless mystery of ants, a mystery which culminates in New York City's flower market (ever wondered what ants can teach us about human cities? A lot!). We round out this segment with a beekeeper's tragic tale of insect royalty".

For podcasts of these and other Radio Lab episodes see: <http://www.radiolab.org/2007/aug/14/>

Hollis Taylor and the Pied Butcherbird

The Music Show, ABC Radio National



Violinist and composer Hollis Taylor has a passion for the music of nature, and she is an expert on the vocalisations of the Australian Pied Butcherbird. Music in this segment performed live by Hollis Taylor, violin, with her own field recordings:

Two field recordings of pied butcherbirds; plus a live performance of 'Trailer Park Trash', comp. Hollis Taylor. Performer, Hollis Taylor, violin, and recorded tracks.

Hollis Taylor is Chancellor's Postdoctoral Research Fellow, University of Technology, Sydney.

Listen to the podcast or download audio at:

<http://www.abc.net.au/radionational/programs/musicshow/hollis-taylor-and-the-pied-butcher-bird/4905376>

Being Critical is Fun! The Institute for Critical Animal Studies Oceania 2013 Conference

Progressive Podcast Australia: Episode 32

'Animal Liberation and Social Justice, an Intersectional Approach to Social Change'

Discussed are a bunch of talks from the conference and you can also play some. Madison Kate Bycroft's talk 'The-animal-stalks-at-five-o'clock: Becoming a new human-animal through sculpture' and Carolina Trivino's talk 'Animal activism in Colombia'. Jess Ison's talk 'Happy Meat and roaming factory hens: the new neoliberal animal rights', Livia Boscardin's talk 'Our common future' – developing a non-speciesist, critical theory of sustainability' and Nick's talk 'Veganism Enters the Mainstream' – you can view the powerpoint for Nick's talk.

You can see links to a whole lot more talks, which you can listen to online. You can see photos from the conference here (thanks to Katinka Von Luken), including photos of Ghost the dog! Other topics covered on this episode are: Sentience Art Exhibition, racism and animal experimentation in Aotearoa, A Poultry Place no kill sanctuary, Edgar's Mission Farm Sanctuary, our 20th episode that gave practical advice on living vegan, The Vegan Easy Challenge, Team Earthling animal rights podcast, and 'hooning' on bikes.

Listen to this episode or subscribe to a podcast here:

<http://progressivepodcastaustralia.com/2013/07/12/cas/>

Links: Resource pages, blogs, organizations

- **The Animal Effect**

The Animal Effect is a monthly digital magazine. If you are an executive or business leader, this magazine is comprised of information of direct significance to your business. Also, if you're interested in social justice and animal welfare, you will find this magazine inspiring. It is currently available in the Apple News Stand for iPads & iPhones and will soon be on Kindle and Android devices as well. There is also a web browser version for those without a tablet device.

<http://animaleffect.com/magazine>

- **Terrastendo**

Terrastendo is For Animals and the Planet. It is the blogging site of environmental and animal rights campaigner, Paul Mahony. The aim of the site is to help remove what he believes are blinkers and blindspots in the community resulting from social, cultural and commercial conditioning.

<http://terrastendo.net/>

- **AnimalLaw.com**

AnimalLaw.com provides access to legislation and legal matters pertaining to the rights and welfare of animals. It supports information concerning animal cruelty, animal control, laboratory animal welfare, the use of animals in education, product testing and in the laboratory, animal control issues, and general animal welfare.

Presented by the International Institute for Animal Law, AnimalLaw.com is intended to serve as a clearinghouse for animal-related legal information, from pending legislation through relevant case law digests.

<http://www.animallaw.com/>

- **Animal Legal and Historical Centre**

The Animal Law and History Web Center is a project of the Michigan State University College of Law. The goals of this Center are: To provide a Web Library of legal and policy materials as relates to animals. To provide expert explanation of the materials for both the lawyer and the non-lawyer. To be an education center for this material, offering courses at different levels of education, with and without credit. To provide an historical perspective about social and legal attitudes toward animals, and how we got to our present perspective.

While the Web Center may have a dash of science about animals, and a gallery of pictures, this is primarily a legal policy library. The focus is on what the law is now and what the law ought to be.

<http://www.animallaw.info/>

- **The Tom Regan Animal Rights Archive**

North Carolina State University library organizes, preserves, and provides access to the Tom Regan Collection, which consists of Regan's personal papers and books documenting his key role in the animal rights movement. The Library also manages this animal rights research site, and a library exhibit featuring the collection.

<http://www.lib.ncsu.edu/animalrights/>

- **Earth in Transition**

In a world that's under serious and increasing stress, the mission of Earth in Transition is to transform the way we relate to our fellow animals, to nature and to each other. As well as daily updates and commentary about what's in the news, Earth in Transition explores the growing fields of animal cognition, terror management theory (the science of the denial of death), and how we humans are relating to our changing world.

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

- **Wildlife Stories**

What can we learn from the animals that surround us? This is a blog by Marie-France Boissonneault, a dedicated researcher with an anthrozoological foci. She is currently working on the *Beautiful Creatures* project, a humane education book series that explores ecologically symbiotic themes written in captivating narratives to explore the worlds of the species that surround us. Access this site to find out how you can shape the direction of this project.

<http://beastlyvirtues.blogspot.ca/>

- **Animals: A Parallel History Coalition**

This group is about equality of man and animal in the history of humankind. They know that every animal is a Person. This is a fact for all members of this group. Also, they recognize the existence of parallel history: magnificent and glorious Animals History. They want to get these lectures into all primary and high schools in the world. You can join them and post on this site everything you like about animals in history, education, environment, animals news, animals in culture and art, movies, books, TV shows, etc.

https://www.facebook.com/groups/412883198829992/?hc_location=stream

- **Save the Golden Lion Tamarin**

The goal of this site is to save Golden Lion Tamarins in perpetuity in their Atlantic Forest habitat in Rio de Janeiro, Brazil. Today, the major threat to the survival of the species is urban expansion, which has reduced Tamarin habitat to less than 2% of its original area. All the remaining forest is in tiny fragments too small to support a healthy Tamarin population for the long term.

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

- **The Philosophical Animal**

The Philosophical Animal is a blog dedicated to considering animals at the intersection of practice and theory in philosophy, literature, art, and culture. The Philosophical Animal is curated by Bill Hutchison. Works in which authorship by others is not made explicit are written by Bill who is currently a student in the Master of the Arts Program in the Humanities at University of Chicago.

<http://thephilosophicalanimal.com/>

- **Freedom of Species**

Freedom of Species radio show draws on all disciplines that have a fascination, an appreciation and a belief in a better world for all animals: conservation, philosophy, sociology, art, literature, science, film, history, politics and the vegan and animal rights movements. The show is hosted by Melbourne-based animal advocates, presenting local & international news, interviews and music from this vibrant social justice movement. Tune in to hear debates and updates on a broad range of animal issues – from front line activism to academic theory, good tunes and tips on compassionate living.

<http://www.freedomofspecies.org/about>

Profiles: Animal practitioners, activists, and animal studies scholars

Tom Watters



Like most children, I loved all animals from a young age. We always had a dog, a cat, and I was raised to show compassion to all life around me. At 18, I realized that no longer was I that compassionate individual that I was raised to be, and I began my efforts to figure out how I could spend my time on this planet in service of something more than myself. Knowing that I wanted to spend all my time helping the planet and the animals that we share it with was an easy thought to accept, but figuring out how to do this was more difficult. However, after school, and after a few years of university and work, I realized that I could use my skills and training as a cinematographer, photographer, and communicator to help in shedding light on issues that I had learnt about, and issues that I felt most people were not aware of.

In 2011, I set up an organization called Fair Projects, which I run with my partner, Eliza Muirhead. Together, we wanted to offer professional quality media and communications to animal rights and environmental groups – groups that could normally not afford such services. Over the last three years, we have worked with many groups within Australia and New Zealand, and have been lucky enough to travel and work in such places as the Galapagos Islands, the Kimberley, and Antarctica. In 2012 Eliza & I were honored to be included in 'The Age's Top 100 most influential Melburnians' for our work with Fair Projects.

Currently, I live aboard the M/Y Steve Irwin; the flagship vessel of the Sea Shepherd Conservation Society. In 2013, Eliza and I are assisting Sea Shepherd with their campaign to defend the Whales of the Southern Ocean Whale Sanctuary, which are illegally slaughtered each year by the Government of Japan. What I see in this movement is that many groups are communicating their messages in ways that are not necessarily getting through to their target audience. We are all still so new at all of this, so I think it is vitally important that we all look back into the past and judge and assess what does and doesn't work. We need to find out what makes people change, understand, and take up arms in defence of our planet and the animals on it.

My goal is to be able to continue assisting groups around the world with their messages, and to ensure that each group working on each cause can let the world know who they are, what they do, how they do it, and how you can help. I strongly believe that animals continue to be used, enslaved, and abused due to the fact that many people simply do not know what is going on, and I think that photography and video is an incredible medium that can potentially bridge the gap between ignorance and understanding.

To see more of our work, visit www.fair-projects.org or contact me www.timwatters.net

Claude Jones



My visual arts practice focuses on the creation of hybrid, mutant and anthropomorphised sculptures, and mixed media 2D images that question our complex and contradictory relationship with other animals. I am particularly interested in exploring what Gary Francione calls our “moral schizophrenia” towards animals, that is, the different ways we treat animals in accordance with our taxonomic categorizations of them. For example, whilst the family dog might be given a gift at Christmas, the pig, turkey, or lamb become the Christmas dinner. In an ironic twist, my images turn the tables, so that the animals themselves become the antagonists in this game. The irony of course, is that animals do not do this to one

another. They may prey on weaker herd animals for food, but they do not capture other animals, drug them, cage them, torture them, and train them to fight, race or perform tricks.

My love for animals was fostered at a young age through toys, books, TV, film and a variety of pets including turtles, rats, ducks, rabbits and cats. Sadly, like most children, this love for animals was nurtured alongside a developing palate for animal products and a belief that meat, milk and dairy were ‘important’ and ‘necessary’ components of our everyday diet. I began to question this belief around the age of 15, and concluded that I was unable to reconcile my love of animals with the consumption of their flesh, so I became a vegetarian. I am now vegan and my art is very much informed by my animal rights ethics. I am currently undertaking a PhD candidature at The University of NSW College of Fine Arts in Sydney where I am researching how contemporary art might serve to critique long held speciesist and anthropocentric ideologies.

Earlier this year, I undertook a 3-month artist residency at Sundaymorning@ekwc , a ceramic work centre in Hertogenbosch, The Netherlands. During this time, I learnt and developed new skills and evolved and expanded my visual arts practice to incorporate ceramic sculpture. I exhibited my new ceramic and mixed media works in 2 solo exhibitions - in Turin, Italy and in Haarlem, The Netherlands. These experiences were hugely beneficial for my professional arts practice and there has been an interesting shift in my conceptual approach.

Harking back to my own childhood experience, my new work explores the idea of a child’s loss of innocence in relation to the animal world – the moment when it becomes acceptable to commit violent acts on those we love. Children can be seen as both victimisers and victims - growing up in a culture that condones the entrapment, torture and killing of the very same animals they adore. Somehow most children develop a means of reconciling this radically contradictory ethos, but at what cost?

Whilst my subject matter may seem disturbing, I employ soft colours and decorative elements that belie the sinister narrative content of the work – in the same way that the sordid underbelly of ‘legitimate’ mistreatment and exploitation of animals is suppressed and sugar-coated.

I am currently undertaking a studio residency in ceramics at Sydney College of the Arts, Sydney University, where I am creating new works for exhibition at Sculpture in the Vineyards, Woollombi, NSW (2nd November – 1st December 2013).

Nikki Saviddes



I became involved in the field of human-animal studies through my work with horses. For many years I trained using non-traditional methods, wanting to form a relationship with my horse based on communication and partnership. Originally a dressage rider, I became concerned with the number of riders and trainers in the discipline that I saw using methods that relied on dominance and intimidation.

The research I undertook for my Master's thesis was aimed at assessing these training methods and examining the ways in which non-traditional methods known as natural horsemanship and scientific equitation could foster more ethical relationships between humans and horses in dressage. Today, I still have horses but am less interested in riding and training them and more interested in spending time with them, observing their behaviour.

I am currently completing my doctoral thesis at The University of Sydney. I aim to find alternatives to traditional tourism practices which have serious implications for human and animal communities whose homes and habitats have been transformed into tourist sites. I look towards volunteer tourism (VT) as a means to redress the problematic relationships between tourists and locals, and humans and animals, in tourism contexts.

Over the past five years I have volunteered on a number of projects throughout Asia that were focused on animal welfare and conservation. I've worked with endangered turtles in Bali, Indonesia, stray dogs in Bangkok, sacred cows in India and the captive elephant population in rural Thailand. I conducted ethnographic research and utilised experiential material to analyse the outcomes of these projects with a view to developing criteria for ethical tourism. I have been particularly interested in utilising the concept of 'hybridity' as it appears in Val Plumwood's work in order to frame ethics in terms of the interconnections between our own and other species.

In the future I aim to utilise these criteria to work in consultation with animal welfare and conservation projects in Asia to develop VT projects that have the interests of locals and animals at heart.

Olga Kotnowska



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 my dedication to explore literature as the medium through which I wish to communicate to the public the many discussions that stem from the field of human/animal studies. Through my creative projects, I aim to use my feel for poetic expression and story-telling to subtly bring awareness to the debates surrounding animal welfare studies. In so doing, I also aim to call for a greater recognition and appreciation of what fictional story has done, and continues to do, in terms of passing on knowledge.

My exploration of animal welfare issues through writing is simply a kind of marriage of the two things that have since forever filled my heart with that *spark*: my love of writing fictional stories and my love and consideration of animals.

My appreciation of animals as a child has evolved into an interest in – and curiosity towards – the discussions associated with animal liberation, animal welfare and, in particular, human/animal relationships. However, I felt I was unable to express these thoughts throughout my *Bachelor of Animal Science*: I felt that these issues were silenced, covered up by the often unquestioned results of *sound scientific research*.

Things changed when I enrolled in the *Master of Science Communication in Non-fiction Creative Writing*, at New Zealand’s Otago University. It was during the two years of this course where, eventually, I realised that writing, for me, is that medium through which I could freely express my ideas and growing curiosities about the place of animals in our societies. I realised that through this old and, in a way, inherent part of me – writing stories – I had a voice. It is here where I (re)discovered story, and its magic ability in communicating complex issues to the public. In this way, I could also fulfil a necessary (and often disregarded) aspect of the scientific process/research: help the everyday person understand what happens behind closed doors where, traditionally, only men in lab-coats had access.

Currently, I live between Australia and Europe, doing various jobs to survive. However, my mind forever ticks as every day I explore the intricate relationships between people, their environment and animals. With each project, I aim to transform this *silence* (this intimidating *sound scientific research* that the general public are fed) into stories, ones that – through both their rowdiness and sensitivity – are able to not only charm their audiences, but also gently communicate the agendas that they address.

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Please send items for the next issue to:

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PO Box 4648
Bathurst St PO
Hobart, TAS 7001
AUSTRALIA

Membership Type (please tick): Full \$40 [] Student/Concession \$20 []

I am renewing my membership \$

Title (required):..... **Name (required)**
Affiliation / Company / University / Independent Scholar:
Position:

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

Street Address (required):

No. & Street (required):.....Town / City (required):.....
State:..... Country:.....Postcode (required):.....

Mailing Address (if different from above):

No. & Street / PO Box (required):.....
Town / City (required):..... State:.....
Country:..... Postcode (required):.....

Telephone No:.....**Mobile no:**.....

Email Address (required):.....

Facebook:.....

Skype address:.....

Twitter:.....

Academia.edu:.....

For our information and your online profile

Animal-related Research Interests:.....
.....
.....

Animal-related Activities / Advocacy Interests:
.....

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

Potential projects / areas for collaboration:
.....
.....
.....
.....

Potential areas for research supervision
.....
.....
.....
.....

If my application is accepted, I agree to be bound by the rules of the Australian Animal Studies Group.

Signature:..... **Date:**.....