



Animail: August 2017

Introduction

Kia ora koutou katoa! Hello again everyone!

As I began putting together this issue of *Animail* it occurred to me that it would be nice to introduce a new feature: an animal poem for each edition. My first impulse was to begin with Emily Dickinson (one of my all-time favourite animal poets) but then – for reasons that will become clear later in this issue of *Animail* – I realized I needed a poem about an animal with hoofs, so I went for that other great observer of animals, Ted Hughes. (Emily Dickinson next time, perhaps.) If you have a favourite animal poem you'd like me to feature in future editions, send it through! – otherwise you'll remain at the mercy of my taste alone.

This is a particularly rich *Animail*, actually, as you'll see when you read on. Rick has outdone himself by eliciting two especially engaging pieces in our 'Member Profiles' section, from Kirsty Dunn and Kelly Somers respectively. These profiles, like those that have preceded them, add to my growing sense of wonder and gratitude for the wealth of experience, knowledge, talent and compassion that AASA brings together.

This issue also contains a suite of terrific photos (present company excepted) from the recent conference. For me these images really bring back not just the intellectual excitement but also the sense of warmth and inclusiveness that was such a strong feature of the Adelaide meeting. Thanks so much to Dan Lunney for taking and supplying the photos.

Nik Taylor has once again done a terrific job of restocking our virtual bookshelf with intriguing new volumes to be read. As always, I remind you that you're welcome to write to Nik (nik.taylor@flinders.edu.au) if you have a book to recommend for the next issue – whether you're the book's reader, reviewer, or author.

Finally, I have a change to announce. For the last year or so *Animail* has been appearing monthly. This has been made possible by the strenuous and near-continuous efforts of all concerned. At the recent meeting of the AASA Executive (the first meeting of the new committee, by the way), we decided to experiment with issuing the newsletter half as often, with the aim of making it more substantial, while giving those who compose it more time to gather their material. This will also, of course, give you the reader more time to digest and follow up on the contents of each edition. We believe this will make for a better publication. But we hope you'll let us know what you think about this, and we can always change things again the new approach doesn't seem an improvement.

Accordingly, look for the next issue of *Animail* at the end of October.

Until then, noho ora mai! Stay well!

Philip Armstrong

AASA Chair

A March Calf

Right from the start he is dressed in his best - his blacks and
his whites

Little Fauntleroy - quiffed and glossy,
A Sunday suit, a wedding natty get-up,
Standing in dunged straw

Under cobwebby beams, near the mud wall,
Half of him legs,
Shining-eyed, requiring nothing more
But that mother's milk come back often.

Everything else is in order, just as it is.
Let the summer skies hold off, for the moment.
This is just as he wants it.
A little at a time, of each new thing, is best.

Too much and too sudden is too frightening -
When I block the light, a bulk from space,
To let him in to his mother for a suck,
He bolts a yard or two, then freezes,

Staring from every hair in all directions,
Ready for the worst, shut up in his hopeful religion,
A little syllogism
With a wet blue-reddish muzzle, for God's thumb.

You see all his hopes bustling
As he reaches between the worn rails towards

The topheavy oven of his mother.
He trembles to grow, stretching his curl-tip tongue -

What did cattle ever find here
To make this dear little fellow
So eager to prepare himself?
He is already in the race, and quivering to win -

His new purpled eyeball swivel-jerks
In the elbowing push of his plans.
Hungry people are getting hungrier,
Butchers developing expertise and markets,

But he just wobbles his tail - and glistens
Within his dapper profile
Unaware of how his whole lineage
Has been tied up.

He shivers for feel of the world licking his side.
He is like an ember - one glow
Of lighting himself up
With the fuel of himself, breathing and brightening.

Soon he'll plunge out, to scatter his seething joy,
To be present at the grass,
To be free on the surface of such a wideness,
To find himself himself. To stand. To moo.

(Ted Hughes, 1976)

Member Profiles

Kirsty Dunn

Tēnā koutou katoa.

I was born and raised in Tamaki Makaurau (Auckland) and at the age of 11 moved to the other end of Aotearoa when my parents decided to turn their hands to farming. At this time, meat-eating and animal death seemed normal to me. I helped Dad with home-kills, fostered orphaned lambs, tended to chickens and pigs. I didn't particularly enjoy the work – it was just what we did. I guess I just liked spending time with my Dad and I didn't really give much thought to what we were actually doing. But I was not much of a meat eater even then – and when I became a vegetarian at university, my parents weren't surprised, nor were they offended. They had always taught me to be respectful of other people's experiences and worldviews and to have empathy for others.

It wasn't until I returned from living and travelling overseas and I re-enrolled at university in 2009, this time following my love of literature, that I started to become much more critical of the exploitation of nonhuman animal species. At the same time I was becoming more engaged with politics in Aotearoa, concerned about climate change and the degradation of the environment, and eager to explore my Māoritanga, my culture, and to work out how to navigate these concerns, emotions, and facets of my identity. After completing a DipGrad in English, I enrolled as an Honours student. I started writing short stories and poetry again and picked up a camera for the first time. And then there were the zombies. A pop-culture paper taught by Annie Potts at the University of Canterbury allowed me to explore my love of zombie films and critique consumer culture. The themes I explored in the horror/zombie genre ultimately provided the impetus for my Master's research in which I analysed representations of meat production and consumption in contemporary fiction. Although I enjoyed the project immensely, learning and writing about the realities of industrialized animal slaughter made continuing the project very difficult at times. However, this also made me want to continue what I now knew to be critical animal studies and to engage in academic as well as grass-roots activism.

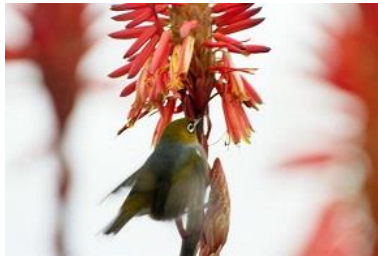


(Kirsty and Kāhu)

That would have to wait a little though. The submission of my thesis coincided with the birth of our son, Kāhu and our whanau decided to have some time out from the city. We moved over to Rēkohu (Chatham Island) and lived with my parents for 18 months. It was an awesome experience and one I am so grateful for. The island's windswept landscape, vast ocean views and spectacular sunsets inspired me, as did the community spirit of the people who call Rēkohu home. However, it was hard being in a rural area again and this made me realise how much I had changed since I had last lived on a farm. I continued my writing and photography whilst I was there, and more and more the animals of the island began to feature in both of them. I was getting ready to come back to myself I think, after becoming a mum and that being my focus. I was eager to return to my research.

Now I'm back at UC with my other family. I've just been part of a great one-day symposium hosted by NZCHAS called Dear Dairy: The True Cost of Milk where we had amazing speakers offering a vast array of critical perspectives on the dairy industry. I was lucky enough to attend the AASA conference in Adelaide last month with fellow NZCHAS PhD students, and Annie Potts and I have started a fortnightly podcast called Te Piringa Kararehe – The Animal Shelter where we present bicultural perspectives on human-animal relationships in Aotearoa. [Episodes can be downloaded at <http://www.accessradio.org> – Ed.] I've also started my PhD research; I get to combine the ideas, issues, concerns, that have been roaming around since I returned to study in a project which I find equal parts exciting and terrifying (though I am fortunate to have a supervisory dream-team in Annie Potts, Philip Armstrong, and Garrick Cooper who are incredibly supportive). My aim is to analyse representations of animals and human-animal relationships in Māori fiction, through the lens of Te Ao Māori (The Māori World) and consider how these representations of human-animal hybrids and shapeshifters, animal kaitiaki (guardians), animal omens, and the consumable animal, might compare and contrast with dominant Western viewpoints regarding human-animal relationships. I am also working on a side-project, where I am looking at Māori veganism or “kaimangatanga”, and the ways in which this lifestyle can be (and is) informed by Māori principles, values, and customs. I find this work challenging and invigorating and I am excited about where it might lead.

Ngā mihi.



Tauhou; Starling; Sheep on Rēkohu. Photos by Kirsty Dunn

Kelly Somers

I live on Whadjuk Nyoongar country, in Perth, Western Australia, and I work in publishing as a copyeditor, mainly on books and journal articles in the humanities and social sciences. Working from home, I spend most of my days (and nights) with a ten-year-old blue heeler cross who, up until a couple of years ago, had lived most of her life in kennels.

I came to animal studies via veganism. At Minding Animals in Utrecht, 2012, I presented a paper based on my MA (Human Rights) dissertation on human rights language and what it reveals about how we relate to non-human animal others. My writing hovers between the academic, the creative and journalistic. I blog at [\(Meat\) lovers' guide to veganism](#), which I set up to explore the conundrums that arise between omnivores and herbivores of the human variety but has since become more of a vegan-centred travelogue and critique of speciesist orthodoxy.



While living in Birmingham (UK) from 2011 to 2014, I became involved in The Vegan Society and served on its council for almost a year. During this time I also wrote the *Vegan City Guide to Birmingham* for the Vegan City Guide startup, which unfortunately is no longer (contact me if you're heading to Birmingham and would like a copy!) Since being back in Perth, I have been involved in the First Nations Deaths in Custody Watch Committee in WA as a board member and a volunteer in the #Justice4MsDhu campaign. I have published pieces online in [Overland](#) and [Croakey](#) about the death in custody of Ms Dhu and the coronial inquest that followed.

With ARC DECRA fellow Karen Soldatic and others, I am a co-author on several papers in critical disability studies. Karen and I also co-wrote a paper for AASA 2017 on neoliberalism and disability in human and non-human animals, which will appear in the forthcoming Brill collection, *Crippling Critical Animal Studies*.

Find me on academia.edu and have a read of my blog at <https://drsinandmrslomez.wordpress.com>.

Member News

Nik Taylor will be a keynote speaker at the TASA Sociology and Animals Thematic Group symposium 'Development for Species: Animals in society, animals as society' at Deakin University, Melbourne City campus, September 18-19.

The symposium, convened by **Zoei Sutton** and **Yamini Narayanan**, aims to introduce nonhuman species, particularly farmed animals, into the development discourse as stakeholders, and critical members of societies, rather than their current status as environmental/economic commodities in development. Nik's presentation is entitled 'Potential collaborations between sociology and development studies: A critical animal studies perspective'.

<https://sociologyandanimals.tasa.org.au/development-for-species-symposium-2017/keynote-nik-taylor/>

Maneesha Deckha and Philip Wollen will also give keynote presentations. Other AASA members presenting papers include **Karina Heikkila**, **Jess Ison**, **Melissa Laing**, **Clare Fisher**, **Justine Groizard**, **Zoei Sutton** and **Yamini Narayanan**.

You can register for the symposium at: <https://www.eventbrite.com.au/e/development-for-species-animals-in-society-animals-as-society-tickets-36600781924>

Annie Potts and **Philip Armstrong** are very excited to announce that from January 2018, the University of Canterbury will be offering a PhD in Human-Animal Studies. This is the first such degree offered in the Southern Hemisphere, and one of only three or four throughout the world. Students undertaking the PhD in Human-Animal Studies (PhD HUAN) at UC will work with supervisors drawn from a pool of over a dozen academic staff working in many different areas, and will be part of the lively and inclusive research culture of the New Zealand Centre for Human-Animal Studies.

You can read more about the degree at: <http://www.nzchas.canterbury.ac.nz/courses/phdhuan.shtml>

Annie and Philip are profoundly grateful for the support they received from friends and colleagues in AASA for this initiative.

Recent Publications

Rowena Lennox, 2017. 'Killing Bold: managing the dingoes of Fraser Island', *Griffith Review*, 57 - Perils of populism, pp. 255–70. <https://griffithreview.com/articles/killing-bold-managing-the-dingoes-of-fraser-island/>

Laura Jean McKay, 2017. 'Cats at the Fire Front'. *Fixional*. <https://fixional.co/cats-fire-front/>

Susan Pyke, 2017. 'Philosophical Porkies and Truths: a review of Freya Mathews' *Without Animals Life is Not Worth Living* and *Ardea*, *Plumwood Mountain – An Australian Journal of Ecopoetry and Ecopoetics* 4 (2) <https://plumwoodmountain.com/susan-pyke-reviews-ardea-a-philosophical-novella-and-without-animals-life-is-not-worth-living-by-freya-mathews/>

Conference Reports

Anthropology meets animal studies – Justine Groizard

The AASA conference in Adelaide presented my first opportunity to attend an academic conference dedicated to the field of animal studies. As an anthropologist and PhD student, I was nervous about attending due to the controversial nature of my research area, greyhound racing in Australia. I was therefore relieved to find upon arrival that all attendees, despite being from an array of disciplines and fields (and therefore, personal viewpoints), were friendly, polite, and genuinely interested to hear about the work of others.

My presentation, *Identity, community, and intersectionality within the greyhound racing community of New South Wales*, explored what opportunities the greyhound racing community itself presented to improve greyhound wellbeing. After the presentation I received several useful comments (within and beyond question time) that I have since used to help guide this presentation into its new form; an article submission for the latest edition of *Animal Studies Journal*, which is now currently under review.

I was pleasantly surprised to find a number of other scholars whose presentations attempted to navigate contested spaces within the animal studies field. In particular, Clare Fisher's research on shelter dogs and the ethics of dog purchasing and Rachel Ankeny's work on applying deliberative democracy to the veganism/carnism debate were especially intriguing and insightful for my own work.

The atmosphere, the multiple conference events and activities, and, of course, the amazing vegan food made for an incredibly interesting and fun few days in Adelaide, and a fantastic first experience of an animal studies conference. I am already looking forward to the next AASA conference in New Zealand. Justine.groizard@newcastle.edu.au

Hoofbeats in Adelaide – Philip Armstrong

When I think of the Adelaide AASA conference, I mainly think of hoofed animals. This is because the papers that impacted most profoundly on me were those that evoked the lives of horses and cows.

Melissa Boyde's typically eloquent, elegant and moving paper drew together an ancient Chinese text, Sun Tzu's *The Art of War*, industrial farming, her own observation and relationships with free-living refugee cows, and Dinesh Wadiwel's stunning recent book *The War With Animals*. I'm still thinking about it all now, two months later. The perfect companion piece to this was Donelle Gadenne's incisive and surprising paper on 'The Compass Cup', a community entertainment that takes place annually at Mt Compass near Adelaide, which features at its centre a competition involving the riding and racing of dairy cows. Again, this was a paper that really stayed with me, not least because the treatment of dairy cows is increasingly one of the foremost issues demanding attention from HAS scholars in Aotearoa New Zealand as well. To go from these papers to experiencing Lynn Mowson's provocative and uncompromising sculptures, on display alongside the conference but also featuring in her jaw-dropping presentation, made the lives and sufferings of dairy cows alive and intimate in a thoroughly embodied way.

Then there were the horses. Sara Wagstaff's paper articulated powerfully the ways in which her research on a local riding school in Christchurch, New Zealand has inspired her to ask the most thoroughgoing of questions about horse-human relations, but also about human-animal studies theories and methods. And Siobhan Hodge's beautiful and erudite analysis of the horse in seventeenth-century poetry and painting showed how effectively the exploration of historical art and literature can reveal the genealogy of our contemporary human-animal structures.

Of course there were hoofless papers that blew me away as well – particularly the ones that, true to the guiding theme of the conference, showed how intersectional approaches open up crucial and otherwise neglected perspectives on our field: Esther Alloun's revelatory paper on veganism in Israeli culture and ideology; Karen Hytten's gentle but uncompromising work on the relationship between animal consumption and climate change; Yvette Wijnandts' perceptive exploration of cultural politics and animal slaughter in the Netherlands; Kirsty Dunn's prizewinning and groundbreaking study of Māori perspectives on veganism; Rowena Lennox's evocative and haunting recreation of historical human-dingo interactions on K'gari/Fraser Island.

There were many more, of course, and then there were all the wonderful conversations I enjoyed between sessions and during the evenings. My profound thanks to the organizers, and to everyone who was there, for creating such a terrific event! We have a lot to try and live up to as we prepare, here at the University of Canterbury, to host the next conference in 2019.

philip.armstrong@canterbury.ac.nz

AASA Conference, Adelaide

Photos by Dan Lunney



AASA Conference delegates listen to Fiona Probyn-Rapsey delivering the Val Plumwood Memorial Lecture



Watch the froth, Yvette!



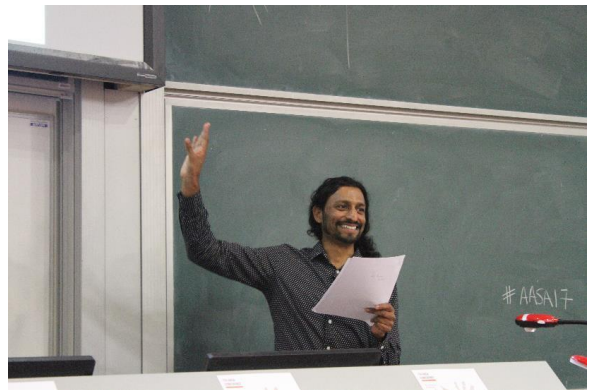
Melissa Boyde on Cows and the Art of War



Lynn Mowson on the Art Panel



Annie Potts discusses the effects of disasters on nonhuman animals



Dinesh Wadiwel addresses the Werewolf in the Room



Fiona Probyn-Rapsey, Andrea Connor and Janette Young



Yvette Watt, Siobhan O'Sullivan and Fiona Probyn-Rapsey field questions on the field of Animal Studies



Christine Townend reads from A Life for Animals



Dinesh and Rick listen



Renate Homburg, Justine Groizard & Roger Porter admire Raj Aich's work



Rowena Lennox discusses dingoes on K'gari



John Hadley, Riley Finnane and Rowena Finnane



Fiona with Philip Armstrong



John Hadley sheds light on Bennett Helm



Rachel Ankeny throws shade on unjust and undemocratic food systems



Philip attempts to understand Fiona and Lynn's accents



Fiona with Kathleen Varvaro



Gonzalo Villanueva, Melissa, Dinesh, Clare Archer-Lean, Lynn, Philip, Rick, Esther Alloun and Christine Townend



Rowena, Fiona and Yvette: things are looking up!

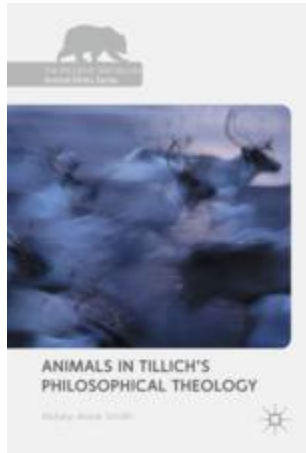


Siobhan urges us to fight the powers that be!

Photos © Dan Lunney 2017

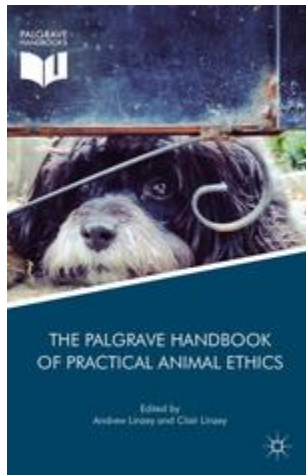
New Books

***Animals in Tillich's Philosophical Theology* by Abbey-Anne Smith, Palgrave**



This book explores how Paul Tillich's systematic theology, focusing on the concepts of being and reason, can benefit nonhuman animals, while also analysing how taking proper account of nonhuman animals can prove immensely beneficial. The author first explains the body of Tillich's system, examining reason and revelation, life and the spirit, and history and the kingdom of God. The second section undertakes a critical analysis of Tillichian concepts and their adequacy in relation to nonhuman animals, addressing topics such as Tillich's concept of 'technical reason' and the multidimensional unity of life. The author concludes by discussing the positive concepts in Tillich's systematic theology with respect to nonhuman animals and creation, including the concept of universal salvation and Tillich's interpretation of nonhuman animals and the Fall in Genesis.

***The Palgrave Handbook of Practical Animal Ethics*, Linzey, Andrew and Linzey, Clair (Eds). Palgrave.**



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

***Other Animals in Twenty-First Century Fiction*, by Catherine Parry. Palgrave**

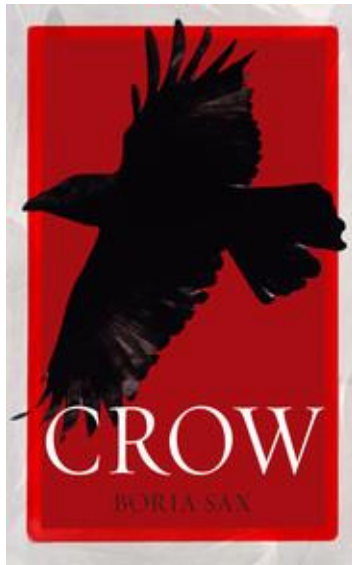


This book is about ordinary animals and how they are imagined in twenty-first century fiction. Examining contemporary animal representations and the fraught and potent distinctions humans fashion between themselves and all other animals, it asks how a range of novels make, re-make or un-make traditional conceptions of the creatures we love, admire, eat, vilify and abuse. *Other Animals'* detailed readings of horses, an animalised human, a donkey, ants, chickens and chimpanzees develop new critical practices in Literary Animal Studies. They explore the connections between fictional animal representation, narrative form, ethics, and the lives and warm bodies of the real-world creatures that precede and exceed our imagination. Human-animal relationships are conditioned by our imaginative shapings of other animals, and by our sense of distinction from them, and *Other Animals* opens out how fictional animal forms and tropes respond to, participate in, or challenge the ways animals' lives are lived out in consequence of human imaginings of them.

***Animals in the Writings of C. S. Lewis*, by Michael Gilmour. Palgrave.**



This book examines C. S. Lewis's writings about animals, and the theological bases of his opposition to vivisection and other cruelties. It argues Genesis is central to many of these ethical musings and the book's organization reflects this. It treats in turn Lewis's creative approaches to the Garden of Eden, humanity's "dominion" over the earth, and the loss of paradise with all the catastrophic consequences for animals it presaged. The book closes looking at Lewis's vision of a more inclusive community. Though he left no comprehensive summary of his ideas, the Narnia adventures and science fiction trilogy, scattered poems and his popular theology inspire affection and sympathy for the nonhuman. This study challenges scholars to reassess Lewis as not only a literary critic and children's author but also an animal theologian of consequence, though there is much here for all fans of Mr. Bultitude and Reepicheep to explore.



***Crow*, by Boria Sax. Reaktion Books.**

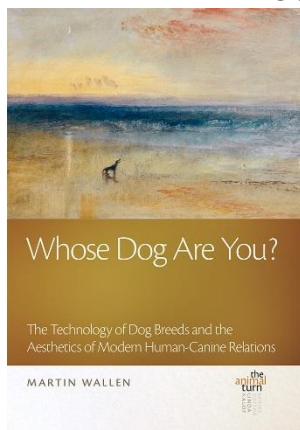
Though people generally do not think of them in such terms, crows are remarkably graceful: from the tip of a crow's beak to the end of its tail is a single curve, which changes rhythmically as the crow turns its head or bends toward the ground. Foraging on their long, powerful legs, crows appear to glide over the earth; they take flight almost without effort, flapping their wings easily, ascending into the air like spirits.

Nevertheless, the whiskers around their beaks and an apparent smile make crows, in a scruffy sort of way, endearingly 'human'. In a vast range of cultures from the Chinese to the Hopi Indians, crows are bearers of prophecy. Because of their courtship dances and monogamous unions, the Greeks invoked crows at weddings as symbols of conjugal love. Crows are among the most ubiquitous of birds, yet, without being in the least exotic, they remain mysterious.

This classic Reaktion title, now available in B-format, is a survey of crows, ravens, magpies and their relatives in myth, literature and life. It ranges from the raven sent out by Noah to the corvid deities of the Eskimo, to Taoist legends, Victorian novels and contemporary films. It will be of

interest to anyone who has ever been intrigued, puzzled, annoyed or charmed by these wonderfully intelligent birds.

***Whose Dog Are You? The Technology of Dog Breeds and The Aesthetics of Modern Human-Canine Relations*, by Martin Wallen. Michigan State University Press.**



The intriguing question in the title comes from an inscription on the collar of a dog Alexander Pope gave to the Prince of Wales. When Pope wrote the famous couplet "I am his Highness' Dog at Kew, / Pray tell me Sir, whose Dog are You?" the question was received as an expression of loyalty. That was an era before there were dog breeds and, not coincidentally, before people were generally believed to develop affectionate bonds with dogs. This interdisciplinary study focuses on the development of dog breeds in the eighteenth and nineteenth centuries. Beginning with the Foxhound—the first modern breed—it examines the aesthetic, political, and technological forces that generate modern human-canine relations. These forces have colluded over the past two hundred years to impose narrow descriptions of human-canine relations and to shape the dogs physically into acceptable and recognizable breeds. The largest question in animal studies today—how

alterity affects human-animal relations—cannot fully be considered until the two approaches to this question are understood as complements of one another: one beginning from aesthetics, the other from technology. Most of all, the book asks if we can engage with dogs in ways that allow them to remain dogs.