



Issue 18, December 2012

News Bulletin

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

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AASG News

AASG Bulletin

You may have noticed that, instead of the usual PDF attachment in your email, the *News Bulletin* has been sent to you as a link to the Bulletin page on the AASG website. We hope that this new method of sending you the News Bulletin works well. The committee however apologises to anyone who is inconvenienced in any way by this change. If you have any comments or suggestions about this new method of delivery, please feel free to contact Melissa Boyde: boyde@uow.edu.au

AASG Conference

The fifth biennial conference of the AASG in Sydney, Life in the Anthropocene, is generating a buzz of excitement. The Organising Committee has received a hundred abstracts for consideration, as well as over a dozen requests for an extension to the abstract submission deadline! Registrations are also coming in steadily, even though the conference is still seven months away. The only hiccup that the committee have had is that Professor Sarah Whatmore has had to pull out due to family commitments. See below under [National News](#) for an update on Keynotes, Events at the conference and Registration dates. Note that the DEADLINE FOR ABSTRACTS HAS BEEN EXTENDED!

Call for Referees

Committee member Leah Burns is looking for people to assist with peer reviewing chapters for an upcoming Human-Animal Studies book based on papers from the 2011 AASG conference in Brisbane. If you are able to act as a referee please contact Leah directly at: leah.burns@griffith.edu.au Please include your qualifications and areas of expertise.

Membership

Has your membership expired? These 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

National News

UPDATE – AASG@Sydney: Life in the Anthropocene

8-9 July 2013. <http://www.aasgconference.com>

Keynotes: Cary Wolfe, Peter Sankoff, Paul McGreevy, Kate Rigby, Siobhan O'Sullivan and TBA. (We will be circulating information on our newest Keynote very soon).

Art Exhibition: Multispecies Intra-action Art Exhibition

We now have further information to share about the Multispecies Intra-action Art Exhibition (curated by Madeleine Boyd and Eben Kirksey) which will be featuring the work of the following Australian and international artists:

Janet Laurence / Marnia Johnston (USA) / Yvette Watt / Deanna Pindell (USA) /
Christopher / Karin Bolender (USA) Louise Fowler-Smith / Madeleine Boyd /
Jason Nigel Helyer (Dr Sonique) / Eben Kirskey (USA) / Hayden Fowler / Andre Brodyk

Further information can be found at the AASG2013 Art Exhibition website: <http://intraactionart.wordpress.com>

Writers' Event (7 July)

The day before the main conference there will be a Writer's Event (organised by Natalie Edwards and Barry Spurr) that will be held in the New Law Building (same location as conference) and the end of that event will segue into the Conference launch (also in new Law Building). The Writer's Event has been awarded a Voiceless grant: see under [Institutions, Networks](#) below for more details. Attendance at the Writer's Event will be free but **registration is essential**—for further information contact: Natalie Edwards N.J.Edwards@massey.ac.nz

Workshops with Keynotes (11 July)

The workshop with Cary Wolfe will be chaired by Dinesh Wadiwel (dinesh.wadiwel@sydney.edu.au) on July 11th. All 20 places and 5 reserve places have now been taken up. The same goes for the workshop with Peter Sankoff. We have plans for a workshop with Siobhan O'Sullivan earlier in the year, as well as two further workshops involving two of the other keynotes – more to be revealed when it's all confirmed. These workshops represent a fabulous opportunity to engage closely with the work of our keynotes. We will send out updates on these workshops as the information comes to hand.

Twitter Account

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

Abstract Submission

The deadline for abstracts has been extended to 8 February 2013

Registration

Until March 15 2013

Earlybird Student/Underemployed Daily Rate: 100.00

Earlybird Student/Underemployed 3 Days: 250.00

Earlybird Fully Employed Daily Rate: 180.00

Earlybird Fully Employed 3 Days: 500.00

From March 16 2013

Student/Underemployed Daily Rate: 120.00

Student/Underemployed 3 Days: 300.00

Fully Employed Daily Rate: 220.00

Fully Employed 3 Days: 600.00

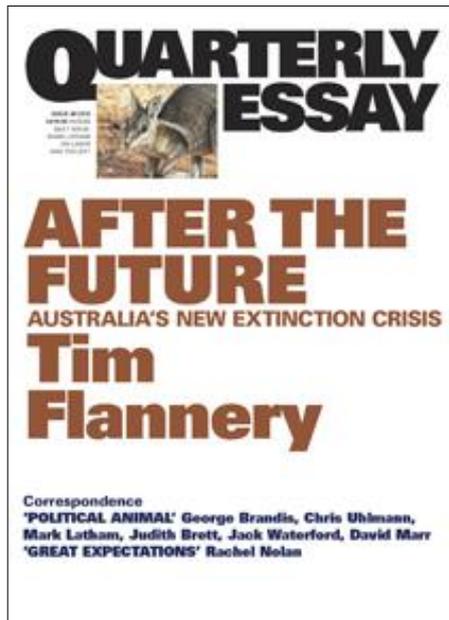
*Submit
and
register
soon*

Accommodation

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

After the Future: Australia's New Extinction Crisis by Tim Flannery

Quarterly Essay 46, November 2012



Australia is home to many animals and plants found nowhere else on earth, making Australians caretakers of a unique heritage in a land that tolerates few mistakes. Yet, in *After the Future*, Tim Flannery shows that this country is now on the brink of a new wave of extinctions, which threatens to leave our national parks as 'marsupial ghost towns'. Why are species becoming extinct despite the tens of millions of dollars being spent to protect nature? And what more should be done?

In this passionate and illuminating essay, Flannery tells the story of the human impact on the continent. He revisits his Future Eaters hypothesis, discussing how firestick farming helped to shape the ecology and preserve native fauna. He looks at the way recent governments, in tandem with an indifferent populace and a rabid libertarian right, have let environmental knowledge and commitments erode. Finally, he describes new approaches to wildlife conservation and argues that Australia must take the lead on these. This is an essay that rings the alarm on behalf of the natural world, and

asks us to think again about protection of its irreplaceable riches.

'Such is the depth of public ignorance about Australia's extinction crisis that most people are unaware that it is occurring, while those who do know of it commonly believe that our national parks and reserves are safe places for threatened species. In fact the second extinction wave is now in full swing, and it's emptying our national parks and wildlife reserves as ruthlessly as other landscapes'. Tim Flannery, *After the Future*

Tim Flannery is the author of more than a dozen books, including *The Future Eaters*, *Throwim Way Leg*, *The Weather Makers*, *Now or Never* and *Here on Earth*. In 2007, he was the Australian of the Year. He is currently Chief Commissioner of Australia's Climate Commission.

Andrew Knight Lecture Tour

11-28 February 2013

Andrew Knight is a European Veterinary Specialist in Welfare Science, Ethics and Law and Fellow, Oxford Centre for Animal Ethics.

His book *The Costs and Benefits of Animal Experiments* (Palgrave Macmillan) has received critical acclaim from scientists and philosophers and is highly recommended reading for anyone involved in, or with an interest in, the use of animals in research. Humane Research Australia, together with Anti Vivisection Union of South Australia, is proudly sponsoring an Australian speaking tour for Dr Knight in late February 2013.

The following events are locked in so far:

Tuesday 19 February 1pm: University Vet School, Gatton. Contact c.phillips@uq.edu.au

Tuesday 26 February 12-2pm: Human Animal Research Network, Sydney University. Contact fiona.probyn-rapsey@sydney.edu.au

Tuesday 26th February 7pm, University of Sydney 'O Week', International House, The University of Sydney, Contact swoo9768@uni.sydney.edu.au

Wednesday 27 February 6pm: University of Tasmania, School of Art. Contact Yvette.Watt@utas.edu.au

For more information about Andrew's tour contact: Helen Marston
helenmarston@humanereseach.org.au

Regional News

VICTORIA

Victorian National Parks

Nature in the Dark

**NOW
Showing**

23 November – 23 December, 2012. Big screen at Federation Square, Melbourne
For daily screening times please check Fed Square website: <http://www.fedsquare.com/events/>

Enter a world where art and science converge and where the comfortingly familiar is tantalizingly foreign. In a joint venture, conservationists and artists use the same photographic material gathered to profile mammals' response to fire (or the absence of fire) to very different ends. Animals from Wombat State Forest and Bunyip State Park were 'caught on camera' as part of a scientific data collection project. Nature in the Dark invited ten artists to respond and presents their creative adaptations, remixes and interventions of the scientific footage of native bush animal's activities at night.

Participating Artists: Angie Black / Elizabeth Dunn / Siri Hayes / Jan Hendrik Brüggemeier & Renuka Rajiv & Scott Lewis / Tim Nohe / Josephine Starrs & Leon Cmielewski / Steve Turpie

For more information see [Websites, Video and Audio](#) section below

The Opening Event held on 21 November included a keynote address by Professor Freya Mathews, international philosopher on ecology and the environment, followed by a panel discussion with Matt Ruchel (VNPA), Professor Michael Clarke (Zoology, La Trobe University) and Angharad Wynnee-Jones (Tipping Point Australia).

Melbourne University

Bugs, Horses, Hedgehogs and Dolphins: The Diversity of Animal Ethics

This Public Lecture held on 6 December, 2012 was presented by the School of Culture and Communication, The School of Social and Political Sciences and the Knowing Animals Research Group at Melbourne University.

Working within in the cutting edge field of Human/Non-Human Studies this exciting panel focused on issues of animal ethics, anthroponormativity and animal protection:

Dr Robert McKay

'Marilyn Monroe and Animal Advocacy in Post-war America'

This presentation will discuss the ways in which Marilyn Monroe was and can be understood in terms of her moral agency and animal advocacy. I will mainly discuss Monroe's last film, *The*

Misfits (Dir. John Huston, 1961), explaining its fascinating connections to a major postwar achievement in animal protection: the 'Wild Horse Annie Act', an amendment of the U.S. Federal Code to outlaw mustang hunting legislation which passed during pre-production of the film in 1959. Drawing on archival documents and images, I will talk about the links between Monroe, her character Roslyn Taber (the voice against hunting in the film) and their real-life counterpart: Velma Johnston, the Nevadan rancher who conceived and orchestrated the campaign for the 1959 legislation. For example, incriminating photographs of a mustang hunt involving two Nevadans called Hugh Marchbank and Bill Garaventa were used by Johnston as crucial evidence in the congressional hearings. These were the very same men that Arthur Miller met and who inspired the characters of Gay Langland and Guido Delinni, played in the film by Clark Gable and Eli Wallach. In order to develop the story of Monroe's animal advocacy, I will explain the grounds of her hold over Miller's moral thought at the time, and discuss incidents from her own life in which she acted to protect animals, showing how they are reworked in his fiction. I will finish with an analysis of the film's most astonishing cinematic moment: a long shot in which Monroe's character indicts the mustang hunters, and indeed all of post-war America. This, I argue, is a most important challenge to anthropocentric ethics in the postwar. In it, *The Misfits* complicates and exceeds both Johnston's humanitarian moral efficacy and Monroe's own private outrage at Miller's failure to portray her the same way.

Robert McKay is Lecturer in English Literature and Faculty of Arts Assistant Director of Learning and Teaching at the University of Sheffield. He has published on the animal politics of contemporary literature and film and co-founded the Animal Studies Group, with whom he published *Killing Animals* (Illinois UP, 2006).

Dr Anat Pick

'Attention and Observation in Chen Sheinberg's Video Works'

Chen Sheinberg's films and videos explore the meaning of a non-reciprocal encounter between observer and observed in the realm of the devastating everyday. It is no coincidence, therefore, that many of his films feature animals, since animals almost paradigmatically embody the idea of the catastrophic ordinary. In two shorts, *Blind* (Iveret, 2010), and *Convulsion* (Pirkus, 1998), I look at what it might mean for an animal to look back in the absence of familiar, mammalian, personalized looking. In *Blind*, a stray cat cannot return our gaze, while in *Convulsion*, vision gives way to sound as we hear (not only see) an overturned beetle struggle to flip itself over.

Sheinberg's strictly observational style, containing no commentary or dialogue, shows us what happens when the animal before us does not look back, yet its image - the animal rendered cinematically - makes a claim on us albeit one that is not simply ocular. The films combine the compassion and cruelty inherent in the observational method, a method that endures - that captures and holds - the vulnerability of the filmed subjects. In the tension between solipsism and communion, Sheinberg's observational shorts attend, or bear witness, to the impossible parity among creatures enclosed in their own, separate worlds.

Anat Pick lectures in Film at Queen Mary, University of London. She is the author of *Creaturely Poetics: Animality and Vulnerability in Literature and Film* (Columbia University Press, 2011), and coeditor of *Screening Nature: Cinema Beyond the Human* (Berghahn 2013). Anat has published essays on animals and the moving image, ethical veganism, and is writing a new book on continental philosophy and animal ethics.

Dr Tom Tyler

'Colourful Collectivities'

Sartre's account of bad faith describes the practice by which individuals deceive themselves into believing that the identity on which they have settled fully defines and delineates them. A particular form of bad faith is to be found in the work of diverse writers, academic and otherwise, who persistently self-identify as human, thereby acknowledging only a narrow, limited part of themselves. In order to complicate this over-hasty, anthroponormative self-conception, I outline a number of alternative, nonhuman collectivities to which we each belong. Looking at family trees and taxonomies, at the colour vision of dogs and doves, and at the sexual proclivities of hedgehogs and dolphins, can help us to move beyond an impoverished self-identification as merely human.

Tom Tyler is Senior Lecturer in Philosophy and Culture at Oxford Brookes University, UK. He has published widely on animals and anthropocentrism, and is the editor of *Animal Beings* (Parallax 38, 2006), the co-editor of *Animal Encounters* (Brill, 2009), and the author of *CIFERAE: A Bestiary in Five Fingers* (Minnesota UP, 2012).

Animal Issues Melbourne

As usual the activities and readings of the Animal Issues Melbourne group, under the guidance of Siobhan O'Sullivan, have been many and varied:

October 31 CAPPE seminar series. Dr Tatjana Visak (Monash University) gave a lecture titled 'Welfare as self-fulfillment: the implications of Haybron's account for welfare assessment and ethics'

November 26: The reading group considered Tait, Peta and Farrell, Rosemary. 'Protest and Circus Geographies: Exotic Animals with Edgley's in Australia'. *The Journal of Australian Studies*, Vol. 34 (2) 2010: 225-239 (attached). The meeting was joined by one of the authors!

December 2 *Project Nim* was screened at ACMI as part of the Film & History Association of Australia & New Zealand Conference, followed by a panel discussion featuring Prof. Barbara Creed, Dr. Siobhan O'Sullivan J, and Jenny Gray. Further information here:

<http://filmhistory2012aunz.com/program/>

December 6 End of Year Talk: Dr. Anat Pick (University of London); Dr. Robert McKay (Sheffield University) and Dr. Tom Tyler (Oxford Brookes) gave a public presentation titled 'Bugs, Horses, Hedgehogs and Dolphins: The Diversity of Animal Ethics' ([see details above](#)). The talk was followed by the Group's end-of-year dinner.

December 7 Dr. Tom Tyler and Dr. Robert McKay hosted a master class for persons working on an animal related project, with a particular emphasis on post-grad students.

Catch up with the Group on Twitter @Knowing_animals or like 'Knowing Animals' on Facebook.

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

Manning Clark House

On September 25 Dr. Siobhan O'Sullivan, Research Fellow in the School of Social and Political Sciences at the University of Melbourne, discussed her book 'Animals, Equality and Democracy'. She has published widely in the field of animal rights and animal welfare and in this paper she explained how animal welfare laws are structured and why they privilege some animals more than others. She concluded by arguing that consistency in animal welfare legislation should be introduced to protect the interests of the most vulnerable animals – those that we cannot see.

Sea Shepherd Conservation Society

Make Waves Family Festival, a fundraiser for Sea Shepherd, took place on 1 December at Seaworks in Williamstown. The event included appearances by Captain Peter Hammarstedt, former Greens founder Bob Brown, Phillip Wollen OAM Australian philanthropist, and Lindsay 'the Doctor' McDougall, as well as live entertainment and food and market stalls.

For upcoming events see: <http://www.seashepherd.org/australia/melbourne.html>

TASMANIA

University of Tasmania

Art Forum

On October 5 at Dechaineux Lecture Theatre, Alicia King talked about her practice that explores biological relationships between humans, animals and the wider environment, and alludes to that which generally lies outside of the everyday category of the 'living'. Art Forum is a weekly event hosted by the Tasmanian School of Art during the semester period giving students, staff and the public an opportunity to hear noted artists, critics, theorists and curators from Australia and abroad speak about their area of professional practice. Alicia's work *The Vision Splendid* will be published by MoMA NYC in their upcoming Publication *Bio-Design*, by William Myers. With introduction by MoMA Curator Paola Antonelli. *The Vision Splendid's* bioreactor was developed as part of an ongoing research project of the SymbioticA Research Group (SARG).

See [Artworks](#) below for an example of Alicia's work and details of her practice.

NEW SOUTH WALES

[Macquarie University](#)

CAVE Special Seminar on Animal Ethics

'Otherwise than Being Human: Three Talks on Non-anthropocentric Collectivity and Ethical Agency' was held at Macquarie University on 10 December, supported by Macquarie Research Centre for Agency Values and Ethics.

Dr Robert McKay

'Animals, Violence and Moral Agency in Post-war Cinema: Marilyn Monroe, Velma Johnston, Arthur Miller, and John Huston's "The Misfits"'

Dr Anat Pick

'Animals Between Love and Law: Veganism and Animal Ethics'

Dr Tom Tyler

'Merely Human or More than Human? Our Animal Collectivities'

For more details, including abstracts see:

http://cave.mq.edu.au/events/seminars_and_public_lectures/

[University of Technology, Sydney](#)

Public Lecture: Professor Marc Bekoff

15 February, 2013. University of Technology, Sydney, Australia

Venue: to be advised Time: to be advised

Details: see forthcoming *Minding Animals Bulletin*. To receive the Bulletin please email mindinganimals@gmail.com

WESTERN AUSTRALIA

[University of Western Australia](#)

Nature-Nurture: Engaging with Non-Human Life from the Female Perspective

This talk took place on 30 November at the Lawrence Wilson Art Gallery, UWA with Donna Franklin – Artist, Curator, and Academic at Edith Cowan University. It presented a survey of established women artists who engage with bio-politics, ethics, art and the life sciences, recently shown in *Creatures of the Future Garden*, an exhibition curated by Franklin. The talk was presented by [SymbioticA, The Centre of Excellence in Biological Arts](#) UWA.

QUEENSLAND

Gallery of Modern Art (GOMA)

The World Turns, a five-metre statue by New Zealand artist Michael Parekowhai, commissioned by Brisbane's GOMA arrived at the Gallery on November 14. The Commission marks the fifth anniversary of the opening of the Gallery of Modern Art (GOMA) in December 2011 and 20 years of the Asia Pacific Triennial of Contemporary Art in 2012.

The World Turns comprises three separate but interrelated life-sized sculptural elements cast in bronze: a massive bookend in the form of an elephant tipped on its head; a chair; and a kuril (the local native water rat, which gives Kurilpa Point its name), which looks the elephant directly in the eye.



Photo: Michael Casey

With warm blessing and consent of traditional Elder Uncle Des Sandy, *The World Turns* acknowledges the kuril as the caretaker of the site, who upends the elephant with all its cultural and intellectual weight. Visitors may sit on the chair and contemplate the work, with their gaze directed at the kuril. The selection committee said:

'*The World Turns* successfully draws connections between the river, GOMA and the adjacent State Library of Queensland; and is simultaneously contemplative and humorous. The artist's representation of cultures coming together is at the core of what art galleries aim to do'.

The sculpture sits at the western end of the GOMA building near Kurilpa Bridge, a pedestrian and cyclist pathway and the world's largest tensegrity bridge.

News from New Zealand

New Zealand Centre for Human-Animal Studies

Animal Earthquake Stories

NZCHAS Co-Director Annie Potts is collecting people's written stories and about pet animals and the Christchurch earthquakes. She is interested in hearing stories about pet loss or death, or the relinquishment of pets; as well as stories about animal rescue, the rehoming of displaced pets, and happy reunions. Annie is keen to hear about how different species reacted to and were affected by the quakes, including cats, dogs, mice, rats, horses, birds, insects even!

Visit the NZCHAS website for more information: <http://www.nzchas.canterbury.ac.nz/news.shtml>

Publications

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

Keely Boom, Dror Ben-Ami, David B. Croft, Nancy Cushing, Daniel Ramp, and Louise Boronyak
“Pest” and Resource: A Legal History of Australia's Kangaroos’. *Animal Studies Journal* 1.1
(2012):17-40. <http://ro.uow.edu.au/asj/>

Sally Borrell
‘Small Areas Of Ground: Writing Animals in Globalisation’. *Animal Studies Journal* 1.1 (2012): 53-66. <http://ro.uow.edu.au/asj/>

Michelle Elliot
‘The Vanishing’. *Animal Studies Journal* 1.1 (2012):45-52. <http://ro.uow.edu.au/asj/>

David Gunn
‘Money in the Gene Bank: Save the “Frozen Zoo” and save species’. *The Conversation*, 26
October 2012: <http://theconversation.edu.au/money-in-the-gene-bank-save-the-frozen-zoo-and-save-species-9575>

Christopher Johnson
‘Hunting or Climate Change? Megafauna extinction debate narrows’. *The Conversation*, 15
November 2012: <http://theconversation.edu.au/hunting-or-climate-change-megafauna-extinction-debate-narrows-10602>

Dan Lunney
‘Charismatic megafauna’. In Robin Kundis Craig, Bruce Parady, John Copeland Nagle, Oswald Schmitz, & William Smith (Eds), *The Encyclopedia of Sustainability: Vol. 5. Ecosystem Management and Sustainability* (pp. 63–66). Great Barrington, MA: Berkshire Publishing, 2012.

‘Ethics and Australian Mammalogy: Reflections on 15 years (1991-2006) on an animal ethics committee’. *Australian Mammalogy* 34 (2012):1-17.

‘Wildlife management and the debate on the ethics of animal use. I. Decisions within a State wildlife agency’. *Pacific Conservation Biology* 18 (2012): 5–21.

‘Wildlife management and the debate on the ethics of animal use. II. A challenge for the animal protection movement’. *Pacific Conservation Biology* 18 (2012): 81–99.

Dan Lunney and C. Moon.
‘Disasters for Wildlife: An analysis of media attention’. Paper in ‘Wildlife response to disasters, the theme of the forum of the Royal Zoological Society of NSW in October 2009’, edited by Chris Dickman, Daniel Lunney and Peter Banks. *Australian Zoologist* 36 (2012): 5-19.

Philipp Pahin and Alyx Mcfadyen
‘A Human-Animal Relational Aesthetic: Towards a Zoophilic Representation of Animals in Art’, *Biosemanitics*, July/August, 2012.

Dan Perry
“‘Endemic Aliens’”: Grey-Headed Flying Foxes at the Melbourne Royal Botanic Gardens’. *Journal of Animal Ethics* 2.2 (2012): 176-192.

Stephen White
‘Companion Animals, Natural Disasters and the Law: An Australian Perspective’, *Animals* 2.3 (2012): 380-394.

S-Y Woon
‘A veterinary student’s perspective on educational animal use and the potential for humane alternatives’. *ALTEx Proceedings*, 1/12, *Proceedings of WC8*, 377–385:
http://www.altex.ch/resources/377385_Woon3.pdf

Conferences and Symposiums: International conferences, seminars, and updates

- **Out of View: Bringing Animal Welfare Issues into the Legal Spotlight**
19-20 January 2013. University of Tasmania, Hobart

The UTAS Animal Law Conference 2013 will be Tasmania's first animal law conference. It will bring together a range of experts from a variety of disciplines (including science, law and sociology) to discuss numerous topical and important animal law issues. The Faculty of Law is proud to be hosting this event, which will contribute to the dialogue on this increasingly popular and significant area of the law.

The UTAS Animal Law Conference 2013 will provide a multidisciplinary outlook on a range of topics in the animal law space. This includes the very topical issue of live export, animals and consumer law, comparative animal law and the regulations that surround animal law.

Speakers include: Professor Marsha Baum, Professor Clive Phillips, Dr Malcolm Caulfield.

The conference will feature two legal workshops and a panel discussion on Tasmania's Animal Regulation Framework.

**Register
NOW**

Registration deadline 19 December

To register and for more information see: <http://www.utas.edu.au/law/utas-animal-law-conference>

- **People and the Planet 2013: Transforming the Future'. A Global Conference**
2-4 July 2013. RMIT University, Melbourne Australia

CALL FOR PAPERS

The Global Cities Research Institute (RMIT) and the UN Global Compact Cities Programme invite paper and panel proposals for the 'People and the Planet 2013: Transforming the Future' academic conference.

We are living through a period in human history when life on this planet is in danger of becoming unsustainable for many of its species—including us. More than a century ago, when Charles Dickens wrote the *Tale of Two Cities*, his words told of a deep ambivalence: 'it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us'. The passage spoke of a new world in which the people of Paris and London had choices to make about their future. Now, variations on those words have become the backdrop to a growing global sense that it is has become all too complicated. This conference responds to that challenge in a number of ways:

- Firstly, instead of treating sustainability as a narrow ecological question framed by business as usual, it addresses the human condition across the integrated domains of economics, ecology, politics and culture.
- Secondly, the conference brings together the very different constituencies of academia, civil society, urban governance and business. It asks: What does it mean to be responsible for the future of our planet? How can we best work collaboratively across those different constituencies to address basic issues of sustainability?
- Thirdly, the conference asks: 'What is to be done?' This is not to reduce the future to technical solutions, but rather to debate how are we going to act now to work towards an imagined future.

The conference is part of a larger process of rethinking sustainability across the world. It is co-organized by the UN Global Cities Programme, and one of the tasks will be to debate and build upon the recommendations of the Cities Track that lead into the Rio+20 Earth Summit in Brazil in 2012. The conference is linked also to the UN Habitat 'City Changes' campaign. In other words, the conference is not a one-off event, but rather will be integrated into a series of ongoing meetings, forums and conferences.

Conference Themes

All proposals relevant to the conference theme will be considered, however, preference will be given to proposals that deal with the following themes:

- Urban Sustainability
- Cultural Sustainability
- Corporate Sustainability
- Community Sustainability
- Climate Change Adaptation
- Globalization and Culture
- Human Security and Disasters
- Urban Decision-Making and Complex Systems
- Sustainable Urban and Regional Futures
- Global Indigeneity and Reconciliation
- Global Ecologies and Culture

Keynote Speakers

Robyn Eckersley: Leading environmentalist, Professor of Political Science, The University of Melbourne

Deborah Bird Rose: Author of prize-winning books, including the *Dingo Makes Us Human*, Professor for Social Inclusion, Macquarie University

Brendan Gleeson: Professor of Urban Policy Studies, The University of Melbourne

Paul Komesaroff: Director of Global Reconciliation, Professor of Medicine, Monash University

Manfred Steger: Professor of Global Studies, RMIT University

Deadline for submissions 15 February 2013

For full details, including guidelines for abstracts and registration costs, see: http://global-cities.info/content/conferences_forums/people-and-the-planet

Register your interest at info@global-cities.info

- **Oceania Conference for Critical Animal Studies**

6 July 2013. University of Canberra

Next year the Institute for Critical Animal Studies (ICAS) Oceania team will be holding their first day-long conference at the University of Canberra.

Critical Animal Studies (CAS) is the academic field of study dedicated to the abolition of animal and ecological exploitation, oppression, and domination. CAS is grounded in a broad global emancipatory inclusionary movement for total liberation and freedom. The term Critical Animal Studies (CAS) emerged out of a dialogue by many animal rights/liberation academics and activists. Today, ICAS is an international collective overseeing campaigns, research groups, scholarly forums, and associations.

ICAS, dedicated to social justice, believes that to eliminate the domination and oppression of animals in higher education and beyond, animal advocacy/rights/liberation/abolitionist scholars must come together under one common field of study, similar to that of other historically marginalized groups (e.g., Women's Studies, Ethnic Studies, Latino/a Studies, Native American Studies), while constructively debating theories, tactics, and strategies for the advancement of animal liberation and freedom. ICAS is an opportunity to intersect CAS philosophy and understanding with activist/activism approaches to social change.

This daylong conference is open to academics and activists. The conference aims to increase awareness of the Critical Animal Studies perspective in Australia within the academic and activist arena and to develop an interdisciplinary approach to animal protection.

The current CAS Oceania members are: Lara Drew, Jessica Ison, Nik Taylor, Colin Salter and Carolyn Drew.

For more information about the conference please contact icasoceania@criticalanimalstudies.org or lara.drew@canberra.edu.au

Website: www.criticalanimalstudies.org

- **Living with Animals**
21-23 March 2013. Eastern Kentucky University, Richmond, KY

CALL FOR PAPERS

Living With Animals: Many of us enjoy our lives with animals. We live with them in diverse ways: they are our friends, our enemies, our food, our materials, our helpmates, and our co-inhabitants of the planet. They invade our fields and mythologies, and we invade their habitats and lifeways. They are pervasive in our history, artworks, language and literature. News media contain innumerable references to animals every day: pets unintentionally euthanized, smart and even sexy bonobos, human-killing bears and chimp-saving humans, pigs who save their owners, tigers who maul people who are seeking oneness with them, and ridiculous cat activities swarm YouTube, Fox News, and more intellectual media such as the New York Times. Animals fascinate us. Yet the consequences of our collective actions do not always bode well for animals, whose lives and deaths depend on us.

This conference proposes to examine our interactions with animals, the ways we live with them and they live with us, the ways they live and die, and the ways that our decisions affect their lives and deaths, as well as practical solutions and philosophical/ethical issues surrounding our lives with animals. It will also examine the ways that literature, art, film, science, and popular culture represent human-animal relationships and the lives and deaths of animals, and the implications of these mediated visions.

Keynote Speakers: Dr. Ken Shapiro, cofounder of the Animals & Society Institute
Dr. Francine Dolins, Assistant Professor of Psychology at the University of Michigan-Dearborn

Teaching With Animals: In 2005, the Animals in History conference held in Cologne, Germany, concluded with a vibrant discussion about the future of the academic discipline of Human/Animals studies. Many participants argued for the continued existence of Animal Studies as an interdisciplinary endeavor. Since that time, courses containing animal subject matter have proliferated across academia. The H-Animal Syllabus Exchange has been a popular on-line resource for faculty since 2006. In 2010, Eastern Kentucky University premiered the first interdisciplinary baccalaureate degree in Animal Studies; other universities have had Anthrozoology degrees, or specializations within Sociology or Psychology. What then are the current issues facing faculty teaching animal subject matter across the disciplines? Is an interdisciplinary approach practical and beneficial? What strategies have you used to convey animal-centric information to your students? How have you navigated the politics of academia to find a 'home' for your Animal Studies course?

Papers from a diversity of perspectives are sought which discuss experiences teaching animal subject matter, and we hope participants will bring discussion questions about teaching Animal Studies.

Keynote Speaker: Dr. Margo DeMello (author of *Animals and Society: An Introduction to Human-Animal Studies*) will be the keynote speaker anchoring the Friday session devoted to teaching animal subject matter.

Living With Horses: The horse holds a unique place among domesticated animals. Whether as food source or beasts of burden; as objects of worship, sacrifice or study; as tools in science, therapy or agriculture; or as traveling, sporting or battle workers, horses have influenced human societies since the two species came together. Within these interfaces, horses are large, potentially dangerous beings with whom humans can and do develop deep and often reciprocal

relationships. The Thursday session focuses on the following questions: How is it that humans and horses have lived together in the ways they have? What makes horses what they are? How do humans conceive of their uses and value across cultures, and how do these conceptions factor into their use and treatment? The session takes an inclusive, multidisciplinary animal studies approach, and seeks presentations from across the sciences, social sciences, humanities, arts, and applied fields.

Potential topics include but are not limited to: equestrianism and equestrian sport; equine psychology, sociality and culture; human-horse bonding; perceptions and representations of horses in various human cultures and subcultures, past and present; changing paradigms of training and schooling; considerations of equine agency, rights and welfare; and the ethical implications of the human-horse relationship.

Session Chair: Dr. Gala Argent, teaches the course 'Horse' for EKU's Animal Studies major and Humans, Horses and Health minor. Keynote speaker: Dr. Kari Weil, University Professor of Letters at Wesleyan University (author of *Thinking Animals: Why Animal Studies Now*).

**Submit
NOW**

Deadline for submissions 15 December 2012 (Late submissions will be considered, email Julia Schlosser, schlosserj@earthlink.net for more information)

For full CFP, and more information re submission guidelines and where to send them, see: <http://psychology.eku.edu/insidelook/living-animals-conference-be-held-eku-march-21-23-2013>

- **Looking. BASN Meeting**
26-27 April 2013. University of Strathclyde, Glasgow.

CALL FOR PAPERS

As with all previous BASN meetings, this one takes as its focus a key issue in animal studies that it is hoped will be of interest to scholars from a range of disciplines.

Invited speakers: Vinciane Despret (Université de Liège, Belgium) and Sarah Franklin (Cambridge University). Urban folk musician Chris T-T will also be performing on Friday evening.

As well as the invited speakers there is also a call for papers if you are interested in giving a paper addressing the topic from whatever disciplinary perspective.

Topics covered at this meeting might include (but are not limited to):

- Media representations of animals
- Zoos and animals in entertainment
- Ethology and the study of animals
- Watching and conservation
- Animals and aesthetics
- Philosophical constructions of looking

**Coming
up**

Deadline for abstracts 18 January 2013

Please submit an abstract of no more than 200 words with a brief biography (also of no more than 200 words). Abstracts should be included within your email – i.e. NOT as attachments. Please send them to erica.fudge@strath.ac.uk. Presentations will be 20 minutes long, and we hope to include work by individuals at different career stages.

For more information see:

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

- **Thinking and Acting Ecologically: Tenth Annual Meeting on Environmental Philosophy.**
International Society for Environmental Ethics (ISEE)
12-14 June 2013. The University of East Anglia, UK

CALL FOR PAPERS

Submissions are invited on any topic in environmental philosophy/ecophilosophy broadly conceived. The focus of the tenth annual meeting will be on developing ideas and concepts that are not only thematically concerned with the environment but are themselves contributions to ecological action.

Topics might include:

- methods and principles that make for specifically ecological ways of thinking and acting
- the relation of style to content in ecological thought and practice
- connections between philosophy and green politics / art practice/ science policy
- the significance that specific environments have for ecological thought and action
- the connections between ecological practices (e.g. walking, observing, gardening, direct action etc.) and ecological thought
- theory and practice of environmental justice and our relationship with future generations
- ecosophy/ ecophenomenology and/or ecologism
- problems and opportunities facing interdisciplinary environmental studies

Confirmed Speakers:

Iain McGilchrist
Simon James
Larry Lohmann
Emily Brady
Angela Breitenbach
Kate Rawles
Rupert Read & Tom Greaves
Ruth Makoff
Ted Toadvine
Jeremy Bendik-Keymer
Katie McShane

The conference programme includes: A reading of Steve Water's play *The Contingency Plan*; guided walk around UEA Wildlife Trail; open air picnic; film screening; papers delivered via weblink and other measures to reduce our carbon footprint

**Coming
soon**

Deadline for submission 31 January 2013

For more information re submissions and programme see: <http://enviroethics.org/2012/09/18/cfp-isee-10th-meeting/>

Or address inquiries about submissions and academic matters to Dr Tom Greaves T.Greaves@uea.ac.uk and administrative inquiries to Natalie Mitchell n.mitchell@uea.ac.uk

- **The Ethics of Consumption: The Citizen, The Market, and The Law.** 11th Congress of the European Society for Agricultural and Food Ethics.
11-14 September 2013. Uppsala, Sweden

CALL FOR PAPERS

EurSafe 2013 is a forum for discussion of ethical issues at the intersection between social, economic and legal aspects of consumption of food and agricultural products. The congress has three main sub themes connected to the overall issue of ethical consumption. However, general contributions to agricultural and food ethics are also welcome.

While arguably remarkably efficient, the present system for agriculture and food production involves a number of negative consequences for human health, the environment, and animal welfare. Great challenges lie ahead as we are facing population growth and climate change. It is frequently argued that one of the keys to meeting those challenges lies in changing consumption patterns, for instance through reducing meat consumption, switching to organic or fair trade products, boycotting or 'buycotting' certain products, or consuming less overall. There is considerable disagreement regarding how to bring this about, whose responsibility it is, and even whether it is desirable. Is it a question of political initiatives, the virtues and vices of individual consumers in the developed world, or something else?

The Citizen: To an increasing degree, individuals' actions and choice of lifestyle have been put into focus rather than political and collective solutions. This raises questions such as: What roles and responsibilities regarding food consumption are related to being a citizen and consumer respectively? Is there any significant difference between a 'food consumer' and a 'food citizen'? Do we need to contextualize our expectations to the ethical consumer / citizen (e.g. in respect to culture, tradition, religion) or would we rather opt for a universal 'food citizen' codex?

The Market: Ethical consumption proceeds in the midst of economic realities like free trade and its barriers, agricultural subsidies, consumer expectations and preferences, labelling and 'glocalness' and so called organic alternatives. Given the two main trends in food marketing; globalisation on the one hand, and strive for localisation or regional or traditional food markets on the other, the issue of ethical consumption becomes closely related to understanding content and impacts of the tension between a variety of interests and ethical aspects. What is the role of retailers, producers and transport chains and waste processing in this tension? How are we to create efficient communication built on trust in the junction of economic factors, politics and human action as regards food consumption? What is the contribution of schemes like CSR (Corporate Social Responsibility), certification systems and fair trade to a dialogue between these actors?

The Law: In the light of an increasing strive for ethical consumption the role, limits and possibilities of legislation are important to discuss. Traditionally legislation sets a minimum level, partly due to respect for cultural differences. However, globalization has promoted a deregulation of the food market and therefore both national and international institutions find it difficult to develop intervention tools that can reorient the food market. In the case of the European Union, food legislation does not set any more a minimum level as it usually did. Several factors have provoked a harmonization at maximum levels that aims at free trade and has relevant collateral consequences. Is the role of legislation rather to drive a change in consumer and market behaviour? If so, how to balance with freedom of choice, but also with global food security, animal welfare and climate change mitigation? To what extent can legislation mirror 'the' public view changing over time? How to value public participation in the development of food policies and legislation? Who defines what constitutes a 'good food legislation', its range - for whom, and based on what values?

You are invited to submit abstracts for oral or poster presentation. Contributions are welcome on these themes as well as general themes on food and agricultural ethics from a range of fields, such as ethics and philosophy, anthrozoology, social and historical sciences, education and pedagogics, political philosophy, law, animal welfare science, applied ethology, laboratory animals, veterinary medicine, biology, environment, rural development, and recreation.

**Coming
soon**

Deadline for submissions 13 January 2013

For more information, including submissions page and publication opportunity, see:
<http://www.slu.se/eursafe2013>

Recent and Upcoming Conferences

Cosmopolitan Animals

26-27 October 2012

Report by Tess Williams

Organised by the Kent Institute for Advanced Studies in the Humanities (KIASH), University of Kent, Cosmopolitan Animals was held at the Institute of English Studies, School of Advanced Study, at the University of London. There were 100 delegates and 70 delivered papers. [Simon Glendinning](#), Reader in European Philosophy in the European Institute at the London School of Economics and Political Science, presented the keynote address and [Donna Haraway](#) presented the John Coffin memorial lecture, entitled 'Staying with the Trouble: Recuperating Terrapolis'.

Participants came from all over Britain, from America, Sweden, Finland, France, Germany, Taiwan, Singapore, Canada and Australia. There were three conference streams over the two days, averaging two to three presentations per session and video installations continually played in the main hall thanks to Helen Bullard, Eleanor Morgan, Steve Baker, Andrea Roe, Kathy High and other visual artists. Creative writers Ann Marie Thornberg and Nicholas Royle gave readings of work in progress, and there were strong contingents from Victorian and postcolonial studies, English literature, cultural studies, philosophy, ecocriticism, animal studies, and film and visual culture. Also represented were law, medieval studies, sociology of science and human geography, exploring historical, contemporary and projected constructions of knowledge around animal/human connections.

For more information about the conference see: <http://www.ies.sas.ac.uk/events/ies-conferences/CosmopolitanAnimals>

BASN Farm

16-17 November 2012

This second meeting of BASN in Glasgow, took place at the University of Strathclyde. All the papers from the conference are now available at:

<http://www.britishanimalstudiesnetwork.org.uk/PastBASNMeetings/FarmGlasgowNov2012.aspx>

The Outdoor Cat: Science and Policy from a Global Perspective

3-4 December 2012. Marina del Rey, California

The second conference of the Humane Society Institute for Science and Policy (HSISP). The subject of free-roaming, abandoned, and outdoor cat populations in and around human communities and in other settings has divided stakeholders within the humane, conservation, and scientific communities for decades.

For more information see: <http://www.humanesociety.org/about/departments/hsisp/>

Thinking with Animals

25 January 25, 2013. 12 Waverly Place, Room G08, NYC 10003

(This conference was previously scheduled for November 2, 2012 but had to be rescheduled due to Hurricane Sandy)

This conference examines how the 'animal turn' is altering the contours of academic inquiry in the fields of philosophy, anthropology, politics, sociology, cultural studies, and literature. Specifically, scholars will examine how our relations with animals both reflect and shape the historical, political, and cultural contexts in which they are embedded; and they will ask what it means to theorize animals as political, economic, social, and moral objects—and subjects.

For the conference program with abstracts and speaker biographies, see:
<http://animalstudies.as.nyu.edu/object/asevent.20121102.thinkinganimals>

Animal Representation

8-9 February 2013. University of Michigan, Ann Arbor, MI

Keynote Speaker: Nigel Rothfels, author of *Savages and Beasts: The Birth of the Modern Zoo* (2002), and editor of *Representing Animals* (2002)

Enquiries email: representinganimals2013@umich.edu

Mapping Animality II: Considerations of Animal and Human Space. American Comparative Literature Association Conference

4-7 April 2013. University of Toronto, Toronto

Plenary speakers: Gauri Viswanathan, Ella Shohat, Linda Hutcheon, David Wallace and David Palumbo-Liu

For all information see: <http://www.acla.org/acla2013/mapping-animality-ii-considerations-of-animal-and-human-space/>

International Graduate Historical Studies Conference

5-6 April 2013. Central Michigan University

Call for Session Papers: Seeking Graduate Papers on Animals and History

Thomas Darragh is seeking to put together a panel of graduate papers, Specifically, he is seeking papers that look at animals in the context of transnational history, but will consider any papers that are historical based. See the conference CFP at <http://www.ighsc.info/call-for-papers/>

Thomas S. Darragh is Doctoral Candidate and Co-Chair, 2013 IGHS conference Department of History, Central Michigan University. Please forward all inquires and submissions to him at histconf@cmich.edu.

International Balance-Unbalance 2013

31 May 31 – 2 June 2013. Noosa Queensland

An International Conference designed to use art as a catalyst to explore intersections between nature, science, technology and society as we move into an era of both unprecedented ecological threats and transdisciplinary possibilities.

See more: <http://www.balance-unbalance2013.org/>

Science in the Service of Animal Welfare: Priorities around the World. UFAW International Animal Welfare Science Symposium

4-5 July 2013. Universitat Autònoma de Barcelona, Barcelona, Spain

Abstracts of all accepted talks and posters will be placed on UFAW's website in advance of the symposium. Further details, including how to register for the symposia and booking of accommodation, can also be found on the UFAW Barcelona 2013 webpage:

<http://www.ufaw.org.uk/conf.html>.

Special Report

A Poultry Place

Since it was established in 2001, A Poultry Place in southern New South Wales has assisted more than 1800 animals. This is only a fraction of the chickens, ducks and turkeys killed on a daily basis to feed humans in Australia, let alone all the other animals slaughtered. During this time A Poultry Place has also worked with numerous organisations on campaigns against farming of poultry – egg farming, broiler (chicken meat) farming, and exposing the until recently secretive turkey and duck farming industries, as well as the ongoing fight against school hatching projects. Bede Carmody tells the story of the animals who live there and how the sanctuary began.



When I tell people I have established an animal sanctuary their first instinct is to think it is a wildlife sanctuary. When I explain it is called A Poultry Place and is a refuge for chicken, ducks, geese and turkeys, many are surprised. Some will look at me blankly, trying to work out why anyone would care about a chicken or a duck because to most people they represent food, not a cute and cuddly being who needs sanctuary.

A Poultry Place is devoted to rehabilitating and caring for rescued and unwanted poultry because they are the most exploited animals in Australia, and indeed the world. According to the United Nations Food and Agriculture Organisation chickens account for more than 90 percent of all types of farmed animals slaughtered for food across the world each year, ducks are the next most slaughtered animal; and, only more pigs and rabbits are slaughtered than turkeys and geese.

Before I began learning about how animals are farmed chicken was the main meat I ate. I loved eggs and never worried about how they were produced. If duck was on the menu that's what I'd order. And turkey always made a nice difference to chicken as a sandwich filling. However, once I

discovered the ways they are farmed I found myself unable to justify eating them. So on January 1, 1994, I made a New Year's resolution to give up eating meat and within weeks had become an animal activist, joining Animal Liberation and working on its campaign to ban the battery cage. In 1999 I moved to a small rural village in southern NSW to help out at a sanctuary run by some friends. I was only meant to be there for 12 months but stayed for almost three years, moving on after I had decided to start A Poultry Place.

I don't know what shocked me more when I began to discover how poultry are farmed in Australia—that, despite being aquatic birds, ducks are raised in sheds without water for swimming and cleaning; or that turkeys are so genetically modified that the only way they can reproduce is with human assistance, which sees the male turkeys masturbated for their semen, which is then insert into the female's vagina via a syringe.

The fact that people place such little value on poultry is obvious from the fact that the poultry industries can, without fear of prosecution, inflict pain and suffering on animals through processes such as debeaking of hens and turkeys, debilling of ducks and detoeing of turkeys all without any anaesthetic or pain relief. However, if similar practices were carried out on animals such as dogs and cats, which are protected under animal cruelty laws, prosecution could result. Furthermore, it is accepted without a second thought that the poultry industry can kill millions of healthy animals (male chicks) because they are of no economic value.

For many people their encounters with poultry are when they do the weekly supermarket shop. Since I established A Poultry Place I have had the pleasure of introducing many people to live poultry. For most it is the first time they have seen a live chicken, a rooster, a turkey, duck or goose enjoying its life in a natural environment. Some are surprised by the friendliness displayed by ex-battery hens, broilers and turkeys. Others are intrigued by the social structures which exist amongst the flocks and most cannot get over the physical scars which many of the animals carry from their former lives, such as the debeaked beaks of the ex-battery hens and factory farmed turkeys and the body size of the broilers and turkeys.

It shouldn't really surprise though. Hens are highly social creatures who, like humans, have a social structure—in their case it is known as the pecking order. Apart from being very social animals, studies by the Physicians Committee for Responsible Medicine have found that the cognitive abilities of chickens are more advanced than those of cats, dogs and some primates. More recently, researchers at Sydney's Macquarie University have said that chickens are the most underestimated animals on the planet after discovering their complex communication skills.

Turkeys, like chickens have well developed vocabularies and are able to recognise one another by voices. Turkeys can also communicate their emotions to one another with their snood, which changes colour according to their emotional state. The battle for greater respect and understanding of poultry is an ongoing struggle, which at times can be overwhelmingly frustrating given how people generally view poultry as nothing more than food. Living on a sanctuary dedicated to them brings both great joy and incredible sorrow.

One of the best experiences in my life is seeing how a former battery hen adjusts to her new surroundings. It is an experience I never tire of. The first morning after newly rescued hens arrive is always a pleasurable one, with many hours spent watching how they get used to life beyond the bars. The ex-battery hen is very inquisitive and constantly exploring her surrounds. She quickly starts to display natural instincts, which until her liberation had been dormant and frustrated. It usually begins with a flapping of her wings. She will then stretch out her wings and scratch underneath each with her toes or her pathetic stump of a beak. She will sunbathe; pick at straw to build a nest in which she may lay an egg; she dust bathes.

With an ex-battery hen there is always hope that she will recover and go on to live a full and contented life beyond the bars of her cage, fossicking in the sun. Unfortunately, the same cannot be said with broilers or turkeys. The 'meat' birds will eventually fall victim to their bodies; as often the incredible weight which is placed on their legs cripples them or causes fatal heart or respiratory conditions. When I have broiler or turkey residents I think in terms of months whereas with other animals I think in terms of years.

To learn more about A Poultry Place and its residents visit the Facebook site: www.facebook.com/apoultryplace If you would like to support the sanctuary, contact Bede at freechook@bigpond.com to find out how.



A rescued broiler flock

Story and pictures: Bede Carmody

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

Queen's University Canada

Abby Benjamin Postdoctoral Fellowship in Animal Studies

The Department of Philosophy at Queen's University invites applications for the new Abby Benjamin Postdoctoral Fellowship in Animal Studies. This is a one-year non-renewable 12-month fellowship. The successful applicant will have a demonstrated expertise in animal ethics, law and public policy, show evidence of teaching potential, and be able to participate constructively in departmental and collegial activities. While we interpret animal ethics, law and public policy broadly, and welcome applications from various disciplines that study human-animal relations including political science, law, philosophy, sociology and environmental studies, we are looking in particular for research that critically examines the moral, legal and political dimensions of how human-animal relations are governed.

A recipient of the Fellowship is expected to reside in Kingston, to teach a University course in animal studies, and to collaborate in developing initiatives related to the promotion of the analysis and understanding of animal rights (such as workshops, conferences, public lectures, etc.) The Fellow will work under the supervision of Prof. Will Kymlicka. The 2013-14 fellowship will start on July 1, 2013. Applicants must have submitted their doctoral dissertation by that date, and must be within five years of having received their doctorate. The salary for the postdoctoral fellowship will be \$40,000, which includes remuneration for teaching a half-course in animal ethics or a cognate subject.

Submissions due 1 February, 2013

For more information, visit <http://www.queensu.ca/philosophy/Jobs.html> or contact Prof. Kymlicka (kymlicka@queensu.ca).

Voiceless: The Animal Protection Institute

Voiceless Writing Prize

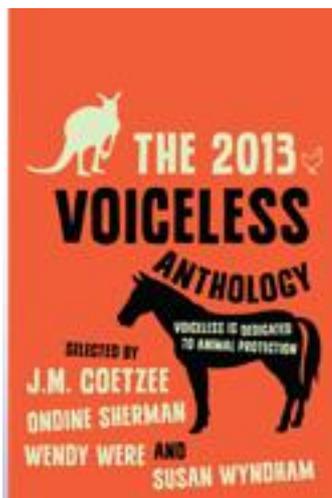
Wayne Strudwick and Craig Simpson have won first prize in one of the nation's richest writing competitions, selected by an esteemed panel led by Nobel Prize winner J.M. Coetzee. Strudwick and Simpson were named joint winners who will split the \$15,000 Voiceless Writing Prize sponsored by Australian Ethical Investment. A new literary competition by Voiceless, the animal protection institute, the competition recognises and encourages short fiction and essays exploring the human-animal relationship.

Voiceless Awards

A Voiceless Grant has been awarded to the Australian Animal Studies Group (AASG) for a Writer in Residence at the Writer's Event at the AASG@Sydney: Life in the Anthropocene conference, 'which uses writing to support cultures of positive human-animal relationships. The Writer in Residence will produce original work, present readings and share their expertise in workshops'.

Leading the recipient list with grants of \$15,000 each were Humane Research Council and Ethical Eats Limited's Meat Free Week project. Other grants include funding for an animal law conference at the University of Tasmania, research on the population of the Eastern Grey Kangaroo, educational programs at farm animal sanctuary Peanuts Funny Farm, and documentation of the live export trade from Port Adelaide, The full list of grant recipients can be found at: <http://www.voiceless.org.au/our-approach/grants-and-prizes/2012-grant-recipients>

The 2013 Voiceless Anthology



In a ground-breaking competition, 350 Australian authors reflected on the human-animal relationship in their entries to the Voiceless Writing Prize sponsored by Australian Ethical Investment. Now the very best works have been selected for your enjoyment in The 2013 Voiceless Anthology.

The *Anthology* represents a diversity of views on human-animal relations spanning rural, urban and Indigenous perspectives. Some of the stories do not reflect Voiceless's own vision or mission but nevertheless challenge readers to grapple with a wide variety of opinions on animal protection and serve to fuel much-needed public debate and discussion.

The print edition of the *Anthology* is now available in bookstores across Australia.

Alternatively, you can buy the eBook now for just \$1.99 from any of the following retailers: Kindle, Readings, Gleebooks and other independent booksellers through Book.ish, Kobo, eBooks.com, Google Play. 25% of eBook royalties will support the work of Voiceless in animal protection.

Animals and Society Institute

Undergraduate Paper Prize

The Animals and Society Institute and Wesleyan Animal Studies are proud to announce the winner of the first annual ASI-WAS Undergraduate Paper Prize in Human-Animal Studies. The first prize goes to Kara White, a recent graduate of Brown University, for her paper 'And Say the Cat Responded? Getting Closer to the Feline Gaze'. Kara's paper will be published in the journal *Society & Animals*. Two honorable mentions go to Christina Stephens, for her paper 'Shelter Animals: Biopolitics and Coetzee's *Disgrace*' and to Catherine Rose, for her paper 'Should Animal Rights Advocates Stop Using Animal Rights Arguments?'.

Massachusetts Institute of Technology

Mellon Postdoctoral Fellowship in the Humanities

The Massachusetts Institute of Technology (MIT) seeks applications for the Mellon Postdoctoral Fellowship in the Humanities. The Mellon Fellowship is for scholarship across boundaries. Thanks to the generous support of the Mellon Foundation, MIT's School of Humanities, Arts, and Social Sciences awards two fellowships each year to promising young scholars working at the intersection of humanities disciplines, or between humanities and other disciplines. This Fellowship is especially intended for scholars who work in more than one specialty within the humanities, or bridging from the humanities with other disciplines.

Two Mellon fellows will be selected for two-year appointments, effective July 1, 2013. Fellows will teach one course in Spring 2014 and one per semester the following year. Applicants must have received a Ph.D. between July 1, 2010 and July 1, 2013. The successful candidates' work will be truly interdisciplinary in nature, within the humanities, or bridging from the humanities with other disciplines.

Detailed information regarding application materials and how to apply can be found here: http://shass.mit.edu/graduate/mellon_postdoctoral_fellowship

*Coming
up*

Submissions close 15 January 2013

Late or incomplete applications will not be considered. Fellows will be announced in March 2013. For more information please contact Britta Bell at shass-mellon@mit.edu

Humane Research Council, Washington

The Humane Research Council (HRC) is currently seeking an experienced researcher, writer, and support person to work part-time for the organization. The position requires a commitment of 25-30 hours per week, on average, and offers a flexible schedule. HRC is based in Olympia, Washington, but we will consider candidates in any location if they are consistently available by phone and internet.

The ideal candidate will have experience with both research (i.e., survey design, analysis, etc.) and animal protection issues (see qualifications below). The newly created Research/Communications Coordinator position will support HRC's broader objectives by maintaining our HumaneSpot.org research database and other resources. The chosen candidate will assist with tasks including client and internal projects, writing and editing, social media, responding to inquiries, outreach, and limited fundraising.

To apply for this position, please email your cover letter, resume, and a sample of your writing (PDFs preferred, Word or text files accepted) to info@humaneresearch.org. The writing sample should relate to research or animal advocacy and can be either technical or persuasive. Please include "Research Manager Position" in your email subject line. Salary depends on qualifications. Of course, HRC is an equal opportunity employer.

For responsibilities, minimum qualifications, and enquiries see:

<http://www.humanespot.org/content/hrc-seeks-new-researchcommunications-coordinator>

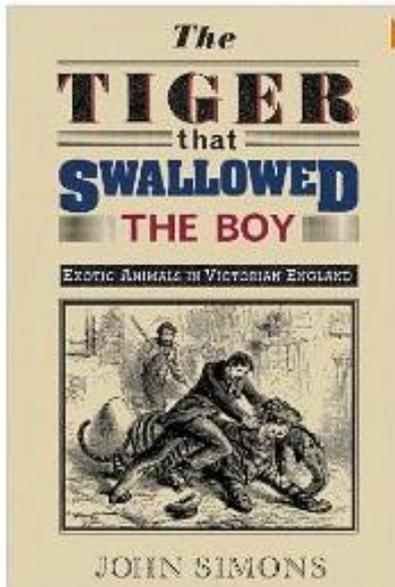
*Submit
NOW*

Deadline for applications: the position will be open till 31 December

Learn more about HRC at www.HumaneResearch.org

New Books: Summaries from publishers' websites

THE TIGER WHO SWALLOWED THE BOY: Exotic Animals in Victorian England by John Simons. Libri Publishing, 2012

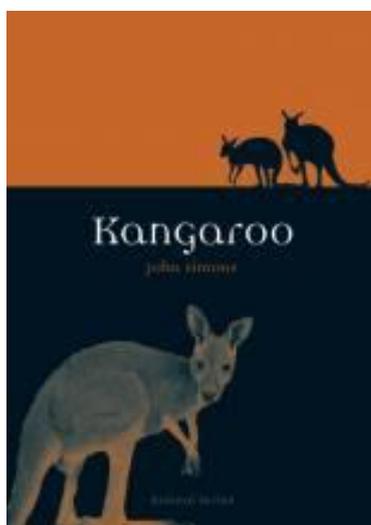


This book asks an important question: *If you were born in rural England in 1837 and died in 1901 and never travelled more than thirty miles in any direction would you have seen a hippopotamus before you died?* The answer is, surprisingly, yes. In fact, the roads of England were thronged with all manner of creatures. There were even exotic butterfly farms. Kangaroos hopped around the lawns of stately homes, tigers prowled the backstreets of the East End, a tapir terrorised the people of Rochdale, an angry cassowary pursued a Lord as he was out for his daily ride, a boa constrictor got loose in Tunbridge Wells.

This book is the first to explore the full and surprising extent of the exotic animal trade in nineteenth-century England and its colonies. It combines deep and original scholarly research with a lively style aimed at the non-academic reader. It looks at zoological gardens, travelling menageries, private menageries, circuses and natural history museums, to show exotic animals played a key part in the Imperial project and in the project to ensure that leisure was educational. It shows

how this trade was intimately connected with the tides of Empire and how, as Germany rose, one area of competition in which Britain came off worst was the scramble for elephants.

KANGAROO by John Simons. Reaktion Press, Animal series, 2012



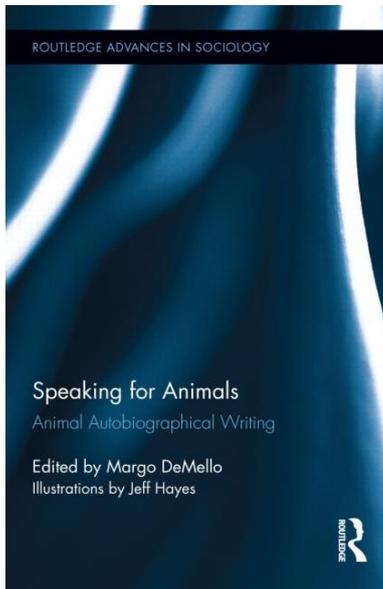
It is difficult to think of any animal more closely associated with a particular nation than the kangaroo; this book places this strange yet beloved creature in the context of Australian and global history, revealing that the relationship between mankind and macropod is darker and more complex than it might seem, and fraught with contradictions. In *Kangaroo*, John Simons examines the use and abuse of this animal, a favourite at zoos across the world, and its place in culture.

From indigenous Australian societies to the first contacts with Europeans, and from their export for exhibition in the Western world to its adoption as Australia's 'national' animal: the kangaroo evolved at the intersection of very different cultures. And while it has come to represent Australia like no other animal, the kangaroo is still greatly misunderstood there and is at the centre of controversies regarding the eating of its meat and the culling of its populations. The creature's true diversity has frequently been reduced to a handful of stereotypes –

misrepresentations that now threaten the future of the species. Written in a lively and approachable style, this fascinating pouch-sized look at these engaging creatures will appeal to all kangaroo lovers as well as those concerned with Australian animal welfare and conservation.

John Simons is Executive Dean in the Faculty of Arts at Macquarie University, Sydney, and a Fellow of the Zoological Society of London and the Oxford Centre for Animal Ethics. His previous books include *Animal Rights and the Politics of Literary Representation* (2002), *Rossetti's Wombat* (2008).

SPEAKING FOR ANIMALS: Animal Autobiographical Writing edited by **Margo De Mello**. Routledge, 2012



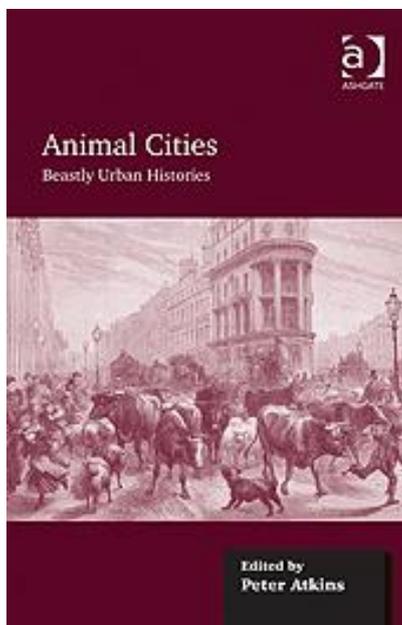
For thousands of years, in the myths and folktales of people around the world, animals have spoken in human tongues. Western and non-Western literary and folkloric traditions are filled with both speaking animals, some of whom even narrate or write their own autobiographies. Animals speak, famously, in children's stories and in cartoons and films, and today, social networking sites and blogs are both sites in which animals—primarily pets—write about their daily lives and interests.

Speaking for Animals is a compilation of chapters written from a variety of disciplines that attempts to get a handle on this cross cultural and longstanding tradition of animal speaking and writing. It looks at speaking animals in literature, religious texts, poetry, social networking sites, comic books, and in animal welfare materials and even library catalogs, and addresses not just the "whys" of speaking animals, but the implications, for the animals and for ourselves.

Authors include: Ryan Hediger, Kathy Rudd, Nikki Savides, Jill Morstad, G.A Bradshaw, Lisa Brown, Laura Hoppgood-Oster, Merit Anglin and Anne Milne.

Margo DeMello lectures at Central New Mexico Community College, teaching sociology, cultural studies, and anthropology.

ANIMAL CITIES: Beastly Urban Histories edited by **Peter Atkins**. Ashgate, 2012

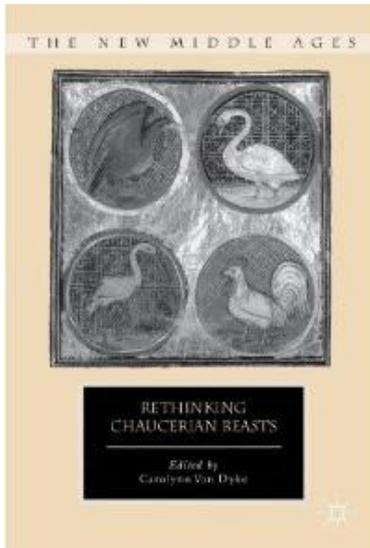


Animal Cities builds upon a recent surge of interest about animals in the urban context. Considering animals in urban settings is now a firmly established area of study and this book presents a number of valuable case studies that illustrate some of the perspectives that may be adopted.. First, the opening chapters look at working and productive animals that lived and died in nineteenth-century cities such as London, Edinburgh and Paris. Second, there is a consideration of nineteenth-century animal spectacles, which influenced contemporary interpretations of the urban experience. Third, the theme of contested animal spaces in the city is explored further with regard to backyard chickens in suburban Australia. Finally, there is discussion of the problem of the public companion animal and its role in changing attitudes to public space, illustrated with a chapter on dog-walking in Victorian and Edwardian London.

Animal Cities makes a significant contribution to animal studies and is of interest to historical geographers, urban, cultural, social and economic historians and historians of policy and planning.

Peter Atkins is a Professorial Fellow in Geography at Durham University. His research is devoted to the historical geography of food systems, particularly with regard to livestock products and zoonotic diseases. His most recent book is *Liquid Materialities: A History of Milk, Science and the Law* (Ashgate, 2010)

RETHINKING CHAUCERIAN BEASTS edited by **Carolynn Van Dyke**. The New Middle Ages series, Palgrave Macmillan, 2012



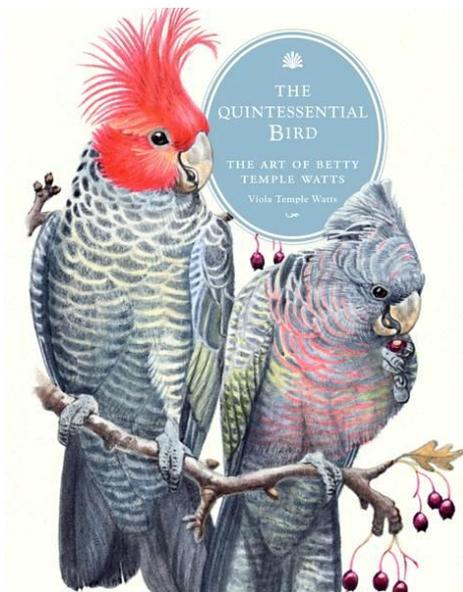
Collectively undertaking the first sustained examination of Chaucer's representation of non-human creatures since Beryl Rowland's *Blind Beasts*, this book connects work in critical animal studies and close readings of Chaucer's texts. Grouped under five headings—the material creature, animal lessons, becoming-animal, contested boundaries, and cross-species discourse—the sixteen essays combine close reading of Chaucer's major texts with various analytical frameworks, from medieval natural science to critical animal studies. The resulting readings enlarge and re-center critical discourse not just about Chaucer's non-human animals but also about his representation of gender, genre, and the place of the human being in the universe of species, of invasive species and climate change.

The book has five parts: 1. The Natural Creature 2. Animal Lessons 3. Becoming-Animal 4. Contested Boundaries 5. Cross-Species Discourse

Contributors include: Aranye Fradenburg, Carol Freeman, Leslie Kordeki, Sandy Feinstein and Neal Woodman, Ryan R. Judkins, Jeremy Withers, W.A. Matlock, M. Palmer Browne, Laura Wang, Melissa Ridley Elmes, and Karl Steel.

Carolynn Van Dyke is Francis A. March Professor of English at Lafayette College.

THE QUINTESSENTIAL BIRD: The Art of Betty Temple Watts by **Viola Temple Watts**. National Library of Australia, 2011



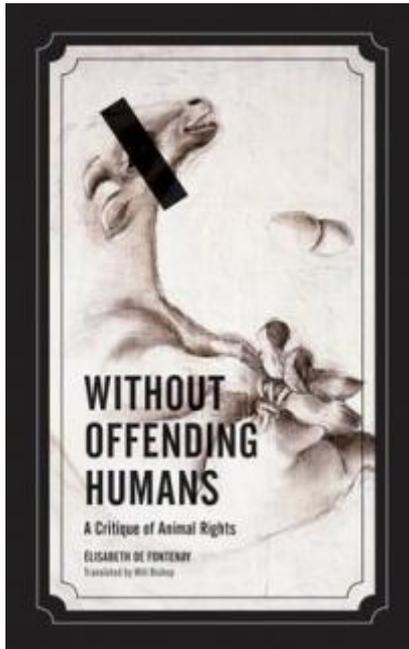
Betty Temple Watts (1901–1992) had exceptional powers of observation and a gift for capturing the quintessential nature of birds—their behaviour, character and colour. Her watercolours fill the pages of numerous articles and books, and even feature on a set of stamps. She first developed an interest in birds in her thirties, while living in Persia with her husband; however, it was not until she was 48, and settled in Melbourne, that she decided to go, in her words, 'all out on birds'.

Betty spent much of her time practising drawing, but was constantly critical of the results. In spite of her harsh self-judgement, others had a high opinion of her skill and, in 1952, she received her first commission, going on to provide bird illustrations for publications until she was in her late eighties.

Thirty-four of Betty's watercolour plates of birds are held by the National Library of Australia. All the plates have been reproduced in *The Quintessential Bird* with many individual birds reproduced in glorious detail.

Viola Temple Watts, wife of Betty's son Stephen, has written the short introductory biography, which allows readers a glimpse into Betty's joyous world of birds.

WITHOUT OFFENDING HUMANS: A Critique Of Animal Rights by **Élisabeth de Fontenay**, translated by **Will Bishop**. University of Minnesota Press, Posthumanities series, 2012

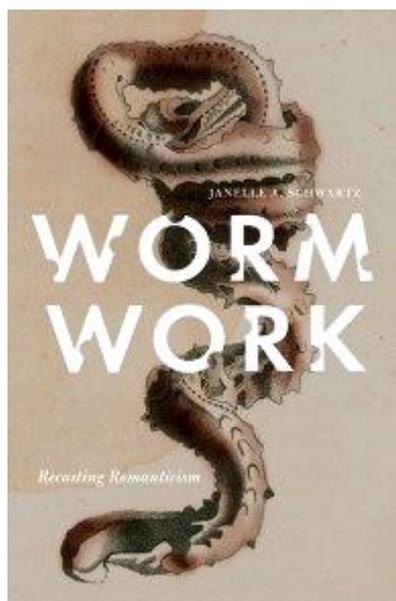


A central thinker on the question of the animal in continental thought, Élisabeth de Fontenay moves in this volume from Jacques Derrida's uneasily intimate writing on animals to a passionate frontal engagement with political and ethical theory as it has been applied to animals--along with a stinging critique of the work of Peter Singer and Paola Cavalieri as well as with other "utilitarian" philosophers of animal-human relations.

Humans and animals are different from one another. To conflate them is to be intellectually sentimental. And yet, from our position of dominance, do we not owe them more than we often acknowledge? In the searching first chapter on Derrida, she sets out 'three levels of deconstruction' that are 'testimony to the radicalization and shift of that philosopher's argument: a strategy 'through' the animal, exposition to an animal or to this animal, and compassion 'toward animals'. *Without Offending Humans* reveals a careful and emotionally sensitive thinker who explores the unfolding of humans' assessments of their relationship to animals--and the consequences of these assessments for how we define ourselves.

Born in 1934, **Élisabeth de Fontenay** was closely associated with the late Jacques Derrida and is professor emeritus of philosophy at the Sorbonne. She is the author of *Le silence des betes: La philosophie a l'epreuve de l'animalite* and *Diderot: Reason and Resonance*. **Will Bishop** received his doctorate in French literature from the University of California, Berkeley. He lives in Paris, where he teaches and translates.

WORM WORK: Recasting Romanticism by **Janelle A. Schwartz** University of Minnesota Press, 2012



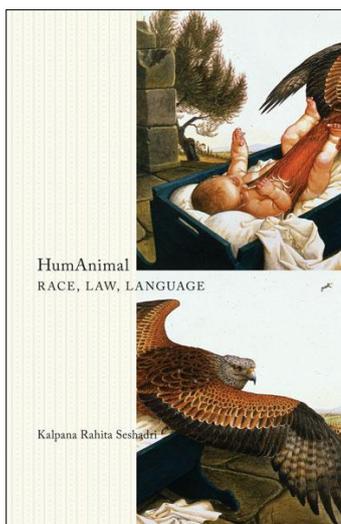
From antiquity to today, the ubiquitous and multiform worm provokes an immediate discomfort and unconscious distancing: it remains *us* against *them* in anthropocentric anxiety. So there is always something muddled, or dirty, or even offensive when talking about worms. Rehabilitating the lowly worm into a powerful aesthetic trope, Janelle A. Schwartz proposes a new framework for understanding such a strangely animate nature. Worms, she declares, are the very matter with which the Romantics rethought the relationship between a material world in constant flux and the human mind working to understand it. *Worm Work* studies the lesser-known natural historical records of Abraham Trembley and his contemporaries and the familiar works of Erasmus and Charles Darwin, William Blake, Mary Shelley, and John Keats to expose the worm as an organism not only reviled as a taxonomic terror but revered as a sign of great order in nature as well as narrative.

This book traces a pattern of cultural production, a *vermiculture* that is as transformative of matter as it is of mind.

It distinguishes decay or division as positive processes in Romantic era writings, compounded by generation or renewal and used to represent the biocentric, complex structuring of organicism.

Janelle E. Schwartz is visiting assistant professor of comparative literature at Hamilton College.

HUMANIMAL: Race, Law, Language by Kalpana Rahita Seshadri. University of Minnesota Press, Posthumanities series, 2012



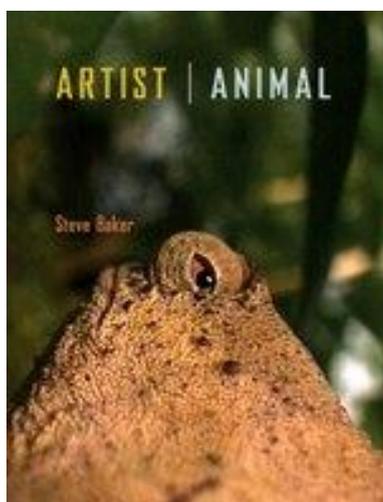
HumAnimal explores the experience of dehumanization as the privation of speech. Taking up the figure of silence as the space between human and animal, it traces the potential for an alternate political and ethical way of life beyond law. Employing the resources offered by deconstruction as well as an ontological critique of biopower, Kalpana Rahita Seshadri suggests that humAnimal, as the site of impropriety opened by racism and manifested by silence, can be political and hazardous to power.

Through the lens of such works as Coetzee's *Foe*, Chesnutt's 'The Dumb Witness', Dr. Itard's 'wild child', and aerialist Philippe Petit's *Man on Wire*, Seshadri lucidly brings Derrida's concept of the trace and his theory of sovereignty into conversation with Agamben's investigation of the analytics of power. The task is twofold: on the one hand, to question the logocentric presumption that determines the separation between human and animal, and on the other to examine the conflation of this separation as an

instrument of power in the practice of racism. Thus *HumAnimal* details the differences and intersections between Derrida and Agamben in their respective approaches to power, claiming that to think simultaneously within the registers of deconstruction (which conceives of power as a symptom of the metaphysics of presence) and biopolitics (which conceives of power as the operation of difference) entails a specification of the political and ethical consequences that attends the two perspectives.

Kalpana Rahita Seshadri is associate professor of English at Boston College. She is the author of *Desiring Whiteness: A Lacanian Analysis of Race*.

ARTIST / ANIMAL by Steve Baker. University of Minnesota Press, Posthumanities series 2012.



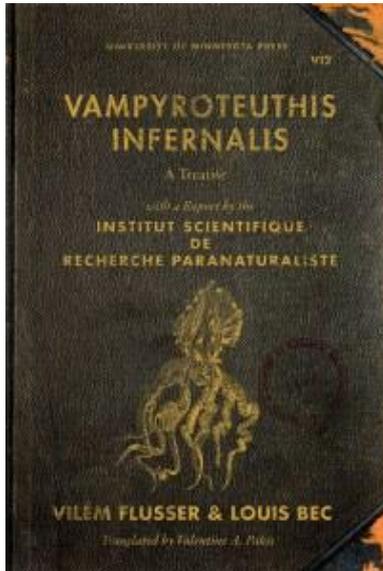
Animals have always been compelling subjects for artists, but the rise of animal advocacy and posthumanist thought has prompted a reconsideration of the relationship between artist and animal. In this book, Steve Baker examines the work of contemporary artists who directly confront questions of animal life, treating animals not for their aesthetic qualities or as symbols of the human condition but rather as beings who actively share the world with humanity.

The concerns of the artists presented in this book—Sue Coe, Eduardo Kac, Lucy Kimbell, Catherine Chalmers, Olly and Suzi, Angela Singer, Catherine Bell, and others—range widely, from the ecological to the philosophical and from those engaging with the modification of animal bodies to those seeking to further the cause of animal rights. Drawing on extensive interviews he conducted with the artists, Baker explores these vital contributions that contemporary art can make to a broader

conception of animal life, emphasizing the importance of creativity and trust in both the making and understanding of these artworks. Featuring full-color, vivid examples of their art, *Artist / Animal* situates contemporary artists within the wider project of thinking beyond the human, asserting art's power to open up new ways of thinking about animals.

Steve Baker is emeritus professor of art history at the University of Central Lancashire. He is the author of *The Postmodern Animal*; *Picturing the Beast: Animals, Identity, and Representation*; and, with the Animal Studies Group, *Killing Animals*.

VAMPYROTEUTHIS INFERNALIS: A Treatise, with a Report by the Institut Scientifique de Recherche Paranaturaliste by Vilém Flusser and Louis Bec, translated by Valentine A. Pakis. University of Minnesota Press, Posthumanities series 2012.



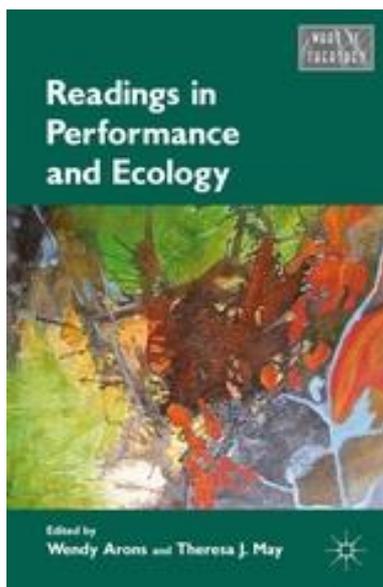
How far apart are humans from animals—even the ‘vampire squid from hell’? Playing the scientist/philosopher/provocateur, Vilém Flusser uses this question as a springboard to dive into a literal and a philosophical ocean. ‘The abyss that separates us’ from the vampire squid (or vampire octopus, perhaps, since *Vampyroteuthis infernalis* inhabits its own phylogenetic order somewhere between the two) ‘is incomparably smaller than that which separates us from extraterrestrial life, as imagined in science fiction and sought by astrobiologists’, Flusser notes at the outset of the expedition.

Part scientific treatise, part spoof, part philosophical discourse, part fable, *Vampyroteuthis Infernalis* gives its author ample room to ruminate on human—and nonhuman—life. Considering the human condition along with the vampire squid/octopus condition seems appropriate because ‘we are both products of an absurd coincidence . . . we are poorly programmed beings full of defects’, Flusser writes. Among other things, ‘we are both banished from much of life’s domain: it into the abyss, we onto

the surfaces of the continents. We have both lost our original home, the beach, and we both live in constrained conditions’.

Vilém Flusser (1920–1991) was born in Prague; emigrated to Brazil, where he taught philosophy and wrote a daily newspaper column; and later moved to France. Among his many books translated into English are *Does Writing Have a Future?*, *Into the Universe of Technical Images*, and *Writings*, all from Minnesota. Louis Bec is an artist who lives and works in Sorgues, France. He is the founder of the Institut Scientifique de Recherche Paranaturaliste. Valentine A. Pakis is adjunct professor at the University of St. Thomas in St. Paul, Minnesota.

READINGS IN PERFORMANCE AND ECOLOGY (What is Theatre?) edited by Wendy Arons and Theresa J. May. Palgrave Macmillan, 2012.

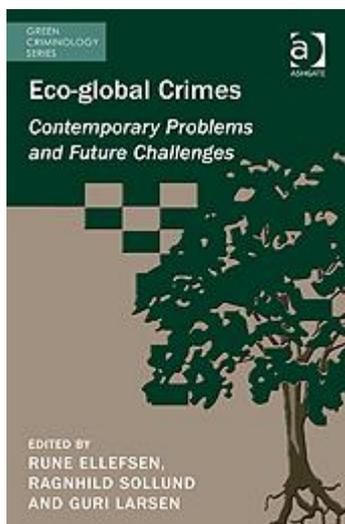


This ground-breaking collection of essays focuses on how theatre, dance, and other forms of performance are helping to transform our ecological values. Leading scholars and practitioners explore the ways that familiar and new works of theatre and dance can help us recognize our reciprocal relationship with the natural world and how performance helps us understand the way our bodies are integrally connected to the land. They also explore how environmentalists use performance as a form of protest; how performance illuminates our relationships with animals as autonomous creatures and artistic symbols; and how performance can help humans re-define our place in the larger ecological community.

Contributors to Part II: Animals and/in Performance are: Robert Baker-White, Una Chaudhuri, Baz Kershaw, Derek Lee Barton.

Wendy Arons is Associate Professor of Dramatic Literature & Dramaturgy and Director of the 'Performance and Ecology Public Art Initiative' at Carnegie Mellon University, USA. Theresa J. May is Assistant Professor of Theatre Arts and Artistic Director of 'Earth Matters on Stage' at the University of Oregon, USA.

ECO-GLOBAL CRIMES: Contemporary Problems and Future Challenges edited by **Rune Ellefsen**, **Ragnhild Sollund** and **Guri Larsen**. Ashgate, 2012.

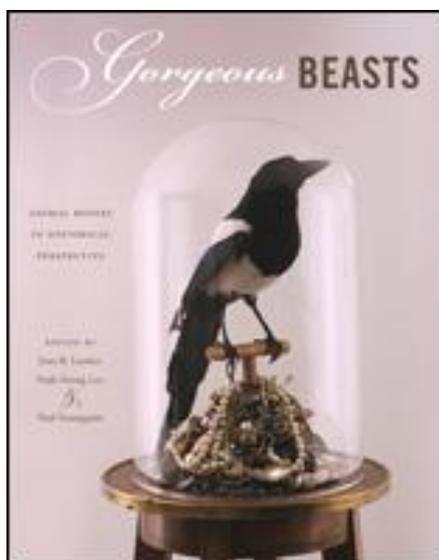


Building on knowledge within the fields of green and eco-global criminology, this book uses empirical and theoretical arguments to discuss the multi-dimensional character of eco-global crime. It provides an overview of eco-global crimes and discusses them from a justice perspective. The persistence of animal abuse and speciesism are also examined together with policies aimed at controlling the natural world and plant species. Pollution by large corporations, rights of indigenous peoples and the damage caused by the mineral extraction are also considered.

Providing new ideas and insights which will be relevant on a global scale, this book is an interesting and useful study of the exploitation of nature and other species. It will be invaluable for students and scholars globally, working within or connected to the field of green and eco-global criminology. The book will also be important for the participants of various social movements, especially the environmental and animal advocacy movements.

Guri Larsen and **Ragnhild Sollund** are Professors of Criminology at the Department of Criminology and Sociology of Law, University of Oslo. **Rune Ellefsen** is a PhD candidate also at the Department of Criminology and Sociology of Law, University of Oslo.

GORGEOUS BEASTS: Animal Bodies in Historical Perspective edited by **Joan B. Landis**, **Paula Young Lee** and **Paul Youngquist**. Penn State University Press, Animlilibus: Of Animals and Cultures series, 2012.



Gorgeous Beasts takes a fresh look at the place of animals in history and art. Refusing the traditional subordination of animals to humans, the essays gathered here examine a rich variety of ways animals contribute to culture: as living things, as scientific specimens, as food, weapons, tropes, and occasions for thought and creativity. History and culture set the terms for this inquiry. As history changes, so do the ways animals participate in culture. *Gorgeous Beasts* offers a series of discontinuous but probing studies of the forms their participation takes.

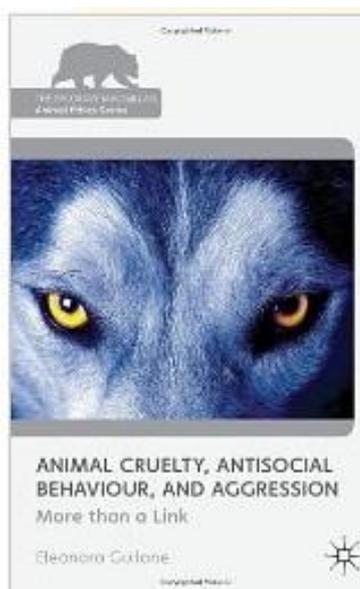
This collection presents the work of a wide range of scholars, critics, and thinkers from diverse disciplines: philosophy, literature, history, geography, economics, art history, cultural studies, and the visual arts. By approaching animals from such different perspectives, these essays broaden the scope of animal studies to include specialists and nonspecialists alike, inviting readers from all backgrounds to consider the place of

animals in history and art. Combining provocative critical insights with arresting visual imagery, *Gorgeous Beasts* advances a challenging new appreciation of animals as co-inhabitants and co-creators of culture.

Contributors: Dean Bavington, Ron Broglio, Mark Dion, Erica Fudge, Cecilia Novero, Harriet Ritvo, Nigel Rothfels, Sajay Samuel, and Pierre Serna.

Joan B. Landis is Walter L. and Helen Ferree Professor of Early Modern History and Women's Studies at Penn State University. **Paula Young Lee** is an independent scholar and the editor of *Meat, Modernity, and the Rise of the Slaughterhouse* (2008). **Paul Youngquist** is Professor of English at the University of Colorado.

ANIMAL CRUELTY, ANTISOCIAL BEHAVIOUR, AND AGGRESSION: More Than A Link by Eleonora Gullone. Palgrave Macmillan, The Palgrave Macmillan Animal Ethics series, 2012.

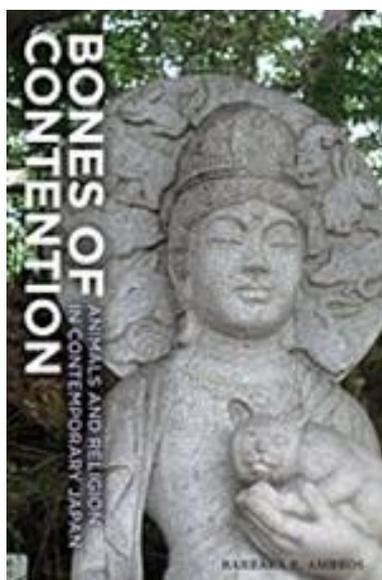


Through comprehensive reviews of theory and research related to animal cruelty, antisocial behaviour, and aggression, Gullone clearly demonstrates that animal cruelty behaviours are another form of antisocial behaviour, that appear right alongside human aggression and violence, as well as other crimes including non-violent crimes.

Almost without exception, the perpetrators of animal cruelty crimes are the same individuals who carry out a host of other antisocial crimes or misdemeanors including assault, partner and child abuse, and bullying. For those whose criminal careers begin in childhood (i.e. the early starters), without intervention, it is highly likely that their antisocial activities will continue into their adult years, in most cases increasing in severity. It is therefore time to begin treating animal cruelty crimes more seriously, to prevent further harm not only against the innocent animals who will otherwise become the victims of these individuals but also against potential human victims.

Eleonora Gullone is Associate Professor in Psychology at Monash University, Australia, a Fellow of the Australian Psychological Society, the Oxford Centre for Animal Ethics, UK, and the Institute for Human-Animal Connection, University of Denver, USA. Her research areas include emotion development and regulation, antisocial behaviour and animal cruelty. She has published extensively with in excess of 100 publications.

BONES OF CONTENTION: Animals and Religion in Contemporary Japan by Barbara R. Ambros. Palgrave Macmillan, University of Hawai'i Press, 2012.



Since the 1990s the Japanese pet industry has grown to a trillion-yen business and estimates place the number of pets above the number of children under the age of fifteen. There are between 6,000 to 8,000 businesses in the Japanese pet funeral industry, including more than 900 pet cemeteries. Of these about 120 are operated by Buddhist temples, and Buddhist mortuary rites for pets have become an institutionalized practice.

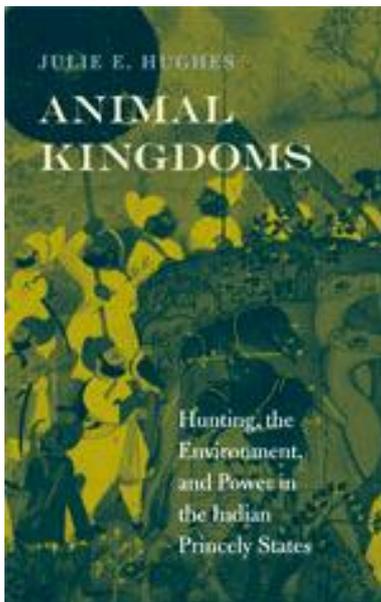
In *Bones of Contention*, Barbara Ambros investigates what religious and intellectual traditions constructed animals as subjects of religious rituals and how pets have been included or excluded in the necral landscapes of contemporary Japan. Ambros uses this history to shed light on important questions such as: Who (or what) counts as a family member? What kinds of practices should the state recognize as religious and thus protect financially and legally? Is it frivolous or selfish to keep, pamper, or love an animal? Should humans and pets be buried together? How do people reconcile the deeply personal

grief that follows the loss of a pet and how do they imagine the afterlife of pets? And ultimately, what is the status of animals in Japan?

Bones of Contention is a book about how Japanese people feel and think about pets and other kinds of animals and, in turn, what pets and their people have to tell us about life and death in Japan today.

Barbara R. Ambros is associate professor in the Department of Religious Studies at the University of North Carolina, Chapel Hill.

ANIMAL KINGDOMS: Hunting, the Environment, and Power in the Indian Princely States by Julie E. Hughes. Harvard University Press, 2012.



One summer evening in 1918, a leopard wandered into the gardens of an Indian palace. Roused by the alarms of servants, the prince's eldest son and his entourage rode elephant-back to find and shoot the intruder. An exciting but insignificant vignette of life under the British Raj, we may think. Yet to the participants, the hunt was laden with symbolism. Carefully choreographed according to royal protocols, recorded by scribes and commemorated by court artists, it was a potent display of regal dominion over men and beasts alike. *Animal Kingdoms* uncovers the far-reaching cultural, political, and environmental importance of hunting in colonial India.

Julie E. Hughes explores how Indian princes relied on their prowess as hunters to advance personal status and solidify power. Believing that men and animals developed similar characteristics by inhabiting a shared environment, they sought out quarry—fierce tigers, agile boar—with traits they hoped to cultivate in themselves. Largely debarred from military activities under the British, they also used the hunt to establish meaningful links with the historic battlefields and legendary deeds of their ancestors. *Animal Kingdoms* will inform historians of the subcontinent with new perspectives and captivate readers with descriptions of its magnificent landscapes and wildlife.

Julie E. Hughes is Assistant Professor of History at Vassar College.

WOLF by Garry Marvin. Reaktion Books, Animal series, 2012.



Feared, reviled and revered, the wolf has always evoked powerful emotions in humans. It has been admired as a powerful hunter; feared for the threat it is imagined to pose to humans; reviled for its depredations on domestic livestock and revered as a potent symbol of the wild. *Wolf* explores the ways in which indigenous hunting societies respected the wolf as a fellow hunter and how, with the domestication of animals, the wolf became regarded as an enemy because of attacks on livestock. Such attacks led to the wolf's reputation as a creature of evil in many human cultures. Alone or in packs, farmers hated wolves. In children's and other popular literature, they became the intruder from the wild preying on the innocent. So powerful is the image of the wolf in the human imagination that it became the creature that evil humans can transform into—the dreaded werewolf.

Garry Marvin shows how the ways in which wolves are imagined has had far-reaching implications for how actual wolves are treated. Fear of this enigmatic creature eventually led to an attempt to eradicate it as a species. However, with the development of scientific understanding of wolves and their place in ecological systems and the growth of popular environmentalism, the wolf has been re-thought and re-imagined. Still hated by some, the wolf now has new supporters who regard it as a charismatic creature of the newly valued wild and wilderness.

Garry Marvin is Professor of Human–Animal Studies in the Department of Life Sciences at the University of Roehampton, London. He has published widely in the field of animal studies and is one of the founding editors of the journal *Journeys: The International Journal of Travel and Travel Writing*.

CALLS FOR SUBMISSIONS

Africa and its Animals

Editor Anteneh Roba (International Fund for Africa) and Rainer Ebert (Rice University, Houston)

The editors cordially invite contributions to an interdisciplinary book tentatively titled 'Africa and Its Animals'. The book is intended to raise awareness for the non-human cohabitants of Africa, their trials and tribulations, their daily challenges to survive under harsh conditions caused by human indifference and cruelty, and their vulnerability in the face of mother nature. It further attempts to shift the common view of animals as second-class members of our societies to one which recognizes the symbiotic relationship between humans and non-humans, and explain how this relationship is interwoven and embedded in African culture, philosophy, and art.

Submissions due 31 March 2013

For more information see: http://www.rainerebert.com/Africa_and_its_animals-Call_for_chapters.pdf

Animals And Why They Matter To Social Work: A Collection Of Essays

Editor Thomas Ryan

In recent decades there has evolved an ever expanding body of literature devoted to the human-animal bond within the broad humanities, with particular emphasis accorded to the connections between violence to humans and other animals, and to the role of animal assisted therapies. Historically, what is often less well known is that simultaneous concern for humans and animals exercised the minds and significant energies of some noteworthy nineteenth century humanitarians, among them being a small number of pioneering social workers.

Contributions from contemporary social work practitioners and academics have duly followed, and although many present substantial arguments, they remain relatively small in number, and negligible in influence within the discipline of social work itself. Furthermore, most are only to be found in academic journals, and therefore rarely gain a wide readership among social work students, practitioners and academics. As a consequence, a moral and practical concern for animals is seldom accorded anything but the most superficial and peripheral attention. The aim of the proposed book is to redress this neglect, and to furnish undergraduates, practitioners and academics with a reference work that will provide cogent arguments as to why it is that the welfare and wellbeing of animals ought to matter to social workers.

Undergraduates, practitioners and academics are warmly invited to submit chapter proposals for consideration, and it is anticipated that these will reflect and be informed by a variety of moral, philosophical and theoretical perspectives, and tease out a range of ethical and practical implications.



**Submit
NOW**

Submission required as soon as possible

Send up to 500 word proposals to: Thomas Ryan johnstonerivernative@gmail.com

Philosophy and Roald Dahl

Editor Jacob M. Held

The editor seeks abstracts for a new book, *Philosophy and Roald Dahl* (Rowman and Littlefield). This book will continue the trajectory set by *Dr. Seuss and Philosophy: Oh, the Thinks You can Think!* The goal is to use elements from children's literature that are near ubiquitous in our culture as well as philosophically rich in order to explicate and interrogate major thinkers and philosophical themes. In that regard, after Dr. Seuss, Roald Dahl seems natural. Who hasn't heard of Willy Wonka, James and the Giant Peach, or Fantastic Mr. Fox? And can anyone doubt

the depth of these works? Jacob Held is seeking authors who can engage in philosophical exegesis and analysis while remaining playful and accessible. Ideally such philosophers would also be fans of Dahl's works. Below is a brief list of potential ideas, but he is open to any idea relating Dahl's children's literature to substantive philosophical themes. Although he will entertain any potential topic, priority will be given to those abstracts that address major figures and perennial philosophical themes. Feel free to submit multiple abstracts for consideration.

Possible animal themes and topics might include the following:

A mouse's life: Longevity and a happy, complete life in *The Witches*; *Mr. Fox* and Distributive Justice, stealing to live, and the redistribution of wealth; Environmental philosophy and ecosophy: giant peaches, marvelous medicine, and eliminating "threatening" creatures; Mice and Children, mind-body dualism, multiple realizability, Can a human child exist in a mouse's body? Speciesism and Anthropomorphism: Can animals count as much as people? Do animals only count because they are like people?; Animal rights and the status of non-humans: The Twits's cruelty.

**Coming
up**

Submission deadline 1 January 2013

For more information see:

http://www.academia.edu/2075595/Call_for_Abstracts_Roald_Dahl_and_Philosophy

Abstracts and enquiries to: jmhheld@uca.edu

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

Antennae: The Journal of Nature in Visual Culture

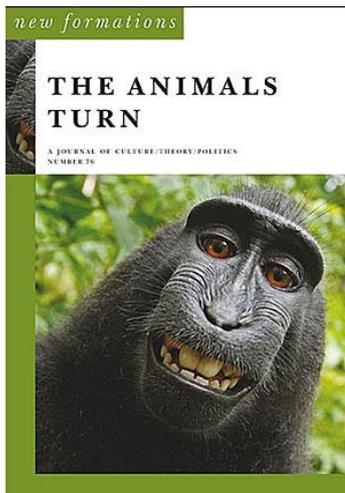
Issue 22, Autumn 2012. **Animal Influence II**

This issue of *Antennae* is the second instalment dedicated to Animal Influence, the theme of Interactive Futures (IF)'11, held November 17-19, 2011 in Vancouver, B.C. Canada.

The resulting series of events, Animal Influence, engaged with the work and thinking of digital media artists whose work has been influenced by the growing wealth of knowledge on animal agency, cognition, creativity and consciousness emerging from such fields as ecology, cognitive ethology (the study of animal thinking, consciousness and mind), psychology, neuroscience, cognitive science, philosophy, zoology, and others. This second issue is a continuation of the diverse and compelling essays from participants in these fields, and the work of artists involved in the workshop, exhibits, screenings and performances. Carol Gigliotti's more detailed introduction to the event can be found in the first issue, and we urge you to peruse both issues for a full picture of the Animal Influence Project. These innovative undertakings allowed us to see how crucial it is for us to open up our minds and hearts to animal influence.

Download it here: www.antennae.org.uk

New Formations: A Journal of Culture, Theory and Politics



Special Issue: The Animals Turn

Animal studies in the humanities raises a number of interesting questions. These are ethical questions perhaps most obviously, but also include the question of animal consciousness and mind, and of the animal mind in the human. 'Mind' might be a property of systems (vegetative, animal human) rather than of individual consciousness only. Indeed, the idea that anything like individual consciousness could exist in the absence of an entity's embeddedness in biocybernetic systems (bodies and worlds and, hence, differences and information) seems extremely unlikely.

Just as with new differences articulated in earlier explorations of difference, studies in human-animal relations opens up new, and perhaps urgent, avenues and modes of signification, thinking, doing, being and becoming.

Editorial: Wendy Wheeler and Linda Williams

- 'Modernity, Humans and Animals – Tensions in the Field of the Technical-Industrial Imaginary' - John Rundell
- 'Darwin and Derrida on Human and Animal Emotions: the Question of Shame as a Measure of Ontological Difference' - Linda Williams
- 'Heidegger, Merleau-Ponty and the Question of Biological Continuism' - Louise Westling
- 'Animals in Biopolitical Theory: Between Agamben and Negri' - Matthew Chrulew
- 'Turning to Animals Between Love and Law' - Anat Pick
- 'Renaissance Animal Things' - Erica Fudge
- 'Cosmopolitics: the Kiss of Life' - Deborah Bird Rose
- 'The Anguish of Wildlife Ethics' - Freya Mathews

For access see: <http://www.lwbooks.co.uk/journals/newformations/issue/nf76.html>

Between the Species

New online Journal!

Between the Species is a peer-reviewed electronic journal devoted to the philosophical examination of the relationship between human beings and other animals. While most articles are ethical inquiries, others raise issues involving metaphysics, epistemology and other areas of philosophical investigation.

Many of the articles from the original print version of *Between the Species* (1985-1996) are available on this website in Volumes 1-12. Articles from the original print version with compound issue numbers, such as Vol. 10, Nos. 3-4, are compiled into the leading issue number, e.g., Vol. 10, Issue 3. Complete issues of the online journal from 2002 to 2010 inclusive are compiled in Volume 13.

Special Issue: Volume 15, Issue 1 (2012)

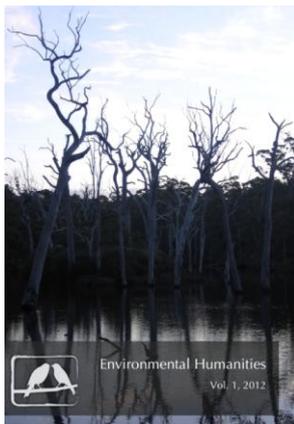
This current issue and the next of *Between the Species* are the first 'special issues' in the history of the journal. Both comprise selected peer-reviewed papers from interdisciplinary conferences. Whereas questions about animal ethics have been investigated by philosophers for many years, the emerging field of Animal Studies brings philosophers into dialogue with scholars from other fields such as the sciences, law, sociology, veterinary medicine, and others. This issue arises from a conference at Macquarie University entitled 'Testing Times: A Symposium on the Ethics and Epistemology of Animal Experimentation'. While *Between the Species* continues to be primarily a philosophical journal, these are fruitful cross-disciplinary discussions about animals.

- Introduction to Special Issue, Vol. 15, Issue 1 - Jane Johnson
- 'Does lack of enrichment invalidate scientific data obtained from rodents by compromising their welfare?' - Ann L. Baldwin
- 'Animal models for human disease—reflections from an animal researcher's perspective' - Imke Tammen
- 'Animals-as-patients: Improving the Practice of Animal Experimentation' - Jane Johnson and Christopher Degeling
- 'Mousetraps and How to Avoid Them: The Convergence of Utilitarian and Scientific Cases for Limiting the Mouse Model in Biomedical Research' - Cynthia Townley and Brett Lidbury
- 'The Chicken Challenge—What Contemporary Studies Of Fowl Mean For Science and Ethics' - Carolynn L. Smith and Jane Johnson
- 'Telling it like it is: A proposal to improve transparency in biomedical research' - John Hadley
- 'Why animal ethics committees don't work' - Denise Russell

For access see <http://digitalcommons.calpoly.edu/bts/>

Environmental Humanities

New online Journal!



Environmental Humanities is an international, open-access journal that aims to invigorate current interdisciplinary research on the environment.

In response to a growing interest around the world in the many questions that arise in this era of rapid environmental and social change, the journal publishes outstanding scholarship that draws humanities disciplines into conversation with each other, and with the natural and social sciences.

Volume 1, 2012

Of particular interest to animal studies scholar in this first issue:

- 'Living With Parasites in Palo Verde National Park' - Eben Kirksey
- 'Risky Zoographies: The Limits of Place in Avian Flu Management' - Natalie Porter
- 'Unruly Edges: Mushrooms as Companion Species' - Anna Tsing

For thoughts on the anthropocene, nonhuman agency and interdisciplinarity from some of the members of the editorial board see:

<http://environmentalhumanities.org/about/profiles>

CALL FOR SUBMISSIONS

Animal Studies Journal

CALL FOR PAPERS

The new online scholarly journal of the Australian Animal Studies Group is calling for submissions for their 2013 issues. The journal, which is published twice yearly, is fully refereed (double-blind peer reviewed) and open access. It provides a forum for current research in human-animal

studies—international cross-disciplinary content with a particular, but not exclusive, interest in Australian, New Zealand and Asia-Pacific scholarship.

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.

Please submit proposals and abstracts for forthcoming editions to the editor, Dr Melissa Boyde: boyde@uow.edu.au

For more information, including submission guidelines see: <http://ro.uow.edu.au/asj/>

Antennae: The Journal of Art in Visual Culture

The Acoustic Animal

An article published in *The New Yorker* by music critic Alex Ross in 2011 (Prince of Darkness, December 2011) brought to the surface an interesting aspect of Jacques Arcadelt's madrigal of 1539 called *Il Bianco y Dolce Cigno* in which 'The text presents a typical Renaissance double-entendre, comparing the cry of a dying swan to the 'joy and desire' of sexual oblivion. At the climax, the voices split into an ecstatic series of wavelike lines -- 'the first graphic simulation in music of orgasm'.

Antennae will dedicate an issue entirely dedicated to the influence of animals on music and sound in general. The scope and focus of the issue will be to cast a wide historical and stylistic range: from classical to pop, experimental and non-Western music to sound installation in art, theatre and film. This issue will propose a thorough investigation of the role played by animals in music as subjects, objects and active agents. Shifting away from the historical prominence that sight has played in the forming of our understanding of the world, this issue will propose a range of new aural epistemological perspectives. Although we usually tend to focus on modern and contemporary art, this issue will represent an opportunity to cover a wider range of historical periods.

For academics: Academic essays = maximum length 8000 words. Interviews = maximum length 10000 words. Fiction = maximum length 8000 words. Email submissions to: antennaproject@gmail.com

Submission deadline 1 February 2013

For more information see: <http://www.antennae.org.uk/>

Exhibitions: Current and past, calls for submission

*Open
NOW*

SALLY BROWN

Until mid-December

The Tasmanian Bushland Garden, Buckland, Tasmania



Native Hens 2012. Steel 450h x 1600w x 550d (mm)

Sally Brown is a Tasmanian artist, working primarily with metal to create sculpture, furniture and functional art objects. She says:

'I often work with salvaged metals; I love the patina of rusting steel and flaking paint. My inspiration comes from the natural world I see around me. The forms, colours, patterns and textures of plants, insects, geological formations, birds, weather, fish and animals emerge in my work, sometimes subtle or abstracted, sometimes obvious.

My garden sculptures are the most representational of my work. It is a joy to take pieces of discarded metal and twist, bend, hammer and weld them into the form I have in my mind. Often some aspect of the scrap metal will hint at an animal or plant, inspiring the sculpture that it becomes. A leaf spring fans out to become a lyrebird's tail, a bucket of piano tuning pins seems like silvery fish. I don't try slavishly to represent my chosen subject with any great anatomical accuracy; I am more concerned with capturing or conveying the essence or character of a living thing. In this way making sculpture becomes a form of expression beyond craftsmanship'.

About the native hens: 'I love the gawkiness of these birds, their distinctive call and their hysterical behaviour. Each year we watch episode after episode of the action packed drama of the Native Hens as it unfolds on the big screen that is our front window. Violent gang clashes, brutal murders and tragic road accidents are all there in full living colour. We also see solidarity, humour and love (or maybe lust?). Last season, miraculously, all seven chicks survived into adulthood'.

The Tasmanian Bushland Garden is a regional botanical garden and nature reserve featuring indigenous plants of Tasmania, one hour's drive northeast of Hobart.

For more information and directions see:

http://www.apstas.com/Tasmanian_Bushland_Garden.html

ROA: CARRION

30 November-16 December

Backwoods Gallery, 25 Easey Street Collingwood, Australia



ROA. Image courtesy Backwoods Gallery, Collingwood

His artwork has taken him across the world, and his massive and haunting murals featuring native fauna have made him one of this decade's leading street artists. ROA is an artist but at heart he's also a zoologist and an explorer. His passion is derived from the study and the understanding of the animals he encounters.

ROA may be seen as the poetic conclusion to the nineteenth century explosion of scientific discovery – a time when Linnaeus, Darwin, et al entertained intellectual Europe with zoological discoveries, pristine environments and unimagined animals. However, in the twenty first century, the message is a sombre one.

ROA's work documents the tenuous cohabitation of animal and man within the new environment left in the wake of discovery. With subtle naivety, elegance and a style reminiscent of early natural history illustrations, ROA superimposes massive depictions of indigenous animals on walls, each one being a story of death and survival. Creatures perhaps acting as martyrs for the worlds which lay long forgotten at the foundations of our cities.

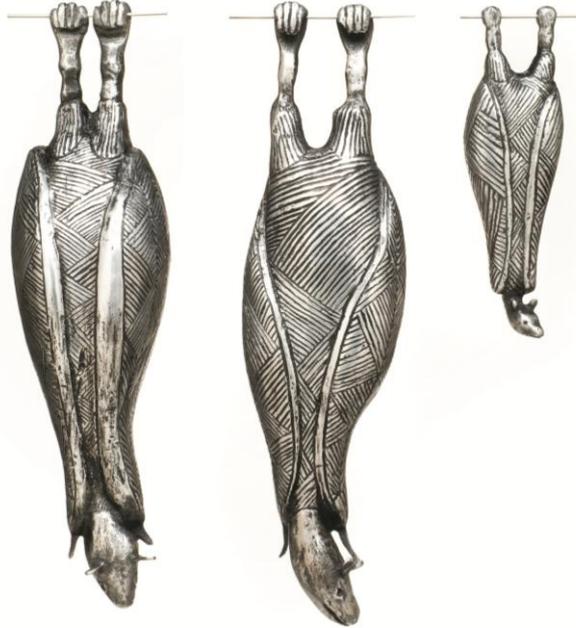
This friction between man, animal, civilisation and nature is the focal point for this latest exhibition at Backwoods Gallery.

Curator: Alexander Mitchell. Text courtesy of Backwoods Gallery.

For more images and information see: <http://backwoodsgallery.com/> and <http://roaweb.tumblr.com/>

MENAGERIE. CONTEMPORARY INDIGENOUS SCULPTURE

Review by Sandra Burr



Granam Badari, *Kuluban (Fruit Bats)*, group of three, 2007, aluminium, 28 x 5 x 8cm, 52 x 15 x 13cm and 53 x 9 x 14cm. Courtesy the artist, Injalak Arts and Crafts and Urban Art Projects. Photo: Australian Museum

Menagerie: Contemporary Indigenous Sculpture was an exhibition of contemporary animal art by indigenous artists. The exhibition was a collaboration between Object: Australian Centre for Craft and Design, and the Australian Museum (not to be confused with the National Museum of Australia) and has been on tour throughout Australia's capital cities and regional centres for the past two and half years.

I caught up with it at the National Museum of Australia in Canberra where the exhibition was on show from 14 July – 14 October. It is a truly memorable collection of sculptures of native fauna and introduced animals that are central to the lives of Australia's indigenous peoples. Rendered in a variety of materials and ranging in style from realistic to whimsical, the sculptures showcase the skill and creativity as well as the deep cultural traditions of well-known and emerging indigenous artists. Animals become a meeting place for cultures. Their shapes and forms are universally recognisable enabling a dialogue between maker and viewer. The animals in this exhibition are delightful, surprising and, in many cases, deeply affecting.

Traditional and contemporary materials are used to evoke the essence of the animals, which are drawn from Australia's inland rivers and from the deserts and grasslands and the deep oceans. The different effects reflect not only the variety of materials used but also the different cultures of the artists and their individual perceptions of the animals they have recreated. Kunwinjku artist Frewa Bardaluna has woven a lively school of *Stingrays* from pandanus fibre and wood that skates across the display surface. Equally stunning are Dennis Nona's sinuous shining *Gubuka (Stingrays)*, made of bronze and aluminium with pearl inlay. Ken Thaiday Snr from the Torres Strait Islands is a maker of large-scale sculptural headdresses including the sleek, menacing mixed-media *Hammerhead Shark Headdress* in this collection. Perhaps one of the more surprising works is by another Torres Strait Islander, Brian Robinson whose rearing *Githalai (Crab)*, made of formex plastic and paint reacts against its imminent capture.

Treahna Hamm uses contemporary material to make a statement about pollution and its effect on inland fish. Her Murray Cod (*Looking Forward, Looking Back*) is suspended from the ceiling, its chicken wire exterior edged in green fibre revealing a stomach full of plastic bags, wire, tin cans, golf balls and broken glass. Yvonne Koolmatrie uses a more traditional approach and her *Pondi (Murray River Cod)*, is a tightly woven basket with a gaping (gasping) mouth, erect spines and small 'sad' eyes.

Reptiles feature strongly in this exhibition from Craig Koomeeta's stylized up- on- its- toes, aluminium *Freshwater Crocodile*, to the deceptively simple but alarmingly realistic snakes of Badger Bates *Turru Yarilana (Snakes Mating)* and Bill Cooley's *Wanampi (Desert Serpent)* that are all made from red river gum. There are also woven goannas by Jean Burke and a collection of beautiful wooden sand goannas made by Niningka Lewis. Janine McAullay Bott has captured the spirit and flurry of the feisty *Rena-protective mother (Frill-Necked Lizard)* in an imaginative wild woven sculpture using different fibres and dry leaves from the Queen Palm.

The artist's intimate knowledge of animal life allows them to capture not only the characteristic features of each animal but also their spirit and they are quite often rendered in the most simplistic, minimalist style. Susan George, for example, has created *Nyinbu (Echidna)*, a pair of black, pointy-nosed echidnas from wood and paint that bristle with character as does Garth Lena's *Echidna* which is fashioned from a block of mango wood spiked with porcelain quills, snout and dots for eyes. Nothing prepares the viewer for the stark sad image of *Hella* by Tasmanian artist Vicki West. *Hella*, stuffed with leaking straw, roughly painted and roughly stitched references the devastating impact on the natural environment by Europeans and the near extinction of the Tasmanian Devil.

There are birds, butterflies, bush mice, ants and spiders in the distinctive styles of Badger Bates, Marina Murdiunga, Shirley Purdie, Laurie Nilsen and Lena Yarinkura all arrestingly beautiful and aesthetically appealing. The works of two artists, however, stand out: Johnny Young's intricate steel and copper wire *Nanthe (Horses)* and *Aherre (Kangaroos)* and *Emu and I'm a Widow by Choice* by Laurie Nilsen.

Johnny Young lives in Titjikala, a desert community 300 kilometres south of Alice Springs and his art is influenced by station life. His realistic animal forms, horses and kangaroos in this exhibition, are made from recycled bits of wire and metal scrounged from junk heaps and abandoned cars. The way he processes this material and turns it into art is revealed in the video about many of the artists that accompanies the exhibition. While Young's work is celebratory, Laurie Nilsen's is political. He makes his life-sized emus from barbed wire speaking to his experience of finding these beautiful birds trapped in barbed-wire fences: he once found more than 40 dead and dying birds trapped in a fence, an experience that profoundly affected Nilsen and his art. His sculptures are a process of reincarnation, recreating the birds from wire, cutting his hands in the process as a metaphor for the pain and damage caused by these fences that divide the land and its inhabitants. Menagerie is in so many ways an astonishing exhibition. Happily the collection has been acquired by the Australian Museum where it will eventually be put on display. When this happens, I urge you to not to miss it.

For more information, including education kit and images see:
<http://www.object.com.au/menagerie/welcome.html> and
<http://www.nma.gov.au/exhibitions/menagerie/home>

THE 2012 WATERHOUSE NATURAL HISTORY PRIZE

Review by Sandra Burr



Marina Strocchi,
The Nature of Things acrylic on linen, 106cm x 168cm. Finalist in the Waterhouse Natural History Art Prize 2012

The annual Waterhouse Natural History prize is administered by the South Australian Museum and was established in 2002 in honour of its first Curator, the eminent zoologist Frederick George Waterhouse. This prestigious competition awards prizes in several categories including painting,

works on paper, and sculpture and objects with an additional prize for youth art. The National Archives in Canberra is the only venue outside Adelaide to host the works and a selection of the winning and highly commended artworks were on show from 21 September to 11 November 2012. The Waterhouse exhibition always contains a fabulous array of gorgeous, thought-provoking works of art and this year was no exception. While works depicting Australian fauna were of particular interest the presence of canvases, sculptures and objects focussing on flora and landscapes served to remind us of the biodiversity of the natural world.

Many of the works celebrate nature but in diverse ways. While John Pastoriza-Pinöl's *Heterodontus portusjacksoni* is a delicate, glowing watercolour of a shark's egg case, Robyn Moore's *Shark Purse* rendered in silver emulsion is dark and moody like an old photograph. *Freshwater Eel (Colonial Style)* by Richard Dunlop is another work that evokes a bygone era both in style and in its unusual subject which, despite its strange taper and lack of girth simply oozes eel. *Coleoptera* by South Australian artist Joanna Roberts which won first prize in the Works on Paper category epitomizes how this marriage of art and science works so well. Robert's work highlights and brings to public attention in quite a startlingly colourful way, the complex beauty of beetles.

An underlying theme in this exhibition is the devastation wrought by humankind on nature and the environmental disharmony caused by waste, pollution and human carelessness. Paul Ryan's *Am I Demon* pulls no punches with its gruesome and confronting depiction of the latter stages of facial tumour disease which, the artist says, arose out of his own anxious brush with skin cancer. Scott Farrand's *Jellyfish* hangs, gently swaying from the ceiling. It is constructed from recycled plastic gesturing to the devastating impact of discarded plastic bags on Australia's marine life. Similarly, Liz Walker (*Wing*), uses recycled corrugated iron to construct an understated but arrestingly delicate set of feathers that are a metaphor for the displacement and loss that occurs when suburbia encroaches on the natural world.

Birds and fish lend themselves to delicate art. British artist Rebecca Jewell has produced in her work *Owl Feathers: after Thorburn*, images of birds using printed feathers and paper of the utmost finesse, while Lucy Timbrell's *Dead Albatross*, third place-getter in the Youth Art category, delivers a strong message about the dangers to sea birds of ingesting man-made detritus with an x-ray painting of a beautiful creature that has been reduced to rubbish. *River* by Lyn Wood is constructed from hand painted tissue and is an extraordinarily fragile commentary on the declining health of our waterways.

Not all works are so sombre. Some, like Marina Strocchi's *The Nature of Things*, depict a world that is balanced and harmonious while others, such as Tom Moore's *Circle of Birds*, are playful and puzzling. Moore has made a vibrant and diverse collection of glass bird heads set in a mirrored circle, with sharp beaks pointing upwards as if ready to strike. Claire Marsh, *Shelter*, has fabricated an unusual ribby, oval-shaped pod from beeswax, fur and fibreglass that, with its pink interior, looks eerily like a gutted animal.

The Waterhouse Art Prize is a superb vehicle to show off the depth and talent of Australian artists but more importantly, it is a barometer of contemporary concerns about the natural world, warning us in the most graphic ways that if we don't take care we will only have works of art to remind us of all that has been lost.

Call for Submissions

Sentience: Call for Art Submissions

Launched in 2011, this annual event features work by a variety of international and Australian artists across a range of mediums. Sentience is a thought-provoking and ultimately rewarding display of art exploring the feeling, perception and individuality of animals other than humans. The 2013 exhibition will run during May at the Kurb Gallery, Perth, Western Australia.

Submissions due 1 April 2013

For more information: jonathan@ara.org.au or www.sentience.org.au

Art Works: Current work, project histories, reviews

Alicia King



Animorphs. 2012. Resin, polyurethane, acetate. 80 x 50 x 30cms

Animorphs is part of an ongoing series of work exploring the role of human and animal bodily materials used within biotechnology, and was presented in Alicia King's recent Art Forum at the University of Tasmania School of Art.

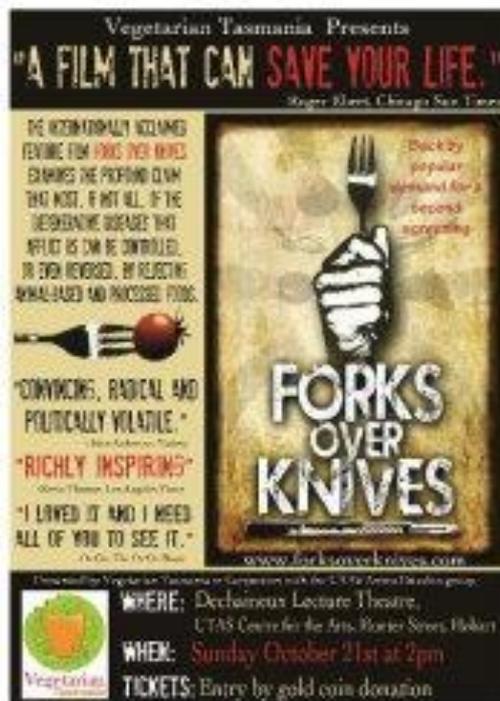
The work was created in Tokyo, while on an Asialink Residency with Tokyo Wonder Site. It draws upon the historic and contemporary tradition of Japanese animism—the assigning of human life or qualities onto non or partially living things, to develop new visual and conceptual fantasy-mythologies for technologically mediated and transformed flesh, outside of the exclusive framework of the laboratory, where these developments usually take place.

The work is a continuation of King's practice exploring biological permutations in humans, animals and the wider environment, alluding to that which generally lies outside of the everyday category of the 'living'. In 2009 she was awarded a PhD for *Transformations of the flesh; Rupturing embodiment through biotechnology*, an artistic exploration of relationships between biotech practices and the physical, ethical and ritual body. In recent years she has engaged with biological technology at SymbioticA, Western Australia, and the University of Tasmania School of Medicine. She is recipient of various awards and residencies and has exhibited throughout Australia and overseas, most recently in VISCERAL, at Science Gallery, Dublin, and Tokyo Wonder Site, Japan. King has been awarded the 2013 Australia Council for the Arts Tokyo studio residency. King's artwork appears in the Museum of Modern Art (MoMA) New York's recent publication 'Bio Design; Nature + Science + Creativity'.

You can find more about this artwork and Alicia's work here: <http://www.alicia-king.tumblr.com/> and <http://aliciaking.net>

Films and Plays

FORKS OVER KNIVES



Director: **Lee Fulkerson**
Producer: **John Corry**

Forks Over Knives examines the profound claim that most, if not all, of the so-called 'diseases of affluence' that afflict us can be controlled, or even reversed, by rejecting our present menu of animal-based and processed foods. The major storyline in the film traces the personal journeys of a pair of pioneering yet under-appreciated researchers, Dr. T. Colin Campbell and Dr. Caldwell Esselstyn. Dr. Campbell, a nutritional scientist at Cornell University, was concerned in the late 1960's with producing "high quality" animal protein to bring to the poor and malnourished areas of the third world. While in the Philippines, he made a life-changing discovery: the country's wealthier children, who were consuming relatively high amounts of animal-based foods, were much more likely to get liver cancer. Dr. Esselstyn, a top surgeon and head of the Breast Cancer Task Force at the world-renowned Cleveland Clinic, found that many of the diseases he routinely treated were virtually unknown in parts of the world where animal-based foods were rarely consumed.

These discoveries inspired Campbell and Esselstyn, who didn't know each other yet, to conduct several groundbreaking studies. One of them took place in China and is still among the most comprehensive health-related investigations ever undertaken. Their research led them to a startling conclusion: degenerative diseases like heart disease, type 2 diabetes, and even several forms of cancer, could almost always be prevented - and in many cases reversed - by adopting a whole foods, plant-based diet. Despite the profound implications of their findings, their work has remained relatively unknown to the public. The filmmakers travel with Drs. Campbell and Esselstyn on their separate but similar paths, from their childhood farms where they both produced "nature's perfect food"; to China and Cleveland, where they explored ideas that challenged the established thinking and shook their own core beliefs.

The idea of food as medicine is put to the test. Throughout the film, cameras follow 'reality patients' who have chronic conditions from heart disease to diabetes. Doctors teach these patients how to adopt a whole foods plant-based diet as the primary approach to treat their ailments - while the challenges and triumphs of their journeys are revealed.

Forks Over Knives utilizes state of the art 3-D graphics and rare archival footage. The film features leading experts on health, examines the question 'why we don't know', and tackles the issue of diet and disease in a way that will have people talking for years.

(From the *Forks and Knives* website)

For more information, including recipes, see: <http://www.forksoverknives.com/>

Websites, Video and Audio

NATURE IN THE DARK

23 November - 22 December 2012

Big Screen at Federation Square, Melbourne



Participating Artists:

Angie Black / Elizabeth Dunn / Siri Hayes / Tim Nohe / Jan Hendrik Brüggemeier and Renuka Rajiv and Scott Lewis / Josephine Starrs and Leon Cmielewski / Steve Turpie

I love forms beyond my own and regret the borders between us.

Loren Eiseley in 'Magic', 1972

For 60 years the Victorian National Park Association (VNPA) has been at the forefront of protecting Victoria's natural environment. It undertakes scientific studies in close co-operation with the Arthur Rylah Institute for Environmental Research in order to gain a better understanding of native wild life. Employing motion-triggered surveillance cameras they are currently monitoring animals in national parks in Victoria to study how wildlife responds, long term, to fire or the absence of fire.

In co-operation with the Centre for Creative Arts, La Trobe University, photos from the study have been made available to artists as the starting point for a project that invites our own response and interpretation as we witness the unreserved behaviour of native animals in their own habitat. These interpretations will be projected into the busy day/night life cycle of Melbourne and its public spaces—our own city habitat.

Despite what we think we know about the aftermath of fire, there's surprisingly little understanding of its effects on native wildlife. Looking at the photos there is something incredibly intimate and unguarded about them. It's as if wildlife social-realism meets the monochromatic aesthetic of night vision surveillance and we are becoming voyeurs of another intelligence at work -- which we would not have encountered otherwise.

Nature in the Dark is initiated by Jan Hendrik Brüggemeier and co-curated by Maria Miranda and Jan for the Centre for Creative Arts, La Trobe University.

For more information see: <http://www.centreforcreativearts.org.au/gallery/projects/nature-in-the-dark/dates---venues/>

THE TAIL END: WHY ARE WE KILLING SO MANY DOGS AND CATS?

SBS Insight Programme. Watch online, read transcript, and have your say.

Australians love pet dogs and cats. But each year tens of thousands of them are killed. Often, they're perfectly healthy. The RSPCA alone euthanised more than 56,000 cats and dogs last financial year. And that figure doesn't include all the animals put down at council pounds around Australia every day. (One advocacy group, Deathrowpets.net, estimates that a quarter of a million unwanted cats and dogs are killed in Australian pounds every year). In this episode, pet owners, breeders, pet shop owners, animal shelter workers and pets themselves join Jenny Brockie to look at why Australia is euthanising so many dogs and cats. *Insight* will also ask whether pet owners are at fault for treating animals as a commodity, or whether there are just too many animals being bred in the first place.

<http://www.sbs.com.au/insight/episode/overview/501/The-Tail-End>

CANINE CITY: DOGS AND HUMANS IN URBAN HISTORY

Environmental History Resources Podcasts

In the modern urbanized world it is often forgotten that throughout history humans have been very dependent on animals for their survival and livelihoods. Until recently most humans in the developed world share their cities with animals, in particular those that provided transport or energy for all kinds of labour. Most obvious of these are horses and donkeys. But none of these animals has such a long symbiotic history with humans as dogs. Today, most dogs in the developed world are kept as pets. However, urban dogs have also been economically as well as culturally important. The history of urban dogs is a story that has hardly been told. This was also noticed by Chris Pearson, Lecturer in Twentieth Century History at the University of Liverpool in the UK, and he is working on a research project entitled 'Canine City: Dogs, Humans, and the Making of Modern Paris'. In this episode of the podcast Dr. Pearson talks about this project and the role of dogs in modern urban history.

<http://www.eh-resources.org/podcast/podcast.html#47>

Links: Resource pages, blogs, organizations

- **International Fund for Animal Welfare**

Founded in 1969, the International Fund for Animal Welfare saves individual animals, animal populations and habitats all over the world. With projects in more than 40 countries, IFAW provides hands-on assistance to animals in need, whether it's dogs and cats, wildlife and livestock, or rescuing animals in the wake of disasters. They also advocate saving populations from cruelty and depletion, such as our campaign to end commercial whaling and seal hunts. Their vision is a world where animals are respected and protected.

<http://www.ifaw.org>

- **Wallace Online**

Wallace Online is the first complete edition of the writings of naturalist and co-founder of the theory of evolution Alfred Russel Wallace. The site includes a comprehensive compilation of his specimens—much of it never before seen. The project is directed by John van Wyhe assisted by Kees Rookmaaker at the National University of Singapore, in collaboration with the [Wallace Page](#) by Charles H. Smith.

<http://wallace-online.org/>

- **Kindness Trust**

The aim of the Trust is to promote kindness towards all other living beings and enshrine it as a recognisable trait in the Australian character and culture. This site includes an extensive and invaluable list of animal benefit organisations around the world—link to 'Nonhuman Animals'.

<http://www.kindnesstrust.com/index.html>

- **Animal Mosaic**

Animal Mosaic is the online home of animal welfare, highlighting how welfare issues overlap with and affect wider global concerns. The growing range of engaging educational resources housed here makes the case for the importance of animal welfare in the worldwide context of social change and sustainable development. Designed both for animal welfare professionals and for any organisation, business or association with an interest in animals, Animal Mosaic comprehensively covers today's most pressing animal welfare topics, many of which relate to other disciplines and subject areas.

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

- **Kimmela Center for Animal Advocacy**

Kimmela is the only organization focusing exclusively on bridging the gap between academic research and scholarship and on-the-ground animal advocacy efforts. A “think and do tank” dedicated to moving beyond debate and theoretical discourse into real-world animal advocacy applications. It empowers animal advocacy by connecting it with science and scholarship in order to transform attitudes and behaviour toward other animals. Kimmela promotes the inclusion of animal advocacy in mainstream academic and cultural circles and cultivates a new generation of scholar-advocates for animals.

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

- **History of Veganism**

John Davis's collection of blogs titled World Veganism—Past, Present, and Future. This PDF e-book is a collection of blogs that were posted weekly from February 2010 and each is self-contained. They were deliberately written in a journalistic style, however a 200 veg-related reference list has been added. It contains an expansive and eclectic collection of blogs.

http://www.ivu.org/history/Vegan_History.pdf

- **Striking at the Roots: A Practical Guide to Animal Activism**

A blog guide to empowering people to get active for animals around the world by Mark Hawthorne, author of a book with the same name.

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

- **Sea Shepherd Conservation Society**

Established in 1977, Sea Shepherd Conservation Society (SSCS) is an international non-profit, marine wildlife conservation organization. Their mission is to end the destruction of habitat and slaughter of wildlife in the world's oceans in order to conserve and protect ecosystems and species. Sea Shepherd uses innovative direct-action tactics to investigate, document, and take action when necessary to expose and confront illegal activities on the high seas

<http://www.seashepherd.org/australia/melbourne.html>

Profiles: Animal practitioners, activists and animal studies scholars

Dr Katherine van Ekert



I grew up in inner city Sydney, an unlikely place to cultivate introductions to the animals in our world. I can thank my parents and the other adult role models in my life for teaching me what it means to extend empathy to the creatures that we share our surroundings with. I developed one of my first friendships with our ancient family cat, and took great pleasure in 'rescuing' the lizards, frogs, and unearthed worms, that unexpectedly populated our terrace house backyard.

Like many in my profession, I decided that I wanted to be a vet at a very young age. I felt that it would give me a sound ability to speak for animals with authority. My time at university brought me in contact with some inspiring teachers, who further motivated me to pursue my interest in animal welfare. I became president of the student-based organisation, Veterinary Science for Animal Welfare, during which time I met Dr Adele Lloyd and Dr Rosemary Elliott, also on the executive. We developed strong bonds through our first-hand exposure to animal vulnerability in the face of what is often institutionalised and socially accepted animal suffering. Together, we also recognised a new social justice movement emerging, reflected by shifting consumer choices and attitudes

towards animal welfare. We shared a conviction that veterinarians can, and should, play a greater role in providing informed support into advocacy for these changes. This was the motivation for forming Sentient, The Veterinary Institute for Animal Ethics, last year.

Sentient's core objective is to provide a forum and proactive lobby group for veterinarians to collaborate and contribute towards animal welfare concerns in our community. Our areas of focus are the live animal export trade, intensive farming systems, and companion animal welfare. Our work has included submissions to the Australian Parliament and regulatory bodies such as the National Health and Medical Research Council and Australian Competition and Consumer Commission, assisting with veterinary advice to other animal welfare organisations, presenting at rallies and university faculties on animal welfare and ethical issues, and the development of veterinary volunteering project.

As well as my role in Sentient, I have also worked as a veterinarian in various mixed and small animal practices, including the RSPCA. I have undertaken volunteer positions abroad, including rabies control programs and tuition of local veterinarians in India. I am grateful for the unique rewards that veterinary practice provides, and the insight into the animal welfare issues that arise when people interact with animals.

I have recently moved away from clinical practice and now work in a graduate position as Veterinary Officer for Animal Welfare at the Bureau of Animal Welfare, Victorian Department of Primary Industries. The Bureau oversees companion animal welfare, livestock matters, and the use of animals in research and teaching. I feel very fortunate to have been able to combine the skills I have gained in my veterinary studies with my interests in the ethics of animal use in our society and animal welfare matters. Finding a balance in animal welfare can be difficult, with competing economic, political, and social interests. I continue to hold onto the belief that human beings, by and large, have the capacity for good, and I look forward to working towards a world in which the animals which we are blessed to share it with are treated with greater empathy and respect.

Dr Hollis Taylor



I had a thirty-year career as a classical, jazz, and world music violinist/composer when, in 2002, I had an epiphany in the desert of Western Australia. I heard a startlingly arresting birdsong—I was standing in the middle of three pied butcherbirds, each singing a different part in a rich, clear voice. This event transformed my life. I went on to develop a template for birdsong study by musicologists (or zoömusicologists, if you will) in my 2008 PhD dissertation, *Towards a Species Songbook: Illuminating the Song of the Australian Pied Butcherbird (*Cracticus nigrogularis*)*, one that combines current state-of-the-art sonographic analysis with readings in ornithology, ethology, and avian neuroscience, as well as utilizing a wide range of both historic and novel musicological techniques. My work confronts and revises the study of birdsong, adding the novel reference point of a musician's essential tool for critical judgment: a trained ear.

The Australian pied butcherbird could revolutionize the way we think about birdsong, human exceptionalism, and the core values of music. In this songbird, both sexes sing, including in duos, in trios, and in even larger choirs. In the spring, soloists sing nocturnally for up to six hours, especially on moonlit nights. They transform these magnificent, flute-like songs annually. In addition, pied butcherbirds imitate other species (including birds, cats, dogs, frogs, horses, and sheep) and even the sounds of human whistles, car alarms, and cell phone ringtones.

Few songbirds have been studied in depth or in situ; instead, much of our limited knowledge derives from several 'white rats' of the bird world. I am the first researcher to devote herself to pied butcherbird vocalizations, although anecdotally they have often been referred to as Australia's most gifted songbird. As a field musicologist, I spend months each year in the outback recording their songs and chronicling their musical activities. The success of this extraordinary species in creating a musical culture with significant commonalities with human music (including some features thought unique to it) has provoked me to reconsider an old question: Is birdsong music?

I was a Fellow at the Muséum National d'Histoire Naturelle in Paris and at the Institute for Advanced Study in Berlin. I am currently a Chancellor's Postdoctoral Research Fellow at the University of Technology, Sydney. I enjoy lecturing on The Music of Nature and the Nature of Music, and I perform my compositions for violin and field recordings based on pied butcherbird song.

Web: www.zoömusicology.com and www.hollistaylor.com ; (www.piedbutcherbird.org coming soon).

Evelyn Tsitas



When people ask me how I came to present at three conferences on animal studies in the past 18 months, my glib remark is usually 'well, werewolves are animals, too' ! As I discovered at the Minding Animals Conference in Utrecht in July 2012, where I presented a paper from my PhD exegesis about the scientific experimentation into the human-animal hybrid that influenced science fiction – there are many ways academics become involved with animal studies. The end result is the same, I believe. At least it was for me. We become profoundly affected by what we learn about the treatment of animals. It cannot help but change us and how we perceive our relationship to the world of non human animals.

My dissertation and novel that form part of my doctorate in Creative Media at RMIT University, which I complete in May 2013, explores the lifecycle or heroic journey of the human-animal in science fiction. I investigate novels such as *Gor Saga*, by Maureen Duffy, *The Island of Doctor Moreau*, by H.G.Wells, and *Lives of the Monster*

Dogs, by Kirsten Bakis; fictional work that takes us on an empathetic journey into our conflicted desires, use and abuse of non human animals. My PhD novel, *Almost Human*, delves into a dystopian world where human animal hybrids are part of the community, and yet are feared and reviled. Those who look most human can “pass”, so to guard against species contamination, everyone is tagged, scanned and graded into classifications; H (Human); AH (Almost Human), NQH (Not Quite Human); MTA (More than Animal); and A (Animal). Your rights vary depending on where you sit on the scale of human-ness.

I belong to the Animal Issues reading group at Melbourne University, which promotes the academic consideration of non-human animals, and spent 15 years working in print media as a journalist. My day job is in arts communication at RMIT Gallery in Melbourne. I also blog on feminism, health, literature, popular culture and animal studies and am the co-author of the critically acclaimed women's health book on high-risk pregnancy, *Handle With Care*. This interest in current affairs, body issues and ethics lead me back to academia after the birth of my second child. During my Master of Arts in Creative Writing at RMIT, in which I explored gothic horror and organ donation, I presented at several bioethics conferences. There I first learned about xeno transplantation and wrote a short crime story based on a female agent charged with tracking down those with animal parts in the community. This won the Dorothy Porter Innovation in Crime Writing Award in the 2007 Sisters in Crime Awards, and forms part of my PhD novel.

One of the things I realised at the Minding Animals Conference in Utrecht was that the area of animal studies and animal rights has many factions and many voices. As a journalist, arts publicist and now emerging academic, I am using my skills to research and write about the different techniques these various groups use to speak for non human animals. Activism, academic inquiry and PETA style publicity campaigns are all part of the 'animal PR' that I plan to explore in depth once I have submitted my doctorate.

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