



DECOLONIZING ANIMALS

AASA 2019 - Abstracts

Ōtautahi (Christchurch), Aotearoa: July 1-4 2019

AASA 2019: Decolonizing Animals

Abstracts

Contents

Abraham, Tresa.....	7
Kheddas as royal entertainment: power, kingship, and elephant preservation in Mysore Princely State	7
Alloun, Esther	8
Decolonising animal politics and listening to Palestinian voices: possibilities and ambivalence in Palestine-Israel	8
Amey, Catherine.....	9
Animal rights and progressive social movements in Ōtautahi, Aotearoa - learning from the past and shaping the future.....	9
Arcari, Paula	10
Anthropocentric economies and nonhuman colonisations: exploring the loss of the 'wild' at the zoo, race carnival and agricultural show.....	10
Archer-Lean, Clare	11
'There isn't anything that isn't political.' It's an expression that sounds human, but everything in her voice indicates that she is not': the nonhuman subject as decolonising trope in Ellen Van Neervan's 'Water' (2014)	11
Bedggood, Daniel	12
Speculative decolonisation? Posthuman animal futures in Bacigalupi's <i>The Windup Girl</i> and Schoen's <i>Barsk</i>	12
Björck, Amelie; Lönngren, Ann-Sofie; McHugh, Susan.....	13
Decolonizing readings of literature and art: methodological perspectives.....	13
Borrell, Sally.....	16
Cross-species memento mori and decolonization: representing shared mortality	16
Boswell, Anna.....	17
Endling memory	17
Browne, Josephine.....	18
Decolonising animals from religious fundamentalism: an autoethnographic account.....	18
Browne, Josephine.....	19
Writing domestic violence within masculine practices of domination: exploring fictional possibilities for (de)colonizing animals in domestic violence.....	19
Buckingham, Jane.....	20
The moral world of the elephant in Mughal India	20
Celermajer, Danielle and Wallach, Arian.....	21
Collateral damage: mass slaughter of the (post)colonial animal	21
Conrad, Jeanette.....	22

Changing our idea of non-human animals through thought and literature: on Derrida and Kafka.....	22
Cook, Hera	23
Our inheritance: animals and emotional culture in working class rural Britain.....	23
Cook, Janine.....	24
“‘Sheep... like farm labourers... succumb to circumstances’”:	24
perspectives on animal intelligence in New Zealand’s late nineteenth century scientific community	24
Curtis, Bruce.....	25
Toward a life-force theory of value	25
Dass, Nakita	26
Ethical Literary Representation through Poetics and the “Collaborative Imaginary”	26
Degeling, Chris, Brookes, Victoria, Lea, Tess and Ward, Michael.....	27
‘Dog is not alone from humans’: indigenous perspectives on inter-species relations and rabies prevention in Northern Australia	27
De Vos, Rick	28
Sea country, ruling the waves, and histories of fish in uncertain times	28
Dodds, Jeanne	29
Seeing animals as kin: decolonizing images addressing the wildlife trade	29
Dunn, Kirsty	30
“‘Into the dark, we are moths’”: reading animals, centering whakapapa in Māori writing in English	30
Eguchi, Maki.....	31
Colonial history of sheep in Japan: eating “Genghis Khan” and wearing homespun clothing	31
Espiner, Eilish.....	32
Interspecies sustainable development: intersectional empathetic approaches to food and climate justice	32
Evans, Nicola.....	33
Animal Passions? Bodily intimacies in the films of Lanthimos and Tsangari.....	33
Fijn, Natasha.....	34
Horse cultures: ceremonial mounted horse archery in Japan.....	34
FitzHywel, Katherine.....	35
Silence and sibilance: the snake in Australian poetry	35
Fletcher, Lewis	36
“‘No horses were harmed’”: a cultural history of physical and ideological exploitation of the horse in visual media	36
Ford, Akkadia and Hammerton, Zan.....	37
Shifting the anthropocentric paradigms of fear, blame and responsibility- decolonizing attitudes towards Apex species in film	37
Fraser, Heather and Taylor, Nik	38
Cross-species alliances and decolonization	38
Fraser, Lucy.....	39
The pleasures and possibilities of Ainu owl stories in Japanese	39
Gigliotti, Carol.....	40
The creative lives of animals.....	40

Gray-Sharp, Katarina.....	41
Mass extinction and responsibility.....	41
Hall, Kate.....	42
Chimera.....	42
Hallenbeck, Jessica and Hoogeveen, Dawn.....	43
Decolonizing animals? fish, fires and the circuits of settler colonial capital in British Columbia, Canada.....	43
Hammerton, Zan and Ford, Akkadia.....	44
Shifting the anthropocentric paradigms of fear, blame and responsibility- decolonizing attitudes towards Apex species in film.....	44
Henry, Claire.....	45
The revolutionary decolonization of White God (Kornel Mundruczó, 2014).....	45
Holm, Nick.....	46
Consider the (feral) cat: predation, ferality and the ethics of ecology.....	46
Hugosson, Annika.....	47
“Secretarybird (Sagittarius serpentarius) symbolism in South Africa: connecting indigeneity, identity politics, linguistic imperialism, and contemporary concerns about conservation”.....	47
Hunter, WhiteFeather.....	48
The trouble with Jäkälä.....	48
Hurtado, Terry.....	49
Colombia, a sprouting soil for animal rights.....	49
Ihimaera, Witi.....	50
Sudan.....	50
Jackson-Martin, Charlie.....	51
A feeling for ferals - ‘animal rescuers or ‘bioterrorists’: what it means to advocate for the lives of ferals in Australia.....	51
Jones, Erin and Hoffman, Christy.....	52
Can attitudes towards Atlantic marine mammal species conservation be manipulated?.....	52
jones, patrice.....	53
Birds beyond words: fantastic animals and other flights of imagination.....	53
Kajiwara, Hazuki.....	54
Anthropocentrism and Japan’s disaster response guidelines for humans and pets.....	54
Karr, Susanne.....	55
De/con/struction of others.....	55
Kates, Micol.....	56
Towards a vegan-based ethics: dismantling neo-colonial hierarchy through an ethic of lovingkindness.....	56
Khazaal, Natalie.....	57
Refugees, animals, and multiculturalism: a comparative study of Lebanese and Bulgarian media.....	57
Kluss, Thorsten and Wichmann, Marie-Helene.....	58
Interfaces: novel approaches to bridge the gap between species.....	58
Koolen-Bourke, Deidre.....	59
Law, hegemony and animals: taking the power back.....	59
Krebber, André.....	60

Dialectics and decolonizing animal knowledge	60
Kriek, Nichola [sponsored by Save Animals from Exploitation (SAFE) NZ]	61
SAFE education: bringing light to the horrors of the world (Student comment – Animals & Us evaluation)	61
Laing, Melissa	62
Encountering interspecies homelessness: subversive practices of care to decolonise anthropocentrism in critical social work	62
Laird, Tessa and Goodman, Andrew	63
Spot the difference	63
Laird, Tessa	64
“Decolonizing the Landscape”: animals as decolonial agents in the work of Lin Onus and Tiriki Onus	64
Lembryk, Sharri	65
Epistemologies of ignorance and non-human animals	65
Lennox, Rowena	66
Dingoes and objectivity in and out of the realm of science.....	66
Locke, Piers	67
Humans, animals, and the possibilities of interdisciplinary integration in an age of crisis	67
Lord, K.J.	68
Legislative speciesism: anthropocentric bias: Rodeo Review	68
Lönngren, Ann-Sofie; Björck, Amelie; and McHugh, Susan	69
Decolonizing readings of literature and art: methodological perspectives	69
Loveridge, Alison.....	72
Infrastructure and ethics: the role of Creative NZ in the exploration of animal identity.....	72
Major, Emily	73
Milking to death: how planned obsolescence (de)values animal bodies and their right to life at Canadian dairy farms.....	73
McEwan, Lisa	74
Hide and seek: utilising digital technologies and the arts to challenge consumer willingness to wear animal products.....	74
McHugh, Susan	75
Narrative kinship matters: decolonizing (through) stories of human-animal relations.....	75
McKay, Laura Jean	76
Colonising the body: literary responses to imperial ownership and representation	76
McKibbin, Philip	77
Leading for justice: love, indigeneity, and non-human animals	77
Mizelle, Brett.....	78
Decolonizing and feminizing the Western in Lisa Hanawalt’s graphic novel Coyote Doggirl	78
Mondry, Henrietta.....	79
From domestic to wild: human-dog correlations in post-Apartheid literature	79
Moore, Alison Rotha	80
A feeling for ferals - language, local institutions and the culling of deer in the Illawarra ..	80
Motta, Ana Paula	81
Dancing Kangaroo, lost prey – or something else? understanding human-animal interactions in the rock art from North-eastern Kimberley, Australia	81

mowson, lynn.....	82
bloodlines	82
Novero, Cecilia.....	83
Captive ghosts, im/mobile animals: filming natural history.....	83
Oakes, Katherine.....	84
Until the cows come home: a scene from the novel Westhill	84
O’Sullivan, Siobhan	85
Podcasting and animal studies communication.....	85
Padilla Matamoros, Geraldine Mercedes.....	86
Sheep and women’s prestige in Chamula, Chiapas, Mexico.....	86
Poks, Małgorzata.....	87
Animal sovereignty beyond the colonial politics of recognition in Linda Hogan’s novels.....	87
Probyn-Rapsey, Fiona and Lennox, Rowena.....	88
A feeling for ferals - an ethical island: the dingoes of Pelorus	88
Pruitt, Halie	89
“Crabs were already in [her] mouth”: a study of queer indigenous affective writing and the natural world	89
Puetz, Babette	90
Colonised animals in Aristophanes’ Birds	90
Rendell, Chevy	91
Foucault, Fonterra and cows’ tales: from Mycoplasma bovis to Richie McCaw	91
Reyes, Mira T.....	92
Levinas and the ethics of decolonized taming	92
Robertson, Nicole [sponsored by SPCA NZ].....	93
The wild child, animal abuse, and marginalisation: the systems that sustain cruelty	93
Sayers, Janet, Bone, Kate, Hamilton, Lindsay and Sang, Kate	94
Decolonising ‘dangerous’ dog breeds in Aotearoa/NZ.....	94
Seger, Samah.....	95
Colonial industries of domination and their violence-producing simulations	95
Shimizu, Tomoko	96
War and animals: Walt Disney’s Pinocchio, Dumbo and Bambi	96
Signal, Tania.....	97
It’s more than just a link for Australian veterinarians: readiness to, and personal impact of, responding to deliberate animal harm.....	97
Singer, Angela.....	98
Stilled lives	98
Stekelenburg, Naomi.....	99
Towards a society comprising human and non-human animals	99
Suárez Félix, Carla Alicia and McKibbin, Philip	100
Critiquing capitalism: a labour of love	100
Sutton, Zoei and Taylor, Nik	101
‘Make nature great again’: static/dynamic nature and the ‘problem’ of introduced species	101
Taylor, Hannah	102

Intersectionality in American Horror Story: Freak Show	102
Taylor, Nik and Fraser, Heather	103
Cross-species alliances and decolonization	103
Tiffin, Helen.....	104
"Many happy returns ": The curious after -lives of the Lord Howe Island Phasmid	104
Torres, Estela.....	105
From the Passion of Christ to the Calvary of animals	105
Travers, Cheryl, Degeling, Chris, and Rock, Melanie	106
A more-than-human solidarity approach to the care and protection of companion animals in natural disasters.....	106
Tristan, Gerardo	107
A personal account of intersectional activism in Mexico and USA;	107
plus a demonstration of traditional cooking.....	107
Tulloch, Lynley.....	108
'til the cows come home: the cow as a colonial subject in Aotearoa/New Zealand.....	108
Turp, Michael-John.....	109
Shamelessness towards animals.....	109
Vaught, Jeannette	110
A horse semen container walks into an airport: U.S. international biological shipping regulations and the colonial legacies of governing equine STIs.....	110
Watt, Yvette, Riedinger, Maïke, Hölck, Anne, Juliff, Toby and Krebber, André	111
Okto-visions: decolonizing the anthropogenic mind	111
White, Kevin.....	113
Engaging and enraging in the anthropocene: an indigenous perspective	113
White, Samantha K.	114
Meat substitutes: understanding motivations and barriers to consumption.....	114
Wichmann, Marie-Helene	115
Decolonizing the bees: decolonizing apicultures.....	115
Wilson, Cressida.....	116
An exploration of the gendered experiences of women and non-binary activists within animal advocacy networks in Aotearoa, New Zealand	116
Woodward, Wendy	117
Neocolonial cats: interstitial beings in South African post-apartheid fiction	117
Wrenn, Corey L.....	118
Civilizing horses and travellers in post-colonial Ireland	118
Young, Tracy and Bone, Jane.....	120
Troubling colonised intersections of childhood/animals/education: encounters of love, life and death.....	120

Abraham, Tresa

Kheddas as royal entertainment: power, kingship, and elephant preservation in Mysore Princely State

Thomas Trautman's *Elephants and Kings: An Environmental History* (2015) explores the relationship between Indian kingship and elephants. According to him, as war elephants were essential to Indian kingship, Indian kings considered it their duty to protect elephants and their habitats. He attributes the slow but steady decline of elephant population and habitats began that as the employment of war elephants came to an end with the use of modern firearms. The proposed paper attempts to examine the relationship between elephants and kingship in the princely state of Mysore under British paramountcy (1880-1947), to show the use of animals by Indian kings in their negotiations of power. Although, elephants were no longer used in combat in the late nineteenth century, they continued to be integral to kingship in Mysore. The paper intends to explore the enactment of kingship in Mysore state with regard to elephants by inspecting various aspects of elephant preservation such as making of reserved forests, poaching cases, and the *Khedda*. *Khedda* or elephant capture operations were conducted with great pomp and show in the state and were memorialized in paintings, photographs and films. The paper argues that although elephants continued to be an essential part of kingship, it did not directly translate to their conservation. Often, kingship and kingly duties interfered with the protection of elephants and their habitats. Through an examination of an archive on Mysore elephants put together from colonial and princely state records, journals of officers employed, photographs, and newspaper reports, the paper intends to explore the how Mysore rulers protected and employed elephants in their negotiations of what constituted kingship and by extension 'raj dharma' or kingly duties not only with colonial authorities, but also with their subjects.

Biography:

Tresa Abraham is a doctoral candidate at the Department of Humanities and Social Sciences, IIT Bombay. Her research is on animals in colonial power negotiations in the princely state of Mysore. She received the Charles Wallace India Trust Fellowship for short term visit to UK in 2018.

Alloun, Esther

Decolonising animal politics and listening to Palestinian voices: possibilities and ambivalence in Palestine-Israel

Since the mainstreaming of veganism in Israel in the 2010s and the triumphalist media discourse that declared the country the 'first vegan nation', debates around how the Israeli State has tried to 'veganwash' the occupation and its treatments of Palestinians have come to dominate activist spaces. This paper argues that veganwashing has constructed a hegemonic terrain of struggle (contoured by veganism and Israeli nationalism) in ways that render other kinds of animal politics in Palestine-Israel inaudible and unintelligible. Such framing, I contend, has fuelled a politics of deflection away from what Palestinian animal activists want to say and do. Consequently, and drawing on ethnographic fieldwork in the Occupied West Bank, the paper suggests a politics of listening and engaging with Palestinians *on their own terms* as a first step to decolonise animal politics in that context. I consider the example of the Palestinian Animal League (PAL) and how it offers a unique form of anticolonial animal activism with Palestinian self-determination as its guiding principle. PAL's platform includes but does not centre on veganism, working instead towards a post-occupation future in which the Palestinian national agenda will also include concerns for animals and the environment. Listening, however, also entails grappling with Palestinian animal activism that does not neatly fit the paradigm of (human) decolonisation. The work of a Palestinian woman who runs the only dog shelter of the West Bank is one such unsettling example, as it defies humanist notions of the nation - Israeli or Palestinian, colonial or decolonial. Taken together, these examples illustrate the possibilities as well as difficulties and ambivalence of animal activism and decolonisation in Palestine-Israel.

Biography:

Esther Alloun is a PhD candidate whose research examines the intersections of settler colonialism, nationalism and animal politics in Palestine-Israel using ethnographic methods. She has published on this topic in *Settler Colonial Studies* and *Animal Liberation Currents* and on ecofeminism and veganism in the *Animal Studies Journal*.

Amey, Catherine

Animal rights and progressive social movements in Ōtautahi, Aotearoa - learning from the past and shaping the future

In early twenty-first century Aotearoa New Zealand, animal rights activism often focuses on persuading individuals to stop eating animal products. However, such campaigns fail to address the powerful links between capitalism, colonisation, war, and animal suffering. For over a hundred years, the New Zealand economy has relied on the bodies and infant milk of animals. With the mass migration of Europeans to this country, the indigenous forests were cleared to create animal pasture. Meat, wool and dairy products became integral to the economy and identity of colonial Pākehā New Zealand. Over the decades, many vegetarians and animal rights activists have questioned this paradigm. Our society has a hidden history of animal rights activism, and we should be informed by the lives of early campaigners who saw concern for animals as part of a broader struggle against all forms of oppression. Some of them lived here in Ōtautahi/Christchurch, which is encouraging in the aftermath of the March 15 attacks. While Christchurch has a history of racism and class distinctions, it also has a tradition of social justice activism. In the early twentieth century, women's rights campaigners such as Jessie Mackay advocated for women's suffrage and national liberation movements while opposing the fur industry and animal experiments. There were significant links between the peace and animal protection movements. Wilhelmina Sheriff Bain was a vegetarian librarian and writer who campaigned against war. The vegan socialist and peace activist Norman Bell led the No More War Movement, and the Humanitarian and Anti-Vivisection Society (HAVS), which opposed animal experiments, meat-eating, hunting, circuses, zoos, and fur. Bell spoke out against imperialism, and argued for independence for India and Samoa. After being imprisoned as a conscientious objector during the First World War, he devoted his life to peace and animal rights. The modern animal protection movement should learn from its radical past. Animal exploitation is deeply embedded in our economic system. Focusing on persuading individuals to stop consuming animal products puts too much emphasis on personal choices and allows those in power to evade responsibility for their actions. It will also achieve little in a country where most animal products are exported. In order to progress towards animal liberation, we need to work in solidarity with other social justice movements to challenge the political and economic structures that are responsible for human and animal suffering.

Biography:

Catherine Amey is a Wellington-based writer and librarian who has been active in the peace and animal rights movements. She is the author of *The Compassionate Contrarians: a history of vegetarians in Aotearoa New Zealand* (Rebel Press, 2014), and the editor of the cookbook: *A Taste of Freedom* (Animal Protection Society, 2016). She has also been published in anthologies such as *Manifesto Aotearoa* (Victoria University Press, 2017), and *Poems from the Pantry* (Donek Press, 2017).

Arcari, Paula

Anthropocentric economies and nonhuman colonisations: exploring the loss of the 'wild' at the zoo, race carnival and agricultural show.

Since European settlement, 40% of Australia's forests and 10% of its native mammals have disappeared. A further 21% are threatened with extinction due to land clearing and the advance of pastoralism. The future for nonhuman animals in Australia, and globally, is thus an increasingly human-managed one where the designation 'wild' has been rendered almost meaningless. Supporting this trend are humans' everyday relations with nonhuman animals, for example as companions, entertainment, and food. The contribution of these relations, and their associated practices, to broader anthropocentric economies needs to be understood so their ongoing legitimacy can be weighed against the increasing loss of 'wild' nature. In this paper, I focus on three popular, spectacularized sites of human-animal interaction that rely on the human appropriation (colonization) of animals' lives: zoos, racing carnivals, and agricultural shows. I consider the historical and geographical range of embodiments and emplacements (human and nonhuman) that constitute these sites and practices, and also the discursive mechanisms by which the spatial, temporal, and physical colonization of animals is normalized. Colonial narratives and practices are recognized as contributing to, and sustaining, global systems of nature appropriation and abuse. Moreover, these systems benefit a privileged few while disadvantaging less-privileged, typically non-white groups. Zoos, racing carnivals and agricultural shows are thus seen as sites where a range of externalities coalesce and erupt into everyday lives. They provide access points to understand (and potentially rupture) the colonial narratives these practices rely on and sustain. More broadly, this research aims to: 1) explore how animals' lives and bodies can be described as colonized, and 2) identify how 'consumption' of commodified nature is normalized.

Biography:

Paula is a research officer within RMIT's Centre for Urban Research. She completed her PhD in 2018 and also holds two Masters in Geography and Environmental Science from Monash University and the University of Edinburgh, Scotland. Paula previously worked with ICLEI Oceania on a range of climate change mitigation and adaptation projects for local governments across Australia before joining RMIT's Centre for Design where she remained until the commencement of her PhD. Paula has an interdisciplinary background, encompassing both quantitative and qualitative approaches and methods, and is interested in understanding how both societal change and stability are constituted. Her PhD research explored the persistence of meat consumption and the use of animals as food in everyday practices. Previous work has explored social practices to understand the constitution of energy and water use and better inform climate change mitigation and adaptation efforts. Recent published work is focused on how to challenge habitual ways of thinking and acting about nonhuman animals using a critically posthuman approach.

Archer-Lean, Clare

'There isn't anything that isn't political.' It's an expression that sounds human, but everything in her voice indicates that she is not': the nonhuman subject as decolonising trope in Ellen Van Neervan's 'Water' (2014)

Jinthana Haritaworn has interrogated anthropocentrism as a product of colonial discourses. The colonial project is defined by an imperative to similarly subjugate land and Indigenous peoples and condemn such peoples' 'lack of proper distinctions between ... species' (Haritaworn 2015: 210, 213). In the Australian context, a persistent critique of colonial anthropocentricity appears in the rise of non-human entities in contemporary Aboriginal literature, art and media. Recent examples include the two-part television series *Cleverman* (2016) created by Ryan Griffin, Delvene Cockatoo-Collins Brisbane-based art exhibition, *Warrajamba* (2018) and Ellen Van Neervan's futuristic story 'Water' in her award-winning collection *Heat and Light* (2013). These are very different texts for different audiences. What they share is the revoking of the epistemological dominance of realism and a conjuring of the nonhuman entity to develop agential representation: the Hairy people in *Cleverman*, the Jangigir or plant people in 'Water' and Cockatoo-Collins magnificent water-being: Warrajamba. In each work, the containment of the nonhuman entity is an analogy to critique colonial pasts and to connect such pasts to state sanctioned dispossession in the future/present. And yet, these species intersections are more than colonial analogies. This is because the agential force of the nonhuman is derived from rich and continuing Indigenous cultural traditions. But in this second level of reading it is vital to immediately assert a caveat. Such contemporary imagining of timeless knowledge is never an easy access point for non-Indigenous audiences: to presume so would be both colonising and simplistic. The main focus of this paper is on Van Neervan's work. I will explore the ways in which the nonhuman deconstructs speciesism and colonisation via a dissolution of discourses of opposition. Colonial and anthropocentric discourses operate to translate points of sameness and opposition between human/nonhuman or colonised/coloniser. Van Neervan's representation of nonhuman/human relationships is increasingly sensual and mutable as the story progresses. What are the broader implications of this challenge to the hegemony of realism and in what ways does such species-fluidity dilute opposition, relationality, dominance and anthropocentrism?

Biography:

Clare Archer-Lean is discipline leader of English Literature at the University of the Sunshine Coast, Queensland Australia. Clare's research is on the ways in which literary and cultural representations of animals inform human perceptions of their own identities and their place in the natural environment. Her work includes textual analysis and applied trans-disciplinary methods to interrogate the implications of human stories on animal lives.

Bedggood, Daniel

Speculative decolonisation? Posthuman animal futures in Bacigalupi's *The Windup Girl* and Schoen's *Barsk*.

In this paper, I'll draw on Suvin's notion of "Cognitive Estrangement" in Science Fiction and the place of the animal "other" in conceptions of posthuman theory (after Deleuze and Guattari, Braidotti, Vint, and Wolfe) to examine how two recent Science Fiction texts present animal figures within their imaginative future worlds. Both Paolo Bacigalupi's *The Windup Girl* and Lawrence M. Schoen's *Barsk: the Elephant's Graveyard* present posthuman future scenarios that include important reconsiderations of the place of animals within human-animal relationships. In the former, a future Thailand is the setting, providing a tension between the surrounding multi-national domain where gene-spliced species are rampant and a kingdom that attempts to selectively cordon itself off; in this narrative, animal and other organisms are suspect: tailored for particular roles (such as labouring animals like megadont, who are a refiguration of an earlier elephant workforce) or part of bio-economic warfare. In such a world, the titular "New People" windups are popularly equated with the denatured non-human world created by human technology; Bacigalupi's text presents both the problems of a biological neo-imperialism and reactionary opposition that relegates lifeforms (including varieties of the "human") into categories to be feared and eradicated. Likewise, Schoen's future scenario posits a new position for the forebears of our "natural" animals: his text is as much "Postanimal" as it is "Posthuman", depicting a galaxy inhabited by apparently "uplifted" species after human dominance reflecting, however, an analogue of human patterns of imperial power and attempted decolonisation. The future interspecies Alliance presented in this book seems to mirror an aggressive military-economic power structure across thousands of planets; the planet Barsk presents a resistance, a marginalised race of neo-elephants whose specific gifts and resources present a threat to the wider hegemony. Schoen's thought experiment clearly references a dialogic of colonial power and decolonial "newness" (after Bhabha) while also presenting problems of ethology's stereotypes of animal behaviour and the issue "subaltern" animal Umvelts: how can the animal others speak to us except through anthropomorphic utterance?

Biography:

Daniel Bedggood is a Senior Lecturer in the Department of English at the University of Canterbury, specializing in Postcolonial and Contemporary Literature, Speculative Fiction and Nonfiction. He has written recently on John Fowles, Virginia Woolf, Kazuo Ishiguro, Michael Ondaatje, and Ursula Le Guin, and currently looking at Iain (M) Banks and Kim Stanley Robinson and new utopian traditions that touch on Posthuman theory

Björck, Amelie; Lönnngren, Ann-Sofie; McHugh, Susan

Decolonizing readings of literature and art: methodological perspectives

In this panel we depart from the word 'decolonizing' in the theme of the conference. This term has gained increased significance over the past decade, when it has been formulated as both a continuation and a critique of 'postcolonialism'. With a decolonizing perspective it is not presupposed, as is marked by the 'post' in postcolonial, that colonialism is over and that we are faced with the task of mapping its consequences and making right the wrongs that have been done. Rather, the decolonizing perspective emphasizes that colonialism is an on-going process that needs to be actively halted. As opposed to the descriptive quality in the term postcolonialism, decolonialism is conceptualized as a verb, a doing. As such, it is often encountered in relation to emancipating processes in indigenous contexts, and the connection to those streams of thoughts and actions should never be dismantled. However, the beauty of their knowledge should also inform other fields of inquiry and struggle. We want to try to apply decolonizing lines of thought to the field of comparative literature and literary animal studies.

Colonialism refers to material and historical processes that involve the creations of exploitative relations based on racism, capitalism, eurocentrism, anthropocentrism and so forth. How do acts of reading (re)produce colonial differences in texts, between human/non-human, white/black, belonging/non-belonging, depth/surface, life/death? Which points of departure are necessary to formulate – which tools can and should be used – in order to read or present a reading differently, in ways that benefit decolonizing processes? How can we as literary scholars decolonize our own orientations, our perceptions of 'meaning', and the materiality of art as products in colonial systems? And how are these processes related among themselves? In this panel we discuss these questions with the focus on three different terms in literary scholarship: metonymy, ekphrasis and close reading.

Ann-Sofie Lönnngren, 'Metonymy'

In 1956, Roman Jakobson formulated the idea that the significance of the human language is created in the tension between two different poles: the metaphor, which must be interpreted because its meaning resides elsewhere, and the metonymy, which functions according to principles of closeness and relation. Jakobson does not apply this idea to human conceptualizations of non-human animals, but in 1962, Claude Lévi-Strauss proposes that scholarly understandings of animals should depart from the metonymy rather than the metaphor (in *The Savage Mind*). When these lines of thought eventually found their way into comparative literature (via e.g. Willis 1974, Baker 1993 and Garrard 2004), they were in apparent contrast to the dominating symptomatic tradition according to which non-human animals were routinely understood as metaphors for the human existence (see e.g. Armstrong 2008; McHugh 2013). In spite of the fact that the political potential of the metonymy has been increasingly discussed over the past decade (e.g. Rancière 2011), it has not been much addressed in postcolonial literary human-animal studies. One exception is however the South African researcher Gabeba Baderoon (2017), whose discussion I continue in this paper. With literary examples from Europe's northern-most parts I aim to address the questions of how and in what ways the metonymy can be a fruitful tool for decolonizing readings of literature.

Biography:

Ann-Sofie Lönnngren is an associate professor and senior lecturer in literature at Södertörn University in Stockholm, Sweden. Her research interests include Northern-European 20th century literature, literary animal studies, ethics, and queer theory. Her most recent book is *Following the Animal. Power, Agency, and Human-Animal Transformations in Modern, Northern-European Literature* (Cambridge Scholars Publishing, 2015). Since 2016 she has

been an affiliated member of the New Zealand Centre for Human-Animal Studies, and in 2018 she co-founded the Ratatöskr Research Group for Literary Animal Studies at Södertörn University.

Amelie Björck, 'Ekphrasis'

Colonialism is an ongoing process maintained for instance by conservative reading traditions attached to cultural artefacts. In this paper I focus on European paintings from an early modern and modern era, where monkeys appear in the picture. Art history has been preoccupied by trying to understand these monkeys within the context of artistic intention and human history, as accessories of the wealthy or as metaphors for human behavior (evil, foolish, lacking artistry etc). These are anthropocentric and colonial readings. Postcolonial animal studies would suggest instead to "follow the animal" (Lönngren 2015) in order to lay bare the trafficked monkeys' paths to Europe from the colonies, and their (repressed or subversive) agency in the colonial setting and motif. This is an indispensable revision. This time, however, I will look at yet another kind of critical and constructive reading: the ekphrasis. In my view the ekphrasis – a poem about a painting – has a special potential to become a decolonizing act. This is because it has the freedom to stay with the motif but still construct its power relations differently: shifting the viewers gaze and sympathies, and maybe introducing a voice or an "I" speaking through or to the figures in the scene, thereby promoting relationality rather than a metaphorical understanding of the represented creatures. Loiseaux (2008) has engaged in the transformative feminist and postcolonial potential of ekphrasis within a human sphere. I will use an example from the Polish poet Wislawa Szymborska, "Bruegel's two monkeys" (1957), to make an argument for the viability of ekphrasis as a decolonizing reading for the benefit of non-human animals.

Biography:

Amelie Björck is a senior lecturer of Comparative Literature and Drama at Södertörn University, Sweden. Her previous animal studies research has concerned apes and monkeys in Northern European literature after Darwin. Her most recent project focuses on narrative temporality (linear/queer) as decisive for the life and agency of farmed animals in different forms of literature and art. The book *Zooësis: On the lives and times of farmed animals in the arts* appeared in Swedish spring 2019, transl. upcoming. In 2018 Björck co-founded the Ratatöskr Research Group for Literary Animal Studies at Södertörn University.

Susan McHugh, 'Close reading'

Decolonizing animals in literary studies requires not just attending to the nonhuman contents of literary texts but also how we come to perceive and value them (or not), and often in proximity to others. With long roots in religious exegetical traditions, close reading became a central method of literary analysis with the rise of formalism in the early twentieth century. Charged with the modern fervor for scientific precision yet extending faith in transcendent meaning to the literary work, formalist aesthetics transformed the teaching of literature from passive appreciation to active analysis, arguing that close reading was essential for "sharpen[ing students'] ...] critical apparatus into precision tools" (Ransom 1937). At the turn of the twentieth century, close reading persists as a foundational approach in literary classrooms, in part because its methodological appeal transfers easily to subsequently emerging aesthetics like deconstruction (Culler 2010). From a decolonial perspective, however, several aspects of the emergence and persistence of close reading prove problematic. At a time when women, workers, and people of color were making history by earning college degrees, the imperative to imagine literary analysis as objective, dispassionate, and detached from anything but literature itself immediately appealed to imperialist agendas – what Terry Eagleton historically pinpointed in "the rise of English" as at once the academic subject and language of empire (Eagleton 1983). Among the most prominent early supporters of close reading was a group of academics known as the New Critics, whose membership significantly overlapped with a group of writers calling themselves the Southern Agrarians – including the first US poet laureate – that promulgated the conservative, agrarian, and religious values associated with white power in the antebellum era of slavery. The New Critics' laser focus on literary works themselves thus

wove a mantle of objectivity around a belief in literature that primarily served a white, male and deadening poets' society. While close reading might not appear to be an obvious or direct tool for human and animal oppression, in the US academy these associations with plantation history and nostalgia for it undermine any methodological claim to neutrality. Decolonial literary studies requires other strategies – what I term “far reading” methods – that allow for valuing the different experiences that writers and readers bring to texts, and for foregrounding the unequal relations with others that become negotiated through literature. Somewhere between the historically oppressive close reading and the new big-data-driven “distant reading” (Moretti 2005), far reading brings into focus what conditions textual interpretations, building in responsiveness to more-than-human social worlds. Working through my own Eurowestern-settler interpretations of scenes featuring horses and bees in contemporary African American and Native American fiction – specifically, Toni Morrison’s *A Mercy* (2008) and Louise Erdrich’s *A Plague of Doves* (2008) – I conclude by demonstrating ways of reading that challenge ideals of objectivity by cultivating the responsibility for accountability of and to authors, readers, and the worlds in which we meet.

Biography:

Susan McHugh, Professor of English at the University of New England, researches and teaches literary, visual, and scientific narratives of cross-species relations. Her monographs include *Animal Stories: Narrating across Species Lines* (2011) and *Love in a Time of Slaughters: Human-Animal Stories Against Genocide and Extinction* (2019). She has co-edited several projects, most recently *Indigenous Creatures, Native Knowledges, and the Arts: Animal Studies in Modern Worlds* (2017) with Wendy Woodward, and *Taxidermic Forms and Fictions* (2019) with Sarah Bezan. She co-edits the book series *Palgrave Studies in Animals and Literature*, and serves as Managing Editor of the Humanities for *Society & Animals*. She lives and works at the edge of the Great North Woods in Maine, USA.

Borrell, Sally

Cross-species memento mori and decolonization: representing shared mortality

In the National Gallery in London hangs a painting by Hans Holbein entitled 'The Ambassadors' (1553). It depicts two figures together with many attributes symbolising their position in the world, from fur-trimmed garments that were a symbol of status, to navigational instruments signifying geographical exploration and colonial power. Additionally, if the viewer stands almost against the wall beside the painting, a distorted shape on the floor foreshortens into a human skull. Though not usually drawn in this anamorphic perspective, a skull was one of several symbols commonly used in imagery of the time to illustrate the theme of *memento mori* - the inevitability of death. This paper discusses what I call 'cross-species *memento mori*': illustrations of mortality as a point of commonality between humans and other species. It explores contemporary cultural representations where traditional symbols like those present in Holbein's painting are redeployed in ways that decentre the human and work to disrupt colonial power relations. Examples are taken from postcolonial literature and visual art, particularly that of New Zealand/Australian artist Joanna Braithwaite, and show how artists and authors often extend the concept of common mortality to encompass extinction. I argue that the message of humility traditionally central to *memento mori* has significant additional applications in the contemporary contexts of decolonisation and human-animal relations more generally, in the form of new and urgent calls to shift our perspective.

Biography:

Sally Borrell is an Honorary Fellow of the University of Wollongong. Her work focuses on representations of animals in culture, especially postcolonial literature, with particular interests in ecocriticism, posthumanism and anthropomorphism. She is an associate editor of *Animal Studies Journal* and a reviews editor for *Society and Animals Journal*. She has served on the committee of the Australasian Animal Studies Association including as its secretary. Outputs include book chapters, journal articles, reviews and conference papers. She lives in Melbourne.

Boswell, Anna

Endling memory

The Tasmanian tiger or wolf (*Thylacinus cynocephalus*), the largest marsupial carnivore of modern times, is renowned for having entered extinction on 7 September 1936 within the walls of Hobart Zoo in Tasmania, Australia. In hauntingly banal footage which circulates on YouTube, the hologrammatic “endling” or last known specimen yawns, stretches, wags his tail, paces the perimeter of his enclosure, scratches himself, lies down and gnaws at a bone. The fate of this animal casts shadow over the Tasmanian devil (*Sarcophilus harrisi*), whose future is imperilled by a facial tumour disease spreading rapidly through remnant populations, and whose uncertain survival will depend on the ongoing interventions of zoos and sanctuaries. The strikingly-patterned stories of these two species raise questions about the workings of captivity, memory and “death worlding” (Rose 2011, 12) in settler colonial places. Indeed, the “common” names bestowed on these animals by settler culture (wolf, tiger, devil) encode the memory of their capture, reminding of how an indigenous lifeworld has been appropriated and over-written by a European one. As this suggests, the Tasmanian devil—and the Tasmanian tiger before it—recalls traumatic processes of settlement and erasure which have changed the face of southern-world landscapes. These species also recall the spread of settler dis-ease in the face of endemic creatures who animate the persistent memory of an already-inhabited place. This paper reviews the motion picture footage and visits taxidermied specimens of the Tasmanian tiger in the Natural History Museum in Vienna and in Melbourne Museum. It also encounters living exhibits in the “Tasmanian Devil Unzoo” near the remains of the penal colony at Port Arthur. In so doing, it considers how zoo-mnemonic infrastructures work to capture, clone and efface these animals and their endling memory. What such infrastructures disclose, the paper argues, is not the possibility of forestalling the fate of one species by remembering the other, or salvaging one in order to de-extinctify the other. Rather, they suggest it is a matter of understanding how settler colonialism animates and is in turn re-animated by living death and extinction-on-loop.

Biography:

Anna Boswell is a lecturer in Humanities at the University of Auckland. She talks and writes about environmental issues in terms of public pedagogy and settler colonialism, and has been awarded a Marsden Fund Fast-Start grant (2016-19) by the Royal Society of New Zealand for a project investigating the history of zoos and wildlife sanctuaries in the settler south. Her most recent work has been published by *Animal Studies Journal*, the *Journal of New Zealand Studies* and the *MLA*, and her commissioned chapter on ‘Australasia and Oceania’ for the *Handbook of Historical Animal Studies* (Berlin: De Gruyter) is forthcoming in 2019.

Browne, Josephine

Decolonising animals from religious fundamentalism: an autoethnographic account

Christian fundamentalism has been significantly implicated in practices of colonization. Founded in creationism, it supports concepts of hierarchy, dominance and appropriation as God-given and –endorsed human imperatives. This paper takes individual animals in the writer's history, describing how their presence established resistance to this dominating discourse, initiating a personal decolonization journey. An autoethnographic narrative that centralizes interspecies relating, it commences with indoctrination, citing fundamentalist teaching, namely creationism, utilized in sexist and speciesist discourses of religion. Animals that taught the writer to challenge these ideas led to research on the significance of animal/human bonds, and their challenge or loss, framed through disenfranchised grief. This work culminated in the establishment of bereavement services, framed as counter-discursive to narratives of fundamentalism.

Biography:

Josephine Browne, PhD, MA, MQual, BHmSvs, is a Narrative Therapist, writer and sessional academic. The abiding themes of her research and writing are narratives, animals and masculinities, framed primarily through the theoretical constructs of feminism and Narrative Therapy. Her most recent creative publication considers animals and women in the context of domestic violence and 'dairy' discourses. She is currently co-writing a book exploring human relationships with other species, through fiction and creative non-fiction. She is a former vet nurse who has spent over thirty years as advocate and educator about/for rabbits and was the founder of Australia's first companion animal bereavement service, following a research project at Monash University, in 1996.

Browne, Josephine

Writing domestic violence within masculine practices of domination: exploring fictional possibilities for (de)colonizing animals in domestic violence

Links between abuse of women and other animals are long established. While feminist theory has long framed acts of domestic violence in sociopolitical terms, more recently, we have witnessed government and independent service responses challenging this critique in shifts toward individual pathology. This eschews addressing sociocultural, systemic, mandatory and pervasive violence as part of a continuum that upholds human, white, male privilege. This paper considers the implications of these contemporary discourses in relation to the writing of animals in stories of domestic violence. With the strategic purposes of ecocriticism in connecting speciesism and sexism, the discussion considers domestic violence and animals in Jessie Cole's short story, 'The Wake' (2012). The paper asks how we might make visible other animals' subjectivities within the trauma of domestic violence, taking up the challenge of novelist Alexis Wright, to create stories that subvert censoring narratives.

Biography:

Josephine Browne, PhD, MA, MQual, BHmSvs, is a Narrative Therapist, writer and sessional academic. The abiding themes of her research and writing are narratives, animals and masculinities, framed primarily through the theoretical constructs of feminism and Narrative Therapy. Her most recent creative publication considers animals and women in the context of domestic violence and 'dairy' discourses. She is currently co-writing a book exploring human relationships with other species, through fiction and creative non-fiction. She is a former vet nurse who has spent over thirty years as advocate and educator about/for rabbits and was the founder of Australia's first companion animal bereavement service, following a research project at Monash University, in 1996.

Buckingham, Jane

The moral world of the elephant in Mughal India

Elephants are increasingly understood in human /animal studies and as sentient beings with feelings, emotions and awareness which some theorists constitute a form of 'personhood'. Akbar who was emperor of India from 1556 to 1605 and is often called 'the Great Mughal' had a special affinity with elephants. The elephant in India had a role similar to that of the horse in the Central Asian and Turco-Mongol cultures of Akbar's ancestors. In India the elephant had multiple identities; a divine creature but also a carefully trained war machine, transporter, labourer and the mount of kings. In Akbar's India the elephant was also seen as an animal of virtue and sensitivity; a creature of moral standing which recognised qualities of sovereignty and was capable of loyalty, courage and submission to the emperor. This paper explores Mughal understanding of the elephant as a moral being and the implication of this for the relationship between elephant and human in the Mughal World.

Biography:

Jane Buckingham teaches history at the University of Canterbury, Christchurch, New Zealand. She specializes in Indian history and has published in areas including medical and disability history, human-animal relations, and business and legal history. She is particularly interested in histories of health, migration, and labour. She is the author of *Leprosy in Colonial South India: Medicine and Confinement* (2002). Her most recent co-edited book with Piers Locke is *Conflict, Negotiation, and Coexistence: Rethinking Human-Elephant Relations in South Asia* (OUP, 2016).

Celermajer, Danielle and Wallach, Arian

Collateral damage: mass slaughter of the (post)colonial animal

As evidenced by the tenacious resistance to Indigenous peoples' claims to land and sovereign recognition, the legitimacy of their ongoing rights to colonised lands is a question that post-colonial human societies will not entertain: white folk are not going anywhere. In stark contrast, the animals they brought with them to serve the colonial project, as slave labour (donkeys), or as entertainment and aesthetic intimations of home (foxes and rabbits), today constitute an enthusiastically embraced sacrifice to the sins of colonialism. In Australia for example, more immigrant mammals are killed in the name of conservation than for any other reason, including animals killed for food. The official justification for such killing is the protection of 'native ecosystems', but this only begs the question of how nature is defined and how such definitions intersect with questions of postcoloniality. Thus, 'nature' (including 'natural animals') has come to be defined as the ecological state at the sacred moment when the first European colonisers stepped off a ship: the "white dude moment", as dubbed by Emma Marris. This juncture was envisioned by early colonialists as the moment 'nature was civilized', and by contemporary postcolonial conservationists as the moment 'nature was destroyed'. The presence of 'invasive alien species' is the enduring reminder of this destruction. In this paper, we consider the fate of donkeys in Australia, introduced to build the roads, railways and mines that would transform the landscape, and to carry the grain that would sustain the settler colonial nation. Once outmoded by technological innovation, they were released into a landscape also deemed superfluous, but in which they found ways of building lives and communities. Today, these 'feral' and 'invasive' animals carry a new kind of burden - the toxicity of post-colonial nations' unresolved conflicts about their place in the lands they continue to occupy. No longer colonial, and incompatible with the idealised vision of postcoloniality, they now provoke an ire operationalised in their mass slaughter. We suggest that the almost universal acceptance of the slaughter of 'invasive species' needs to be recast as the 'collateral damage' of crude attempts to cleanse the contemporary nation of the sins of colonialism.

Biographies:

Danielle Celermajer is a Professor of Sociology and Social Policy at the University of Sydney. She received over 4 million EURO from the European Union to establish and run a Masters of Human Rights and Democratization across the Asia Pacific, followed by 1.5 million EURO to direct a multi-country project on the prevention of torture, focusing on everyday violence in the security sector. Her publications include *Sins of the Nation and the Ritual of Apology* (Cambridge University Press 2009) and *The Prevention of Torture: An Ecological Approach* (Cambridge University Press, 2018). She is currently the co-convenor of the Human Animal Research Network and director of the Multispecies Justice Project at the University of Sydney. She is currently working on the epistemic and practical shifts required to alter how humans experience non-human animals and on experiments in creating way so life that will support justice across the environment, animals and humans.

Dr Arian Wallach is a Chancellor's Postdoctoral Research Fellow at the Centre for Compassionate Conservation, University of Technology Sydney. Her work aims enhance our understanding of Anthropocene ecology and to promote ethical rigor in conservation practice. She established an international program comparing the ecological function of apex predators, megafauna, and mesopredators inside and outside their native range, funded by an ARC Discovery Project. She works with landholders to secure large-scale and long-term areas free from conservation killing and commercial hunting. Her work has been published in the most prestigious journals in her discipline, including a seminal essay on compassionate conservation. Her work has been influential in changing attitudes to large predators, introduced species, and conservation ethics, and has been debated widely in the media, by the public, and by policy makers.

Conrad, Jeanette

Changing our idea of non-human animals through thought and literature: on Derrida and Kafka

To understand where we are in human-animal studies, we must first understand where we have come from. In the course of European history, many human groups have been judged negatively, enslaved, and even killed. Non-human animals have not fared any better. In recent years, however, powerful new voices have begun to be heard in philosophy and other disciplines that have opened a door to thinking differently about non-human animals. Jacques Derrida, for instance, has questioned the long philosophical tradition in which the attempt has repeatedly been made to demonstrate the superiority of humans over other animals. Instead of focusing solely on what can be learned about animals in order to increase the human-animal distinction, Derrida reflects on what can be learned about humans from how we treat other animals. Based on the experience of being seen by his own cat, Derrida argues that animals see humans in a way that we don't see ourselves. This paper reflects on that other way of seeing the human. Having outlined Derrida's arguments, it considers Franz Kafka's approach to the human-animal relation and, in particular, the animal perspective on the human. Examples are taken from a range of Kafka's texts, including those written from the point of view of a dog, an ape, and even an insect. This paper considers the ways in which these texts break down the idea of animal otherness by putting the human in the position of the other. As the paper goes on to demonstrate, the underlining similarity between Derrida's and Kafka's approaches to the question of the human-animal relation is language and, above all, the idea of the literary as enabling us to inhabit the position of the other, thereby bridging the species gap. The paper concludes with an argument for the value of literature in enabling us to move towards a non-violent coexistence with other forms of animal life, emerging out of a rethinking of the human from the perspective of animals.

Biography:

Jeanette Conrad is a recent MA graduate from the University of Kent. She has received her Master's Degree in European Culture. The focus of her research was on human-animal studies within European culture.

Cook, Hera

Our inheritance: animals and emotional culture in working class rural Britain.

This paper examines changing emotional attitudes toward animals in late 19th century rural Britain– the starting point of many migrants to New Zealand. It centers upon ten hours of interviews undertaken in 1969 with “William”, a man born in 1893, who grew up as the son of an impoverished brick maker in rural England. He provides a detailed description of his subjectivity and his emotional responses to the world around him, including the animals he encountered, how he made use of them and the experiences that led to his adult awareness of cruelty to animals. In the 1969 interviews, he expressed shame and even astonishment at some of his early behaviour, in the course of his strikingly unsentimental and detailed account of the animals that inhabited his world. New attitudes to animals were fostered in William by the upper-middle class household in which he had his first job as a domestic servant aged 11 years. The most important encounter in his life, however, came when he was befriended aged eleven by an agnostic, socialist shoemaker through whom he acquired aspirations to contribute to a society that would value him and others differently. The impact of this new sense of self-worth was to set him against the deferential and organic rural society in which he lived. He manifested his emotional resistance against normative orders in a variety of ways including ambivalence toward poaching and petty theft and the village culture of ‘crafty’, ‘shrewd’ masculinity in which animals appear to have existed only for exploitation. The paper concludes by considering how this attitude shaped attitudes to animals in the expanding colony of New Zealand.

Biography:

Hera Cook is a senior lecture in the Department of Public Health, University of Otago Wellington Medical School, where she teaches sexuality and gender and qualitative research methods. In her PhD, (University of Sussex) she argued that the major shifts in sexual mores from relative licence to repressive prudery between 1800 and the 1980s were shaped by the need to control fertility in new ways following industrialisation and urbanisation. She then had an Australian Research Council postgraduate on the history of emotion in modern Britain. Since which she has published on a range of topics from teenage pregnancy and sex education to the control of emotion in postwar Britain. She is interested in how and why emotional cultures change over time and the extent to which emotional ways of being influence change – and, for historians, how emotion illuminates change.

Cook, Janine

“Sheep... like farm labourers... succumb to circumstances”: perspectives on animal intelligence in New Zealand’s late nineteenth century scientific community

The resurgence of interest in the animal mind within nineteenth century Western science was initially stimulated by Charles Darwin’s publications on evolution, which focussed not only on comparative anatomy, but comparative psychology – the interspecies comparison of intelligence, personality, and instinct. This work was extended by George Romanes, whose 1880s publications stimulated debate on animal instincts. New Zealand naturalists and scientists absorbed this material, as was evident in debates and publications in the last decades of the nineteenth century within the New Zealand Institute (an amalgamation of local scientific societies, founded in 1868 by an act of parliament, with amateur and professional membership). Contributors to these local debates included Charles William Purnell, William Carlile, and Sir James Hector. This presentation contextualises their discussions within theological, antivivisection, science education, and farming discourse of the time – the latter of which were not entirely out of sync with naturalist views. However, it is evident from their discussions that scientific perspectives on farm animal intelligence were, in general, cautiously expressed and rationalised within this period of booming meat and dairy exports. Purnell was the primary contributor to this subject, and his work in this field appears not to have received academic attention to date. His accounts of intentionally straying sheep jumping gorse bushes and the comparison of bovidian disposition to that of stoic farm labourers were noted in his 1893 book, *The Intelligence of Animals*, which a reviewer at the time claimed was the first Australasian publication on the subject. It was an accessible text, recommended to “scientific observers” and “animal lovers” at this time when naturalist observation and comparative human—animal hypotheses were regarded as preliminary to good science. This text is also interesting as, in addition to its colonial take on domesticated farmed animals, it can also be read as an animal rights treatise – Purnell is at times forceful in his views and argued against a growing trend to attribute all animal behaviours to instinct (a view that was predominant in public scientific discourse by the early 1900s). Purnell’s text is an important starting point for local analysis of early animal rights literature.

Biography:

Janine Cook completed a PhD (History) at VUW in 2015 on human—animal comparison within early poultry industry literature and has been researching in the field of human-animal studies since 2003. She has published on comparative health perspectives and attitudes to animals in New Zealand’s early nature study and biology education curricula. Janine currently teaches a course on civic action within the BA programme at Massey University, Palmerston North (New Zealand). In prior lives she lectured in occupational therapy and mental health, and worked within the arts and heritage sector in Dunedin and Wellington.

Curtis, Bruce

Toward a life-force theory of value

The intention of this presentation is to explore the possibility for a life-force theory of value in contrast to Marx's labour theory of value. The aim is to revisit this core of Marxist analysis in terms of non-human actors, through an engagement with actor network theory. This combination isn't as bizarre as it may seem, in part because Marx's own masterwork, *Capital*, is an account of non-human agency. The presentation will, necessarily, address important limitations of orthodox Marxism, from the perspective of human emancipation via the working class, before revisiting the human / non-human divide. The main limitations of orthodox Marxism are its failures to account for: (1) the survival of capitalism, (2) the continuation of social forms that were supposed to wither –rentiers, financiers, primitive accumulation, (3) the likelihood that the commons (in its most human-centric representation) or more broadly the biosphere, generate something analogous to an infalling of value into capitalism (which concepts of uneven exchange fail to capture), (4) the likelihood that as capitalism produces surplus populations (of humans) the social weight and cohesion of the working class is declining. Such a gloomy reading of Marx suggests that workers, more properly – the working class, will probably need allies in an emancipatory project. This is bitter pill for orthodox Marxism, especially as the history of such alliances is littered with betrayal and lost opportunities. Actor network theory suggests that a start-point for developing a life-force theory of value, which might address the role of primitive accumulation, is to examine the orthodox Marxist distinction between activity and work. Marx makes the distinction between human and non-human actors on the basis of sapience and sentience. Thus, only the human animal is capable of work. Is this a sufficient justification, even (especially) if the intention of doing so is to theorise and mobilise for the emancipation of humans from capitalism?

Biography:

I am a sociologist interested in issues of neo-colonialism, the commons, new technologies and studies of sectors and work organisations (e.g., food production and consumption, gambling, higher education, the internet of things). I was drawn to sociology because I felt it was the academic discipline which best engaged with the many strands Marxism, of which Trotskyism most fascinated. More recently I have returned to Marx, primarily the Marx of *Capital*, as source of theory, analysis and inspiration.

Dass, Nakita

Ethical Literary Representation through Poetics and the “Collaborative Imaginary”

This research emerges from the proposition that poetics enables writer and reader, artist and audience—both equally attentive to the work—to graze one another through the universal referent of the visual. It will be examined within this paper, with reference to the work of Elaine Scarry, whether an indeterminacy specific to poetics leaves an opening for the responder that enables collective participation in what this paper terms the “collaborative imaginary” – the site of idiosyncratic, lateral construction upon the universal referent of the visual, as received by writer and reader on each side of the text as object. In particular, the potential of this interaction will be explored to determine whether an imposed projection of lived, individualised experience onto traditionally text-bound, didactic referents could encourage individual readers to critically examine and reconfigure their own deeply held values towards an ethically optimal mode of cognition and action. Lawrence Buell and Timothy Morton have argued that textual experiences that result from the precision and emphasis upon sensorial pleasure that “ecomimesis” privileges, cannot reconcile their efforts towards direct, unmediated experience with their swelling artifice of conceit. It will accordingly be argued within this paper that representation as achieved on either side of the text as object through engagement with the “collaborative imaginary” has the potential to overcome these problems traditionally associated with non-human representation within literature due to an alternative emphasis upon the realisation of “truths” that are simultaneously idiosyncratic, dynamic and universal.

Biography:

Nakita Dass is an emerging writer and artist based in Western Sydney, Australia. In 2018, she completed her Bachelor of Arts (H1) in English at the University of New South Wales. Having worked extensively with children and youth, non-native English speakers and individuals with disabilities, Nakita values equality as produced through the self-determination of written and visual arts. Through her research and writing, Nakita seeks to extend this sovereignty to animals and the environment through an emphasis upon “ecocentric” poetics and quiet observation. She plans to begin her PhD in Animal Studies in 2020.

Degeling, Chris, Brookes, Victoria, Lea, Tess and Ward, Michael

'Dog is not alone from humans': indigenous perspectives on inter-species relations and rabies prevention in Northern Australia

The spread of rabies in eastern Indonesia poses a risk to northern Australia. Domestic dogs are numerous in East Arnhem Land (EAL) and the Northern Peninsular Area (NPA), usually unrestrained and living in close human-dog relationships. Wild dogs, including dingoes, are abundant throughout both regions. The response to any rabies outbreak on Australian territory will focus on dog vaccination, controlling dog movements and depopulation. We report on 4 community workshops and >20 semi-structured interviews conducted with: (i) EAL and NPA community members; and (ii) Indigenous Rangers in EAL and NPA. We used storyboard methodologies to work with participants to explore these questions:

What do people who live in EAL and the NPA think should and should not be done if a rabies incursion was to occur?

How should the interests of individuals, communities, and nonhuman animals be accommodated in such a response?

What are the roles and responsibilities of dog owners and other community members in the event of a rabies incursion?

We found that the capacity of community members in the NPA and EAL to contribute and/or adapt to a biosecurity response is likely to be limited by material disadvantage, prevailing cultural norms and food security concerns. Responsible ownership has different meanings within and across the study settings; the cultural value placed on dogs and dingoes is variable and conditional, but also founded on a tenet of reciprocity to sustain a 'more-than-human' community. This tenet is inhabited in culturally specific ways, precluding a blanket policy requirement to simply respect cultural distinction without understanding the variability within those distinctions. While prior consultation is vitally important for reasons of respect and cultural acceptability, our research also makes clear that those charged with preparing for and responding to zoonotic risks and disease outbreaks in northern Australia must also pay attention to how different capacities and layers of material and infrastructural inequality can sit inside otherwise seemingly uniform communities. Adopting a 'strengths-based' approach mandates that the communities at greatest risk need to be helped to prepare for and develop strategies to manage a biosecurity response to a rabies incursion.

Biography:

Dr Chris Degeling is a health social scientist, philosopher and veterinarian who works in the social studies and ethics of public health. At the completion of his PhD (2009) he undertook a further 18 months training in qualitative research methods and population health intervention cross-appointed to the O'Brien Institute of Public Health and Veterinary Faculty at the University of Calgary, Canada. He is currently a Senior Fellow at Research for Social Change at the University of Wollongong where he leads the NHMRC funded project: Can One Health Strategies be more effectively implemented through prior identification of public values?

De Vos, Rick

Sea country, ruling the waves, and histories of fish in uncertain times

The stories of the lives of fish, as individuals, as species, as marine and freshwater populations, as connected to the lives of other aquatic and terrestrial living things, are mediated narratives that rarely approach piscine perspectives or personhood. The significance of fish to human populations, and the stories generated by these meanings, on the other hand, are multiple, varying and fiercely contested. While fish are subject to cultural, political, economic and ecological debates, their lives and identities are modified and transformed to fit within each context, their perspectives and welfare ignored or downplayed, their destinies decided for them. Knowledge of fish, however, is shaped by a history of colonial violence that is often disposed of in its representation. Colonial histories of fish have produced marine and freshwater subjects that we are conditioned to see in a specific way. Stories of miraculous discoveries, the overcoming of danger, the enduring of hardships and the commitment of natural historians and fishing communities provide the cornerstone for fish narratives, and for the establishment of scientific knowledge as the unquestioned reference for determining the status of fish, and their ultimate fate. The representations of fish produced in these stories, however, produces subjects that are inscribed with their inevitable demise; indeed they are invariably 'prepared' for death. Fish, however, can provide a problem for colonial authority and postcolonial demands, in the way they transgress the times, spaces and structures of colonisation. Their oceanic and fluvial movements can exceed the boundaries of nation or colony, their histories exceed the temporalities of colonisation, and their relationships with humans and other animals may occur outside colonial structures. These possibilities confound and threaten their sensibility and knowability. As examples, galaxias, lungfish, eels, coelacanths and basking sharks, like countless other fish, have forged specific relationships with other animals in specific times and spaces. It is at this local level that the presence and behaviour of fish in relation to their environment and biotic communities begs questions as to what is at stake in dominant representations of fish, what is affirmed and what is forsaken in the relationships generated by these representations, and how these relationships perpetuate and conceal colonial violence.

Biography:

Rick De Vos conducts research in anthropogenic extinction, in particular its cultural and historical significance and the way that it is articulated and practiced. He is an adjunct research fellow in the Centre for Culture and Technology at Curtin University in Western Australia, and before that coordinated the Research and Graduate Studies Programs at the Centre for Aboriginal Studies at Curtin. He is a member of the Extinction Studies Working Group <<http://extinctionstudies.org/>>, and has published essays on extinction in *Knowing Animals* (2007), *Animal Death* (2013), *Extinction Studies: Stories of Time, Death and Generations* (2017), and *The Edinburgh Companion to Animal Studies* (2018), as well as in *Animal Studies Journal* (2014-2017), *Cultural Studies Review* (2019) and *a/b: Auto/Biography Studies* (2019). With Matthew Chrulew he has edited a special issue of *Cultural Studies Review* this year entitled 'Extinction Studies: Stories of Unravelling and Reworlding'.

Dodds, Jeanne

Seeing animals as kin: decolonizing images addressing the wildlife trade

The commodification of animals through the illegal wildlife trade is among the greatest threats to global biodiversity conservation. Wildlife trafficking is a growing, consequential international problem profoundly impacting people, wildlife, and ecosystems. The act of trafficking species is a legacy of colonization. The power dynamic embedded in the colonialization of people and place is reflected in the pyramid of relationships from collector to consumer structuring the illegal wildlife trade. In the United States and elsewhere, consumers at pyramid's apex create demand for trafficked animals and animal products, fueling the market for illegally traded species. Disruption of the complex networks that supply trafficked wildlife to consumers, through consumer education about the scope and impacts of trafficking, is essential for mitigating and reducing the wildlife trade. To daylight the problem of wildlife trafficking, conservation groups deploy images of animals in public education campaigns. This use of animal imagery is problematic because the efficacy of various image types and the impacts of animal portrayals on consumer audiences is poorly understood and under-researched. Significant knowledge gaps exist concerning the effectiveness and impact of images of animals on consumer audiences, despite prevalent use of visual media by conservation organizations. Areas where additional research is needed include: how endangered species depictions influence perceptions of species status; the impact of media types and delivery methods for audiences; and the influence of graphic vs. non-graphic images of trafficked animals. Importantly, there is a need to look at how animals are depicted as colonized subjects in art critical of the wildlife trade, and whether these depictions perpetuate stereotypes and colonial relationships with animals. Another risk in using animal imagery to communicate the wildlife trade problem is that the roles grounding the pyramid of wildlife trade relationships (i.e. collectors, middlemen, traders) may be othered and identified as the root cause of trafficking, while the consumer role is glossed over. My paper will critique the issues identified above, examining a solution to one facet of these problems: engagement with local artists in communities where animals are sourced for trafficking to co-define culturally appropriate and non-colonial means of representing animals.

Biography:

Jeanne Dodds is a visual artist creating working at the intersection of biological science and art to examine and critique human relationships with the environment. She recently graduated with a Master of Environmental Studies at The Evergreen State College in Washington State, USA, where her thesis explored the topic of wildlife trafficking and the use of visual art for biodiversity conservation. Her previous education includes a BFA in Photography and a Certificate in Scientific Illustration. She has created work at artist residencies in the US, New Zealand, and Indonesia. An independent business owner with a 20-year career as an arts and environmental educator, she has experience teaching in schools, museums and non-profits across the Pacific Northwest. Presently, she works with the Endangered Species Coalition as their Creative Engagement Director.

Dunn, Kirsty

“Into the dark, we are moths”: reading animals, centering whakapapa in Māori writing in English

My paper, which is based on my PhD thesis, focuses on literary representations of the pepetuna (Pūriri moth). Drawing on Apirana Taylor’s poem “Pepetuna”, as well as descriptions of the Pepetuna in whakataukī (sayings of significance or proverbs), the significance of the pepetuna in Te Ao Māori, as well as the distinctive features of the pepetuna itself, I explain how a whakapapa-led framework for analysis invites the adoption of the pepetuna as a multi-layered metaphor for both Māori writing in English and representations of nonhuman animals within that writing. These representations of our nonhuman whanaunga (relations) have layers of meaning and significance, which exemplify our connections to each other and the world – connections in which various origins, histories, and knowledges are embedded. These potent and provocative depictions thus represent the centrality and vitality of whakapapa and prompt us to carefully consider our relationships with (and responsibilities to) other animal species and the environments in which we live.

Biography:

Kirsty Dunn (Te Aupouri, Te Rarawa) is a PhD candidate and creative writer based at the University of Canterbury. She completed her Master’s thesis, *Inherit the World, Devour the Earth: Representations of Western Meat Production and Consumption in Contemporary Fiction*, at the University of Canterbury in 2015, and her doctoral thesis analyses, from a kaupapa Māori perspective, representations of animals and human-animal relationships in Māori writing in English; she has also completed research projects regarding Māori perspectives on veganism and plant-based kai and is interested indigenous food sovereignty and food decolonization. Kirsty’s creative works have been published in *Huia Short Stories 10*, *Headland* journal, *Popshot* magazine, and Blackmail Press.

Eguchi, Maki

Colonial history of sheep in Japan: eating “Genghis Khan” and wearing homespun clothing

This presentation examines the colonial history of sheep in Japan and how it remains in current society and culture as eating and clothing habits. Since sheep are not indigenous to Japan, there were almost no sheep in the country until the end of the nineteenth century. The government began to import sheep for wool to be used for military purposes. They were a vital provision during World War II and the American occupation era, although sheep herds diminished as Japan experienced the economic growth from the 1950s. As legal restrictions on the importation of wool were lifted and the technologies for weaving using chemical fibres were developed, many livestock farmers parted with their farms. Modern Japanese sheep farming is based on the knowledge acquired from Western culture and also from its previous colony, Manchuria. In the 1930s, the Japanese government shifted the centre of the domestic wool industry to Manchuria because of its climate and traditional pastoral culture. The South Manchuria Railway Company, one of the national colonial organisations of the time, established experimental agricultural fields to increase wool production by breeding Australian Merino sheep. The influence of the colonial history of sheep can be seen in the habit of eating sheep meat in Japan. In Manchuria, several ways to eat sheep were invented to suit Japanese cuisine and seasonings. One of these dishes is called “Genghis Khan,” which shows the imperial speculation represented by the name of the founder of the Mongol Empire. Another influence is the wearing and creation of homespun clothing. Japanese female workers in Manchuria returned to Japan with spinning skill, which was prevailed among women after the war. The figure of a woman who spins yarn was a symbol of a warm home. Today, making homespun clothing is becoming more popular together with organic lifestyles. It no longer suggests a connection from colonial history to a sheep raising. Sheep in Japan exemplify Westernisation and imperialism during the process of the country’s modernization. It should be noted that the development of sheep farming in Manchuria was done by exploiting soil resources, and the local environment is still affected by this exploitation.

Biography:

Maki Eguchi is Assistant Professor of English at Akita Prefectural University, Japan. She received her PhD in Literature in 2016 from University of Tsukuba, Japan. Her research interests lie in representation of animals in English and Japanese literature. Her recent publications include *The Semiotics of Animal Representations* (2014) and *The Representation of Sheep in Modern Japanese Literature: From Sōseki Natsume to Haruki Murakami* (2018; written in Japanese).

Espiner, Eilish

Interspecies sustainable development: intersectional empathetic approaches to food and climate justice

As the global appetite for meat increases, animal agriculture intensifies and brings with it a whole array of problems for both human and nonhuman beings. Along with the question of animal ethics, intensive animal agriculture creates other social and environmental justice implications which infringe on human rights, namely its relationships with both food justice and sustainability; and climate change. Both humans and nonhuman animals are oppressed and exploited under the current food system. Animals are treated as commodities and exposed to systematic violence and domination by humankind. Yet the same power structures also oppress billions of humans across the globe. Billions of people today starve unnecessarily because land that could be used to grow plant food for humans is instead either used to graze animals or grow crops to feed to animals – most of which are consumed by the wealthy, Western world. My aim is to study and critique the so-called solutions to improving the current global food system, whilst exploring the intersections of human and nonhuman animal suffering which exist under it. By focusing on the second UN Sustainable Development Goal – ending world hunger - I theorise that “sustainable development” cannot exist, and we are in need of a more holistic approach that considers the lives of both humans and nonhuman animals in conjunction with each other and the environment.

Biography:

Eilish Espiner is a masters candidate at the University of Canterbury (Aotearoa/New Zealand), studying towards a “Master of Policy and Governance” (MPAG) through the school of Political Science and International Relations. With an undergrad background in political science, her research interests include animal rights discourse, intersectional veganism, the implications of meat culture in Aotearoa, and the nonhuman animal’s place within political systems. Eilish’s current work focuses on “sustainable development” in the global food system and its implications for humans and nonhumans alike.

Evans, Nicola

Animal Passions? Bodily intimacies in the films of Lanthimos and Tsangari

Marina, the protagonist of *Attenberg* (Tsangari, 2011), is learning how to kiss using tongue instructed by her more experienced best friend. "How does my tongue feel?" her friend asks. "Like a slug" she says. Marina understands human connections animals, or at least through what David Attenborough documentaries have taught her about animals. When Marina bonds with her father we watch the two of them beating chests and leaping about the bed like a couple of orangutans. In *Dogtooth* (Lanthimos, 2009) the children of a family are raised using methods reminiscent of dog training. In *The Lobster* (Lanthimos, 2015) a group of men and women must find a mate under the threat of being turned into animals if they fail. The films of Yorgos Lanthimos and Anna Tsangari belong to a group of Greek filmmakers whose work is widely seen as an allegorical response to the financial crisis in Greece and the brutality of the ensuing austerity measures. Nonhuman animals are only occasionally seen in these films, yet they tend to mediate in word and gesture the significant sexual and familial relations of the human characters. The excavation of a repressed animality in human beings might invite notions of unchecked passion sweeping away the fragile structures of human sociability, but that is not the case here. This paper looks at cross-species intimacies in these contemporary Greek films as offering another and a transformative way of looking at what is shared and embodied between humans and other animals.

Biography:

Dr. Nicola Evans is Senior Lecturer in Media and Communications at the University of Wollongong, Australia. She received her degrees from Oxford University (English Literature, First Class) and The Annenberg School for Communications at the University of Southern California (Ph.D. Communications Research) and has published widely on film and literature for journals such as *Screen*, *Textual Practice*, *International Journal of Cultural Studies*, *Culture Theory and Critique*, *Discourse*, and *Continuum*. This research represents part of a new project looking at ideas about human-animal love in film and literature.

Fijn, Natasha

Horse cultures: ceremonial mounted horse archery in Japan

Literature on the domestication of the horse tends to focus on genetics and morphology, yet social and behavioural connections between horse and rider are significant too. The adoption of riding the horse, the composite bow and the advent of stirrups were crucial points in world history, in terms of the structure of societies, in the engagement in combat and in the colonization of vast areas of Eurasia. Yet what were the consequences of the colonization of new lands in relation to the bio-sociality of the horse? The Mongol horse stems from ancient stock, similar to the first horses ridden on the Central Asian grassland steppe. Aspects of the diverse genome of the Mongol horse have been traced as far northwest as Scandinavia. The Mongol horse also migrated with their human counterparts east, across to the islands of Korea and down into Japan. Genetics was not the only element that migrated with the horse, however, as cultural aspects surrounding riding horses became integrated within local societies. In Japan today, there are annual Yabusame festivals, where horse and rider are dressed in traditional attire. Accompanied by fan waving and elaborate pageantry, each horse gallops along a narrow runway, while the rider fires arrows at passing targets, much as the samurai would have done during times of warfare. In Mongolia, likewise, horse and rider gallop along and fire arrows at targets but across expansive grassland steppe. The ritual and ceremony surrounding mounted archery differs between the two separate locations of Japan and Mongolia. This paper delves into how Mongol and Japanese horses are expected to behave during mounted archery competitions with a focus on the ritual and ceremony surrounding these horse-oriented festivals. Instead of detailing the human ritual aspects, it is from the perspective of the horses themselves and how, over the centuries, Mongol or Japanese horse culture may have shaped an individual horse.

Biography:

Natasha Fijn is a researcher and observational filmmaker. Her ethnographic fieldwork has been based in the Khangai Mountains of Mongolia and Arnhem Land in northern Australia, involving human-animal connections and concepts of domestication. She was awarded a Fejos Fellowship in Ethnographic Film, funded by the Wenner-Gren Foundation to make a film 'Two Seasons: multispecies medicine in Mongolia' during 2017. She was a research fellow within an international team 'Domestication in the Era of the Anthropocene' at the Centre for Advanced Studies in Oslo in 2016. Earlier, she held a College of the Arts and Social Sciences Postdoctoral Research Fellowship at the ANU (2011-2014). Part of this 'Encountering Animals' project included the making of a film 'Yolngu Homeland' (2015). She has edited a number of themed issues on visual anthropology and observational filmmaking. A monograph, 'Living with Herds: human-animal coexistence in Mongolia' was published by Cambridge University Press in 2011.

FitzHywel, Katherine

Silence and sibilance: the snake in Australian poetry

Regarding D.H. Lawrence's poem 'Snake' Jacques Derrida says of the human narrator of the poem, 'his first desire, he who loves the snake, is to talk to him.' (241) However, the snake does not speak to the narrator and only regards him silently. The narrator, in fear and haste attacks the snake. We search for the voice of the animal, for its likeness to us, and not finding it we are alienated. As John Berger writes, the animal's 'lack of common language, its silence, guarantees its distance, its distinctness, its exclusion, from and of man.' Literary representations of the snake, in particular, are often sinister. When the snake is addressed its reply is most often presented as silence or sibilance. How does the silent regard or sibilant speech of the snake in poetry reflect our relationships with this nonhuman animal? Does this insidious and unknowable characterisation of the snake spring from Western mythology and how is the snake characterised differently in Australian poetry? Negative or limiting associations can become attached to animal bodies through stereotypical, symbolic, anthropomorphic, or inaccurate representations in poetry. In this way poetry can contribute to colonial narratives which may lead to real world consequences for animals, such as extinction, harm, or containment. As animals cannot respond to the narratives we create about them, we have an ethical responsibility to question the ways our relationships with animals are constructed and circulated through the poetic form. Instead of appropriating and erasing nonhuman animals to support our human needs, desires, and narratives, how can we find ways to resist colonial narratives and hold space for the stories of nonhuman animals in poetry? This presentation will look at the silence and sibilance of the snake in the context of contemporary Australian poetry. It examines how language in contemporary Indigenous Australian and non-indigenous Australian poetry shapes human relationships with snakes in context to culture and colonial influences in the Australian landscape. The language of poetry takes part in this discourse by reinforcing or resisting notions of snakes as sinister or monstrous while framing them in terms of anthropocentric concerns. Representations of snakes in contemporary Australian poetry variously sustain, resist, or bear the traces of, these colonial narratives.

Biography:

Katherine FitzHywel is a Creative Writing PhD candidate at the University of Melbourne. She is exploring how nonhuman animals are represented or misrepresented through the language employed in contemporary Australian poetry, and how poetic language might contribute to the perception and treatment of nonhuman animals.

Fletcher, Lewis

“No horses were harmed”: a cultural history of physical and ideological exploitation of the horse in visual media

Historically, few animals have had as many forms of cultural significance to humans as the horse, which has variously served as a companion animal, a beast of burden, a mode of transportation, a source of food and clothing, a status symbol, and even an instrument of war. Visual media and storytelling forms like film and television have often evolved parallel to cultural interpretations of the horse, usually in ways which perpetuate exploitation of horses themselves. From Palaeolithic cave art in Chauvet and La Marche, to Victorian experiments in motion photography, to twenty-first century television hits like HBO's *Game of Thrones*, the history of moving images as an art form is also necessarily the history of humankind's shifting relationships with horses. This paper argues that the role of the equine body in film and television has historically been exploitative both in representation and in production practices. Proto-cinematic representations of horses in motion are often concerned with the horse as a mechanical object, interpreting the animal body as a collection of moving parts rather than a living individual. Hollywood genres like the western and the historical epic emulated this as they emerged in the first half of the twentieth century and, during this period, unregulated use of equine performers in film production routinely lead to horses being injured or killed. This contributed to a popular cultural understanding of the horse which valued and admired the animal body on screen, while simultaneously dismissing it as disposable and worthless on set. Parallel to this physical exploitation, the horse was often used as a symbolic tool to perpetuate ideas of hierarchy in human society. By projecting notions of racism, sexism, ableism, and classism onto the equine body, filmmakers have historically established a dual form of exploitation of horses – physical, and ideological. Understanding how these forms of exploitation work in relation to each other is vital for understanding how the relationship between humans and horses is reflected in modern visual culture.

Biography:

I was born in Oxford, UK, and grew up in the Vale of White Horse, named for a gigantic, prehistoric image of a horse carved into a local hillside. My Bachelor of Arts from the University of Canterbury is in English and Cinema Studies, and in 2019 I will be working towards a Master of Arts in English. My areas of research include the impact of developing technologies on how stories are told and retold. For instance, my Honours thesis concerned changes in audio narrative techniques from radio to podcasting.

Ford, Akkadia and Hammerton, Zan

Shifting the anthropocentric paradigms of fear, blame and responsibility- decolonizing attitudes towards Apex species in film

Human interactions with nature reveal contradictions and misunderstandings based upon anthropocentric colonizing behaviours. Cultural forms such as films and media have played a key role in creating and perpetuating negative affect towards nonhuman species, particularly apex species, shark, crocodile, bear, and snake. From early Hollywood through to contemporary online series, these majestic species have been subjected to vilification and denigration onscreen, resulting in speciesism, subjugation and colonization of animals, whilst simultaneously extending human 'authority' over nature and perpetuating fear – particularly of apex species. A range of textual examples from screen and media, including feature films, nature documentaries and environmental signage will illustrate these paradigms. An ongoing issue is the anthropomorphizing of species onscreen. Drawing upon extensive work since 2009 with international classifications (ratings) systems, this paper will examine the positionality of the *American Humane Association* in monitoring the role and treatment of 'animal actors' in film; developing a compelling empirical case for the necessity for reform in classifications (ratings) systems with regard to nonhuman actors and public awareness. This interdisciplinary paper will be presented from the perspectives of an environmental ecologist and cultural studies scholarship, building upon researches into decolonizing nature.

Biographies:

Akkadia Ford holds a PhD in Cultural Studies (Southern Cross University, Australia) and is a trained filmmaker and film consultant, establishing and working as Festival Director of Queer Fruits Film Festival (2009–2012). Ford's research interests are interdisciplinary and multi-platform, with a focus upon queer and trans studies, social justice and interspecies issues, representation of gender and transgender in films, transliteracy, queer film, film festivals and film classification in Australia, UK and USA. Ford has a deep philosophical connection to nature, is trained in wildlife care and reptile handling, is involved in extensive tree plantings to restore rainforest habitat that sustains and supports an abundance of diverse species. Ford is published in international journals including *The Journal of Communication and Media Studies*, *Transgender Studies Quarterly*, *Screen Bodies*, *Cybergeo European Journal of Geography*, *Animal Studies Journal*, edited collections and as guest editor on *Australian Feminist Studies* and forthcoming Special Issue of *Somatechnics Journal*.

Zan Hammerton holds a PhD in Environmental Science (Southern Cross University, Australia). Hammerton is currently working as a marine ecologist and environmental consultant and is co-founder and coordinator of the conservation organization the Byron Underwater Research Group. Zan is a qualified commercial diver and a Master SCUBA Diver Instructor with over twenty-six years' experience in SCUBA diving, having logged over 5000 SCUBA dives across six continents and has wide-ranging diving experience with apex species including shark and crocodile. Zan has extensively worked as a Consultant on marine environmental issues in both the Byron Bay (Northern NSW) and Solitary Islands (Coffs Harbour) Marine Protected Zones. Recent publications have focused upon management of anthropogenic impacts within the coastal marine environment. Zan is internationally published in journals including *Ocean and Coastal Management*, *Animal Studies Journal*, *Tourism in Marine Environments* and *Journal of Ecotourism*.

Fraser, Heather and Taylor, Nik

Cross-species alliances and decolonization

When normative relations involve the reproduction of violent logics and rationalities linked to colonialism, speciesism, sexism, heterosexism (and so on) attending to love, connections and alliances as alternative ways of knowing and being can be an important way to resist the colonization of our minds and our practices. Neoliberal, colonial paradigms stress competition and individualism, belittling notions of care, solidarity and connection. Acknowledging love, alliances and connections can, then, be an important point of resistance, demonstrating and offering solidarity. Further, acknowledging that loving and caring relationships can occur across species is an important part of this as speciesism is bound irrevocably with colonizing logics, 1) through its reliance on western narratives of human exceptionalism, 2) through western narratives of logic that prize human rationality and offer disdain for attention to the corporeal, and, 3) by belittling or denying that 'real' connections can exist across species (and with 'nature'). In this paper we focus on how this understanding is present throughout our recent work on domestic violence and animal abuse. Following Colling et al (2014) we argue that revolutionary decolonization in part rests upon a politics of solidarity – a shared sense of both struggle and resistance that we found throughout this work, between ourselves as researchers, between us and the women we interviewed, and between the women and their companion animals as they sought to flee violence and heal together following it.

Biographies:

Heather Fraser is an Associate Professor in Social Science in the School of Public Health and Social Work at Queensland University of Technology (Brisbane). She is a critical social worker and vegan feminist who has been teaching social work students for over 25 years. Heather's research interests, while varied, all centre on questions of privilege and oppression, and in the last seven years she has been working on projects relating to human-animal relationships and interactions. Heather has written four books, including *Neoliberalization, Universities and the Public Intellectual: Species, Gender and Class and the Production of Knowledge* (with Nik Taylor, 2016) and *Understanding Violence and Abuse: An Anti-Oppressive Practice Perspective* (with Kate Seymour, 2017).

Nik Taylor is a critical and public sociologist whose research focuses on mechanisms of power and marginalisation expressed in/through human relations with other species and is informed by critical/ intersectional feminism. Nik currently teaches topics in the Human Services and Social Work program at the University of Canterbury, New Zealand, that focus on human-animal violence links; scholar-advocacy; social change, and crime and deviance, particularly domestic violence and animal abuse. Nik's latest books include *Companion Animals and Domestic Violence: Rescuing You, Rescuing Me* (Palgrave, 2019, with Heather Fraser) and *Ethnography after Humanism Power, Politics and Method in Multi-Species Research* (Palgrave 2017, with Lindsay Hamilton).

Fraser, Lucy

The pleasures and possibilities of Ainu owl stories in Japanese

In the classic Japanese folktales and fairy tales, owls are neither wise nor cute. Perhaps because they are nocturnal, silent birds who are heard more than seen, in the stories they are traditionally associated with bad luck or death, or they make terrible mistakes. This pattern, however, was disrupted in the early twentieth century by the publication of the first Japanese-language translations of stories from the Ainu, the indigenous people of what is now northern Japan (Hokkaido), and its surrounds. Following the colonisation of Hokkaido by the Japanese government in the late nineteenth century, the Japanese academy began to produce anthropological, linguistic, and other outsider accounts of Ainu culture. However, in 1921-1922, a young Ainu woman trained in oral storytelling traditions, Chiri Yukie (encouraged by Japanese linguist Kindaichi Kyōsuke), transcribed thirteen stories from her dialect and translated them into Japanese. The most famous of these became "The Song the Owl God Himself Sang: Silver Droplets Falling Falling". This depicts the Blakiston's Fish Owl, which in many Ainu cosmologies is the god who protects the village. "Silver Droplets" is a *kamuy yukar*, a song narrated in the first person from the perspective of an animal/natural god. The fish owl's voice and his treasured status in this appealing story offered a fresh, invigorating view of owls in strong contrast to the negative representations in the Japanese (Yamato) folk tradition. Here I take up the "afterlives" of such Ainu owl stories, examining the processes of translation, adaptation, appropriation, and reclamation that these stories have undergone in the Japanese language. I will outline how and where the stories are retold today, pointing out the important role of illustrated children's books in particular. I identify the knowledge about owl behaviours that these retellings convey, and the empathy they invite from readers as well as the pleasures they invoke. This leads me to note how these stories are used or could be further used to promote conservation of the Blakiston's Fish Owl, which is now an endangered species.

Biography:

Dr Lucy Fraser researches fairy tale studies, with a particular interest in animal-human interactions in Japanese retellings of folktales and traditional stories. Her recent publications include "Dogs, Gods, and Monsters: The Animal-Human Connection in Bakin's *Hakkenden*, Folktales and Legends, and Two Contemporary Retellings" (*Japanese Studies* 38.1, 2018), and *The Pleasures of Metamorphosis: Japanese and English Fairy Tale Transformations of "The Little Mermaid"* (Wayne State University Press Series in Fairy-Tale Studies, 2017). She is a Lecturer in Japanese at The University of Queensland in Brisbane, Australia, where she teaches Japanese popular culture, literature, and language.

Gigliotti, Carol

The creative lives of animals

Openness to new ideas is a crucial characteristic of the creative process, yet disregarding the possibility of animals being creative has blinded us from alternative and richer ideas about what creativity is and how creativity operates across species. Should we try to squeeze the creativity of animals into our human categories of creativity, or is our creativity part of a larger picture of the creative urge we have yet to discover? Linking the concept of creativity to animals' behavior is, in its own way, a creative move—one I think perfectly suited to rethinking creativity in today's perplexing world. This narrative of animal creativity emerges through detailed examples of insects, reptiles, mammals, birds, amphibians, and invertebrates. It highlights the situations in which animals rely on creative solutions to their unique circumstances. Interviews with prominent biologists and ethologists, whose ongoing research in the study of animal behavior, cognition, and consciousness, support my argument for the importance of rethinking our notions of creativity. Describing animals as creative beings brings up all kinds of questions. Does describing types of animal behavior as creative mean animals are creative in the same ways as humans? How do these findings affect how we think of our own creativity? Might asking these questions change the way we define creativity? Will this redefinition of creativity affect the way we perceive and act towards animals? Might it contribute to changing the way we view our place in the world? My book takes on these questions by looking at specific behaviors of animals in the constantly changing circumstances of their lives and what that might mean for our current definition of creativity that does not include them.

Biography:

Carol Gigliotti is an author, artist, and scholar whose work focuses on the impact of new technologies on animals and their lives. She is professor emerita of Design and Dynamic Media at Emily Carr University of Design, Vancouver, BC. Her newest work challenges the current assumptions of creativity offering a more comprehensive understanding through recognizing animal creativity, cognition, consciousness, and agency. She is the editor of the book, *Leonardo's Choice: Genetic Technologies and Animals* and the author of numerous book chapters and journal essays on these topics. Her book *The Creative Lives of Animals* is forthcoming.

Mass extinction and responsibility

Pareraukawa's Te Ahukaramū identifies an externalised type of knowledge as *mātauranga* (Royal 2005). It is a shared knowledge, “‘ma’ and ‘tau’ ... said to be attained when it is held or comes to rest within us” (Smith 2015, 51). Contrastingly, *mātauranga Māori* is “an indigenous body of knowledge that arises from a worldview based upon kinship relationships between people and the natural world” (Royal Society Te Apārangi 2017, para. 2). An inherited erudition, it “responds to the three great questions of life, namely: Who am I? What is this world that I exist in? What am I to do?” (Royal 2012, 35) *Mātauranga Māori* is a means for exploring life philosophically. Extinction is the “irreversible condition of a species or other group of organisms having no living representatives in the wild, which follows the death of the last surviving individual of that species or group” (Hine and Martin 2015, para. 1). Mass extinctions are extinctions of the greatest magnitude, occurring “when many diverse groups of organisms become extinct over short periods of time” (Condie 2011, 250). In November 2017, 15,372 scientists declared the scientific consensus (Ripple et al. 2017). Mass extinction has occurred five times in the past. A sixth mass extinction has begun. Humans are the cause of the latest episode. However, “the oft-repeated claim that Earth’s biota is entering a sixth ‘mass extinction’ depends on clearly demonstrating current extinction rates are far above the ‘background’ rates” (Ceballos et al. 2015, 1). An example of *mātauranga* is the method outlined by Ceballos et al. (2015) for calculating current extinction rates. An example of *mātauranga Māori* are the responses, which arise from that calculation. If we have evidence that our nonhuman kin (and, indeed, our own offspring) are being “*deprive[d] of life or strength*” (Lewis and Short 1891, 704), what is our responsibility? This paper presents my replication study of Ceballos et al. (2015) using 2018 data. It considers the etymology of responsibility as an agential construct. Finally, it makes suggestions for a non-agential responsibility informed by, first, *mātauranga Māori* and, second, Levinasian ethics.

Biography

Katarina Gray-Sharp is of Ngāti Rangī, Ngāti Raukawa, Ngāti Kauwhata, and Ngāti Rangiwēwehi. She is a Māmā, pouaru (widow), ringawera (worker), and kaikaranga (first voice). She is an early career academic, the author of a chapter on being Māori in the Academy, and co-editor of a volume on Te Tiriti o Waitangi. 10 years in teaching and learning founded her Twitter handle, @teachingconsult. Katarina’s doctoral research studies her responsibility in the face of mass extinction.

Hall, Kate

Chimera

This project combines research and creative practice, with the aim of producing a sustained work of fiction about the bioethics of xenotransplantation and its associated forms of animal abuse and exploitation. Xenotransplantation is the practice of using living animal organs, tissues and cells as medical transplants in human recipients. The gene editing technology known as CRISPR is currently being used to create human-pig hybrids, with embryos allowed to develop to 28 weeks before being killed. The fate of these so-called 'chimeras' is a particularly malign consequence of human exceptionalism. Ironically, though, because of scientific anxieties about the possibility of making transgenic animals more 'human', these non-human animals have the potential to destabilise the species boundary. The creative component of this research aims to uncover and disseminate concealed truths about the present and future abuses of non-human animals in biomedicine and other forms of consumption. The story is narrated by a young woman called Mouse, who escapes from the research lab where she was born, and sets out to find her mother. Set in Australia fifty years from now, *Chimera* depicts a world where the meat and dairy industries have responded to climate change by developing even more intensive practices. This is due in part to the intersections of factory farming with xenotransplantation, which has been normalised for so long there are few people who remember a time when human patients didn't receive live pig organs or cells as standard medical practice. In this ecologically and ethically corrupted world, air and water toxicity cause widespread degenerative illnesses in the human population, which fuels the industries breeding animals to exploit for medical uses. Mouse discovers that she is a chimera, but not because she has pig organs and DNA, like the majority of the adult population. Mouse was part of an early experiment in xenograft research, in which other non-human animals, including mice, rabbits, dogs, primates and kangaroos were used alongside pigs as victims of vivisection during the research process. While searching for her birth-mother, Mouse uncovers the realities of xenotransplantation in a nightmarish future Australia, where anthropocentric attitudes to factory farming, animal experimentation and other forms of exploitation are very similar to those of the world we currently inhabit. This paper is an excerpt from the work in progress, with a brief exegetical component to frame it.

Biography:

Dr Kate Hall teaches literary studies and graduate research skills at Deakin University, Australia, and is a member of the Deakin Critical Animal Studies Research Network. She has published fiction and creative non-fiction in *Overland*, *The Grapple Annual* and *New Community Quarterly*, and scholarly work on Indigenous/non-Indigenous cultural relations in Australia. A paper on representations of queer female desire in young adult fiction is forthcoming in the 2019 special edition of *Assuming Gender*. Current research interests include the intersections of queer sexualities and critical animal studies, representations of queer female desire in young adult fiction, and the animal bioethics of xenotransplantation.

Hallenbeck, Jessica and Hoogeveen, Dawn

Decolonizing animals? fish, fires and the circuits of settler colonial capital in British Columbia, Canada

In this paper we explore three nodes at the intersection of animals, settler colonialism, and capitalism. We do this in Western Canada, a place subject to a number of contemporary environmental disasters, with implications for and for more-than-human environments. We look at three discrete sites: i) a large mining tailings pond spill, referred to as the Mount Polley disaster, ii) severe regional forest fires, that have had devastating impacts on animals, Indigenous and non-Indigenous communities, and land, and iii) the impacts of salmon farming on fish, Indigenous peoples, and the environment within the the Salish Sea region. We trace these discrete nodes with an explicit effort to think through the coloniality of animals. We examine how animals fit - both neatly or awkwardly into settler colonial anthropogenic landscape change. In doing so, our end goal is to situate the crucial encounter between the coloniality of animals and disaster capitalism within the present.

Biographies:

Jessica Hallenbeck is a PhD candidate in the Department of Geography at the University of British Columbia. Her dissertation "The Water We Call Home" connects the intimate lives of five generations of Indigenous women with the urbanization of Coast Salish Territories and the decline of salmon. Her dissertation is highly collaborative and includes a co-written chapter as well as a documentary film. Jessica is also the co-founder of Lantern Films.

Dawn Hoogeveen is a postdoctoral researcher at the University of Northern British Columbia. She holds a PhD in Geography. Her doctoral work examined mining regulations and the environmental assessment of the New Prosperity mine proposal in Tsilhqot'in Indigenous Territory in Canada. Her current work is with the Environmental Community Health Observatory where she examines the impacts of resource development on human, animal, and environmental health.

Hammerton, Zan and Ford, Akkadia

Shifting the anthropocentric paradigms of fear, blame and responsibility- decolonizing attitudes towards Apex species in film

Human interactions with nature reveal contradictions and misunderstandings based upon anthropocentric colonizing behaviours. Cultural forms such as films and media have played a key role in creating and perpetuating negative affect towards nonhuman species, particularly apex species, shark, crocodile, bear, and snake. From early Hollywood through to contemporary online series, these majestic species have been subjected to vilification and denigration onscreen, resulting in speciesism, subjugation and colonization of animals, whilst simultaneously extending human 'authority' over nature and perpetuating fear – particularly of apex species. A range of textual examples from screen and media, including feature films, nature documentaries and environmental signage will illustrate these paradigms. An ongoing issue is the anthropomorphizing of species onscreen. Drawing upon extensive work since 2009 with international classifications (ratings) systems, this paper will examine the positionality of the *American Humane Association* in monitoring the role and treatment of 'animal actors' in film; developing a compelling empirical case for the necessity for reform in classifications (ratings) systems with regard to nonhuman actors and public awareness. This interdisciplinary paper will be presented from the perspectives of an environmental ecologist and cultural studies scholarship, building upon researches into decolonizing nature.

Biographies:

Zan Hammerton holds a PhD in Environmental Science (Southern Cross University, Australia). Hammerton is currently working as a marine ecologist and environmental consultant and is co-founder and coordinator of the conservation organization the Byron Underwater Research Group. Zan is a qualified commercial diver and a Master SCUBA Diver Instructor with over twenty-six years' experience in SCUBA diving, having logged over 5000 SCUBA dives across six continents and has wide-ranging diving experience with apex species including shark and crocodile. Zan has extensively worked as a Consultant on marine environmental issues in both the Byron Bay (Northern NSW) and Solitary Islands (Coffs Harbour) Marine Protected Zones. Recent publications have focused upon management of anthropogenic impacts within the coastal marine environment. Zan is internationally published in journals including *Ocean and Coastal Management*, *Animal Studies Journal*, *Tourism in Marine Environments* and *Journal of Ecotourism*.

Akkadia Ford holds a PhD in Cultural Studies (Southern Cross University, Australia) and is a trained filmmaker and film consultant, establishing and working as Festival Director of Queer Fruits Film Festival (2009–2012). Ford's research interests are interdisciplinary and multi-platform, with a focus upon queer and trans studies, social justice and interspecies issues, representation of gender and transgender in films, transliteracy, queer film, film festivals and film classification in Australia, UK and USA. Ford has a deep philosophical connection to nature, is trained in wildlife care and reptile handling, is involved in extensive tree plantings to restore rainforest habitat that sustains and supports an abundance of diverse species. Ford is published in international journals including *The Journal of Communication and Media Studies*, *Transgender Studies Quarterly*, *Screen Bodies*, *Cybergeo European Journal of Geography*, *Animal Studies Journal*, edited collections and as guest editor on *Australian Feminist Studies* and forthcoming Special Issue of *Somatechnics Journal*.

Henry, Claire

The revolutionary decolonization of *White God* (Kornél Mundruczó, 2014)

As a pack of 250 mongrel dogs tear down the streets of Budapest in *White God*'s opening flashforward, we are given a glimpse of canine revolution. The temptation of many critics has been to read these dogs (and the film's narrative about their pack leader, Hagen) allegorically as a fable about human politics in Hungary and Europe more broadly. Liberating these dogs from their position as human stand-ins, this paper reads *White God* through the lens of human-canine relations and processes of decolonization. The film displays the two central tenets of revolutionary decolonization: 'liberating consciousness through self-transformation, and revolutionary action against the structures of colonialism' (Colling et al, 58). The first tenet is indicated by Hagen's eventual refusal to play fetch. The film traces Hagen's transformation within human institutions of domination over dogs, from pethood to the pound to the dog fighting ring. Hagen's liberated consciousness is brought about by his journey through a range of human-constructed roles (mongrel, pet, commodity, fighting dog) toward self-determination by the film's climax. The second tenet is demonstrated through the collective liberation of the dogs, their pack-forming and ferocious takeover of the city and revenge against human masters. Their collective struggle is a violent one; as in Frantz Fanon's revolutionary decolonization, freedom must be taken and violence must be used by the oppressed against the colonizers who have exploited and harmed them. Reading *White God* as a narrative of revolutionary decolonization encourages a closer look at institutions of canine control and forms of canine exploitation. This paper explores the benefits of an oppositional, non-allegorical reading—one which draws on a framework of decolonization—while also examining the limitations of animal allegory and fable for decolonizing the human-canine relationship. *White God* raises useful questions about human-canine relations textually and in its production processes, but this paper will also point to ways in which the film is caught within traditions, conventions, and practices of canine colonization (in cinema and cultures of petkeeping). This case study questions whether filmic adventure, fantasy, heroism, and sentimentality can be effective tools in intra- or interspecies decolonial projects, or in what ways they may work against it, sustaining fundamental structures and institutions of companion animal oppression.

Biography:

Ko 'Yarra' te awa. Nō Ahitereiria au, i tupu ake au i Poipiripi. I whānau mai au i te tāone o Sale. Nō Poipiripi ōku mātua, nō Poipiripi ōku kōmātua. Nō Ingarani, Aerani, Parani, Tiamana ōku tīpuna. Kei Te Whanganui-a-Tara mātou ko tōku whānau e noho ana. Kei Te Kunenga Ki Pūrehuroa ahau e mahi ana. He pūkenga mahi pāpāho ahau. Ko Claire Henry ahau.

My research presented at previous AASA conferences in Sydney ('A Cow's Eye View? Cattle Empathy and Ethics in Screen Representations of Temple Grandin') and Melbourne ('Viral Video Networking of the Human-Canine Bond') has since been published in *Animal Studies Journal* <http://ro.uow.edu.au/asj/vol3/iss1/3/> and *Ctrl-Z: New Media Philosophy* <http://www.ctrl-z.net.au/articles/issue-6/henry-regarding-the-dignity-of-dogs/> respectively.

Holm, Nick

Consider the (feral) cat: predation, ferality and the ethics of ecology

Cats confound clear distinctions: not least that between the human and natural worlds. In contrast to many other ostensibly domesticated species, cats have historically not been subject to extensive discipline or confinement. It is the trite cliché of innumerable internet jokes, that while you may live with a cat, you do not own—let alone command—them. As a consequence they exhibit a tendency to move freely between the household and the outdoors and the different regimes of animal behaviour expected in these different spaces (Rogers 2006). However, the cat's potential for movement is not so innocuous when figured in terms of predation, and in conservationist rhetoric, cats frequently appear as invasive threats to local ecosystems that need to be managed or eliminated. In this sense, cats are understood differently than other predatory species, whose behavior is more commonly understood as a necessary and correct part of ecological relations. Instead, the predatory behavior of cats appears more similar to human hunting: outside of ecology as an unnecessary and “unnatural” act. Existing between human and nonhuman worlds, cats therefore confound what environmental ethics refers to as the “predator problem,” which maintains an ethical distinction between human hunting and nonhuman predation (Keulatz 2016; Kowalsky 2017; Milburn 2015). In this essay I will argue that it is this untidy status of the cat in relation to the nature/culture distinction (Cronon 1995; Isern 2013; Rolston 1991) that sits at the heart of anti-cat conservation. Partly bound to the rules of human society, the hunting behavior of cats becomes a potentially unnatural, even evil, act. With particular reference to Aotearoa New Zealand's “Predator-Free” initiative (Russell et al. 2015), I will thus explore how feral predators, like the cat, can be operating as vectors for re-articulating ecological “matters of fact” as ethical “matters of concern” (Latour 2004): for injecting ethics into ecological relations and thereby reimagining animal predation as an ethically evil act.

Biography:

Nicholas Holm is a Senior Lecturer in Media Studies at Massey University. The majority of his research addresses the political functions of popular aesthetics, in particular humour, but he also has a long-standing interest in the ethical and aesthetic status of urban nature. In the past he has written on squirrels, possums and lawn-mowing as environmental practice, and he has a forthcoming article in a special issue of *Society & Animals* exploring outdoor cats. He was the director of the online 'Feral' conference in 2018.

Hugosson, Annika

“Secretarybird (*Sagittarius serpentarius*) symbolism in South Africa: connecting indigeneity, identity politics, linguistic imperialism, and contemporary concerns about conservation”

The Secretarybird (*Sagittarius serpentarius*) is traditionally admired among the people of Africa both for its ability to snipe deadly snakes, and for its beauty. The diurnal raptor features prominently on the coat of arms of South Africa, wings outstretched, wearing the sun like a crown. Four elephant tusks curve to form the shape of an egg, from which the bird rises. According to Bornman (2014), the egg-shaped emblem represents the rebirth of the nation. The process of selecting the new coat of arms was rife with political controversy from the start, with designers allegedly being told to “forget the Eurocentric art of heraldry,” (Le May 2000) to distinctly mark a new sense of patriotism. Despite the design overhaul, the motto remains similar, however, the emblem’s language changed from Latin to one of the oldest, now extinct, indigenous languages of the African continent, the Khoisan language of the |Xam people (Bornman 2014). The reclamation of South Africa’s national motto, from Latin to a Khoisan language, represents a shift away from the eurocentrism that persists throughout Africa. Yet various African language words for “Secretarybird” appear to be versions of literal translations of the English word “secretary” rather than names taken from the native people of the 1700s, who called the birds “snake eaters.” This paper argues that etymology matters in a discussion of symbolism because the dominant English name, “Secretarybird,” represents linguistic imperialism in a continent still bearing the scars of colonization. Finally, while there is an ecocentric argument to be made for conserving a species regardless of its economical importance, an increasing amount of research shows that justifying protection based on economization is perhaps the new direction of conservation. This paper explores the apparent disconnect between the Secretarybird’s prominent feature as a symbol of African strength, beauty, and power, and the conservation of the vulnerable species, which endures few natural, but many anthropogenic, threats. Through analyzing the roots of its symbolism, the author suggests that a campaign bringing awareness to the plight of the Secretarybird, one which emphasizes its revered qualities, is imminently necessary to ensure its survival in an increasingly crowded Africa.

Biography:

Annika Hugosson is a Masters student of Anthrozoology at Canisius College, with a degree in Hispanic Linguistics from the University of North Carolina at Chapel Hill. She lives in Durham, North Carolina, USA. Her anthrozoological interests are topics which synthesize symbolism, sociolinguistics, and perceptions of nonhuman animals, especially vilified animals. She has written on the feminization of pit bull advocacy in the United States, and is working on her Masters thesis, which explores how conservation organizations work with communities’ various perspectives on hyenas. Her geographic region of interest is Southern Africa, especially Namibia, Botswana, and South Africa.

Hunter, WhiteFeather

The trouble with Jäkälä

The Kilpisjärvi Biological Research Station of the University of Helsinki, located in Sápmi/ Lapland (northern Finland), partners with the Finnish Bioart Society to host artists-in-residence on a short-term, rotating basis. I fulfilled the residency in May 2018. The goal of my residency project was to investigate traditional/ indigenous uses of lichen species that thrive in this distinct (sub)arctic region. Lichen (*jäkälä* in Finnish) is an extremely complex sociocultural entity that represents much more than a simple material entity among Finno-scandic indigenous peoples: it is the primary source of nourishment for reindeer, the central cultural signifiers of Sámi identity. Reindeer are used not only as an important food source by the Sámi, but also as material to construct cultural objects, and are one of the main (sacred) forms represented in those objects. During my residency, I worked to engage local community members: Sámi and other artists, craftspeople, researchers and culture workers, through ethnographic study that included mutually rewarding exchange. The voices of each of the individuals I interacted with contributed not only a variety of factual, living knowledges (as well as highlighted knowledge gaps), but also provided valuable input on a critical ethical issue that directly impacted my research capabilities. I quickly learned that the research station where I was in residence is, and has long been, a conflict zone. This conflict has been instigated by differing views on ecological conservation between the station biologists and the Sámi, with the most problematic outcomes being negative views of Sámi presented to the public through the dissemination of scholarly knowledge produced at the station. As a researcher housed at the research station, I was faced with the challenging task of examining my own complicity in an organizational mandate that disputes indigenous rights and land claims. In this presentation, I will expand on my specific methodological approach and how it was impacted by the other factors that were presented to me. I will also share some of the creative objects (digital video) that I generated in response.

Biography:

WhiteFeather is a Canadian artist/researcher, educator, consultant and writer currently based in Quebec. WhiteFeather has been professionally engaged in a craft-based (bio)art practice for over 18 years, via an ongoing material investigation of the functional, aesthetic and technological potential of bodily materials. Her works coalesce various media approaches, such as textile methods, biology, storytelling (video, audio and text), performance, public intervention, digital + web-based installations and DIY electronics. WhiteFeather is a multiple-award winner and grant recipient, holding a Master of Fine Arts in Fibres and Material Practices from Concordia University. WhiteFeather has shown and performed work in Canada, USA, Denmark, Germany, Iceland, Australia, and Finland and has been featured in multiple international magazines and journals, newspapers, hardcover art books, blogs, video and television spotlights. WhiteFeather will commence a PhD in Bio-art at the University of Western Australia in 2019.

Hurtado, Terry

Colombia, a sprouting soil for animal rights

Animal Rights is a ferly new approach for animal advocates in Colombia. Never the less, it has gowned in a rapid way in the last two decades, and becoming mainstream within animal organizations. Colombia had a very strong welfareist tradition linked to dog and cat shelters, and to some extent, the welfare of horses used for pulling wagons. New generations took reasonability to fight against spectacles in which non-human animals were used, like bullfights, horse parades and circus displaying new ways of advocacy, and bringing in innovative discussions for the country. The new ways of advocacy, as activism, brought a shift in how organization members perceived their role. The way the public and the media saw organizations that worked for animals, changed as well. Organizations were now, not only charities asking for donations, but social players, challenging culture, and the establishment. It was not until the second half of the new century that veganism started to be incorporated in conversations. Although, veganism had to wait until 2010 to start having a stronger voice within the movement. Interesting enough, the last four years the country has experienced a unexpected growth regarding interest on veganism, its practise and activism. Animal Rights approach has entered the institutional politics scenario with a relevant performance in local elections of 2015, reaching a seat in the city councils of several capitals. During the last elections to the Parliament, March 11 of 2018, the animal rights movement was very close to get a seat. None the less, the electoral results raised animal issues to the presidential election agenda discussion, which was also the first semester of 2018. However, welfarism, veganism, and activism have some distinctions in Colombia when intersected with gender, ethnicity or socioeconomic position. These intersections bring opportunities to the Animal Rights movement, like challenges as well.

Biography:

Terry Hurtado is a long term activist on animal rights, environmental issues, and solidarity with indigenous autonomy, based in Cali, Colombia. He holds an MSc in Holistic Science, is a board member of ICAS, and the Federación de Liberación Animal (Colombia). He is a member of the International Anti-bullfighting Network, and the Human Rights Committee of Cali. He has undertaken research on ethnomathematics and water footprints, and he is currently researching animals in warfare and peace building in the context of the Colombian conflict. He is also interested in anarchism, social ecology and deep ecology.

Sudan

The date Witi Ihimaera received the invitation to speak at the AASA's conference, March 2018, coincided with the death in Kenya of one of the last three northern white rhinoceroses on the planet. His name was Sudan and, of that group of three, he was the only known male of his subspecies. From 1980 he had lived the final years of his life with his daughter Najin and granddaughter Fatu at the Ol Pejeta Conservancy where it was hoped that the natural habitat and better hormonal balance might assist attempts at breeding. But he had been technically infertile for many years. He was 45, the equivalent of 90 human years, when he developed age-related complications and was euthanised on Sunday March 19, 2018. This is the viewpoint or, rather, end point from which Witi Ihimaera begins a reflection on decolonising animals and the future of humanity's relationships of Animalia. The presentation takes a Maori perspective to the question, one which has always seen the equal tripartite relationship between humankind, the animal world and the habitat. "E ai ki te Māori he hononga i ta tō te tangata me te whenua ki te taio; humans are tightly connected to the land and to the natural world." Ihimaera will explore the tapu, sacred, nature of this relationship, how the anthropocene epoch threw this all into chaos and the consequent need to re-establish what Maori call kaitiakitanga, guardianship, within the philosophies and management practices - governmental, environmental, economic, and political - required to maintain the complex interaction of the 1.5 million living animal species that have been described. And because Ihimaera is an indigenous fiction writer, rather than an expert in the field, he will explore how he has tried to address this question of the holistic relationship in his novels *The Whale Rider* (1989), *Sky Dancer* (2003), novella *Orbis Terrarum* (2012) and, most recently, his unpublished novella *The Last White Rhinoceros* (2018). Ihimaera notes that he discovered, in addressing the question of decolonising animals, that "...while I thought previously I was only writing about the Maori, human, sovereignty struggle, and endeavouring to give voice to Maori, I was actually also decolonising and giving voice to everything else."

Biography:

Witi Ihimaera was the first Maori to publish a novel, *Tangi*, in 1973. His best-known novel, *The Whale Rider*, became an internationally acclaimed film in 2002. Today he is one of New Zealand's leading writers with 14 novels, 7 story collections, 3 plays and 4 film adaptations to his credit. Recent awards include the Ockham Award for his memoir, *Maori Boy: A Memoir of Childhood*, in 2016, and his play *All Our Sons*, won six Wellington theatre awards. He was a member of the international faculty at the Banff Center, and in 2017 was awarded the New Zealand Prime Minister's Award for Fiction and the French Order of Arts and Letters for his contribution to indigenous literature. A second volume of memoir, *Native Son: The Writer's Memoir*, will be published in September of this year.

Jackson-Martin, Charlie

A feeling for ferals - 'animal rescuers or 'bioterrorists': what it means to advocate for the lives of ferals in Australia

In Australia, we all live side-by-side with foxes. They rummage through your bins, steal from your veggie patch and play with your dog while you're at work. We share food, waste, parasites and most of all public and private spaces. Urban or rural, foxes are all around us willfully ignoring the boundaries we set out for them. Despite 185 years of cohabitation, the violence faced by Australian foxes, and indeed all ferals is disproportionate and extreme. In popular imagination, foxes are still the enemy, they are representative of the threat of invasion, chaos, and even extinction. To the fox, discussions of fox death and this culture of violence are long overdue. But what does it look like to advocate for foxes in Australia? How can we give a voice to ferals and combat the extreme institutionalized violence they face? What are the consequences of speaking out on behalf of an animal perceived to be a "national threat"? What kind of resources does the government use to try and police and prevent people from advocating for ferals? This paper sets out to analyse the work of Sydney Fox and Dingo Rescue (SFDR) and extreme backlash they have faced for the past 6 years. The work of SFDR has attracted wide spread criticism and policing from government bodies for their work as advocates and rescuers of foxes and other introduced species from 2012 to the present.

Biography:

Charlie Jackson-Martin is a Masters of Research student at the School of Humanities and Social Inquiry at the University of Wollongong, his research has a focus on Critical Animal Studies with a particular interest in introduced species. He has completed a Bachelor of Arts at the University of Sydney majoring in Cultural Studies. Charlie is the founder and current shelter manager of Sydney Fox and Dingo Rescue- An independent, volunteer run sanctuary and rehoming facility for introduced species in Tarago New South Wales.

Jones, Erin and Hoffman, Christy

Can attitudes towards Atlantic marine mammal species conservation be manipulated?

Threats to marine ecosystems and marine mammals are largely anthropogenic. Nova Scotia, Canada, is a major contributor to such pollutants with its vast and long-standing ocean industry. Due to the inherent value of marine mammals and to the number of Nova Scotian residents who rely directly or indirectly on the ocean for their livelihood, it is important to identify effective strategies for generating support and interest in protecting marine mammals. This paper explores whether it is possible to manipulate Nova Scotian residents' attitudes toward the protection of marine mammals. Nova Scotian residents were recruited to participate in an online survey. Participants were randomly assigned to one of two experimental groups or a control group. Prior to completing a survey, the experimental groups watched an educational voice-over video on marine mammals. Individuals in the first experimental group ($n=125$) listened to an anthropomorphic message, and those in the second group ($n=127$) listened to an anthropocentric message. The control group participants ($n=136$) did not view a voice-over video prior to taking the survey. All participants completed the Marine Mammal Attitude Scale, which was modified from the Environmental Attitudes Inventory (Milfront and Duckitt 2010). Compared to the control group and the anthropocentric group, the anthropomorphic group was less likely to report that their conservation interests were rooted in anthropocentric concerns, $F(2, 385) = 6.734$, $p = .001$. In addition, they were less likely to view humans as dominant over nature, $F(2,385) = 6.007$, $p = .003$. The anthropomorphic group also scored significantly higher with regard to environmental activism compared to the control group, $F(2, 318) = 3.061$, $p = .048$. The results suggest that people's attitudes regarding marine mammal conservation can be manipulated by the ways that conservation messages are presented. Follow-up research is needed to determine whether these effects are lasting and result in prosocial behavioural changes.

Biography:

Erin Jones: My academic journey began in 2001 at Trent University in Ontario, Canada. I completed an honour BSc in Anthropology and Psychology. After completing my degree, I took several years off and competed as a professional hunter/jumper rider and honed my (mostly) dog training skills. I became a certified dog behaviour consultant, and still work in this field, writing, counseling and teaching online courses. I completed my MS in Anthrozoology in 2018 at Canisius College in New York, USA, where my interest in marine species, and human interaction with wild-living nonhuman animals started blossomed. I am now pursuing my PhD at the University of Canterbury.

jones, patrice

Birds beyond words: fantastic animals and other flights of imagination

Val Plumwood called for a “thorough rethink” of the logic of domination that has authorized both colonialism and the exploitation of animals. But this mandate creates a conundrum: That logic elevates mind over matter and cognition over emotion. If Audre Lorde was right that “the master’s tools will never dismantle the master’s house,” then we are unlikely to succeed in undermining that logic by rethinking it. Perhaps a process of “de-thinking” might also be required. We need practices that will expose the tedious nonsensicality of human supremacy while simultaneously awakening our capacities for empathy, imagination, and full-bodied ecological reasoning. Plumwood noted the power of poetry, but nonverbal methods of cognition and communication such as music, dance, and visual art may be even more vital to the struggle to think truly differently. Underground currents of art and activism including dada, tropicália, Afrofuturism, and surrealisms from around the world may offer both instructive and cautionary lessons. Kiwis and other category-defying animals, whose minds are very different than our own but whose ideas may be legible through their ways of being in the world, may be especially important instructors in the praxis of eco-logic.

Biography:

Patrice Jones is a cofounder of VINE Sanctuary, an LGBTQ-run farmed animal sanctuary that works within an ecofeminist understanding of the intersection of oppressions. VINE was the first sanctuary to develop a method for rehabilitating roosters used in cockfighting, and Jones has written and spoken extensively about the uses of roosters and other animals in the social construction of injurious ideas about gender. VINE also has taken the lead in “queering” animal liberation, organizing dozens of events and publications on the intersections between speciesism and homophobia dating back to 2002. Located in a predominantly white rural region devoted to dairying, VINE includes antiracist efforts in its local campaigns. VINE also works frequently with scholars and has made it a priority to bridge the gap between academia and activism. Prior to founding the sanctuary, Jones was a social change activist using a wide variety of tactics in a wide range of movements dating back to the 1970s. As an ecofeminist scholar, Jones has authored two books — *The Oxen at the Intersection* (Lantern, 2014) and *Aftershock: Confronting Trauma in a Violent World* (Lantern, 2007) — as well as numerous contributions to edited collections, including *Animaladies* (Bloomsbury, 2018); *Animal Oppression and Capitalism* (Praeger, 2017); *Ecofeminism* (Bloomsbury, 2014); *Sister Species* (University of Illinois Press, 2011); *Minding the Animal Psyche* (Spring Journal, 2010); and *Contemporary Anarchist Studies* (Routledge, 2009).

Kajiwara, Hazuki

Anthropocentrism and Japan's disaster response guidelines for humans and pets

After several recent disasters that Japanese Government revised its Disaster Response Guidelines on Human and Pets in March 2018. It basically reinforces the priority given to humans over animals after large disasters in Japan. After Hurricane Katrina in the United States in 2005 the US government passed the Pet Emergency and Transportation Standards Act 2006. It was widely seen as a milestone for the better protection of animals whenever such disasters occur. In the Japanese version announced in 2018 four points are emphasized: (i) the response of guardians is seen as being most important, (ii) evacuating with a companion animal does not involve the guardian staying with his or her companion animals in any kind of refuge accommodation, (iii) ensuring the place of refuge by the guardians themselves, (iv) the pet support by the administration is not for the sake of the animals themselves, but for the guardians. With the new regulation it could be said that the disaster management policy of Japan has become more anthropocentric. This presentation describes how the process through which the guidelines were formulated by the government. It also explores the deeper social structures using an approach known as "critical realism". Relying on qualitative data the official records of the relevant meetings are considered in detail. Three findings stand out. First, guardians and their advocates were not at any stage invited into the deliberations. Second, bureaucrats of the Ministry of the Environment often reaffirmed the view that evacuation with a companion animal is not an undoubted right of any guardians. The bottom line has been that the bonding between humans and their companion animals is not a fundamental right but rather a privilege granted by the bureaucracy. Third, the guiding assumption is that the underlying structure is founded on an anthropocentric speciesism that is connected to a neoliberalistic stance that emphasizes the self-responsibility of humans who own animals. This presentation will conclude by suggesting that some deconstruction of the deeper anthropocentric structures are necessary before the bonding rights will be recognized for animals and their human companions.

Biography:

Hazuki KAJIWARA is a Researcher in the Rikkyo University Institute of Social Welfare in Tokyo, Japan, and an Adjunct Lecturer in the School of Veterinary Medicine, Nippon Veterinary and Life Science University. She is also a Part-time Lecturer in the Graduate School of Environment and Information Sciences, Yokohama National University, Kanagawa, Japan. Since 2000 she has served as the director of the Pet Lovers Meeting, a Japanese self-help group for people coping with pet loss. Dr. Kajiwara has worked as a freelance journalist and a novelist for many years. Dr. Kajiwara's research revolves around the varied roles of animals in society, animal rights and ethics, and especially human-animal interactions and relationships during and following a natural disaster. She received a Ph. D. in sociology from Rikkyo University, Tokyo, Japan, in March, 2018. Dr. Kajiwara is an established researcher and activist in the field of human-animal studies in Japan.

Karr, Susanne

De/con/struction of others

The concept of colonization needs the position of “the other” to establish itself. It fuels disrespect towards the intrinsic value of life. It establishes fear of diversity, which makes “the other” in every sense the perfect target. People who maintain this mindset start from a preset “normality” which is identified by themselves, most likely meaning being a white male (cf. Aph Ko & Syl Ko, 2017). Colonists’ supposedly substantiated point of view comes from the idea of being “normal”, which justifies imposing force and cruelty on “the others”. As more and more positions of colonisation in the human sphere are questioned – which, sadly, is not so say that they are finally done with – the realm of “the other” seems to be more and more assigned to the societies of non-human animals. On the other hand, the increase of attitudes that value living beings in all their shapes and colours shows the presence and the impact of these discussions. Hierarchies struggle to defend their positions, often forcefully. Hierarchy argumentations apply similar strategies, regardless of their supporting sexism, racism or speciecism. They make use of false attributions, devalorization, (conscious) denying of abilities. This thought triggers many questions. Here, I follow two of them.

1. The process of denying the horrible conditions and the secrecy regarding the conditions of “agricultural” production seems to secure a territory where the uncensored acts of aggression against “the other” can be acted out. As Carol Adams pointed out, devalorization of animals can be paralleled to the devalorization of women-identified humans.
2. The ongoing live-ending procedures cause an unprecedented violent atmosphere which is flooding our societies (human and nonhuman). It can not simply be disposed of in slaughterhouses – to name only one of several places of life-despising assemblies.

From a philosophical perspective, the question of how to deal with the violent everyday practices of exploiting and killing millions of sentient beings, will escalate in the assumption of a causal relation between the readiness to use violence and psychical well being of societies. As counter-motion, the life appreciative positions of human animals that value and defend non-human animals initiate an atmosphere of conviviality.

Biography:

In my philosophical work I focus on human-animal relations and the possibilities of communication apart from verbal exchange. The construction and maintenance of hierarchies between humans and other species use similar arguments which rely on artificial boundaries, like the dichotomies between nature/culture, humans/animals and body/soul. My book ‘Connectedness’ (Verbundenheit) which deals with communication and its prerequisites was published in 2015. I am also working as a cultural editor, mainly in the fields of design, art, urbanism, architecture, performance, and, last but not least, philosophy. Bringing together different sources of knowledge is one of my main concerns. Born and raised in Munich, I studied philosophy, German philology and cultural anthropology in Vienna.

Kates, Micol

Towards a vegan-based ethics: dismantling neo-colonial hierarchy through an ethic of lovingkindness

Those who are against Fascism without being against capitalism, who lament over the barbarism that comes out of barbarism, are like people who wish to eat their veal without slaughtering the calf. They are willing to eat the calf, but they dislike the sight of blood.

Bertolt Brecht, Writing The Truth: Five Difficulties.

This paper will critique a neo-colonial theoretical perspective to demonstrate the need for a greater awareness of animal rights and vegan-based ethics. Colonialism and its contemporary counterpart, neo-colonialism, creates hierarchies of “us” and “them”- the exploiters and the exploited. This paper will demonstrate the pivotal role that veganistic principles and vegan-based ethics are having in industries where animals have been and continue to be used for people’s comfort. This paper will draw salient parallels between the treatment of non-humans and the ways in which colonialism has been used and is continued to be used in its contemporary form of neo-colonialism to oppress *othered* people; a term used by Bill Ashcroft, Gareth Griffiths, and Helen Tiffin in *Post-Colonial Studies: The Key Concepts* to refer to someone who has been placed on the margins by those in positions of power who are in the centre (155). The three areas that this paper will examine that are becoming more reflective of vegan-based ethics are: farming and food production, scientific ‘experimentation’, and animals used for ‘entertainment’. Examples that will be used to highlight the issue of colonial subjugation of people that parallel the experiences of animal beings are, 1) the American prison industrial complex (PIC), 2) Pullman Porters in the United States, and the nazi concentration camps which allowed for ‘scientific experimentation’ to be conducted on both humans; who were not seen as having any worth, as well as on non-humans.

Biography:

I am a recent graduate from Athabasca University's MAIS program. For my final course of study, I did an independent study course, which allowed me to create-from top to bottom, a course on vegan ethics, where I wrote the paper whose abstract I am submitting. In addition to having completed my M.A. I have my B.A (Hon.), and I am a teacher, and a visual artist. The abstract of the paper that I am submitting contains a visual art component to compliment the written research. As an artist, I feel compelled to tell stories through images as well as with words.

Khazaal, Natalie

Refugees, animals, and multiculturalism: a comparative study of Lebanese and Bulgarian media

The recent global migration crisis pushed comparisons of human refugees and nonhuman animals to the forefront, from Trump's widely covered hateful Tweets that refugees and immigrants "aren't people [... but] animals," to the "new Jim Crow" of biometrics, to Hungary's government illiberal policies toward refugees. To a lesser extent, the media also covered the open protests by refugees and liberal supporters over the former's treatment "like animals"—which involves discrimination, cruelty, inhumane conditions, dehumanization, no protection of their rights, no legal status, etc. The compassion that these protests tried to stoke and their attempts to expose the long history of likening migrants and minorities to animals, however, excluded a similar call for compassion to nonhuman animals. For instance, comments like Nick Gillespie's, which compared Trump to a pig, reversed yet deepened the human/nonhuman divide, "when you wrestle a pig in his pen, you both get dirty and the pig enjoys it." In fact, such coverage was no less informed by the deep divide between humans and nonhumans. This study explores the unexamined links between migrants/refugees and nonhumans (refugees in their own right) during the global migration crisis in media narratives to uncover the symbolic and discursive logics behind the human-animal divide as reflected and perpetuated in the case of Arab refugees. Based on empirical evidence from textual analyses of multiple Arabic, Bulgarian, and English-language media sources, I conclude that the shift toward securitization, much exacerbated by the migration crisis, has helped reify the two vulnerable groups, while the human-animal construct, which the media helps reiterate, perpetuates the discrimination of the two vulnerable groups. Ultimately, I show how media narratives on refugees and nonhumans contribute to the denial of moral consideration for humans and nonhumans.

Biography:

Dr. Khazaal studies the links among minorities, media, and language. She has published two books and several articles, including on speciesism in the US and Spanish media and EU policy on vivisection. Her latest book, *Pretty Liar: Television, Language, and Gender in Wartime Lebanon*, is a cultural study of the role of audiences in the development of media legitimacy during violent crises. Currently, she is co-editing a volume on refugees, animals, multiculturalism that will be of interest to scholars, researchers, journalists, and students as well as a range of governmental and nongovernmental organizations devoted to social justice including animal rights, human rights, and environment activism.

Kluss, Thorsten and Wichmann, Marie-Helene

Interfaces: novel approaches to bridge the gap between species

One of the major challenges of animal decolonization is the inevitable communication gap between species. A real understanding of another species is often sublimed by using anthropomorphisms leading to (or at least facilitating) colonial relationships. To overcome this issue we propose an interspecies interfacing method using computer technology. Whereas understanding within one species is generally characterized by the use of the same or at least very similar sensory and motor organs, this sensorimotor complementarity does not necessarily exist in interspecies communication. In fact, the physiological and cognitive ability to understand one another typically decreases with a decreasing level of evolutionary relatedness, i.e. mammal behavior is usually easier to interpret than insect, plant, or bacteria actions. We will describe a novel approach to bridge this gap. Interspecies understanding needs to include more aspects than an exact and literal translation of languages. We propose an interspecies interface framework that takes the individual neurophysiological background of each species into account. It comprises the identification of compatible and incompatible sensory channels and possibilities to bridge incompatible channels by mapping information streams from one sensory modality to another. This interfacing step is a general precondition on the sensorimotor level, however, it still does not allow for communication between species due to differing temporal reference frames: As an example: Bats, humans, snails, or plants each exist on different temporal scales, i.e. they may appear almost invisible to other species (i.e. moving too fast or not moving at all, respectively). Thus, we propose artificial methods to align temporal reference frames. This complex process does not seem to be applicable beyond the theoretical level, however, computer technology and artificial intelligence allow for implementing real time interspecies interfaces as translation devices in practice. We discuss sensorimotor abilities of different species on the neurophysiological level, we address the use of novel technologies, such as sensory substitution methods (as used in assistive systems for e.g. blind people), data mining as well as machine learning algorithms to link modalities, and methods of temporal alignment. We will explain an interspecies interface framework as a general model and describe our human-honey-bee interface prototype in particular and discuss its influence on honey bee decolonization as well as its impact on agricultural processes, such as a change of practices towards minimally invasive beekeeping.

Biographies:

Thorsten Kluss is a research assistant in the Cognitive Neuroinformatics Group at the University of Bremen. He has a background in neuroscience with a special emphasis on the processing of sensory information in the human brain as well as the interaction between vision and audition and how motor functions are linked to sensory information as holistic sensorimotor processes. The results are used to decipher brain functions as well as to develop biologically inspired algorithms that can be used in technical systems. Recently, Thorsten has started to transfer methods of brain research to honey bee research, opening novel scientific perspectives and uncommon beekeeping techniques.

Marie-Helene Wichmann is a doctoral candidate and research assistant in the Department of Anthropology & Cultural Research (IfEK) at the University of Bremen, Germany. Marie is currently writing her anthropologically driven dissertation project on "Decolonizing the bees. Apicultures". Marie is fascinated by questions and approaches that deal with decentering humans and focus on non-human perspectives in human-animal-relations, and she is associated with the Bremen NatureCultures Lab. She has also an ongoing interest in ethnographic and participatory research methods and mixed method approaches.

Both researchers are involved in the third-party funded project "UAGriCo: Urban Agriconnect. Dynamic Model of Social Change to Bioeconomics in Urban Space". UAGriCo as an interdisciplinary research project of cognitive neuroinformatics (CNI University of

Bremen) and IfEK (University of Bremen) uses real laboratories in urban districts to investigate the possible effects of community beekeeping on the urban bioeconomy.

Koolen-Bourke, Deidre

Law, hegemony and animals: taking the power back

Critical legal scholars have long contested that law is neutral, objective and rational and sought to unmask its ideological foundations. They have argued that the law entrenches specific dominant ideological perspectives, “the ruling ideas”, valorising them and rendering them coherent. This perspective recognises that existing laws were put in place for specific purposes and that they serve specific objects and interests. Animal advocates have also produced many detailed critiques of the law, highlighting the anthropocentric and capitalist/neoliberal values that underpin current animal protection frameworks, perspectives that posit human ‘dominion’ over the natural world, and view nature as a resource to be commoditised. These bias’ make engagement with existing legal frameworks inherently problematic for animal advocates. From the outset existing legal structures and processes operate to preference and recognise only selected ideologies and arguments, and because all struggles commence on old ground, advocates that choose to work *with* law are forced, by necessity, to adopt established legal standards as their starting point. The advocate that engages with law is compromised and captured from the outset, their voice is colonised. This is an example of Gramsci’s ‘hegemony’ in action; the processes in place ensure that power is maintained by generating the ‘spontaneous consent’ of all those who engage with the framework. Further, even where the legal system has been forced to incorporate subsidiary interests, in order to maintain its ongoing legitimacy, those interests too, are invariably captured and colonised. The incorporation of the five freedoms animal welfare model into the Animal Welfare Act in 1999; which occurred at the request of animal using industries; and the subsequent way that the model has come to serve economic and anthropocentric interests, rather than those of animals, is just one example of this. Despite these barriers animal advocates continue to make steady progress. This paper examines the mechanisms and strategies being successfully employed by animal advocates to contest legal meaning, and attempt to unshackle current animal welfare provisions so that they are capable of truly recognising and protecting animals and their interests.

Biography:

Deidre Koolen-Bourke recently submitted her PhD thesis in law and sociology at the University of Auckland, entitled ‘The Animal Rights Movement and the Law: Engagement, Co-option and Resistance’. Her thesis examines the collective challenges raised by the animal rights movement to improve the legal protections in place for animals and investigates the hegemonic nature of ‘law’: the ideological, structural and procedural barriers that operate to prevent reform. Deidre holds a Masters degree in Environmental Law as well as degrees in anthropology, biology and law. She has authored book chapters in the fields of animal law and indigenous rights, including ‘The Use and Misuse of Rights Talk by the Animal Rights Movement’ in *Animal Law in Australasia* (2009) and ‘The Right to Culture and Self-Determination’ in *The New Zealand Civil Rights Handbook*.

Krebber, André

Dialectics and decolonizing animal knowledge

The term colonization can be considered in both a narrow meaning, as the violent European imperialist movement of early modern times, or a broad, somewhat figurative meaning, as the proliferous infiltration and overtaking of certain structures by others –political, emotional, or epistemological. Both, of course, are related closely. Part of the project of colonization, reflected from its early days right up into the 19th century by the great explorative missions, was indeed the classification of the natural world. As much as this endeavor was concerned with the discovery and apprehension of what was new to the European eyes, as much as it implicated in the domestication and oppression of the colonized spaces. These natural worlds and especially their animals, from the Americas to Africa and the South Pacific, were not, as often suggested, unknown of course, if unknown to Europeans. Yet instead of integrating with local cosmologies, these missions adapted the fauna to their specific ways of ordering the world. Thereby, both animals and plants were made recognizable for and to the structures of production and governance the Europeans had brought with them, and thus appropriable, sometimes more although more often less successfully. By situating my discussion within these endeavors of mapping foreign faunas and drawing out the disciplining and dominating work they were doing, my paper argues instead for a (negative) dialectical zoology as a way of decolonizing our knowledge of animals. Indeed, science as a way of thinking and ordering the world colonized the animals as much as the indigenous subjects, thereby subjugating the agencies of animals just like those of people to the rule and order of the self-declared European master. A dialectics building on the works of Walter Benjamin and Theodor Adorno, in contrast, calls for the modesty of the subject in its consideration of others and thereby necessarily opens itself up to non-European perspectives upon animals.

Biography:

André Krebber is a lecturer in social and cultural history and animal studies at the University of Kassel, Germany. In his work, he explores the relationship between scientific and artistic knowledge productions and their specific qualities in comprehending animals. André received his PhD in Cultural Studies from the University of Canterbury, New Zealand after graduating with an MA in Environmental Sciences from the University of Lüneburg, Germany. He has published his work in journals such as *Antennae: The Journal of Nature in Visual Culture and Food Ethics*. The co-edited volume *Animal Biography: Re-framing Animal Lives* is published with Palgrave later in 2018. His current projects explore natural beauty as a non-instrumental category of studying nature in nineteenth century philosophic, aesthetic and scientific discourses and the aesthetic mediation of the environmental crisis in science fiction movies of the 1970s and today.

Kriek, Nichola [*sponsored by Save Animals from Exploitation (SAFE) NZ*]

SAFE education: bringing light to the horrors of the world (Student comment – Animals & Us evaluation)

Animal exploitation is a dark subject matter. Billions of animals are farmed and slaughtered each year to feed and serve the ever-growing population of people on our planet. Those working in animal advocacy are continually frustrated by our global societies tacit acceptance and refusal to recognise the suffering of animals they so casually consume. The challenge of any education programme is to break through this public apathy and encourage our society to think critically about our treatment of animals and ultimately start to question and acknowledge their part in the cruelty we routinely inflict on animals. For over 10 years SAFE has been providing free education services to secondary schools throughout Aotearoa New Zealand. Our programme has produced five free textbooks each focussing on a specific animal rights topic and linked to the New Zealand Curriculum. Every secondary school has received 12 free copies of each textbook and individual teacher orders are encouraged. The programme received a lot of positive feedback from educators over the years but SAFE decided to conduct a professional and independent evaluation of the programme in 2018 in order to fully understand the impact of the programme. We were particularly interested in relevance, engagement and any positive change in attitudes, values and behaviours towards animals after using the textbooks. One student interviewed commented that SAFE “brings light to the horrors of the world.” Many teachers shared information the challenges of tabling animal issues in the classroom. Teachers were generally aware of the change trajectory from, building awareness → interest → understanding → empathy → cognitive dissonance → attitude change and chose the Animals & Us education materials to consciously raise animal rights awareness. This paper will discuss the findings of the Animals & Us evaluation and how we can deliver effective education to students in the digital age and engage them with the issues of animal cruelty while offering solutions that will enable them to become changemakers of tomorrow on behalf of animals.

Biography:

Nichola Kriek has worked as a humane educator in New Zealand since 1994. Creating awareness, provoking critical thinking and promoting compassionate and caring behaviours towards animals are the main aims in her work. In 2004 (after 10 years as Education Officer at Wellington SPCA), Nichola joined SAFE for Animals. Nichola worked together with NZCHAS's Philip Armstrong to develop a highly acclaimed national textbook based education programme for secondary schools called Animals & Us. Since the launch of Animals & Us in 2007 five textbooks have been produced and distributed to schools for free. In recent years SAFE's education programme has grown and now includes an Animal Squad for children aged 8-14 years. This programme produces the *Animal Bites* newsletters, (sent to every primary schools three times per year) and runs regular competitions and activities. SAFE's Eat Kind Programme is also part of SAFE's education programme and provides resources and support to help our community embrace a more compassionate plant-based vegan lifestyle. Nichola and her team are now working towards a systems change approach and moving the development and delivery of the school programme into the digital space.

Laing, Melissa

Encountering interspecies homelessness: subversive practices of care to decolonise anthropocentrism in critical social work

The bond between humans and nonhumans is a source of both resilience and vulnerability in interspecies families, such as those comprised of women experiencing, or at risk of homelessness with a companion animal. In Australia and New Zealand, there is an emerging *companion animal turn* in mainstream discourse, and we are becoming more and more critical about the exclusion of nonhuman interspecies family members from many aspects of society. Despite this shift, social work as a profession has been slow to respond. Critical social workers are concerned with balancing the personal and the political by redressing unequal power relations, oppression, and reflection on practices that have the potential to harm or disregard. As a product of the entrenched humanism of modernity, social work has traditionally been a humanistic field focused on working anti-oppressively, but with a human rights focus. A critical, intersectional approach to social work practice emphasises care and social justice for all who are impacted through intersecting privileges and oppressions. By remaining enmeshed within colonial understandings of care, and failing to recognise the bond between interspecies family members—particularly when also experiencing other oppressions such as gendered violence resulting from sexism, and the lived experience of poverty arising from classism—critical social workers are complicit in perpetuating speciesism (Fraser, Taylor & Morley, 2018). Subversion offers one way that social workers can enact intentionally small-scale practice behaviours of caring resistance to support vulnerable groups, using practices that are aligned with their own ethics, but falling outside the professional, procedural, or even legal boundaries of their roles (Laing & Maylea, 2018). Undertaking subversive acts enables social workers to manage the tension between their own ethics, those of the social work profession, and the resultant ethical dilemmas created by limitations such as that which is imposed by anthropocentrism in social work and the broader human services. In this paper presentation, I present subversive social work practice examples that decolonise anthropocentrism from the all-too-human services.

References:

Fraser, H., Taylor, N., & Morley, C. (2018). Critical social work and cross-species care: An intersectional perspective on ethics, principles and practices. In *Critical Ethics of Care in Social Work: Transforming the Politics and Practices of Caring* (pp. 229–240). Oxford, United Kingdom: Routledge.

Laing, M. & Maylea, C. (2018). A conceptual framework for taking subversive social work into the classroom. Manuscript accepted for publication– *Advances in Social Work and Welfare Education*.

Biography:

Melissa Laing is a critical social worker, doctoral candidate and sessional academic at RMIT University, Melbourne, Australia. Her PhD project is a mixed methods study that investigates the nature of companion animal-inclusive practice in the Victorian Family Violence and Homelessness sectors. She is particularly interested in the use of subversive practices to creatively navigate anthropocentrism in social work and the human services. Melissa is passionate about transforming critical social work pedagogy with the addition of critical animal studies and ecofeminist approaches. She is also completely besotted with her two resident felines, and this love contributes much to her research and nonhuman animal advocacy.

Laird, Tessa and Goodman, Andrew

Spot the difference

The spots of leopards and the stripes of tigers are the stuff of legends and aphorisms. Animal patterning – from the scales of snakes to the wings of butterflies – has inspired art, poetry, and myth across the globe. It has also fascinated science, both in terms of optics, genetics, and animal behaviour. The two major types of animal patterning: camouflage to escape detection by predators, and decoration to attract mates, seem to indicate opposing purposes, yet enact the same tendency – rupture of a “norm”. Perhaps the stripe or spot that seeks to trick the eye is less a tactic of avoidance and more one of vitality: an expression that brings the animal to its surface and saturates the optic field with an excess of differentiation? Could patterning be seen less in a teleological neo-Darwinist framework and more as a propositional process: less a strategy of survival and more as a tactic of joy, connection and novelty? Might decoration suggest a panpsychic play where the skin takes on a life of its own that decolonises and deterritorialises the animal's skin, its destiny and its speciation? If smooth, uninterrupted colour is the baseline of natural forms, then pattern is always an irruption and a “making wild” of the more pedestrian forms of expression, indeed it is the “becoming animal” of colour itself. In this performative paper, Tessa Laird and Andrew Goodman enact the “becoming animal” of their own paper, by creating patterns of form in its delivery. Dividing the paper into “stripes”, each writer invades the others’ text. This irruptive/ interruptive strategy will form its own patterns, as each presenter’s concepts are de- and re-territorialised, colonised and decolonised.

Keywords: Pattern, deterritorialisation, colour, vitality, contrast..

Biographies:

Tessa Laird is an artist, writer and lecturer at VCA School of Art, University of Melbourne. Originally from Aotearoa, Laird was director of The Physics Room gallery in Ōtautahi/ Christchurch in 1997-98. From 2003-2012 she lectured at the Manukau School of Visual Arts in Ōtara. Her doctoral thesis and subsequent book *A Rainbow Reader* (Clouds: Auckland, 2013) focused on the (r)evolutionary power of colour. Since 2015 she has been living in Naarm/ Melbourne, researching human-animal relations in the visual arts. Recent articles include “From Underdog to Overview” on animals in the films of Camille Henrot (*Antennae*); “In the Beginning There Was the Worm”, on Melbourne sound artists working with animals (*Artlink*), “In Tooth and Claw” on NZ artist Louise Menzies’ references to *Earth First!* (*Distracted Reader*), and “Daily Demons and Fantastic Animals” on Mexican folk art animal imagery (*Garland*). Her book *Bat* (2018) was published by Reaktion as part of their *Animal* series.

Andrew Goodman is a visual artist with an interest in ecology, science fiction and performance and participation. He writes on the intersection between process philosophy, ecological science and art practice and has a background in environmental and political activism. He teaches studio practice and art theory at Latrobe University, and Critical and theoretical Studies at the VCA, and his book *Gathering Ecologies: Thinking Beyond Interactivity* was published by Open Humanities Press in 2018. Recent exhibitions include *New Histories* (Bendigo Art Gallery, 2018), *The Philosophy Pop Up Shop* with Tessa Laird (Kings ARI, 2017), and *Flume* (Blindside, 2016).

Laird, Tessa

“Decolonizing the Landscape”: animals as decolonial agents in the work of Lin Onus and Tiriki Onus

This paper aims to examine the artistic representation of flying foxes by the late Lin Onus, an artist of Yorta Yorta, Wiradjuri, and Scottish heritage, in contrast to the flying fox colony dispersal tactics practiced by local government councils around the country. Onus's much loved *Fruit Bats* (1991) is a sculpture in the collection of the Art Gallery of New South Wales, featuring an iconic Hills Hoist washing line covered with hundreds of life sized fibreglass flying foxes. Each bat is decorated in the rarrk patterns of Arnhem Land that were gifted to Onus by the Indigenous community of Maningrida. In addition to their populist appeal, Onus's *Fruit Bats* speak to the fact that, as his son Tiriki Onus puts it, flying foxes “decolonize the landscape”. The suburban dream of White Australia comes unstuck when crowds of these noisy black animals come home to roost on lands that were always theirs. Lin Onus also used the image of the dingo as an allegory for Indigeneity under threat, while his son Tiriki's practice continues to be intimately enmeshed with native animals. Along with other Yorta Yorta and Gunditjmara artists, Tiriki is in the process of reclaiming the possum-skin cloak as the preeminent Indigenous art form of the South-East Australian region. Ironically, this practice requires possum skins to be sent from Aotearoa where they are an introduced “pest”. A discussion of the artistic practices of Lin and Tiriki Onus will spotlight the plight and prejudices facing two groups of animals across the Tasman.

Biography:

Tessa Laird is an artist, writer and lecturer at VCA School of Art, University of Melbourne. Originally from Aotearoa, Laird was director of The Physics Room gallery in Ōtautahi/ Christchurch in 1997-98. From 2003-2012 she lectured at the Manukau School of Visual Arts in Ōtara. Her doctoral thesis and subsequent book *A Rainbow Reader* (Clouds: Auckland, 2013) focused on the (r)evolutionary power of colour. Since 2015 she has been living in Naarm/ Melbourne, researching human-animal relations in the visual arts. Recent articles include “From Underdog to Overview” on animals in the films of Camille Henrot (*Antennae*); “In the Beginning There Was the Worm”, on Melbourne sound artists working with animals (*Artlink*), “In Tooth and Claw” on NZ artist Louise Menzies' references to *Earth First!* (*Distracted Reader*), and “Daily Demons and Fantastic Animals” on Mexican folk art animal imagery (*Garland*). Her book *Bat* (2018) was published by Reaktion as part of their *Animal* series.

Lembryk, Sharri

Epistemologies of ignorance and non-human animals

The study of ignorance is not simply the study of gaps in what is known, but an attempt to understand the practices which cultivate and sustain this lack of knowing. Situated as we are at unique epistemic junctures, humans are at once limited and enabled by the location from which their world is viewed (Code, 1993). This perspective informs the values and (thereby) evaluative frameworks of the knower; it guides what they see, how they see it, and if they fail to see at all. The colonial gaze, for example, views human others as an exploitative resource; the gaze of dominion – an extension of this – the rendering of *all* bodies (human and non-human, and the environment) to this position. It is the hierarchical positing of oneself over others, and leads to erasure and blindness. It categorically undermines the ability to perceive (or respect) others in their own terms. Epistemologies of ignorance are situated squarely at feminist and post/de-colonial intersections, and seek to address colonial and patriarchal values which inhibit uptakes of knowledge. In this talk, I will first differentiate between *limited*, and *limiting* epistemologies, in order to provide a framework through which constraints on our knowledge might be challenged. While *limited* epistemologies are (by definition) insurmountable epistemic hurdles, *limiting* epistemologies – those epistemic practices and conceptual frameworks which block the ability to know – could, with time, be rectified. It is the latter of these in which I situate ignorance, extending work in this area to understandings and conceptions of non-human animal others. Drawing primarily upon the work of Nancy Tuana (2006) and Linda Alcoff (1991, 2006, 2007), I will first situate and then trace ignorance through the dominionist gaze. By acknowledging and deconstructing these epistemic barriers and their resultant evaluative frameworks, humans might redesign the moral sphere to better incorporate animal others. What I aim to do with this talk is bring into focus the deep-rooted structural challenge of ignorance, which must be faced in order to succeed in a more just inclusion of non-human animals.

Biography:

Sharri is a PhD candidate in Philosophy at the University of New South Wales, studying under the supervision of Simon Lumsden, Siobhan O'Sullivan, and Joanne Faulkner. Her work looks at the problem of anthropomorphic bias in animal ethics, and engages extensively with feminist and post-colonial epistemology. Her undergraduate and honours degrees were from the University of Wollongong, where the wealth of animal studies scholars provided a rich bed from which to grow.

Lennox, Rowena

Dingoes and objectivity in and out of the realm of science

If, as literature scholar Carla Freccero paraphrases science and technology scholar Donna Haraway, 'dogs are a matter of ontological uncertainty' (Freccero 2011, p. 178), dingoes throw ontology to the wind. Neither dogs nor wolves, neither domesticated nor wild, neither introduced nor native: murderous/killable, fecund/rare, cowardly/cooperative, cunning/trusting – dingoes defy most categories with which humans attempt to contain, and control, them. Until recently, agricultural interests have dominated research into dingoes. Consequently, some leading dingo experts have been proponents of lethal control, which is deemed necessary on agricultural land because dingoes predate on domesticated animals. But lethal control is also used against dingoes whose behaviour is deemed to pose a safety risk to people in a World Heritage listed national park on K'gari (Fraser Island). These dingoes, I argue, are symbolic sacrifices, killed to maintain the appearance of order. This paper traces how the current Fraser Island Dingo Conservation and Risk Management Strategy (FIDCRMS) (Ecosure 2013) enacts implicit assumptions prevalent in twentieth-century agriculture-dominated scientific discourses. While some epistemologies, such as empirical observation, are part of the scientific method and offer valuable insights, scientific paradigms have their limits. With reference to a 2013 research article about a dingo family's responses to the death of a pup, this paper argues that it may not be productive to analyse all dingo behaviour in terms of evolutionary adaptation (Appleby et al. 2013). There are alternatives: Indigenous knowledge about dingoes is drawn from different literacies, such as the ability to read tracks (Chamberlain 1990). Literary works (Davison 1983, Lopez 2004, Macdonald 2014, Wright 1946) do not separate emotion from objectivity in their narration of animals. By exploring other epistemologies this paper aims to open up space for more accurate, respectful, compassionate and creative ways of knowing dingoes.

Biography:

Rowena Lennox has been writing about dingoes and people on K'gari as part of a doctorate of creative arts at the University of Technology Sydney. In 2016 she was awarded a *Griffith Review* Queensland Writing Fellowship for her essay 'Killing Bold' (*GR*57) and won the Australasian Association of Writing Programs postgraduate creative writing prize for 'Coolooloi', based on an interview with dingo photographer Jennifer Parkhurst. 'Incessant: K'gari's dingoes and Fraser Island contact history' is forthcoming in Gillian Dooley and Danielle Clode, eds, *The First Wave: exploring early coastal contact history in Australia* (Wakefield Press, Adelaide) in October 2018. Her writing has appeared in *Griffith Review*, *Hecate*, *Kill Your Darlings*, *Meanjin*, *New Statesman*, *Seizure*, *Social Alternatives*, *Southerly*, *Transnational Literature* and *Writers in Conversation*. Her book *Fighting Spirit of East Timor: the Life of Martinho da Costa Lopes* (Pluto/Zed, 2000) won a NSW Premier's History Award in 2001.

Locke, Piers

Humans, animals, and the possibilities of interdisciplinary integration in an age of crisis

Human-Animal Studies (HAS) undoubtedly represents a vibrant multidisciplinary space that brings differently disciplined researchers into common conversation. Its thematic focus regularly brings the otherwise divergent interests and expertise of anthropologists, geographers, historians, philosophers, literary specialists and others together. This is a laudable achievement. However, while it often finds cause to engage with the cognitive, behavioural, and ecological animal sciences, it rarely forges either a meaningful synthesis or collaborative relations with their practitioners. Should we limit ourselves to the comfort zone of the (post) humanities, thereby perpetuating C P Snow's famous concerns about the two cultures of the sciences and the humanities? Is their continued separation fit for purpose in the 21st century as we confront the urgent challenges of the global ecological crisis? What possibilities emerge if we seek genuine interdisciplinary integration and even collaboration? Here, I introduce the not-just-human and more-than-animal multispecies turn in anthropology, geography, and science and technology studies, which expands upon HAS not only by also considering our world-making entanglements with fungal, microbial, and plant life, but also by seriously attending to the life sciences. I then explore efforts at interdisciplinary integration and the challenges of collaboration with regard to ethnoelephantology, a more-than-human programme for investigating the social, historical, and ecological intersections of humans and elephants (and even, prehistorically, with mammoths).

Biography:

Piers Locke studied social anthropology at the University of Kent, and South Asian Studies at SOAS, University of London. He completed his PhD at the University of Kent, and has held previous teaching appointments at the University of Kent and the University of Wales. He commenced ethnographic fieldwork on captive elephant management in Nepal in 2001, later apprenticing as a mahout in a government elephant stable in the Chitwan National Park. The documentary *Servants of Ganesh* provides a portrait of the human-elephant community in which Piers resided. Since his doctoral fieldwork, Piers' theoretical interests have turned to posthumanism and multispecies ethnography, which have informed the development of ethnoelephantology- an interdisciplinary framework for collaboratively studying the social, historical, and ecological aspects of all kinds of human-elephant relation. This is exemplified by the recently published volume from Oxford University Press: *Conflict, Negotiation, and Coexistence: Rethinking Human-Elephant Relations in South Asia*.

Lord, K.J.

Legislative speciesism: anthropocentric bias: Rodeo Review

*"I know that it's time for a cool change...
The albatross and the whales, they are my brothers...
Time for a cool change
I know that it's time for a cool change"
(Little River Band)*

Rodeo animals are at the intersection of differing views and a touchpoint for current debate in New Zealand. Those with an anthropocentric view are more likely to consider it a human right that rodeo animals entertain them. Those with a biocentric view consider the participation of any sentient animals in rodeos as abhorrent. The former call for better care, not a complete ban. The latter call for a complete ban, not just better care. These viewpoints appear to operate in two completely different paradigms, with little or no capability, therefore, of mediation. Legislation in New Zealand appears to marginalise rodeo animals, its formation influenced by an anthropocentric bias. Implementation of the law appears to be influenced by the same bias, with no successful prosecutions. Current legislative structures may remain until public opinion swings in favour of a biocentric bias sufficient to persuade politicians that a complete ban is the right thing. In the context of the relationship between law and morality, and the way moral repositioning in society leads to changes in legislation and legal interpretation, this paper will examine influences on the legislative and judicial/quasi-judicial process, with a focus on the law relating to rodeo animals. A legislative ban on rodeos may in the future be enacted in New Zealand. In the absence of a such a ban however, current legislation sets up an elaborate welfare structure, designed to better care for rodeo animals, but more than a nod to anthropocentric bias.

Biography:

Ken joined Parry Field Lawyers in 1980 and became a partner that same year. Ken's focus is on Property and Personal law including trusts and asset planning with strong interests in issues relating to the charitable sector, assisting the elderly and charitable trusts. He is also a Notary Public and one of the authors of the LexisNexis Law of Trusts, having written and reviewed the chapter devoted to charity law, as well as chapters in the LexisNexis publication *The Law and Practice of Charities in New Zealand*. Ken has served, or is still serving, on many boards including YMCA Christchurch, CRY For The World Foundation, Hagar New Zealand, Living Springs Trust, Garden City Rotary Charitable Trust, La Vida Youth Trust, New Zealand Paramedic Trust, and Parry Field Charitable Foundation. He is an active member of the Rotary Club of Garden City (President in 2002) as well as a keen musician and road-cyclist, chairing The Papanui Cycling Club Incorporated. Graduating LLB from the University of Canterbury in 1977, Ken completed a BA in English and Russian literature in 2004, and is at present completing his honours degree in literature. He takes an active part in the New Zealand Law Society, having spoken at Law Society Conferences and webinars on trusts, elder law and charities, been a member of property law committees, seminar/conference organisation committees, and has served as Convenor for the Trusts and Wills Committee and a New Zealand Law Society Standards Committee.

Lönnngren, Ann-Sofie; Björck, Amelie; and McHugh, Susan

Decolonizing readings of literature and art: methodological perspectives

In this panel we depart from the word 'decolonizing' in the theme of the conference. This term has gained increased significance over the past decade, when it has been formulated as both a continuation and a critique of 'postcolonialism'. With a decolonizing perspective it is not presupposed, as is marked by the 'post' in postcolonial, that colonialism is over and that we are faced with the task of mapping its consequences and making right the wrongs that have been done. Rather, the decolonizing perspective emphasizes that colonialism is an on-going process that needs to be actively halted. As opposed to the descriptive quality in the term postcolonialism, decolonialism is conceptualized as a verb, a doing. As such, it is often encountered in relation to emancipating processes in indigenous contexts, and the connection to those streams of thoughts and actions should never be dismantled. However, the beauty of their knowledge should also inform other fields of inquiry and struggle. We want to try to apply decolonizing lines of thought to the field of comparative literature and literary animal studies.

Colonialism refers to material and historical processes that involve the creations of exploitative relations based on racism, capitalism, eurocentrism, anthropocentrism and so forth. How do acts of reading (re)produce colonial differences in texts, between human/non-human, white/black, belonging/non-belonging, depth/surface, life/death? Which points of departure are necessary to formulate – which tools can and should be used – in order to read or present a reading differently, in ways that benefit decolonizing processes? How can we as literary scholars decolonize our own orientations, our perceptions of 'meaning', and the materiality of art as products in colonial systems? And how are these processes related among themselves? In this panel we discuss these questions with the focus on three different terms in literary scholarship: metonymy, ekphrasis and close reading.

Ann-Sofie Lönnngren, 'Lessons from a greater galago: how do we decolonize literary scholarship?'

In 1956, Roman Jakobson formulated the idea that the significance of the human language is created in the tension between two different poles: the metaphor, which must be interpreted because its meaning resides elsewhere, and the metonymy, which functions according to principles of closeness and relation. Jakobson does not apply this idea to human conceptualizations of non-human animals, but in 1962, Claude Lévi-Strauss proposes that scholarly understandings of animals should depart from the metonymy rather than the metaphor (in *The Savage Mind*). When these lines of thought eventually found their way into comparative literature (via e.g. Willis 1974, Baker 1993 and Garrard 2004), they were in apparent contrast to the dominating symptomatic tradition according to which non-human animals were routinely understood as metaphors for the human existence (see e.g. Armstrong 2008; McHugh 2013). In this talk, I discuss the potential of activating the metonymy in readings of literary animals to decolonize not only 'actual animals' but also anthropocentric regimes in literary scholarship. With the example of Danish author Isak Dinesen's (Karen Blixen's) short story "The monkey" (*Seven Gothic Tales*, 1934), I make an attempt to intersect thoughts developed in decolonial theory and literary human-animal studies..

Biography:

Ann-Sofie Lönnngren is an associate professor and senior lecturer in literature at Södertörn University in Stockholm, Sweden. Her research interests include Northern-European 20th century literature, literary animal studies, ethics, and queer theory. Her most recent book is *Following the Animal. Power, Agency, and Human-Animal Transformations in Modern, Northern-European Literature* (Cambridge Scholars Publishing, 2015). Since 2016 she has

been an affiliated member of the New Zealand Centre for Human-Animal Studies, and in 2018 she co-founded the Ratatöskr Research Group for Literary Animal Studies at Södertörn University.

Amelie Björck, 'Ekphrasis'

Colonialism is an ongoing process maintained for instance by conservative reading traditions attached to cultural artefacts. In this paper I focus on European paintings from an early modern and modern era, where monkeys appear in the picture. Art history has been preoccupied by trying to understand these monkeys within the context of artistic intention and human history, as accessories of the wealthy or as metaphors for human behavior (evil, foolish, lacking artistry etc). These are anthropocentric and colonial readings. Postcolonial animal studies would suggest instead to "follow the animal" (Lönngren 2015) in order to lay bare the trafficked monkeys' paths to Europe from the colonies, and their (repressed or subversive) agency in the colonial setting and motif. This is an indispensable revision. This time, however, I will look at yet another kind of critical and constructive reading: the ekphrasis. In my view the ekphrasis – a poem about a painting – has a special potential to become a decolonizing act. This is because it has the freedom to stay with the motif but still construct its power relations differently: shifting the viewers gaze and sympathies, and maybe introducing a voice or an "I" speaking through or to the figures in the scene, thereby promoting relationality rather than a metaphorical understanding of the represented creatures. Loiseaux (2008) has engaged in the transformative feminist and postcolonial potential of ekphrasis within a human sphere. I will use an example from the Polish poet Wislawa Szymborska, "Bruegel's two monkeys" (1957), to make an argument for the viability of ekphrasis as a decolonizing reading for the benefit of non-human animals.

Biography:

Amelie Björck is a senior lecturer of Comparative Literature and Drama at Södertörn University, Sweden. Her previous animal studies research has concerned apes and monkeys in Northern European literature after Darwin. Her most recent project focuses on narrative temporality (linear/queer) as decisive for the life and agency of farmed animals in different forms of literature and art. The book *Zooësis: On the lives and times of farmed animals in the arts* appeared in Swedish spring 2019, transl. upcoming. In 2018 Björck co-founded the Ratatöskr Research Group for Literary Animal Studies at Södertörn University.

Susan McHugh, 'Close reading'

Decolonizing animals in literary studies requires not just attending to the nonhuman contents of literary texts but also how we come to perceive and value them (or not), and often in proximity to others. With long roots in religious exegetical traditions, close reading became a central method of literary analysis with the rise of formalism in the early twentieth century. Charged with the modern fervor for scientific precision yet extending faith in transcendent meaning to the literary work, formalist aesthetics transformed the teaching of literature from passive appreciation to active analysis, arguing that close reading was essential for "sharpen[ing students'] ...] critical apparatus into precision tools" (Ransom 1937). At the turn of the twentieth century, close reading persists as a foundational approach in literary classrooms, in part because its methodological appeal transfers easily to subsequently emerging aesthetics like deconstruction (Culler 2010). From a decolonial perspective, however, several aspects of the emergence and persistence of close reading prove problematic. At a time when women, workers, and people of color were making history by earning college degrees, the imperative to imagine literary analysis as objective, dispassionate, and detached from anything but literature itself immediately appealed to imperialist agendas – what Terry Eagleton historically pinpointed in "the rise of English" as at once the academic subject and language of empire (Eagleton 1983). Among the most prominent early supporters of close reading was a group of academics known as the New Critics, whose membership significantly overlapped with a group of writers calling themselves the Southern Agrarians – including the first US poet laureate – that promulgated the conservative, agrarian, and religious values associated with white power in the antebellum era of slavery. The New Critics' laser focus on literary works themselves thus wove a mantle of objectivity around a belief in literature that primarily served a white, male

and deadening poets' society. While close reading might not appear to be an obvious or direct tool for human and animal oppression, in the US academy these associations with plantation history and nostalgia for it undermine any methodological claim to neutrality. Decolonial literary studies requires other strategies – what I term “far reading” methods – that allow for valuing the different experiences that writers and readers bring to texts, and for foregrounding the unequal relations with others that become negotiated through literature. Somewhere between the historically oppressive close reading and the new big-data-driven “distant reading” (Moretti 2005), far reading brings into focus what conditions textual interpretations, building in responsiveness to more-than-human social worlds. Working through my own Eurowestern-settler interpretations of scenes featuring horses and bees in contemporary African American and Native American fiction – specifically, Toni Morrison’s *A Mercy* (2008) and Louise Erdrich’s *A Plague of Doves* (2008) – I conclude by demonstrating ways of reading that challenge ideals of objectivity by cultivating the responsibility for accountability of and to authors, readers, and the worlds in which we meet.

Biography:

Susan McHugh, Professor of English at the University of New England, researches and teaches literary, visual, and scientific narratives of cross-species relations. Her monographs include *Animal Stories: Narrating across Species Lines* (2011) and *Love in a Time of Slaughters: Human-Animal Stories Against Genocide and Extinction* (2019). She has co-edited several projects, most recently *Indigenous Creatures, Native Knowledges, and the Arts: Animal Studies in Modern Worlds* (2017) with Wendy Woodward, and *Taxidermic Forms and Fictions* (2019) with Sarah Bezan. She co-edits the book series *Palgrave Studies in Animals and Literature*, and serves as Managing Editor of the Humanities for *Society & Animals*. She lives and works at the edge of the Great North Woods in Maine, USA.

Loveridge, Alison

Infrastructure and ethics: the role of Creative NZ in the exploration of animal identity

Creative New Zealand is a body which is partially government funded and in turn funds emerging and established artists. A 2003 survey of people practicing all art forms found 96% had applied for a Creative New Zealand grant at some stage in their career. Of all those surveyed, 26% of participants had found its support at an important time in their careers facilitated their development as an artist. Their criteria for funding emphasise success in New Zealand's art market, with general goals in terms of New Zealand identity and cultural diversity. Over the years, they have developed numerous special funding pools and complex processes for assorting and assessing who will be funded. What impact might such an institution have on the exploration of new themes within the arts, such as a critical view of human-animal relations? How easy is it to reconcile activism, art infrastructure (Creative New Zealand, public galleries and festivals etc.) and the private art market to forge a career in animal-centred art? Deidre Brown in *A New Zealand Book of Beasts* suggests that in New Zealand the animal in art must be untangled from "popular national iconography" through association with international discussions but without divorcing art from our "specific cultural condition". Art funding is infused with discourse about creative classes and innovation (Richard Florida) and place making (Charles Landry). Is there space in the art policy rhetoric of social inclusion or legitimation for non-human animals and their artist interlocutors? This paper begins to examine the potential for Creative New Zealand to negotiate such dilemmas.

Biography:

My interests in farming have ranged from class analysis, to farming stories and autobiographies, to approaches to animal welfare among people who work with animals on farms. Methodologically, I have combined quantitative approaches with an interest in the meaning people place on their actions. My latest research interest is in how information placed on the web pages of central and local government and related bodies allows us to explore the traces of policy decisions and their impacts over time. I have explored the influences on the art scene of the funding decisions of Creative New Zealand as it has grappled with art community development after the Christchurch earthquakes. By combining my interest in virtual data, animal human relationships and the environment I have come to see art-activism and the way it is supported by bodies such as Creative New Zealand as my next project.

Major, Emily

Milking to death: how planned obsolescence (de)values animal bodies and their right to life at Canadian dairy farms

Screwed tightly in the ceiling of a fire station in Livermore, California is the longest burning light bulb, having illuminated the station continuously for over 117 years. Its longevity has become a source of fascination and symbolizes how far capitalism has come to manipulate producers to design products with intentionally shortened life spans in hopes to increase sales and consumer re-purchasing, a process known as “planned obsolescence”. Though it has traditionally been exemplified as inanimate objects such as computers, cellphones, lightbulbs, and even college textbooks, it can arguably be applied to the breeding and (mis)treatment of factory farmed animals in a Western-capitalist industrial system. This paper will discuss how planned obsolescence directly devalues the lives of Canadian dairy cows and assumes control of their bodily functions as raw resources used to generate profit. Consideration of their welfare is pitiful at best and these living, breathing animals are robbed of their right to life and free agency. They are intentionally bred to exhibit features that make their bodies the most economically viable for the shortest and fastest period (e.g. increasing their milk production, speeding up insemination/birth rates, etc.), sending them to slaughter as a “cull cow” for final profit when their living bodies are no longer lucrative. Though many other species can be subject to planned obsolescence (e.g. sows, ewes, broiler chickens, farmed fish, etc.), Canadian dairy cows were chosen as the primary focus not only for clarity, but also that they embody anthropocentric ideologies as the quintessential icon of a fictional, ‘Old McDonald’-style farm. Dairy industries have spent a considerable amount of resources pushing this anthropomorphic image onto consumers, though in reality, they live a dreadful life of abuse and exploitation. Reference will be made to existing literature alluding to this topic, namely Jacky Turner, who connected planned obsolescence with the treatment of animals in Euro-American industrial farming. Though the topic is greatly underexplored, examining the applications of planned obsolescence through a human-animal studies perspective can build upon knowledge about the affect globalization has on animal bodies and the assumption of control over their worthiness in both life and death. The real question lies: who, if anyone, has that right to make such a decision?

Biography:

Emily Major is a PhD candidate at the New Zealand Centre for Human-Animal Studies at the University of Canterbury in Christchurch, New Zealand. Raised in a rural town in Canada, Emily’s formative years were spent surrounded by animals living on a small hobby farm, an experience which undoubtedly nurtured her compassionate and empathetic perspective of non-human animals (including but not limited to, any sort of cat). Emily has specialized her academic research on how speciesism can affect wildlife rescue and rehabilitation with fieldwork in both Canada and Ecuador (and currently, New Zealand). Clear that she wants to dedicate her life to the protection of all species of animals, Emily’s philosophy is to not judge an animal (human or non-human) by its cover.

Hide and seek: utilising digital technologies and the arts to challenge consumer willingness to wear animal products.

In the post-colonial era, the majority of agricultural animals have been farmed for food (Gillespie & Flanders, 2005). However current farming practices demand the highest possible economic returns, so animal parts that were once seen as by-products are now viewed as financially important co-products (Liu and Ockerman, 2001). Some of these, such as leather, also hold historic and cultural value for consumers, particularly noticeable in the luxury sector of the footwear market (Kapferer, 2012). Fur, another high-end fashion product, lost favour through the latter part of the twentieth century (Jasper & Nelkin, 2005). However, the rise of the new plutocracy (Freeland, 2012) has seen a change in consumption patterns, with elite consumers from countries such as Russia and China fuelling a resurgence in demand (Conniff, 2016). In the western world, there is a small but noticeable shift away from the consumption of meat and dairy products due to increased awareness of animal sentience (Rowley, 2016). The benefits to human health (Campbell and Campbell, 2005; Fox & Ward, 2007) and the environmental impacts of climate change, to which animal agriculture is a significant contributor (FAO, 2013), have also contributed to the dietary shift. This has been met by a broad variety of plant-based products making their way to supermarket shelves (Jones, 2016), and indeed, by restaurants that are meeting consumer demand. The same cannot be said for the fashion market, where the discussion about wearing animal products is relatively peripheral. This paper discusses that way in which cultural exchanges, in the forms of exhibitions and performances, can be used to highlight the use of non-human animals in apparel. The 2016 Intellectual Fashion Show (curated by the New Zealand Fashion Museum), and recent performances of the dance 'MEAT' at Auckland's Basement Theatre and at the Melbourne Fringe Festival, both featured garments developed using digital technologies. This practice-based research explores levels of direct and indirect communication, and seeks to challenge the cognitive dissonance that allows consumers to wear the skins of sentient animals as an expression of their fashionability.

Biography:

Lisa McEwan is a senior lecturer in the School of Art and Design at Auckland University of Technology. She teaches Design for Sustainability and Fashion Design at both postgraduate and undergraduate levels. Her research is primarily in the field of transformative design, where she utilises interdisciplinary research methods to interrogate contemporary fashion industry practices and highlight opportunities for change. Research for her Master of Design (achieved with distinction in 2011) focussed on the lack of employment opportunities for both apparel industry veterans and aspiring designers, and the co-design of new strategies for knowledge transfer to replace historical industry training grounds that have become scarce as a result of economic deregulation. Current research explores the reasoning and decision-making processes used by designers in the New Zealand and Australian high-end designer footwear sector, with a focus on the use of leather. Environmental impacts and the rights of non-human animals underpin the work.

McHugh, Susan

Narrative kinship matters: decolonizing (through) stories of human-animal relations

What is so special about story forms for exploring colonial histories marked by lives and deaths shared across species lines? What do narratives do for – even in lieu of – lived relations of peoples and other animals pushed to the brink? Where and how are these questions flashing up now in both human-animal studies and decolonial studies? Through a comparative analysis of two recent, groundbreaking volumes – Daniel Heath Justice's *Why Indigenous Literatures Matter* (2018) and David Herman's *Narratology Beyond the Human: Storytelling and Animal Life* (2018) – this paper explores how they pursue different pathways only to conclude similarly that writing and reading animal stories is a dialectical and world-forming process, one that reveals even as it creates the connections that sustain communities. Inspired by their theories of Indigenous and more-than-human stories as ultimately about expanding notions of kinship, I develop some implications for literary animal and Indigenous studies by infusing the paper with creative-nonfiction experiments with making and taking decolonial human-animal stories of love and loss.

Biography:

Susan McHugh, Professor and Chair of English at the University of New England USA, researches and teaches literary, visual, and scientific stories of species. She is the author of *Love in a Time of Slaughters: Human-Animal Stories against Genocide and Extinction* (2019), *Animal Stories* (2011) and *Dog* (2004). She is co-editor the volumes *Human-animal Studies* (2018), *Indigenous Creatures, Native Knowledges, and the Arts* (2017), and *The Routledge Handbook of Human-Animal Studies* (2014), as well as of the book series *Palgrave Studies in Animals and Literature*. She serves as Managing Editor of the Humanities for *Society & Animals*.

McKay, Laura Jean

Colonising the body: literary responses to imperial ownership and representation

The owner-resource relationship that humans have with other animals sets the terms for shifting boundaries of engagement. In scenarios where humans exercise control and ownership over nonhuman animal bodies in zoos or in laboratories, the idea of resource is extended beyond food and companionship to include animals used for experiments and entertainment. This colonisation of non-human animal bodies is akin to Mary Louise Pratt's ideas in *Imperial Eyes: Travel Writing and Transculturation* (1992), particularly Pratt's use of the concept of the 'monarch-of-all-I-survey', which analyses the patriarchal colonial gaze. In 'Colonising the body', I discuss how language and nonhuman bodies are represented in fiction. I use my forthcoming novel *The Animals in That Country* (2020) as an example, alongside Colin McAdam's 2013 novel *A Beautiful Truth*. In *The Animals in That Country*, a hard-drinking zoo guide called Jean contracts a flu that reveals the mysteries of animal bodies, particularly the messages of a dingo called Sue. Sue's body communicates her world-view, but the interaction is always mediated by Jean's limited perspective as a human and as a settler-colonial. In *A Beautiful Truth*, meanwhile, a chimpanzee called Looee is 'adopted' by a human couple and raised as their child. The complexities of interspecies communication and misunderstanding are depicted in this multifaceted novel through the attempted familial relationship between the chimpanzee and the humans. In both novels, nonhuman animal bodies are constant communicative presences, which hold significance for species boundary debates. Key to these debates is Vinciane Despret's concept of the right to 'want'. Both *The Animals in That Country* and *A Beautiful Truth* imagine scenarios that prioritise the closeness of human-animal domestic relationships while also envisaging the disastrous consequences of these relationships. In 'Colonising the body', I discuss whether these novels can be seen to portray another side to empathy and companion species interactions – one in which the nonhuman animal is a colonised and then decolonised space, and the imagined consequences of this transgression. This paper draws on themes of ecological imperialism and the representational colonisation and decolonisation of animals in literature to shed new light on theorisations of these concepts in animal studies.

Biography:

Laura Jean McKay writes about humans and other animals. Her new novel, *The Animals in That Country*, is out with Scribe in 2020 in the UK, NZ and Australia. She is also the author of *Holiday in Cambodia* (Black Inc., 2013), a short story collection that explores the electric zone where local and foreign lives meet. *Holiday in Cambodia* has been shortlisted for three national book awards: the 2014 NSW Premier's Literary Award, the 2014 Queensland Literary Award and the 2015 Asher Award for books on an anti-war theme. Laura also has a PhD in Creative Writing from The University of Melbourne. Her research is across the fields of Creative Writing, Animal Studies and Postcolonial Studies, with a particular emphasis on theories of representation in contemporary literature. Laura is the 'animal expert' presenter on ABC Listen's *Animal Sound Safari* podcast and a lecturer in creative writing at Massey University, New Zealand.

McKibbin, Philip

Leading for justice: love, indigeneity, and non-human animals

The Politics of Love affirms the importance of all people and extends beyond us to non-human animals and the natural environment. It can be understood as a round space with love at its centre, within which radical equality is the rule; its outer limits are defined by its intersectional opposition to all forms of domination, including racism, sexism, and speciesism. In this seminar, I will outline the Politics of Love, and discuss how it incorporates indigenous thinking. I will then explore the concept of 'loving justice', and its implications for human- and non-human animals. Finally, I will argue that, as indigenous peoples, we might lead on justice for animals: we remember (and so, understand) the importance of living in harmony with the natural environment; we have the capacity to realise small-scale ('flax roots') collective change; and because we are sensitive to issues of power, we are well-situated to critically interrogate the speciesist dimension of our oppression.

Biography:

Philip McKibbin is an independent writer of Pākehā and Māori (Ngāi Tahu) descent. He holds a Master of Arts in Philosophy from the University of Auckland, and is currently studying te reo Māori at Te Wānanga o Aotearoa. He has published with *The Guardian*, *openDemocracy*, and *Takahē*. He is co-organising *The Politics of Love: A Conference* at The University of Oxford. His forthcoming book, *Love Notes: for a Politics of Love*, will be published by Lantern Books in 2019.

Mizelle, Brett

Decolonizing and feminizing the Western in Lisa Hanawalt's graphic novel *Coyote Doggirl*

Lisa Hanawalt's 2018 graphic novel *Coyote Doggirl* provides a sly and subversive take on the classic Western as we follow the adventures of the titular half-coyote, half-dog feminist protagonist and her horse Red as they are on the run from a trio of vengeful bad dogs. In this western adventure comic, Hanawalt draws a world into being that is simultaneously familiar and strange through her illustrations of her anthropomorphic animal characters. As in her work as production designer and producer of the adult animated comedy-drama Netflix series *BoJack Horseman*, Hanawalt uses her drawings of nonhuman and anthropomorphic animals to interrogate human behavior while extending subjectivities beyond the human species. However, unlike *BoJack Horseman*, a contemporary satirical take on current events and show business focused on a privileged yet disaffected and destructive horse-man, this graphic novel engages with and subverts many of the conventions of the Western, including the revenge story, while reconfiguring tired tropes about conflicts between settlers and Native Americans. *Coyote Doggirl* also draws on Hanawalt's lived experience with horses to provide a funny and sophisticated analysis of human-horse relations, one that questions the power dynamics involved in riding while modeling a feminist ethic of horsemanship, one focused on multispecies respect and flourishing. Through colorful and often absurd drawings, Hanawalt's equestrian heroine asserts her independence while learning to adapt to and live with other cultures as she wanders the American West, prompting readers to think about human-animal relations, settler colonialism, indigeneity, gender, and frontier violence. Addressing both the form and content of Hanawalt's work, I hope to show how *Coyote Doggirl* deconstructs colonial politics and histories while pointing to new possibilities for imagining human-animal relations in both the past and present.

Biography:

Brett Mizelle is Professor of History & Director of the American Studies Program at California State University Long Beach. His publications include books, articles, book chapters, and reviews in the fields of nineteenth-century American history and the history of human-animal relationships. His book *Pig* (Reaktion, 2011) charts how humans have shaped the pig and how the pig has shaped us, focusing on the unresolved contradictions between the fiction and the reality of our relationships with pigs. Recent articles trace the contestation over the training and exhibition of horses and big cats in the history of the American circus, connect environmental history and American Studies by looking at historical and contemporary American food production and consumption, and engage both historical and contemporary challenges of multispecies work and justice. He is working on a book-length project on the discursive and material making and taking of animal life in nineteenth-century America and on the Reaktion "Animal Series" book *Squirrel*.

Mondry, Henrietta

From domestic to wild: human-dog correlations in post-Apartheid literature

My paper examines the non-linear trajectories in human-dog correlations in post-Apartheid literature. Animals were mostly absent in South African literature during the apartheid era partially because of self-censorship of 'white' writers. Dogs as species in particular have been politicised in the South African society because various European breeds were employed to serve the state as police dogs and were used by prosperous 'whites' to guard their properties. As such dogs of European breeds as well as dogs such as Rhodesian Ridgebacks were perceived by the colonised peoples as accomplices in the process of oppression. The period following the first democratic election in 1994 was marked by an upsurge of the novels which thematised the human-dog correlations, focusing mainly on domestic dogs (J.M. Coetzee, van Niekerk, Landsman). The novels written in post-transitional period, between 2005 to the present, turned to the themes of feral and wild dogs (J. Taylor, E. Venter, W. Anker). All novels address the issues of human-dog parallelisms in relation to domestication and patriarchy, racism and breedism, gender and sexuality. My analysis demonstrates how authors embed human-dog correlations in the context of de/coloniality and body politics.

Biography:

Henrietta Mondry is Professor in the Department of Global, Cultural and Languages Studies and Department of English at the University of Canterbury. She is Fellow of the Royal Society of New Zealand. She has published widely in literature and cultural history, and her latest book is *Political Animals: Representing Dogs in Modern Russian Culture*.

Moore, Alison Rotha

A feeling for ferals - language, local institutions and the culling of deer in the Illawarra

This paper traces and analyses press coverage about so-called feral deer, and looks at the link between the discourse of community concern, on the one hand, and the planning and implementation of pest management measures on the other. A linguistic analysis of articles and reader comments from *The Illawarra Mercury* 2007-2017 documents the lifecycle of this regional newspaper and its role in making the management strategy of choice the culling (by shooting) of the deer. The link between the media representation of animals and public policy is already the focus of work in animal studies, but as yet little of this work has taken a linguistic point of view. Following Van Dooren (2011) and others on 'ethical taxonomies' that drive thinking about who counts as invasive species and what kinds of response their presence demands, this paper aims to enrich our understanding of how specific rhetorical processes and their instantiation are involved in setting up, maintaining and adjusting such a taxonomy and locating the Illawarra deer within it. One contribution is to tease out lines of connection/disjunction between ontologies of beings (game, pest, native, feral, pet, professional, volunteer, citizen etc) and activities (game, work, recreation, conservation, science, activism etc) as they are built up and contested in *The Mercury* and related policy texts. This work also forms a case study on how it is not just *language use* but also *language structure* that needs to be understood if we are to fathom the history of animal oppression and the possibilities for change. Following Halliday, the grammar of a natural language such as English can be seen as an 'ideological interpretant' (2003: 135) that has co-evolved with culture and thus has inside itself a kind of history of its own service, a kind of 'semantic creolization', including powerful motifs that may have outlived their usefulness. Ideologies are transmitted through constructions that are 'typically discordant and rich in internal conflicts but function for the members of the group as coherent systems of beliefs and values' (ibid: 365). This broader view helps explain why ethical taxonomies are never simple and do not map onto more overt dichotomies such as exotic/native.

Biography:

Alison Rotha Moore is a Senior Lecturer in English Language and Linguistics at the University of Wollongong. She holds research degrees in linguistics and public health and has held ARC and NHMRC grants to study health discourse and clinical interaction. She has published widely on these topics and on 'register theory' – a framework for relating language and context, including contributions to the Routledge and Cambridge Handbooks of Systemic Functional Linguistics. Alison's work in Animal Studies focuses on the representation of animals in food and environmental discourses, particularly pigs, cows, and deer, and she co-convenes (with Melissa Boyde) the Animal Studies Research Network at the University of Wollongong.

Motta, Ana Paula

Dancing Kangaroo, lost prey – or something else? understanding human-animal interactions in the rock art from North-eastern Kimberley, Australia

This paper explores the changing relationships between humans and animals as viewed through the oldest known figurative rock art 'tradition' of Australia's north-eastern Kimberley: the Irregular Infill Animal Period. A relational approach is advanced, where animals and humans are given the same ontological footing, in order to assess the role animals played in the construction of human identity. The analysis consisted of a two-phase iconographic analysis of human and animal representations. During the first stage of the analysis, individual elements composing the figures were identified and those identified as animals were attributed to specific species. The second phase consisted of the interpretation and explanation of compositions in order to understand how human and animal representations were integrated (*e.g.* scenes composed of anthropomorphs). Additionally, a frequency analysis of represented species was conducted to answer questions on assemblage composition (*i.e.* animals represented, frequency of species, and changes on animal abundance between different sites, among others). This data was contrasted with secondary ethnographic sources that provide, with due caution, a detailed heuristic account on the role certain animals play on contemporary Indigenous groups in the wider Kimberley area and among past societies – even though the Irregular Infill Animal Period may be separated by many millennia. It is proposed here that the significance of certain species to human groups does not necessarily relate to their association as a food resource, rather on the role they played on ceremonies and their link with ancestral time.

Biography:

Ana Paula Motta is a Forrest Research Foundation PhD scholar at the University of Western Australia. She obtained an MSc in Palaeoanthropology and Palaeolithic Archaeology at University College London and a BSc in Anthropology and Archaeology from the University of Buenos Aires. She has been awarded an Institute of Archaeology master's prize for outstanding dissertation and included in the Faculty of Social and Historical Sciences Dean's list at UCL. Her Master's dissertation addressed embodiment and personhood themes in Kimberley rock art, emphasising how indigenous groups engaged with ancestral images through superimposition practices. Ana's current PhD work explores how Indigenous Australians expressed their identity through rock art and the relationship that they established with other animals and the surrounding landscape in the North-eastern Kimberley.

mowson, lynn

bloodlines

As a visual artist my practice aims to make both visible and visceral the lives and deaths of 'edible' animals. In the last few years my practice has concentrated on the exploitation of reproduction and the affects of farming on the lives and deaths of animals and the broader environment. This paper outlines my current works in progress; the museum of forgotten objects, 'octopus' and focuses on the project bloodlines which traces the links between emergent biotechnology industries, such as in vitro meat and bio-fabricated leather, and the agricultural industries, in particular the dairy industry. Bio-tech industries have been, and in many cases still are, reliant upon the sourcing of tissue samples from donor animals and the use of slaughterhouse co-products such as foetal bovine serum (from foetal blood) as cellular growth mediums. 'bloodlines' maps the connections between the animal bodies and the biotechnology industry, and links extant sculptural works with new works based upon bio-fabrication processes and products.

Biography:

Dr lynn mowson is a sculptor whose practice is driven by the entangled relationships between human and non-human animals, in particular agricultural animals and the biotech industries. Her sculptural research has been featured the books *The Art of the Animal*, Lantern Press, 2015, Carol J Adam's *Neither Man nor Beast*, Bloomsbury, 2018, *Animaladies*, Bloomsbury Press, 2018. She has exhibited widely in Australia, and her artwork was included in *SPOM: Sexual Politics of Meat* at The Animal Museum, LA, in 2017. lynn is currently Vice-Chair of the Australasian Animal Studies Association, and Research Assistant and Committee Member for the Human Rights and Animal Ethics Research Network. Further information about her artwork and research can be found at her blog: www.lynnmowson.com

Novero, Cecilia

Captive ghosts, im/mobile animals: filming natural history

My paper considers two films that explicitly engage the “spaces” of two among the most ‘grandiose’ imperial Natural History Museums in Europe: The National Natural History Museum in Paris and the Natural History Museum in Vienna. The films are Nicolas Philibert’s *Animals* (1990) and James Benning’s *Natural History* (2014). First, I show that the films take place “on the margins” of the Museum locales even though their settings are the respective museums’ (exhibition and institutional) space. Second, I point out that, through such focus on the margins of the locales where Natural History is on display, the films afford an alternative—slow and fragmented—temporality to the discursive and narrative “frames” through which animals, and other natural history specimens too, are normally captured and observed, that is visualised in and as History, in these museums. Third, and last, I argue that thereby, both paradoxically and ironically, the films’ aesthetic of slow motion, or else their intriguing im/mobile temporality (long takes), irrupts into the Museum’s space—and its spatialization of natural history—producing the films themselves as alien, in-comprehensible—unclassifiable—ghosts among ghosts, namely the ghosts of natural history, but also the ghosts of a cinema out of time, out of sync.

Biography:

Cecilia Novero is Associate Professor of German, European and Global Studies, at the University of Otago in New Zealand. After publishing *Antidiets of the Avant-Garde: From Futurist Cooking to Eat Art* (UMP 2010), Cecilia’s interdisciplinary research and publications have turned to animal studies, with focus on literature and visual culture, including the *Avant-Garde*. She serves on the board of *Antennae*, *The Animal Studies Journal* and *Otago German Studies*, in which series she published a co-edited volume: *Of Rocks, Mushrooms and Animals: Material Ecocriticism in German-speaking Cultures* (2017). Her talk at this conference discusses two recent documentaries, by Nicolas Philibert and by James Benning, that were shot in two major Natural History Museums, respectively in Paris and in Vienna.

Oakes, Katherine

Until the cows come home: a scene from the novel *Westhill*

271 years ago, the villagers of a hamlet called Westhill, in southern England, gathered on the bank of the River Denum to enact a ritual. They danced, sang and marked their faces with the blood of animals. They hoped the ritual might allow a better understanding between human and animal kind. This single ritual impacts the lives and ideologies of the locals for generations to come. In 1998 a young Australian girl named Charlotte is encouraged by her parents to spend some months in Westhill, living with her grandmother. When she arrives Charlotte doesn't know about Westhill's past, nor how violently it was destined to impact her own future. This is a novel about adolescence and identity, compassion and our nonhuman counterparts. In an important scene, which my paper focuses on, we see Charlotte help a local farming family trying to give aid to some imperilled livestock. A heifer cries for help after her sister and son become stuck in a bog. It's a scene that depicts interspecies cooperation in action, and explores the complex emotional connections in play within agricultural environments. Arguably agriculture is the apex of human imperialism over the animal, their bodies bred for our consumption. Yet simultaneously, agricultural spaces enable close relationships between different species and create diverse communities. Ethical farming takes steps towards respecting animal agency and choice. It's a kind of preliminary move towards the decolonisation of farm animals. My novel tries to understand what it feels like to be part of ethical agriculture, considering the paradox of giving great care to livestock, to then see it butchered. I aim to explore these workings and relationships in action, in a medium that can grapple with the emotions, nuance and contradictions involved.

Biography:

Katherine Oakes is a creative writing student and PhD candidate. For the creative component of her thesis she is writing a novel. The novel aims to explore the interconnectedness of human and nonhuman lives within agricultural spaces, and uses fantasy elements to blur physical and conceptual boundaries. For the scholarly component of the thesis, Katherine is looking to the novels of Victorian author Thomas Hardy, and specifically Hardy's depictions of agricultural animals. Katherine's background is in literary studies and creative writing, with a particular focus on British literature. She began thinking about animals and agricultural spaces during her honours thesis, which studied pre-industrial rural life in Hardy's pastoral novel *Far From the Madding Crowd*.

O'Sullivan, Siobhan

Podcasting and animal studies communication

Podcasting is an extraordinary communication tool. It is cheap and easy to produce content. That content can then be made freely available to audiences worldwide. Podcast listeners tend to be young, affluent, influential, and well educated. As such, podcasting would seem to be an ideal channel for sharing Animal Studies scholarship, in innovative, progressive and cutting-edge ways. In this paper I present data from the 'Knowing Animals' podcast, which commenced in 2015 and which features weekly episodes with an Animal Studies scholar, or an animal advocate, talking about a particular aspect of their work. Each guest answers the same five questions, providing a rich source of comparative data. Analysis of the data shows that while podcasting offers scholars an innovative communication tool, both podcast interviewees and listeners tend towards traditional modes of academic engagement. For example, podcast episodes featuring male interviewees are downloaded more readily than episodes featuring women. Moreover, when asked to name an Animal Studies scholar who has influenced them, interviewees tend to draw from a small pool of scholars, predominantly men. It is concluded that while podcasting represents an exciting technological opportunity, both listeners and participants seem unable to transcend traditional analogy modes of scholarship and engagement, largely reproducing the same biases within the context of this modern communication tool.

Biography:

Dr. Siobhan O'Sullivan is Senior Lecturer in Social Policy and Research at UNSW, Sydney. She has written extensively on animal issue, including the monograph 'Animals, Equality and Democracy' (2011) and articles in journals such as *Environmental Politics*, *Environmental Ethics* and *Animal Studies*. Siobhan also hosts the weekly podcast 'Knowing Animals'.

Padilla Matamoros, Geraldine Mercedes

Sheep and women's prestige in Chamula, Chiapas, Mexico

Herding societies have a very special bond with animals, not only because they provide certain important goods for humans, but because they represent a unique component of the family core. This is the case of sheep within the Chamula group in the Chiapas Highlands in Southern Mexico. The research is focused on the relationship between sheep and Chamula women, for this union, and the activities around them, gives *tsots syu'elal* (prestige) to women within the society. This distinction, however, has to do not only with the number of sheep owned by the women in quantitative terms, but also, it is important to acknowledge the quality of the wool they produce, the health of the sheep and in the case of those women who do not own sheep, the skill of spinning or any textile procedure is considered. Interestingly enough, sheep were brought by the Spaniards and in two centuries time were intertwined into Chamula's society, mostly because of colonial sheep ownership policies. Nevertheless, sheep became a key element of their religious practices, construction of their femininity and economical saviour. The economical factor became a rather important element as since colonial times, Chamula men have been exploited and forced to migrate in search of "better" opportunities. Unlike many groups, Chamula women stayed while men left their lands. This, enforced women to live without men and make them learn, in one way to do men activities such as agriculture and in the other way, to look for new economic resources to overcome first hand necessities. Therefore, activities involving sheep and/or the products of sheep have foster women strategies which contribute to reduce their vulnerability and to arduously forge their prestige. Hence, this research explores the bond between sheep and the social position of women in the Chamula group by studying Chamula women of different villages, ages, and economical backgrounds within and outside Chamula Township.

Biography:

Architect, anthropologist, textile artist. Graduated with honours at the Faculty of Architecture in UNAM, Mexico with the thesis "Forestry station within the Environmental Restoration Plan of the Biosphere Reserve of the Monarch Butterfly". Has been studying textile techniques since 2014 which have enriched her with incredible experiences in Mexico and India. She just finished the Master in Social Anthropology in Mexico with the research "Sheep and women's social position in Chamula, Chiapas, Mexico".

Poks, Małgorzata

Animal sovereignty beyond the colonial politics of recognition in Linda Hogan's novels

In his *Against War: Views from the Underside of Modernity* (2008), Nelson Maldonado-Torres argues that the life of the colonized transpires in a permanent war zone in which ethical principles have been suspended. Her body is thus endlessly killable, rapeable, disposable. Assuming that racism, sexism and other mechanisms of exclusion operate in tandem with speciesism, I will extend the Fanonian concept of the *damné* to non-human animals (as Aph and Syl Ko have recently done in their *Aphro-ism* (2017)) to think animal sovereignty beyond the liberal notions of zoopolis as proposed by Canadian philosophers Will Kymlicka and Sue Donaldson. Through the critical perspective developed by indigenous decolonial critics, I will attempt to examine the question of animal sovereignty beyond the colonial politics of recognition. My analysis will be based on three novels by Chicasaw writer and environmentalist Linda Hogan. The novels in question are: *Solar Storms* (1995), *Power* (1998), and *People of the Whale* (2009). In the course of analysis I hope to demonstrate that decolonizing human-animal relationships is a necessary step to the construction of alternative, interspecies communities which treat animal sovereignty seriously.

Biography:

Małgorzata Poks, PhD, assistant professor in the Institute of English Cultures and Literatures, University of Silesia, Poland. Her main interests concern spirituality, civil disobedience, Christian anarchism, contemporary U.S. literature, Thomas Merton's late poetry, U.S.-Mexican border writing, and Animal and Environmental Studies. She is a recipient of several international fellowships. Her monograph *Thomas Merton and Latin America: A Consonance of Voices* was awarded "the Louie" by the International Thomas Merton Society.

Probyn-Rapsey, Fiona and Lennox, Rowena

A feeling for ferals - an ethical island: the dingoes of Pelorus

In 2016, two dingoes with surgically implanted poison capsules under their skin (so called 'Tik-Toks') were released on to Pelorus Island (far north Qld) as an experiment to rid the island of 'feral' goats. The 'Tik-Toks' were implanted as a 'safe guard' against the dingoes themselves becoming a feral threat after their role as goat eradicators had played out. The experiment had ethics approval and involved multiple administrative players, and as the project generated more and more negative publicity and calls for it to be abandoned on animal cruelty grounds, the gap between public sentiment and eradication practices became evident. We have been lucky enough to be given access to documents relating to the Pelorus Island experiment through Animal Liberation. AL shared this information with us so that further analysis could take place. It gives us a unique insight into the logic of administering violence to feral animals. In this paper, we will share our initial insights into this case.

Biographies:

Fiona Probyn-Rapsey is Professor, School of Humanities and Social Inquiry at the University of Wollongong. She is the author and co-editor of 4 books including most recently *Animaladies* (Bloomsbury) with Lori Gruen, and is Series Co-editor (with Melissa Boyde) of *Animal Publics* at Sydney University Press.

Rowena Lennox has been writing about dingoes and people on K'gari as part of a doctorate of creative arts at the University of Technology Sydney. In 2016 she was awarded a *Griffith Review* Queensland Writing Fellowship for her essay 'Killing Bold' (*GR57*) and won the Australasian Association of Writing Programs postgraduate creative writing prize for 'Coolooloi', based on an interview with dingo photographer Jennifer Parkhurst. 'Incessant: K'gari's dingoes and Fraser Island contact history' is forthcoming in Gillian Dooley and Danielle Clode, eds, *The First Wave: exploring early coastal contact history in Australia* (Wakefield Press, Adelaide) in October 2018. Her writing has appeared in *Griffith Review*, *Hecate*, *Kill Your Darlings*, *Meanjin*, *New Statesman*, *Seizure*, *Social Alternatives*, *Southerly*, *Transnational Literature* and *Writers in Conversation*. Her book *Fighting Spirit of East Timor: the Life of Martinho da Costa Lopes* (Pluto/Zed, 2000) won a NSW Premier's History Award in 2001.

Pruitt, Halie

“Crabs were already in [her] mouth”: a study of queer indigenous affective writing and the natural world

Everyone [was] too busy scooping palolo into bowls or sacks. No one heard [Shirley's] cries for help, when a wave hit him and pulled him towards the reef in the mist of that palolo excitement. His body, all purple, was found the next day on the beach, blown up twice its size. Crabs were already living in his mouth.

Sia Figiel, *Where We Once Belonged* (56)

My research seeks to bring together a body of literary texts which focus on the experience of environmental disaster and drastic land change from the perspective of pacific indigenous peoples. This research not only stems from devastating climate-related ecological disasters that have plagued island communities in recent years, but from the lasting impacts of destructive colonialism. I focus on pacific indigenous texts to highlight pacific traditions and ways of knowing which have been obscured by colonization and to examine how environmental duress can result in fading cultural ties and connection to the land. I explore the ways in which grief, nature, love, and life are inseparable from one another and from the self—and as such, how it cannot be separated from their relationship to the land and its animal inhabitants. Through a use of zoocriticism, ecocriticism, decolonial theory, and queer affect theory, I will examine Pasifika texts centered around womanhood, sexuality, and gender—it is particularly important and relevant to address queer indigenous perspectives as their lives enrich our stories more than conventional narratives (narratives from colonized perspectives). Looking at affect at the intersection of these communities and stories by/for/about them, we have a more complete understanding of the experience of being queer and indigenous.

Biography:

Halie Pruitt is an Instructor at the University of New England (Biddeford, ME, USA) with a MA degree in English from Northeastern University. Halie's research is grounded in decolonial theory, indigenous theory, critical race theory, and ecocriticism. Halie's work focuses on destabilizing the literary canon by centering authors who have been silenced and obscured by Western, patriarchal literary hegemony.

Colonised animals in Aristophanes' *Birds*

My paper will explore the ways in which the colonialization of animals is depicted in a comedy of the ancient Greek comedian Aristophanes. *The Birds* was produced in 414 BC. My paper will argue that this play can be seen as a tale of colonialization and that the play's humour largely relies on the reversal of the power-relation between humans and animals. The play tells the story of the protagonist Peisetaerus who, in order to escape the litigiousness of his home Athens, persuades the chorus of birds to help him build a city in the sky with the purpose of cutting off the Olympian gods from the nourishment they depend on from animal sacrifices performed by humans. The birds are only too happy to believe Peisetaerus' claim of avian superiority over both humans and gods, invent their own creation myth and help him build and guard the new sky-city Cloudcuckooville. Peisetaerus has to undergo a partial metamorphosis into a bird-human hybrid in order to be part of his own plan. The city has success: the gods are soon starving and ready to submit to Peisetaerus and the birds, so it seems that the birds have turned into the colonial power here, having taken over the sky. However, the power relations are thrown into question when Peisetaerus is shown to punish some "rebel-birds" by roasting them as dinner for his own wedding feast. Seeing that the birds in the play wear full-bird costumes, but speak Greek, have a human-like self-consciousness and display a number of human behaviours and that Peisetaerus, after his metamorphosis, is part bird, this can arguably be seen as cannibalism. Despite his earlier promises, it turns out, that it is not the birds who have turned into colonisers, but that a human has the upper hand. Animal-human relationships have not changed.

Biography:

Babette Puetz is a Senior Lecturer in Classics at VUW. She is working on animals in ancient literature and culture, teaches a course on Animals and Monsters in ancient Greece and Rome and has published the following pieces on the topic:

" 'What will happen to our honour now?': The reception of Aeschylus' Erinyes in Philip Pullman's *The Amber Spyglass*" in: K. Marciniak, *Chasing Mythical Beasts... The Reception of Creatures from Graeco-Roman Mythology in Children's & Young Adults' Culture as a Transformation Marker*. (forthcoming 2019).

"Animal Characters", "Animal Choruses", "Symposium", "Komos" in: A.H. Sommerstein, ed., *The Wiley-Blackwell Encyclopedia of Greek Comedy*. Oxford: Wiley-Blackwell. Forthcoming 2019.

'Good to Laugh with: Animals in Comedy', in: *The Oxford Handbook of Animals in Classical Thought and Life*. Ed. G.L. Campbell. Oxford: Oxford University Press (2014), pp. 61-72.

'Schräge Vögel und flotte Wespen: Grenzüberschreitungen zwischen Mensch und Tier in Aristophanes', in: A. Alexandridis, M. Wild and L. Winkler-Horacek. eds. *Mensch und Tier in der Antike. Grenzziehung und Grenzüberschreitung*. Wiesbaden: Reichert Verlag. 2008, 219-241.

Rendell, Chevy

Foucault, Fonterra and cows' tales: from *Mycoplasma bovis* to Richie McCaw

Last year, New Zealand farming co-operative, Fonterra, employed former All Black captain Richie McCaw to sell “a great story”, one that “all New Zealanders should be proud of”. The Fonterra-McCaw story, titled *From Here to Everywhere*, included an advertisement that rhapsodised farmers as guardians of the nation’s economic prosperity and wellbeing. Missing from this Arcadian narrative was any reference to Fonterra’s hyper-rationalised business models or the sleek technologies available to modern farmers which results in the pre-mature death of millions of bobby calves and emotional suffering of mother cows. Michel Foucault, were he alive, would have recognised the Fonterra-McCaw story as an exercise in ‘power’. For Foucault, power manifests as the ability to construct domains of discourse, in this instance a discourse supporting an “apparatus of animality” for (de)constructing cows as a ‘natural’ resource. We can see the intersection of power and discourse (and resistance) in both the closure of a Northland café that refused to use dairy products, and in the outbreak of *Mycoplasma Bovis* on New Zealand farms. Following Foucault’s methodology, we can identify the various power entanglements within which the apparatus of animality is maintained, and reveal how the Fonterra-McCaw narrative naturalises anthropocentric ideologies that elide cows’ subjectivity. Richie Nimmo’s conception of “societies-natures”, though, provides an alternative to object-subject dualism by situating cows and humans (and *Mycoplasma Bovis*) as co-actants in an assemblage, an assemblage in which cows can become the subjects of their own stories.

Biography:

Chevy has a BA in American Studies and a BA (Hons) in English and is currently working towards a PhD focused on the construction of the individual in the novels of late capitalism (with special interest in the works of Iain Banks and David Wong).

Reyes, Mira T.

Levinas and the ethics of decolonized taming

There is an exciting trend of Levinasian scholarship exploring the extent to which Levinas' concepts could be applied on animal ethics led by Christian Diehm and Peter Atterton. This paper is interested to articulate Levinas' concepts of *eros* and *diachrony* to articulate an ethics of befriending animals. There are three levels of animal-human friendship. First is the Abolitionist position that humans cannot treat animals as property and thus, the abolishment of the right to keep pets. The second is the dominant (unreflected) cultural practice of pet-keeping (which includes wild animals) in that as long as the animal's needs are met according to animal rights' laws, there is nothing wrong about adopting animals from the wild. The third is the median between the two. I will call it the *Narnia factor*: that the animal depends partly on human care and companionship but is able to manage on its own out in the wild. This position has been demonstrated in varying degrees in the true-to-life public stories of Andre the Seal, Keiko the Orca, and Bill Lishman's geese. Levinasian ethics of relationship appears in his work *Totality and Infinity*. It expounds on an ethics of alterity in which the 'I' relates to the other without assimilation into the same, not in synchrony but in *diachrony* in which relationships take place in a tension between proximity and distance. Eros is an attraction to the infinity of the Other in which Levinas makes a distinction between *touch* and *caress*. *Touch* is a claim while *caress* is letting be. This paper aims to work with these concepts in three parts: **one**, clarify lines of distinction when taming an animal is other-centred or becomes a colonisation; **two**, demonstrate how Narnian animals who oscillate freely between domestic and wild spaces ethically demand cultivation and protection of natural habitats in urbanised environment; and **three**, show how the fostering of Narnian animals help deconstruct the anthropocentric paradigm of the human-to-human relation to include the third party which is the animal Face.

Biography:

Mira T. Reyes is presently a research assistant and PhD student at the University of Pardubice, Czech Republic. In the past, she served for many terms as board secretary of the Philosophical Association of the Philippines and the Philosophy Circle of the Philippines. She was also a research scholar at the University of Fribourg, Switzerland. She has article publications on Foucault, Bachelard, Adorno, and Levinas.

Robertson, Nicole [*sponsored by SPCA NZ*]

The wild child, animal abuse, and marginalisation: the systems that sustain cruelty

Popular discourse suggests that the child who harms an animal is on an unwavering course to violent offending and incarceration. Emphasis on the 'behavioural problems' constructs the child as unpredictable, non-conscious and reactive. Categorised with conduct disorder the child becomes a wild creature, unable to settle in school, anti-social in nature, and requiring psychological or physical containment. A growing body of research literature identifies child victimisation as an important contributing factor to childhood animal abuse. The recognition of complex adverse childhood experiences in the history of the youth offender is minimised within the conduct disorder diagnosis. This categorisation renders the child as an insentient animal who requires continual monitoring, risk screening, and intensive behavioural modification. Young males have consistently higher rates of animal cruelty offending, intimate partner violence, and incarceration. This presentation examines the colonial ideology that underpins a mechanistic and punitive intervention. The marginalisation of the 'aggressive' male child, the disregard for lived experience, and the omission of animals from social work practice frameworks obstructs the practitioner's response to the child and the animal at risk of harm, maintaining the cycle of violence. New Zealand has the highest rate of family violence in the developed world. An estimated seventy-six percent of family violence perpetrators threaten to harm, or intentionally hurt or kill animals as a recurring, coercive, and covert technique of attaining control and revenge. It seems highly probable that we have the highest rate of co-existing animal cruelty. Case studies will contextualise youth-perpetrated animal cruelty and illustrate the SPCA professional practice resources developed to support targeted intervention. The SPCA resource framework supports both the inclusion of animal-human relationships in the ecological assessment and encourages practitioners to explore the multi-dimensional factors that influence the child or adolescent who commits acts of animal cruelty.

Biography:

Nicole Robertson is the SPCA NZ National Targeted Interventions Manager. A clinical social worker, family therapist, and Dialectical Behaviour Therapist. For over 25 years, Nicole has held practice leadership roles in child, adolescent and family psychiatry, Multi-Systemic Therapy and NGO social services. She has been a lecturer in social work and has worked in private practice both in Australia and New Zealand. Nicole lives on a small farm with 3 dogs, 2 cats, 3 sheep, 20 chickens and her partner of 29 years.

Sayers, Janet, Bone, Kate, Hamilton, Lindsay and Sang, Kate

Decolonising 'dangerous' dog breeds in Aotearoa/NZ

Dog breeds and their relationships to human practices of colonisation, racism and sexism have been discussed previously. For instances, certain dog breeds like German Shepherds and Dobermans are associated with authoritarian regimes and their historically racist practices in South Africa and Nazi Germany. Women, especially white middle class women, have been associated with certain breeds – 'toy' breeds – often in derogatory ways. Building on this research, and research on whiteness discourse and decolonisation in Aotearoa/NZ, our paper explores contemporary discourses around certain breeds of dogs – Rottweilers, Staffordshire bull terriers, and Pitbull breeds, and their intersections with discourses of race, gender and class in Aotearoa/New Zealand. We are particularly interested in discourses and practices around 'mistreated', 'welfare' and 'dangerous' dogs. Our aim is to contribute to furthering understanding of the cultural discourses around dog breeds, and what it might take to decolonise human-dog relations. We hope to further previous work we have conducted on gender, non-human animals and organisation by dwelling on these intersections, especially in relation to organisational practices. Our paper is an international collaboration with data being collected in both the UK and NZ.

Biographies:

Ass. Pro Janet Sayers, Dr. Lindsay Hamilton and Prof Kate Sang recently collaborated to bring together the first special issue of the journal *Gender, Work and Organisation* on Non-human animals, gender, work and organisation, which is being published online in 2018. The special issue is the first in organisational studies to take seriously the intersections between gender, work, non-human animal agency and organisational life. Joined by Dr. Kate Bone, an experienced researcher who has previously published on animal tourism in Australia, we are now working on decolonising our own writing and researching practices.

Seger, Samah

Colonial industries of domination and their violence-producing simulations

The mass industrialized oppression of otherized animals exists within patriarchal, western imperialist and capitalist structures operating in the colonial landscape of Aotearoa/New Zealand today. These systems ideologically construct the dichotomous and hierarchal categories of “human” and “subhuman” through the processes of naturalization and otherization. Their constructs embody and influence frameworks of domination which privilege elite western males and oppress human others. As such, a deconstruction of these frameworks and their categorization is necessary for the liberation of humans and other animals born into the status-quo of power relations. In the colonial landscape of Aotearoa, the settler-colonial industry must assert and reassert its statehood and sovereignty in the face of a dynamic global demand. They must therefore naturalize destructive western-imperialist relations with the land, essentializing in the process the violence producing categories of ‘farm animals’ and ‘pests’. I look at three videos promoting the mechanized and biotechnological war against animals for economic gain: Beef + Lamb New Zealand’s “Taste Pure Nature Origin Brand”, Fonterra’s “Axtens farm - Trusted Goodness™”, and government funded brand “Ko Tātou This Is Us - Protecting New Zealand takes everyone”. These industries use inherently violent signs to simulate a world wherein the human-animal binary is an essential and eternal value of the land. The fictitious meanings of these signs precede their representation, such that the constructed reality bears little or no resemblance to the historically contingent nature of things themselves. Historical figures are emptied of their meanings, and their meaningless corpses are resurrected to sell their own oppression. This entails the erasure of the violent and fabricated colonial underpinnings of Aotearoa/New Zealand, including the introduction of pets, pests, farm animals, and the literal and ideological prisons which hold them. I analyze the otherizing notions of animality and the naturalization of a superior (Pakeha) human, tracing these dualisms to their colonial roots. I find that the justifications of routine torture and murder of otherized animals are deeply imbedded in the same imperial rhetoric of domination and hierarchy enabling the war against all subhuman others. The destructive methods of modern farming and its ‘animal-machines’ are a recent construct of the 1800s, coinciding with the exponential technological growth necessary for the mass scale of these exploits today. The construct of ‘pest animals’ is even more recent still, and is therefore in fertile ground for mythology.

Biography:

Kia ora. I'm Samah, a 27 year old Iraqi-Kiwi with the privilege to call Aotearoa my home. I have an LLB and a BA (media, philosophy), and it was in the Arts that I was able to explore my academic passions. I'm interested in the oppression of human and nonhuman animals, and the stories which sustain the current hierarchal structures. In recent years, I have focussed on the suffering of animals in Aotearoa, exploring the colonial systems which created these conditions, and the dynamic forms of normalization used by these industries to assert their colonial relationship over the land.

Shimizu, Tomoko

War and animals: Walt Disney's *Pinocchio*, *Dumbo* and *Bambi*

This paper examines the ways in which Walt Disney created a cinematic empire by animating animals during the World War II. Focusing on three films, *Pinocchio* (1940), *Dumbo* (1941) and *Bambi* (1942), I will analyze how Disney created several new relations between humans and other animals, and also consider the effect in contemporary society. In *Pinocchio*, the role of fox, and how and why bad children transform into animals will be examined. On the other hand, *Dumbo* will represent the mirror images of discrimination in human societies. This paper discuss how *Dumbo* conquer the difficulty with his friend, and also why *Dumbo*'s triumphed in the circus with a montage of newspaper and magazine covers as "Dumbombers." Further, in *Bambi*, I will examine how Disney remarked "Bambi Effect" and anti-hunting movement in the wartime relationship between U.S. and German. Through these three films, I will show how Disney created sentimental populism with animals and also how these non-human heroes shaped boys into the men during the war.

Biography:

Tomoko Shimizu is associate professor at University of Tsukuba, Japan. She is the author of *Culture and Violence: The Unravelling Union Jack* (2013) and a co-author of *Regional Art: Aesthetics, Institutions and Japan* (2016). Her translations include Judith Butler's *The Psychic Life of Power: Theories in Subjection* (2012) and Leonard Martin's *Of Mice and Magic* (2010).

Signal, Tania

It's more than just a link for Australian veterinarians: readiness to, and personal impact of, responding to deliberate animal harm

The co-victimisation of human and non-human family members and the related potential for frontline medical professionals like Veterinarians to be reporters of this abuse has been well established. Various studies have looked at barriers and facilitators of reporting by vets in Australia and elsewhere but to date none have looked at vets readiness to report nor the ongoing effect for vets of acknowledging the 'link' and then not feeling able to action an effective response to suspected abuse. Importantly while vets are mandated and thus legally and professionally supported to report suspected animal abuse in various parts of the world currently in Australia they are not. This study examined, via online survey, 102 Australian vets awareness and understanding of intimate partner violence, the Link and how this understanding impacted their readiness to report. A series of optional, open ended questions, explored the actions taken by the individual vet when they were faced with a case of suspected IPV/deliberate animal harm and the personal, and ongoing, impact of dealing with the case. Thirty-three vets chose to share their stories with us and these will be discussed within the context of responses to deliberate animal harm.

Biography:

Prof Tania Signal received her PhD (Psychology) from Waikato University working within the Animal Behaviour & Welfare Research Centre. In 2003 she moved to Australia and took up a position at Central Queensland University where she has developed a comprehensive research program covering topics such as links between personality factors (especially empathy), interpersonal violence and the treatment of animals through to community attitudes regarding farm animal welfare and suitable penalties for individuals convicted of animal cruelty offenses. Tania is on the editorial board for the *Human-Animal Interaction Bulletin* (soon to be an APS Journal) and is part of the 'Voices of Influence' campaign for WSPA (Aus).

Singer, Angela

Stilled lives

In the mid-1800s to early 1900s - the 'golden age' of trophy hunting — European settlers introduced deer, chamois and tahr to New Zealand specifically to hunt for sport. Today, trophy hunting is increasing attracting public criticism in Europe, thanks in part to the work of animal rights advocates, a changing cultural context and increased sensitivity to wildlife conservation. In New Zealand, trophy hunting continues to be part of the country's long history of cruel and neglectful treatment of animals; an accepted 'sport, leisure and tourist activity' promoted as a form of 'pest control'. This presentation will look at a series of anti-hunting sculptures that suggest new ways of looking at trophy taxidermy and new ways of thinking about trophy animals. In the context of human domination and destruction of animals and nature, I will discuss the ways I make visible the invisibility of animal suffering and uncover and expose human violence against animals - the violence inherent in taxidermy. By subverting vintage taxidermy through interventions I show evidence in my art of the animal's killing. I will discuss how I obtain vintage trophy taxidermy for my art and how this influences the aesthetic of my work.

Biography:

Angela Singer is an artist and animal advocate. She has explored the human-animal relationship since the mid-1990s. She is concerned with the ethical and epistemological consequences of humans using nonhuman life, and the role that humans play in the exploitation and destruction of animals and our environment. Her artwork has featured in a number of books and has been included in recent exhibitions [*Curious Creatures & Marvellous Monsters*](#), Museum of New Zealand Te Papa Tongarewa, Wellington, NZ (2018); *The Sexual Politics of Meat*, The Animal Museum, Los Angeles, USA (2017); [*Dead Animals, or the Curious Occurrence of Taxidermy in Contemporary Art*](#), David Winton Bell Gallery, List Art Center, Providence, Rhode Island, USA (2016).

Stekelenburg, Naomi

Towards a society comprising human and non-human animals

In his book, *Introduction To Animal Rights: Your Child or the Dog*, Gary Francione explores the ethical tensions in most people's general beliefs about the treatment of non-human animals and the actuality of their treatment. The way through this disparity, he argues, is acceptance and enactment of the right for non-human animals to not be treated as things. Having been given this right, non-human animals would thus also be granted status as 'persons'. In this paper, I'll explore Francione's ideas, and extend upon them by considering how non-human animals could be conceptualised as members of 'society' and what indeed this would look like. In particular I'll draw on Sloterdijk's notion that we are each navigating the world within a chaotic foam: we are each encased in bubbles, the membranes of which contain our singular selves yet simultaneously share membranes with others. For Sloterdijk those "others" include humans and human institutions. I'm curious about applying Sloterdijk's theory of social foam to human/non-human animal interactions with the intent of envisioning a fluid, bound – but simultaneously boundless space – wherein there is a recognition human and non-human animal difference but also an acceptance of the chaotic elisions of the two within the social foam.

Biography:

Dr Naomi Stekelenburg is a Researcher Advocate at the School of Public Health and Social Work, Queensland University of Technology. Her research interests centre on intersections between disgust, violence and human/non-human hierarchies.

Suárez Félix, Carla Alicia and McKibbin, Philip

Critiquing capitalism: a labour of love

'Love' has re-entered our political vocabulary. In the lead-up to Aotearoa New Zealand's 2017 general election, Green Party co-leader James Shaw declared, 'I'm proud to lead a party that stands for the politics of love and inclusion, not hate and fear'; and when he formed a coalition with the Labour Party, Prime Minister Jacinda Ardern announced that the government would be 'empathetic'. In Mexico, recently-elected President Andrés Manuel López Obrador has said that 'justice is love'. And prior to her 2018 victory in the Democratic congressional primary in the United States of America, Alexandria Ocasio-Cortez tweeted, 'I practice a politics of love for all people.' The Politics of Love affirms the importance of all people and extends beyond us to non-human animals and the natural environment. Importantly, it incorporates a critique of capitalism. We follow bell hooks, who writes that 'there can be no love when there is domination'; we therefore understand the Politics of Love as anti-racist, anti-sexist, anti-speciesist, and opposed to all forms of domination. Capitalism and the ideologies to which it connects (e.g. neoliberalism) not only undermine the conditions of freedom, but also actively collaborate in systems of domination. Capitalism is both colonising 'in spirit' and connected to a history of colonisation. The Politics of Love is engaged in dismantling it. In this seminar, we will briefly outline the Politics of Love and its commitment to decolonisation. We will then offer a critique of capitalism, giving special attention to its use and abuse of non-human animals and the ways in which these intersect with other dimensions of oppression. (Our critique does not imply that no other systems are oppressive; nonetheless, we believe that capitalism perpetuates oppression, and that it necessitates this in order to maintain itself.) Finally, we will explore some solutions that the Politics of Love suggests. As well as harnessing ideas (e.g. dialogue, theory, and culture-building), it urges critique through action (e.g. individual choices, activism, and collective action).

Biographies:

Carla Alicia Suárez Félix is a Mexican philosopher and activist. She is the organiser of the Circle of Antispeciesist Studies in Querétaro, and she works on speciesism, animal exploitation, bioethics, feminism, ecofeminism, and ethics.

Philip McKibbin is an independent writer of Pākehā and Māori (Ngāi Tahu) descent. He holds a Master of Arts in Philosophy from the University of Auckland and is currently studying te reo Māori at Te Wānanga o Aotearoa. He has published with *The Guardian*, *openDemocracy*, and *Takahē*. He is co-organising *The Politics of Love: A Conference* at The University of Oxford. His book, *Love Notes: for a Politics of Love*, will be published by Lantern Books in 2019.

Sutton, Zoei and Taylor, Nik

'Make nature great again': static/dynamic nature and the 'problem' of introduced species

Australia is a nation that seemingly loves to cull. Recent history has seen the deliberate killing of both native and introduced species, including but certainly not limited to cats, foxes, kangaroos, cane toads, carp, rabbits and koalas. This killing is predicated on, and justified by, a rhetoric of control seen most clearly in the notion of 'management'. The depictions, methods and justifications of 'control' are dynamic, with shifting approaches often reflective of the social attitudes around particular species and their native status. Existing works have highlighted the parallels between the construction of nonhuman species as 'feral' and therefore killable and non-grievable, and the exclusion of groups of humans on the basis of 'race' (Probyn-Rapsey 2016). For marginalised groups, such constructions serve to maintain categories of 'purity'. Where animals are concerned, this exclusionary view is linked to the idea of a static nature that is 'pure' and in need of preservation. This is in contrast to the idea of nature as something emergent and dynamic – an inclusionary view that suggests that the environment and *all* of the species in it are a part of 'nature', rather than some being considered external and threatening to it. This presentation draws on preliminary findings from a review of Australian media representation of nonhuman species 'management' from the last five years to antagonise the categorisation of, and discourse surrounding, 'managed' species. We demonstrate how notions of purity, risk, and preservation are irrevocably interwoven with hierarchical and binaristic worldviews that ultimately position all animals as inferior to humans while justifying our killing of them ironically on the grounds of 'protection'.

Biographies:

Zoei Sutton is a Sociology PhD candidate whose doctoral thesis focuses on the negotiation of human-companion animal relationships, and the perpetuation of asymmetrical power relations inside and outside of the home. She is particularly interested in the development of species inclusive methods to centre animals in research that concerns them.

Nik Taylor is a critical and public sociologist whose research focusses on mechanisms of power and marginalisation expressed in/through human relations with other species and is informed by critical/ intersectional feminism. Nik currently teaches topics in the Human Services program at the University of Canterbury that focus on human-animal violence links; scholar-advocacy; social change, and crime and deviance, particularly domestic violence and animal abuse.

Taylor, Hannah

Intersectionality in *American Horror Story: Freak Show*

In this paper I will focus on the fourth season of Ryan Murphy and Brad Falchuk's horror anthology series *American Horror Story: Freak Show*. This is because I have noticed a range of intersectional issues present that were not only relevant in 1950s America – the primary timeframe of the season – but which are also still relevant today. Although intersectionality is a fairly recent term, it provides an interesting framework for understanding the types of oppressions that existed within the realm of freak show from the late-nineteenth and early-twentieth centuries; these oppressions include connections between the treatment of those with disabilities and the treatment of animals, women, and those of non-white descent. Murphy and Falchuk present Fräulein Elsa's Cabinet of Curiosities in such a way that not only does it reveal the history and function of the freak show, but that also exposes and explores these intersectional oppressions. Ultimately, Murphy and Falchuk explore these ideas/oppressions within a framework of monstrosity, concluding that the people society typically constructs as 'monstrous' (that is, the performers in the freak show) are actually not as monstrous as some of the more 'normal' characters (rich-boy Dandy Mott and con-artist Stanley, for example).

Biography:

I majored in English at the University of Canterbury from 2015-18. I am currently doing an MA, and my project focuses on the intersectional bildungsroman – which looks at the way different social categories (particularly sex and race) impact a protagonist's coming-of-age journey – in the young adult fantasy genre.

Taylor, Nik and Fraser, Heather

Cross-species alliances and decolonization

When normative relations involve the reproduction of violent logics and rationalities linked to colonialism, speciesism, sexism, heterosexism (and so on) attending to love, connections and alliances as alternative ways of knowing and being can be an important way to resist the colonization of our minds and our practices. Neoliberal, colonial paradigms stress competition and individualism, belittling notions of care, solidarity and connection. Acknowledging love, alliances and connections can, then, be an important point of resistance, demonstrating and offering solidarity. Further, acknowledging that loving and caring relationships can occur across species is an important part of this as speciesism is bound irrevocably with colonizing logics, 1) through its reliance on western narratives of human exceptionalism, 2) through western narratives of logic that prize human rationality and offer disdain for attention to the corporeal, and, 3) by belittling or denying that 'real' connections can exist across species (and with 'nature'). In this paper we focus on how this understanding is present throughout our recent work on domestic violence and animal abuse. Following Colling et al (2014) we argue that revolutionary decolonization in part rests upon a politics of solidarity – a shared sense of both struggle and resistance that we found throughout this work, between ourselves as researchers, between us and the women we interviewed, and between the women and their companion animals as they sought to flee violence and heal together following it.

Biographies:

Heather Fraser is an Associate Professor in Social Science in the School of Public Health and Social Work at Queensland University of Technology (Brisbane). She is a critical social worker and vegan feminist who has been teaching social work students for over 25 years. Heather's research interests, while varied, all centre on questions of privilege and oppression, and in the last seven years she has been working on projects relating to human-animal relationships and interactions. Heather has written four books, including *Neoliberalization, Universities and the Public Intellectual: Species, Gender and Class and the Production of Knowledge* (with Nik Taylor, 2016) and *Understanding Violence and Abuse: An Anti-Opressive Practice Perspective* (with Kate Seymour, 2017).

Nik Taylor is a critical and public sociologist whose research focuses on mechanisms of power and marginalisation expressed in/through human relations with other species and is informed by critical/ intersectional feminism. Nik currently teaches topics in the Human Services and Social Work program at the University of Canterbury, New Zealand, that focus on human-animal violence links; scholar-advocacy; social change, and crime and deviance, particularly domestic violence and animal abuse. Nik's latest books include *Companion Animals and Domestic Violence: Rescuing You, Rescuing Me* (Palgrave, 2019, with Heather Fraser) and *Ethnography after Humanism Power, Politics and Method in Multi-Species Research* (Palgrave 2017, with Lindsay Hamilton).

Tiffin, Helen

"Many happy returns ": The curious after -lives of the Lord Howe Island Phasmid

Colonialist concepts continue to drive Parks and Wildlife/ Conservation Department policies and practices in Australia, New Zealand, and other Settler colonies. Fetishising the impossible aim of returning our countries to a state of (imagined) pre-colonial environmental purity, this ostensibly well-intentioned colonialist reversal frequently militates against more urgent address to animal and ecological crises. Often pursued with a militaristic zealotry, these Eco-decolonisations usually adopt the philosophies of biodiversity and strategies of re-wilding as if they were ontological givens, whose benefits – at least in the case of the former – were beyond dispute. But in the planet's present state of human overpopulation, unbridled greed, and their consequential effects of climate change, terrestrial and oceanic pollution, 'habitat loss' for the extra-human, such apparently restitutive strategies can prove counter-productive for animals and ecologies. This is especially so under the current managerialism (not to be confused with 'stewardship') characteristic of present-day bureaucracies. Drawing on the particular case of the Lord Howe Island Phasmid (*Dryococelus australis*), the paper will consider the ways in which the rediscovery of a once-thought-extinct insect demonstrates the weaknesses, contradictions and problems associated with implementing these strategies – occasionally even descending into farce.

Biography:

Helen M. Tiffin is an Adjunct Professor of English at the University of Wollongong, Australia, and a writer in post-colonial theory and literary studies. She was formerly Professor of English at Queen's University in Canada, and before that, Professor of English at the University of Queensland. Helen's books include (with Robert Cribb and Helen Gilbert) *Wild Man from Borneo: A Cultural History of the Orangutan* (University of Hawai'i Press, 2014); (with Graham Huggan), *Postcolonial Ecocriticism: Literature, Animals, Environment* (Routledge, 2010); and (with Bill Ashcroft and Gareth Griffiths) *The Empire Writes Back: Post-Colonial Literatures, Theory & Practice* (Routledge, 1989; revised edition, 2002). Her most recent article is "Do Insects Feel Pain?" (*Animal Studies Journal* 5.1: 2017).

Torres, Estela

From the Passion of Christ to the Calvary of animals

Dominant Christian theological paradigms have traditionally believed in the ascendancy of humankind over that of the natural world and its animals, placing humans at the center of creation. Consequently, animals are believed to be inferior beings at the service of people and as colonized species. The current environmental crisis can be seen as a reflection of this unbalanced relationship. Thus, arise ethical as well as theological questions about humankind's role and stewardship regarding animals and nature. The aim of my recent artwork is to approach these questions and have these two disciplines come into dialog, to give non-human animals a place besides humans and not below them, to liberate them from their status of commodities to a status of sentient beings with inherent value and a right to live. *Animal Passion* is series of drawings started in 2013 in conjunction with my research on Animal Theology. The aim of these drawings is to parallel in images and in discourse the suffering of Christ as a persecuted innocent put to death, with the suffering of the innocent and the voiceless put to death, which are the animals. This is done by the juxtaposition of images taken from Internet about animal mistreatment with those of religious representations taken from the history of art such as scenes of the Passion and Crucifixion of Christ from Velazquez, Ribera, El Greco etc.

Biography:

Independent artist, born in Mexico, living in France since 2001. Her art studies were done at the University of Monterrey and at the Glassell School of Art (Houston, Texas). Co-founder of F.R.A *Fraternité pour le Respect Animal* (Association for Animal Respect) and responsible of its website: fra-respect-animal.org. The last series of drawings *Animal Passion* combines two subjects fond of her. One is the animal cause and the other spirituality /religion. She wishes to place animals in the center of her concerns, question the anthropocentrism anchored in the world, work with those who try to change the indifferent attitude and non-concern for animals in the Catholic Church in particular and in Christianity in general.

Travers, Cheryl, Degeling, Chris, and Rock, Melanie

A more-than-human solidarity approach to the care and protection of companion animals in natural disasters.

Natural disasters can bring out the best in people through empathy, generosity, a helping hand extended to perfect strangers, and individuals and communities drawing closer together in solidarity. Equally, there are displays of caring for non-human animals with people willing to risk injury or death to protect or remain with their non-human animal family members in disasters. Increasingly, there is acknowledgement of “sameness” and shared circumstances with, at the least, other sentient beings. Conversely, a prevailing societal attitude is one of ‘humans first’, which can result in sacrificing or abandoning non-human others in the height of a crisis. Similar to other western countries, the Australian emergency management system does not adequately address the welfare interests of non-human animals in natural disasters. Emergency management is actively encouraging ‘shared responsibility’ as a way for governments and citizens to work together to minimise the impact of disaster events. Yet it does not account for the deep distress experienced by individuals and communities from the loss or suffering of animal companions which, in turn, can adversely affect people’s ability to recover post disaster. Solidarity is an emerging humanist principle in public health ethics. In its barebones, humanist solidarity encompasses shared practices – a collective commitment to carry costs (financial, social, emotional) to assist others, and is often practiced to the mutual benefit of both giver and receiver. In this paper, we first reflect on public health practicing ‘more-than-human’ solidarity. In the spirit of sharing, we then explore ways to move emergency management beyond a preoccupation with humans to acknowledge people’s growing efforts to assist non-human animals - namely companion animals, and to codify this expectation in policies and laws. Using relatable information and stories from a PhD study comprising a series of in-depth interviews with emergency services and pet owners, we will reflect on how ‘more-than-human’ solidarity may help advance the integration of companion animal welfare into human emergency management plans. In doing so, we promote the health and wellbeing and resilience of people and non-human others post disaster.

Biography:

Cheryl Travers, BSc (Zool) MPH, PhD Candidate, Research for Social Change, Faculty of Social Sciences, School of Health and Society University of Wollongong. Cheryl is undertaking her PhD looking at the relationship between emergency services and pet owners before, during and after natural disasters. The study delves into people’s values and beliefs about what should be done for pets in a disaster – who is responsible, and in what ways. It will add to a growing knowledge base essential to effective disaster preparedness and response, and to the promotion of health and wellbeing (human and non-human others) post-disaster. Cheryl has worked in public health for almost 20 years. Her research interests include the human-animal relationship, built environments and contact with nature, and public health disaster planning.

Tristan, Gerardo

A personal account of intersectional activism in Mexico and USA; plus a demonstration of traditional cooking

I will be talking about my personal experience doing different activism (Indigenous rights, queer rights, animal and food rights) in Mexico and in USA and looking at the challenges and opportunities I've had both in Mexico and USA as a Native American gay male. Also how my cultural background, personal history and identity have both helped me and made my work harder in these different movements, causes, projects, and programs. I will share some personal insights and suggestions on how white allies can better support WOC/POC and members of marginalized/vulnerable groups who are engaged in activism and social justice work.

I will also present a short video demonstrating some traditional Mexican vegan cooking techniques.

Biography:

Gerardo Tristan/ Wotko, is a Nahuatl, antispeciesist, queer activist and community organizer from Monterrey, Mexico with over 30 years of experience working on a wide range of social issue such as indigenous/lgbtq /animal rights and food justice. From working as a coordinator of an international students group volunteering in the mountains of central Mexico helping indigenous coffee cooperatives in the summer of 2002 to being a collaborator at the Zapatista (EZLN) peace talk process during the spring of 1994, Gerardo has always been involved in vital issues in his country. In the fall of 2015 Gerardo founded Faunaccion in CDMX. The group's mission is to empower activists and agents of change by providing them with education and relevant tools for their activism and to work with Mexican Institutions. Currently he is working on two food justice projects: El Molcajete, Faunaccion's food education program on wheels in Central Mexico and The Chestnut Tree Reclamation Project in TN, USA. Gerardo is married to scholar/musician Craig Womack. They live in Atlanta, GA with their furry rescued babies, Colawa and Emiliano.

Tulloch, Lynley

'til the cows come home: the cow as a colonial subject in Aotearoa/New Zealand

Milk has been described by Jonathan Saha as a “conquering colonial commodity”. This paper employs critical discourse analysis to explore how British colonists used bovines and their products in the conquest of indigenous peoples and their lands in New Zealand. It is argued that the settler colonial imagination hinged on the expansion of land for grazing to establish a foreign food system and economy. This disrupted indigenous relationships to the land, and attempted to re-constitute human-animal relations in colonial terms, with animals understood as property. Fast-forward to the current day, Fonterra continues to exploit this rural - settler identity of the hard-working farmer taming the land. Understanding the bovine in New Zealand as a colonial subject offers possibilities to explore the intersections between patriarchal colonial violence and speciesism; of exploitation of the female body across species in the quest for domination. In this paper I take an ecofeminist perspective, and deconstruct the politics through which the cow, as a lactating animal has been used as a tool for colonizing Indigenous land and people in New Zealand.

Biography:

Dr Lynley Tulloch has extensive experience working as a lecturer in the field of education. Her doctoral research was a critical discourse analysis of sustainability education policy. Lynley is also a qualified early childhood education teacher and has recent experience working in this field. In addition to early childhood education her areas of expertise include pre-service teacher education; curriculum and pedagogy, educational policy, environmental and sustainability education, cultural and linguistic diversity and social and political issues in education. She also has experience in sociology of education and the history and philosophy of education. Lynley's current research interests include a focus on nature-based early childhood education; sustainability education and cultural diversity.

Shamelessness towards animals

When the Cynics were mocked for being dog-like philosophers (*kynikoi*) they appropriated the term and embraced its connotations of shamelessness (*anaideia*). Crates and Hipparchia entered into a dog-marriage (*kynogamia*) that shamelessly flouted social conventions, but accorded with their understandings of love and nature. We are told that it was Diogenes' habit "to do everything in public, the works of Demeter and of Aphrodite alike" – the goddesses of the harvest and of love. These were obviously shameful acts by conventional standards. Shame is a self-directed, social emotion that responds to the (imagined) mental states of others and motivates us to avoid negative perceptions, usually by conforming to convention. The Cynics advocated deliberate shamelessness in the face of conventions that they saw as undermining virtue and flourishing. However, shamelessness can also result from failures of imagination or perspective-taking. In Sartre's famous example, a jealous lover peeping through a keyhole feels shame only when he becomes aware of the Look of the Other. Without imagining another's mental states there would have been no shame. P. F. Strawson included shame among the reactive attitudes, which he contrasted with the objective attitude. The former are primarily appropriate for beings with moral standing, and the latter for things or objects. When we are unaware of (or deny) another's mental states, we are less likely to experience reactive attitudes, more likely to adopt the objective attitude and more likely to treat them in thing-like ways. In particular, we are more likely to treat them as means to the satisfaction of our own desires. Many conventional practices towards animals exemplify the objective attitude. We often treat animals as mere things and are shameless about doing so. We can understand this pattern by looking at the moral psychology of the reactive attitudes and the ways in which we attribute mental states to animals. When we treat animals in thing-like ways it can be because we fail to recognise and respond appropriately to their mental states. By making animals' minds more salient, we are more likely to feel appropriate shame and also, following the Cynics, more likely to cultivate shameless attitudes towards harmful conventions and practices.

Biography:

Dr. Michael-John Turp is a lecturer in the Department of Philosophy at the University of Canterbury and a member of the New Zealand Centre for Human-Animal Studies (NZCHAS). He has published articles on topics in moral psychology, philosophy of emotion, epistemology and metaethics.

Vaught, Jeannette

A horse semen container walks into an airport: U.S. international biological shipping regulations and the colonial legacies of governing equine STIs

Every year, thousands of American horse enthusiasts who want to breed their mares to stallions who do not live in the United States are able to purchase semen from these stallions and arrange to have it specially shipped across international borders into the U.S. Because semen is a biological product, it is a highly regulated import. Equine semen imported from other countries falls under the jurisdiction of the United States Department of Agriculture Animal and Plant Health Inspection Service (USDA/APHIS). One of the chief aims of the USDA/APHIS is to limit the potential of equine sexually transmitted infections, or STIs, from entering or spreading within American equine populations. This presentation will examine how the current regulation of equine STIs maps onto long-familiar historical attitudes towards “foreign bodies” as potentially infective of a protected national body, and will also consider how scientific language is used as a tool for coding colonial practices of power and exclusion and hiding them in plain sight. American federal structures that govern international semen commerce go to great lengths to use the language of science and technology to thoroughly de-sexualize the biological product being regulated. However, before a stallion’s semen can be cleared for import into the United States, both the stallion’s penis and his semen must be found clear of equine STIs, and it is here, where sexual disease intersects with animal bodies, human commerce, and border control, that scientific border protection traffics in colonial legacies of bodily “purity.” Different countries face different regulatory hurdles for shipping semen to the U.S., which on the surface has to do with the sexually transmitted infections that certain countries are associated with – but which in practice, makes it much easier to import semen into the U.S. from Europe than from nations previously colonized.

Biography:

Jeannette Vaught is a lifelong horsewoman, a former equine veterinary technician, and holds a PhD in American Studies from the University of Texas at Austin. She teaches courses on gender, culture, and science at California State University-Los Angeles, and writes about a wide range of topics that can be found at the intersection of animals, agriculture, and technology.

Watt, Yvette, Riedinger, Maike, Hölck, Anne, Juliff, Toby and Krebber, André

Okto-visions: decolonizing the anthropogenic mind

Our relationship to the nonhuman has come under close scrutiny in recent decades. In our paper, we will call upon the octopus in an attempt to decolonize our engagement with the nonhuman by providing a contribution both to this reevaluation of the other as well as to renegotiating our relationship with this other. The alien appearance of the octopus has intrigued and troubled humans throughout history and across cultures, from ancient Greece to Edo period Japan and modern Hollywood. In recent years the species has garnered particular interest as a potential alternative route to the evolutionary development of consciousness. Such fascination and research suggests the octopus to be an organism proving particularly troubling to our notions of the human, in both positive as well as negative ways. With our current project *Okto-Lab* we are exploring the potential of the arts to access this power of the octopus and make it productive for the current criticism of human claims to superiority while also opening up ways to adequately appreciate the octopus as a creature in its own alien right. Aesthetics proves central for these explorations in a number of ways: as a lens for accessing and studying the animal, as a way of conceptualizing the animal's functioning as an organism and its interaction with its environment, and for representing and mediating both the animal and its relationship with the world on its own terms. Thereby, we hope to summon the alien qualities of the octopus without making it more familiar (and thus less revealing) and to challenge our seemingly inadequate notions of the human subject by way of that encounter with the octopus that opens up new ways of relating to the nonhuman other. Our talk will trace the path to such a decolonization of the anthropogenic mind.

Biographies:

Yvette Watt is a practising artist, an Animal Studies scholar, and curator. Yvette curated the exhibition *Reconstructing the Animal* as part of the 2011 "Ten Days on the Island" arts festival, which included artists from Iceland/UK, USA, New Zealand and Australia. Other curatorial roles include co-curating "Animals, People: A Shared Environment" at Queensland College of the Arts and POP galleries, Brisbane, co-curated with Ross Woodrow and Jo Diball (2011) and "Animaladies" at Interlude Gallery, Sydney, curated with Madeleine Boyd and Melissa Boyde (2016). Her most recent large-scale project as an artist was the acclaimed *Duck Lake Project*. Yvette has written widely on the representation of animals in art, as well as conducting research in the field of Animal Studies more generally. She is a Lecturer in Fine Art at the University of Tasmania.

Maike Riedinger is currently a doctoral student in social and cultural history focusing on the history of the Human-Animal Relationship at the University of Kassel, Germany. Her thesis focuses on the field of animal psychology in Germany around 1900, a field which led to the study of the animal mind as currently practiced in cognitive ethology. It aims to investigate the animal as the Other by comparing different approaches to the animal mind and the construction of animals in scientific research. She graduated in sociology and psychoanalysis at Goethe University, Germany, studying mainly the social construction of deviance as presented in labeling theory and psychoanalytic theories derived from Freudian Psychoanalysis.

Anne Hölck is scenographer at theatres in Germany, France and Switzerland since 2002, she lives in Berlin. Besides her theatre work she curates and realizes exhibition projects, workshops and lectures in the field of human-animal studies with an emphasis on spatial and artistic research. She is co-editor of *Tiere Bilder Ökonomien. Aktuelle Forschungsfragen der Human-Animal Studies* by Chimaira AK (transcript Verlag: Bielefeld 2013) and her critical essays on zoo architecture were published in the German magazines *TIERethik* 2014, *Tierstudien* 2015 and by DOM publishers 2017. Among others he has curated the exhibitions »we, animals« / Meinblau Berlin 2014-15, „ANIMAL LOVERS“/nGbK Berlin 2016, „Fur Agency/BEARLY LEGAL“ 2017 and „SWINGER“ 2018 at Bärenzwinger Berlin.

Toby Juliff is an artist and writer based in Tasmania. As graduate of the University of Leeds (UK) he was previously lecturer at Leeds Art University (2006-12: UK) and The University of Melbourne (2012-17). He is currently lecturing and researching at the University of Tasmania. He has published widely on the subjects of hauntology, contemporary sculpture, participation, and pedagogy. Recent publications include a book chapter on affect and participation in cultural heritage (*Emotion, Affective Practices, and the Past in the Present*, Routledge) and a long journal article on British-Australian sculpture in the 1960s (ANZJA).

André Krebber is a lecturer in social and cultural history and animal studies at the University of Kassel, Germany. In his work, he explores the relationship between scientific and artistic knowledge productions and their specific qualities in comprehending animals. André received his PhD in Cultural Studies from the University of Canterbury, New Zealand after graduating with an MA in Environmental Sciences from the University of Lüneburg, Germany. He has published his work in journals such as *Antennae: The Journal of Nature in Visual Culture* and *Food Ethics*. The co-edited volume *Animal Biography: Re-framing Animal Lives* is published with Palgrave later in 2018. His current projects explore natural beauty as a non-instrumental category of studying nature in nineteenth century philosophic, aesthetic and scientific discourses and the aesthetic mediation of the environmental crisis in science fiction movies of the 1970s and today.

White, Kevin

Engaging and enraging in the anthropocene: an indigenous perspective

Many Western scholars are now contemplating how humans are affecting the earth on the geological scale, a phenomenon that is sometimes called the Anthropocene. While some academics embrace the Anthropocene concept as a great celebration of humanity's abilities to dramatically alter the earth, others are more cautious, instead calling for a more nuanced approach to human engagement with the larger natural world—and simultaneously suggesting that this is a new way of thinking. The Anthropocene debate revolves around these two paradigms. In this paper I will argue that the terms of the Anthropocene debate should not be settled by these two paradigms. The Anthropocene concept is not a new way of thinking, I argue, but rather an ancient way of Indigenous thinking about humanity's relationship with the natural world. I will argue that while the West has long seen itself as the pinnacle of creation, they do not possess a relationship with the other parts of the natural world the way Indigenous communities and Nations do. The West does not understand, as Indigenous peoples have long understood, that humanity is but a small part of the natural world, not central to, or the ruler of it. In this Indigenous framework, humanity has a reciprocal relationship with the constantly renewing natural world. This reciprocal relationship is the basis of ceremonies, which constitute a philosophical worldview of how humans are to engage not only other humans, but plants, trees, foods and medicine, animals, birds, fish—in short, all of creation— with gratitude and deep respect. So, this paper will engage with, and problematize (enrage) the Anthropocene concept, through my discussion of a third paradigm: Indigenous perspectives. I do this in a particular way: by focusing on key concepts and treaties held by the Haudenosaunee and their allies in North America, such as the Dish with One Spoon, that are relevant to both Anthropocene and Animal Studies discussions. However, this paper is not asserting that the Indigenous paradigm should be Haudenosaunee-focused. Rather, in this paper I seek to create space within the Anthropocene debate for many Indigenous perspectives to engage in a meaningful way.

Biography:

Kevin J. White (Mohawk) is an Associate Professor, and the Director of the Native American and American Studies Programs, at the State University of New York College at Oswego. White's research interests include the Haudenosaunee Creation narratives, traditional Indigenous epistemologies and methodologies, particularly of Haudenosaunee culture. White has a forthcoming (December 2018) article in Special Edition of *AlterNative* journal, titled: 'Adoptions, Incorporation, and a sense of Citizenship and Belonging in Indigenous Nations and Cultures: A Haudenosaunee Perspective'. White has also participated in Being Human in the Age of Humans: Perspectives from Religion and Ethics project; a collaboration of the University of Michigan, University of Indianapolis, and Notre Dame University on the Anthropocene.

White, Samantha K.

Meat substitutes: understanding motivations and barriers to consumption

Consumers are becoming increasingly aware of the plethora of environmental, social, economic, and health issues that surround the production of meat and other animal-based foods. While many consumers continue to engage in the consumption of these products, a growing fraction of consumers are electing to substitute meat for alternative proteins. However, this is an emerging area in the consumer behaviour and marketing literature and there are significant gaps in our understanding of this phenomenon. Consequently, this study aims to understand consumer attitudes towards meat substitutes as well as the motivations and deterrents for consumption. This paper presents the preliminary findings of 25 semi-structured interviews with users and non-users of meat substitutes addressing key purchasing and consumption considerations and behaviours. Results are anticipated to further academic and industry understanding of why (or why not) consumers elect to substitute animal-based proteins for alternative products. Further, results are expected to identify key personal and inter-personal considerations and influences in relation to the purchasing and consumption of meat substitutes.

Biography:

Samantha K. White (samantha.white@canterbury.ac.nz) is a PhD Candidate in the Department of Management, Marketing and Entrepreneurship at the University of Canterbury Business School in Christchurch, New Zealand.

Wichmann, Marie-Helene

Decolonizing the bees: decolonizing apicultures

Interspecies relationships between honey bees and human beings have always been shaped by honey hunting and harvesting as a colonial connection, involved in ongoing discourses about bees and continuing to contemporary entanglements of humans and other animals. Based on my Phd-Thesis, I will show how colonial politics determine the way humans (beekeepers as well as scientists) think about honey bees via language use and anthropocentric ideas in order to discuss the relevance of a non-human perspective to decolonize the bees. Furthermore, I will discuss a new methodological approach: Ethofiction. Since the perspectives of other species - especially in the case of honey bees as eusocial insects - can not simply be transferred into the human realm of experience, I propose a method of analysis and presentation based on the biological-ethological consensus of the specific world, which is thus suitable to determine the animal perspective in interspecies contact situations without emotional-anthropocentric human interpretation as a confounding factor. Ethofiction attempts to decolonize the human-animal relations multi-sited by decolonizing different dimensions like, referring to honey bees, the construction of knowledge and the language beekeepers as well as scientists use to describe honey bees. The reference to biological-ethological knowledge is crucial for the analysis of the ontological dimension of the non-human species and a species-appropriate representation. This knowledge is accompanied by other data sets, such as ethnographic material from participant observations, interviews and informal conversations as well as the investigation of colonial logics, which are revealed in the language but also in process knowledge. The goal is an animal-centered way of thinking bees as superorganisms, that might facilitate decolonizing, more species-appropriate view of other beings in general, and, that might enable a decolonization of non-mammal life forms, such as honey bees, in particular.

Biography:

Marie-Helene Wichmann is a doctoral candidate and research assistant in the Department of Anthropology & Cultural Research (IfEK) at the University of Bremen, Germany. She is involved in the third-party funded project "UAgriCo: Urban Agriconnect. Dynamic Model of Social Change to Bioeconomics in Urban Space". UAgriCo as an interdisciplinary research project of cognitive neuroinformatics (CNI University of Bremen) and IfEK (University of Bremen) uses real laboratories in urban districts to investigate the possible effects of community beekeeping on the urban bioeconomy. In connection with this project Marie is currently writing her anthropologically driven dissertation project on "Decolonizing the bees. Apicultures". Marie is fascinated by questions and approaches that deal with decentering humans and focus on non-human perspectives in human-animal-relations, and she is associated with the Bremen NatureCultures Lab. She has also an ongoing interest in ethnographic and participatory research methods and mixed method approaches.

Wilson, Cressida

An exploration of the gendered experiences of women and non-binary activists within animal advocacy networks in Aotearoa, New Zealand

This paper stems from my doctoral research in Human-Animal Studies, for which I am exploring the role gender plays in animal advocacy, with a particular focus on the experience of women and non-binary activists. My hypothesis is that gendered violence and harassment experienced by women and non-binary activists is obscured and delegitimised with claims of anthropocentrism; my research critiques these types of responses. In a movement where the majority of activists are women, and which claims to oppose the marginalisation of animals, minimising gendered violence against women goes against the purported aims of the movement and is harmful to activists. This paper will cover some of the most notable examples of #ARMeToo (Animal Rights Me Too) from the United States and will describe how my research will be conducted in the context of Aotearoa. Lisa Kemmerer, Carol J. Adams, and patrice jones, among others, have shown how animal advocates and animal advocacy groups reinscribe normative forms of human marginalisation, for example misogyny. This research is particularly focused on the invisibilisation of activist experiences related to gender using language and techniques peculiar to animal advocacy.

Biography:

Cressida Wilson is a PhD student at the New Zealand Centre for Human-Animal Studies at the University of Canterbury. She shares her home with a multitude of rescued non-human animals, including a large white pig named Trotsky, who shares her love of vegan kai.

Woodward, Wendy

Neocolonial cats: interstitial beings in South African post-apartheid fiction

Dogs have padded constantly through South African literature since Doss featured in Olive Schreiner's *Story of an African Farm* (1883), but only recently have cats manifested in fictional narratives. Niq Mhlongo's short story "Curiosity Killed the Cat" in the collection *Soweto, Under the Apricot Tree* (2018), Nthikeng Mohlele's *Rusty Bell* (2014) and Zakes Mda's *Black Diamond* (2009) all have cats as liminal creatures, imbricated in violence and criminality, either victims or perpetrators, or both. Their very presence functions to exacerbate essentialised cultural differences. Predominantly, indigenous African traditions associated cats with witchcraft and bad luck and accorded them little respect. All these stories include extended responses to such indigenous beliefs. The accidental drowning of an urban feline in "Curiosity Killed the Cat" leads to the racialised ostracising of a black family in an upmarket neighbourhood. In *Rusty Bell* a vulnerable black student who hears an autobiographical monologue delivered by Clinton K, a cat, is judged a "lunatic" by his conventional father. In Mda's novel, the ex-freedom fighter, Don Mateza, will never achieve the status of a black diamond due to his love for Snowy, the Himalayan cat. Cats in this novel and the other narratives, either through human attachment or aversion, queer neocolonial hyper-masculinities. In *Losing the Plot: Crime, Reality and Fiction in Postapartheid Writing* (2016), Leon de Kock is interested in the formal effects on South African writing of the general perception that the "transition [to democracy] has been derailed." Nonhuman animals are not considered in de Kock's analysis, but my concern is how domestic cats in these recent South African texts can be made to "teach us about politics" to borrow Brian Massumi's phrase and what they suggest of an endlessly deferred transition to a new dispensation—be it human or posthuman.

Biography:

Wendy Woodward is Emerita Professor in English Literature at the University of the Western Cape. Her monograph *The Animal Gaze: Animal Subjectivities in Southern African Narratives* was published in 2008 (Wits University Press). She convened Animal Studies Colloquia at UWC from 2011 to 2015 which culminated in a Special Issue of the *Journal of Literary Studies* co-edited with Erika Lemmer entitled *Figuring the Animal in Post-apartheid South Africa* (Vol 30 (4) December 2014). More recently, she co-edited *Indigenous Creatures, Native Knowledges and the Arts—Animal Studies in Modern Worlds* with Susan McHugh (Palgrave Macmillan 2017). Her poetry engages centrally with ecological and animal issues: *Seance for the Body* (Snailpress, 1994), *Love, Hades and other Animals* (Protea 2008) and *A Saving Bannister* (Modjadji, 2015). Her poetry has appeared in local and international journals and anthologies.

Wrenn, Corey L.

Civilizing horses and travellers in post-colonial Ireland

Postcolonial Ireland entered the 20th century as a newly minted nation-state hoping to establish itself as a legitimate competitor in the capitalist world system. Having been subjugated under colonial animal agriculture for over four centuries, freedom from British rule would not bring freedom from British influence as Ireland opted to maintain its animal agricultural economy following decolonization in 1920. Defining its postcolonial economy by animal agriculture allowed Ireland to underscore its transition from the simian, brutish subhuman status the British had imposed to the civilized European construction of humanity. The Irish were no longer subjects *among* animals but took the place of the British in ruling *over* animals. This dominion supported a new national identity.

Eager to prove its membership in civilized Europe and its very humanity, the Irish state took a harsh approach to Travellers in the 20th century, forcing assimilation and enacting policies designed to remove the unsightly and embarrassing Traveller presence that had become an eyesore with its large caravan encampments and raucous activities. Today's Travellers harken to a colonial past in which the Irish were animalized and subjugated, a past new Ireland is eager to erase. A series of acts and policies have been implemented to challenge Traveller ways of life, specifically targeting their relationship with horses.

Travellers have responded in fierce protection of their cultural heritage. Horses had been integral to sustaining the community in the 19th century, pulling caravans and acting as economic currency and status symbols. Travellers traded in horses, both live and dead for resale or slaughter. To this day, Travellers are often disparagingly referred to as "knackers" given the importance of horse slaughter and rendering to their survival. More than this, horses were and are integral to their social life. Festivals and get-togethers revolve around horse trading, display, and competition, especially for the men. A machismo culture, the ability to train and compete horses offers a rare opportunity for boys and young men to engage masculine gender roles. Given the extreme discrimination and prejudice that the community faces in modern Ireland, this relationship with horses has become the central avenue for masculine expression. Traditional masculine markers such as successful employment, educational attainment, home ownership, land ownership, and respect in the public sphere are largely unobtainable for Traveller men, necessitating that they innovate through horse culture. The Irish state's interference with horse ownership subsequently threatens the well-being of Traveller men, who, with a suicide rate three times that of the settler population, are already highly vulnerable. Horses are truly a lifeline for these men.

This paper explores the multifaceted moral conflict manifest in the role of horses in post-colonial, civility-conscious Irish society. A vegan feminist perspective is applied to highlight the disruptive influence of colonialism and its tendency to manifest and inflame race, ethnicity, and species distinctions. This perspective explicitly draws attention to nonhuman animals, who, in becoming political symbols in situations of conflict, are relegated to absent referents. Subsequently, there is a need to rejoin horses to the conversation, as well as a need to emphasize that the construction of animality and humanity under colonialization is harmful not only for nonhuman animals, but also marginalized human groups.

Biography:

Dr. Wrenn is Lecturer of Sociology and past Director of Gender Studies (2016-2018) with Monmouth University. She received her Ph.D. in Sociology with Colorado State University in 2016. She received her M.S. in Sociology in 2008 and her B.A. in Political Science in 2005, both from Virginia Tech. She was awarded Exemplary Diversity Scholar, 2016 by the University of Michigan's National Center for Institutional Diversity. She served as council member with the American Sociological Association's Animals & Society section (2013-2016) and was elected Chair in 2018. She serves as Book Review Editor to *Society & Animals* and has contributed to the *Human-Animal Studies Images* and *Cinema* blogs for the Animals and Society Institute. She has been published in several peer-reviewed

academic journals including the *Journal of Gender Studies*, *Feminist Media Studies*, *Disability & Society*, *Food, Culture & Society*, and *Society & Animals*. In July 2013, she founded the Vegan Feminist Network, an academic-activist project engaging intersectional social justice praxis. She is the author of *A Rational Approach to Animal Rights: Extensions in Abolitionist Theory* (Palgrave MacMillan 2016).

Young, Tracy and Bone, Jane

Troubling colonised intersections of childhood/animals/education: encounters of love, life and death

Patrice Jones (2015) entreats us to not only map the entanglements in which animals and humans are situated but to interrogate the intersections of human/animal boundaries and that which demarcates the former from the latter, to see how they support and prop each other up. In this presentation, we trouble the intersections of childhood/animal/education seeking to circulate and disrupt the normalising ideologies of speciesism that reinforce human exceptionalism and dominion. This contributes to political and ethical conversations in early childhood education, as we argue that the commodification of animal species in western educational praxis, colonises the child and the animal. Research with children and their families shows that learning about life, learning to love and learning about death are seen as inevitable aspects of education and becoming human. Our intention is to move beyond stories of living/loving/dying in early childhood where pedagogy works in specific ways to bring children and animals together through difference and instead challenge such systems by exploring ways of thinking about difference that can accommodate multiplicity. By foregrounding how speciesism emerges through the multifarious, situated everyday encounters in the territory where children and animal dwell, we become entangled with bodies, places, and discourse. These entanglements produce epistemological uncertainty, as we search for possibilities and ethical ways of responding to and acting against educational colonialism. Roaming pedagogy enables us to demarcate the borders of child-animal relations that colonise and commodify, with the desire to live without places of injustice and violence. A rescue dog called Kosi, a 'pedadog', helps us to sniff out border crossings, revealing immanent possibilities for child/animal/educational roamings that (re)imagine relational ecologies of education.

Biographies:

Tracy Young from Swinburne University in Melbourne, Australia is engaged with research in education that explores connections and disjunctions of child-animal relations in family homes and early childhood education. In this research the complex relations with children, animals and environments provide a space for ethical inquiry that troubles how animal species are socially constructed, culturally reproduced and positioned in early childhood education. Postqualitative methodologies invite creative practices in her research including theorising with critical posthumanist, ecofeminist and new materialist philosophies. Tracy's research contributes to wider understandings about the significance of early childhood education in terms of relationality with the human and the more-than-human.

Dr Jane Bone from Monash University in Melbourne, Australia is involved in research in education in Australia (formerly in New Zealand). She is interested in innovative approaches to pedagogy in early childhood (including Steiner, Montessori and Reggio Emilia based preschools). She uses creative methodologies in her approach to research and her work includes theorising with philosophical, posthuman, and new feminist materialist ideas. She is working on projects with a social justice aspect, including supporting the right of children in out of home care to their own records.

