



Animal Studies Research Network presents:

Animaladies II

December 13 & 14, 2018

Research Hub, Building 19

University of Wollongong, Australia

Featuring Keynotes and Invited Speakers:

Lori Gruen

Nekeisha Alayna Alexis

patrice jones

lynn mowson

Elan Abrell

Yvette Watt

Yamini Narayanan

Registrations: <https://www.uowblogs.com/asrn/>

Image: *boobscape*, lynn mowson

Animaladies Program at a Glance: Thursday December 13th

9.45	Acknowledgment of Country & Welcome: Fiona Probyn-Rapsey	
10.00	Keynote Lecture : pattrice jones Derangement and Resistance : Reflections from Under the Glare of an Angry Emu Chair: Melissa Boyde	
11.00	Morning Tea	
11.30	Session A: Chair: Jordan McKenzie Chloe Taylor - Of gimps, gastropods, and grief Charlie Jackson-Martin - Sanctuary Life: Utopias and dystopias from the inside Zoei Sutton - Critical companions: challenging the role of 'pets' through relationships	Session B: Chair: Alison Moore Rm: 19.2103 Sharri Lembryk - Animaladies of knowledge: The epistemic echo chamber Guy Scotton - Geographies of animal fear Darren Chang - Farmed animal sanctuaries on stolen land: De-weaponizing and re-subjectifying domesticated animals as part of anti-colonial struggles
1.00	Lunch: Film Screening: The Breeder, by Demelza Kooij	
2.00	Keynote Lecture: Elan Abrell Zoonotic Care: Helping Sanctuary Go Viral Chair: Yvette Watt	
3.10	Session C: Chair: Katie Gillespie Danielle Celermajer - Reading with Katie Clare Archer-Lean - Knots of distraction and action: Animal representation in Charlotte Wood's fiction Hayley Singer - F is for ... failure, forgetting, filiations, fleischgeist	Session D: Chair: Nekeisha Alayna Alexis Rm: 19.2103 Sanna Karhu - Toward a feminist critique of killing: Sight, regulation, and the politics of the slaughterhouse Jan Dutkiewicz "... a moment of silence." The nonviolent slaughterhouse and Temple Grandin's politics of reform and sacrifice Kathrin Herrmann - The 3Rs principles of animal experimentation: actions and distractions
4.40	Afternoon tea	
5.00	Keynote Lecture: Nekeisha Alayna Alexis Writing Captives Chair: Esther Alloun	
6.00	SLAM (5 min each) Chair: Siobhan O'Sullivan Teya Brooks Pribac and Jason Grossman - Libert�, �galit�, �tranget� Anne Melano - "There will be no rescue": Jean Hegland's <i>Into the Forest</i> Esther Alloun – Going to the dogs in Occupied Palestine: Animaladies and settler colonial madness	
6.20 pm 7.00 pm close	Champagne and Vegan Pizza BOOK LAUNCH: <i>Animaladies</i> , (Eds) Lori Gruen & Fiona Probyn-Rapsey, Bloomsbury 2018. To be launched by Melissa Boyde	

Friday December 14th

9.30	<p>Invited Speaker Session Chair: Lori Gruen</p> <p>lynn mowson- bloodlines: tracing paths from bodies to biotechnologies</p> <p>Yamini Narayanan - Cow is a mother, mothers can do anything for their children!" Gaushalas as landscapes of anthropatriarchy and hindu patriarchy</p> <p>Yvette Watt - Unfair Game: animal abuse and gender in the visual arts</p>	
11.00	Morning Tea	
11.30	<p>Session E: Chair: pattrice jones</p> <p>Rowena Lennox - Women who won't shut up.</p> <p>Susan Pyke - Snake Church (after leaving the 'sanctuary of ignorance')</p> <p>Mehmet Emin Boyacioglu - White, middle-class privilege and toxic masculinity: An ethnographic case study of grassroots animal activism in Canada</p>	<p>Session F: Chair: Elan Abrell Rm: 19.2103</p> <p>Tracey Nicholls - Precarious Grief</p> <p>Jordan McKenzie - Emotion and morality: A sociological perspective on moral judgements of animal cruelty</p> <p>Alex Lockwood - An insomniac call to bear witness: How the malady of an ethical sleeplessness complicates and contests the hidden practices of industrial nonhuman slaughter</p>
1.00	Lunch & AASA AGM (1 – 2.00pm)	
2.00	<p>Chair: lynn mowson</p> <p>Alison Moore - Feminist resonances across lives in the dairy industry</p> <p>Iselin Gambert and Tobias Linne - #SoyBoy: Race, gender, and tropes of 'plant milk masculinity'</p> <p>Katie Gillespie - Scent of the spectral: Sensory witnessing beyond sight</p>	
3.30	<p>Afternoon tea</p> <p>BOOK LAUNCH: <i>The Flight of Birds</i> by Joshua Lobb, Sydney University Press (Animal Publics series), 2018.</p> <p>To be launched by Melissa Boyde</p>	
4.00	<p>Keynote Lecture : Lori Gruen</p> <p>Calculating Care? The Maladies of Effective Altruism</p> <p>Chair: Yamini Narayanan</p>	
5.00-5.15	<p>Closing Remarks -</p> <p>Organising Committee: Melissa Boyde, Fiona Probyn-Rapsey, Esther Alloun and Alison Moore.</p>	

Panels: Abstracts and Contributor Biographies

Thursday 13 December (9.45am start – 7pm finish)

Keynote Lecture

Derangement and Resistance: Reflections from Under the Glare of an Angry Emu

patrice jones, VINE Sanctuary

The situations of emus illuminate the maladies of human societies. From the colonialism that led Europeans to tamper with Australian ecosystems through the militarism that mandated Great Emu War of 1932 to the consumer capitalism that sparked a global market for ‘exotic’ emus and their products, habits of belief and behavior that hurt humans have wreaked havoc on emus.



Literally de-ranged, emus abroad today endure all of the estrangements of emigres in addition to the frustrations and sorrows of captivity. In Australia, free emus struggle to survive as climate change parches already diminished and polluted habitats. We have shot them with machine guns and plowed them down with motor cars. We have parched and polluted their landscapes. But still they stride. Queer in every sense of the word, emus can remind us of the resilience of eros.

Bipeds who stand at about the height of humans, emus view the world from a vantage point that is simultaneously like and unlike our own. So, let us ask: How do emus themselves see their circumstances? How do they see us? How have they coped with both madness and madness? Let’s learn what we can from the living dinosaurs who dodge bullets, jump fences, know very well how dangerous humans can be, and have not yet conceded defeat.

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 while actively promoting a plant-based agricultural economy.

Prior to founding the sanctuary, jones was a social change activist using a wide variety of tactics in a wide range of movements. As a teen gay liberation activist in the 1970s, jones was among the first to test strategies now used widely by campus LGBTQ organizations. Working within AIDS, housing, and disability rights organizations in the 1980s and 1990s, jones organized kiss-

ins, rent strikes, and a coalition against racist policing that led one city to change its practices. As a staff member at a university center for anti-racist education in the 1990s, Jones helped activist organizations and academic departments devise strategies for fostering inclusivity and undermining structural bias. Since cofounding the sanctuary in 2000, Jones has used her standpoint to encourage the vegan and animal advocacy movements to do the same.

Jones has taught college and university courses on the theory and praxis of social change activism as well as in the fields of psychology, gender studies, and LGBTQ studies. VINE works frequently with scholars and has made it a priority to bridge the gap between academia and activism. Jones has authored two books — *The Oxen at the Intersection* (Lantern, 2014) and *Aftershock: Confronting Trauma in a Violent World* (Lantern, 2007) — and has published essays in numerous anthologies, including *Animal Oppression and Capitalism* (Praeger, 2017); *Ecofeminism* (Bloomsbury, 2014); *Confronting Animal Exploitation* (McFarland, 2013); *Sister Species* (University of Illinois Press, 2011); *Sistah Vegan* (Lantern, 2010); *Minding the Animal Psyche* (Spring Journal, 2010); *Contemporary Anarchist Studies* (Routledge, 2009); *Igniting a Revolution* (AK Press, 2006); and *Terrorists or Freedom Fighters?* (Lantern, 2004).

PARALLEL SESSION A (Research Hub)

Of Gimps, gastropods, and grief

Chloë Taylor, University of Alberta

In her 2010 memoir, *The Sound of a Wild Snail Eating*, Elisabeth Tova Bailey describes her sudden contraction of a chronic illness that leaves her extremely weak and nearly immobile for years on end. To roll over in bed becomes an enormous and painstakingly slow effort for the author, and caring for her own needs is impossible. As a result, Bailey is required to leave her beloved country home to live in an apartment in the city where she can receive care, and she spends her days lying in bed, visited less and less often by her busy friends, until her only regular visitor is the nurse who drops by briefly to give Bailey her meals. One day, a friend brings Bailey a potted violet as a gift, and, on a whim, adds a live snail from the woods to the pot. Bailey spends months lying in bed watching the wild snail's activities, which are as painstakingly slow as her own and yet, she soon discovers, are rich, varied, and fascinating—despite the fact that the snail, like Bailey, has been displaced from their home and kin.

Bailey begins caring for the snail, improving the snail's environment, and researching the lives of gastropods in order to understand the snail's needs and better accommodate them. Although arguably she should have set the snail free, Bailey accommodates the snail in a way that she is not herself being accommodated, and as a result the snail flourishes in a way that Bailey does not. As her research and observations of the snail teach Bailey, however, one's life can be important and intense, even if one moves very small distances and does so very slowly. In the passage that gives the book its title, Bailey discovers that, in her stillness and quiet, she can hear the wild snail eating—a captivating sound that she would never have known but for her illness. Although disability is overwhelmingly described negatively in this memoir, as a tragedy that befell the author, and from which she desperately hopes to be cured, it is also a source of vivid experiences and powerful philosophical insights. The book also raises questions about the extent to which the sadness of Bailey's experience is exacerbated by her isolation, and by her lack of a care and

crip community in particular; in one passage, Bailey imagines all the other people who are lying alone and still in rooms like her, but whom she will never know.

I read this book in a period of depression and grief, when I, like Bailey, moved very little and very slowly, and found my life solitary and bleak. For months I could do very little, and it was an effort to get from my bed to the couch, where I passed my days reading—thanks to which I discovered Bailey’s memoir. Like Bailey in her horizontal state, I became engrossed by the life of a gastropod, and much as Bailey discovered the richness of her own life through parallels with her snail’s life, I also found insight and strength in my experience through this memoir. In writing this, however, I am wary of the dangers of “inspiration” (or “inspiration porn”), as these have been extensively described in the disability studies literature—and so Bailey’s memoir raises ethical issues for me about the ways she was inspired by the snail, and that I was inspired by Bailey.

Finally, Bailey’s memoir raises ethical questions about the ways animals are used as therapy tools. In this case, the snail is kept in captivity for the length of Bailey’s first intense bout of illness, and is a constant source of wonder and interest for her in this period. While Bailey’s human friends, on their increasingly rare visits, ultimately exhaust and depress her, the snail proves to be a perfect companion. Once Bailey recovers, at least temporarily, however, she loses patience for the snail’s slow pace and hence loses interest in the snail as well, and she sets the snail free in their original environment. Although the snail has flourished in captivity (reproducing prolifically, for example—which, Bailey’s research tells us, gastropods only do when they are in a safe and amenable environment for bearing young), and is ultimately released (along with all their baby snails) to lead a wild existence again, the story raises questions about and arguably encapsulates the treatment of therapy animals more generally—who are elevated in status so long as they are of use to their humans, but whose interests remain subordinated to those of the humans who use them.

Chloë Taylor is Associate Professor of Women’s and Gender Studies at the University of Alberta, and she also teaches a weekly Philosophy Club at the Fort Saskatchewan Correctional Centre in Alberta. She has a Ph.D. in Philosophy from the University of Toronto and was a postdoctoral fellow in the Philosophy department at McGill University. Her research interests include twentieth-century French philosophy, philosophy of gender and sexuality, animal and environmental ethics, and critical prison studies. She is the author of *The Culture of Confession from Augustine to Foucault* (Routledge 2008), *The Routledge Guidebook to Foucault’s The History of Sexuality* (Routledge 2016), *Foucault, Feminism, and Sex Crimes: An Anti-Carceral Analysis* (Routledge forthcoming), and the co-editor of *Asian Perspectives on Animal Ethics* (Routledge 2014) and *Feminist Philosophies of Life* (McGill-Queens University Press 2016). She has also published articles in journals such as *Hypatia*, *Feminist Studies*, *Foucault Studies*, *Philosophy Today*, and the *Journal for Critical Animal Studies*, and is co-editing two volumes for Brill Press’s Critical Animal Studies Series: *Crippling Critical Animal Studies* and *Decolonizing Critical Animal Studies*.

[Sanctuary Life: Utopia and dystopia from the inside.](#)

Charlie Jackson-Martin, Sydney Dingo and Fox Rescue

There is a troubling closeness between ‘utopia’ and ‘dystopia’ that exists within sanctuaries for wild animals, separated largely by perception. They are both safe havens, designed to protect their inhabitants and simultaneously epicentres of captivity maintained through technologies of

control. As social activists we are often told about the importance of not speaking on behalf of oppressed groups, but rather amplifying their voices. However, when we turn to the struggles of wild animals, not only are the barriers to communication vast but the interests of the wild animal rarely align with the interests of their human carers. Nor is alignment always practically possible in our anthropocentric society. This paper explores my own experiences as an animal activist and sanctuary owner as I struggle to identify and reconcile the desires and needs of the individuals I rescue with the practical elements of housing and caring for “wildlife” that cannot be released. This struggle is further complicated by the type of wild animals I care for: foxes and dingoes. Both species face extreme violence and persecution outside the relative safety of the sanctuary. However, sanctuary life for foxes and dingoes is fraught with limitations, distinctly shaped by containment and a lack of agency over their bodies and their environment.

Charlie who grew up in rural Victoria, has always felt a deep connection to animals and has been caring for and rescuing animals from a young age. He is a passionate animal rights activist and vegan. Charlie shares his life and home with twelve foxes, two dingoes, three cats and a pig. In 2012, Charlie founded Sydney Fox Rescue and has since dedicated his life to increasing the welfare of foxes and other so called “pest” species in need.

Critical companions: Challenging the role of ‘pets’ through relationships and research

Zoei Sutton, Flinders University

Human-companion animal relationships have largely escaped the criticism aimed at other human-animal entanglements. Instead, they are shrouded by connotations of love, commitment and kinship ties. However, this positive framing neglects to take into account the problematic aspects of these entanglements — the exploitation of breeding, asymmetrical power relations, and the hundreds of thousands of companion animals killed in Australian shelters each year. These contradictory narratives produce a site of tension, which when highlighted brings to the fore the uncomfortable acknowledgment that these ‘positive’ relations are yet another example of the ‘damaged’ relations between humans and ‘other’ animals. In this paper I will discuss the mechanisms by which human-companion animal relationships come to look unproblematic, and how these mechanisms might then be challenged. Drawing on qualitative interviews and observation with 30 humans and their animal companions, I argue that companion animal owners who come to think differently about their animals experience ‘rupture moments’ that disrupt their normative understandings about companion animals and relationships with them, and that owners themselves might act as agents of change. This then shows that ‘our’ relationships with companion animals are *not* undamaged, though they might appear as such, and that by advocating for companion animals in our societies and in our research we can bring to light these problematic bonds. I conclude by calling for a critical approach to research around human-companion animal relationships, one that seeks to highlight and challenge the taken-for-granted role of ‘pets’, and works towards research for and with ‘other’ animals, rather than merely about them.

Zoei Sutton is a Sociology PhD Candidate at Flinders University. Her doctoral thesis critically examines the navigation of human-companion animal relationships, adopting species-inclusive methods to present a portrait of these entanglements that draws on both human and nonhuman contributions. When she isn’t working on her thesis she is spending time in her most important

role as fetch facilitator for three mischievous pups: Mollini, Lorelei and Tommy. They are both the inspiration behind the research, and the reason it has taken so long.

PARALLEL SESSION B (Room 19.2103)

Animaladies of knowledge: The epistemic echo chamber

Sharri Lembryk, University of New South Wales

Feminist and post-colonial critiques of political representation provide frameworks through which to understand the problem of moral exclusion, stemming from epistemologies which are *limiting* (surmountable), and *limited* (insurmountable). Hegemonic discourse reasserts hegemonic relations, as that which is taken as ‘truth’ is constructed by those in positions of privilege (see Spivak, 1983, 2010; Haraway, 1988; and Alcoff 1991-92). These points prove particularly problematic in instances of inter-subjective inquiry, as the Other is constructed and contextualised in terms that are not their own. For non-human animals, their contextualisation proves a considerable (yet not insurmountable) epistemic hurdle, as the resource paradigm proves a primary model by which they’re framed (Wyckoff, 2015). With this in mind I explore the concept of the epistemic echo-chamber, which bolsters a deference to normative (hegemonic) epistemic practice. I will navigate the sanctuary as a metaphor for a retreat to the familiar, and draw upon work in epistemologies of ignorance to situate this animalady of knowledge.

Sharri is a PhD candidate in Philosophy at the University of New South Wales, under the supervision of Siobhan O’Sullivan, Simon Lumsden, 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, with the animal studies scholars there providing a rich bed from which to grow.

Geographies of animal fear

Guy Scotton, University of Sydney

This paper proposes fear as a theme for critical interspecies geographies: a vantage from which to begin mapping how particular flows of affect within and between species shape the human domination and exploitation of other animals. Taking broad inspiration from Gill Valentine’s classic exploration of ‘The Geography of Women’s Fear’ (1989), I argue that multidisciplinary mapping of the circulation of animal fear could help to establish a wider “affective turn” in the analysis of speciesist domination and resistance.

I sketch this proposal across three dimensions of animal fear. First, I consider animal fear “at work” in zones of intensive exploitation such as factory farms and laboratories. In these sites, I argue, humans confront other animals’ fear not only as a call from another being and/or as a production problem in the form of animal resistance, but also as an ingredient, a resource for domination, and as a scientific and cultural commodity in its own right, packaged in spectacles and studies of animal fear itself. Second, I trace the tangled histories of non-lethal, fear-based technologies of human “crowd control” and nonhuman “wildlife management,” suggesting that their convergences are underwritten in part by entrenched and intertwined human anxieties

about political presence and animality: the fear of a disobedient crowd turned herd, pack, or swarm. Third, I consider these circuits of animal fear in the context of human fears about nonhuman animals (and animal activism), as well as humans' anxieties about their own creaturely embodiment. I conclude with a counter-vision of political assembly that attends to humans and other animals as intrinsically embodied and passionate political subjects, and that calls on the "animal turn" in geography and sociology, along with the "political turn" in animal ethics, to join in a concerted and critical turn to the role of the emotions in interspecies (in)justice.

Reference: Valentine, G. (1989). The geography of women's fear. *Area* 21(4): 385–390.

Guy Scotton is a doctoral student in the Department of Sociology and Social Policy at the University of Sydney (<https://sydney.academia.edu/GuyScotton/>). He is an editor of the open access journal *Politics and Animals* (www.politicsandanimals.org/).

Farmed animal sanctuaries on stolen land: De-weaponizing and re-subjectifying domesticated animals as part of anti-colonial struggles

Darren Chang, Queen's University

This paper is an attempt to consider the political roles of farmed animal sanctuaries (FASes) within settler colonial contexts, where processes of dispossession and violence against Indigenous peoples and their lands are ongoing despite the proliferation of the reconciliation discourse. Indigenous scholar Billy-Ray Belcourt states that "animal domestication, speciesism, and other modern human-animal interactions are only possible because of and through the historic and ongoing erasure of Indigenous bodies and the emptying of Indigenous lands for settler-colonial expansion" (2015, 3). Situated on lands stolen from Indigenous peoples through genocide, FASes occupy difficult positions. On one hand, relations of private property have directly enabled FASes to acquire lands to rescue and provide care for farmed animals, making them beneficiaries of settler colonialism. On the other hand, FASes work to challenge and dismantle colonial-capitalist animal agriculture industries, which are actively destroying lands and waters while perpetuating institutionalized mass violence against countless humans and nonhuman animals.

I argue that by committing to Indigenous solidarity, by considering their positions of privilege and the challenges they face within the context of colonial-capitalism, FASes could reshape and transform their human-nonhuman relations and practices to contribute to reconciliatory efforts, while simultaneously tackling some of the root causes of systemic violence against animals. Specifically, I suggest that it is crucial to acknowledge how farmed and other domesticated animals have been weaponized to reproduce violence against both human Others and themselves. For example, FASes could historicize their humane education curriculums to recognize the ways in which domesticated animals have been exploited as "the beasts who bore the white man's burden" in colonizing missions (Fishlock, 2004; Anderson, 2004), and how farmed animals have been used as weapons to destroy peoples, lands, and waters. Reorienting the work of FASes in these ways could align their efforts of re-subjectifying animals and building a more just and compassionate world with anti-colonial struggles.

Darren Chang completed an MA in political philosophy and critical animal studies at Queen's University in 2017, under the supervision of Will Kymlicka. Darren's Master's research work explored how farmed animal sanctuaries and animal rights/liberation activists could

overcome the speciesist zoning bylaws segregating farmed animals and excluding them from urban spaces, while invisibilizing and confining them to rural agricultural zones. Darren was an active participant in the Animals in Philosophy, Politics, Law, and Ethics (APPLE) program at Queen's, as well as the animal advocacy group Queen's Animal Defence. From 2012-14, Darren worked as a research assistant at University of British Columbia's Animal Welfare Program, and has participated in grassroots animal rights/liberation activism in Vancouver, B.C, Unceded Coast Salish Territories since 2011. Darren currently resides in Toronto, working on a project that advocates for transforming an urban farmed animal zoo in the city into a farmed animal sanctuary.

LUNCH: FILM SCREENING

The breeder

Demelza Kooij, Liverpool John Moores University

Always wanted an extra fluffy rabbit, a legless cat, or a dog on two legs? Dr Schönbacher's new app makes it easy for you to design and order your own! *The Breeder* tells the story of a scientist who uses genetic modification to design custom-made pets. These hyper-cute creatures melt hearts worldwide, but there is a dark side to their irresistible begging eyes...

Demelza Kooij is an independent artist/filmmaker and work as senior lecturer in fiction and documentary filmmaking at Liverpool John Moores University.

Keynote Lecture

Zoonotic Care: Helping Sanctuary Go Viral

Elan Abrell, Harvard Law School

Animal sanctuaries are invaluable to the broader animal advocacy movement both for the qualitative difference they make in the lives of individual animals and for the symbolic power these experiments in alternative species relations have in modeling different possibilities for how humans can live with other animals. Beyond their symbolic value for inspiring struggle toward a better future, sanctuaries perform the essential task of working through the difficulties and contradictions of manifesting that future – the pragmatic labor necessary to achieve more radical potential transformations in human-animal relations. At the same time, providing sanctuary as a form of activist intervention is becoming increasingly relevant to political movements beyond those focused on the treatment of non-human animals. With the hyper-xenophobic intensification of US immigration control efforts under the Trump regime, for example, the idea of sanctuary for people is gaining renewed political support in the form of sanctuary cities or communities that could provide a physical space of (limited) protection from these efforts. Animal sanctuaries thus provide a lens not only for understanding shifting practices of relating to or caring for other species, but also for examining how sanctuary as simultaneously



spatial and ideological modes of being may provide the basis for a broader counter-hegemonic challenge to violent practices of exploitation targeted at a range of different others. This keynote thus explores the potential for sanctuary as a form of political activism that can invert the dynamic of conventional zoonosis – spreading harm to humans from other animals – by instead expanding practices of mutual care and anti-violence to larger scales of resistance to oppression and violence while weaving new webs of inter-species solidarity.

Elan Abrell received a J.D. from Berkeley Law School at the University of California and a Ph.D. in Cultural Anthropology from the Graduate Center of the City University of New York. His dissertation, *Saving Animals: Everyday Practices of Care and Rescue in the US Animal Sanctuary Movement*, examines how sanctuary caregivers respond to a range of ethical dilemmas and material constraints while attempting to meet the various and sometimes conflicting needs of rescued animals. He was a 2017-18 Farmed Animal Law & Policy Fellow at the Animal Law & Policy Program at Harvard Law School, where he conducted research on his current project on cellular agriculture, a new field of agricultural production intended to reduce the negative impacts of animal-based agriculture on animals and the environment.

PARALLEL SESSION C (Research Hub)

Reading with Katie

Danielle Celermajer, University of Sydney

Scholars interested in moving beyond anthropocentric and individualized assumptions about mindedness have begun to draw on a range of philosophical ideas like intra-action (Barad), entanglement (Gruen) and distributed agency (Bennett), which provide resources for recasting the site of experience and value. Simultaneously, the political turn in animal studies calls for new institutional arrangements to provide a political infrastructure for inclusion, recognition, rights and voice for non-human animals. Bringing these two together indicates the need for, and the possibilities of new forms of practice and sense making, based on ontologies that not only refuse classical human-animal hierarchies, but recognize that humans are always already in relationship with animals.

The rub comes when we try to work out how to build out from abstract notions that remain largely utopian, to forms of life/modes of practice that are embedded in our everyday ways of being, knowing and acting. Several literatures that interrogate how ways of sense making and acting become normalized and entrenched suggest that every day rituals, often starting with small daily practices, shifting our material conditions, the altering the contexts in which we move play a critical role in rebuilding world and frames of meaning at the more macro level.

The challenges are particularly stark in the academic world, which takes place between mind, computer keys and words on the page or screen, disembodied folk sitting in anonymous seminar rooms, or in a walled classroom in concrete buildings. In this paper, I discuss some micro-

practices I am exploring to normalize entangled epistemologies and politics within my academic practice. The first is the simple, though irreverent act of reading in bodily contact with Katie, a four-year-old rescued pig. The second is the attempt to explore the possibilities and limits of shared decision making in a multi-species community. At the most superficial level, both impede classical academic work (muddy papers, time away from my computer), but what might they do to scholarly work?

Danielle's professional life has been characterised by moving between organisations whose principal focus is human rights policy, advocacy and scholarship, and seeking a greater integration between these dimensions of human rights work. Since joining the University of Sydney in 2005, she has had the privilege of establishing two postgraduate human rights programs aimed at forging precisely this type of integration between the best of scholarship and effective human rights practice. Since 2012, Danielle has been leading a multi-disciplinary international team seeking to identify and test new approaches to preventing torture in organisations where it is systematic and entrenched. Prior to joining the academy, she worked as a policy advisor and speechwriter to the Aboriginal and Torres Strait Islander Social Justice Commissioner and the Race Discrimination Commissioner in the Australian Human rights Commission.

Knots of distraction and action: Animal representation in Charlotte Wood's fiction

Clare Archer-Lean, University of the Sunshine Coast

Australian author Charlotte Wood has been described as a subversive writer, challenging patriarchy, ageism and the human treatment of animals. Her novel *Animal People* is centrally concerned with this latter theme, and Wood has said she is 'interested in why we need animals to ... be a kind of repository of all these feelings we seem unable to bestow on human beings' (Wood in Fidler 2012). At first glance, her satire of infantilising domestic pets and the converse brutality towards other species, in *Animal People*, is a critique of modernity's entwined anthropocentrism and anthropomorphism, a challenge to the projection of human needs onto animals. But the relationship between animal representation and meaningful critique in Wood's oeuvre is problematic. Animal imagery abounds in Wood's *The Natural Way of Things*. Ironically, considering Wood's earlier critique of the projection of human values on animal subjects these animal images are often read as only metaphors for *human* experience. That is, as symbols for the degradation of the women interred in a dystopian camp (Osbourne 2015) or, alternatively, as symbols of tenderness, a relief from the horror, violence and misogyny of the rest of the textual action (Newman 2016). There lies some potential for empathy in this connection: woman and animal as allies under linked systems of oppression. *The Natural Way of Things* illuminates the intricately connected systems of patriarchy and speciesism, yet it also replicates it. Wood's stance is further complicated by her cook books: carnisist recipes as salve 'to nourish the soul'. This paper will examine the connected human/animal subjectivities in Wood's work as both action and distraction, a testimony to some of the paradoxes and limits in contemporary, literary discourses on non-human animals.

References:

Osborn, Jennifer 2016 'Review of *The Natural Way of Things*' *Transnational Literature* 1 May 2016, Vol 8(2).

Newman, Sandra 2016 'The Natural Way of Things review – a masterpiece of feminist horror' *The Guardian* accessed from <https://www.theguardian.com/books/2016/jun/22/the-natural-way-of-things-review-a-feminist-horror-masterpiece>

Fidler, Richard 2012 'Charlotte Wood talks about people's relationships with their pets'

animals inform human perceptions of their own identities and their place in the natural environment. She is fascinated by how literature might imagine animal agency beyond purely anthropocentric concerns. Clare is experienced in trans-disciplinary approaches.

F is for ... failure, forgetting, filiations, fleischgeist.

Hayley Singer, University of Melbourne

Failure is a strange adventure. It can be felt as a “bleak territory” just as it offers alternative imaginative formations (*The Queer Art of Failure* Judith Halberstam, 19 - 23). Success in a heteronormative, carnist, capitalist society equates too easily to specific forms of consumption. Might failure in this context grab onto more creative, more surprising, more unruly, undisciplined and queer ways of writing relations between bodies?

Forgetting establishes sanctuaries. It is a symptom of an “aftermath society” and a readable symbol of denial in cultures suffuse with violent and damaged relationships (*Untimely Interventions* Ross Chambers, xxi). It also presents possibilities for misusing or counter-using cultural materials. If I apprehend, feel, follow and write what is forgotten (if I forget to forget) might I reveal sites of tension between animals and humans?

Filiation refers to kin, lineage and connection. Filiation can create sites of exclusion that do violence to repressed others, just as it can illuminate relations and entanglements, mutual interactions and transformations. Might experimenting with aesthetics of filiation open fiction to a range of narratives, histories, forces and sensations that are responsive to specific animal-human entanglements?

Fleischgeist describes a frenzied spirit in the air and in our collective consciousness – a mania for meat. It also defines a consciousness finely tuned to the world of fleshly beings, movements, transformations, situated knowledges and historic specificities. Can writing the fleischgeist inhabit and disturb animaladies?

This paper offers a meditation on these F-words and considers whether they can be used to outline a methodology for creative writing practices that seek to transform relations between animals and humans.

Hayley Singer earned a PhD in Creative Writing at the University of Melbourne where she now teaches undergraduate and graduate courses. Her research and writing practice traverse the fields of creative writing, ecofeminism, lesbian feminism and animal studies. She is a Research Associate of the Melbourne node of the ARC Centre of Excellence for the History of Emotions and a member of the Australasian Animal Studies Association. She is currently writing a book called *The Fleischgeist: a haunting*.

PARALLEL SESSION D (Room 19.2103)

Toward a feminist critique of killing: Sight, regulation, and the politics of the slaughterhouse

Sanna Karhu, University of Helsinki

The powerful metaphor of the ‘glass-walled slaughterhouse’ used by animal advocates implies that the meat industry would come to an end if only the abuse and mass killing of animals were

made visible to the public. The practice of releasing activist video footages on the Internet can be understood as an attempt to reveal the shocking truth behind the secluded walls of meat corporations. While the footages spark regularly strong criticism of the industry across the globe, the meat production and consumption is still on the rise, however. In this paper I ask: how should we understand and tackle the ethical indifference toward mass killing in the midst of the continuous dissemination of visual material from the factory farms and slaughterhouses? I approach this question from two different directions. First, I provide a brief genealogy of the modern slaughterhouse from the perspective of the question of visibility. I discuss particularly the public slaughterhouse tours organized in the famous Chicago stockyards in the 1860s until the 1950s. In order to analyze the changing politics of visibility, I juxtapose the spectacle of Chicago slaughterhouse with the surveillance tactics of today's meat industry that seeks to hide the killing of animals from view.

Second, and against this historical background, I examine the ways in which sight is regulated in the service of normalizing the mass killing of animals and the neutralizing of ethical responses to it. Drawing on Tim Pachirat's (2011) analysis of the politics of sight in the context of mass slaughter, ecofeminist critiques of capitalism, as well as Judith Butler's (2009) account of the political regulation of ethical responsiveness, I locate strategies for disrupting the normative frameworks that conceal mass killing despite the public availability of footages from slaughterhouses.

Sanna Karhu is a postdoctoral researcher in Gender Studies, University of Helsinki. The title of her postdoctoral project is "Animal Trouble: A New Ecofeminist Critique of Speciesism," (2018-2023) funded by the University of Helsinki and the Kone Foundation. Karhu received her PhD with a dissertation *From Violence to Resistance: Judith Butler's Critique of Norms* (2017). Her research interests include feminist theory, queer theory, and critical animal studies. Her work has been published in *Hypatia*, for example.

"... a moment of silence." The nonviolent slaughterhouse and Temple Grandin's politics of reform and sacrifice

Jan Dutkiewicz, John Hopkins University

A high-functioning autistic woman who claims privileged insight into the visual and cognitive worlds of livestock, Temple Grandin is a farm and slaughterhouse designer, the public face of the American meat industry's animal welfare initiatives, and an unlikely celebrity. She has emerged, paradoxically, as both one of the world's most-recognized defenders of factory farming and authorities on animal ethics. Central to Grandin's success is a particular combination of epistemology, expertise, and ethics that translate her understanding of animals' perceptual experience into an argument about the moral rightness of her architectural and managerial interventions into their lives and deaths. Grandin's ostensibly rational-humanist project is aimed at creating factory farms and slaughter houses that operate both as efficiently and with as little overt violence as possible. Among her lesser known interventions, however, is the claim that the moment of killing is a sacred one that should be marked with "a moment of silence."

This paper examines Grandin's work along four interconnected axes. First, drawing on work in disability studies, it shows that even if we accept her claim to interspecies experiential understanding, this does not necessarily support her ethical assertions. Second, it shows how the meat industry embraces and deploys Grandin's worldview and examines why this view is so

readily accepted by mainstream commenters on food and animal issues. Third, drawing on literature on “solutionism,” it argues that Grandin’s approach fallaciously construes technical solutions themselves a form of ethics. Fourth, it turns to Grandin’s call for “a moment of silence” on the kill floor, reading this claim through Georges Bataille’s work on the social function of sacrifice. It concludes by reflecting on the dystopian end goal of Grandin’s political project: slaughterhouses devoid of any overt cruelty and a society that can no longer debate the rightness of killing.

Jan Dutkiewicz is a Ph.D. Candidate in Politics at the New School for Social Research and, currently, a Dissertation Fellow at the University of California, Santa Barbara. As of July 1st, 2018, he will be a Postdoctoral Fellow in American Politics at Johns Hopkins University. Jan’s work, rooted in political economy and ethnographic research methods, examines the moral, political, and economic conflicts engendered by large-scale animal agriculture. His work on this topic has been published (or is forthcoming) in journals including the *Journal of Cultural Economy*, *Gastronomica*, and *Society and Animals*, as well as in popular publications including *The Guardian* and *Jacobin*.

The 3Rs principles of animal experimentation: Actions and distractions

Kathrin Herrmann, John Hopkins University

Almost 60 years ago, Russell and Burch proposed the principles of replacement, reduction and refinement of animal experimentation (3Rs) with the goal to eradicate “inhumanity”, a term they utilized to refer to negative mental states experienced by non-human animals used in science, and the procedures that cause these mental states. Their goal was to avoid the use of non-human animals wherever possible and to significantly improve the treatment of the non-human animals still deemed indispensable, while at the same time improving the quality of scientific and medical research and testing (Russell and Burch, 1959). Many countries have since incorporated the 3Rs principles into their legislation, with the declared political aim of working towards the abolishment of non-human animal use (e.g., European Council, 2010). It is widely held that researchers have an ethical responsibility to minimize any pain, distress, fear, suffering, and harm caused (refinement) when keeping them confined and experimenting on them. Balls warned “that refinement can be used as a convenient way of showing commitment to the 3Rs, whilst ensuring that animal experimentation is seen as respectable and can be allowed to continue, while the fundamental ethical questions raised by it are avoided” (p. 21, 2010).

This paper aims to critically appraise the actions taken by the research industry to apply the 3Rs and work towards the political goal of an animal-free world of science. Refinement has seemingly been getting the most attention among the 3Rs. Hence, the use of housing and experimental refinements was analyzed; to assess the quality of animal-based research further, conducting and reporting practices were reviewed. Furthermore, steps taken by the research industry to replace non-human animals were appraised. The review revealed that especially in the area where most animals are used – basic and applied research – little has been done to reduce and replace them, and even possible refinement methods are not fully applied. Indeed, refinement seems to be used as a public tool of distraction by an industry reluctant to change. The paper concludes with action steps animal advocates can take to help achieve the end of non-human animal experimentation.

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Russell, W. and Burch, R. (1959). *The principles of humane experimental technique*. Potters Bar, Hertfordshire, England: Universities Federation for Animal Welfare. [online] Available at: http://altweb.jhsph.edu/pubs/books/humane_exp/het-toc

Kathrin Herrmann had always felt a deep connection to other animals and their need for protection. This and her passion for medical science led to the decision to study veterinary medicine and specialize in animal welfare science, ethics and law. Kathrin currently works at the Center for Alternatives to Animal Testing, Johns Hopkins University, USA. She is a Diplomate of the European College of Animal Welfare and Behavioural Medicine, and a founding member of Minding Animals Germany and of the European Association for Critical Animal Studies. For almost a decade, she worked as a state inspector trying to protect animals used in research and education, and in this way, frequently witnessed the limitations and shortcomings of animal protection laws. As a result of her disappointment in our failure to spare animals from becoming test subjects, Kathrin initiated a book project featuring 51 authors: “Animal Experimentation: working towards a Paradigm Change” (Brill open access, forthcoming 2018). The book critically appraises current animal use in science and shows new, superior non-animal approaches to address urgent scientific questions.

Keynote Lecture

Writing Captives

Nekeisha Alayna Alexis, Independent scholar

As forms of defensive literature supporting systems of violence, recent conscious omnivore storytelling, particularly humane farming accounts and do-it-yourself slaughter reflections, and 19th century plantation romances known as anti-Tom novels disguise matters of power in order to paint subjugation with a benevolent, principled veneer. This erasure takes place through several literary and interpretive moves that result in a variety of ill-logics: peculiar, untenable and contradictory arguments born out of authors’ attempts to simultaneously adhere to liberationist principles while rejecting prohibitions against bloodshed and violence. In this talk, I will discuss how I came to work with these distinct but intersecting narratives, provide examples of their shared tactics for evading questions of power in



systems of domination, and reflect on possible implications for our work as advocates for other animals,

Nekeisha Alayna Alexis is an independent scholar with wide-ranging interests in race, oppression and co-liberation with other animals; Christian ethics and theology concerning other animals; and connections between anarchist politics and liberative Christian faith and practice. The Trinidadian native and former New Yorker received her Bachelor of Arts degree from New York University with a focus in Africana studies. She also received a Masters of Arts: Theological Studies degree with a concentration in theology and ethics from Anabaptist Mennonite Biblical Seminary, Elkhart, Ind. Her forthcoming essays include, “Re/Considering Animals: A Black Woman’s Journey” in *For PoC By VoC* (Sanctuary Publishers 2018) and “There’s Something About the Blood: Tactics of evasion in narratives of violence” in *Animaladies* (Bloomsbury 2018). By day, Nekeisha works at AMBS as graphic designer and website specialist, and intercultural competence and undoing racism coordinator. In her off hours, she is a creator and agitator in and around the city of Elkhart. She is the co-organizer of the Downtown Soul Art and Music Series, which celebrates the work of diverse artists, and participates in activist efforts in support of disregarded human and other animal communities. Nekeisha is the co-founder and long-time organizer of the Jesus Radicals online network. She sustains her Spirit as a member of the UZIMA Drum and Dance troupe; performing with her music and poetry project, rebel noire; singing karaoke at dive bars; and nurturing relationships with the amazing persons she gets to call friends.

SLAMS

Is a cow equal to a human?

Teya Brooks Pribac (University of Sydney) and **Jason Grossman** (Australian National University)

We discuss the implications of the answers individual advocates for nonhuman animals’ rights and wellbeing (including sanctuary owners) might give to this question.

We claim that this distinction (between nonhuman animals being considered equal to humans, or not) is different from the better-known distinction between abolitionism and welfarism. There can be advocates involved in the abolition movement who don’t really perceive nonhuman animals as fully equal; and, conversely, someone working on campaigns labelled as welfarist could be an egalitarian at heart, and just doing what they consider to be in their capacity to help the immediate situation.

Teya Brooks Pribac is an animal advocate, working between Australia and Europe. She engages in various verbal, visual and (vegan) culinary art forms as a hobbyist. She lives in the Blue Mountains of NSW with other animals, and is currently completing a PhD in animal grief at the University of Sydney.

Jason Grossman is a philosopher of science at the Australian National University, and has worked with a number of Australian animal organisations. He is currently on the board of Medical Advances Without Animals.

“There will be no rescue”: Jean Hegland’s *Into the Forest*

Anne Melano, University of Wollongong

Jean Hegland's *Into the Forest* (1998) is a post-apocalyptic literary text expressive of contemporary anxieties about social and ecological collapse. The novel charts the lives of two sisters stranded on the edge of the California redwood forest, and their gradual and deepening awareness of the more-than-human. Ecophilosopher Freya Mathews has suggested that a deep engagement with particular places is a precondition for recovery. Once this point is reached, the informing intelligence of the world may manifest. In Hegland's work, the forest communicates through dreams, signs and the presence of the animal other, above all through a bear who appears in all three of these guises. The critical reception of this work has in cases failed to acknowledge the presence of bear as protagonist, focusing instead on the "rejection of civil society" and the failure of the sisters to rejoin or recreate a human township. I argue that the novel is better approached through the ecophilosophies of Freya Mathews and David Abrams, and that it is a utopian text based on a shift from a human-centred perspective towards repair and recovery based on intersubjectivity with the more-than-human world.

Anne Melano is a recent graduate of the doctoral program of the School of [Languages, Literatures, Cultures and Linguistics](#) at Monash University, and works at the University of Wollongong. Her research interests include utopian, post-apocalyptic and fantasy fictions.

Going to the dogs in Occupied Palestine: Animaladies and settler colonial madness

Esther Alloun, University of Wollongong

Animal activism in Palestine-Israel is a site of intense animaladies. The "madness" of human relationships with animals and of taking animals' interests seriously intersects with the "madness" of settler colonialism, where indifference, denial and ignorance congeals with everyday racial and colonial violence. This short paper follows the rescue work of a Palestinian woman in the Occupied West Bank whose love for dogs has, by many accounts, "gone crazy". The 'tyrannical logic of consistency' (Dave 2017) which drives her to always rescue one more dog from the streets of Bethlehem seems "mad" because it is socially unintelligible, and maddening as it exhausts and threatens to drown her. Her willingness and actual cooperation with Jewish-Israelis to rescue and rehome West Bank dogs under the premise that 'this is not about politics' is equally troubling for many who see it as "madly" disloyal to humanist notions of the (Palestinian) nation. The paper suggests however, that beneath the apparent "madness" of a Palestinian woman gone to the dogs, this example illustrates some of the broader ambivalence and fraught limitations and possibilities raised by the experience of animal activism in the context of Palestine-Israel.

Reference: Dave, Naisargi N. 'Something, Everything, Nothing; or, Cows, Dogs, and Maggots', *Social Text* 35, no. 1 (2017): 37-57.

Esther is PhD candidate at the University of Wollongong whose research examines the intersections of settler colonialism 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*.

Friday 14 December (9.30am start - 5.15 finish)

Invited Speakers

bloodlines: tracing paths from bodies to biotechnologies

lynn mowson, University of Melbourne

This paper outlines my new research project/art installation *bloodlines*, which focuses on the emergent biotechnology industries and their reliance upon sourcing tissue samples from donor animals and slaughterhouse co-products such as foetal blood. This research project connects extant research/artworks such as *slink*, which focused on the death of pregnant cattle and the sourcing of foetal by-products, with *boobscape*, which focused on lives and death of dairy cattle, together with new artworks that represent biotechnology innovations such as in-vitro meat and bio-fabricated leather. These works will be linked together by a web of interconnected fluid-lines; urine, milk and blood, which will trace the pathways from bodies to products. In doing so, *bloodlines* makes the connections between the bodies of agricultural animals and biotechnology both visible and visceral.

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

“Cow is a mother, mothers can do anything for their children!”: Gaushalas as landscapes of anthropatriarchy and Hindu patriarchy

Yamini Narayanan, Deakin University

This paper argues that gaushalas, or cow shelters, in India are mobilized as sites of Hindutva or Hindu ultranationalism, where it is a “vulnerable” Hindu Indian nation – or the “Hindu mother cow” as Mother India – who needs “sanctuary” from predatory Muslim males. Gaushalas are rendered spaces of (re)production of cows as political, religious, and economic capital, and sustained by the combined and compatible narratives of “anthropatriarchy” and Hindu patriarchy. Anthropatriarchy is framed as the human enactment of gendered oppressions upon animal bodies, and is crucial to sustaining all animal agriculture. Hindu patriarchy refers to the instrumentalization of female and feminized bodies (women, cows, “Mother India”) as “mothers” and cultural guardians of a “pure” Hindu civilization. Both patriarchies commodify bovine motherhood and lactation, which this paper frames as a feminist issue. Through empirical research, this paper demonstrates that gaushalas generally function as spaces of exploitation, incarceration, and gendered violence for the *animals*. The paper broadens posthumanist feminist theory to illustrate how bovine bodies, akin to women’s bodies, are

mobilized as productive, reproductive, and symbolic capital to advance Hindu extremism and ultranationalism. It subjectifies animal bodies as landscapes of nation-(un)making using ecofeminism and its subfield of vegan feminism.

Yamini Narayanan is Senior Lecturer in International and Community Development at Deakin University, Melbourne. Her work is focussed on two major themes: the nexus between animals and urban planning in India; and the implications of India's cow protectionism discourse, politics and legislations, *for* the cows and indeed, the animal advocacy movement in India itself. Her research is supported by two Australian Research Council grants. Her work combines scholarship and advocacy, and she is Coopted Member of the Animal Welfare Board of India (AWBI) [Ministry of Environment, Forest, and Climate Change, Government of India]. Yamini has served as the founding co-convenor of the 'Animals and Sociology' thematic group at TASA, and is founding co-convenor of the Deakin Critical Animal Studies Network. She is a lifelong Fellow of the Oxford Centre for Animal Ethics, an honour that is conferred through nomination or invitation only. Her forthcoming book, contracted to Oxford University Press, will offer one of the first empirical critiques of India's cow protectionism discourse and politics from a critical animal studies standpoint, examining bovine realities in both sites of production and protection.

Unfair game: Animal abuse and gender in the visual arts

Yvette Watt, University of Tasmania

In June 2017 I was caught up in a furore which broke out over the inclusion of Hermann Nitsch's *150.action* in the 2017 Dark MOFO program, an annual arts festival that is held in Hobart. Nitsch's "actions", which he has been undertaking since the early 1960s, involve the slaughtering and tearing apart of animal bodies, copious amounts of animal blood, and participants rolling around in the animals' carcasses and stomping on the entrails. In *150.action* a bull and a number of fish would be killed especially for the event. There was much commentary around the hypocrisy of meat-eaters objecting to Nitsch's work, and as a vegan myself, I could understand this point of view. Why did meat eaters find Nitsch's work so objectionable?

Nitsch is far from alone as an artist who kills or harms animals in the name of art, and there is increasing public concern raised over the use of animals in this way. Weaving into the discussion my own anti-hunting art event, *Duck Lake*, this presentation will use Marti Kheel's 1996 ecofeminist critique of hunting as a framework to argue that there is a comparison to be made between harming or killing animals for art, and for "sport" hunting both in motivation, in respect of public perception, and in terms of the gender bias at play, and that this may explain the public outrage directed at artists such as Nitsch.

Dr Yvette Watt is Studio Head of Painting at School of Creative Arts, UTAS, and Lead Researcher of the CALE Animal Studies Research Group. Yvette was a founding member of the Australasian Animal Studies Association and is a current committee member of Minding Animals International. Yvette has been actively involved in animal advocacy since the mid 1980s, and her artwork and academic research is heavily informed by her activism and her interest in the changing nature of human-animal relations. Her research also reflects an interest in the relationship between how nonhuman animals are depicted and what this might have to say about how these animals are thought about and treated. Related to this is an interest in the role that art can play in engaging the viewer with social and/or political issues.

PARALLEL SESSION E (Research Hub)

Women who won't shut up. Lindy Chamberlain, Jennifer Parkhurst, dingoes and reliable narrators Rowena Lennox, University of Technology Sydney

The controversies surrounding Lindy Chamberlain and Jennifer Parkhurst are one of the many signs that humans' relationships with dingoes are maladjusted. Chamberlain's nine-week-old daughter was taken by a dingo from her tent in the camping ground at Uluru in August 1980 and her body was never recovered. Two years later Chamberlain was convicted of murder and spent three years of a mandatory life sentence in jail before she was released and pardoned. Jennifer Parkhurst spent six years observing dingoes on K'gari/Fraser Island and became very critical of the way the island's dingoes were managed. In 2010 she was charged with interfering with a natural resource and feeding dingoes. She pleaded guilty to 46 charges related to her interactions with dingoes, was fined forty thousand dollars and given a jail sentence of nine months wholly suspended with an operational period of three years. Chamberlain's case received much media and public attention. As she put it, 'No one sat on the fence.' Ignorance about dingoes was one of the factors that enabled a jury and many other people to believe she was guilty of murder. Opinions about Parkhurst continue to reverberate among those involved with, and critical of, the management of dingoes on K'gari/Fraser Island.

This paper analyses narratives that are broadly sympathetic to Chamberlain and Parkhurst in their interactions with the criminal justice system (Australian Story, 'Dogs of war', 2011; John Bryson, *Evil angels*, 1986 and Frank Robson, 'The dingo woman', *Sydney Morning Herald*, 2013) to explore the challenges of using, interpreting and delivering contentious information. How does a narrator establish trust when opinions are polarised? Why was it so confrontational for these women to speak about dingoes? Why is it so problematic to write about dingoes?

Rowena Lennox recently submitted her thesis for her doctorate of creative arts at the University of Technology Sydney, which is about dingoes and people on K'gari/Fraser Island. Her essays, fiction and poems have appeared in *Griffith Review*, *Hecate*, *Kill Your Darlings*, *Meanjin*, *New Statesman*, *Seizure*, *Social Alternatives* and *Southerly*. Her book *Fighting Spirit of East Timor* (Pluto/Zed, 2000) won a NSW Premier's History Award in 2001. In 2016 she received a Griffith Review Queensland Writing Fellowship for her essay 'Killing Bold: managing the dingoes of Fraser Island' and won the Australasian Association of Writing Programs postgraduate creative writing prize for 'Coolooloi', based on an interview with 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.

Snake church (after leaving the 'sanctuary of ignorance')

Susan Pyke, University of Melbourne

Lori Gruen has argued that sanctuary can be a transitional pathway from disposability to non-disposability (MAC4, 2018). People progressing in this direction, she suggests, might find new ways to build cultures of cross-species empathy. My work to co-exist with a baby tiger snake and her family has sympathies with this movement. No more 'dispatching' or 'resituating' snakes. I have no right to conduct or organise such disposals. Controlling indirect harms is more challenging. I do not poison my habitat, but other humans who co-exist with me follow different paths. What to do? I am not disposed towards sanctuaries-as-reserves. A fenced 'safe' place is a limited response to species inequality and I am not suited for such orders of enclosure. Better to co-create a freer place of dedicated worship in the two-and-a-half acres shared by tiger snakes and me. My congregation towards this snake-church is shaped by Spinoza's always-in-process non-teleology. I strive to be aware of my passions, weighting my thinking away from the 'sanctuary of ignorance' that resists joyful intensities (*Ethics* [1677] 1995, 29). In my increasing devotion to tiger snakes, I have tried to escape my sorrow-making skin through conscious intra-activity. In April this year a baby tiger snake crossed my path, not once but twice. My cautiously joyful responses to our entanglement suggest that I might, together with the snakes in my life, be part of a sanctuary where our families can grow as an 'us', reaching our neo-Spinozian potential to thrive into our old age together. For this to happen, I must resist the refuge of unthinking actions that dispatch, dispose and disrespect, choosing, instead, to attain and attend the votive silences that may better nurture the snakes in the place I know as sanctum.

Susan Pyke teaches creative writing, literature and environmental studies at the University of Melbourne. Her most recently published works include a lyrical essay on snakes in *The Materiality of Love* (Routledge 2017) and a literary analysis of the violence against horses and dogs in Emily Brontë's *Wuthering Heights* in *Animals in Victorian Literature and Culture* (Palgrave Macmillan 2017). Her work also appears in other scholarly collections of essays and various literary magazines and scholarly journals including: *Animal Studies Journal* (co-author 2018); *TEXT Journal of Writing and Writing Courses* (2017 and 2013); *Journal of Environmental Management* (co-author 2017); *Otherness* (2016); *Being-in-Creation: Human Responsibility in an Endangered World* (Fordham University Press 2015); *Australian Love Stories* (Inkerman and Blunt 2014); *Southerly* (2013); and *Australasian Journal of Ecocriticism and Cultural Ecology* (2013). More details can be found at <https://unimelb.academia.edu/SusanPyke>. Susan sometimes twitters (<https://twitter.com/suehallpyke>) and occasionally blogs (<http://suehallpyke.com>). She has been a member of the Australasian Animal Studies Association since 2010.

White, middle-class privilege and toxic masculinity: An ethnographic case study of grassroots animal activism in Canada

Mehmet Emin Boyacioglu, Brock University

This paper explores how oppressive dynamics of gender, racialization, and class were reproduced in a grassroots animal activist organization in Canada (ACT) which explicitly opposed these, and represented itself as promoting politics of anti-oppression. Qualitative data regarding ACT's demographic constitution, internal organizational dynamics, activist strategies, ethical and political principles, and relations to other animal activists in the region were collected through ethnographic methods (participant observations, in-depth interviews with activists, and a content analysis of social media) and analyzed through an intersectional feminist theoretical paradigm. Data suggest that a white man co-founder of the group (Bob) quickly became the de facto leader,

and a quite dominant one, while the group persistently identified as non-hierarchical. Bob's radical activist image and sub-cultural capital rested on traits associated with traditional masculinity (such as courage, non-compromise, and sacrifice) and linked to a white, middle-class privilege (such as being knowledgeable and articulate), while his politics of ideological radicalism and ethical purity ended up defining the activist group. Many were not allowed to join ACT for not embodying the expected activist criteria which were exclusionary in the sense of being formulated through a white, middle-class culture. Ideological and tactical disagreements between ACT and other activists led to aggressive conflicts, which was interpreted by many activists as competition between men over space, power, and prestige in activist circles. As individual and organizational identities outweighed solidarity in this activist setting, the erosion of trust further severed the community. Many activists who endorse ACT's principles of intersectionality, anti-oppression, and community-building attribute their disbandment to the failure of applying these in activist praxis, and envision a better future for animal advocacy through a flatter organizing, healthier communication, a less rigid understanding of ethics, and more respect and consideration afforded to the people in and out of the activist community.

Memin is a translator, an intersectional social justice activist, and a recent graduate of the Critical Sociology MA program at Brock University. He co-translated *The Sexual Politics of Meat: A Feminist-Vegetarian Critical Theory* by Carol Adams into Turkish. He then translated *Aftershock: Confronting Trauma in a Violent World: A Guide for Activists and Their Allies* by pattrice jones. As an able-bodied cishet man, he feels the responsibility of educating himself about his privilege and exploring ways of dismantling the systems of oppression that favour him at the expense of others, while supporting other men to do the same. He spends most of his time and energy doing activist work and research within the paradigms of feminism and animal advocacy.

PARALLEL SESSION F (Room 19.2103)

Precarious grief

Tracey Nicholls, Soka University

Working from the critique of Judith Butler's speciesism in her articulation of precarious life that Chloë Taylor develops in her 2008 article "The Precarious Lives of Animals," I want to focus my presentation on the question of which lives, loves, and relationships we are encouraged to grieve and which we are encouraged to dismiss. Specifically, I want to discuss how, culturally, we diminish the intimate relationships we have with the (nonhuman) animals we share living space with, and the damage that does to our ability to understand and develop our capacities for love and mourning.

This paper emerges from personal correspondence I have been having with Taylor about our recent respective experiences of loss and mourning: her grief for a long-time feline companion and my grief for my deceased mother. Our culture understands mothers as important, so my articulations of my grief were comprehensible to others even when I was so dysfunctional that I couldn't speak without weeping. Taylor's grief, on the other hand, was/is brushed aside by (at least some of) the people in her life, despite the fact that the way her life was intertwined with Antoine's on a daily basis was far more robust than the distant, arms-length relationship that I had with my mother until the final week of her life. The particular "animalady" I want to explore is in the connection between love and grief: how we harm our own ethical self-development by

seeing some deep, ongoing relationships of care and interdependence as less important than other culturally-prescribed relationships that can and do, in fact, play out in some pretty pro-forma ways. In the introduction to a collection of Jacques Derrida's eulogies of other philosophers, *The Work of Mourning*, the editors frame their volume through his politics of friendship: "There is no friendship without the possibility that one friend will die before the other" (Brault and Naas, 1). My paper positions that insight in the realm of culturally undervalued relationships (the cats Taylor and I have each loved and continue to mourn), and presents it with/against the socially-privileged grief of parental loss. It is not just a question of what we can learn about ourselves through learning to value these cross-species friendships; it's also about how, socially, we encourage deformed selves—both our own human selves and the lesser selves we attribute to animals—by trivializing these relationships.

Tracey Nicholls is Associate Professor in the School of International Peace Studies at Soka University, in Hachioji (Tokyo), where she teaches peace studies and gender studies. She received her Ph.D. in Philosophy from McGill University, and was a postdoctoral fellow at the Centre de Recherche en Éthique de l'Université de Montréal. Her work in social and political philosophy contributes to discourses in decolonization theory, feminist theory, and peace studies. She is the author of *An Ethics of Improvisation: Aesthetic Possibilities for a Political Future* (2012), and co-editor, with Elizabeth A. Hoppe, of *Fanon and the Decolonization of Philosophy* (2010) and, with Bettina Bergo, of *I Don't See Color: Personal and Critical Investigations on White Privilege* (2015). Her current book project identifies rape culture as a structural violence, and considers ways an ethics of improvisation might support "culture-jamming" efforts to dismantle it.

Emotion and morality: A sociological perspective on moral judgements of animal cruelty

Jordan McKenzie, University of Wollongong

What role do gut reactions play in moral stances about animal cruelty? While graphic footage has played a significant role in swaying public opinion about live animal exports, cage hens, greyhound racing and so on, the experience of witnessing these images appears to have a varying impact on shaping (and reshaping) moral judgements. While moral philosophy has historically tried to remove emotions from judgements, I will argue that this is neither possible nor desirable. By exploring the role of sentiments in moral decision making, this presentation aims to provide an alternate pathway for thinking about morality as essential to the sociological analysis of emotion. Through a discussion of Adam Smith, Émile Durkheim, Jesse Prinz, Patricia Greenspan and Jack Barbalet, a collaborative space for understanding the mutual interests of philosophers and sociologists will be developed that considers emotion and morality as tied to sentiments, praxis, discourse, and justice.

Dr Jordan McKenzie completed his PhD at Flinders University and is now a lecturer in Sociology at the University of Wollongong. His research is largely informed by European social and critical theory, and these perspectives contribute to his current research in the sociology of emotion. In particular, Jordan's work critically engages with the current cultural fascination with happiness and the good life in order to better understand how emotional experience reflects modernization and social change. This research has culminated in his most recent monograph *Deconstructing Happiness: Critical Sociology and the Good Life* (2016).

An insomniac call to bear witness: How the malady of an ethical sleeplessness complicates and contests the hidden practices of industrial nonhuman slaughter

Alex Lockwood, University of Sunderland

The SAVE Movement is a grassroots activist network of 400 autonomous groups in over thirty countries. Its central act is bearing witness to nonhuman animals as they are transported into slaughterhouses; activists also relieve suffering momentarily (with water) and bring awareness to nonhuman exploitation through connective witnessing (using video, imagery, testimony) with the goal of convincing others to practice veganism.

Some academics and fellow activists have criticized this advocacy as being useless for not “saving” the unique animals in the trucks, and as ineffective in reaching large numbers when slaughterhouses are outside urban centres. This paper responds by attending to the effects of the encounters and embodied contacts that take place in the charged spaces outside the slaughterhouse gates. Such acts disrupt the power relations that the spatial orientation of the slaughterhouse sets in place. The vigils politicize the logic of human domination over nonhuman others on the verges (often literally) between everyday life and the industrial locations of nonhuman bodily appropriation.

This paper continues my work thinking through the Levinasian concept of an “insomniac” call to aid, where the demand of the Other institutes our responsibility at the cost of our ability to rest, and not only ethically. Many activists will recognize this “insomniac” demands-without-end advocacy for animals in the elevated incidence of sleep problems. Drawing on ethnography and interviews with SAVE advocates, I use these ideas to contest the highly-controlled sites of material entanglement at the intersection of slaughterhouse and public way. In what ways is an insomniac call to aid useful in understanding, as critical animal geographers Collard and Gillespie ask, how we can more *justly* share space with animals? Exploring this question offers a new vegan spatiality charged with an ethical obligation to contest the terrains of our exploitative relations with nonhuman others.

Dr Alex Lockwood is an academic, creative writer and activist interested in how we produce knowledge and make meaning through practices of writing, especially around interspecies relations, representations of nonhuman others, animal advocacy and protection, and vegan life practices. *The Pig in Thin Air*, a hybrid memoir/study of the body in animal advocacy, was published with Lantern Books in 2016. He has written on the role of emotions, affect and identity in areas of pro-environmental behaviour and representations of ‘green feelings’ in cultural production. He has papers or chapters forthcoming in *Animal Studies Journal* and the collection *Doing Vegan Studies* (edited by Laura Wright). He is currently writing a book on bearing witness to animal suffering, as well as working as a commissioned artist to produce a series of audio narratives around deeper adaptations to climate change (which can be accessed at <http://shiftandsignal.space>). His novel *The Chernobyl Privileges* about the animals of Chernobyl, human and nonhuman, is published with Roundfire Books in 2019.

LUNCH - Australasian Animal Studies Association AGM

AFTERNOON SESSION

Feminist resonances across lives in the dairy industry

Alison Moore, University of Wollongong

The contemporary consumption of dairy involves a perpetuation and exacerbation of damaged, inconsistent relations between humans and bovines (Canavon 2016, Holloway 2007). Nevertheless, the dairy industry continues to successfully construe itself and its products as natural, healthy, ethical and even gender-progressive. In this way, the dairy industry constitutes a pernicious 'animalady' (Gruen and Probyn-Rapsey 2018) that commits considerable energy to distracting us from acknowledging our fractured relations with other species. Thus, alongside the gendered scapegoating, shaming and hystericising of animal advocates, animaladies can consist in apparently quiet replication of oppressions that are shot through with gender. This animalady also includes the way that (human) women are targeted as both gatekeepers to family consumption of dairy and as consumers with special nutritional needs in different reproductive lifestages.

The paper uses a text-analytic method informed by Systemic Functional Linguistics and multimodal analysis. Texts examined include promotional posters, films, TV/cinema advertisements and websites from the early 20th Century to the present, some of which target the general public whereas others are aimed industry-internal audiences.

The texts analysed reveal only a fleeting recognition of what I have elsewhere called 'discordant feminist resonances' (Moore 2017), but the paper will consider whether this recognition can be considered productive 'wiggle room' (Erikson 2001) that may be co-opted for revealing, disrupting and tackling entrenched animaladies.

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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. 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.

#SoyBoy: Race, gender, and tropes of ‘plant milk masculinity’

Iselin Gambert (The George Washington University Law School) and **Tobias Linné** (Lund University)

Notions of “effeminized” masculinity have long been bound up with a plant-based diet, from the “effeminized rice eater” stereotype used to justify 19th-century colonialism in Asia to the present where white supremacists in the USA have been using the phrase “SoyBoy” to call out men who are seen as weak, feminine, and politically correct. This paper will explore tropes of ‘plant milk masculinity’ through history, with particular focus on the use of the hashtag #SoyBoy as a tool for the so-called alt-right to both troll their opponents and construct for themselves an archetypal masculine ideal.

The paper builds on a rhetorical analysis of the #SoyBoy Twitter hashtag, focusing on the use of words and phrases connecting plant milk and a plant-based diet to norms of masculinity and to ideas about bodily and racial purity. Using the concept of “milk colonialism” (Cohen 2017), we argue that the way plant based milk in general, and soy milk in particular, has been presented as inferior to Western dairy milk, can be seen as a social construction serving important symbolic purposes in the modern colonization of non-dairying cultures. We also argue that this “milk colonialism” is mirrored in current day debates about the symbolic uses of dairy and plant milk as gendered substances, ones that serve to perpetuate age-old tropes of masculinity, racial superiority, and western superiority.

Iselin Gambert is a professor of legal writing at The George Washington University Law School in Washington, DC, where she teaches courses in legal writing, rhetoric, and analysis. Her primary research interests are in the field of critical animal studies with a focus on law, rhetoric, cultural studies, and feminist legal theory. In 2017-18 she was a visiting researcher in the Critical Animal Studies Network at Lund University in Sweden, where she co-taught the course *Critical Animal Studies: Animals in Society, Culture and the Media*. Together with co-author Tobias Linné, she recently published an article that explores the legal, cultural, linguistic, and political aspects of the “milk wars” between dairy and plant milk, and is working on an article that analyzes historical and contemporary examples of dairy milk being used as a symbol of and tool for white supremacy and racial purity.

Scent of the spectral: Sensory witnessing beyond sight

Kathryn Gillespie, University of Washington

Long before I see or hear the animals in the research lab, I can smell them. Entering through a highly secure set of key-card access doors, I find myself in a long white hallway. Visually unremarkable, it looks like any interior institutional corridor. But the smell is unmistakable – it’s the smell of different species of animals, like rats, mice, ferrets, dogs, and rabbits, in confinement – and a few deep inhalations of this scent immediately give away the purpose of the place. Disinfectant is the other dominant odor, and it is only after my nose adjusts to the smell that I can properly take in other dimensions of the place. Witnessing the laboratory through olfactory sensation seems fitting, given the future life I would share with three lab beagles whose sensory worlds are dominated by their powerful senses of smell. I have witnessed how the olfactory world outside of the laboratory has helped them to heal, but they are also haunted by the lab, triggered into a state of terror by certain odors that remind them of their past. Much animal activism and scholarship on witnessing privileges sight; seeing becomes the primary way of

understanding—of bringing to light—violence and the need for action in response. In this paper, I'd like to explore a new direction for witnessing the damage in human-animal relations: I center olfactory experiences of witnessing and haunting to suggest that a focus on sight reproduces ableist and limited ways of understanding embodiment and political action. I aim to decenter sight in witnessing in this context to provide a more expansive conceptualization of the role of the sensory in witnessing and haunting as political action.

Kathryn Gillespie is a feminist geographer and critical animal studies scholar concerned with the normalized violence of anthropocentrism. She is the author of *The Cow with Ear Tag #1389* (University of Chicago Press, 2018) and coeditor of *Critical Animal Geographies* (Routledge, 2015) and *Economies of Death* (Routledge, 2015). She is grateful to have a chapter in *Animaladies*, edited by Lori Gruen and Fiona Probyn-Rapsey.

Keynote Lecture

Calculating Care? The Maladies of Effective Altruism

Lori Gruen, Wesleyan University.

Effective altruism (EA), the view that one should rely on evidence, not feelings, when figuring out how to promote the most good one can, has become an influential force in animal activism. Animal Charity Evaluators, for example, encourages activists to adopt effective altruism as a strategy and take a “numbers oriented approach” in order to guide action to promote the “highest net welfare.” EA has been criticized on a number of grounds and in this talk, I will focus on these criticisms, highlighting what gets obscured in data and calculations, and discuss how the EA approach can deform our relationships.

Lori Gruen is the William Griffin Professor of Philosophy at Wesleyan University. She is also a professor of Feminist, Gender, and Sexuality Studies and coordinator of Wesleyan Animal Studies. She is the author and editor of ten books, including *Ethics and Animals: An Introduction* (Cambridge, 2011), *Reflecting on Nature: Readings in Environmental Philosophy and Ethics* (Oxford, 2012), *Ethics of Captivity* (Oxford, 2014), *Entangled Empathy* (Lantern, 2015) and *Critical Terms for Animal Studies* (University of Chicago, 2018). Her work in practical ethics focuses on issues that impact those often overlooked in traditional ethical investigations, e.g. women, people of color, incarcerated people, and non-human animals. She is a former editor of *Hypatia: A Journal of Feminist Philosophy*; is a Fellow of the Hastings Center for Bioethics, a Faculty Fellow at Tufts' Cummings School of Veterinary Medicine's Center for Animals and Public Policy, and was the first chair of the Faculty Advisory Committee of the Center for Prison Education at Wesleyan.

