BEYOND THE HUMAN
FEMINISM AND THE ANIMAL TURN

9-10 FEBRUARY 2016
VENUE & LOCATION

LHA RESEARCH HUB
FACULTY OF LAW, HUMANITIES & THE ARTS
SECOND FLOOR, BUILDING 19
# SYMPOSIUM

**FEBRUARY 9**

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<td><strong>Professor Amanda Lawson, Executive Dean, Law, Humanities &amp; the Arts</strong></td>
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<td><strong>CONFERENCE WELCOME</strong></td>
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<td><strong>Melissa Boyde</strong></td>
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<td><strong>FOLLOWING SHEEP: ON OVINE POLITICS OF SEX AND GENDER</strong></td>
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<td><strong>Philip Armstrong</strong></td>
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<td>10:30</td>
<td><strong>FISH, FICTION &amp; FRATERNITY: AN ECO-FEMINIST CRITIQUE OF FLY-FISHING</strong></td>
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<td><strong>IN TWO ACCLAIMED AMERICAN NOVELS</strong></td>
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<td><strong>BREAK</strong></td>
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<td><strong>BABA YAGA'S HOUSE: CHICKENS &amp; THE GENDERED IMAGINATION</strong></td>
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<td><strong>Annie Potts</strong></td>
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<td><strong>ALL SORTS OF BEYOND: WOMAN, ANIMAL, MADNESS</strong></td>
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<td><strong>LUNCH</strong></td>
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<td><strong>JAMMING THE CARNOPHALLOGOCENTRIC MACHINE</strong></td>
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<td><strong>Hayley Singer</strong></td>
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<td><strong>BABES BEING VEGAN: YOUNG WOMEN PERFORMING VEGANISM ON YOUTUBE</strong></td>
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<td><strong>Rosemary Clerehan</strong></td>
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<td><strong>MASCULINITY, GENDER, &amp; ANIMALS: THE SEDUCTION OF DOGFIGHTING &amp; COCKFIGHTING IN SOUTH PUNJAB, PAKISTAN</strong></td>
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<td>4:00</td>
<td><strong>BREAK</strong></td>
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<td>4:30</td>
<td><strong>ECOFEMINIST &amp; CROSS SPECIES PERFORMANCE</strong></td>
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<td><strong>NIGHT SWIMMING: MY LIFE AS A FISH</strong></td>
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<td><strong>STRETCHING OUT: WHEN SPECIES MEET IN CONTEMPORARY ART</strong></td>
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<td>5:30</td>
<td><strong>SYMPOSIUM CLOSE</strong></td>
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<td>7:15</td>
<td><strong>CONFERENCE DINNER (OPTIONAL)</strong></td>
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<td><strong>Au Lac Royal Vegetarian Cuisine</strong></td>
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**BEYOND THE HUMAN: FEMINISM AND THE ANIMAL TURN**
# MECO LECTURE

**February 10**

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<tr>
<td>10:00</td>
<td>Welcome &amp; Acknowledgment of Country</td>
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<td>Melissa Boyde</td>
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<td>10:15</td>
<td>Animal Factories and Anti-Duck-Shooting: Negotiating Academia as an Activist Artist</td>
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<td>Yvette Watt</td>
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# MASTERCLASS

**February 10**

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<tr>
<td>11:30</td>
<td>Part 1: Feminism and Human Animal Studies: Motivations and Intersections</td>
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<td>Chaired by Michael Griffiths</td>
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<td>Discussion led by Annie Potts &amp; Philip Armstrong</td>
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<td>12:30</td>
<td>Break</td>
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<td>1:00</td>
<td>Part 2: (Re)Gendering the Eater and the Eaten</td>
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<td>Jovian Parry (2010). Gender and slaughter in popular gastronomy,</td>
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<td>Feminism &amp; Psychology, 20(3). 381-396.</td>
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<td>Chaired by Alison Moore</td>
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<td>Discussion led by Annie Potts &amp; Philip Armstrong</td>
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<td>2:00</td>
<td>Light Lunch</td>
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SWIMMING WITH SHARKS

Roslyn Appleby
University of Technology, Sydney
roslyn.Appleby@uts.edu.au

This paper looks at the relationship between sharks, human animals, and gender normativity. It discusses sharks as floating signifiers and as a material reality: as symbols of horror, as hunted monsters, as unlikely saviors of planetary ecosystems; and as woman-becoming-shark.

The paper takes as its point of departure the 2015 encounter between champion surfer Mick Fanning and a great white shark, an incident captured live on TV during a surfing contest at J-Bay in South Africa. Having ‘punched’ the shark and escaping unharmed Mick Fanning was lauded in media reports as a (white male) hero. The event fed a media frenzy over shark-as-monster encounters in Australia where shark numbers appeared to be increasing. In the wake of this animal-monster-panic, a shark summit was sponsored by the (largely white male) NSW government to determine the most effective technologies that could be adopted to protect humans from sharks living in Australia’s ocean waters – an environment where humans have never managed to perform an uncontested domination.

An alternative perspective on the Fanning shark encounter was presented by marine scientists who used the incident as a platform to plead a more rational approach aimed at shark conservation and the protection of sharks from a long history of human hunting and culling practices. As apex predators, sharks were represented through these (largely white, male, and Western) scientistic discourses as indispensable components in healthy marine ecosystems. A similar perspective, combined with a populist animal-empathy discourse, underpinned a number of pro-shark rallies protesting against the adoption of technologies that threaten to harm or kill sharks.

As a regular ocean swimmer, a pescetarian, a feminist, and an applied linguist I read these activities and accounts of sharkness with interest. While I have no trouble railing against the cruelty of factory farming and live animal exports, or the exploitation of non-human-animals for experimentation and sport, I felt an uneasiness in my relation to sharks. I swam with sharks – albeit harmless ones – every day, but what was my position on technologies such as shark nets that might protect me from being eaten by a great white shark, and what was I to think about the ‘madness’ of shark protection advocates? It was my dis-ease over sharks and my uncertainty over the pro-shark movement that troubled and stretched my empathy for non-human-animals.

Drawing on concepts from posthumanism (including the works of Braidotti, Haraway and Deleuze) and feminism – particularly notions of sexual normativity – I provide in this paper an experiential account of the way I ‘became—’: from swimming with sharks-as-radical-Other, to becoming-shark as a single woman in the ocean. I see this transformation as one way forward in thinking through the constraints and limits of heterosexuality and human-animal relationships.

Roslyn Appleby is a senior lecturer at the University of Technology Sydney. Roslyn has published extensively in the field of language, gender and identity, and is the author of ELT, Gender and International Development (2010, Multilingual Matters) and Men and Masculinities in Global English Language Teaching (2014, Palgrave Macmillan). She has a keen interest in posthumanism and animal studies.
Our human relationships with other animals, whether imaginary, conceptual or material, are fraught with distortions, projections, assumptions and reductive paradigms – and, of course, with the politics of sex and gender. As scholars and scientists from Rosalind Coward to Donna Haraway to Joan Roughgarden have pointed out for many years, feminist critique has the task of analysing the ways in which even (or especially) our most taken-for-granted and authoritative modes of knowledge about animals still rely upon and extend gendered forms of power. In this paper I will present some of the findings from my recent work on the cultural and natural history of the sheep, Ovis, to exemplify how human-animal studies can offer new concepts and stories about gender and sex, about models of selfhood and relationship, and about power itself.
STRETCHING OUT: WHEN SPECIES MEET IN CONTEMPORARY ART

Su Ballard
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Today species are meeting at the moment of extinction. Donna Haraway coined the term ‘naturecultures’ to describe the moment when not just species meet, but when technologies infect and inflect the organic. A deeply feminist articulation of situated knowledges in science, Haraway’s work has shown how humans constantly construct tools and ways of knowing that entangle us within aesthetic, social and economic patterns. Critical to her work is the ways in which humans imagine their relationships with companion animals (a concept she extends to all animals with which we share our bodies and the world). But what does it mean when our companion animals, as much as ourselves, are threatened with extinction?

This paper extends the tendrils of feminist readings of science and species extinction into a history of art. It does this by placing in conversation Donna Haraway’s *When Species Meet*, Elizabeth Kolbert’s *The Sixth Extinction* and a selection of artworks by Diana Thater and Shannon Te Ao.

American artist Diana Thater uses video installation to construct and document socially-engineered environments that include animals. Thater’s *The Best Animals Are the Flat Animals* (1998) is a meditation on the relationships between the natural world as located in some elsewhere space of the animal and the all-seeing broadcast networks that mean that these spaces are neither pure nor innocent. The sense that insects are themselves machines that may survive any form of global catastrophe pervades Thater’s *Knots & Surfaces* (2001) where constantly forming hexagons fail to contain the six-dimensional excesses of a hive of worker bees. Thater’s most recent work *Science Fiction* (2015) documents the complex cosmologies of dung beetles, as they navigate their way using the milky way galaxy. It is an impossible scalar conjunction: dung beetles and the cosmos.

There is the risk of always understanding the animal in relation to us, the human. In the single screen video work *Two shoots that stretch far out* (2013-2014) New Zealand artist Shannon Te Ao highlights the potential and limitations of interspecies communication as he mournfully recites poetry to a shed full of disinterested animals. Te Ao may sense the urgency of the situation, and conveys a desperate need to connect, but these geese, donkeys and sheep seem to be only listening politely. Te Ao shows how the knotting together of the romance of the individual with an enclosed model of nature questions the usual scientific models of the ecological by revisiting love and loss within the histories of colonization. The significant other in each of these short soliquaries has other things on his or her mind.

Both Thater and Te Ao show how contemporary art can open up thresholds between species. These works are microcultures that present an alternative poetic, not always recognizably feminist, but always located at that moment when species meet. These are the meeting points at which companion animals (humans included) test what is no longer acceptable: the boundaries of survival.

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Dr Susan Ballard is Head of Postgraduate Studies in the School of Arts, English and Media, and convener of the MECO research network, at the University of Wollongong, Australia. Su’s research examines the histories of machines and nature in contemporary art with a particular focus on artists from Australasia. Recent publications include essays on birds, Google Art Project, machine aesthetics and utopia. In 2015 she co-wrote *A Transitional Imaginary: Space, Network and Memory in Christchurch*. She edited *The Aotearoa Digital Arts Reader* in 2008, and in 2013 she curated the major exhibition *Among the Machines* for the Dunedin Public Art Gallery, NZ. She is an editor of *The Fibreculture Journal*. [http://suballard.net.nz](http://suballard.net.nz)
BABES BEING VEGAN: YOUNG WOMEN PERFORMING VEGANISM ON YOUTUBE

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Monash University  
rosemary.clerehan@monash.edu

Information on the internet on veganism in 2015 is widespread. Statistics on social media, as a register and channel of social movements, reveal, for example, that #vegan on Instagram was used 10 million times at the beginning of 2015 and 19 million times by December. YouTube channels have often been observed as dominated by males, yet veganism is one topic where females appear to hold sway. A Google search of ‘vegan’ on a given day revealed that, in the top 40 listed as most popular, many of the presenters were young females. This is an interesting inversion, that young women are presumed – by those using the search term – to have the most compelling presentations on being vegan/veganism. This is in spite of the fact that, as the British YouTube narrator on Vegan 2015 – The Film, lists numerous landmark vegan channels presented by both men and women.

As presenters of the most popular vegan topics on YouTube then, these young women may indeed represent voices prepared to demonstrate, as Carol Adams suggests, an awareness that ‘all oppressions are interconnected’; and no accident that these young females (and their audiences), have an appetite to proclaim and explore their vegan values. Viewers’ expectation may well be that these clips may involve a visual demonstration of feminist opposition to consumption of animals and animal products. So, in the interests of research, the question arose: what role do these embodied females seem to be assigning to themselves in relation to veganism in their filmed (re)presentations on YouTube?

In a reading of these clips, influenced by Rose (2012) and Kress and van Leeuwen (2007), I posed the following questions:

1. What do the apparent motivations/rationales of the presenters tell us about their notions of self and audience?
2. To what extent do animal rights impact on their discourse?
3. Are there common themes/discourse patterns in their attitudes to veganism?
4. What other observations can be made, for example, with respect to demographic features, such as age and nationality as discerned from the videos?

The presenters narrated the food story of their lives, often with regard to weight and body image – or cooked and recommended products. Their discourse was addressed to their peers (‘I’m gonna show you guys how easy it is to cook and eat vegan … and I’m stupid … because I didn’t buy any onions’, Anestesia). Only a handful discussed – or even mentioned – issues other than lifestyle: animal protection was referred to in an aside. Most of the female speakers spoke with American accents, and appeared to be aged from late teenage to perhaps mid-thirties. There was little to speak to males or older females.

While it is impossible to know if those using the search term on YouTube are male or female, it is possible to hypothesise after analysing the semiotic qualities of the clips that most are female; further, the comments are almost exclusively from females. So, it seems that these young women are performing their veganism, expecting approval, approbation, emulation and kindred sentiments from their young addressees. Their identities are performed in narratives or actions that embody and exemplify their trajectory of positive development as young women, but with little reference to animal protection issues.


Dr Rosemary Clerehan is an Adjunct Associate Professor in the Faculty of Medicine, Nursing and Health Sciences at Monash University, formerly Director of Graduate Research Communication and of International Postgraduate Academic Support in the Faculty. An educational linguist, her current part-time teaching role involves academic support for Nursing students at Berwick campus. She is an internationally known writing specialist and healthcare communication researcher, with an interest in the uses of social media, and in ethical issues concerning the consumption of animal products.
In my art practice, I attempt to create a representation of my regular marine encounters in which I swim in the ocean at night in a known breeding ground for sharks. In doing so, I am experiencing an existence almost outside of my self, a forgetting of what it is to be human, becoming “animal”. More specifically: I attempt to perceive the world as a fish.

I have considered my fish life primarily within two philosophies: that of Deleuze and Guattari’s notion of the Body Without Organs, and Nietzsche’s Animal Philosophy of Nietzsche, as recently framed by Vanessa Lemm. Seeking ways of examining subject/object relations, to question the distinction between self and other, to question what it is to be human. I hope to enact what might be a return to the animal, or a life which Nietzsche described as a dream. In recent investigations on animality in Nietzschean philosophies, Vanessa Lemm asserts that the future of humans is hinged upon a reconnection to animal life. This has interesting possibilities within ecofeminism, biopolitics and contemporary art practice, and reflects a pervasive trope within current contemporary art in which the role of nature and the non-human animal are constantly reexamined and redefined.

In Deleuze and Guattari’s proposition of the body without organs in A Thousand Plateaus, only skin delineates one body from another. This membrane and delineator between self and other are not impermeable: it is possible to encounter the undifferentiated reality of the Body without Organs. A membrane can be connective, rather than territorial, and can be a site of exchange and transformation. Therefore, deprived of sight and reason and immersed in this “inhuman” environment, it is possible to experience a kind of transformation and delineation of the body.

In order to swim in the ocean in complete darkness, it is necessary to forget certain civilized notions, to open the self to a different kind of logic, the sense of touch replacing that of sight, which is normally the foremost sense. It also demands a kind of trust and a suspension of the rational, in short, sense of flow, and the “animal forgetfulness” of Nietzsche.

This surrender to the dark unknown achieves an intensity of being. In the pale light of bioluminescence of the ocean water itself, it is only possible to sense the presence of marine animals. To be aware that an entire new universe exists just outside the perception of the human animal. In enacting this, and creating an imagery of this experience, I attempt to map this sensation of flow and suspension, and become part of that sphere.

This paper examines ways in which it might be possible to experience and create a visual language of these intense encounters with nature; how animals and the feminine are framed as other; the feminine oceanic and human relationships with animals, particularly marine life, and what it might mean to deprivilege human sight and “civilized” reason. To depend solely on sense, bioluminescence, and the materiality of the ocean itself: or what it might mean to be a fish.

A practicing artist and lecturer at the University of Technology Sydney, the focus of my research and practice is water and the female body. My most recent solo exhibitions have been Body of Water at Sheffer Gallery, Sydney and Still Lives at Warringah Creative Space. I have been exhibited in the Portia Geach Prize, the Mosman Art Prize, and Gallery 4A. My current research, entitled Night Swimming, examines the experience of being human in a marine environment, and how animal and gender difference creates meaning in visual culture and ecopolitics. I recently presented on this at the Arts In Society Conference at Imperial College, London.
FISH, FICTION AND FRATERNITY: AN ECO-FEMINIST CRITIQUE OF FLY-FISHING IN TWO ACCLAIMED AMERICAN NOVELS

Donelle Gadenne
University of Canterbury, New Zealand
donellegadenne@gmail.com

Fishing is a prolific endeavor worldwide that takes on various forms. Fly fishing is a style of sport fishing in which the focus is on skill, pleasure, and recreation rather than hunting fish for the purpose of trade or subsistence. Fly fishing, which can be further defined as recreational fishing with a line, hook, and artificial lure in place of live bait, is not only a popular activity in western culture but also a common activity undertaken by male characters in a sub-genre of fiction that I call ‘fishing literature’.

In this paper, I perform an eco-feminist critique of fly-fishing in two highly acclaimed examples of American fishing literature: Norman Maclean’s A River Runs Through It (1975) and David J. Duncan’s The River Why (1985). I analyse the themes of masculinity and virility, fraternity and tradition, male intimacy and bonding and examine how the authors reinforce cultural ideologies that inform themes of fishing as a way to reinforce masculine identity. I expose the emphasis on fish size and angling prowess as a common masculine trope and discuss how hunting fish is linked to notions of primordial virility. I discuss how and why ideas about ‘destructive effeminacy’, ‘brotherhood’, patriarchal traditions, ‘masculinisation’ and ‘re-masculinisation’ arise throughout these novels.

Adopting a Critical Animal Studies perspective – in which the aim is to keep the nonhuman animal at the forefront of the analysis – I determine that the suffering of fish depicted in these novels is either overlooked or dismissed. The depictions of fish being hunted, caught and killed demonstrates how the experiences of fish, as sentient subjects of cruel human recreational endeavours, become unimportant or subsidiary to a key aim of these novels, which is the reinforcement of the western patriarchal ‘need’ and desire to hunt fish for leisure as a ‘God’-given right and as a rite of passage.

Donelle Gadenne has a Bachelor of Arts degree in Writing, Editing and International Cultural Studies and completed an Honours degree in Writing. In 2015 she completed a Master of Arts in English at the University of Canterbury in New Zealand. Her background includes working for over two decades as a veterinary nurse and she is co-author with Annie Potts of Animals in Emergencies: Learning from the Christchurch Earthquakes (Canterbury University Press 2014).
In human history, dogs and roosters have kept a special niche, and used in different baiting practices because of their aggressive spirit and unyielding courage. Historians have noted that dogs were baited against other animals (bears and bulls) in Roman Coliseum, while cockfighting was a famous ‘entertainment’ in open-space pits in many parts of the world almost 3000 years ago. Up until 18th century, both baiting activities were famous in England, many aristocrats and nobles were devotee to these activities, and the culture of baiting was introduced into many colonies. However, British ban these activities with the “Protection of Cruelty Act” in 1835 in England, and later on in 1891 in India. After independence in 1947, the Pakistani Government has adopted the 1891 Act for animal cruelty developed by the British, and it is still intact. Due to very low fine (about $0.5) and no imprisonment, the activities are not thwarted by the police and other law enforcing authorities and go unabated.

Drawing on my 10 months of ethnographic fieldwork in South Punjab Pakistan, I discuss the dynamics of dogfighting and cockfighting, specifically focussing on the intertwining connection between masculinity, gender, and animal cruelty. The both activities are male-dominant, where organisers, owners, audience, trainers, handlers and even fighters (the animals) are all male. The activities are adopted by a small number of people in rural areas of South Punjab, who engage in them avidly and shape their lives and relationships around these. By exploring the ‘seduction,’ ‘passion,’ and ‘thrill’ of dogfighting and cockfighting, I examines the masculine attributes of these activities, the economy they involve, the time and effort they take, and the way they shape/form relationships between humans and between humans and animals. I suggest that dogfighting and cockfighting arenas in South Punjab should be viewed as masculine spaces and a liminal phase where both the men and the animals are expected to show courage, valour, aggression, bravery, and virility. The loser dogs and roosters are considered equal to women, ‘weak’ and source of ‘dishonour,’ and ultimately sold and never kept again. I also present the overlapping boundaries of gender and animals through these two activities, where women are ordered by their husbands to prepare diet for dogs and roosters, but not permitted to feed them or touch them. By exploring the viewpoints of dogfighters and cockfighters, the wives of the men, and the general public, I propose that a careful examination of these activities can lead us in understanding the social, moral, religious, economic, and legal aspects of the Punjabi society.

Muhammad Kavesh is a cultural anthropologist who is doing his PhD at Australian National University, Canberra. His interest on human-animal relationship emerged from his Master’s ethnography (2009) on pigeon flyers in Pakistan. Since then he has co-authored four journal articles and a book chapter on different issues regarding Pakistani culture. Before commencing his PhD at ANU, he worked in different international non-government organisations in Islamabad. In his PhD project, he is examining how animals are animating human lives in the Pakistani Punjab, and what human-animal relationship through different sporting activities (pigeon flying, cockfighting, and dogfighting) can tell us about the transformation of Pakistani value system.
BABA YAGA’S HOUSE: CHICKENS AND THE GENDERED IMAGINATION

Annie Potts
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Historically, chickenkind has been subjected to extremes of reverence and exploitation. Hens have been venerated as creators of the cosmos, and roosters as solar divinities. Many cultures have found the mysteries of the birth, healing, death and resurrection encapsulated in the hen’s egg. Yet today most people have nothing to do with chickens as living creatures, although billions are killed and consumed around the globe each year. This presentation will analyze the myriad ways chickens have been symbolized and treated in human cultures, with emphasis on gendered representations of these birds.

I begin by discussing how cultural beliefs about ‘proper’ masculine and feminine behaviours for roosters and hens influence mythological, artistic and literary depictions of chickens. For example, chickens who transgress human ideals of gender often appear as ominous or unlikeable figures in folklore and fairy tales. Similarly, there have been drastic punitive consequences for actual birds when they transgress gender norms – for example, when hens crow (which they can do, quite often), or roosters sit on eggs.

It will also be argued that, especially following industrialization and the establishment of intensive farming, chickens have increasingly come to represent the oppressed and marginalized; connections between exploited hens and marginalized humans will be explored via contemporary literature, film and popular culture.

Finally, I will focus on the feminist politics of chicken activism. For many years women have been at the forefront of chicken advocacy, rescue and shelter. This presentation closes with an exploration of the intersectional politics of feminism and chicken rights.

Associate Professor Annie Potts is Head of Cultural Studies and Co-Director of the New Zealand Centre for Human-Animal Studies at the University of Canterbury, Christchurch, Aotearoa New Zealand. She is the author of The Science/Fiction of Sex: Feminist Deconstruction and the Vocabularies of Heterosex (Routledge, 2002) and Chicken (Reaktion, 2012); co-author (with Philip Armstrong and Deidre Brown) of A New Zealand Book of Beasts: Animals in our Culture, History and Everyday Life (Auckland University Press, 2013) and (with Donelle Gadenne) Animals in Emergencies: Learning from the Christchurch Earthquakes (Canterbury University Press, 2014). Annie is also the editor of ‘Gender, Psychology and Nonhuman Animals’ (Feminism & Psychology, 2010) and Meat Culture (Brill, forthcoming 2016), and co-editor (with Nicola Gavey and Ann Weatherall) of Sex and the Body (Dunmore Press, 2004), and (with Leonore Tiefer) of ‘Viagra Culture’ (Sexualities, 2006).
Animal studies finds itself at a curious juncture in its relatively short history. On the one hand it is enjoying a consistent upsurge within the academy (with new minors, majors, Centres, networks, dedicated book series, field guides and multiple textbooks), but on the other hand it still encounters cultural and political resistance to the very idea of taking animals seriously. Donaldson and Kymlicka have recently described animal rights as the ‘orphan of the left’, and suggest that the animal movement is ‘shunned by other progressive movements’ (including feminism) because of the fear that focussing on animals will ‘erode the moral seriousness with which human injustices are treated’ (4). They go on to identify the fear of displacement, trivialisation and the ‘depth of our cultural inheritance’ as major reasons for resistance to the animal movement as a whole. This paper will discuss the gender implications of trivialisation and being seen as ‘crazy’. It will briefly consider the role that the trivial, the unhinged and the crazy can play in creating space for feminist animal studies.

Fiona Probyn-Rapsey is an Associate Professor in the Department of Gender and Cultural Studies at the University of Sydney, Australia. Fiona’s research interests connect feminist postcolonial/ critical race studies and Animal studies, examining where, when and how gender, race and species intersect. Her first book Made to Matter: White Fathers, Stolen Generations (2013), examines how the white fathers of Indigenous children (many now part of the Stolen Generations) reacted to and were positioned by Australian assimilation policies. This book highlights a research interest in the reproductive and biopolitical nature of postcolonial societies, a common thread that extends into more recent research in animal studies, including 2 co-edited books, Animal Death (2013) and also Animals in the Anthropocene: Critical Perspectives on Non-human futures (2015). Fiona is currently Chair of the Australasian Animal Studies Association and Series Editor (with Melissa Boyde) of the Animal Publics book series through Sydney University Press. She is currently working on a project about dingoes and the cultural logic of eradication.
This paper provides some preliminary thoughts on whether subversive feminist textual practices can go some way to jamming the discursive functioning of the carnophallogocentric machine. That is, Western culture’s dual investment in patriarchal and carnivorous assumptions and practices.

I consider how the “radical insight of ecofeminism that ‘all oppressions are interconnected’” expands the focus of feminist textual practices. In particular, this paper asks how ecofeminism's radical insights allow writers of fiction to trouble, and transform, the deadly authority of Western culture's carnophallogocentric logic. I argue that ecofeminist deployments of textual practices such as ironic citation and parodic mimicry can use fiction to expose and counterpoint, through re-signification, the Western metaphysic underlying dominant conceptions of ‘Woman’ and ‘Animal’ as objects of consumption.

From Deborah Levy’s *Diary of a Steak* (1997) to Han Kang’s *The Vegetarian* (2014), there is a growing body of contemporary works of literary fiction that reveal the intersectionality of oppressions. This paper will focus on the way these novels expose carnophallogocentrism as a violent reaction to the vulnerability of species and gender identity.

It is my contention that these novels trouble carnophallogocentric economies of representation and consumption in two ways. The first is through ironic citation of carnophallogocentric discourses. As a subversive feminist tactic of repetition, ironic citation is here contextualised via the work of theorists such as Luce Irigaray (1985), Susan Rubin Suleiman (1990), and Linda Hutcheon (1985). Ironic citation produces a subversive, double-voiced mimicry that uses the language of carnivorous and patriarchal oppression to dismantle the thematic and formal literary conventions of intertexts that rely on carnophallogocentric assumptions and practices. This then makes visible the assumptions and conventions of carnophallogocentrism as they are built into historic and contemporary tropes of ‘the flesh’ of women and animals. It is my hypothesis that exposing carnophallogocentric violence in novelistic narrative denaturalises its discursive operation. In other words, readers are presented with portrayals of carnivorous and patriarchal violence in a way that urges them to consider how language speaks the conceptual violence that accompanies physical violence.

In the work of Levy and Kang, the disruptive power of ironic citation is boosted by portrayals of subversive tropes of ‘the flesh’. These subversive tropes parodically mimic analogies and metaphors of interspecies denigration by installing and then exaggerating the isomorphic points through which they function. These narrative tactics and techniques offer writers ways to artistically engage with the unfortunate wealth of cultural images and material practices that reduce women and nonhuman animals to objects of consumption.

In summary, this paper considers how, exactly, ecofeminist theory can offer writers of fiction ways to re-imagine forms of embodiment and relationship between women and nonhuman animals that refuse to disavow the interconnections between modes and codes of oppression.


Hayley Singer is in the final stages of her PhD Candidature in Creative Writing at the University of Melbourne. Her critical and creative works address intersections between feminism and ‘the animal turn’. In particular, she investigates the role and effect writers of fiction can have on the deadly authority of carnophallogocentrism in Western culture. Hayley’s creative works can be found in Writing from Below, Meanjin and Page Seventeen. She has been the recipient of the Felix Meyer Travelling scholarship and the Grace Marion Wilson emerging writers’ award for literary non-fiction.
ECOFEMINIST & CROSS SPECIES PERFORMANCE

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In 1993 Greta Gaard explained that ecofeminist approaches consider ‘the fundamental interconnectedness of all life’ and uphold an ideal of an ‘interconnected sense of self’ against all forms of oppression including the oppression of nonhuman species and nature (1993: 2–3). The performances by female artists discussed in this paper encapsulate the trajectory of the ecofeminist rejection of the woman and nature binary by presenting material figures in natural environments with unstable queer identities. They reflect some of the complex postcolonial and posthuman dimensions that enlarge ecofeminist approaches in the twenty first century.

Performances by Jill Orr and rea present metaphoric landscapes with either a ghost-like presence passing through it or entities that defy species body definitions hovering above it. As Stacy Alaimo recognizes, humans must reach beyond our species while not denying the materiality of existence or the destructive impact of humans in nature (2010: 2). Performance confronts what Alaimo criticises as ‘inmateriality of contemporary social theory’ through ‘interconnections, interchanges, and transits between human bodies and nonhuman natures’ in the ‘movement across bodies’ and ‘trans-corporeality’ (2010: 1, 2).

Professor Peta Tait FAHA, Theatre and Drama at La Trobe University and Visiting Professor UOW, was elected a Fellow of the Australian Academy of the Humanities in 2013. She has authored 5 scholarly books, and edited and co-edited 2 further books, and written over 50 refereed articles and chapters as well as plays and texts for performance. Her recent books include: Fighting Nature: Travelling Menageries, Animal Acts and War Shows (Sydney University Press 2015); the co-edited The Routledge Circus Studies Reader (forthcoming 2016); Wild and Dangerous Performances: Animals, Emotions, Circus (Palgrave MacMillan 2012); Circus Bodies (Routledge 2005).
ANIMAL FACTORIES AND ANTI-DUCK-SHOOTING: NEGOTIATING ACADEMIA AS AN ACTIVIST ARTIST

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This paper will begin by giving an overview of a major art project that involved photographing large-scale industrial animal farms around Australia from publicly accessible vantage points. The images aimed to capture the ‘internment’ or ‘concentration’ camp style layout of these industrial farms, with the total absence of animals in the imagery serving to highlight the hidden and secretive nature of the unnatural and restricted environment endured by the animals housed inside the windowless sheds. The Animal Factories project, which received research funding through the University of Tasmania, pursued an ongoing interest in the role of art in communicating issues surrounding the ethics of human-animal relations. However, the intersection of art, activism and academia can provide challenges – a matter that will be addressed through a discussion of a project that I am currently working on, which involves staging a performance of Swan Lake at the opening of duck shooting season in Tasmania. While the two projects differ dramatically in their methodologies, both are concerned with visibility and invisibility; of the animals, of the farming/hunting practices, and of the projects’ profiles within the academy. The paper closes by speculating on whether it is possible for the “artivist” academic to resist the kind of institutional compliance that can deaden the creative response to animal suffering.

Yvette Watt is a Lecturer in Fine Art at the Tasmanian College of the Arts, University of Tasmania, where she also completed a MFA and a PhD. She is a committee member of Minding Animals Australia and Co-Director of the UTAS Faculty of the Arts Environment Research Group. Yvette’s art practice spans 30 years. She has held numerous solo exhibitions and has been the recipient of a number of grants and awards. Her work is held in numerous public and private collections including Parliament House, Canberra, Artbank and the Art Gallery of WA. Yvette has been actively involved in animal advocacy since the mid-1980s, including being a founder of Against Animal Cruelty Tasmania, and her artwork is heavily informed by her activism. She is a contributor to and co-editor (along with Carol Freeman and Elizabeth Leane) of the collection titled Considering Animals: Contemporary Studies in Human-Animal Relations (Ashgate, 2011). Other essays by Yvette include ‘Artists, Animals and Ethics’ in Antennae (2011, issue 19) and ‘Animal Factories: Exposing Sites of Capture’ in Captured: Animals Within Culture (Palgrave McMillan, 2014, edited by Melissa Boyde).