

Living with Animals 3: Co-Existence

Co-organized by Robert W. Mitchell & Radhika N. Makecha
Eastern Kentucky University, Richmond, Kentucky, 22-25 March 2017

Location: Perkins Conference Center

Special Sessions:

Seeing with Animals, organized by Julia A. Schlosser

Living with Horses, co-organized by Gala Argent & Angela Hofstetter

Conference overview

Each day begins with a keynote speaker, and follows with two tracks that run concurrently.

Coffee breaks and food: Most food and drink are served in the AB Hallway: Breakfast foods, snacks and coffee/tea/water are available throughout the day, and Qdoba box lunch (Weds.) and Babylon Middle Eastern lunch (Friday). The Buffet (Saturday) during the Poster Session will be served in the lobby. On Thursday, lunch can be obtained across the street from Perkins Conference Center, at the Stratton Café in the Stratton Building, and dinner prior to the keynote can be obtained at the Powell Building (shuttle buses will take you there).

Book and merchandise displays: Throughout the conference in Room 209, there are books and merchandise displayed. Several university presses have generously provided books for your perusal (as well as order sheets), and some conference participants will be displaying their books as well.

Wednesday features the Seeing with Animals sessions in two concurrent streams as well as numerous art exhibitions in the lobby and Rooms 210 and 214, has a boxed lunch from Qdoba to allow you to spend time with the artworks, and has an optional (pre-paid) trip to Berea for shopping and dinner at the Historic Boone Tavern Restaurant. Formal portfolio reviews will take place in Room 221.

Thursday continues the Seeing with Animals sessions in one stream, and features the Living with Horses sessions in the other stream. Art continues to be shown in Rooms 210 and 214.

Friday continues the Living with Horses sessions in one stream, and features the Living with Animals sessions in the other stream. There will be a Middle Eastern buffet, made available by *Society & Animals*, and Brill Publishers. Art continues to be shown in Rooms 210 and 214. Friday ends with the Conference Dinner at Masala Indian restaurant.

Saturday continues the Living with Animals sessions throughout the day in concurrent sessions, with the intervening Poster Presentations during a buffet lunch. Art continues to be shown in Rooms 210 and 214. In addition, there is the optional trip to the White Hall State Historic Site (you pay when you arrive at the site).

Sunday includes an optional (pre-paid) trip to the Primate Rescue Center (PRC) and the Kentucky Equine Humane Center. There will be a lunch provided at the PRC.

NOTE: Boxed lunch, conference dinner, and buffet lunches are included in registration fee.

Parking is free at the Perkins Conference Center. It is a short walk to the entrance at the building.

Shuttle schedule is in the folder. Foothills Shuttle, phone: 859-624-3236, M-F, 8:30am-4:30pm. You may also contact David Sowder at 859-893-4363 if you are having shuttle difficulties.

Posters can be put up on Saturday morning. Posters can be attached to a 3 feet x 4 feet poster board on an easel. Pushpins will be provided. (If you have a poster relevant to Seeing with

Animals, you can put it up on Wednesday in the lobby; if you have a poster relevant to Living with Horses, you can put it up on Thursday in the lobby.)

Presentations: Some time before your talk, please see your **session moderator** to download your presentation or explain how you plan to proceed. Talks (other than hour-long keynotes) will be 20 minutes long, presumably 15 minutes for the presentation, and 5 minutes for questions. If you wish to arrange your 20 minutes differently (e.g., 18 minutes for presentation, 2 minutes for questions), speak with your session moderator before your session. Some **Panels** have organized their session differently.

We wish to extend a special thank you to **Office Depot**, 859 Eastern Bypass Road, Richmond KY for their generous donation of the printing of the conference materials, and to the **EKU Campus Bookstore** (run by **Barnes & Noble**) for their generous donation of ECU folders. We also thank Perry Ritter for creating our conference poster.

Conference Schedule for Living with Animals 3: Co-Existence

Wednesday through Saturday, 22-25 March:

Co-Existence: An Art Exhibition

Curated by Julia Schlosser and Alexandra Murphy

Artist books (for examination): Room 209

Still images, continuous loop: Room 210

Video reel, continuous loop: Room 214

The Sitter, The Dog, The Artist: Live performance by Minnie Teckman, simulcast from NN Contemporary Art, Northampton UK, then continuous loop: Room 210

Books for Examination, and Book, Art, and T-shirts for Sale

For Examination: Publishers' Books: Room 209

For Sale: Conference T-shirts and *Co-Existence: An Art Exhibition* catalog along with limited edition box sets with artists prints: Room 209

Proceeds from purchases will be used to assist in payment of graduate student registration fees in future conferences.

Wednesday, 22 March

Conference Room AB

9:00-9:20

Welcome to Living with Animals

Robert W. Mitchell & Radhika N. Makecha, Conference organizers

Michael T. Benson, President of Eastern Kentucky University

Sara Zeigler, Dean of College of Letters, Arts, and Social Sciences

9:20-9:30

Seeing with Animals

Welcome to "Seeing with Animals," Introduction to Keri Cronin

Julia A. Schlosser, Conference Organizer

9:30-10:30

Keynote

Looking Back: The Art of Early Animal Advocacy Campaigns

Keri Cronin

10:30-10:50 Break

Wednesday, 22 March (continued)
Seeing with Animals, Session A
Conference Room AB

10:50-11:50 Dogs Seen as Conduits of Meaning
 Session Moderator: Angela Bartram

Explored Geographies: Companion Experiences
 Julia A. Schlosser

Where is Home? The Unpredictability of Life as a Cypriot Stray Dog
 Carole Baker

A Discussion on the Validity of Using a Companion Dog as a ‘Stand-In’ in Portraiture and as a Human Family Member
 Mary-Jane Opie

11:50-2:10 Lunch (Boxed lunch from Qdoba)

Lunchtime activities:

12:10-2:10

Informal Portfolio Review: Perkins Conference Center Lobby

See also information on p. 3 about **Co-Existence: An Art Exhibition**

1:00-2:00

For Artists: Formal Individual Portfolio Reviews: Room 221

1:00-1:20

Gazing at Sophia: Live performance (reading)

Tanja Böhme

Room 214

2:10-3:30 Envisioning Animal Lives and Deaths
 Session Moderator: Keri Cronin

Seeing the Dying Animal: Hollywood and the Hereafter
 Debra Merskin

The Elderly Animals Project
 Isa Leshko

Landfill Dogs
 Shannon Johnstone

Eat, Drink, and Be Merry: Unforeseen Consequences of Co-Existence with Vultures, Fruit Bats, and Viruses
 Maria Lux

3:30-3:50 Break

Wednesday, 22 March (continued)
Seeing with Animals, Session A (continued)
Conference Room AB

3:50-4:50 Cultural Sources and the Production of Non-Human Animal Identities
Session Moderator: David C. Wood

Oversight/Rendered: Imaging Non-human Lives in the Time of Web Cameras
Joseph Moore

Culture / Craft / Kitsch - What Did We Really Learn About Animals?
Hagar Cygler

Bringing the Animal into Focus
Tanja Böhme

~5:20-5:30 Busses for Berea dinner

Wednesday, 22 March (continued)
Seeing with Animals Session B
Conference Room C

10:50-12:10 Ethics, Economics and the Representation of Interspecies Relationships
 Session Moderator: Debra Merskin

Encountering Frans Post's Spectacles and Studies of Animals
 Abigail Rapoport

"Capturing" the Hunted Hare: An Artist's Ethical Dilemma in Eating Wild Game
 Linda Johnson

The Sea Vast and Empty: Erasing Van Anthonissen's Whale
 Evan D. Williams

Re-Imagining Work: Animal-Human Collaboration in Heinrich von Zügel's *Heavy Labor Paintings*
 Kathleen Chapman

12:10-2:10 Lunch (Boxed lunch from Qdoba)

Lunchtime activities:

12:10-2:10

Informal Portfolio Review: Perkins Conference Center Lobby

See also information on p. 3 about **Co-Existence: An Art Exhibition**

1:00-2:00

For Artists: Formal Individual Portfolio Reviews: Room 221

1:00-1:20

Gazing at Sophia: Live performance (reading)

Tanja Böhme

Room 214

2:10-3:30 Contemporary Practices in the Anthropocene: Threat, Empathy, Resilience
 Session Moderator: Jessica Dallow

It's More Afraid of Us: Perceptions of Animals in the Work of Curtis Bartone
 Curtis Bartone

Strange Evolution: Animals and Art in the Anthropocene
 David Roon

Enchanting Cervidae
 Gretchen Woodman

From the Passion of Christ to the Calvary of Animals
 Estela Torres

Wednesday, 22 March (continued)
Seeing with Animals Session B (continued)
Conference Room C

3:30-3:50 Break

3:50-5:10 Co-Existence: Mourning, Repair, Reclamation
Session Moderator: David Roon

A Monument for Animals We Do Not Mourn
Linda Brant

Passed Lives: The Roadside Memorial Project
L. A. Watson

The Urban/Wild Coyote Project
Kathryn Eddy

The Contemporary Art Animal Repair
Mylène Ferrand Lointier

~5:20-5:30 Busses for Berea dinner

Thursday, 23 March
Living with Horses begins, Seeing with Animals continues

Conference Room AB

9:00
Announcements
Award to the Kentucky Equine Humane Center

Introduction to Brett Mizelle
Jeannette Vaught

9:15-10:15
Keynote
Killing in Jest, Dying in Earnest: Human-Squirrel Entanglements in Past and Present
Brett Mizelle

10:15-10:25/10:30 Break

Thursday, 23 March (continued)
Living with Horses Session A
Conference Room AB

10:25-10:50

Introduction to “Living with Horses”

Gala Argent & Angela Hofstetter, Conference Co-organizers and Moderators

Symbolism, Synchrony and Theory of Mind: Thoughts on Recent VetMed Studies and the Characteristics and Capabilities of Horses

Gala Argent

10:50-11:50 Human-Horse Relationality

Bringing Up Life With Horses

Stephen J. Smith

Human-Horse Attribution: How Perceptions Shape Interpersonal Power Relations

Miles S. Schuster

“All My Relations” American Indian Perspectives on Human-Animal Relationships: Implications for Research, Practice and Equine Assisted Therapies

Arieahn Matamonasa-Bennett

11:50-1:10 Lunch (Stratton Café is open, across the street)

1:10-2:30 Riding Horses

Negotiating Power, Personhood, and (In)equality in Elite Horse-Rider Relationships

Rachel Hogg & Gene Hodgins

Form and Feeling: From Transcendent Ideals to an Ethic of Immanence In ‘Educated’ Riding

Shannon Beahen

‘Show Him You’re the Boss!’ Power Dynamics in Horse-Human Relationships

Helen Sampson

What’s So Bad about Docile Bodies? Dressage in the Digital Age

Angela Hofstetter

2:30-2:50 Break

Thursday, 23 March (continued)
Living with Horses Session A (continued)
Conference Room AB

2:50-4:10 Equine Management/Work

Horses at Heart: Towards More Care(ful) and Humane Research and Work-Lives
Kendra Coulter

Is it Sex if the Veterinarian Does the Work? Coding Sexual Labor as Technology in Human-Assisted Equine Reproduction
Jeannette Vaught

“Horses are like Babies”: Work and Skill in the Care of Racehorses
Rebecca Hasselbeck

Maritude: Misogyny in the Horse World
Julia Johnson

4:10-4:30 Break

4:30-5:10
Roundtable: Humans, Horses, and Power
Gala Argent & Angela Hofstetter

Thursday, 23 March (continued)
Seeing with Animals Session C
Conference Room C

10:30-11:50 Contemporary Practices: Collaboration, Hierarchy, Resistance
 Session Moderator: Estela Torres

Inviting Horses to Enter: Horses at the Museum
 Lee Deigaard

Hierarchy
 Lisa Strömbeck

Collaborative Animals: Dogs and Humans as Co-Working Artists
 Angela Bartram

Post-Anthropocentric Interventions with Human and Nonhuman Animals
 Harriet Smith

11:50-1:05 Lunch (Stratton Café is open, across the street)

1:05-1:10
Introduction to David C. Wood
 Jessica Dallow

1:10- 1:50 Thinking Like a Sand Crab
 David C. Wood

1:50-2:10 Break

2:10-3:30 Contemporary Practices: Hybridity
 Session Moderator: Alexandra Murphy

The Human and the Other: Visual Technology between Science and Art
 Viola Arduini

**Art Hybrids for Exploring Co-Existence between Humans and Animals Alongside
 Technology**
 Doo-Sung Yoo

**Spectacles of Dependency: Human-Animal Enfreakment in the Artwork of Sunaura
 Taylor**
 Liz Bowen

I Am Become
 Tyler Lumm

Thursday, 23 March (continued)
Seeing with Animals Session C (continued)
Conference Room C

3:30-3:50 Break

3:50-4:50 Contemporary Practices: Taxidermic Forms
Session Moderator: Maria Lux

Specere and the Photograph: Co-Existing in Perpetual States of Preservation
Alexandra Murphy

Seeing Animals
Emma Kisiel

Video Taxidermy: Explorations of Animals in Video Art
Tiffany Deater

Thursday, 23 March EVENING

6:00-7:15 Dinner with Steve Baker, Faculty Room, Powell Building (Please purchase your meal as you enter.)

7:30-9:00
Keynote (Chautauqua Lecture, O'Donnell Hall, Whitlock Building)
The Disorderly Animal in Contemporary Art
Steve Baker

Friday, 24 March
Living with Animals

Conference Room AB

9:00

Award to Canine Search & Rescue
Introduction to Michał Piotr Pręgowski
Robert W. Mitchell

9:10-10:10

Keynote
Social Practices of Grief and Commemoration of Companion Animals across Cultures
Michał Piotr Pręgowski

10:10-10:30 Break

Friday, 24 March (continued)
Living with Animals, Session A
Conference Room AB

10:30-11:50 Celebrating *Society & Animal*: Panel and Lunch
***Society & Animals*: Shaping and Reflecting Human-Animal Studies for 25 Years**
 Margo DeMello, Kenneth Shapiro, Susan McHugh, & Robert Mitchell

11:50-1:10 Social Hour, with finger-food lunch provided by *Society & Animals*, and Brill Publishers

1:10-2:30 Fact and Fiction
 Session Moderator: Kathryn Kirkpatrick

That's "Some Pig!": A Piggish Rise in the 20th-century Farm Novel
 Hannah M. Biggs

Footloose and Fancy Fleas: Fabled Facades or Factual Feats?
 Andrea Buhler

I Ain't No Rat: The Muskrat Manifesto
 John Byczynski

Representing Vegans in Locavore Literature
 Kathryn Kirkpatrick

2:30-2:50 Break

2:50-3:50 Teaching the Animal, Track 1
 Session Moderator: Preston Foerder

Teaching the Animals through Service-Learning
 Andrew Domzalski & Boguslawa Gatarek

Enrichment for Students and Animals: Using Animal Behavior to Encourage STEM Learning
 Sarah Farnsley, Loren Hayes, Hope Klug, & Preston Foerder

"Sapient Species: What We Know and Why We Owe" -- A Team-Taught Course across Two Campuses ... and One Zoo
 Ellen Furlong & Jack Furlong

3:50-4:10 Break

Friday, 24 March (continued)
Living with Animals, Session A (continued)
Conference Room AB

4:10-4:50 Caring for and about Animals
Session Moderator: Jennifer B. Sinski

Gender, Leadership & Ethic of Care in Animal Sheltering Organizations
Jennifer B. Sinski

Spirituality and the Chicago Bird Collision Monitors: An Ethnographic Exploration
Dave Aftandilian

4:50-5:30 Talking Animals
Session Moderator: Ziba Rashidian

If a Lion Could Speak: Alex and Washoe in the Crucible of Human Language
Ziba Rashidian

(Gestural Ontologies): Simian Sociality in the Production of Early Modern Universals
Scott Venters

6:00-9:00
Conference Dinner at Masala

Friday, 24 March (continued)
Living with Horses Session B
Conference Room C

10:30-11:50 Horses in History

Breed and the Making of Modern Identity
Kristen Guest & Monica Mattfeld

From Newmarket to New Markets: A Linguistic Perspective on the History of Thoroughbred Racing
Sarah Tsiang

Horses and Meat: A Complex History
Erin McKenna

“They Did Their Bit”: The British Memorialization of War Horses since the Anglo-Boer War
Chelsea Medlock

11:50-1:10 Social Hour, with finger-food lunch provided by *Society & Animals*, and Brill Publishers

1:10-2:30 Horses in Context and Literature

Tokyo on the Hoof: Living with Horses in Japan’s Modern City
Tinakrit Sireerat

Irish Traveller Horse Owners Attitudes to Horse Care and Welfare
Marie Rowland

Herding Community: “Entanglement in *Of Horses and Men*”
Ann McKinnon

Talking horses: Equine Ethics in 1726, *Gulliver’s Travels: A Voyage to the Country of the Houyhnhnms*
Valérie Bienvenue

2:30-2:50 Break

Friday, 24 March (continued)
Living with Horses Session B (continued)
Conference Room C

2:50-3:50 Human-Horse Connections

When the Horses Whisper: Charting an Unexpected but, Perhaps, Eventually Explainable Phenomenon

Rosalyn W. Berne

Beyond Co-Existence: Evolving Ethical Duties of Equine Veterinary Universities

Katherine Grillaert

Veteran and Equine Experiences in an Equine-Facilitated Learning and Psychotherapy Program

Karen Krob

3:50-4:10 Break

4:10-5:10

Challenges and Opportunities Facing the Horse Industry of Eastern Kentucky

Stephanie McSpirit, Victoria Tollman, Ed Fredrickson & Bernice Amburgey

Discussant: Robin Webb

6:00-9:00

Conference Dinner at Masala

Saturday, 25 March
Living with Animals
Conference Room AB

9:00-9:10
Award to Primate Rescue Center
Introduction to April Truitt
Rebecca Banks

9:10-10:10
Keynote
U.S. Primate Sanctuaries: The Next 30 Years
April D. Truitt

10:10-10:30 Break

Saturday, 25 March (continued)
Living with Animals Session B
Conference Room AB

10:30-11:50 Sharing the Planet
 Session Moderator: Benjamin Freed

The Presence of Pork and the Absence of Pigs in Iowa
 Mary Trachsel

Contention Along the Rio Negro in Brazil: Fishing, Tourism, and the Amazon River Dolphin
 Cadi Fung

Co-Existence: The White House Squirrels and the American Presidents
 Helena Pycior

Conservation and Living with Humans: Recent Effects on Lemur Ecology and Sociality in Northern Madagascar
 Benjamin Freed

11:50-1:50 POSTER SESSION (see list below) & LUNCH BUFFET (Lobby)

1:50-2:50 Living, Talking, and Walking with Dogs
 Session Moderator: Jeanne Dubino

Dogs in the Margins: Canine-Human Co-Existence in Global Literary Representations of Labor Camps, Village Life, and Extreme Poverty
 Jeanne Dubino

Comics, Language, and (Baby)Sitting: Adam Hines's *Duncan the Wonder Dog* and the Case of Clementine
 Andrew Smyth

Walking With Dogs: Ethnographic Reflections on Everyday Movements
 Anne Marie Thornburg

2:50-3:10 Break

Saturday, 25 March (continued)
Living with Animals Session B (continued)
Conference Room AB

3:10-4:10 Animals and Medicine
Session Moderator: Jane Desmond

“Real Doctors Treat More than One Species!” Charting the divide between Clinical Veterinary Medicine and Human Medicine
Jane Desmond

Media of Life and Danger: Bovine Serum and Human/Cattle Co-Emergence
Seth Josephson

“CATs” and Dogs: The Role of Canine Assisted Therapies (CATs) in the Human-Canine Interaction
David M. Simpson, Wes Grooms, & Sandra E. Sephton

4:10-4:30 Break

4:30-5:30 Thinking about People Thinking about Animals
Session Moderator: Sara Waller

Human Inferences Regarding Feline Inferences
Sara Waller

Theorizing Resistance to Change in Dog Training since the 1980s.
Justyna Włodarczyk

What in the World Does Co-Existence with the Animal Mean?
Bob Sandmeyer

6:00-7:45 Visit to White Hall State Historic Site (Buses start leaving 5:40)

Saturday, 25 March (continued)
Living with Animals Session C
Conference Room C

10:30-11:30 Animals and Disaster
 Session Moderator: Jonathan L. Clark

Imagining Animals to Represent Disaster: Japanese Fiction after Fukushima
 Doug Slaymaker

A History of Roadkill
 Jonathan L. Clark

Living the Promises
 Karen Head

11:30-1:50 POSTER SESSION (see list below) & LUNCH BUFFET (Lobby)

1:50-2:50 PANEL
Doing Disability with Animals: Reflections on the Moral, Legal, and Practical Challenges
 Michele Merritt, Maureen MacNamara, & Debra Hamilton

2:50-3:10 Break

3:10-4:10 PANEL
Elephant Conservation
 Session Moderator: Radhika N. Makecha

Conservation Conflict: When Semantics Separates Elephant Supporters
 Otto C. Fad

Elephant Conservation: When Should We Step In?
 Radhika N. Makecha & Ratna Ghosal

Elephant Conservation in Vietnam
 Erin Ivory

4:10-4:30 Break

Saturday, 25 March (continued)
Living with Animals Session C (continued)
Conference Room C

4:30-5:30 Teaching the Animal, Track 2
Session Moderator: Sarah Tsiang

‘Write Like a Beast’: Emergent Ecosophies in Critical Animal Studies
Heather Palmer

Beyond and Behind the Allegory: Teaching Interspecies Empathy Through Orwell’s
Animal Farm
John Drew

Teachers’ Pets: The Use of Animals in American Classrooms
Neil Mecham

6:00-7:45 Visit to White Hall State Historic Site (Buses start leaving 5:40)

POSTERS (Saturday during Lunch Buffet in the Lobby)

The Use of a Puzzle Box as Animal Enrichment for a Captive Red Fox

Matthew Baker, Alexandria Miles, Rachel Fuller, Melanie Mardon, Sarah Farnsley, Hope Klug, & Preston Foerder

Implementation of a PTSD Intervention Program for Teenage Girls

Kaitlyn Barker, Katelin Mullikin, Theresa Botts, & Melinda Moore

The Bow Wow Effect: Do Dog Breed and Proximity Impact Property Crime Rates?

D. J. Biddle, Wes Grooms, & David Simpson

Group Equine Assisted Therapy for Adolescents with Oppositional Defiant Disorder

Amelia Chase, Nicole Wozniak, & Theresa Botts

White Tigers

Carmen M. Cusack

The Use of a Pond as Environmental Enrichment for Captive Sandhill Cranes

Margaret Dempsey, Colten Marcum, Victoria Noyes, Megan Whisman, Sarah Farnsley, Hope Klug, & Preston Foerder

Sure Shelter

Kelly Murray Frigard

The Canine Touch: Nursing Home Staff Perceptions of Visiting Dogs' Relevance for People with Dementia

Tia G. B. Hansen, Chalotte Glintborg, & Karen Thodberg

Photography and Social Change; Students Picturing Animal Overpopulation and Creating Change

Shannon Johnstone

Number Cognition & Breed Differences in the Domestic Dog

Selina Liang, Elizabeth Oltman, & Ellen Furlong

Tribal Cultures, Ancient Minds & Modern Science: The Metaphoric (Nature) Mind and Exploring Animal-Human Relationships.

Arieahn Matamonasa-Bennett

An Investigation of a Potential Submissive Signal in a Group of Captive Asian Elephants (*Elephas maximus*)

Morgan Melhuish, Radhika N. Makecha, Ratna Ghosal & Otto Fad

Human Pointing during Dog-Human Play, Canid Acquiescence and Resistance

Robert W. Mitchell, Emily Reed & Lyndsey Alexander

**An Investigation of a Potential Play Signal in a Group of Captive Asian Elephants
(*Elephas maximus*)**

William O'Daniel, Radhika N. Makecha, Ratna Ghosal & Otto Fad

Institutionalized Older Populations and Animal-Assisted Therapy: A Meta-Analysis

Richard Osbaldiston, Kara Harrison, Melissa Napier, Katelin Mullikin, Tanner Muehler, Cassie Studler & Lisa Grogan

Examining the Evolution of Cognition Using a Breed Differences Approach

Eric Rydell & Ellen Furlong

Dogs Detect Sound Size Manipulations in Their Own Barks

Zachary Silver, Joseph Plazak, & Ellen Furlong

Developing an Interdisciplinary Minor in Horses, Humans and Health

Kathy Splinter-Watkins

In Bed

Lisa Strömbeck

Co-Existing with Animals: A Religious Perspective

Akisha Townsend Eaton

The Before and After Effects of Environmental Enrichment on Bobcats (*Lynx rufus*) in Captivity

Patrick Ueltschi, Robert W. Mitchell, & Radhika N. Makecha

Incarcerated Together: The History and Future of Human & Non-Human Animals Co-Existing in Prison Programs

Clarissa M. Uttley & Patricia L. Brougham

The Effect of Head Tilt on Cuteness Perception

Catrina White & Donald Varakin

Sunday, 26 March

10:00-3:30

Trip to Kentucky Equine Humane Center & Primate Rescue Center, Nicholasville, Kentucky

Abstracts (in Alphabetical Order by Author's Last Name)

Spirituality and the Chicago Bird Collision Monitors: An Ethnographic Exploration

Dave Aftandilian, Anthropology, Texas Christian University, Fort Worth, TX,

d.aftandilian@tcu.edu

Animal rescuers can surely be considered saints among us. Whether working as unpaid volunteers or poorly paid shelter employees, they do physically and emotionally demanding work day in and day out on behalf of those whom many describe as “just animals.” What inspires them to perform this selfless care work? While a number of scholars have studied human-animal interactions in shelter settings, very few have focused on the spiritual aspects of these interactions. What role do spiritual and religious beliefs play in drawing people to work in animal rescue, and persist in doing it? Can rescue work itself serve as a sort of spiritual practice for rescuers?

For this paper, which is part of a larger ethnographic project, I will focus on the Chicago Bird Collision Monitors (CBCM). (Of all the rescue groups I have contacted, members of this one showed by far the greatest interest in speaking with me.) Chicago lies directly along the Mississippi Flyway, a migratory path for dozens of bird species. While this location is a boon for birdwatchers, it can also be a hazard for migrating birds, who often get confused by the glassy skyscrapers along the lakefront and run into them. CBCM volunteers each patrol an assigned stretch of Chicago's downtown Loop and collect killed and stunned birds. Killed birds go to the Field Museum for long-term research. Stunned birds are taken to the Willowbrook Wildlife Center for rehabilitation and eventual release.

I interviewed a dozen CBCM volunteers one on one in fall 2015. In this paper I will explore some of the key themes that emerged during these interviews, illustrated with quotes from the rescuers. While few of the CBCM rescuers described themselves as conventionally spiritual or religious, many of them nevertheless felt a deep sense of inexplicable connection to and responsibility to care for migrating birds. Some described what I would call “meditative” aspects of their early-morning monitoring runs, and others spoke in depth about “revelations” that they experienced while rescuing birds. Many of them also act as “proselytizers” for the “faith” of bird rescue, educating their friends, family, and coworkers on the reasons why all of us ought to start attending more carefully to, and caring more actively for, our urban avian visitors. Finally, I will also reflect briefly on my own unintentional role as “missionary” for the idea that the work of animal rescue itself might have spiritual aspects.

The Human and the Other: Visual Technology between Science and Art

Viola Arduini, Art & Ecology, University of New Mexico, Albuquerque, varduini@unm.edu

As artist and scholar, I investigate the triangular relationship formed by humans, animals and technology, in order to question human relations with animals and the environment.

For this conference, I intend to discuss my photographic work in conjuncture with other contemporary artists, such as Institute for Critical Zoologists, alias of the Singaporean photographer Robert Zhao Renhui. I will augment and compare these photographic projects with the use of new technology in depicting animals beyond the scope of human vision, and how the works and ideas relate to Post-Humanism, influencing the relationship between human and non-human animals.

Humans are visual primates and define the world based on what we see. Therefore, our perception is pivotal to our understanding of the environment and how we conceptualization of ourselves. The majority of research, such as *Why Look at Animals?* by John Berger, analyze the human perspective of animals as objects. However, a few thinkers, including the French philosopher Jacques Derrida, have tried to swap the point of view to understand the ontological meaning of the animal gaze for the Human: “[...] the gaze called ‘animal’ offers to my sight the abyssal limit of the human [...].” (Derrida 2008, p. 12) In my practice I explore Derrida’s “*limit of the human*” in the form of tension between the boundaries and potentials of visual technology for representation of Nature, analyzing how changing visual technologies are used to depict the non-human and how it defines our relationship with it. With Post-Human philosophy as reference, I work with technologically driven methods, such as UV photography used in Sensory Ecology or camera trap archives. These methods expand our physical limits beyond what would be otherwise indiscernible to the human eye, but also underline limitations in our relation to non-human.

Open source archives with camera traps and community driven data collection are now often used for animal observation. In a sense, they represent a “collective eye” toward Nature. Yet, the overwhelming amount of material produced, many of which are not functional for the purposes of the archive and could be related to Baldissari’s series “*Wrong*”, represent new spaces to question our understanding and expectation of “control” towards the non-human.

Additionally, Contemporary research on tetrachromatic vision and Sensory Ecology has given space to further engage with Derrida’s ‘limit of the human’. Since animals perceive colors outside of the human visual spectrum, we see them differently than how they appear to each other. Citing biosemiotics theories, such as Von Uexküll (1934), Post-humanism thinkers criticize the way humans tend to define animals’ distinct abilities, such as the homing skills of pigeons, as “alien skills” (Fudge 2002, p. 139). Sensory Ecology, showing the limits of human perception when compared to some animals, put ourselves in an alien, peripheral and limited position when looking at non-mammal species. I will discuss these new vantage points created by animal vision studies and how it is reflected in contemporary photographic practices, including my work and Renhui’s ‘*The Last Thing You See*’.

Analyzing the roles of technology between seeing other animals and ourselves, while looking at contemporary photographic works, I aim to create a space to challenge our assumption of superior perception and control over Nature, in a process of redefining our relation to non-humans, pivotal in the Anthropocene epoch.

Symbolism, Synchrony and Theory of Mind: Thoughts on Recent VetMed Studies and the Characteristics and Capabilities of Horses

Gala Argent, President, Argent Communications Group, Auburn, CA, ArgentCo.Com

Beyond the realm of human-animal studies scholarship examining how horses and humans co-exist within social and cultural worlds lies an active academic disciplinary area within which researchers using scientific methodology explore the capabilities and characteristics of horses. Many of these studies rely heavily on behavioral assumptions presupposing that equine behavior can be boiled down to directly observable responses to stimuli. While this position—that equine behavior consists of instincts which can be manipulated and measured—is at odds with those who consider horses as agents, these studies do provide us with a great deal of information about equine behaviors. In this presentation I review recent VetMed studies concerning equine cognitive traits, communicative abilities and relationships, and consider the implications of these findings for understanding the agential qualities and capabilities that horses bring to their encounters with humans within the worlds the two species share.

Where is Home? The Unpredictability of Life as a Cypriot Stray Dog

Carole Baker, Photography, Plymouth University, Plymouth, ENGLAND, UK,
carole.baker@plymouth.ac.uk

This artist talk focuses on the photographic work I have been making in Cyprus for almost two years, in response to the large numbers of stray dogs on the island and to the island-wide policy to capture, incarcerate, and euthanize after 15 days, together with the complex system of sanctuaries that have been established alongside the Municipal Pounds to rescue and re-home the dogs. My work uses a diverse selection of visual and textual representations, including my own photographic enquiry, in dialectical opposition, to expose and challenge the inherent ideologies and philosophical positions that underpin the social practices of control. Informed by Feminism and Postcolonialism, the work engages with notions of power and powerlessness, otherness, hybridity and marginalisation, echoing some of the instability and conflict evident in Middle Eastern politics.

Through the work I explore notions of home and belonging; the place of these beings, whose evolution is so entwined with that of humans, is the domestic space, yet they are often found on the streets or imprisoned. Using a polyvocal approach, I provide an imaginative space where notions of power and coercion, identity and representation can emerge and be subject to scrutiny. This approach promotes a re-evaluation of our understanding of, and hence relationship with, non-human animals, and I explore Weil's suggestion that, "To be dumb... is not to be lacking in language, but to have an alternate means of apprehending the other and the world."¹

The work could be seen as a 'Critical Realist' method of committed investigative practice, involving rigorous research that seeks to uncover and understand a pre-existing social reality. "...activist photography begins when a photographer thinks beyond the photograph..."² The photograph itself cannot tell us the history of dog control in Cyprus, nor of its socio-political imperatives, but it can point to its consequences and suggest alternative perspectives. This paper then, seeks to navigate the complex territory between representation and the 'reality' it transforms, and to examine whether this can become a catalyst for social activism. Activists seek to illuminate that invisible picture, to amplify that unheard voice, to reveal that untold story; they are "...always seeking some evidence necessary to maintain, retain, or restore liberty for someone somewhere..."³

¹ Weil, K *Thinking Animals: Why Animal Studies Now*, Columbia University Press, 2012

² Bogre M *Photography and Activism*, Taylor and Francis, 2012

³ Bogre, M *Photography as Activism: Images for Social Change*, Taylor and Francis, 2012

The Use of a Puzzle Box as Animal Enrichment for a Captive Red Fox

Matthew Baker, Psychology, The University of Tennessee at Chattanooga (UTC),
dfd827@mocs.utc.edu

Alexandria Miles, Psychology, UTC, djm878@mocs.utc.edu

Rachel Fuller, Biology, Geology & Environmental Science, UTC, hsj733@mocs.utc.edu

Melanie Mardon, Psychology, UTC, vhw227@mocs.utc.edu

Sarah Farnsley, Biology, Geology & Environmental Science, UTC, Sarah-Farnsley@uclan.ac.uk

Hope Klug, Biology, Geology & Environmental Science, UTC, Hope-Klug@utc.edu
 & *Preston Foerder*, Psychology, UTC, Preston-Foerder@utc.edu

In recent times, there has been an increase in concern over the behavioral welfare of captive animals. Studies suggest that animals in captivity can display maladaptive stereotypical behaviors. Environmental enrichment has been used in numerous studies to enhance animal welfare through the application of stimulating activity that promotes positive and rewarding experiences. We chose to concentrate on one red fox (*Vulpes vulpes*) at the Reflection Riding Arboretum and Nature Center in Chattanooga, TN. We constructed an enclosed puzzle box with various shaped holes at different heights between chambers that required the fox to maneuver around in order to locate food. The box had one clear plastic side to enable observation and was placed in a nearby enclosure to the fox's home cage. The fox was transported to that enclosure for enrichment sessions. Using an ethogram devised for this research, we collected data for three weeks: ~1 week baseline without the enrichment device, ~1 week with the environment enrichment, and ~1 week post-enrichment (again without the enrichment device). Behavioral observations were collected at 30s intervals using a scan sampling procedure. The data was analyzed to compare the three observation periods and investigate behavioral changes over the three observation periods. The Reflection Riding Nature Center intends on using the enrichment puzzle box for the fox and other species to encourage behavioral welfare. This enrichment project shows promise in generating positive effects on behavior and welfare of the red fox in captivity.

The Disorderly Animal in Contemporary Art

Steve Baker, Emeritus Professor of Art History, University of Central Lancashire, Preston, UK, SBaker1@uclan.ac.uk

This talk has two principal aims. One is to review the distinctive contribution that contemporary artists have made to the wider field of animal studies over the past twenty-five years. The other is to chart some of the shifts in artists' approaches to questions of animal life during that period, and to consider the implications of those changes for contemporary art practice. The talk will also serve as a contribution to ECU's Chautauqua lecture series on the theme of "Order and Chaos," so the shifting relation of order and disorder will be used as one way of framing these issues. Along the way, questions of attention, intention, and the relation of ethics and aesthetics will be raised in order to say something about precisely how artists who care about animals choose to present their ideas and their concerns to a wider public.

Implementation of a PTSD Intervention Program for Teenage Girls

Kaitlyn Barker, Psychology, EKU, kaitlyn_barker14@mymail.eku.edu

Katelin Mullikin, Psychology, EKU, katelin_mullikin@mymail.eku.edu

Theresa Botts, Psychology, EKU, theresa.botts@eku.edu,

& *Melinda Moore*, Psychology, EKU melinda.moore@eku.edu

Sexual assault and abuse to young women and children is a nationwide problem. This trauma can lead to negative outcomes such as depression, anxiety, and PTSD. Research has shown that trauma in childhood has lifelong effects if untreated. The purpose of this program is to create an original contribution to clinical practice in the form of an intervention program that incorporates the unique use of a service dog in order to assist teenage girls who have been diagnosed with Posttraumatic Stress Disorder. The intent of this program will be to treat their PTSD symptoms and teach them coping skills utilizing their service dogs to increase their interpersonal effectiveness.

This 12-week program will be conducted at the Eastern Kentucky University Psychology Clinic three times a week. It will use the human-animal bond through the use of a service dog as an intervention to address their symptoms. This program will combine the use of a service dog, service dog training classes, a psychoeducational and support group for the teenage girls, a support and psychoeducation group for their parents, a social media component, and individual therapy sessions for the participants.

The goal of this program will be for the teenage girls to have more control over their symptoms so that they do not continue on into adulthood. The ultimate goal of the program is that the girls would be able graduate high school and then transition either into college or into a career, and reach the point of no longer needing the intervention of a service dog in the future.

It's More Afraid of Us: Perceptions of Animals in the Work of Curtis Bartone

Curtis Bartone, Savannah College of Art and Design, Savannah, GA,

curtisbartone@yahoo.com

Much of my work address non-human animals with whom we share the earth and various attitudes toward these beings: the personified animal, animal as celebrated form, animal as commodity, animal as servant, animal as pest, animal as manifestation of our dysfunctional relationship with the natural world, animal as agent of irrational fear, animal as symbol of myth and memory. Too much of our information about animals comes through indirect experience—i.e. the internet—which distorts, misinforms, and prejudices our impression. My presentation will focus on two recent bodies of print-media work recent that explore centuries-old literary sources to find evidence of past attitudes toward and perceptions of animals and nature. William Shakespeare often likened his characters to animals – Richard III is compared to a boar or a toad – but his references go even deeper, ranging from superstitious, to symbolic, to an almost scientific scrutiny of the natural world. A second body of rather dark prints, produced during a two-month residency in Boston at Emmanuel College, uses the old-testament Plagues of Egypt as a point of departure and comments on contemporary environmental issues and crises, where modern “plagues” are often being perpetuated by a rejection of science and a lack of compassion for the earth and the other living things that inhabit it.

Collaborative Animals: Dogs and Humans as Co-Working Artists

Angela Bartram, Art, University of Lincoln, Lincoln, ENGLAND, UK,
abartram@lincoln.ac.uk, mail@angelabartram.com

How might we consider the non-human animal as equal in a political climate whereby they are eaten, enslaved and exploited? What are the rights and agencies that are afforded when striving for such an act, specifically in a creative sense, and how might we negotiate these animal and human subjectivities through collaborative performance?

This paper analyses the relationship that positions animal bodies as hierarchically other, by offering understanding of differing perspectives. Using my project 'Be Your Dog' (KARST, Plymouth, UK, 2016) as a point of analysis, I will discuss how the normative rules of socialization can be dissolved through a sensing and watchful knowledge of the familiar body, and how this informs an understanding of the propositional and positional dynamics between, and of inter-species cohabitantes. In this art project the potential of 'inter-' in regard to positionality and subjectivity was encouraged and allowed to flourish through collaborative engagement.

'Be Your Dog' explored the hinterlands, the grey zones and meeting grounds of the bodies, positions and sensibilities of a group of dogs and their humans. The aim was not to confuse species or provoke a sense of one not being true to the animal or human, but attempted to offer a space where the 'breathing rights' and corporeal and cognate attributes of the other become acknowledged through direct experience. The dog was not anthropomorphized at a loss to its animal-ness, or the human animalized to the point of redundant human-ness, but the project acknowledged equality despite of difference through a disrespect of animal 'pet' hierarchies. This saw a hybrid of sorts emerge through the collaborative act, a fused singular entity made of distinct dog and human parts. Joined by action and tension, these networking bodies became connected and responsive within their bonded pairs and larger pack.

The paper will interrogate how this activity sits in relation to anthropomorphism and animality, and what the consequences are for each participant drawing on theories of 'becoming animal' though Deleuze and Guattari, Derrida and Berger. It will discuss the rights and subjectivities of human and animal and how equality of species fits into, and potentially contributes to a new perspective in the economy of animal politics. It will address the contributions of each species and how this used and produced equality, and how and if this brings consequences for domestic animal relationships.

Form and Feeling: From Transcendent Ideals to an Ethic of Immanence in ‘Educated’ Riding

Shannon Beahen, English, University of Victoria, British Columbia, CANADA
sbeahen@uvic.ca

English equitation is rooted in a history of ‘educated riding’. The colloquial term *schooling* still bears the trace of this pedagogical model, as does the English translation of the French word *dressage*, meaning: training. These repetitious, disciplinary approaches to horse-human connection are commonly characterized by patterned installations of power in pursuit of an aesthetic ideal. Educated riding is thus the union of human and equine bodies entwined in relational dynamics based on the physiological and kinetic acquisition of pre-scribed, transcendent forms. The arched topline of a dressage horse’s bodily frame perhaps best exemplifies this quest for an idealized shape. Indisputably, a genealogy of educated riding reveals an obsession with pre-established *form*.

And yet, texts on educated riding—not to mention training sessions—are replete with references to *feel*. Quiet seat, invisible hands, the harmonious synchronizing of a rider’s aids with their mount’s movements speak to the possibility of direct, unmediated transmission of intention and expression. If form marks a relationship with pre-existing, transcendent ideals; then feel, in contrast, marks a relationship with spontaneously-arising, immanent phenomena. Working with Gilles Deleuze’s notion of the “General”—a figurative phrase borrowed from military production of uniformity—I apply his theory criticizing the universalizing figures of speech which elide specificity through excessive generalization toward an examination of dressage’s postural aesthetics. I consider the degree to which disciplinary forms delimit equine “expression” and thereby potentially foreclose the possibility of deepened human-animal relating.

I ask whether dressage (or other iterations of educated riding) possess an irresolvable aporia. Are notions of “expression” and “freedom” in the training of equine movement contradicted by explicit competitive test criteria, prescribing the “angle,” “positioning,” “bend,” “straightness,” “carriage,” and “roundness,” of various equine body parts?⁴ Does the discourse of perfect geometric *balance* and *harmony* in training rhetoric obscure anthropocentric installations of power? Or do foundational notions of *feel*—as exemplified in the back-to-front (energy-to-hand) method of educated riding—demonstrate an ethic of energetic attunement and deep receptivity?

Employing notions of generality versus specificity; perfection versus actuality; pre-determination versus spontaneous emergence; control versus freedom, I ponder the bio- and micro-politics of human and equine bodies relating in an equestrian milieu.

⁴ “Cadora Dressage Test Fourth Level Test E.” Canadian Dressage Owner’s and Rider’s Association. 2011. Accessed 9 Dec. 2012.

When the Horses Whisper: Charting an Unexpected But, Perhaps, Eventually Explainable Phenomenon

Rosalyn W. Berne, Program of Science and Technology Studies, Engineering and Society, Charlottesville, University of Virginia, rwb@virginia.edu

Within biology's developed frame of the interdependence of species, is growing evidence that species are more active and facile in communicating with each other than previously known. But interspecies communication, such as the capacity of horses and humans to actually "speak to" one another, seems to lie beyond the established purview of institutional, intellectual inquiry. My life changed profoundly when I fell off a horse, and into a river in Costa Rica. After I climbed back into the saddle and began to ride again, I heard that horse speaking to me. That was in 2012. Since then I have written two related books: *When the Horses Whisper* (2014) recounts my experiences of communications with 15 different horses. *Waking to Beauty* (2016) is an autobiographical reflection, in which I trace the emergence of this seeming gift, and then detail more recent encounters with a mare named Beauty and a stallion named Juano. A third book in the series is now underway: *Walking with Raven*, will tell the story of how I came to adopt a mare named Raven, and the important life lessons that have come from this relationship.

When I first heard a horse speak I wondered, "how is this possible and what does it mean?" This phenomenon is suggestive of profound socio-religious-anthropological and ethical implications, yet there is no lexicon or methodology in the domain of academic research, that I have found, which might be harnessed for its exploration. If scholars are to contribute in meaningful ways to a coherent understanding of humanity's relationship with other living species in the natural world (of which we humans are still a part), then a method must be developed to both incorporate and validate the study of such phenomena. But in order to make room for the study and understanding of such phenomena as humans and horses speaking with one another, we must suspend certain aspects of what is known. Accepting one's lack of knowledge, as a starting point, can be an important fundamental element of discovery; logical thinking is not the only kind of thinking of value for academic study.

The Bow Wow Effect: Do Dog Breed and Proximity Impact Property Crime Rates?

D. J. Biddle, GIS Center, University of Louisville (UofL), KY, dj.biddle@louisville.edu
 Wes Grooms, Department of Urban & Public Affairs, UofL, wes.grooms@louisville.edu
 & David Simpson, Department of Urban and Public Affairs, UofL,
david.simpson@louisville.edu

Historically, empirical research seeking to determine the effect the presence of dogs has, if any, on the commission of property crimes, has been inconclusive (cf. Cromwell, Olsen, & Avary, 1991; Fielding & Plumridge, 2004; Logie, Wright, & Decker, 1992; Marzbali, Abdullah, Razak, & Tilaki, 2012; Miethe, 1991; Montoya, Junger, & Ongena, 2014). To contribute more conclusively to the literature on the dog-property crime paradigm, the authors previously examined the relationship between the addresses of lots zoned for single- and two-family residences and the addresses of lots zoned for single- and two-family residents that housed licensed dogs in Milwaukee, Wisconsin during 2011 utilizing GIS – a methodology previously not utilized in this body of research. That study found the presence of one or more licensed dogs was correlated with property crime rate reductions of between 1.40 and 1.71 percentage points – depending upon zoning type (Grooms and Biddle, *Society & Animals*, forthcoming). The present study delves more deeply into the previously utilized data sets to more closely examine the relationship, if any, that dog breed and proximity to them have on property crime rates. First, utilizing a metric devised by the authors predicated upon rankings of breed ‘guarding’ and ‘alerting’ capabilities/tendencies (Hart & Hart, 2001; Tortora, 1980), analysis will be conducted for approximately 120 different breeds to determine which, if any of them, appear to provide better property crime reduction results than others. Because Milwaukee has a kenneling and handling ordinance for Rottweilers and ‘Pitbulls’ – and mixes including these breeds – they will be separately evaluated in an effort to ascertain the merit of the ordinance. Second, the property crime rates for lots surrounding those lots in the previous study that had licensed dogs will be examined to ascertain whether their rates of property crime appear to have any relationship with the presence of the licensed dog(s). Initial cursory analysis suggests that: 1) the breed analysis will prove inconclusive, and 2) that lots adjacent to those housing dogs will be found to have experienced property crime rate reductions similar, or equal, to those lots directly housing licensed dogs in 2011.

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Talking horses: Equine Ethics in 1726, *Gulliver's Travels: A Voyage to the Country of the Houyhnhnms*

Valérie Bienvenue, History of Art and Film Studies, Université de Montréal, Quebec, CANADA, valerie.bienvenue@umontreal.ca, bienvenuevalerie@gmail.com

Cast adrift by his mutinous crew, the sea captain Lemuel Gulliver finds himself on a strange island where a society of horses called the Houyhnhnms live a peaceful life guided by reason. This paper will explore ways in which the fourth part of Jonathan Swift's satire *Gulliver's Travels* (1726), *A Voyage to the Country of the Houyhnhnms*, possesses contemporary relevance regarding our relationship with horses. The Houyhnhnms are portrayed by Swift as ruling over an inferior species, the Yahoos, who possess a disturbing physical resemblance to Gulliver. Swift's setting is clearly a metaphor for human hegemony over horses. But, as the plot advances, Gulliver increasingly identifies with the Houyhnhnms and feels repelled by the species that most resembles his own. Drawing on ideas from deconstruction, I will argue that through inverting the traditional roles attributed to each species, Swift's book can be understood as starting a serious reflection on horse and human co-existence at a time when René Descartes's idea of the « animal-machine » was still very much adhered to. Gulliver among the Houyhnhnms, like many contemporary horse lovers who are confronted with the steadily increasing literature on equine ethics, is asked to drastically rethink the ways in which his countrymen relate to horses back home and to question the purportedly rational arguments advanced to justify their behaviour towards these animals. By the same token, the figure of Gulliver also challenges the Houyhnhnms to reconsider their conception of the Yahoos as exclusively stupid beasts. Additionally, my paper will consider how Swift's reconceptualization of horse-human relations becomes embodied in the series of paintings produced by Sawrey Gilpin (1733-1807) between 1768 and 1771 in response to the satirist's tale. These paintings, due to their being of the genre of "animal art", have rarely been subject to serious art historical study. I will show, however, that Gilpin's works provide an important visual rethinking of horse-human relations that, like Swift's writings, merit our serious attention. My analysis of the story and the artworks will explore how the novel dynamics of horse-human relations that they develop still hold important lessons for the present.

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That's "Some Pig!": A Piggish Rise in the 20th-century Farm Novel

Hannah M. Biggs, English, Rice University, Houston, TX, hannah.biggs@rice.edu

No farm scene is complete without a pig. At least that is what Louis Bromfield tells his readers in his final book, *Animals and Other People* (1955): "by now it must be evident that this is one farmer [Bromfield himself] who would not consider a farm a farm which did not include hogs in its program."⁵1 Not only are swine a source of ample foodstuff for farmers and their kin, but the pig is also an important character in the mechanics, daily life, and - in the case of literary representations of such farms - setting. Just as in the real world of farming, farming fiction features a piggy character, too. Even a fictional farm needs a pig. Pigs populate the popular imagination, especially when it comes to thinking about portrayals of farms. Literature and films are speckled with images and stories of the rotund, porcine creature: *Charlotte's Web's* Wilber, *Babe's* Babe, *Gordy's* Gordy, James Herriot's numerous stories about pigs in his *All Creatures Great and Small* book series, the object of Edwardian characters' affection and scorn - the Empress of Blandings in P.G. Wodehouse's *Blandings Castle* series.⁶ In the aforementioned texts, the pig features as an integral character to the plot; the pig partakes in the action of the story - nonfiction or fiction - just as much as any human character. And perhaps even curiously, this principal character of the pig appears in almost every canonical or popular 20th-century novel as a site of or explanation about veterinary medical treatment, ensuing curiosities, and aided human intervention. The pig is, without a doubt, the most prevalent and withstanding farm animal in this era's farming fiction. The pig as a literary device, as a literary character, really is, then, "Some Pig!" after all.

This paper explores the piggish presence in the 20th-century farm novel and posits, in short, that without the historical rise in the effectiveness and narratives of veterinary medicine, both canonical and popular 20th-century authors lack any way, any language, to talk about their piggy farm fellows. Tales of pigs and narratives of veterinary medicine go hand in hand. Thus it follows: veterinary medicine and its rising prevalence in twentieth-century life allows a new language for talking about animals, and the pig is that animal most discussed.

⁵Ibid.

⁶E.B. White, *Charlotte's Web* (1952), New York: HarperTrophy, 1980; Dick King-Smith, *Babe: The Gallant Pig*, New York: Random House Children's Books, 1983; *Gordy*, dir. Mike Lewis, (1995; Santa Monica, CA: Miramax Family Films); James Herriot, *All Creatures Great and Small* (1972), New York: St. Martin's Press, 1998; P.G. Wodehouse, *Blandings Castle and Elsewhere* (1935), New York: The Overlook Press, 1963.

Bringing the Animal into Focus

Tanja Böhme, Kunsthochschule Kassel, Kassel, GERMANY, boehme.tanja@yahoo.de

My artwork involves working with living animals, observing them carefully with the aim of creating a dialog. The interaction I aim for is one that gives the animal as much space as possible, to be what and who she is, despite my presence.

My practice is informed by philosophy, with Jacques Derrida being an important influence. A key aspect of my work is to see, to be seen and to question what we see. Who is the Other, the Animal? Is that which we see true or real? Another focus is in mythological representations of animals, whether in fairy tales or fables, and their use as symbols in Christianity.

Through my research I have become aware of the close relationship between animals and feminism. Both animals and women are subordinated in patriarchal hierarchies. The domestication of animals began some 10,000 years ago and provided humans with a living nutritional reserve. Male shepherds herded those first kept animals, sheep and goats. From there the shift to a patriarchal society developed steadily, intensifying in monotheistic religions and influencing our contemporary concept of society and image of nature. My work questions these hierarchical structures and attempts to look behind the patriarchal curtain.

Spectacles of Dependency: Human-Animal Enfreakment in the Artwork of Sunaura Taylor

Liz Bowen, English and Comparative Literature, Columbia University, New York, elb2157@columbia.edu

Cast under the watching eyes of the circus, zoo, freak show, laboratory, and operating theater, people with disabilities and nonhuman animals have been exhibited and exploited alongside one another since the 19th century. Contemporary art and literature continues to draw links between the two groups with startling frequency, but only a few scholars—namely, Cary Wolfe and Kari Weil—have begun to theorize these concurrences, and the textual archive in this area remains largely underexplored. To be sure, any scholar working in both disability and animal studies faces a formidable problem: how to understand representations of disability that contest the limits of “the human,” without inviting injurious and reductive notions of disability *as* animality. However, I believe the work of artist-scholar Sunaura Taylor, who combines portraits of her visibly disabled body with figures of disabled factory-farm animals and antiquated freak-show imagery, can show us how visual encounters with and among “freakish” bodies of multiple species might engender a human-animal ethics that avoids such pitfalls. Taylor’s paintings and collages portray people and animals with bodily anomalies as being vulnerable within the same spaces of spectatorship and enfreakment, but they remain differentiated kinds of bodies that physically interact and depend on one another for varying needs. Thus allowing interdependency to reach across taxonomies of ability and animality, but never collapsing their distinctions, Taylor’s work can help us to conceive of an ethics “beyond the human” that does not elide the importance of humanity for those consigned to its edges.

A Monument for Animals We Do Not Mourn

Linda Brant, Independent Artist, www.unmourned.net, lindabrant@msn.com

With support from the Culture and Animals Foundation and Hartsdale Pet Cemetery, artist and psychologist Linda Brant is building a monument dedicated To Animals We Do Not Mourn. In this artist talk, Linda will explain the meaning and symbolism of the monument while she presents photographs documenting its creation, from securing the monument's location in Hartsdale Pet Cemetery to the casting of a juvenile cattle skull in bronze. Linda will also address issues of relevancy, impact and social engagement with respect to the monument she is creating.

Footloose and Fancy Fleas: Fabled Facades or Factual Feats?

Andrea Buhler, History, University of Wisconsin—Milwaukee, ajbuhler@uwm.edu

Flea circuses were a fascinating form of entertainment that were prevalent in the later Victorian period and the early 20th century. Flea circus masters Louis Bertolotto and “Professor” William Heckler were the most renowned flea circus masters. Bertolotto reached the height of his popularity in the 1870s while Heckler performed in the early 1900s. Bertolotto and Heckler claimed that their fleas were educated and trained which William Dall and other naturalists immediately attempted to debunk. Additionally, Bertolotto and Heckler purported to have a close relationship with their fleas, letting them feed on their arms as proof of this bond. Most importantly, they gained an understanding of fleas which was unique and uncommon, especially considering that Bertolotto and Heckler were entertainers, not professional entomologists.

Examining an array of sources, such as Bertolotto's and Heckler's published pamphlets on the flea, newspaper articles, scientific studies of the flea, and literature written by disbelieving naturalists, this paper analyzes claims and counter-claims about circus fleas as a lens for examining a larger turn of the 20th century debate about animal intelligence. As this work illustrates, although showbiz antics and sleights of hand were integral components of flea circuses, Bertolotto and Heckler learned and documented a wealth of biological information about fleas, their life-cycles, and habits. Calling into question the assertion that circus fleas could not be educated, this paper concludes with an exploration of Bertolotto and Heckler's training methods which seemed to depend on the fleas' reasoning capabilities.

Although flea circuses date back to the late 16th century, they reached the height of their popularity during the Victorian period. Thus this work's analysis is set against a background of factors including evolution, professionalism in science, and racial theories exploring perceived differences in the intellectual capabilities of humans.

I Ain't no Rat: The Muskrat Manifesto.

John Byczynski, History, Western Michigan University, Kalamazoo,
john.a.byczynski@wmich.edu

The “animal turn” in history is beginning to break down the human-centered historical tradition. However, many, if not most of these works, focus on “domesticated” animals or species who seemingly display anthropomorphic actions and emotions. Too often left out of the picture are less visible but equally important sentient species. This paper looks to fill a gap in the literature by focusing on human co-existence with a free-living emotional animal – the muskrat.

The essay explores the everyday realities of muskrats and their historical co-existence with humans. Cohabitation has not always been pleasant for the muskrat. This paper is one chapter of my dissertation, which focuses on capitalism in one county in Minnesota, Crow Wing County, and more specifically capitalism’s unique way of organizing nature. The fur trade was an integral part of early capitalism in the United States, and the muskrat was vital to fur trading. Despite massive trapping by the human species, muskrats have survived and thrived in the Anthropocene world. Using traditional historical sources like diaries and memoirs from a diverse set of human observers, and more recent “scientific” remarks, leads to a variety of human perceptions and misperceptions of the historical muskrat. The Ojibwe people, who resided in what would become Crow Wing County, based their perceptions upon their spiritual identification of the muskrat. Called respectfully Wazhashk, or survivor, the Ojibwe creation story finds a muskrat being responsible for the creation of the Earth. Post-capitalist peoples saw the muskrat as a simple commodity to be appropriated. They used (and use) such devices as the leg-hold trap whereby the muskrat is drowned after a twenty minute struggle trying to break free from the trap. If humans are to recognize that we are part of nature, that nature is not something, but rather someone alive with feelings and fears, greater respect for animals like the muskrat must be achieved.

Re-Imagining Work: Animal-Human Collaboration in Heinrich von Zügel's *Heavy Labor* Paintings

Kathleen Chapman, Art History, Virginia Commonwealth University, Richmond,
Kchapman4@vcu.edu

Heinrich von Zügel (1850-1941), a highly regarded professor at the Munich Academy of Fine Arts and a popular, prolific painter of animals, worked intermittently over the course of his career on a series of paintings entitled *Schwere Arbeit* (*Heavy Labor*, 1892-1928). Varying slightly from version to version, these paintings feature a team of two, three, or four oxen plowing a field, sometimes with a human driver visible, sometimes with only a fuzzy intimation of human corporeal presence. Many of the later paintings in this series have been executed on a monumental scale. But what exactly is being monumentalized in Zügel's obsessive engagement with this subject? There is far more at stake in these depictions of laboring oxen than the simple symbolism of the "hard work" of an artist dedicated to perfecting his craft and to elevating quotidian subject matter to a higher—aesthetic—realm. And there is more to these paintings than one artist's ongoing efforts to satisfy late nineteenth- and early twentieth-century urban viewers' nostalgic cravings for images of an idealized rural past. Zügel's *Schwere Arbeit* paintings are, fundamentally, celebrations of work—not simply human labor as it shapes the natural world, but the collaborative work, shared by humans and animals alike, that contributes to agricultural production. Combining visual and historical analysis with recent cultural-materialist theorizations of the work of domesticated animals, I argue that, in Zügel's *Heavy Labor* paintings, we can find evidence of a way of thinking about this collaboration between animals and humans that—while historically grounded in the specific economic and social transformations in Germany during the late nineteenth and early twentieth centuries—enables us to expand conventional, anthropocentric conceptions of "work," thereby adding depth and nuance to our understandings of how animals and humans co-exist. Further, I argue that Zügel's chosen medium—painting—becomes a vehicle for a distinct type of encounter between painter and painted, between viewer and viewed—ultimately, between humans and animals. Despite the fact that the process of painting and the "finished" pieces are irrevocably part of what constitutes humans' "culture," Zügel's paintings remind us that the work of the ox as model contributes centrally to the "work" of art, and, more generally, that the labor that enables the production of culture is performed by both animals and humans.

Group Equine Assisted Therapy for Adolescents with Oppositional Defiant Disorder

Amelia Chase, Psychology, EKU, Amelia_chase5@mymail.eku.edu

Nicole Wozniak, Psychology, EKU, Nicole_wozniak@mymail.eku.edu

& *Theresa Botts*, Psychology, EKU, Theresa.botts@eku.edu

Oppositional Defiant Disorder (ODD) is a mental illness that affects many children. It is characterized by patterns of anger, irritable mood, and defiance, particularly with authority figures. Due to the nature of this disorder, it can be particularly difficult for a therapeutic alliance to be established in individual therapy. Currently, the standard approach for treating individuals with ODD focuses on family therapy, and there is not yet a comprehensive treatment plan to satisfy the individual needs of children with ODD. Equine Assisted Therapy (EAT) is defined as the utilization of a horse by a professional in order to accomplish a therapeutic goal. The proposed model aims to alleviate symptoms of ODD in youth ages 12-17 by utilizing Equine Assisted Therapy (EAT) in combination with traditional methods of therapy. Alternative therapy methods (ATM) such as EAT have been shown to increase levels of functioning in at-risk youth. In this program, the horses act as co-therapists, serving to create therapeutic relationships between clients, therapists, and other group members. The proposed program includes group therapy in combination with EAT, in order to teach adaptive skills and improve functioning in social situations in youth with ODD.

A History of Roadkill

Jonathan L. Clark, Sociology, Ursinus College, Collegeville, PA, jclark@ursinus.edu

In 2015, *The Onion* published an article titled “Hit-and-Run Driver Kills Prominent Member of Deer Community.” Once again *The Onion*’s satire revealed a truth about American culture. Everyone knows that individual drivers bear no legal or moral responsibility for killing or injuring wildlife. The very idea of wild animal hit-and-run is ridiculous. But has it always been a joke? Or might its current ridiculousness be a function of what historian Gary Kroll calls the shifting moral baseline in our thinking about roadkill? In the 1920s, Kroll argues, roadkill was a source of moral outrage, but now it’s just the way things are. Maybe revisiting that outrage will snap us out of our complacency. In this paper, I revisit the early history of roadkill in one state, the Commonwealth of Pennsylvania. Drawing on newspaper articles, the *Pennsylvania Game News*, and various legal sources, I demonstrate that, far from a joke, wild animal hit-and-run was a crime. I also argue that we ought to take it more seriously today, both morally and legally.

Horses at Heart: Towards More Care(ful) and Humane Research and Work-Lives

Kendra Coulter, Centre for Labour Studies, Brock University, St. Catherines, Ontario, CANADA, kcoulter@brocku.ca

Human-horse labour relationships continue to be diverse and complex, as horses work for people, some people work for horses, and many kinds of shared labour are pursued. Crucially, human-equine work also reveals telling insights about intra- and interspecies social relations and inequities, and who is included in ethical deliberations and political projects. Interdisciplinary equine scholarship is itself a kind of political intellectual labour and researchers produce particular kinds of knowledge shaped by context-specific factors, what and who are highlighted and how, and what and who are avoided. In this paper, I use an experiment in equine-centric ethnographic research and writing as a lens through which to reflect on the present and future of human-horse labour and scholarship. I attempt to understand daily life and work from the horses' perspectives, and different horses' points of view, and grapple with both the logistics of animal-centric research and its implications. I pay particular attention to the complex and uneven place of care and care work in human-horse relations and research, and reflect on the possibilities for fostering more humane action in theory and in practice.

Looking Back: The Art of Early Animal Advocacy Campaigns

Keri Cronin, Visual Arts, Brock University, St. Catherines, Ontario, CANADA, keri.cronin@brocku.ca

This presentation focuses on the central role that visual culture played in late 19th and early 20th century animal advocacy campaigns in both Britain and North America. Organized animal advocacy has always been dependent upon visual culture, and yet this history is often overlooked. Colorful banners, "magic lantern" slides, moving pictures, paintings, engravings, sculptures, exhibitions, and window displays were important aspects of educational and advocacy campaigns during this era. Further, many reformers believed that exposure to art or, even better, getting one's hands dirty by actually making art, could lead to a heightened sense of kindness and compassion for all species.

White Tigers

Carmen M. Cusack, Arts, Humanities & Social Sciences, Nova Southeastern University, Fort Lauderdale, FL, CarmenMercedesCusack@hotmail.com

King Rex and King Zulu have reigned over Audubon Zoo for decades. These white tigers have drawn crowds and cash to justify and pay for ex situ and in situ conservation efforts in New Orleans. These white tigers are an outstanding, although typical, example of how white tigers affect conservation efforts and human-animal interactions in communities and localities. Evidence of captive white tiger reproduction suggests that wild white tigers likely continue to proliferate. Captivity has saved white tigers because they proliferate in captivity. Continued appreciation by zoo patrons for their undeniable beauty and specialness reinforces that white tigers will continue to be bred in captivity and exhibited. This presentation discusses captivity and advocacy; reintroduction of white tigers into the woods of India to demonstrate that white tigers belong in captivity (e.g., American zoos) for now; and explains animal welfare arguments and the merits of public prevention of physically interacting with white tigers. It argues against humans handling cubs; and concludes that activists' efforts are best invested when they focus on caring for white tigers and funding comfortable enclosures for them. This presentation relies on research published in *Journal of Law and Social Deviance* (12) 2016; and will include forthcoming empirical research on pedagogical use of the first publication to persuade and educate students to save the white tiger. This forthcoming research will be published in fall 2017.

Culture / Craft / Kitsch - What Did We Really Learn About Animals

Hagar Cygler, California Institute of the Arts, Valencia, <http://www.hagarcygler.com/>, hagar.cygler@gmail.com

My works address iconic images of culture and routinized visual patterns, with an emphasis on cultural representations of animals and the perception of nature vis-à-vis modern man. The photographic medium validates self-evident social perceptions and reflects the adaptations people make in order to rationalize their life choices. The images embody a patronizing attitude of man over nature, but also reproduce natural instincts as desirable.

I work with worn-out images and kitsch objects to examine the use of nature as an integral part of western culture and consumer culture in particular, and intervene in the iconic image. These acts reveal how the image functions within the archive as cultural memory. In the talk I will present two body of works both driven from children literature: *Culture Encyclopedia* is a project which I used images from an old Israeli children encyclopedia. The images were adjusted and transformed into embroidery. In them I look for the tension between the didactic and informative quality of the image to the laborious work needed to re-create them.

Jock / Jock in the Holy Land / Azit are three works I created that compare two children stories that their protagonists are heroic dog. "Jock of the Bushveld" a South African story on the life and adventures of a hunting dog and "Azit the parachuter dog" is an Israeli story of a German Shepherd who helps in different military actions in the wars of Israel. The two stories are using the national pathos through their furry protagonists in order to embed the local history in the young readers. In these works I looked for new ways to read these stories and expose the cultural and personal aspects of images and language.

Video Taxidermy: Explorations of Animals in Video Art

Tiffany Deater, Communication, Digital Arts & New Media, Southwestern College,
Winfield, KS, www.tiffanydeater.com, Tiffany.deater@sckans.edu

For this artist talk I would like to show and discuss two of my short video works; *No real distance* and *Throwing off the Larval Coat*.

Though my video work I seek to connect the viewer with other forms of life, sometimes journeying through their perspectives seeking to answer the questions: how do we connect and empathize with other animals? What insight can we gain from their world? The purpose of this artist talk is to discuss images of animals and landscapes as a way to explore complex ideas about existence, longing, and the limits of human knowledge.

Video is like taxidermy in its gesture of remembrance. It serves as a way to conserve and expose the nature of animal being, both as an idea and as a state of performance. Video serves as evidence of animal form and movement, and through careful editing animals are arranged and displayed. Like the stretched skin of taxidermy, so too are video images of animal exhibition.

Through these imaginings we seek to stall the inevitability of death and loss; to capture moments and ideas we long to hold onto. Like taxidermy, video seeks to mold and preserve, to immortalize image and idea before memory fades away. Both seek to create the human idea of what is animal while functioning within itself as a kind of corpse; the remnants of what once was. But neither can recreate reality, for the re-formed experience can only ever be a reflection of what we imagine.

Both videos offer poetic introspection that asks the viewer to about think how we structure meaning around animals, rather than injecting meaning into them. This way of thinking is less invasive than anthropomorphism because it is about exploring and exposing the human self rather than animal being. *No real distance* and *Throwing off the Larval Coat* explore animal bodies as documentation and continue to draw parallels between video and taxidermy. But this relationship is also somewhat problematic. While both art forms function as tool for taking things out of nature and making things to look at, video functions as a living record while taxidermy is about the carcass. Video is also without the limitations of taxidermy and offers different modes of looking. But both video and taxidermy offer ways of seeing, and insight into the wonder and desire of animals. By using video taxidermy as a way of combining philosophy and nature documentation we can better understand who we are and the significance of our own experiences.

No Real Distance: <https://vimeo.com/164746010>

Throwing off the Larval Coat: <https://vimeo.com/164721406>

Inviting Horses to Enter: Horses at the Museum

Lee Deigaard, Independent Artist, lee.deigaard@gmail.com

Horses at the Museum is part of a long term ongoing multimedia art project investigating thresholds of shared experience, sensory processing and proprioception, and concepts of invitation, initiation, and trespass, empathetic awareness and imagination between horse and human. Boundaries--between species, between bodies in space, between incursion and permission, coercion and compliance, between inside and out-- define concepts of self and other, subject and audience and are often flexible and permeable. To try to know another, to imagine what he feels, what he knows, (to practice empathy, intimacy) opens a vast frontier, connecting touch and proximity to emotional, inner landscapes. My work invites collaborations and explores aesthetic experiences for animals and novel engagements of their senses invoking sensory empathy and imaginative immersion into alternate POVs.

PANEL: *Society & Animals: Shaping and Reflecting Human-Animal Studies for 25 Years*

Margo DeMello, Human-Animal Studies Program Director, Animals & Society Institute, margo@animalsandsociety.org

Kenneth Shapiro, President, Animals & Society Institute, ken.shapiro@animalsandsociety.org

Susan McHugh, English, University of New England, Biddeford, ME smchugh@une.edu
& Robert W. Mitchell, Animal Studies Program, Psychology, ECU, robert.mitchell@ecu.edu

Society & Animals, founded in 1992, is one of the two principle publications within the field of human-animal studies; it publishes studies that describe and analyze our experiences of and with non-human animals from the perspective of various disciplines within both the social sciences and humanities. Now celebrating the journal's 25th year of publication, this panel will discuss the development of the field of human-animal studies over the past twenty-five years, and the role that *S&A* has played in these developments. If one of the journal's goals is to stimulate and support the field of human-animal studies, how has the journal fared in this regard? *S&A* editor and co-founder Ken Shapiro, managing editors Susan McHugh and Robert Mitchell, and associate editor Margo DeMello will discuss the articles that have had the most impact in the field, and how these articles, and the journal as a whole, has also reached outside of academia to influence policy regarding, and attitudes towards, animals in the "real world." Finally, the panel will open a discussion with the audience about the possible future(s) of the field itself, and how *S&A* may position itself to respond to any future developments. For example, will critical animal studies find itself better represented within the prominent journals in the field, like *S&A*, will it be marginalized on the side of mainstream human-animal studies, or will it, on the other hand, push the field towards greater levels of activism?

The Use of a Pond as Environmental Enrichment for Captive Sandhill Cranes

Margaret Dempsey, Psychology, The University of Tennessee at Chattanooga (UTC), vjk253@mocs.utc.edu

Colten Marcum, Biology, Geology & Environmental Science, UTC, ypb977@mocs.utc.edu

Victoria Noyes, Biology, Geology & Environmental Science, UTC, czz978@mocs.utc.edu

Megan Whisman, Psychology, UTC, ftw236@mocs.utc.edu;

Sarah Farnsley, Biology, Geology & Environmental Science, UTC, Sarah-Farnsley@moc.utc.edu

Hope Klug, Biology, Geology & Environmental Science, UTC, Hope-Klug@utc.edu
& *Preston Foerder*, Psychology, UTC, Preston-Foerder@utc.edu

Environmental enrichment, a husbandry principle, provides benefits to captive animals by augmenting the enclosure with ecological stimuli necessary for the animal's behavioral welfare by providing the animal with choice and variety in their environment. Studies suggest that through environmental enrichment, stereotypical behaviors can be decreased and the animals will engage in more natural behavior. Although animal facilities use many enrichment techniques for their animals, scientific behavioral studies of the effects of the enrichment are sometimes difficult to obtain. We observed two captive sandhill cranes (*Grus canadensis*). Sandhill cranes are common in North America and are often found nesting and foraging near bodies of water. Based on previous enrichment studies and the natural history of sandhill cranes, we chose to build a structure that mimicked the animals' natural environment and could provide feeding opportunities to increase foraging behaviors. We constructed a shallow pond with running water filled with food and various substrates such as pebbles, soil, and sand. We hypothesized that this structure would increase the crane's natural foraging behavior and alter their use of the enclosure. Data was analyzed for changes in behavior and space use before and after the introduction of the enrichment. The use of environmental enrichment can aid in the welfare of captive animals and allow visitors to see animals engaging in behavior similar to those in the wild.

“Real Doctors Treat More than One Species!” Charting the divide between Clinical Veterinary Medicine and Human Medicine

Jane Desmond, Anthropology, University of Illinois at Urbana—Champaign,
desmondjanecarol@gmail.com

Based on several months of in-clinic participant observation in a mid-western College of Veterinary Medicine, this paper strives to outline a starting point for charting some of the fundamental similarities and differences between the practice of veterinary medicine and human medicine in the United States. I will argue that while the two medicines may appear very similar from the outside, with their white coated doctors and gleaming exam tables in clinics, and a similarly expensive four year training program post B.A., in fact the physical and conceptual status of the animal as the patient changes/determines the practice of medicine in fundamental ways. These range from examination techniques to diagnostics to the delivery of care, the production of knowledge about health and treatment, and the economic structuring of veterinary practice. In veterinary medicine by definition the patient cannot “speak” in a human language (with few extraordinary exceptions) and communication is always across the species line. Therefore different bodily ways of knowing, including more reliance on touch and listening (palpation and auscultation) and on observation mediate the doctor/patient relationship as does the third-party interpretation of the animal’s owner/companion. How does this impact our conceptions of “evidence” in medical practice? In ethnography? If the clinic is conceived of a site of co-existence of many species, can such comparative particularities help us re-theorize medicine more broadly, across all species lines?

Teaching the Animals through Service-learning.

Andrew Domzalski, Humane Studies, Madonna University, Livonia, MI,

adomzalski@madonna.edu

& Boguslawa Gatarek, English and Communication Arts, Madonna University, Livonia, MI,

bgatarek@madonna.edu

The authors discuss the theoretical frameworks as well as benefits and challenges of using service-learning as a tool to teach about the animals as individuals with specific emotional and cognitive needs. The presentation is based on the ten-year experience of engaging college students in hands-on enrichment projects at the Detroit zoo that benefit animals representing various species from iconic mammals such as gorillas and tigers to small birds, tortoises, and frogs. The question of the compatibility of existing service-learning theoretical frameworks to animal-centered projects is raised. To this end, the authors explore a spectrum of paradigms from such classical works as Kolb's *Experiential Learning* (1984, Prentice Hall, Inc.) to current approaches such as Cipolle's Social Justice Service-Learning Model postulated in *Service-Learning and Social Justice: Engaging Students in Social Change* (2010, Rowman & Littlefield). The authors propose that animals be included under the concept of community in service-learning. Total liberation pedagogy (Khan, R. and Humes, B. 2009, Marching out from ultima thule: Critical counterstories of emancipatory educators working at the intersection of human rights, animal rights, and planetary sustainability. *The Canadian Journal of Environmental Education*, 14, 179-195) is suggested as a suitable tool to accomplish that task. In addition to theoretical frameworks, the practicalities of service-learning projects are discussed including bridging academic course content with hands-on activities, logistics, and building a long-term partnership with the Zoo staff. The talk concludes with a discussion of the benefits drawn from service-learning for teaching about the needs of animals as individuals.

Beyond and Behind the Allegory: Teaching Interspecies Empathy Through Orwell's *Animal Farm*

John Drew, Brock University, St. Catharines, Ontario, CANADA, johndrew@live.ca

George Orwell's *Animal Farm* has long been a central text for middle and secondary school English curriculum, and is used across the post-secondary levels in North America, as well. The short novel has almost exclusively been taught as a cautionary satirical allegory for the rise of totalitarianism, with particular emphasis placed on the perils of the communist impulse as embodied in Orwell's historical model of the Russian Revolution and Stalinism. *Animal Farm*, therefore, is the entry point for many young people into the realm of subtext, where they are taught about the importance of implicit meaning. In fact, *Animal Farm*, whose subtitle is "*A Fairy Story*," is usually taught so as to erase the literal storyline - the actual animals - and to look deeper to the human implications. The message to students is that the lives (and deaths) of animals, like the fairy tales they grew up with, are childish concerns. Worse, they learn that animals have value only when they are used functionally to teach us something about ourselves. Conventional pedagogical approaches to *Animal Farm* expose a critical dimension of the hidden curriculum, one that discourages students from engaging emotionally with animals and instead directs them to instrumentalize other species through allegory, even though many young people do initially connect with some of the animals as individuals with subjectivities and worth. I argue for a reclaiming of *Animal Farm* as an opportunity to awaken students to the plight of farmed animals and to foster what Lori Gruen (2014) calls entangled empathy. When taught at the literal, as well as the allegorical level, *Animal Farm* can help students to see the parallels between human and animal subjugation (something that Orwell himself intended), and to see the lives, agency, and suffering of animals as individuals and as a social group. I thus elucidate an alternative method for teaching *Animal Farm*, one which combines classroom-based and experiential learning, and is firmly committed to cultivating interspecies and multispecies empathy.

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Dogs in the Margins: Canine-Human Co-Existence in Global Literary Representations of Labor Camps, Village Life, and Extreme Poverty

Jeanne Dubino, English and Global Studies, Appalachian State University, Boone, NC,
dubinoja@appstate.edu

“We were amazed at how the dogs trusted her, as if this human were one of them as she tottered about, her cap lapping over her ears. . . . Through all the years in the camp she seemed as much at home as a house pet.”

Herta Müller, *The Hunger Angel: A Novel*

This sentence describes the mad character Kati Sentry, who resembles a dog and who is regarded as one by both the guard dogs, themselves forced into a labor camp, and by her fellow human prisoners, who have all been deported there. Humans and dogs inhabit the same plane in Herta Müller’s *The Hunger Angel* (2009), a novel about surviving in a post WWII Soviet Gulag. Both species live on the outskirts of mainstream society in which they not only share the same banishment but also the same kind of identity. Within the novel itself, dogs do not play a featured role—apart from a stuffed dog named Mopi, they are all nameless—but appear often, and in varying roles, such as guard dogs, steppe-dogs, stray dogs, and even choral accompaniments (“the dogs barked in their soprano night-voices . . .” [188]). So grueling are the conditions at the Gulag, however, that it seems near impossible for humans and canines to build one-on-one, individual relationships with one another.

This paper will explore how living on the margins shapes the human-canine relationships in *The Hunger Angel* and in two other novels that represent, to varying degrees, this liminal co-existence: *Primeval and Other Times* (1996) by Olga Tokarczuk and *Animal’s People* (2007) by Indra Sinha. *Primeval* is a multi-generational tale of the people who inhabit a fictional village in twentieth-century Poland. One of its characters, Florentynka, shares two similarities with Kati Sentry: Florentynka is mad and she has an affinity for dogs. However, in *Primeval*, Florentynka lives on the fringe of the village—the central space of the novel—and her most developed relationships are not with people but rather with her dogs. *Animal’s People*, set in late twentieth-century India, is based on the 1984 Bhopal disaster. The main character of the novel, a young man named Animal, was born several days before the industrial accident, and is badly maimed as a result, forced to walk on all fours. With his four-legged condition, he seems almost to be exiled from humanity altogether. Animal’s is a life of begging, and like many beggars, he befriends a dog, Jara, who is his near-constant companion, and a frequent presence within the novel.

Along with examining the multiple kinds of relationships between marginalized humans and canines in these three novels, I will also consider the presence of the dogs within the margins of the pages themselves. To what degree do dogs in books about the marginalized inhabit the texts? How much space do they occupy within the space of the plots themselves? Where, on a textual spectrum from marginalia to margin to center, do they fall?

The Urban/Wild Coyote Project

Kathryn Eddy, Artist and Co-founder of ArtAnimalAffect, www.kathryneddy.com,
kathryn.eddy@verizon.net

Masters of co-existence, the adaptable coyote can be found in every continental state; they have learned to hide and thrive in clear sight and yet remain unseen. We “see” coyotes through cartoon characters and t-shirt images and then ignore the harsh reality and treatment of an intelligent, sentient, and misunderstood animal that is hunted and killed mercilessly by the hundreds of thousands.

In my talk, I would like to compare negative descriptive language towards coyotes with the Coyote Trickster Myth from American Southwest Indian Culture to show how words have both glorified and vilified the coyote and justified our treatment of them. In addition, I will discuss the artist Joseph Beuy’s iconic work, *Coyote*, and will illustrate how art can perpetuate humanism and negative stereotyping.

In conclusion, using Jamie Lorimar’s concept of “wildlife,” I will illustrate how artists might provide an alternative way of “seeing” the coyote and “co-existing” in peace. I will discuss my current ongoing series, *The Urban/Wild Coyote Project*, which questions our co-existence with and the (un)seeing of animals that are both commodified and vilified. Nothing is more ubiquitous to the rural and wild landscape than the sound of the coyote howling. By recording the sounds of hunting lures and calls, my sound work asks the viewer listener to hear commodified voices that are recorded and sold in order to lure the coyote to it’s death. In addition to sound recordings, this multidisciplinary project includes mixed media collage on interior wallpaper rolls, paintings and drawings. By using materials as mundane as hunting lures, rolls of household wallpaper, interior design catalogs, and drawings, paintings, and downloaded stock photos of coyotes, my work asks us to “see” the unseen and listen to the often heard, but misunderstood coyote.

Conservation Conflict: When Semantics Separates Elephant Supporters

Otto C. Fad, Elephant Behavior & Welfare Specialist, Tampa, Florida,
ofad@tampabay.rr.com

Nearly all significant threats to both African (*Loxodonta africanus*) and Asian (*Elephas maximus*) elephants are anthropogenic. Although poaching for ivory gets the most attention in various media, Human-Elephant Conflict (HEC) is the major impediment to Asian-elephant survival, and is also becoming an increasing source of casualties in African elephant, and human, populations. While the preservation of elephants is a popular cause with individuals and institutions, that effort is challenging because humans can't seem agree on strategies and methods. Given the competing self-interests of elephant lovers, a logical fundamental requisite would be to critically examine and understand the semantics employed in discussing worldwide elephant welfare and conservation. In this presentation, we'll identify specific semantic barriers to building the human-human cooperation that must be achieved if human-elephant conflict is to be reduced.

Enrichment for Students and Animals: Using Animal Behavior to Encourage STEM Learning

Sarah Farnsley, Biology, The University of Tennessee at Chattanooga (UTC), Sarah-Farnsley@moc.utc.edu

Loren Hayes, Biology, UTC, Loren-Hayes@utc.edu

Hope Klug, Biology, UTC, Hope-Klug@utc.edu

& *Preston Foerder*, Psychology, UTC, Preston-Foerder@utc.edu

A major focus for current educational programs is STEM (Science, Technology, Engineering, and Math) learning. Through a collaborative educational-outreach program involving the University of Tennessee at Chattanooga, Chattanooga Girls Leadership Academy (a charter school for girls in grades 6-12) and local animal facilities, we addressed two needs in the Chattanooga community: 1) student learning of scientific concepts including animal behavior and animal enrichment and 2) the behavioral well-being of captive animals. Our project aimed to enhance STEM training of students by exposing them to hands-on scientific research while providing environmental enrichment to animal populations housed at the Chattanooga Zoo, Reflection Riding Nature Center, and the Tennessee Aquarium. These objectives were accomplished through five semester-long programs in which students developed, implemented, and assessed the effectiveness of environmental enrichment approaches for a wide variety of species. The enrichment projects allowed the captive animals to exhibit natural behavior through variety in their environment and freedom of choice and ranged from interactive toys and puzzles to novel foraging opportunities. In most instances, each animal facility kept the student-developed enrichment projects as part of the animals' environments following the project completion. In addition to contributing to the behavioral welfare of captive animals, through this project we hope to have increased the competitiveness and marketability of Chattanooga-area students for professional schools and STEM-careers by encouraging research collaborations, presentation of data, and participation in scientific conferences.

The Contemporary Art Animal Repair

Mylène Ferrand Lointier, Arts (History, Theory, Practice), Université Bordeaux-Montaigne, Pessac, FRANCE, mylene.ferrand@gmail.com

Like other liberation movements, the advent of an ecological awareness and recognition of links that unite human beings with other ‘fellow creatures’ (Cora Diamond), profoundly change the western mindset imbued with naturalism. The history of art will not be outdone. In the context of new knowledge an analysis needs to be carried out, attentive to justice and to ethics, as well as including a broadly omitted subject: animals. By means of examples of contemporary art, this talk wishes to explore the idea of co-existence, and therefore of co-evolution regarding humans and animals, recognising the subjectivity and sentience of the latter. First of all it will show how the painful legacy of the past cruelly sealed that of countless animals. Then, the huge debt towards the other animals will serve as leverage for the advent of a new method of research, raising the issue of epistemology, and about the ‘repair’ regardless of the discipline. What we are trying to do here is to apply it throughout the theory of art at hand. The reinvention of the human outlook, especially when looking at other species, is therefore a key challenge more than ever, in view of the ‘invisibility’ of animals, and this, in spite of their extreme visibility. The history, like the cultural history, of animals must now be reclaimed, as well as the iconology of works of art. ‘Seeing with animals’ means ‘seeing animals’, those that were/are always in works of art, as well as, ‘seeing animals seeing us’. Besides, this steers artists today towards a specific animal pursuit, wishing to unlock the mysteries of this absolute other: ‘seeing through animals’.

Sure Shelter

Kelly Murray Frigard, Fine Arts, University of Cincinnati, Clermont College, Cincinnati, OH, kelly.frigard@uc.edu

For the past twenty years my creative work has always incorporated animal imagery and themes as a vehicle to communicate the fragility of life within a larger framework of society. I have repeatedly used images of lambs, horses, foxes, wolves, dogs, cats, and rabbits to communicate our human condition in relation to the natural world, from the cultivated and domestic to the wild and untamed. Animal imagery can be crafted to become toy-like and playful while also conveying messages of power struggles, pecking orders, and the predatory nature of pack animals.

“Sure Shelter” is a series of drawings of dogs and one cat, all of whom have been rescued from local animal shelters or picked up as strays by their owners. This work has been shown at Xavier University, University of Cincinnati, Clermont College, and Thomas More College. This group of drawings explores how animals help humans form bridges and seek relationships of connection revealing the sensitive nature of animals and our human bonds to them. The drawings seek to question the positions of both the rescued and the rescuer as transformative roles which encourage empathy and compassion for both creatures and humans alike. The title, “Sure Shelter,” comes from the concept of friendship as a type of shelter expressed by many artists, writers and poets including the biblical passage from Ecclesiastes, “A true friend is a sure shelter... He who has found one has found a treasure.” All funds raised from the sale of artwork from this series are being donated to two local animal shelters in Ohio for the protection and aid of animals. This conference is one of the first of its kind to explore animal imagery among many disciplines and will provide me the opportunity to deepen my study of this important field.

Contention Along the Rio Negro in Brazil: Fishing, Tourism, and the Amazon River Dolphin

Cadi Fung, Geography, Environment, and Spatial Sciences, Michigan State University, East Lansing, funcadi@msu.edu

What happens when human communities perceive a non-human animal to be a direct threat to livelihoods? This conflict occurs globally in many different contexts, with different proposed solutions and mitigation strategies. In the Brazilian Amazon, the relationship between humans and the Amazon river dolphin in Brazil is complicated and often contentious, with roots in local mythology that paint the dolphin as a powerful, supernatural creature with malicious intentions. Over time, cultural taboos minimizing contact between humans and the dolphin (locally known as the “boto”) have degraded, and interactions between the two groups have increased. Within the fishing community, these interactions can be lethal for the botos; their direct slaughter, for a variety of reasons, is not uncommon. In contrast to the relationship between fishers and dolphins, the local tourism industry has found a niche in boto-centered tourism activities. Operations advertising swim-with-boto opportunities are extremely popular, and employees of these operations often have a more positive view of the dolphins. As concern over the plight of the botos gains momentum in the conservation community, efforts are being made to better understand the complex relationship among fishers, tourism operators, and the boto. Given rapid development in the Amazon basin, co-existence between humans and the boto is necessary for the survival of the dolphin. This talk focuses on the relationship between fishers, tourism operators, and the boto along a specific stretch of the Rio Negro in Amazonas state. Specifically, I explore perceptions and attitudes among fishing and tourism communities toward the boto, points of conflict, and potential spaces of co-existence.

“Sapient Species: What We Know and Why We Owe” -- a Team-Taught Course across Two Campuses ... and One Zoo.

Ellen Furlong, Psychology, Illinois Wesleyan University, Bloomington, IL,
efurlong@iwu.edu

Jack Furlong, Philosophy, Transylvania University, Lexington, KY,
jfurlong@transy.edu

At the last Living with Animals Conference, we reported an innovative course we were devising -- *Ape Sapiens: Wild Minds, Captive Dignity* -- a team-taught course, subsequently taught in May of that year, involving two university campuses and a week of research at the Louisville Zoo. The result was so successful that the Curator of Mammals, Jane-Anne Franklin, invited us to expand the idea to include other gregarious mammals. We created such a course -- *Sapient Species: What They Know and Why We Owe* and taught it in May of 2016. Having the advantage of teaching both courses with the same aims and structures, we now feel prepared to share our experience, cautions, and insights.

In our talk we will discuss the aim and design of the course, both of which we think are innovative. But if one is interested in either of these, the actual execution of the course would be important to understand. Hence, our presentation will appear in three parts: aim, design, and execution -- execution being the most lengthy.

The course aim addresses two inextricable issues. As research in animal cognition converged to show that nonhuman animals display sophisticated cognitive/emotive lives, ethical problems of how humans treat them have become more urgent and complex. Nonhuman minds are shaped for the wild, yet many are captive, generating two significant and entwined questions: Can such complex animals be suitably engaged and challenged in captive environments? Do humans have a duty to ensure that they are? *Sapient Species* suggests that to the extent that we make their environments more enticing cognitively we are fulfilling an ethical duty.

The course is thus designed not only to instruct students to learn that the study of cognitive ethology entails ethical duties, especially toward captives, but to study animals in captivity aiming to improving their cognitive lives. In our Louisville Zoo research, students developed cognitive enrichments for the animals studied. In this sense *Sapient Species* is a “service” course for those captive animals, as students learn how to meld their scientific thinking with ethical reflection, putting both into action with the enrichments. We plan to spend most of the presentation explaining what happened in the course. Through videos of students making and testing their cognitive enrichments and through videotaped interviews with the keepers, we hope to offer a vivid and nuanced account for discussion and critique.

Beyond Co-Existence: Evolving Ethical Duties of Equine Veterinary Universities

Katherine Grillaert, Interdisciplinary Programme in Human-Animal Interactions, University of Veterinary Medicine, Vienna, AUSTRIA, katie.grillaert@gmail.com

Veterinarians have an obligation to ensure good welfare of the animals in their care; this ethical position is supported by the veterinary oath and the position statements of the American Veterinary Medicine Association. Therefore, it follows that the equine veterinary university should play a key role in providing ethical training to its students. Indeed, it has been shown that veterinary student attitudes regarding animal sentience, and understanding of the human-animal bond, are greatly impacted by their experiences at the university. In addition to shaping future generations of veterinarians, the veterinary university is also a prominent authority with a large audience in its local community. Its influence extends through community outreach, education, and satellite programming for undergraduate and graduate students in related animal studies.

As leaders in thought and action, the university occupies a position of great responsibility, and its own proclamation requires not only a careful understanding of ethical issues and moral duties toward horses, but mandates action taken to uphold these duties. However, this responsibility is in tension with many clients of the veterinary university, and indeed often the professional staff, who may use horses for pleasure riding, sports performance, and professional livelihoods.

The rigorous exploration of equine welfare and human duties toward horses requires thought divorced from established approaches toward horses and horse husbandry. It mandates the direct exploration of cognitive dissonance inherent in the paradigm of passionate “horse-lovers” who nevertheless use horses for work, personal gain, products, and leisure activities. While this critical analysis offers great benefits for the horse and indeed the human-animal bond, it also threatens the relationship with traditional horse owners and the related financial interests of the veterinary university. In this paper, I argue that while the veterinary university has an interest in its own self-preservation, it cannot be relieved of its moral obligation to ensure good welfare. Furthermore, I explore how these duties toward horses can be discretely defined and what it may mean to carry out these duties. Finally, I discuss the possibilities for veterinary universities to collaborate with philosophers, animal welfare scientists, and applied ethicists, in order to strengthen their discourse and methodologies regarding ensuring good welfare for the horse.

Breed and the Making of Modern Identity

Kristen Guest, English, University of Northern British Columbia, Prince George, BC, CANADA, Kristen.guest@unb.ca

& *Monica Mattfeld*, English and History, University of Northern British Columbia, Prince George, BC, CANADA, Monica.mattfeld@unbc.ca

The concept of “breed” has become central to the horse industry in the twentieth and twenty-first centuries; yet, as the work of Harriet Ritvo, Donna Landry, Richard Nash, and Margaret Derry suggests, the consolidation of breed in its modern form is a recent historical development that is enmeshed in the history of human identity and cultural construction. However, we still know very little about equine breeds, their development, changes and impact. Indeed, in our previous work on equestrian cultures and animal studies, we continually asked questions about breed (definitions, developments, and changes) that were difficult to answer due to the dearth of available scholarly work on the subject.

With this state of knowledge in mind, then, the paper presentation proposed here will examine the current state of breed scholarship and indicate some of the many lacunae inherent within the relevant scholarship. It will also consider avenues of further investigation necessary for our understanding of horse-human relationships over time. The paper will also introduce our new project entitled “Breed and the Making of Modern Identity” that places the question of breed at its heart. This large, collaborative, interdisciplinary, and international project will explore the history and culture of breeds from around the world, while questioning the co-existence (and intra-action) of horses and humans – a co-existence that has shaped and continues to shape the lives of both horses and humans from all corners of the globe. With this paper we are hoping to illustrate the need for further breed research, to generate preliminary discussion about the changing concept of breed, while exploring models for finding and developing the pertinent resources and analytic methodologies necessary for further breed research.

The Canine Touch: Nursing Home Staff Perceptions of Visiting Dogs' Relevance for People with Dementia

Tia G. B. Hansen, Communication and Psychology, Center for Developmental & Applied Psychological Science, Aalborg University, DENMARK tia@hum.aau.dk

Charlotte Glintborg, Communication and Psychology, Center for Developmental & Applied Psychological Science Aalborg University, DENMARK cgl@hum.aau.dk

& Karen Thodberg, Animal Science, Aarhus University, DENMARK, karen.thodberg@anis.au.dk

A major proportion of residents in nursing homes are people with dementia who pose special challenges for care. As dementia progresses, the person's activity options narrow down, behavioural and psychological symptoms of dementia such as apathy or agitation increase, and opportunities for pleasant encounters decrease. This is a problem for both persons with dementia and their caregivers. A recent study of visiting dogs to nursing homes found that even residents with severe dementia took interest in the dog during the visit (Thodberg et al, 2015), suggesting that visiting dog programmes remain a positive activity option. However, little is known about how members of nursing home staff, who are direct caregivers to residents with dementia on a daily basis, perceive potentials and pitfalls of visiting dog programmes. To explore their perspective on visiting dogs' impact on residents, themselves, and the ward milieu, we conducted semi-structured in-depth interviews with nursing home staff. A cross-case thematic analysis of interviews with three day team nursing assistants is currently in progress and will be ready for presentation at the conference; categories developed so far are warm relief (seeing residents who can no longer talk lighten up, contagious joy, something positive to talk about), comparisons (un/like resident dogs, cats, children, dolls, robot animals, human visitors, staff themselves), and challenges (fear of dogs, motoric obstacles, coordination issues, care for the dog).

“Horses are like Babies”: Work and Skill in the Care of Racehorses

Rebecca Hasselbeck, Anthropology, University of California, Irvine, rshassel@uci.edu

Attention to nuance is a key component of human-animal relations and work within the U.S. horse racing industry. Thoroughbred racehorses are frequently and meticulously examined for any subtle differences in their individual behaviors, movements, and bodies as teams of people learn to notice and pay great attention to each particular horse. The care of racehorses in the U.S. involves a hierarchical structure of trainers and equine workers, most of whom are Mexican and Guatemalan immigrants. Within the context of the U.S. horse racing industry, how are both nuance and attention to nuance understood (skill, knowledge, task)? What are various actors claiming when they assert their ability to note nuances in relation to racehorses and what do these claims mean? What kind of work or labor goes into this attention? Understanding the nuances of particular horses relies on the individuality of each horse and each horse's relations with particular people. What does that tell us about understandings of individuality for both animals and so-called "unskilled" workers? This paper examines such questions in order to interrogate understandings of human-animal relations in relation to categories of skill and work. By examining the ways in which skill and work with animals is understood within this hierarchical work setting, this paper also contributes to understandings of power distribution in the horse racing labor structure.

Living the Promises

Karen Head, Equinection, Green Mountain, North Carolina

Karen@equinection.org

“Living the Promises”, <https://vimeo.com/176297785>, is a 10-minute film documenting four people as they free themselves from the tentacles of the addictive process. It was filmed by Murray and Associates during a four-day workshop at Equinection. One year later, the film premiered at The Awareness Film Festival.

The message of this film speaks to anyone who has struggled to feel at home in his or her own skin. While interacting with horses, a person’s innate virtues and strengths are revealed. These moments - the subtle nuances of intimate connection - are carefully divulged in this film.

We see how a horse’s gentle nature provides respite from a harsh, internal critic, making it possible to feel compassion toward one’s self. This experience of acceptance and compassion can make the difference between choosing sobriety or continuing with substance use.

I will facilitate a discussion. The focus of this discussion will depend on the audience’s responses. We could identify distinct moments in the film that create openings for transformative change, discuss the process of creating this documentary, or explore the value of film for clearly communicating the effectiveness of learning with animals.

The audience will be actively engaged in this discussion about what they saw as teaching moments – highlighting interactions that inspired or evidenced personal insight and change for participants in the film and perhaps for the audience as well.

What's So Bad about Docile Bodies? Dressage in the Digital Age

Angela Hofstetter, English, Butler University, Indianapolis, IN, ahofstet@butler.edu

Given that riders across disciplines use whips, bits, and spurs, it is unsurprising that addressing ethics and equitation *naturally* begins with questions of power and agency—a conversation that easily becomes mired in the Foucauldian nightmare of docile bodies. In fact, dressage is the very term employed in *Discipline and Punish* to describe the coercive correlation of body and gesture in time and space, a contingent arrangement symbolized in the nonsensical letters that govern the postmodern arena of this ancient classical art. This formulation of riding implicitly invokes critiques of the subject where the mount is only subject to the caprice of a rider who is also only subject to the larger concerns of the state ideological apparatus. On the contrary, classical dressage, where, according to Podhajsky, the “horse teaches us self-control, constancy, and the ability to understand what goes on in the mind and feelings of another creature, qualities that are important throughout our lives,” challenges reductions of human/horse co-existence to mere imbalances of power. Exploring riding as a potentially radical embodiment of otherness in an era where too much sociology and too much technology have made inter-human—let alone interspecies communication—problematic offers us a chance to pause and think outside of the emoji in an era when even docile bodies have been supplanted by avatars.

Negotiating Power, Personhood, and (In)equality in Elite Horse-Rider Relationships

Rachel Hogg, Psychology, Charles Sturt University, New South Wales, AUSTRALIA,
rhogg@csu.edu.au

& *Gene Hodgins*, Psychology, Charles Sturt University, New South Wales, AUSTRALIA,
ghodgins@csu.edu.au

Equestrian sports are commonly defined by the interspecies relationship that exists between horse and rider, with narratives of ‘partnership’ a notable feature of equestrian sports commentary. Such narratives raise questions of equine agency and highlight uncertainties around the status of horses and horse-rider relationships in sport. The current study examined elite equestrian sporting relationships using social constructionist grounded theory and the theoretical lens of symbolic interactionism. In-depth qualitative interviews were conducted with an international sample of thirty-six elite, former elite, and sub-elite riders from a range of sporting disciplines. A substantive theory of the horse-rider relationship in elite equestrian sport was developed by examining the ways in which participants constructed and managed their relationships with horses and accorded status to horses and their relationships with them. Study findings suggested that participants minimised the species-gap between horse and rider by describing horses as minded, autonomous, and powerful sporting partners. The voices and perspectives of horses were reproduced and represented by participants, creating a sense of equine agency and nuanced power-exchanges between horse and rider. The complexity of horse-rider relationships was conveyed in participants’ emphasis on the intellectual ability and idiosyncratic qualities of their horses, while the loosening of species-barriers led to an emphasis on equality over subordination. Inequality nonetheless pervaded horse-rider interaction, with participants emphasizing their responsibility toward horses and the need to control horses in an ethical manner. These findings suggest that equestrian athletes may minimize the species gap by creating a sense of equality between horse and rider that facilitates sporting participation and the development of close horse-rider relationships. These conceptions provide a framework for understanding horses and horse-rider relationships in elite sport and reflect the contested nature of equestrian sporting activities. Questions around animal welfare and sporting ethics were reflected in the ambivalence and contradictions that surrounded participants’ descriptions of their horses. Anthropomorphic understandings of animals and animal behaviour may be helpful in creating a sense of mutuality between horse and human and may provide a way for equestrian athletes to manage the (in)equality of horse-rider interaction. The findings of this study suggest that the language used by riders to describe horses in sport may have important implications for how interspecies relationships are developed and understood. Conceptions of equine mindedness within the sporting community must be considered if an equestrian sporting milieu that values and prioritises the lives and welfare of horses is to evolve.

Elephant Conservation in Vietnam

Erin Ivory, North Carolina Zoo, Asheboro, NC, erin.ivory@nczoo.org

In 2011, the Vietnam Government mandated the creation of the Elephant Conservation Center (ECC) in order to prevent the extinction of the elephant in Vietnam. The elephant population in Vietnam had declined over the years due to habitat loss, war, poaching and human-elephant conflict which left around eighty to one hundred individuals in a few small provinces bordering Cambodia. The elephant is still considered the national symbol of Vietnam and is intertwined into the culture of several local minority tribes in the Dak Lak region. The wild and captive elephant populations have reached a critical point and without intervention will no longer exist in Vietnam.

The ECC was developed with two conservation objectives; to conserve the wild elephant population and establish a breeding population of captive elephants. The wild elephant conservation will be achieved through educating the locals, habitat preservation, managing human- elephant conflict, and monitoring elephant movements. The captive population will be moved to the ECC where breeding herds of elephants can be provided the veterinary care, opportunities to form herds, and effectively ending the current model of elephant management, which includes giving rides to tourists. In order to achieve these objectives, international support has to be cultivated as they recognize they do not have the experience or the knowledge locally to address either issue.

In 2014, the ECC contacted a local NGO for support in establishing this project. Since then, the Vietnam Elephant Initiative was created by four organizations to provide technical advice on elephant management, veterinary care, facility design and operational management. This advice has been critical to successful management and care of two rescued wild orphan calves. Jun was rescued in February of 2015 after sustaining serious injuries from being caught in a poacher's snare at the approximate age of four. Gold was rescued in March, 2016 after he had fallen into a well when he was only a couple of months old. While attempts were made to reunite him with the herd, those were unsuccessful and he moved to the ECC where he has been hand reared for the last year.

This presentation will address the development of the ECC, the challenges in conserving both populations, the rescue of Jun and Gold, and bridging cultural differences.

Maritide: Misogyny in the Horse World

Julia Johnson, Yale Divinity School, New Haven, CT, julia.johnson@yale.edu

Horses have been intertwined in various ways throughout our history and culture, using them for transport, entertainment, sport, and even pharmaceutical advancements. The American identity of the Wild West, warhorses, team mascots, and even movie heroes, such as Seabiscuit and Black Beauty, foster a romantic ideal of the human-horse relationship.

However, the American culture has largely depicted male horses as icons for nationalism, power, and beauty. What is often absent in critical discourse is how gender politics have played a role within the horse world, firstly with female riders, and then secondly with the horses themselves. Mares are treated differently and have certain expectations, contrary to their male counterparts (stallions and geldings). Female horses are largely underrepresented and marginalized, perpetuating a misogynistic industry. In this paper, I explore how human beings inflict their own gender roles onto horses, particularly onto mares.

I will be utilizing an ecofeminist ethic in examining the horse world. Ecofeminism combines feminism and environmental ethics to critique the connection between the hatred of women and the hatred of nature. Ecofeminists promote the emotions, relationships, instincts of care, and sympathetic responses that nonhuman animals embody, all the while rejecting rational moral reasoning to determine what morality impartially demands. An ecofeminist ethic would reveal that to liberate women from oppressive systems, one must take the oppression of nonhuman animals seriously, and vice versa. I will be focusing on the linked oppression of women and nonhuman animals (specifically mares), taking special notice of the dominating language and treatment inflicted onto horses.

I will strive to answer questions such as, "How are mares depicted?" "What are the ways mares are treated differently because of their gender, and why?" "How are human gender roles inflicted onto horses?" "How are mares' bodies objectified for human use and monetary gain?" This paper strives to uncover the hidden misogyny that exists in the horse world, not only toward female riders, but also surrounding the treatment of and language used about mares. Through combining ecofeminism, gender and sexuality ethics, and animal studies, I will challenge the objectification and dismissiveness of mares, and instead strive to instill their inherent value through understanding mare psychology and behavior, thereby promoting the eradication of misogyny in the horse world.

“Capturing” the Hunted Hare: An Artist’s Ethical Dilemma in Eating Wild Game

Linda Johnson, Art & Art History, University of Michigan—Flint, linjohdr@umich.edu

In the early modern period, artists painted food animals in a myriad of ways – usually as pendants to human life in pastoral scenes, landscapes, still life paintings, genre scenes, and vanitas portraits. While the portrayal of food animals as property and gastronomic delicacies demonstrated wealth, good taste, and refinement, many paintings of animals – alive or dead – embodied moral messages of greed and gluttony that reflected the tensions inherent in a rising mercantile economy. Moreover, the conflicting perceptions of animals as commodities was debated by many compassionate writers and artists who lamented some of the cruel practices inherent in raising livestock for food. Yet there is little evidence to suggest the same ethical motives were extended toward eating wild animals. Eating wild animals involved methods of capture that became a recreational sport largely debated upon moral grounds, but only as a check to humankind’s brutalizing nature. However, the doctrine of man’s stewardship toward animals was now making it impossible to condone killing animals for any reason other than food or clothing. Jean-Baptiste-Siméon Chardin’s haunting portrait titled *Rabbit with Copper Cauldron and Quince* (c. 1735) leaves nothing to the imagination as to the wild hare’s destiny. While the hare will be cooked into a human entrée, the curious absence of sporting instruments – the gun, hunting bag, whistle and snare – is a telling break with the traditional emblems of victory made popular in dead game portraiture. In order to explore the disparity of the human-animal relationship regarding wild animals as food, I examine the representation of food animals – both domestic and wild – in the genre and still life paintings by Rembrandt van Rijn, Pieter Aertin, Jan Weenix, and Jean Baptiste Siméon Chardin that may indicate a radical shift in ethical dictates toward the eating of wild animals.

Landfill Dogs

Shannon Johnstone, Art, Meredith College, Raleigh, NC, info@shannonjohnstone.com

Landfill Dogs is a photo advocacy project that highlights shelter dogs who face euthanasia if they do not find a home. Since October 2012, each week I bring one dog from the county animal shelter and photograph him/her at Landfill Park, a former landfill converted into a public park.

The backdrop of Landfill Park is used for two reasons. First, the dogs will end up in a landfill if they do not find a home. They will be euthanized and their bodies will be buried deep in the landfill among our trash. Below the surface at Landfill Park there are more than 25,000 dogs buried here. These photographs offer the last opportunity for these dogs to find homes. The second reason for the landfill location is because the county animal shelter falls under the same management as the landfill. This government structure reflects a societal value; homeless cats and dogs are just another waste stream. However, this landscape offers a metaphor of hope. It is a place of trash that has been transformed into a place of beauty. I hope the viewer also sees the beauty in these homeless, unloved creatures.

In this presentation, I will discuss the collaborative aspects of this project. Specifically, I will focus on how the project came about; the intricacies of securing permissions and working with government property; maintaining positive public relations despite a difficult topic; and the impact this photography project has had on the dogs, community, and animal shelter.

For more on this project, please see landfilldogs.com

Photography and Social Change; Students Picturing Animal Overpopulation and Creating Change

Shannon Johnstone, Art, Meredith College, Raleigh, NC, info@shannonjohnstone.com

In Fall 2016, eight students completed a studio art course at Meredith College in Raleigh, NC called *Photography and Social Change*. The topic of social change for this class was “animal overpopulation”. In the class, students became volunteers at a local county animal shelter (also known as an “open admission shelter”, or “kill shelter”) and learned how to photograph shelter animals to make them more marketable. Two textbooks, *DOGLAND* by Jacki Skole, and *Photography as Activism* by Michelle Bogre helped students contextualize their experiences. Furthermore, students developed their own photography activist projects, and quantified the change that their photographs made.

In this poster, I will visualize the course goals and learning outcomes, highlight the student’s volunteer work, present their activist projects, and discuss the impact their projects made. I will also analyze areas of improvement for the future iterations of this course, or for anyone wishing to teach a hands-on animal centered course.

Media of Life and Danger: Bovine Serum and Human/Cattle Co-Emergence

Seth Josephson, Comparative Studies, The Ohio State University, Columbus, seth.josephson@gmail.com

Bovine Serum, a portion of the blood of cattle, is widely used in laboratories as the primary medium for mammalian tissue culture. Human cell lines, in particular, are necessary for the production of many vaccines, such as against polio, and are crucial for numerous areas of medicine and biology including basic research, drug testing, and cancer research. Bovine serum and Bovine Serum Albumin are even regularly used in in vitro fertilization. While there have long been animal advocates concerned with the welfare of laboratory animals, fewer have considered the ethical consequences of animal ingredients used in medical technology. In addition, while some posthumanist theoretical attention to human tissue culture has occurred since the publication of Rebecca Skloot’s 2010 book, *The Immortal Life of Henrietta Lacks*, few have considered the media upon which human tissue culture relies. Subsisting on nonhuman animal death for its survival, human cell lines, such as HeLa cells, can be seen as “chimerical” forms of laboratory life. Considering Bovine Serum as an example, it’s clear that our intimate relationship with cattle has become less visible but has not decreased in its influence or even in its tangible intimacy. We are still deeply reliant on cattle for the maintenance of human life, and now, through technologies such as vaccines, have incorporated animal proteins directly into our blood. As a result, while we see ourselves as sovereigns in this domestication relationship, we have nevertheless been transformed in unexpected ways. This paper will consider Bovine Serum as a “beastly figure” of human/cattle co-emergence. It is a metonym of a larger set of phenomena whereby we humans have relied on cattle (more so than any other species) for the development of health technologies and, in the same moment, have opened ourselves to dangerous transmissions of disease and to the disruptive affects of sympathetic concern.

Representing Vegans in Locavore Literature

Kathryn Kirkpatrick, English, Appalachian State University, Boone, NC,
kirkpatrick@appstate.edu

Several years ago, I attended an evening reading by a writer my university had brought in as convocation speaker, Novella Carpenter, author of *Farm City: The Education of an Urban Farmer* (2010). Her morning talk had subjected us to a slide of the heads of the two pigs she had raised and taken for slaughter; although she had not been present at the killings and admitted their bruised bodies suggested that their deaths had not been particularly painless or easy, she nonetheless said that the expressions on their postmortem faces encouraged her to feel they had died happy. This “humane death” trope is of course central to the discourse of locavorism, because like vegans, they are motivated in part by concerns about the suffering of animals. Yet the very different solutions to this problem are a central area of contention between the two groups. And while vegan writers like Vasile Stanescu and Sanaura Taylor engage in reasoned arguments critiquing locavore attitudes toward animals, many locavore writers offer ad hominem attacks on vegans in their own writing, tapping stereotypes and prejudices that degrade vegans. Novella Carpenter’s work is a case in point. Introducing her talk that evening, Carpenter characterized the vegan activists working for ordinances against backyard slaughter in her inner-city Oakland neighborhood as “pasty-skinned people who look like they crawled out from under rocks.” Making use of a hierarchy in which reptiles and insects have little value, Carpenter here suggests that when humans live as they are not biologically designed to do, the result is inhuman, producing the bloodless undead. Thus, in her campus visit, Carpenter made use of a locavore discourse that both replies to the ethical vegan’s concerns about animal suffering with the oxymoron “humane slaughter” and characterizes the vegan lifestyle as evolutionarily unsound.

“Vegans,” Carol Adams has observed, “are the locavore’s Other.” To Other is to project unacknowledged, unwanted, and unintegrated sides of the self onto another group that is thereby demonized. Locavore literature uses vegans to reassure other meat-eaters that despite the UN climate report citing animal agriculture as one of the leading causes of climate change, it is vegans who, as Pollan puts it, “indulge in “dreams of innocence” which depend on “a denial of reality.” Even though locavore meat-eating practices can be described as a form of niche pastoralism available to gentlefolk farmers in first world nations rather than a practice providing a viable way to feed the world, locavore literature projects the lack of viability of their own vision onto vegans who in their texts appear as utopian, unrealistic, and obsessed with purity. From Barbara Kingsolver’s airhead in high heels in *Animal, Vegetable, Miracle* (2007) to Michael Pollan’s utopian in *The Omnivore’s Dilemma* (2006) to Carpenter’s own character, Lana, for whom “animals were like little people wearing fur coats,” in *Farm City*, vegans are represented in locavore literature as naïve, uninformed, and out of step with human evolution. In this paper I explore the ways the discourse of locavore literature often relies on the vegan as Other rather than engaging credibly with vegan perspectives on sustainability and animal suffering.

Seeing Animals

Emma Kisiel, Independent Artist, emmakisiel.com, emmakisiel@gmail.com

Emma Kisiel is a photography artist and author of the blog and online artist index, *Muybridge's Horse* (muybridgeshorse.com). In both her artwork and her blog, Kisiel explores the ways in which we as humans experience and interact with animals. Kisiel uses photography to document and ponder her emotional and physical closeness to animals, both living and dead; the significance and future of taxidermy in museums of natural history; and the 21st century culture of places where visitors can experience captive and preserved animals. Often, her images question the authenticity of the moments we share with animals, as well as our comfort with our own mortality.

Kisiel is passionate about the preciousness of animals and the importance of a sincere and genuine relationship with them. She is a supporter of other artists' explorations of the connection between humans and animals and features their work on *Muybridge's Horse*. The site serves as both a regularly updated blog, showcasing established and emerging artists in photography and other media, and a comprehensive catalog of animal/nature-concerned artists' work. Kisiel holds a bachelor of fine arts with an emphasis in photography from the University of Colorado Denver. She currently lives in Portland, OR.

Veteran and Equine Experiences in an Equine-Facilitated Learning and Psychotherapy Program

Karen Krob, School of Psychological Sciences, University of Northern Colorado, Greeley, karen.krob@unco.edu

Human-equine relationships grow from a rich history and offer an arguably unique experience, resting on an innate attraction to the horse as symbol for freedom, spirit, grace, vulnerability, and power (see Frewin & Gardner, 2005; Karol, 2007) and romanticized imagery of horses as healers. Perhaps this explains, at least in part, the rapid growth of equine-based programs for US Veterans offering improved physical, psychological, and social well-being. However, the impacts of such equine-based interventions for both human and equine participants and underlying nature of human-equine relationships warrant further empirical investigation.

The purpose of this project was to explore the experiences of Veterans ($n = 12$) and equines ($n = 21$) involved in an equine-facilitated learning (EFL) and psychotherapy (EFP) program through heuristic research methodology (Moustakas, 1990). Primary sources of data included observations and of weekly classes over a period of seven months, photographs, conversational interviews with Veterans, and self-reflection, supplemented with Veteran self-report intake and exit survey responses and discussions with the riding instructor and counselor.

Veterans indicated that participation in the program helped them become more mindful and improved their capacity for compassion toward themselves and others, their relationships, and their mood while on- and off-site. All Veterans were mindful of their relationship with their equine partners and enjoyed finding connectedness. Specifically, equines seemed to serve as anchors, partners, and mirrors, offering security, power, purpose, and a sense of self. The shared human-equine experience was framed around re-connecting, safety and belonging, learning and development, power, and purpose. However, the centrality of the human-equine relationship varied among Veterans; for some, this relationship was central to the experience – the reason for participating – while others seemed equally drawn to socializing with fellow Veterans.

Equines tended to exhibit relaxed and engaged behaviors during classes; instances of apparent displeasure and discomfort were typically associated with specific activities and temporary states. Ultimately, though, one equine was temporarily withdrawn from the Veteran program, one was permanently excused from the Veteran program but remained active in other capacities at the center, and a third was retired fully from the center. Concern regarding equine well-being and burnout directly impacted the experiences of some participating Veterans.

Overall, outcomes support that equine-based activities have powerful transformative possibilities for Veterans. This experience also touches on a number of issues warranting further consideration, including equine well-being, the centrality of equines in the human-equine relationship, and consequent implications for the human-equine experience.

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The Elderly Animals Project

Isa Leshko, Independent Artist, isaleshko@gmail.com

Over the last several years, I have visited farm animal sanctuaries across America to create intimate portraits of geriatric animals. With this work, I strive to depict the unique personality of each animal I photograph to demonstrate that farm animals are emotional sentient beings. Roughly fifty billion land animals are factory farmed globally each year. It is nothing short of a miracle to be in the presence of a farm animal who has managed to reach old age. Most of their kin are slaughtered before they are six months old. By depicting the beauty and dignity of farm animals in their senior years, I ask viewers to reflect upon what is lost when these animals are butchered at a young age. For this series, I have also photographed elderly companion animals. I juxtapose these images with my farm animal portraits to exemplify the similarities among these animals and to invite inquiry into why we pamper some animals and slaughter others.

In this artist talk, I will discuss ethical considerations that have guided my approach to photographing animals. I will also explore the ways in which photography can transform the public's understanding of farm animals.

Number Cognition & Breed Differences in the Domestic Dog

Selina Liang, Psychology, Illinois Wesleyan University (IWU), Bloomington, IL, jliang@iwu.edu

Elizabeth Oltman, Psychology, IWU, elotman@iwu.edu
& *Ellen Furlong*, Psychology, IWU, efurlong@iwu.edu

Human infants and a variety of nonhuman animals have an innate ability to represent small precise and large approximate quantities. Mental representations of numeric quantity tend to follow Weber's law such that quantities with a ratio closer to 0 (i.e., 1 vs 6) tend to be easier to discriminate than quantities with ratios closer to 1 (i.e., 5 vs 6). Without counting, human adults can discriminate ratios as large as 7 vs 8 and nonhuman primates ratios as large as 3 vs 4. Relatively little is known, however, about the discriminability ratios of domestic dogs. Here we explore the numeric abilities of domestic dogs and, in addition, we also test whether discriminability of quantity varies with breed. Specifically, different breeds of dogs have been bred for a variety of different tasks. This breeding dogs for particular tasks has led to artificial selection of physical (i.e., a short, agile body for herding), behavioral (i.e., nipping at heels) and temperamental (i.e., extremely active) traits. What is the extent to which this selection may have shaped number cognition? We predict that to successfully herd large flocks of animals, herding dogs must keep fairly precise track of the number of animals in their flock. Thus, we demonstrate that herding dogs may have more precise discriminability of quantities than other dog breeds. In these studies dogs were shown treats sequentially placed in bucket and were then allowed to search the bucket for the treats. Unbeknownst to the dog, on some trials the researcher secretly removed some treats from a hidden false bottom panel in the bucket. The amount of time subjects searched for the missing treats varied; for example, dogs expecting to find 8 treats, but only finding 4 searched longer than dogs expecting to find 4 treats and finding 4. We will discuss the limitations of dogs' abilities, how breed may affect these limitations, and will explore the significance of this work for how evolution can shape cognition.

I Am Become

Tyler Lumm, Independent Artist, www.iambecome.net, tylerjameslumm@gmail.com

My art practice syncs with the evolving implementations of images through digital technologies. This reveals itself through a metaphorical investigation of identity and the practical ways in which images and text communicate information to the public. My practice and my work reflects the world I live in, a multivalent patchwork of content-producers and consistently curious learners. In my work I utilize web design, performance, digital animation, video, photography and writing to communicate to audiences within physical space and through their digital devices.

My project I Am Become is an umbrella banner for the journeys of whale/human characters. These characters exist as parafiction in that they include truths of a personal narrative but they are heightened through a constructed character. Thus far I have created two characters in the form of whales in transitory states. The Orca is a human who wishes to become more animal and the Beluga is a whale who wishes to become more human through the construct of a pop performer.

I have two overarching goals within the project. One is to present a hopeful digital alternative existence colored by macabre self-loathing and need for validation. The other is to examine human-animal relations as a model for violence. and present an alternative for human priority while recognizing this drive to “become” is uniquely human.

I have performed as the Orca for a duration of 3 days within a “tank”, open to the viewing public. Within this tank I attempted to shed my human identity through a set schedule of deletion of every individual image on social media, a reading of a manifesto, etc. The next two days revealed my attempts to become more like an Orca whale through mimicry of animal action and then a rejection of my inability to physically transform. This performance was live streamed. Beluga is an in-progress project that integrates original pop songs, live performance and video to communicate a Beluga attempting to become a human through sheer validation.

For the talk I would like to speak of the process of the Orca project, show its related documentation and speak of potential next steps. I would also like to play video of my initial Beluga performances and depending on the progress of the project, potentially perform at the conference as the Beluga pop character.

Eat, Drink, and Be Merry: Unforeseen Consequences of Co-Existence with Vultures, Fruit Bats, and Viruses

Maria Lux, Art, Whitman College, Walla Walla, WA, marialux@gmail.com

As a visual artist, I make installation-based works that center on the way animals are used to generate human knowledge and understanding. My projects are derived from existing research from a variety of fields, and often engage in dialogue across the sciences and the humanities.

My most recent project, *Eat, Drink, and Be Merry*, is a three-part installation that considers the unforeseen consequences of co-existence through intertwining stories of vultures, fruit bats, zoonotic viruses, and the work of Ernest Becker. A Victorian tea setting with a miniature dead cow atop a cake, a Dutch banquet table under chandelier of crystal fruit bats, and a marble plinth displaying the skulls of 97 vultures reference the decorative arts of the historical (and problematic) golden ages of two European countries with global reach to convey the details of recent outbreaks of Nipah and rabies viruses in Bangladesh and India. These stories, resulting in both animal and human death, capture some of the complexity of relationships of proximity – where shared taste for palm sap or a compassionate desire to alleviate pain release invisible forces of destruction without any of the malicious intent that often drives human-animal interaction. In my talk, I will share images of this large-scale installation and consider how visually framing these otherwise unrelated overlaps of human and animal populations can provoke new connections and lead us to think about ways to cope with the risks that come from living alongside other animals.

Elephant Conservation: When Should We Step In?

Radhika N. Makecha, Animal Studies, Psychology, ECU, radhika.makecha@eku.edu
& *Ratna Ghosal*, Wildlife and Conservation Biology, University of Minnesota,
rghosal@umn.edu

Oftentimes, individuals who are exposed to elephants in the field are witness to situations where elephants are suffering from injury or illness. Traditionally, the viewpoint has been to let nature take its course. However, given the increasingly perilous status of both Asian (*Elephas maximus*) and African elephants (*Loxodonta africana*) around the world, the question arises on whether it is appropriate to step in and administer aid. This talk addresses this question while also discussing pros and cons with the audience.

“All My Relations”: American Indian perspectives on Human-Animal Relationships: Implications for Research, Practice and Equine Assisted Therapies

Arieahn Matamonasa-Bennett, School for New Learning, DePaul University, Chicago, IL, amatamo1@depaul.edu

Human-Animal relationships have existed since time began and the notion of co-evolution between humans and animals is comprised of a rich multidisciplinary literature encompassing the fields of psychology, anthropology and archeology, mythology and Native studies, religious studies, ethology and sociology. Over the last several decades, humans and other animals have undergone a sweeping reevaluation. This presentation addresses one of the most fiercely debated topics in science and culture: How shall we rethink, rebuild and re-envision our relationships with other animals? The goal of this presentation is to offer a perspective that is often missing in the debate and to present alternative, philosophical structures through the exploration of American Indian, indigenous cultural ideologies on human-animal relationships.

The formal study of the human-animal bond and animal assisted therapies are rapidly growing fields around the world in a number of different disciplines within the humanities and the biological and social sciences. Human-animal bond studies tend to reflect two schools of thought: the evolutionary or the social cultural perspective. The evolutionary perspective focuses on the historical ways in which human-animal relationships were mutually beneficial for survival. The social cultural perspective asserts that our relationships with animals create co-constructed cultural and social meanings. This presentation is anchored in the latter end of the continuum and presents a unique social cultural view of human-animal relationships through the exploration of the American Indian and indigenous lens of language, oral storytelling and spiritual traditions. In American Indian languages, for example, non-human animals are typically described as “people” or “nations” *inherently* possessing all of the respect, equality and agency of human kind.

Over the last several decades, the fields of human-animal bond and animal-assisted therapies have gained attention and momentum with the formation of a number of associations for research and scholarship. Currently this is a field of pioneer practitioners and what is needed are theoretical models for research and a serious discourse about the ways in which contemporary paradigms about animal emotion and intelligence are *challenged* when we view them as partners in the therapeutic process. This presentation presents the notion that an indigenous (American Indian) paradigm and philosophy about animal human relationships may provide a valuable alternative to Western viewpoints and create opportunities for deeper more authentic relationships, reciprocity and a greater understanding of human-animal relationships.

Tribal Cultures, Ancient Minds & Modern Science: The Metaphoric (Nature) Mind and Exploring Animal-Human Relationships.

Arieahn Matamonasa-Bennett, School for New Learning, DePaul University, Chicago, IL, amatamo1@depaul.edu

“Science is the explanation, and art is the expression of the same reality” (Herbert Read)

We have deep and powerful experiences with animals and nature that are difficult to describe and quantify with our rational, Western scientific minds. Understanding and integration happens in the metaphoric mind of dreams, symbols, storytelling, myth, dance, art and music. This paper explores the ways in which accessing our metaphoric mind holds important keys to understanding the animal-human bond and our connection to nature. There is clear physiological and psychological evidence that left-brain activity is distinct from right brain activity and that Western society and its educational systems focus on mainly left-brain functions such as linear thinking and language. Metaphoric, symbolic perception and intuitive, right-brain activity has been neglected. The metaphoric mind, or ‘nature mind’ as Native scholar Gregory Cajete refers to it, is our oldest mind and has been developing for about three million years. The development of the mind from an evolutionary perspective parallels human development and the metaphoric mind in individuals develops from birth until the development of language.

As language and the rational mind develops, the holistic experience of the metaphoric mind eventually recedes into the subconscious but it can, however, still be called on or accessed during creative or spiritual experiences. Metaphoric mind processes are tied to creativity, perception, images, physical senses and intuition, it reveals itself through abstract symbols, visual spatial reasoning, sound, art, music, dance and stories/myths. As the rational mind develops further and language becomes literacy, the metaphoric mind becomes significantly differentiated from the rational mind as a part of Western education and social conditioning.

In Native/tribal societies, the two minds of human experience are given more equal regard and the metaphoric mind is the first foundation of Native science and key to understanding the natural world. This ability to retain and access our more ancient mind may hold connection and meaning to our ancient ancestors, as well as, reconnect us to the world of nature and animals. Through presentation and an experiential learning activity, we will explore what we know about our connection to animals through our metaphoric minds.

Horses and Meat: A Complex History

Erin McKenna, Philosophy, University of Oregon, Eugene, emckenna@uoregon.edu

The slaughter of “wild” horses, is directly related to the presence of livestock on the western ranges. While environmental damage is often cited as a reason to remove horses the root problem is competition for rangeland that comes from livestock interests. Grasslands and water sources had been damaged by overstocking the range with livestock, but the mustang is a convenient and profitable target. Pressured by competition for grassland they became concentrated in Nevada. In 1897 Nevada made the killing of wild horses legal and within a year 5000 horses had been killed for food, fertilizer, and glue. Hundreds of thousands of horses were caught and sent to war or used for chicken and pet food during the great removal between 1920 and 1935.

Range horses, combined with sheep and cattle, did put pressure on the land. Grazing districts were established and divided into allotments that were licensed to livestock ranchers. Since any grazing animal counted in the allotments ranchers wanted no horses on “their” land. Concern over inhumane methods of removal eventually resulted in the 1971 Wild Free-Roaming Horses and Burros Act which offers protections and calls for the horses to be managed to maintain a thriving ecosystem. Enforcement has always been spotty and official multiple use management quickly re-introduced mechanized round ups of horses and began the Adopt-Horse or Burro Program. Many of these animals are not adopted and remain in crowded conditions in captivity. Many ended up at the slaughterhouse. Some were used for target practice or used as bait for trapping and killing coyotes (also at the behest of the ranchers).

One motive behind the efforts to close the slaughterhouses that processed horses was to remove the profit motive that resulted in the roundup and killing of wild horses. This often includes an argument that horses should not be killed and processed in the ways other livestock are—they are seen as special. This argument is problematic. It artificially divides horses from cattle, sheep, pigs, and chickens. It reinforces the idea that the conditions of transport and slaughter are fine for some animals. It also fails to acknowledge that grazing sheep and cattle is part of what puts pressure on the wild horses in the first place. To really make room for these horses human consumption of meat must be addressed.

Herding Community: “Entanglement in *Of Horses and Men*”

Ann McKinnon, Interdisciplinary Studies, Okanagan College, Kelowna, British Columbia, CANADA, amckinnon@okanagan.bc.ca

In *Of Horses and Men*, the Icelandic horse is central to the work, leisure and family life of a small rural community. The story culminates in the annual roundup, where horses and humans commune. In pro and co-creation, the domesticated horses in the film do not represent any mere encounter between species, but rather are a profound example of entangled co-shaping. Set against the beautiful starkness of the Icelandic landscape, each character’s story begins with a close up of a horse’s eye and a visually tactile shot of the horse’s coat. The cinematographer, Bergsteinn Björgúlfsson, does not shoot the action from the perspective of the horse; rather, he inserts the camera in the middle of the herd – both human and horse -- in entanglement. This intimate inter-species gaze signifies that relationships are emplaced in specific environments, including the sentient landscape features of water, weather, and ground. The original title of the film was *Horses in Us*, pointing to the problem that becoming-animal is a risky experiment. Astridis Neimanis asks: “What are the risks and consequences of becoming animal? Not only for the human who becomes, but also for the animal that is pulled into this becoming alongside of her?” Each human connection in the film means that one or more horses have to give a pound of flesh, as it were, so that the human community can be sustained.

PANEL: Challenges and Opportunities Facing the Horse Industry of Eastern Kentucky

Stephanie McSpirit, Sociology, EKU, stephanie.mcspirit@eku.edu

Victoria Tollman, Equus Survival Trust, www.Equus-Survival-Trust.org,
equussurvivaltrust@yahoo.com

Bernice Amburgey, Appalachian Horse Center, www.AppalachianHorseCenter.org,
beamburgey@gmail.com

& *Ed Fredrickson*, Agriculture, EKU, ed.fredrickson@eku.edu

Discussant: *Robin Webb*, Kentucky State Senator, Robin.Webb@lrc.ky.gov

Kentucky's eastern Appalachian Mountains are often an unspoken part of Kentucky's horse industry and heritage. Back in the day, folks from the city of Lexington and Blue Grass region would travel far into the mountains of eastern Kentucky to secure finely gaited saddle horses. Although not part of the standard Kentucky-Horse narrative, eastern Kentucky has a long history of producing smooth, sensible horses. Victoria Tollman, from the Equus Survival Trust, will speak about early efforts to conserve this lineage of fine horse through establishing the Mountain Pleasure Horse breed registry in the early 1970s. Tollman will also speak of some of the current challenges in conserving this particular breed stock and lineage of Mountain Horses. Benice Amburgey, from the Appalachian Horse Center, will next present on the abandoned or "free roaming horses" within the eastern Kentucky region. She will discuss her own observations along with the Center's outreach and work with community, regulatory and equine welfare groups surrounding these herds. Tollman's and Amburgey's work are intertwined, as our own oral history accounts suggest that many of these free roaming horses may be of old-time Mountain Horse / Saddle Horse stock. Subsequently, given the heritage and history of some of these bands of free roaming horses, management of these horses poses some additional challenges as well as opportunities. Based on his observations and interviews, Dr. Ed Fredrickson, Department of Agriculture, EKU will present on some of the various perspectives and positions in managing these herds of free roaming horses. After Kentucky State Senator Robin Webb summarizes the challenges facing both our Mountain Pleasure Horses and free roaming horse herds, and provides her own insights and perspective, we will turn again to each panelist so that they can present on potential opportunities and share their future visions for conserving our Mountain Pleasure Horse stock and better protecting our free roaming horse herds.

Teachers' Pets: The Use of Animals in American Classrooms

Neil Mecham, Child and Family Studies, Berea College, Berea, KY, mechamn@berea.edu

If children don't grow up in a home with pets, or in an agrarian community, their first real exposure to animals is likely to occur in school. Educators have been incorporating animals into their curriculum and daily classroom routines for decades. Insects are used to demonstrate life cycles and adaptive behaviors. Fish help calm anxious children. Caring for classroom pets is a frequent rotating student chore which is believed to increase responsibility and empathy in children. Even in classrooms without animals, children are exposed to human-animal dynamics. Scholastic News, a widely used newspaper for elementary school children regularly features articles about human's impact on animal habitats. Children are made aware of diminishing rain forests and shrinking polar ice floats. Observing wild birds at bird feeders is used to increase students' classification skills and introduce migratory and geography concepts.

In 2014 the American Humane Association joined with Pet Care Trust to form a collaborative partnership aimed at studying and improving the use and care of animals in classrooms. In 2015 they released "Pets in the Classroom Study: Phase One Findings Report" which outlined common uses of animals in classrooms, the perceived benefits to children and the challenges teachers encounter when incorporating animals into their curriculum and classrooms. These findings, coupled with research focused on discovering how the inclusion of animals in schools influences children's emotional and moral development, provide insight into how students co-exist with animals in classrooms and whether schools currently educate children in how to support and sustain human-animal co-existence.

This talk will discuss the ways animals are used in school classrooms and the benefits children derive from interacting with classroom pets. The impact of interactions with classroom pets and whether including animals in the school curriculum increases empathy and sustainable co-existent behaviors in children will also be explored. The presentation will end with a discussion of what influences teachers' decisions regarding the use of and inclusion of animals in their classroom.

“They Did Their Bit”: The British Memorialization of War Horses since the Anglo-Boer War

Chelsea Medlock, Lecturer, Oklahoma State University, Stillwater, OK,
chelsm@ostatemail.okstate.edu

For hundreds of years leading up to the modern era, the memorialization of well-known individuals was not an unusual sight in Britain. With the advent of industrialization and total war, the focal point of societal memory shifted to include national remembrance for the average soldier. As this shift gained national traction, animal welfare organizations across the Empire attempted to push this transformation of imperial memory to also encompass the memorialization of the nameless, faceless animals, especially horses, who had been expended during the course of the modern conflicts. These efforts by a variety of welfare societies can be seen as a direct outgrowth of the changing memorialization trends that began after the Franco-Prussian War and the Anglo-Boer War. Since the war in South Africa, British societies have attempted to refocus the public's attention on the memorialization of war horses alongside the remembrance of the human cost of total war. Beginning with the War Horse Memorial in Port Elizabeth (1904), British societies have pushed for the public remembrance of war animals, especially war horses. The memorials constructed by these societies were a way to draw attention to the need for animal welfare in society and war as well as a way to give animals a public voice and memory. Along with the memorial in Port Elizabeth, British animal welfare societies erected memorials throughout the Empire, including the RSPCA Memorial in Kilburn (1920s), the Animals in War Memorial located in Hyde Park (2007), the Animals in War Memorial in Canberra (2009), and the Animals in War Memorial in Ottawa (2012). These memorials, while different in imagery and focus, display a connectivity among the animal societies that transcends imperial and temporal boundaries. This chapter will explore the role of British animal welfare societies in the remembrance and commemoration of modern war and the establishment of postmodern sites of memory for societies and individuals to remember the animal face of war, duty, and sacrifice.

An Investigation of a Potential Submissive Signal in a Group of Captive Asian Elephants (*Elephas maximus*)

Morgan Melhuish, Animal Studies, EKU, morgan_melhuish1@mymail.eku.edu

Radhika N. Makecha, Animal Studies, Psychology, EKU, radhika.makecha@eku.edu

Ratna Ghosal, Wildlife and Conservation Biology, University of Minnesota, rghosal@umn.edu

& *Otto C. Fad*, Elephant Behavior & Welfare Specialist, Tampa, Florida, ofad@tampabay.rr.com

Group living has many advantages, including protection in numbers, ease in finding resources, and group care of young. In spite of these advantages, tensions can arise when there are limited resources. Social hierarchies are one way in which group tension is mitigated. In order to maintain a social hierarchy, signals are often used to display rank, including behaviors that indicate dominance or submission. Elephants are one such species where social hierarchies are evident, and there are many descriptions on what behaviors may signal dominance/submission, although very few of these behaviors have been studied systematically. One such behavior is the rear orient behavior in elephants, where it is thought that lower-ranking animals will orient their rear towards higher-ranking elephants as a signal of submission, including placement of the tail into the trunk or mouth of a dominant elephant. This study examines the occurrence of this behavior in a captive herd of Asian elephants (*Elephas maximus*) housed at Busch Gardens in Tampa, using the suggested social hierarchy of the herd as well as individual differences to interpret the findings.

PANEL: Doing Disability with Animals: Reflections on the Moral, Legal, and Practical Challenges

Michele Merritt, English and Philosophy, Arkansas State University, Jonesboro,
mmerritt@astate.edu

Maureen MacNamara, Social Work, Appalachian State University, Boone, NC,
macnamarama@appstate.edu

& *Debra Hamilton*, principal at Hamilton Law and Mediation,
dhamilton@hamiltonlawandmediation.com

This panel explores the way humans and animals do disability together. We examine what it means to experience a disability with the aid of a service or support animal, how that relationship has evolved over time, and what the implications of this relationship are - practically, ethically, and legally - depending on environment and context. Dr. Merritt looks at the ontology of the human-animal dyad and what it affords both the human and the non-human animal. She focuses primarily on dogs and their co-evolution with humans, and is concerned with 'invisible disabilities' - i.e. those disabilities that are often affective or cognitive in nature, but not readily present to an outside observer. She argues that the affective dimensions of the relationship between humans and their service dogs are a uniquely co-evolved adaptation, much like many of the other cognitive enhancements that philosophers and scientists have recently been arguing are the result of dynamic interactive processing. Dr. MacNamara's paper examines the ethics of working with service animals, taking into consideration especially, the animals themselves and how they are affected by the relationship. She argues it is important that we consider how particular disabilities may impact the dog. Even as we recognize the co-evolution of our species, it can be argued that it has not been all good for dogs. Humans take them to war, feed them unhealthy diets, and subject them to stressful living environments. Included in this consideration should be the damage done to dogs through selective breeding which is an anchor in many service dog programs. Debra Hamilton's work focuses on the practical and legal ramifications of service and support animals being integrated into a world that is not always equipped for or welcoming to non-human animals. She notes that as we discuss animals connected to humans because they provide a service or emotional support to a disabled person, the conversation can become adversarial. One or both sides may feel unheard or disrespected. Openness, empowerment, recognition and appreciation is lost in a discussion based on listening to respond rather than listening to understand. In her presentation, therefore, she explores language one can employ to facilitate a different kind of conversation, one that accommodates both the disabled human and the accommodating human, in a way they feel empowerment and appreciated. She will therefore provide attendees with the tools necessary to enhanced their ability to nip such conflicts in the bud for the benefit of the humans at odds and the animal in question.

Seeing the Dying Animal: Hollywood and the Hereafter

Debra Merskin, School of Journalism & Communication, University of Oregon, Eugene,
dmerskin@uoregon.edu

This paper examines the moral case of witnessing of animal birth and death through the lens of privacy, drawing upon ethical discussions of animal vulnerability and whether or not animals have the right to an expectation of privacy when giving birth and when dying. According to Westin (1967), “One basic finding of animal studies is that virtually all animals seek periods of individual seclusion or small-group intimacy.” Animals regarded as “pets,” for example, are often forced to give birth in the presence of humans, particularly if there is risk to the offspring. Would the animal rather hide, be hidden, or self-determine the nest?

Re-presentations of animals dying will be examined using textual analysis drawing from classic animated films such as the death of Bambi’s mother in *Bambi* (1942), Mufasa in *The Lion King* (1994), Nemo’s mother in *Finding Nemo* (2003), Sam in more realistic representations such as *I am Legend* (2007), Old Yeller’s death in *Old Yeller* (1957), and Marley in *Marley & Me* (2008). Questions raised in this paper include: How does Hollywood re-present the dying animal? What is the animal’s death meant to evoke in human viewers? Does it offer any insight into what animals might need or prefer when they pass? Do we need a new way of engaging animals in their living and dying that makes the process more about them and not about us?

Human Pointing during Dog-Human Play, Canid Acquiescence and Resistance

Robert W. Mitchell, Animal Studies, Psychology, EKU, robert.mitchell@eku.edu
 Emily Reed, Psychology, EKU, emily_reed24@mymail.eku.edu
 & Lyndsey Alexander, Animal Studies, EKU, lyndsey_alexander15@mymail.eku.edu

Although much research focuses on human index finger pointing to hidden items for dogs in experimental settings, there is little research about human pointing in naturalistic interactions. We examined human pointing to dogs during 62 dog-human play interactions, spanning 4.8 hours of videotape. Participants were 26 humans and 27 dogs. Humans played with their own dog(s) and, almost always, an unfamiliar dog. Seventeen people (16 players and one passerby) pointed for 20 dogs a total of 101 times (once with a foot) during 26 interactions. Most (49.5%) points were toward an object (almost always a ball), to direct attention or action toward the object; 36.6% were to the ground in front of the (almost always familiar) pointer, directing the dog to come, and/or drop a ball the dog held, here; 10.9% directed the dog toward the designated player and/or play area; and 3.0% directed the dog to move away from a ball the dog had dropped. Humans almost always pointed such that the dog could see the point, and pointed more frequently with their own dog than with an unfamiliar dog. Dogs responded appropriately to only 23% of the points, more often for points to the ground (to drop a ball) than for points to objects (to get the objects). The proportion of dogs responding appropriately to points was similar for both owners and strangers. Some dogs resisted responding to human gestural commands.

Killing in Jest, Dying in Earnest: Human-Squirrel Entanglements in Past and Present
Brett Mizelle, History, American Studies Program, California State University, Long Beach,
Brett.Mizelle@csulb.edu

Although squirrels are beloved by many and provide individuals throughout the world with some of their most frequent and pleasurable encounters with wildlife, the squirrel-human relationship has a long and complex history, one marked by profound ambivalence: squirrels are both loved and loathed, fed and feared. Many people have dedicated their lives to studying, feeding and appreciating squirrels, while others are similarly dedicated to repelling, controlling, and killing them for food, as nuisances, and, increasingly, as an invasive species. This talk takes as its title an observation from Henry David Thoreau, who wrote that “the squirrel you kill in jest, dies in earnest.” It examines the dark side of human-sciurid relations, from the hunting and killing of squirrels for sport, to large-scale campaigns of death against squirrels for community pleasure, the protection of agriculture, and the integrity of local ecosystems. By telling a squirrel-centered story of humans’ interactions with the natural world in the Anthropocene, I suggest that by looking more carefully at squirrels, both biologically and culturally, we might through “admiration of this little animal” perhaps find a better way to live in a multispecies community of beings.

Oversight/Rendered: Imaging Non-human Lives in the Time of Web Cameras

Joseph Moore, Art, The City College of New York, Manhattan, jmoore@ccny.cuny.edu

In my artists artist talk I will discuss the project *Oversight/Rendered*, a photographic series that brings together the often-neglected topic of the place of non-human animals within the development of photography and surveillance. In this work, I record unsecured online video streams of non-human animals using software I developed. I then create negatives using selected digital images from these streams and contact print those onto silver gelatin paper using traditional darkroom technique. These traditional silver prints engage with “animal” labor on both indexical and iconic levels. The gelatin coating of the photos is made from the bodies of rendered animals: from bone, tendon, and offal. The image of the animal within the history of pre-cinema and early photography is common; we find it in Eadweard Muybridge’s horses, Étienne-Jules Marey’s birds, Anna Atkins’ algae, and elsewhere. In the work of Muybridge and especially Marey, photographic devices are produced to dissect continuous time into discrete moments, i.e. the frame. And with the series of frames taken at regular intervals, new methods for analyzing and graphing movement through images are born. Marey would use these methods of analysis to study birds in flight as well as in the service of the French army to increase their efficiency of movement. Later, the industrial engineers Frank and Lillian Gilbreth would employ similar techniques to analyze a worker’s movements on the production line in order to create a more scientifically managed workforce. Though its use of web-based imagery and traditional printing, *Oversight/Rendered* points to the historical overlap between contemporary image-based technology — CCTV, image tracking, biometrics, etc. — and these techniques’ historical precedents. Under this analytic, the labor of the cashier, the gestures of a pedestrian, and the life of the non-human exist to be recorded, graphed, and examined. The banal and the transcendent are distilled into a set of points in time. It is the life-world subjected to the efficiency of a slaughterhouse. Each print in *Oversight/Rendered* consists of four images downloaded from the same camera feed during a 24-hour period. The pictorial structure of these works creates an ambiguous chronology, where, unlike Muybridge and Marey, the efficacy of the image sequence as a tool of analysis is undermined.

Specere and the Photograph: Co-Existing in Perpetual States of Preservation

Alexandra Murphy, Photography, University of Northampton, Northamptonshire, ENGLAND, UK, alex@acm-photo.com

Entering the museological space, the visitor experiences a place where time stands still. The natural history museum in particular, presents to us zoological and ecological preservational displays. The photograph too encapsulates time - the product of a preservative process, it represents design in preventing decay and eventual demise.

Through the photograph, this research project explores these museological simulacra of the real and their tenuous relationship between past (death) and present (life). Psychoanalyst Sigmund Freud's controversial metapsychology, in particular the death-drive, explored *Triebentmischung* – the organism's struggle to diffuse the tension between the life-drive and the death-drive in its attempt to survive, but that in the end a return to a state of inertia was inevitable. My practice presented here explores how the dialectical connection between the preserved taxidermy specimen and the preserved photograph might represent such defiance against death.

This paper draws on what philosopher Michel Foucault called the Modern *episteme*, an era of tumultuous developments in knowledge (taxidermy, photography and metapsychology), when science and art struggled to define themselves between the visible and empirical (conscious knowledge) and hidden nature (unknown unconscious). Foucault suggests a link between natural history and the visual, stating that, "Natural history is nothing more than the nomination of the visible". Philosopher, Roland Barthes stated that "Photography is an uncertain art" as well as a "science of desirable or detestable bodies". However, both Barthes and philosopher, Walter Benjamin presented arguments for the photograph having a dialectical ability to record something inherent in the subject, not observable to the naked eye – that it could authenticate the existence of something. This impulsive relationship between nature (art) and science (process) is investigated in my photographic representation of natural history, a purported 'Truthsayer' of Modern technology. This paper explores the possibility that the photograph has a dialectical ability to represent both the past (death) and the present (life), that in photographing taxidermy specimens and re-representing them, there is a possibility that the photograph changes what we see.

**An Investigation of a Potential Play Signal in a Group of Captive Asian Elephants
(*Elephas maximus*)**

William O'Daniel, Psychology, EKU, william_odaniel2@mymail.eku.edu

Radhika N. Makecha, Animal Studies, Psychology, EKU, radhika.makecha@eku.edu

Ratna Ghosal, Wildlife and Conservation Biology, University of Minnesota,
rghosal@umn.edu

& *Otto C. Fad*, Elephant Behavior & Welfare Specialist, Tampa, Florida,
ofad@tampabay.rr.com

Asian elephants engage in a variety of social behaviors, including tactile behaviors. The goal of this study was to investigate one of these tactile behaviors, trunk on head placement, where an elephant places two-thirds of its trunk on another elephant's head, in more detail. Our interest in looking at this behavior in greater detail stemmed from its association with two other tactile behaviors that are described to be affiliative in the literature: trunk to mouth placement (where one elephant places its trunk in another elephant's mouth) and trunk tip placement (where two elephants touch the tips of their trunks together). Trunk on head placement behaviors were also observed to occur frequently with what is described as trunk wrestling/trunk twining behavior in the literature, which is thought to be a type of play behavior. Due to the occurrence of trunk on head placement behavior with trunk tip placement behavior, trunk to mouth placement behavior, and trunk wrestling/twining behavior, we investigated this behavior in greater detail, aiming to systematically quantify its occurrence with these behaviors. Additionally, we investigated its potential as a play signal.

A Discussion on the Validity of Using a Companion Dog as a ‘Stand-In’ in Portraiture and as a Human Family Member

Mary-Jane Opie, London Metropolitan University, ENGLAND, UK,
mjo016@my.londonmet.ac.uk

“Animals are born, are sentient and are mortal. In these things they resemble man... in their habits, in their time, in their physical capacities, they differ from man. They are both alike and unlike.” (John Berger, *Why look at animals.*)

Dogs have served humans well, for hunting, guarding, and recreation, but the modern dog’s job description has changed to become that of ‘companion’. The modern dog owner is often caught in a conflict between the dog bred to the old description but required to perform the modern role of ‘companion’. The pet industry colludes with the breeder, often promising dogs that comply with the many desires requested by owners – from the dog’s shape/size/colour to the amount of exercise the dog needs. This paper will look at the notion of dogs being created by man, and in the process of being ‘made’, that the dog creates the man. In making a dog, are we creating a projection of ourselves or ‘prosthesis’? – My research of dog owners’ Facebook profile images and other representations in portraiture using dogs as a stand in for the owner will be discussed. Further more; dogs are becoming seen as stand-in family members and surrogate children – questions of the validity and the consequences of anthropomorphising companion dogs by their owners will be raised and the effects of owners who rarely consider the less appealing side of sharing the house with an animal. In my project, I will specifically look at companion dogs and their owners, highlighting the contrast between modern day homes, hygiene, and social etiquette and that of owning a dog. Using the detritus from my own pet dogs and with reference to my own life style, I will closely examine the rarely acknowledged issues of dog ownership, highlighting those less savoury aspects and opening a conversation regarding caring for a dog.

Institutionalized Older Populations and Animal-Assisted Therapy: A Meta-Analysis

Richard Osbaldiston, Psychology, EKU, richard.osbaldiston@eku.edu

Kara Harrison, Psychology, EKU, kara_harrison@eku.edu

Melissa Napier, Psychology, EKU, melissa_napier@eku.edu

Katelin Mullikin, Psychology, EKU, katelin_mullikin@eku.edu

Tanner Muehler, Psychology, EKU, tanner_muehler@eku.edu

Cassie Studler, Psychology, EKU, cassie_studler@eku.edu

& Lisa Grogan, Psychology, EKU, lisa_grogan2@eku.edu

Objectives: To evaluate the effects of animal-assisted therapy (AAT) for older adults who are either living in institutions or suffering from major chronic illnesses. Given that much research has already been published on this topic, we performed a meta-analysis of peer-reviewed studies. Our primary interest was in evaluating the effectiveness of AAT across four types of outcomes: 1) physical health, 2) psychological health, 3) well-being, and 4) daily functioning. Our hypotheses were that AAT would improve outcomes in all four of these domains.

Methods: The inclusion criteria for this meta-analysis were 1) the participants were institutionalized and suffering from some sort of chronic physical or mental illness, 2) the study measured at least one outcome that fell within the four domains above, 3) the study was published in a peer reviewed journal, 4) the study used either a between-groups or repeated-measures experimental design, and 5) the study reported sufficient statistics to allow the effect size (Cohen's d) to be computed. We located 25 studies that met the inclusion criteria. The samples in this set of studies were quite varied, including patients with schizophrenia, physical disabilities, depression, dementia, Alzheimer's, fibromyalgia, strokes, and heart failure.

Results: The outcome variables in each study were coded into one of the four domains: 1) physical health (e.g., blood pressure, cortisol levels, nutritional intake), 2) psychological health (e.g., depression, anxiety, mental states), 3) well-being (e.g., social functioning, self-efficacy) and 4) daily functioning (e.g., self-care, verbal expressiveness). We computed the sample-size weighted average for each type of outcome. In all cases, the effect sizes were coded as positive numbers if the treatment improved the participants' life. AAT had the strongest effect on outcomes related to well-being ($d = 1.28$), which is considered a very large effect size. AAT also had moderate effects on psychological symptoms ($d = 0.52$), physical health ($d = 0.46$), and daily functioning ($d = 0.37$).

Conclusions: Practically all peer-reviewed studies on the effects of AAT on older populations indicate that AAT is effective on a wide array of outcomes for a wide variety of illnesses. Given the chronic and irreversible nature of some of these illnesses, and the fact that AAT is most effective at generating effects of well-being, AAT should continue to be integrated into health care plans as a complimentary form of therapy.

‘Write Like a Beast’: Emergent Ecosophies in Critical Animal Studies

Heather Palmer, Rhetoric, Writing, and Women's Studies, University of Tennessee at Chattanooga, heather-palmer@utc.edu

This presentation will narrate and complicate my recent experience teaching a writing-intensive, interdisciplinary, experiential learning course entitled “Creaturally Rhetorics and Critical Animal Studies.”

I originally conceived of this class as a humanities-based approach to analyzing and producing discourses of and about animals from a variety of genres, non-fictional, creative-non-fictional, or fictional. We read a range of writings, from *Aesop's Fables* and Aristotle to Medieval bestiaries, moving to the zoological philosophy of the early-20th Century thinker Jakob von Uexkull and the necessary conversations about ethics that such considerations of animals and humans involve. By consciously using a range of types of sources, originally I hoped merely to challenge and enrich our students' ability to think expansively and interdisciplinarily. Further, we travelled to various animal spaces—shelters, zoos, therapy centers--in order to develop a more nuanced understanding of the bio-and zoologic world around them. Ideally, students would develop a heightened awareness of how interspecies interactions function intersubjectively—informing our accounts of what it means to be a *human animal*.

Ultimately, I argue that the experiential, affective pedagogical practices of this course made visible relations between the human and the nonhuman (extrahuman) *and* the human and the textual, where “where bodies and words couple and struggle” (Massumi). Our writing assignments sought to articulate emergent “fleshly material-semiotic presences in the body of technoscience” (Haraway), actualized by the class itself as a productive assemblage, in which dynamic intensities of subjectivity at the hinge of human and animal form and articulate themselves, only to be disarticulated and formed yet again. We moved through a radically dialectic process of unfolding in which homogenous, bipolarized fields of subjectivity were disrupted, ranging over new emotional and critical territory. The intersections of experience—their personal histories brought to bear in these moments, the animals' histories, our various subject positions, shared discursively and non-discursively (bodily, emotionally)--seemed to find their own circuits of emergence.

We struggled to find new language, new spaces for articulation in our quest to counter reductive speciesism and anthropomorphism. As such, students were asked to offer solutions to the problems of human-animal interaction and ways to encourage a more ethical and transformative relationship with the environment and the animals that inhabit it. This class was reading and writing heavy, in part to underscore the need for reflection, critique, and self-awareness and also, in part, to stress to the students that although our interactions with animals may *feel* uncomplicated or straightforward, there is a *density* or *thickness* that emerges when we adequately account for what is, can be, and cannot be known about our interspecies interactions. The presentation will share specific assignments and examples of student writing to explore how—and if—we accomplished these goals.

Social Practices of Grief and Commemoration of Companion Animals across Cultures

Michał Piotr Pregowski, Administration and Social Sciences, Warsaw University of Technology, POLAND, m.pregowski@ans.pw.edu.pl

The intimacy of human relationships with other species—and thus the social and cultural significance of these relationships—has an ancient history. Most of the earliest known figurative cave paintings of the world contain depictions of nonhumans, indicating their significance in the lives of early humans. It should not surprise us that burials of companion animals—a symbolic act reserved predominantly for kin—had been practiced by humans as early as 16,500 years BP, as recent archeological findings suggest (Maher et al. 2011). Regardless of these findings one could argue that in some ways companion animals are more intimate to us now than ever before. Mass invitation of companion animals into our homes led to a plethora of social and economic changes, ushering in new professions, products and services across the globe to care for animals while alive—and after life as well. This presentation looks at social practices of grief and commemoration of companion animals, taken to a new level in a globalized world where most cultures have easy access to each other. I discuss the emergence of the contemporary pet cemetery, highlighting differences and commonalities among cemeteries in Poland, USA, Russia, Japan, Mexico and Romania, among other countries. Through loss and grief over our beloved animals, reflected in consistently similar practices of their commemoration, we are reminded yet again of how much we as humans have in common despite speaking different languages and despite being susceptible to prejudice and cultural stereotypes.

Co-Existence: The White House Squirrels and the American Presidents

Helena Pycior, History, University of Wisconsin—Milwaukee, helena@uwm.edu

“Presidents might come and Presidents might go, but the White House squirrels presumably could go on forever,” Richard Neuberger told his Senate colleagues in a 1955 speech condemning the relocation of some squirrels to distant areas. Neuberger was referring to the Eastern gray squirrels living on the White House grounds, who have amused and challenged presidents and their staff at least as far back as Teddy Roosevelt’s administration. As this paper argues, these squirrels—known collectively as “the White House squirrels”—have been deemed part of “the American tradition” and thus largely protected from extermination and even relocation. In diplomatic parlance, their relationship with presidents has generally been one of peaceful co-existence or, as one commentator quipped, appeasement. The paper relies on a wide array of primary sources, with special attention to newspapers, since across the 20th century Americans followed the White House squirrels in the press and thereby bonded culturally with them.

Presidents and staff have interacted closely with the squirrels. A first lady found solace in daily visits from a squirrel; some presidents embraced squirrel feeding as a relaxing and humanizing hobby. White House staff named and advocated for the squirrels. For many years, a “squirrel squire” dispensed peanuts that citizens from around the nation sent the squirrels. Into the 21st century multiple administrations have set up feeding stations to divert the squirrels from costly damage to trees and flower bulbs.

To deepen historical understanding of the White House squirrels’ privileged position, the paper compares and contrasts two case studies: (1) the aborted relocation of some White House squirrels in 1955 and (2) the relocation of nearly eighty squirrels living in Lafayette Park (across Pennsylvania Avenue from the White House) in the 1980s. In the first case, relocation of White House squirrels (possibly as few as three) by Dwight Eisenhower’s staff set off a political firestorm, leading politicians and the public to frame the rationale for the special standing and protection of the White House squirrels. The main argument—that the squirrels were “an American tradition”—was backed by research showing that prior presidents had co-existed with the White House squirrels and felt “affectionately” toward them. The second case played out differently. Despite a longstanding tradition of public feeding of the Lafayette Park squirrels, these squirrels lacked a history of protective association with the presidents. Ecological and historical concerns went against them, as the National Park Service argued that the squirrels threatened Lafayette Park’s historic landscape.

Encountering Frans Post's Spectacles and Studies of Animals

Abigail Rapoport, History of Art, University of Pennsylvania, Philadelphia, PA,
arap@sas.upenn.edu

Visualizations of exotic animals form a subtle, yet noticeable trope throughout Dutch artist Frans Post's (1612-1680) landscape paintings of Brazil. In Post's paintings, lizards are depicted as spectators in his paintings, and curiously appear to watch scenes of humans, who interact with one another or relax from their everyday labor. In other instances, Post's animals become the object of our gaze and create a demarcation between the landscape and our viewing; they act as "mediators." In another intriguing case, Post paints a triumvirate of animals on a map of Brazil designed by Georg Marcgraf.

Until very recently, the scholarship on Frans Post has focused on his role within the larger expedition under Johan Maurits of Nassau, then-governor of Dutch colonized Brazil (1637-44). Maurits commissioned Post to record the topography of Brazil, and along with other artists, scientists, and naturalists, Post captured the life, culture, and nature of the new territories.

Yet, the recent discovery of thirty-four animal studies by Post (discovered at the Noord-Hollands Archief in Haarlem), which are currently on display in the Rijksmuseum exhibition, "Frans Post: Animals in Brazil" (October 7, 2016 – January 8, 2017), reveal another side of Post's artistic practice. Post not only focused on visualizing sites and fortresses, or on depicting picturesque landscapes. Rather, the discovery of animal drawings illuminates Post's seemingly empirical attention to the novel animals of Brazil. The inscriptions on the drawings animate how the animals looked and acted at the time that Post recorded each particular animal. Moreover, Post's descriptions narrate his own fascination with the individual animals he encountered.

The aim of this paper is to contextualize the recent discovery of Post's animal studies particularly within his early paintings of Brazil, as well as within Post's illustrations of animals on maps of Brazil. This paper seeks to address the following question: in light of the new animal studies, how can we reconsider Post's curious depictions of animals throughout his oeuvre? The goal is to shed light on Post's animals as key components of his paintings, rather than merely as anonymous animals or part of a general category of "flora and fauna." Focusing our attention on Post's detailed drawings of animals serves to deepen and complicate our current understanding of his paintings. Hidden in corners or prominently visible, each animal in Post's paintings invites us to consider the role of the animal within the broader nature and culture of Dutch colonized Brazil.

If a Lion Could Speak: Alex and Washoe in the Crucible of Human Language

Ziba Rashidian, English, Southeastern Louisiana University, Hammond, LA, ziba@selu.edu

In *Philosophical Investigations* Wittgenstein famously declared, “If a lion could speak, we would not understand him.” This is a claim that almost all experiments that seek to open interspecies communication deny. My paper takes a different emphasis, arguing instead that while a lion (or in my examples, an African Gray parrot and a chimpanzee) may speak, s/he may not be speaking her “mind.” In order to examine this issue I take as my primary texts the life narratives of Alex, written by Irene Pepperberg, and Washoe, written by Roger Fouts, and the scientific findings that were published about these two experimental ‘subjects.’ My paper will examine the intersections of three issues as revealed in these materials:

1. The significance of the ‘teaching’ or training Alex and Washoe necessarily received in order to function as experimental subjects in the lab and how this shapes the conclusions drawn by the scientists about their minds.
2. An analysis of the description of their subjectivities provided by these texts and the degree to which the lab functions as a disciplinary space that produces these subjectivities; and
3. A discussion of how the idea of neuroplasticity as developed in neuroscience and discussed by Catherine Malabou in *What Should We Do With Our Brain?* (2004/2009) sheds light not only on what “minds” speak I these experiments, but also on whether or not we’ve understood them rightly.

Strange Evolution: Animals and Art in the Anthropocene

David Roon, Fish and Wildlife Sciences, University of Idaho, Moscow, droon@uidaho.edu

Human beings and animals have co-evolved in an unpredictable Darwinian dance since the first wolf crept up to a Paleolithic fire. As we enter the Anthropocene (a period of geological history in which human processes drive global biogeography) we witness manifold examples of the unexpected and bizarre in natural selection. Songbirds weave cigarette butts into their nests as a vermicide, while Australian lyrebirds mimic camera lenses and chainsaws. Hormone-laced wastewater in the neotropics spurs hermaphroditism and skewed gender ratios in crocodiles, while Eurasian storks abandon migration to feast on garbage in landfills. Beyond these specific examples, entire ecological communities contort and adapt in the face of shifting ecoregions, altered fire regimes, novel competitors and predators, and a vast range of other threats. For artists working at the intersection of animal science and conservation biology, these ‘strange evolution’ scenarios offer considerable scope for effective communication and outreach. Too many narratives in ecological art focus on depictions of the animal as victim, as passive agents that are entirely beholden to our greed or largess. In point of fact, wild creatures are often unexpectedly resilient, responding to humanity’s impositions with vitality and creativity. Thus, art that responds to ‘strange evolution’ can simultaneously cry a precautionary warning, while engaging with the viewer with humor, scientific specificity, and even a celebration of animals as fellow evolutionary travelers that merit our respect. In this talk, we summarize existing examples of art that engages with the ‘strange evolution’ theme, with an emphasis on work from an emerging working group at the art-conservation biology interface at the University of Idaho.

Irish Traveller Horse Owners attitudes to Horse Care and Welfare

Marie Rowland, Applied Animal Behaviour & Animal Welfare, University of Edinburgh, SCOTLAND, marie.rowland62@hotmail.com

Traditionally, socially and culturally, horses are an important aspect of Travellers lives. Today, horse ownership is considered one of the last links to their nomadic way of life with Traveller men largely responsible for their care and management. Travellers keep, breed and sell horses at traditional horse fairs while trotting and Harness racing are popular recreational activities in Traveller culture. However, there have been a limited number of studies with Traveller horse owners and Traveller attitudes to equine care and welfare remain unexamined. This study explored Irish Traveller horse owners' attitudes to Carroll & Huntington's (1988) Body Condition Scoring system and to equine welfare in general. Furthermore, the BCS instrument was assessed for accuracy and ease of use. Fourteen Traveller horse owners who are associated with a Traveller horse project participated in this study.

Qualitative methodology was used to gain insight into Traveller horse owners' attitudes, knowledge, experiences and practices relating to equine care and welfare. Two qualitative research methods were used; semi-structured interviews and discussion groups. Thematic analysis of qualitative data produced a multiplicity of views relating to horse ownership, management practices and welfare. The findings appear to be particularly rich in relation to participants understanding of the natural environment of the horse and its application in their management practices. One of the major barriers to horse ownership identified by participants was land availability, with landowners often reluctant to lease to Travellers. The impoundment of horses under the Control of Horses Act 1996 was also cited. The value of horse projects was emphasised and regarded as a solution to these issues. The author and participants assessed the condition of horses using Carroll & Huntington's BCS system, a tool often used to evaluate body fat in equines. Eighteen horses were assessed using a 0-5 point BCS method with half-point increments. To measure the relative accuracy of BCS, quantitative analysis (Cohen's Kappa) was applied. A moderate (66%) level of agreement was found between participants and the researcher on horses' overall body condition.

This study makes a valuable contribution to the under-researched area of Traveller horse owners' attitudes to and knowledge of equine care and welfare. It is recommended that further research be undertaken with this cultural group.

Examining the Evolution of Cognition using a Breed Differences Approach

Eric Rydell, Psychology, Illinois Wesleyan University, Bloomington, IL,

erydell@iwu.edu

& *Ellen Furlong*, Illinois Wesleyan University, Bloomington, IL, efurlong@iwu.edu

Examining the effects of evolution on cognition presents both cognitive psychologists and evolutionary biologists with an extraordinary challenge: cognition does not fossilize and is therefore difficult to track over evolutionary time. It is far easier to examine the effects of evolution on morphological changes, as these differences are physically apparent and easily observable in the fossil record. One way to observe the effects of evolution on cognition is to explore how known selection pressures shape cognition in two related species yet this can lead to some confounding variables as different species also have different morphological or motivational mechanisms at work in addition to cognitive mechanisms. We therefore examined the evolution of cognition through artificial selection of cognitive traits in the domestic dog – a single species with breeds that have been selected by humans to perform specific behavioral roles. Different breed groups of dogs have been preferentially bred to succeed in different tasks, which help to generate intuitive predictions about which breed groups should succeed on some cognitive tasks and which groups should be less successful. We therefore conducted a self-control task: the cylinder task. In this task dogs must inhibit their instinct to go directly towards food and must detour around a clear barrier to successfully achieve the food reward. We will demonstrate that although dogs are, as a whole, fairly successful with this task, variation in breed relates to variation in success at the cylinder task. We suggest that exploring breed differences in cognition in dogs can provide some insight into the evolution of cognition more broadly.

‘Show him you’re the boss!’ Power dynamics in horse-human relationships

Helen Sampson, School of Social Sciences, Cardiff University, WALES, UK,
sampsonh@cf.ac.uk

Broadly speaking, there are two competing discourses in relation to ‘horsemanship’ in the UK. One emphasises the human control of horses with varying degrees of emphasis on domination and the use of reward and punishment and the alternative (newer) approach speaks more of partnership and communication between horses and humans. This paper will draw upon a small number of qualitative interviews with horse keepers in Wales to explore the power dynamics between horses and humans and to consider the factors which underpin such relationships. In doing this, the paper will consider the different ways that people describe their interaction with horses, the role of socialisation, the effect of the media (including social media) in shaping attitudes, the role of key individuals seen as ‘gurus’ in the horse world (Monty Roberts/ Pat and Linda Parelli) and the influence of attributes relating to social class and gender. The paper is based upon exploratory work that is in its early stages. In concluding it will highlight areas where further, related, work would be fruitful.

What in the World Does Co-Existence with the Animal Mean?

Bob Sandmeyer, Environmental and Sustainability Studies, University of Kentucky,
 Lexington, KY, bob.sandmeyer@uky.edu

I would like to address the question in what sense it is possible to co-exist with the animal. I intend to examine this question by reference to Martin Heidegger's 1929/30 lecture course, *The Fundamental Concepts of Metaphysics*. In the latter half of this course, Heidegger set out to investigate the concept of world by means of a comparative analysis of man against that of the stone (or mere material object) and the animal. As Heidegger articulates it, the stone or material object is world-less. The animal is poor in world. Man, however, is world-forming. In his analysis, he argued that the animal remains constricted to determinate behavioral repertoires that define the poverty of its world-relation. While the animal behaves within an environment but never in a world, which he says explicitly, the human has world. That is to say, the human is a being fundamentally open to a set of possibilities closed off to the animal. Unhappily, Heidegger does not expand upon the results of his comparative analysis to explicate what this means for human-animal relations. My paper will thus have a twofold aim. First, I will briefly elucidate the task and basic results of his comparative analysis as he lays these out in *The Fundamental Concepts of Metaphysics*. Second, I will delineate what I believe are the essential features of human-animal relations implied by this analysis. As we will see, the poverty of the animal's relation to its environment suggests an impoverishment in its relation to the human. But this poverty need not define the relation of the human to the animal. In short, Heidegger's analysis implies an asymmetry of relations between the human and the animal.

Explored Geographies: Companion Experiences

Julia Schlosser, Art, California State University, Northridge, julia.a.schlosser@gmail.com

This presentation explores the work of three artists who created photographic series based on their exploration-- with their pet or companion animals-- of specific geographic areas or environments. Traveling with her dog in the passenger seat of her car, Bettina Hubby documents their journeys through the city of Los Angeles. Julia Schlosser, walking with her dog, records the changes, quotidian and more consequential, that she witnesses in her immediate neighborhood. Tony Maher photographs underwater in a backyard swimming pool as he swims and interacts with his dogs. Each of the artists is involved in an experiential investigation of a specific geographic area or environment whose boundaries are predicated on the needs and desires of the animals with whom they are engaged. Within these “spaces and places,”⁷ the artists document the animals, objects, and the natural and build environment. The resulting images give the viewer information about the locations that they view, but more importantly about the connections between the two species, and the lived experiences that the human and dog have as they move through the environments together.

⁷This phrase is borrowed from the book *Animal spaces, beastly places*. Philo, Chris, and Chris Willbert. 2000. *Animal spaces, beastly places: new geographies of human-animal relations*. London: Routledge.

Human-Horse Attribution: How Perceptions Shape Interpersonal Power Relations

Miles S. Schuster, Communication Studies, California State University, Sacramento, CA,
Miles@ArgentCo.com

Agency and structure are often at odds in human power relations—the ability to act independently and freely affect change on our surroundings is often limited by structures such as cultural norms or rules.

One way to understand the ways in which humans co-exist with horses is to assess whether or not particular groups of humans perceive them as possessing agency. This transdisciplinary presentation addresses this question by first applying Attribution Theory research to the results of an original survey of over 200 respondents. Analysis of the survey results found a statistical significance between respondents' attribution of agency to horses and the amount of time they have spent with horses. In other words, as people spend more time with horses, they more strongly attribute agency to them. Interestingly, a premise of recent Attribution Theory research is that our attributions over time become less biased.

With this finding as a starting point, I then address the implications of this result from a Zoopoetics perspective, and explore the following questions: What does it mean that those who have been around horses think these non-human animals have agency? Does this then mean that the perceptions of those who spend the most time with horses are accurate—that horses inherently *possess* agency? What does this mean for the distribution of power in these interspecies relationships? In Western society, horses generally serve as luxury companions or recreational tools. To this end, are horses perhaps seen as having more agency here than in other cultures, due to the nature of this relationship? Yet even here, humans still keep horses in situations, which deny them full agency. Are these horses' lives any less bound by structure, given the attribution of agency? Considering these questions can help us understand the power dynamic in a human-horse relationships where agency is attributed, and allow us to better understand our social networks in which horses are not only involved, but active, co-creative participants.

Dogs detect sound size manipulations in their own barks

Zachary Silver, Psychology, Illinois Wesleyan University (IWU), Bloomington, IL, zsilver@iwu.edu

Joseph Plazak, Psychology, IWU, jplazak@iwu.edu
& *Ellen Furlong*, Psychology, IWU, efurlong@iwu.edu

A variety of mammalian species including domestic dogs (Taylor, Reby & McComb, 2010), red deer (Reby et al., 2005), koala bears (Charlton et al., 2011), and panda bears (Charlton, Zhihe & Snyder, 2010) perceive the size of a conspecific based on their vocalizations. Specifically, mammals demonstrate prolonged attention to synthetic calls that have been manipulated to give the impression of a larger conspecific compared to those giving the impression of a smaller conspecific. These manipulations involve adding or subtracting energy from certain resonant frequencies of the sound wave, as to give the impression of a lower or higher formant dispersion in the call, and thus a longer or shorter vocal tract length respectively. Elongating the perceived formant vocal tract length indicates a larger animal, while shortening the perceived vocal tract length suggests a smaller animal. Subsequent research suggests that this behavioral effect may depend on the size of the sound relative to the observer, that is, "big" or "small" may be relative depending on the observer's own size. When presented with sustained tones synthetically generated from their own singing voice humans exhibit heightened electrodermal activity in response to tones which represented larger humans relative to themselves compared to tones which corresponded to smaller humans relative to themselves (Plazak, 2016; Plazak & Silver, 2016). Here, we sought to determine to what degree the effects of listener-normalized stimuli generalized to other species. We recorded dog barks, then manipulated the formant dispersion of each dog's own bark sounds to create synthetic barks that gave the impression of being either larger or smaller than the dog subject. We then played these normalized synthetic sounds to the dog subjects and recorded the duration of time that they looked at the speaker where the sound originated. Dogs tended to look at the source of the sounds longer in response to sounds that were manipulated to sound like a larger dog compared to sounds that were manipulated to sound represented dogs smaller than the subject. This suggests that the ability to perceive the size of a conspecific based on their call may be an evolutionary adaptation shared by many mammalian species, enabling them to detect the presence of a predator when visual resources are scarce or unavailable. Further, dogs may respond to barking sounds from an unknown source based on a calculation of the source's probable size in relation to their own.

Tokyo on the Hoof: Living with Horses in Japan's Modern City

Tinakrit Sireerat, Asian Literature, Religion, and Culture, Cornell University, Ithaca, NY,
ts677@cornell.edu

During the Edo Period (1603-1686), the use of horse for transportation in Tokyo (then called Edo) was limited due to the prohibition of horse riding in the city, despite the importance of horse in inter-city trade and transportation. However, with the permission to use horse-drawn vehicles granted in 1866, the horse became ever more essential for intra-city transportation, leading to major changes in human-horse interactions in the city. This paper explores the integration of horse into Tokyo's urban life and aims to understand what it meant to live with horses in Tokyo during the Meiji Period (1868-1912), a period marked by Japan's emergence as a modern nation state. I argue that Tokyo was "built around the horse." The newspaper accounts in *Yomiuri Shimbun*, one of Japan's earliest newspapers, demonstrate that the integration of the horse into the urban transportation network physically transformed the city such as widening roads, and building horse-rearing structures to accommodate the presence of horses in the city. At the same time, new urban institutions emerged to deal with horse-related affairs from breeding, managing the use, and disposing old horses. Moreover, I also argue that as speed and convenience in transportation became an indicator for Japan's modernity, living with horses meant a "modern life" for Tokyo dwellers. Thanks to the growing use of horsecars, Tokyo became a "modern city" because its urban life was "fast" in contrast to the "slow" Edo where horses were not widely used for intra-city transportation. This association of horse and horsecar with modernity persisted until electric streetcars - the faster and more convenient mode of transportation - started to replace horsecars during in 1903.

“CATs” and Dogs: The Role of Canine Assisted Therapies (CATs) in the Human-Canine Interaction

David M. Simpson, Urban and Public Affairs, University of Louisville (UofL), KY, dave.simpson@louisville.edu

Wes Grooms, Urban and Public Affairs, UofL, wes.grooms@louisville.edu

& Sandra E. Sephton, Brown Caner Center & Department of Psychological and Brain Sciences, UofL, sephton@louisville.edu

The role of canines in therapeutic settings is still in a nascent stage in terms of a defined body of research. This review paper will broadly examine the role of canines as it pertains to therapeutic environments. It will examine the continuum of canine roles, from active participation in rehabilitation or service assistance, to multiple therapy contexts, to emotional support roles. There is a wide range of human health and mental health-related interactions with canines. In terms of health interactions, dogs are able to assist with diabetes management, cancer detection, seizure alert, and basic service assistance in cases of sight or mobility-challenged individuals. In the mental health area, dogs are able to provide therapeutic effects ranging from calming presence in high stress environments, to direct effects for patients with PTSD. The emergence of emotional support animals has created conflicts for in the urban environment whether it is air travel or dorms on campus. Understanding and improving these roles have been enhanced by a better understanding of canine neuro-science, and understanding social dynamics that are at play in urban environments. This paper will seek to further define these areas of contribution and identify the challenges and obstacles for more effective implementation and promising areas new contributions. Future areas of research and critical issues for resolution will also be discussed.

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Gender, Leadership & Ethic of Care in Animal Sheltering Organizations

Jennifer B. Sinski, University of Louisville & Bellarmine University, Louisville, KY
Jbsins01@louisville.edu; jsinski2@bellarmine.edu

With the approval of the University of Louisville's Internal Review Board, the researcher used an on-line survey to capture over 900 responses and conducted over 75 in-depth interviews with leaders, workers, volunteers and adopters. This research used both quantitative and qualitative field research to determine whether the ethic of care or ethic of justice impacted the implementation of animal sheltering policy and how gender differences in leadership impacted the organization and its employees, volunteers and adopters. Given that policy changes are situated around euthanasia of companion animals, and the leadership directed to achieve those strategies, it was important to analyze how the members of the organization reacted to potential social change. While previous research has explored differences in leadership styles of men and women, no research to date has explored the topic of gender and leadership in animal sheltering organizations. Feminist Ethic of Care Theory has been applied to issues of animal rights and animal rights activists, but the connection between gendered leadership and ethic of care applied in animal sheltering organizations and the impact that has on euthanasia rates of healthy, adoptable companion animals has not been explored. Previous sociological research regarding reasons for adopting animals, reasons for turning family pets into animal shelters, and the impact of euthanasia on animal shelter employees has been done. No research to date has explored how gendered leadership and ethical decision making (ethic of care versus ethic of justice) impact shelter employees, volunteers and adopters of companion animals. Nor has the issue of critical sensemaking and decision making been explored within the animal sheltering environment.

This research provides a new insight into the importance of leadership utilizing an ethic of care on organizational attitudes towards evidence-based, best practices that work to reduce or eliminate the need to euthanize healthy, adoptable companion.

Imagining Animals to Represent Disaster

Doug Slaymaker, Japanese, University of Kentucky, Lexington, dslaym@uky.edu

This presentation considers the surprising number of animals that have appeared in Japanese fiction following the magnitude 9.0 earthquake, massive tsunami, and nuclear meltdown of northern Japan on March 11, 2011 (hence “3.11”). I have been struck by the ways that Japanese novelists have been trying to get animal voices onto the page, and intrigued about how many of the disaster-related representations are animal based. These artist experiments raise questions, none of them new: namely, How does one represent the seemingly unrepresentable, be that of the scale of disaster, or be that of what animals are thinking? Post-3.11 fiction writers in Japan have brought these issues together: the experiments of fiction are employed to give voice to animals; those animals are used to narrate the disasters.

Kawakami Hiromi may have been the first to write about a bear in a radiated zone (i.e. “Kamisama 2011”) but there are other animal stories: Furukawa Hideo’s horses *Umatachiyo*, *Soredemo hikari wa muku de*, Kimura Yūsuke’s post-apocalyptic cows and fish (*Seichi Cs and Isa no Hanran*), and, while tangential to 3.11, Tawada Yōko’s polar bears (*Yuki no renshuusei*). I will focus here on the horses of Furukawa’s fiction and the cows of Kimura’s. My translation of Furukawa’s *Horses, Horses in the End the Light Remains Pure* appeared last year from Columbia University Press; my translation of Kimura’s *Sacred Cesium Ground* should appear next year. The representation of animals in these works and the imaging of animal subjectivities is, certainly for post-3.11 Japanese artists, related to the task of representing and imaging (and imagining) disaster. This covers everything from the unknowable inside another human being’s head, to representing what might be going on in a non-human being’s head, i.e. an animal’s head, to the inexpressible of a disaster’s magnitude. Or, in the case of nuclear disaster like that represented by Fukushima (with resonances to Hiroshima and Nagasaki) how does one make visible the invisible—namely, radiation? I will explore how these two writers have linked the representational projects in their contemporary, award-winning, Japanese fiction.

Post-Anthropocentric Interventions with Human and Nonhuman Animals

Harriet Smith, Visual Sociology, Goldsmiths College, University Of London, UK,
harrietsmith@gold.ac.uk

This paper discusses visual sociological field research aimed at investigating potential methods for post- anthropocentric relations with non human beings. I draw upon examples from fieldwork undertaken with a group of young people at a City Farm in London, UK. Visual sociology, like art, is interested in understanding human nonhuman animal encounters in experiential and inventive ways. In this paper I example fieldwork interventions that were developed in response to rigid categories of animals, such as ‘zoo animal’ or ‘city farm animal’ found in formally organised urban nature settings. The research utilised creative practices to challenge anthropocentric categories of animals (Pedersen, 2007) and to explore theoretical discourses which argue that still images of nonhuman animals are inherently anthropocentric (Boyd, 2015); through recording the processes of participatory drawing, mapping of animals, and further through reflective discourse analysis of the images in relation to the intervention experiences. The interventions developed approaches based upon a repurposing of immersive naturalist observation methods such as drawing and mapping for example, as well as work by Fernand Deligny (with Autistic people), using ‘wander line drawings’ to engage with, and follow the other. My research invited participants to *see* categories and epistemological frameworks in multispecies encounters, in order to engage more openly with the nonhuman animal. The methods were repurposed as practices for exploring subjecthood, foregrounding learning from the *Other* (Haraway 2008). Asking the participants to follow the animal, shifted the power relation, and through repeated sketching and mapping of where the animal went, a particular narrative of the other’s lifeworld started to unfold and appear upon the page. The participants were asked to use their own bodies to co-breathe with their partner animal at every observation cycle during the project. The co-breathing task afforded a simple way of putting the participants directly in contact with their and the animal’s corporeal body. A method for feeling the similarity between bodies breathing, and experiencing emotion through breathing, fostered empathy and knowing of the other through directly experiencing the other’s rhythm. Participants began to consider their partner animal as a subject, which was evidenced through drawings, and field notes.

Furthermore, they learned to pay attention and to question nonhuman agency and involvement in the interventions, and as such, the methods were a move towards co-produced multispecies art practices. My paper is illustrated with field research images and data from my forthcoming PhD thesis.

Bringing Up Life with Horses

Stephen J. Smith, Heath Sciences, Simon Fraser University, Burnaby, British Columbia, CANADA, stephen_smith@sfu.ca

While our interactions with other animate beings seem mostly of a kind that serves the interests of our own dominant human species, there remain fugitive glimpses, passing contacts, momentary motions, and fleeting feelings of vital connection with other life forms that indicate fuller interactional possibilities. Life phenomenology attempts to realize these relational, interactive and intercorporeal possibilities. It challenges the language games of presuming the muteness and bruteness of non-human creatures and, at best, of speaking for them. It critiques the capture of non-human species within the inhibiting ring of human functions and forms to reveal feelings and flows of interspecies commonality. It brings to expression the experiences of being moved to act and speak with others who do not share the human tongue. In part a critique of the logocentric, anthropocentric phenomenology of intentionality, life phenomenology is more positively a means of coming to terms with the life-affirming kinetic, kinesthetic and affective dynamics of interspecies relationality. I take up the interrogation of this phenomenality, this ‘humanimality,’ with the assistance of phenomenological scholarship that lends fuller credence to the experiences we have of *moving in concert* with other animate beings. In doing so, I aim to show the important insights that life phenomenology offers us in fostering not only greater appreciation of, responsiveness to, and connection with other animals, but also in indicating the qualitative dynamics of relating with greater animate consciousness to one another of our own animal kind. I illustrate and interrogate ‘humanimality’ through specific reference to the equestrian arts of training and riding horses. A key phrase is that of *bringing up life*, which is indicative of vitality affects that operate kinesthetically in response to and as influencing the kinesis of the human-horse dyad. This phrase points to what Michel Henry referred to as the “auto-affectivity of life” which is the noetic aspect of an essential hetero-affectivity. *Bringing up life* is the actional-reactional, energetic interplay of an immanent “auto-revelation” that infuses a life enacted motionally with other kinetic, kinesthetic, affective beings. Working with, training, playing with, or just hanging out with horses, in spite of all the constraints, reveals *bringing up life* to be like whiffs, feelings, touches, and fleeting contacts with, and within, a wider, wilder sense of being with others of all kinds.

Comics, Language, and (Baby)Sitting: Adam Hines's *Duncan the Wonder Dog* and the Case of Clementine

Andrew Smyth, English, Southern Connecticut State University, New Haven,
Smytha2@southernct.edu

Adam Hines's *Duncan the Wonder Dog* (2010) is a highly complex graphic novel that delves deeply into the relationships between humans and animals, often from the animals' point of view. The fragmented narrative suggests resistance to human-dominated depictions of animals' lives, and the content expands (even explodes) that tension with an animal terrorist group that, for large portions of the book, actively and violently attacks humans and their institutions. Set against this storyline (or perhaps circle would be more apt), Hines includes many other moments, tales, and visual depictions of humans and animals that cause readers to reconsider the anthropocentric orientation of animals in comics. One character, a dog named Clementine, raises significant questions about how animals communicate with the humans in their lives, and how they interpret their role in that dynamic.

Comics and graphic novels, with their emphasis on visual text and limited written discourse, present opportunities for new understandings of the very close connections between dogs and humans, illuminating Akira Mizuta Lippit's concept of "*animetaphor*" (129) as a means to highlight our fleshly connection with other animals, merging language and material being to break down the binary between speaking and non-speaking animals. In a scene with Clementine and a baby, the disembodied voice of Clementine's human companion assumes that Clementine understands language—"I have to run to the neighbors for just a few minutes, Clementine! Watch **Carol** for me, **OK?**" (82)—and panels that follow show Clementine dutifully *watching* a baby on the ground. Communication, though, is vividly presented between the baby and the dog. As Clementine circles around Carol, watching from different angles, the baby is given utterances, represented by empty speech bubbles. As the page proceeds through different panels, Hines illustrates not only how Clementine hears vocal discourse from a pre-language human but also interprets and acts upon Carol's calls, ultimately engaging in an act of babysitting that is humorous, troubling, and evocative of the intimate relationship between humans and dogs. Hines's graphic representation of this relationship draws particular attention to non-linguistic communications, which I will examine in detail in my presentation.

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Developing an Interdisciplinary Minor in Horses, Humans and Health

Kathy Splinter-Watkins, Occupational Therapy, EKU, Richmond, KY,
Kathy.Splinter-Watkins@eku.edu

Often students of occupational therapy express a desire to practice clinically using the treatment strategy of hippotherapy. Unfortunately many students do not have the horse background or experience with horses to make them effective or safe practitioners in any equine assisted therapy applications, including hippotherapy. Since I wanted to introduce them to horses before they reached the graduate program, an undergraduate course in Equine Assisted Activity was created to meet the needs of these future occupational therapists. Progressing to a service learning course, it became a highly desired elective, but not only with occupational therapy students. With Eastern Kentucky University's focus on veterans and the development of a major in Animal Studies, it was apparent that students in several majors were interested in horses. The idea caught the attention of others at Eastern Kentucky University and a group of faculty from different areas of the university community met together through the summer and fall of 2011 and developed an interdisciplinary Minor in Horses, Humans and Health.

This newly created minor began in 2012, is interdisciplinary, comprised of at least eight different connecting departments at the university, including Agriculture, Animal Studies, Family and Child Development, Occupational Science, Psychology, Therapeutic Recreation, and Health. Those who are interested in horses can learn about the many different directions one can take to seek a career that includes horses.

The six courses in the minor vary in objectives, content and purpose, but all involve the horse experientially. Without understanding the horse as a sentient being, or understanding the power and sensitivity of this creature, students would miss out on the very basic premise of partnering with the horse in any capacity. As an Occupational Therapist, teacher of Occupational Science, and a lifelong horse person, I have a particular perspective that I like to share with my students – that of understanding of the versatility of our equine partners and the diverse directions one can pursue for their career combining horses and humans.

During this presentation, the process of developing an interdisciplinary minor will be shared as well as student perspectives that illustrate the benefits of combining courses. Students' guided self-reflections reveal a growth in knowledge and an increase in comfort level with horses as they progress through the semester. Plans for the future include incorporating hippotherapy within a graduate course in the Masters program. Participants in this presentation will be able to 1) describe the progression of developing a minor at a public state university and 2) discuss the benefits of interdisciplinary study combining horses and humans (not everyone becomes a therapist), and 3) understand the importance of learning about horses before learning and applying therapeutic principles.

Hierarchy

Lisa Strömbeck, Independent artist, SWEDEN/DENMARK, www.lisastrombeck.com, lisa@lisastrombeck.com

Hierarchies influence the lives of all animals and humans, on a global scale as well as in the private sphere. On a global scale, the capitalist system for the production of goods, and the migration of people due to wars and poverty have created hierarchies in the Northern European welfare states that haven't been seen since the mid-20th century. Hierarchies in the private sphere are sometimes harder to detect, but if you live with pets or other animals, they are impossible to shut your eyes to.

Being brought up in the 1970s in social democratic Sweden, studying art in the 1990s, and working as an artist since then, has meant living in circumstances that resist the formation of hierarchies. At the art schools where I teach, students quickly became intimidated if new faculty members from abroad initiate hierarchical teaching practices. Getting a dog opened my eyes to the fact that hierarchies, welcome or not, are an integral part of our world and has caused me to closely study their formation. I slowly became accustomed to assuming the position of pack leader, "number one," and encouraging my dogs to fall into the number two position in our pack. Studying the dogs as they played at the dog park, I became able to directly correlate the hierarchies created between dogs with those hierarchies formed within groups of humans, and in society in general. In this talk I would like to present some of my photography and video based artworks produced over the last ten years that deal with the hierarchies formed between humans and other animals, between different species of animals and within groups of dogs. Works on this topic include the video trilogy *In Memory of All Those Who Work Without Ever Getting a Reward*, the videos *Hierarchy* and *Hot dog* and the photography series *Uniform*.

In Bed

Lisa Strömbeck, Independent artist, SWEDEN/DENMARK, www.lisastrombeck.com,
lisa@lisastrombeck.com

Skin on fur, hand on paw, hip to hip. Body to body.

--A photo series that studies humans sleeping with their dogs.

Anxiety and depression are part of many people's lives, especially in the Nordic countries. Suicide is the most common cause of death in Sweden for men under 45 years of age. They probably didn't have the chance to discover how much anxiety can be eased by lying close to an animal. It's soothing, and as described by scientists, it's probably the effect of oxytocin.

Could the fact that we currently own pets in record numbers in the Western world have to do with a fundamental need among human beings for contact with other mammals? A need that, in the present day and age, is fulfilled to a far lesser degree than it has been in the past. Today there are far fewer farmers, and most of those who raise animals now work on an industrial scale. Fifty years ago, there were still many small-scale farms with a few cows, pigs, chickens, sheep, cats and a dog. Animals lived close to people and children always had animals to cuddle and play with.

I was brought up in a self-sufficient household. We had a cow who had a calf once a year, chickens, sheep, a few goats, cats and a dog. As a child, I would seek consolation with my dog, or with the cow and calf, when I was sad. My parents were always working, and were overstressed just as many parents are today. They didn't have time to hug and cozy up with their children on the sofa.

Maybe it's been like this for eons; kids resting with dogs and cats while their parents are out working. Lonesome grown ups, at least, had animals for company. As we in the Western world have become increasingly wealthy, with larger living spaces, our children are expected to sleep in their own beds, in their own rooms. Whereas, the adult bed has become more sexualized over time. It has become the norm for individuals without sexual partners to sleep alone.

That's how dogs and cats have made their way into our bedrooms. We need that body contact, that flow of oxytocin. Otherwise, we get depressed.

Walking With Dogs: Ethnographic Reflections on Everyday Movements

Ann Marie Thornburg, Anthropology, University of Notre Dame, Notre Dame, IN,
Athornb1@nd.edu

A walk is a duration in which relations are articulated, rearticulated, and sometimes undone. A walk may feel like a rehearsal or include surprises. This multispecies ethnography begins somewhere within remembered and observed experiences of walking with a dog. Walking alongside Michel de Certeau (“Walking in the City,” “Ghosts in the City”) and Kathleen Stewart (*Ordinary Affects*), this paper asks not only 1) which implements of walking structure whose movements and 2) how these implements simultaneously inflect and point to the realities each walker may apprehend, imagine, and in which they might dwell but also 3) where walking-together takes these walkers, and how: to the gate, across the border, through the bushes, back in time, toward desires and past fallow beds of shame. It concludes by articulating starting points for ethnographies of walking-with-others. These starting points can orient field practice and research for anthropologists, particularly those on the move in relation to multiple species, and may be of interest to all who would like to reflect on the walks they take with others.

From the Passion of Christ to the Calvary of Animals

Estela Torres, Independent Artist,

http://estelatorres.com/spip.php?article54&id_document=502#documents_portfolio;
Secretary of FSLIRA (Fraternité Sacerdotale et Laïque Internationale Pour le Respect Animal): <http://animal-respect-catholique.org/>, estelatorres@wanadoo.fr

The current environmental crisis is a reflection of the unbalanced relationship man has with nature and its animals. This can be attributed to the position man ascribes himself, as the center of creation, and consequently the belief of animals as inferior beings and at man's service. One of the consequences is the failure to see animals as having inherent value. This arises ethical as well as theological questions about man's role and stewardship regarding animals and nature, where the focus should not be on hierarchy but of interdependence. The aim of my recent artwork is to approach these questions and have this two disciplines come into dialogue.

Animal's Passion is series of drawings started in 2013 in conjunction with the research on Animal Theology, inspired by Andrew Linzey's readings, as well as the orthodox approach to creation. The aim of these drawings is to translate in images and in discourse the suffering of Christ as a persecuted innocent put to death, with the suffering of the innocent and the voiceless put to death, which are the animals. Another intention is to include animals in scenes that show as if the world was only a human world. In other words to give a place to the animal and question the anthropocentrism prevailing, in this particular case, in Christianity. This is done by the confrontation of images taken from internet about animal mistreatment with those of religious representations taken from the history of art, such as scenes of the Passion and Crucifixion of Christ from Velazquez, Ribera, El Greco etc.

Another way of seeing....an encounter

It is the way of seeing animals that determines the way man treats and consider them. It is the blindspot to see animals as living sentient creatures that causes the inability to feel sympathy/empathy. It is easier to use and abuse animals when we regard them as things, and to justify the mistreatment when we regard them as beings created for our use. On the other hand, it exists a way of seeing that goes beyond the eyes, when the "seer" is connected to his innermost being and he is able to transcend the material reality in terms of feeling related, close to the non human creature. It is in this place, inside a human being where unconditional love and the sacredness of life inhabits him. A person who finds this place in him will see and contemplate all creation with a feeling and a knowing that all creatures as himself share a same common origin. It is like a spiritual approach to animals. For some people this kind of seeing irrups like a revelation, a conversion.....suddenly the veils falls and we see.....there is no turning back, we feel touched and surrounded by a sensation of respect and love, awakened, with a sense of wonder by the magnificence and beauty of all living creatures.....and the encounter happens. This seeing can start by being in direct contact with animals at a young age, or by the modeling of a parent in their relationship to the animals, but not necessarily. And the question: is it possible to help acquire or facilitate this way of seeing?

Co-Existing with Animals: A Religious Perspective

Akisha Townsend Eaton, Oxford Centre for Animal Ethics, akisha@stanfordalumni.org

In his encyclical on integral ecology, *Laudato Si*, Pope Francis challenges every living person on the planet to respectfully consider and work for the protection of our common home and all beings living within it by challenging consumptive lifestyle patterns. In addition to addressing the state of our common home and the impacts of climate change, the encyclical discusses at length the state of our current treatment of animals, with special attention being paid to specific groups of animals, such as wildlife and animals within testing laboratories. This poster will explore the intersections between religion and animal welfare. It will outline key concepts of the nearly 200 page document with respect to co-existence with animals. It will explore the ways in which the encyclical views all creatures as interdependent, interconnected and interrelated and the small and large impacts of popular lifestyle choices on co-existence with animals of all species. It will further highlight the promise of the encyclical's ability to positively influence the status of animal welfare around the world, by reaching religious and secular audiences alike. The poster session will ultimately address challenges and suggestions connected to a peaceful co-existence between human beings and other species.

The Presence of Pork and the Absence of Pigs in Iowa

Mary Trachsel, Rhetoric, University of Iowa, Iowa City, mary-trachsel@uiowa.edu

At any given moment, approximately 22 million pigs can be found in Iowa, a state whose human population numbers a little over 3 million. This presentation offers the perspective of a native Iowan who grew up on a “diverse” farm and has witnessed Iowa’s transformation from diversified family farming to monoculture corporate agriculture. The speaker’s multi-year childhood friendship with a boar named Wilbur remains a touchstone in her present-day contemplation and critique of Iowa hog farming, pork production and pork marketing and of Iowa’s increasingly serious environmental degradation.

U.S. Primate Sanctuaries: The Next 30 Years

April D. Truitt, Executive Director, Primate Rescue Center, Inc., Nicholasville, KY, april@primaterescue.org

In 1996, NYU's primate laboratory in Tuxedo, NY - The Laboratory for Experimental Medicine and Surgery In Primates (LEMSIP) - closed their doors, leaving nearly 200 chimpanzees and many more monkeys with few options for the future. So began the mass exodus of primate laboratory subjects to North American sanctuaries. We'll examine how the landscape has changed over the years since, as well as what the future holds for primate retirement.

From Newmarket to New Markets: A Linguistic Perspective on the History of Thoroughbred Racing

Sarah Tsiang, English & Theatre, ECU, sarah.tsiang@eku.edu

Horses have been an important part of human culture and civilization since earliest times, while the racing record dates back to antiquity. As language is a mirror of culture, numerous words and expressions with their origins in racing and related gambling activities can be found in common usage in the English language. Thoroughbred racing, deeply rooted in the royal traditions of 17th century Britain, has undergone significant changes due to advances in breeding, race course modernization, and social changes occurring in its cultural context. Recent decades have seen a decline in the popularity of Thoroughbred racing, as the sport is viewed as dated, elitist, and cruel to animals, while other gambling and entertainment opportunities exist.

From a linguistic standpoint, it is interesting to see how changes in racing culture may be recorded in language. Examples would include new usages that reflect technological innovation and social change, as well as shifts in meaning and interpretation, as we lose touch with the original referents. For instance, *first out of the gate* presumes the starting gate, and *photo finish* presumes the camera. *Jockey* recalls the equine culture of Britain centuries ago, where *Jack*, or *Jock* in Scotland, with a diminutive suffix, was a generic form of address for commoners, for example, the young lads who handled horses. The length of a *furlong* ('a furrow long') is unknown to most in modern times. *Feather-weight* was a racing term, 'lightest weight allowed to be carried by a horse in a handicap' before it was a boxing designation. Literal references have become metaphors over time. The track finish line was once an overhanging wire, hence the expressions *down to the wire* and *under the wire*.

While some racing expressions, like *horses for courses*, have become antiquated, many remain vibrant in the vernacular. Thus, recent election coverage referred to *frontrunners*, *running mates*, *long shots*, and *also-rans*. While humans and horses have shared an intimate relationship for millennia, and races such as the Kentucky Derby remain popular, racing terms may persevere as well because the metaphor that 'life is a race' is apt, and it is natural to assess the possibilities or probabilities of life in gambling terms. In consequence, the persistence of racing vocabulary may bolster the racing industry in its challenge to remain relevant.

The Before and After Effects of Environmental Enrichment on Bobcats (*Lynx rufus*) in Captivity

Patrick Ueltschi, Animal Studies Program, Psychology, EKU

patrick_ueltschi@mymail.eku.edu

Robert W. Mitchell, Animal Studies Program, Psychology, EKU,

robert.mitchell@eku.edu

& Radhika Makecha, Animal Studies Program, Psychology, EKU

radhika.makecha@eku.edu

When used correctly, enrichment activities should benefit the captive animals by reducing stereotypic behaviors and helping them to exhibit natural behaviors (Shepherdson, 1998). This study used multiple enrichment techniques to attempt to enhance the lives of two bobcats (*Lynx rufus*) at the Salato Wildlife Center in Frankfort, Kentucky. The enrichments attempted to alter the environmental aspects of the enclosure and introduce new stimuli to the bobcats in order to increase their participation in naturalistic behavior. We did this through many different methods, including introducing new scents, providing foods that the bobcats did not have access to daily, and covering various areas of their enclosure where they were prone to pace with deadfall. We expected that the different types of enrichment would have different effects on each bobcat (e.g. increase the male's tendency to be active and decrease the female's tendency to be hyperactive). Additionally, for both individuals, we wanted to reduce pacing and increase social and foraging behaviors. While bobcats are mostly solitary in the wild (Reid, F. A. 2006), other than a mother and her kittens, they are known to overlap their ranges and interact on occasion (Sunquist & Sunquist, 2002). We define active as pacing, walking, and actions of that nature. Exploratory behavior is specifically interacting with the enrichment, foraging, or object manipulation. The results show that during the enrichment period, the male became more active while the female became less active, but changes in activity returned to baseline after the removal of enrichment. Finally, both bobcats engaged in more movement during the pre and post enrichment period versus more exploratory behavior during the enrichment period, demonstrating the effectiveness of enrichment on eliciting naturalistic, exploratory behavior.

Incarcerated Together: The History and Future of Human & Non-Human Animals Co-Existing in Prison Programs

Clarissa M. Uttley, Educational Leadership, Learning, and Curriculum, Plymouth State University, Plymouth, NH, cmuttley@plymouth.edu

& *Patricia L. Brougham*, Criminal Justice, University of Pittsburgh, PA, brougham@pitt.edu

The unconditional love of a pet has healing properties for both mind and body. It has been well established that animals have a calming effect on people (i.e. fish tanks, petting a cat). Logically, pets are beneficial when assisting people to overcome a variety of issues/illnesses including Post-Traumatic Stress Disorder, high blood pressure, and anxiety. Providing animal interaction to incarcerated populations also has a rehabilitative effect, teaching compassion and patience. This type of interaction provides inmates a starting point for internal change and has been found promising in lowering the odds of reoffending. In some cases, pet therapy in correctional settings allows the incarcerated populations to acquire professional and marketable skills related to handling animals (grooming, training, caretaking) that may lead to future employment opportunities. Animals are included in a variety of programs within the prison setting including wildlife rehabilitation, livestock care, pet adoption, service animal socialization, and vocational programs. This presentation will explore the work of animals in these types of therapy and enrichment programs for incarcerated populations for both adults and juveniles. A review of programs from around the world (for example, Asia, Australia, Germany, South Africa, United States, etc.) that utilize cats, dogs, horses, and other species in providing life-changing experiences will be presented to provide examples of the impact animals have on healing the mind and hearts of even the most difficult populations found within prison walls. Benefits of these prison-based programs for inmates, animals, and the community will be discussed as well as the challenges that prison animal programs pose among these participants.

Is it Sex if the Veterinarian Does the Work? Coding Sexual Labor as Technology in Human-Assisted Equine Reproduction

Jeannette Vaught, American Studies, University of Texas at Austin, jvaught@utexas.edu

Tracking, influencing, and directing the libido of animals in human agricultural contexts are centuries-old practices. Yet in the latter decades of the twentieth century, human intervention into animal sex moved well beyond selective breeding. In the case of horses used for athletic performance, technologies such as semen freezing and shipping have made it physically possible to mate two horses that will never meet.

In order for this to work, veterinarians must substitute for horses in order to complete the sexual encounter. Veterinarians are key participants in eliciting semen, using elaborate technologies to induce stallion libido and mimick equine vaginas; equally clinical technologies mediate the use of the human hand to penetrate and inseminate the recipient mare.

This presentation examines the work that clinical language, technological sterility, and the veneer of expertise does to deflect the awkward human presence at the very center of equine reproduction. Drawing from agricultural history, legal bestiality exemptions, and recent multispecies ethnographic work, I then use this turn to clinical language and technologies to trouble political distinctions between the elite world of equine semen and the everyday business of mass-producing agricultural animals.

(Gestural Ontologies): Simian Sociality in the Production of Early Modern Universals

Scott Venters, Theatre History, Theory, and Criticism, Center for Performance Studies, Critical Animal Studies, and Postcolonial Animal Studies Research Clusters, University of Washington, Seattle, Scottv5@uw.edu; scottventers@gmail.com

During the fractured, tumultuous period following the English Civil Wars, the problem of setting forth convincing, non-Biblical universal sanctions for the twinned programs of Protectorate governmentality and settler colonialism found unique expression in William Davenant's *The Cruelty of the Spaniards in Peru* (1658). Contained within the masque is an anti-Spanish alliance struck between baboons, apes, and the English, and one resting upon formal recognitions of English sovereignty based in "natural law." Scholars have explored Hobbes influence on the anachronistic encounter between European nations in *Cruelty's* imaginary Peru and have interpreted the opera as a valorization of Oliver Cromwell's designs on Spanish territory in the Caribbean (aiming for Hispaniola but settling for the easier conquest of Jamaica in 1656), but the interspecies compacts have been largely disregarded.⁸ The question "Why the accord with primates?" still lingers. Following this query, this paper sets Davenant's production against (1) the coincidence of John Bulwer's texts *Chirologia* and *Chironomia*, which sought to elaborate a natural history and universal language of gesture largely influenced by human-animal communications, and (2) the European fascination with primates and concomitant possibilities for human kinship (while monkeys in Jamaica were killed with impunity). It is my assertion that during the chaotic period of the Interregnum (a time when radical groups like the Ranters, Adamites, Brownists, and Levellers were challenging Cromwell's authority through public enactments of transspecies cosmopolities) Davenant's piece, whether consciously or not, was responding to contentious debates on animality and conflicting visions of political ecology with its own formal "naturalization" of the political.

⁸ See Kristen Block, *Ordinary Lives in the Early Caribbean: Religion, Colonial Competition, and the Politics of Profit*, (Athens, GA: University of Georgia Press, 2012), 109-118; Janet Clare, "The Production and Reception of Davenant's *Cruelty of the Spaniards in Peru*," *The Modern Language Review* 89.4 (1994): 832-841; Elizabeth Maddock Dillon, *New World Drama: The Performative Commons in the Atlantic World, 1649-1849*, (Durham, NC: Duke University Press, 2014), 31-59; Dale B.J. Randall, *Winter Fruit: English Drama, 1642-1660*, (Lexington, KY: University Press of Kentucky, 1995); Susan Wiseman, *Drama and Politics in the English Civil War*, (Cambridge: Cambridge University Press, 1999).

Human Inferences Regarding Feline Inferences

Sara Waller, Philosophy, Montana State University, Bozeman, MT,
sara.waller@montana.edu

Empirical equivalence, the view that theories are (or at least can be) fundamentally underdetermined by observational evidence, is a spectre that is haunting animal cognition research. This paper will focus on cat cognition research as an illustration of how often theorists outstrip their observations with broad and abstract conclusions about the cognitive capacity of non-human animals.

Many researchers studying the cognitive capacity of domestic *Felis silvestris catus* have drawn surprisingly pessimistic conclusions. While Thorndike's early experiments on domestic feline problem solving did lead him to conclude that cats could associate an action with a pleasant response, in another experiment designed to explore the possibility of learning based on imitation (in which cats could observe other cats escape from a box, and then have the opportunity to escape themselves), despite mixed observations, Thorndike concluded that "no sign of imitation was present." This tradition has continued, with experimenters such as Whitt et al. (2009) suggesting that domestic cats do not understand causal relationships because they did not select a specific string in a group of strings that was directly connected to food. (Rather, the cats tended to pull at all of the strings presented without focus on a particular string.) Similarly, Fiset and Dore (2006) suggest that cats have poor working memory for hidden objects based on their persistence in searching for a desirable hidden object. According to many researchers, cats are pretty dumb.

This paper explores the inferential basis of these and other conclusions by many in the field of feline cognition research. While I do not (particularly) argue that cats are more cognitively sophisticated than has been suggested, I place some of these observed cat behaviors and apparent cognitive failures in a larger context of feline evolution and adaptively beneficial behaviors, and ask questions as to why experimenters drew their conclusions. For example, in the case of the Whitt study, cats have evolved to extend a paw with claws and grasp at anything moving – this is simply the most efficient way to capture prey with little effort. There is no reason for a *Felis silvestris* subject to pause and mentally sort out which string is attached to a food source when grasping all the strings will guarantee receipt of the food. Further, this action does seem to suggest an understanding of cause and effect (if I grab it, I can eat it). Similarly, Thorndike's negative conclusion regarding imitation disregards other artificial conditions of the experiment (such as the distress caused by being locked in a box [Mills, 1899]) or the fact that one subject seemed to do rather well at the task. Perhaps success in imitation is found in specific contexts, or is connected to empathy, distress level, and motivation. Why do we draw certain conclusions about animal cognition and not others, if our observations are ambiguous or incomplete? This paper explores a variety of experimental conclusions and offers empirically equivalent explanations in conjunction with evolutionary context to problematize what may otherwise be seen as straightforward experimental discovery.

Passed Lives: The Roadside Memorial Project

L. A. Watson, Artist and Co-founder of ArtAnimalAffect, Digital Media, School of Art & Visual Studies, University of Kentucky, Lexington, www.lawatsonart.com, lawatsonart@gmail.com

Each day an estimated 1 million animals are killed on U.S. roadways alone. The accidental nature of road kill, coupled with the sheer numbers of animals killed and encountered on a daily basis has worked to naturalize the phenomenon of road kill, and has contributed to a fatalistic atmosphere of disengagement with these animals and their deaths. The animal and our shared vulnerability as sentient beings living in the world are continually passed by and overlooked—seen as an unfortunate by-product of industrialized living. But are there other ways in which we can apprehend the phenomenon of “road kill”?

I would like to touch on the theme of co-existence, by examining our relationship to “roadkill.” I will be discussing Judith Butler’s notion of “precarity,” as it relates to wildlife and I will be discussing various artists’ who have made artwork that seeks to memorialize animals killed on the road. Finally, I will be discussing the creation of my own artwork: “The Roadside Memorial Project,” an ongoing site-specific installation of reflective road-signs that function both as a memorial for animals who have been killed, and a new kind of warning sign for drivers.

The Effect of Head Tilt on Cuteness Perception

Catrina White, Psychology, ECU, catrina_white92@mymail.eku.edu
& Alex Varakin, Psychology, ECU, donald.varakin@eku.edu

Physical attractiveness is perceived as good and can be considered beneficial. Cuteness is an attractive physical attribute of babies that often induces a caring response in adults. Certain features contribute to cuteness, such as relatively large head-to-body or eye-to-head size ratios. Human adults prefer these characteristics. Alley (1981) used rankings of various drawings of different head proportions to show a preference for infantile shapes of larger size with a big forehead. This *cute effect* can be generalized from humans to other species, such as *canine lupus familiaris* (dog). Participants showed a preference for dog pictures with high levels of infantile characteristics over pictures of dogs low in infantile characteristics (Hecht & Horowitz, 2015). Eye tracking methods have shown fixations around eyes and mouths of pictures of dogs and cats (Borgi, Cogliati-Dezza, Brelsford, Meints, & Cirulli, 2014). Past research on cuteness has focused on features, but the current study focuses on behaviors, specifically the effect that head tilt has on a puppy's cuteness. Unlike characteristics that are static, head tilt is a trainable and variable behavior. In the experiment, participants (N = 86) controlled the degree of head tilt of puppy pictures. In one block, the instructions were to make the puppy as cute as possible, and in another block the instructions were to make the puppies' heads vertical (block order was randomized between participants). If observers prefer puppies with tilted heads, they should choose head orientations that are further from upright in the cute instruction block than the vertical instruction block. The average cute-instruction angle ($M = 13.65$) was significantly further from 0 deg. than the average upright-instructions angle ($M = 5.32$), $t(85) = 11.14$, $p < .05$. This result suggests that head tilt increases the cuteness of puppies.

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The Sea Vast and Empty: Erasing Van Anthonissen's Whale

Evan D. Williams, Independent Scholar, evan@evandwilliams.com

In 2014, a pleasant seascape by Dutch marine painter Hendrick Van Anthonissen (1605-1656) underwent restoration at the Fitzwilliam Museum in Cambridge. Out of the shallow surf emerged an enormous beached whale, which had been painted over sometime before the piece's acquisition in 1873. Whales were an obvious subject for painters of the Dutch Golden Age, as the whaling industry had played a central role in the nation's economic ascendancy. A beached whale in particular would have been an easy opportunity for profit, scientific investigation, and popular rubbernecking: an auspicious event worthy of commemoration on canvas. What is less obvious is the motivation behind the deliberate removal of the painting's central subject. We propose that the painting is a fascinating case study in "ethics vs. economics" twice over: it may have been altered by an enterprising but (by contemporary standards) dishonorable dealer to suit changing attitudes among the leisure class in Early Victorian England, when the notion of the ocean's edge as a crude liminal zone populated by drudges and lawless adventurers gave way to the modern notion of the "beach" as a fashionable weekend destination. By 1850, the coasts of England were full of ice cream carts, minstrels, and ladies in crinolines and straw hats with ribbon streamers. A bloated, putrefying animal—and a reminder of a dangerous and exploitative industry—might have been so incongruous with this new social milieu as to be deemed unfit even in a historical painting.

Theorizing Resistance to Change in Dog Training since the 1980s

Justyna Włodarczyk, English Studies, University of Warsaw, POLAND; Senior Fulbright Research Fellow, University of Illinois at Urbana-Champaign, International Forum for the Study of the United States, ju.wlodarczyk@gmail.com, j.wlodarczyk@uw.edu.pl

In the past three decades dog training methods have undergone some intense changes, which could even be called a revolution. The late 1980s and 1990s witnessed the entry of Skinner's behaviorism into dog training, in result of the publication of Karen Pryor's *Don't Shoot the Dog* (1984) and later Jean Donaldson's *Culture Clash* (1996), to mention just two of the groundbreaking books of the period. The adoption of behaviorism paved the way for the emergence of 'positive training,' which has by now entered the mainstream and is endorsed by the majority of training schools and institutions in the US and worldwide. While not a homogenous method, positive training adopts from behaviorism the notion of Skinner's quadrant and situates itself as a practices that endorses methods relying on one-fourth of the quadrant: positive reinforcement. Yet, the delay between Skinner's publications and their adoption in the world of dog training was not accidental nor was it the result of dog trainers' simple ignorance regarding scientific research. Some of the leading training authorities on training were reluctant to embrace behaviorism in the 1990s for complex reasons. This paper takes a serious look at resistance to change in animal training, without dismissing it simply as conservative backlash. Analyzing books by philosopher Vicki Hearne and herding dog trainer Donald McCaig, the paper concludes that some of the resistance resulted from the fundamental incompatibility of radical behaviorist approaches to common everyday interactions with dogs, from lack of agreement with B.F. Skinner's definition of freedom and from behaviorism's absolute dismissal of issues related to heredity.

Thinking Like a Sand Crab

(with accompanying images and Open Source video by Matthew Davidson @
<http://www.youtube.com/watch?v=yyXDnkU1VW0>)

David C. Wood, Philosophy, European Studies, Vanderbilt University, Nashville, TN,
www.yellowbirdartscape.org, <http://yourdruid.wixsite.com/davidwood>,
yourdruid@yahoo.com

When I first thought about questions like “Is the sandcrab an artist” I found myself resisting explanations of its behavior that would reduce it either to straightforward causality or geometry (sweeping arc), or something so basic as survival (escaping from the enemy). Why? Because to be reductive always seems to involve deliberate blindness towards or disdain for the distinctive complexity of the phenomena in question. Just as we resist reducing love poetry to pheromones. Think of the resistance many feel to the sociobiologist (Appleton) who tells us that the reason we like landscape paintings (and indeed certain landscapes themselves), is that our ancestors evolved in the African Savannah where safety from enemies was secured by climbing trees, especially when our enemies couldn't, but also because that viewpoint gives us advance warning of impending predators and other dangers.

So Caspar David Friedrich, Turner, Cole are all blindly working through ancient savannah experience. Perhaps the distinctive pleasure of all art lies in the way it trades on impulses and concerns of which we are unaware. It may be that we resist such accounts because our pleasure, as Nietzsche once said, depends on our not knowing the truth. It doesn't *seem* that we can explain these sandcrab structures in ways essentially equivalent to the naturalistic, causal, mechanical explanations we reserve for crystals. But even if we admit to some capacity for voluntary shaping, do we really want to call these guys artists? The arguments for dismissal are predictable. I can make them myself. Nonetheless I want to slow down.

Why slow down? Traditional arguments will lead us to the conclusion that humans are different from non-humans in that we exercise a freedom by which we transcend our insertion into the causal nexus (Kant), and this freedom is especially visible in art and other creative activity (as well as ethical behavior). While it does not make them invalid, the eco-political consequence of these arguments is that we cement a certain privilege with respect to the other inhabitants of the planet.

Derrida writes that philosophy, when relevant, is responding to a certain situational pressure. The pressure to which I am responding is that life on earth including our life on earth, faces a slow crisis - the real possibility of mass extinction or a decimation or transformation of life. This crisis is not driven by language as such, but it is aided and abetted by cognitive structures with which our thinking and languages are infested: the distinctions between nature and culture, causality and freedom, instinct and creativity. I am writing in the tradition of Nietzsche, Heidegger and Derrida, as well as Merleau-Ponty, and Irigaray, with an added dose of eco-phenomenology.

Enchanting Cervidae

Gretchen Woodman, Independent Artist, Gretchenwoodman@yahoo.com

This paper is a discussion of my artistic investigations as they relate to my interest in human/animal relationships within the discipline of Animal Studies. I will discuss three frameworks concerning animal existence that have emerged in my work: the situation of the animal, the animal affected by human constructs, and the animal as an individual. The deer is used as a representative for all animals in many of my pieces, because its face and form elicit (for me) the essence of beauty and vulnerability.

I will talk about why I create art about animals. I am most haunted by my imagination of the fear, helplessness, and pain animals endure at the hands of humans. It is from this place that my work emerges. Through research, I gain agency to communicate, while finding company among other individuals who are working to address similar issues. Next I will discuss the media I use and why each gives me the ability to effectively convey the experience of the animal to the viewer. Some media that I use are paper, charcoal, glass, mylar, photography and Photoshop. I will talk about how I use photography to push a concept beyond the original drawing. I will also present some visual artists who work and subject matter helped me understand the depth of my empathy for the animals.

Art Hybrids for Exploring Co-Existence between Humans and Animals Alongside Technology

Doo-Sung Yoo, Art, The Ohio State University, Columbus, www.doosungyoo.com, yoo.135@osu.edu

My art hybrid project series, *Organ-machine Hybrid* project and *Vishtauroborg* project, have created conceptual human-animal-machine hybrids. These artistic practices explore materializing discarded animal organs that are combined with robotic devices and are applied to the human body for creating hybrid entities. The hybrids harmonize with choreographed dances, and mechanically collaborate with human performers' gestures and computational sounds in real-time. Those art hybrids investigate what artistic possibilities can be articulated from the co-relations between humans and animals with intermediating technology.

My artwork reinterprets animality and humanity using technology as a bridge between the two ideas and might be more interlinked in the future. My human-animal-machine hybrids, involving notions of the cyborg and the posthuman, imagine my concepts that human, animals, and machines beneficially co-exist and hybridize together in interspecific and mutual relationships rather than dominate one another.

By focusing on my artistic concepts in my practice, my presentation brings discourses and overlaps how artists and researchers identify issues in traditional humanism, in which humans have subjugated and extorted the animal realm and other aspects of the natural world. My presentation does this through some arguments and remarkable instances: philosophical discourses of reinterpreting animality and reassessing traditional humanism against anthropocentric mindsets by philosophers and posthumanists, such as Karl Popper, Cary Wolfe, and Katherine Hayles; artistic visualizations and suggestions of thinking about animal deformity, embracing animals, and interspecies relationships by artists, such as Brandon Ballengee, Kathy High, Kira O'Reilly, and Ken Rinaldo. Those references of notions and artistic avenues, including my art hybridizing demonstrations, arouse possibilities of paradigm shifts for better relationships between humans and nonhuman animals with technology that mediates and encourages co-habitation and co-existence.

Additionally, my presentation will briefly introduce my ongoing art project, *LeechBots*, to audiences at the end of the speech. The *LeechBots* project probes to pair live leeches' augmented senses with a robot and computer vision system in a virtual reality performance, in which a human performer collaborates with both live and virtual leeches to control the feeding robot in the real world and the virtual system for the artificial world. This ongoing project emphasizes my idea of technological interfaces enabling humans to be integrated with nonhuman animals, which creates a less anthropocentric attitude toward animals to support mutual interdependence in our co-existence.