



Bestiary and various theological texts, MS Royal 12 xix, British Library, London, thirteenth-century illuminated manuscript, presented to the British Museum by George II in 1757.

AFFECTIVE HABITUS: NEW ENVIRONMENTAL HISTORIES OF BOTANY, ZOOLOGY AND EMOTIONS

Date: 19 - 21 June 2014

Venue: Humanities Research Centre, The Australian
National University

The Fifth Biennial Conference of the Association for the Study of Literature, Environment & Culture, Australia & New Zealand; an Environmental Humanities collaboratory with the ARC Centre of Excellence for the History of Emotions (Europe 1100-1800); and a Minding Animals International partner event.

Foreword

'Affective Habitus' brings the environmental humanities into new focus. Its key concerns are to continue the exciting and passionate work of humanities scholars over the last three decades while disclosing new interfaces between critical animal studies, critical plant studies, affect theory and environmental history. This conference would not be possible without the innovations and integrity that the Centre has demonstrated since its inception.

Beginning in 1972, the Humanities Research Centre at the Australian National University has pioneered environmental humanities scholarship in Australia. It has been the home of many internationally renowned scholars in this field.

This event is the end result of a sustained vision of a number of people, particularly the conference organizing committee. The HRC is very grateful for the support from the Australian National University, the Association for the Study of Literature, Environment and Culture, Australia-New Zealand, Australian Animals Studies Group, the Human Rights and Animals Ethics Network Research Network (University of Melbourne), the Norman MacGeorge Trust (University of Melbourne), Minding Animals International, RMIT University and Transforming Cultures Research Centre (University Technology Sydney).

I should like to personally thank the efforts of the team at the ARC Centre of Excellence in the History of Emotions, whose dedicated and resilient staff has transformed this conference into a global event drawing from their resources and expertise in the way emotions shape individual, community and national identities. It is of the most fortunate timing that we have been able to bring this scholarship into conversation with the environmental humanities as we take brave steps towards critiquing the anthropocene.

We look forward to your contribution over the next few days and to your ongoing commitment to this project.

Tom Bristow

Visiting Fellow, Humanities Research Centre



Clearcut Road, British Columbia, Andrew Denton

CONFERENCE PROGRAM

DAY 1: THURSDAY 19 JUNE - ECOLOGY, AFFECT & EMOTION

TIME	SIR ROLAND WILSON BLD, ROOM 202
8.30 - 8.45	Registration/Coffee
	Welcome to Country, Violet Sheridan. Introductory remarks, Tom Bristow & Debjani Ganguly
9.00	Keynote: Environmental Climates Will Steffen (remote participation)/ Tom Griffiths Respondents: Don Henry & Elaine Kelly
10.45	MORNING TEA
11.15	Plenary Panel: Anthropocene Contributing Chair: Kate Rigby; with Libby Robin & Kirsten Wehner
12.45	LUNCH [AND ASLEC-ANZ POST-GRAD SESSION, ROOM 3.02]

1.30-2.40 PANEL SESSIONS	ROOM 1.02 More-Than-Human Chair: Alanna Myers	ROOM 2.02 Museal Moods Chair: Kirsten Wehner	ROOM 2.10 Plant Sentience Chair: Alexis Harley	ROOM 3.02 Seeds, Soil, Settlement Chair: John Ryan	ROOM 3.04 Imagined Futures Chair: Linda Williams
	<p>Su Ballard: More Than the Simple Defence of Nature: Artists Confront Extinction</p> <p>Anna Boswell: Eeling and Feeling</p> <p>Madeleine Boyd: Justice and Atonement: A Performative Investigation of Horse Whipping</p> <p>Peter Hobbins: An Animal in Us: Intimate Histories of Envenomation</p>	<p>Amanda Stuart: Re-imagining the Unwanted: Re-awakening Stories Embedded in Animal Objects</p> <p>Sarah Edwards: Call of the Wild: Re-visioning Nature through Sound</p> <p>Scott Manning Stevens: An Enduring Connection: Native Americans and the Natural History Museum</p> <p>Heather Kerr: Museal Moods and the Santos Museum of Economic Botany (Adelaide Botanical Garden).</p>	<p>Zheljana Peric: Plants Talking and What We Hear</p> <p>Prudence Gibson: Plant Sentience: Aesthetics of Care</p> <p>Jennifer Hamilton: Bad Flowers: A Meditation on the Different Languages of Humans and Plants</p>	<p>Ashraful Alam: Rural Settlement Dynamics, Agricultural Practices and More-Than-Human Rural Resource Management</p> <p>Anne O'Brien: Conserving Soils Through Convivial, 'More Than Instrumental' Assemblages</p> <p>Jessica White: Soil and Silence: The Impact of Masculinity in Rural Environments</p> <p>Nina Gartrell: Journeys With Seeds: Emotional Landscapes and Emerging Geographies of Tourism</p>	<p>Debbie Symons: VISUAL ART Making Art and its Role in Engaging Audiences to Consider the Impacts of Climate Change.</p> <p>Evelyn Tsitas: FICTION Writing Alternate Worlds and Hybrid Creatures – Lessons Learned From Literature and Popular Culture.</p> <p>Justine Philip: SCIENTIFIC PHOTOGRAPHY Exhibiting Research: the Dingo's Inclusion in Cultural Collections and as an Object of Scientific Investigation.</p>
2.45 - 3.45 PANEL SESSIONS	ROOM 1.02 Critical Plant Studies Chair: Wendy Wheeler	ROOM 2.02 Anthropocene Policy: The Next Steps	ROOM 2.10 Cultural Archive Chair: Thom van Dooren	ROOM 3.02 Ecocriticism (1) Chair: Deborah Jordan	ROOM 3.04 Affective Atmospheres Chair: John Plotz
	<p>Monica Gagliano: Animal-like Learning in Plants</p> <p>Catherine Phillips: Care, Control and Freedom in Seed Saving</p> <p>John Ryan: On the Agency and Voice of Plants: What is the Role of Ecopoetics?</p>	<p>Charles Dawson (participating chair)</p> <p>Stephen Healy</p> <p>Charlotte Sunde</p>	<p>David Haworth: Touched and Surprised: Online Appreciation for Inter-Species Friendships</p> <p>Louise Boscacci: After-Affect Skin Songs: Re-writing Affective Dimensions of Mammal Species Loss</p> <p>Jacqueline Spedding: Recalcitrance in the Archive</p> <p>Susie Lachal: pA A A A : participatory Art Affect Anthropocene Aesthetics</p>	<p>Brian Deyo: Bodies that Think: Affective Cognition in Richard Flanagan's Wanting</p> <p>Nia Emmanouil: The Work That Stories Do: Making Visible, Holding Together and Invoking Ways of Being</p> <p>Rod Giblett: 'The Servant of the Forest' Germaine Greer's White Beech</p> <p>Roslyn Taplin: Studio Based Inquiry into Climate Change: Towards a Different Subjectivity and Paradigm Shift</p>	<p>Peter Stiles: Rural Idyll and Industrial Wasteland: Complementary Landscapes in the Works of Elizabeth Gaskell and Charlotte Elizabeth Tonna</p> <p>Julia Alessandrini: The London Fog and Imperial Affect</p> <p>Meera Atkinson: The Age of Planetary PTSD?</p>
SIR ROLAND WILSON BLD, ROOM 202					
4.15	<p>Keynote: Literature</p> <p>John Plotz/Gillen D'Arcy Wood</p> <p>Respondent: Alexis Harley</p>				
6.00	END OF DAY ONE				
7.00	<p><i>Conference Dinner (pre-registration only)</i></p> <p><i>The Common Room, Boffins Restaurant, University House. Pre-dinner drinks will be served from 18:30.</i></p>				

DAY 2: FRIDAY 20 JUNE - HUMAN-ANIMAL RELATIONS

TIME	SIR ROLAND WILSON BLD, ROOM 202				
8.30	Registration/Coffee				
9.00	Keynote: Oceanic Ecologies Linda Williams/ Elspeth Probyn				
10.45	MORNING TEA				
11.15	Plenary Panel: Animals Contributing Chair: Deborah Bird Rose; with Philip Armstrong and John Miller				
12.45	LUNCH [AND ASLEC-ANZ AGM, ROOM 3.02]				
1.30-2.40	ROOM 1.02 Interspecies Relations Chair: John Miller	ROOM 2.02 Botanical Aesthetics Chair: John Ryan	ROOM 2.10 NO SESSION	ROOM 3.02 Green Pedagogy workshop	ROOM 3.04 Eco-mythologies Chair: Susan Pyke
	Robert McKay: The Murkiness of Mercy: the Discourse of Species and the Ethics of Feeling in Michel Faber's <i>Under the Skin</i> Raquel Ormella: Children's Zoos: Sentimental fictions in Takayuki Yamamoto's <i>A Week of the Animals</i> Affrica Taylor and Veronica Pacini-Ketchabaw: Ants, Worms and Young Children: Mutual Vulnerabilities, Small Things, and Everyday Common World Encounters in the Anthropocene	Molly Duggins: From Pacific Wonderland to World's Fernery: New Zealand, Fern Fever, and The South Pacific Fern Album Dominic Redfern: anti-hyper Valentina Palonen: Botanical Anthropoid Collection: Folklore, Vegetables, and Nonhuman Subjectivity Lea Kannar: The Dandelion		There are 24 places for this workshop, please sign up at the registration desk at lunch time. Sasha Matthewman will outline current practices in green pedagogy, and will open discussion on how these practices might engage with environmental and emotional histories.	Geoff Berry: Ecocentric Mythopoeia in the Anthropocene Douglas Kahn: Reverse Icarus Edwin Wilson: Mullumbimby Dreaming Emma Davies: Ethical encounter with the ungrievable
2.45 - 3.45	ROOM 1.02 Notes from Underground Chair: Louise Fowler-Smith	ROOM 2.02 Seeds at Scale Chair: John Ryan	ROOM 2.10 NO SESSION	ROOM 3.02 Closing Time in the Gardens of the West Chair: Linda Williams	ROOM 3.04 Place in a Minor Key Chair: Sasha Matthewman
	Penny Dunstan & Lesley Instone: New Environmental Histories of the Anthropocene: Reports From the Coalface Andrew Denton: The Road to Utopia Barbara Holloway: Trees as Treasure, Trees as Waste: a Reading of Loss, Continuity and Cessation on the Southwest Slopes	Catherine Phillips: Care, Control and Freedom in Seed Saving Erica Seccombe: Virtual Landscapes Alexis Harley: The Botany of Emergency		Joachim Froese: Trouble in Paradise: Re-visiting the Hortus Conclusus in the 21st Century Emma Lindsay: The Art of Extinction in the Natural History Museum Lorraine Shannon: Garden Art as Eco-atonement	Tom Doig: 'Global warming is a headf**k': Using Oral Historical Methods to Engage With People's Lived Experiences of Climate Change Laura McKay: Species Bound: Pushing the Limits of the Species Boundaries Through Contemporary Fiction Kim Satchell: Antonio Boliva's <i>On the Edge of the Fold: Madness and Extinction</i>

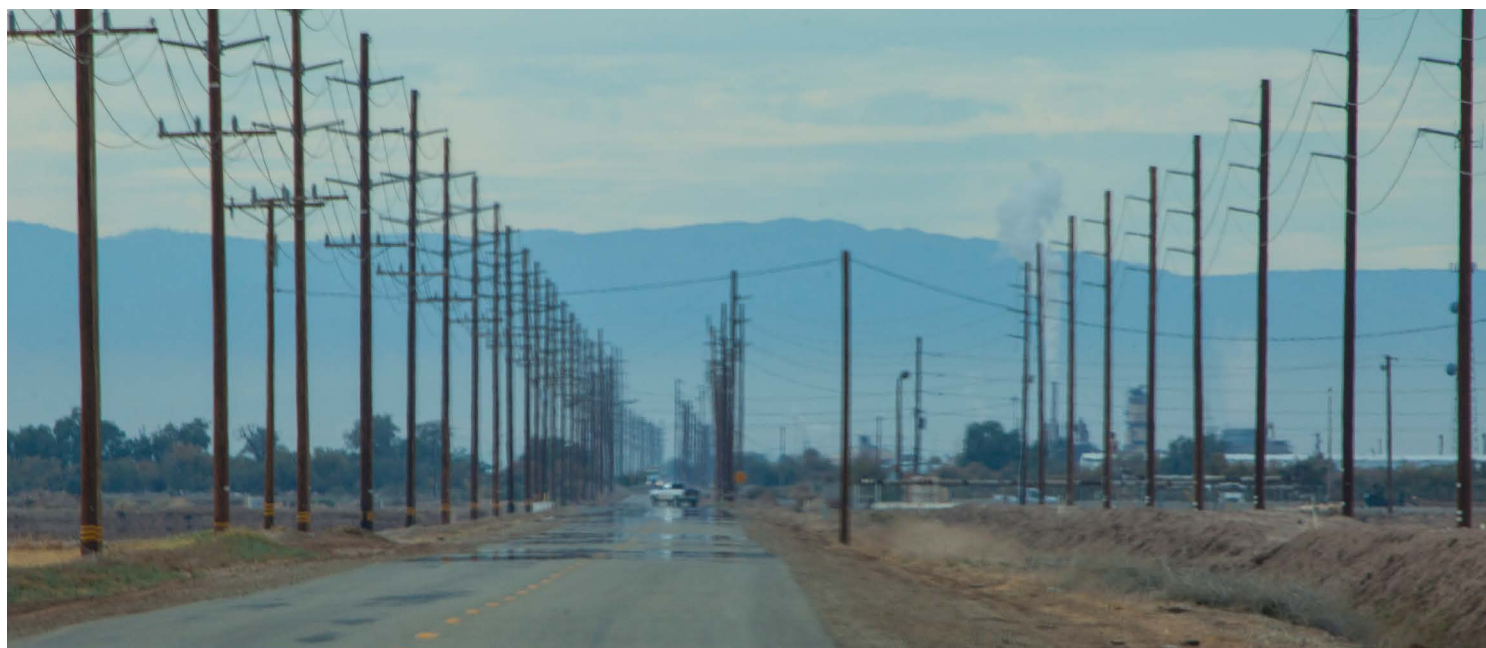
3.45	AFTERNOON TEA
	SIR ROLAND WILSON BLD, ROOM 202
4.15	Keynote: Eco-Art Tim Collins, Reiko Goto, Suzanne Davies Chair: Linda Williams
6.00	Andrew Denton Screening: <i>Aspects of Trees</i>
	END OF DAY TWO
7.00	Readings - The ANU Book Co-Op will be present at this event Edwin Wilson Luke Fischer Gillen D'Arcy Wood Thom Van Dooren With wine and finger food

DAY 3: SATURDAY 21 JUNE - BOTANICAL LIFE & SEEDS

TIME	SIR ROLAND WILSON BLD, ROOM 202
8.30	Registration/Coffee
9.00	Keynote: Biosemiotics Wendy Wheeler/Michael Marder Respondent: Monica Gagliano
10.45	MORNING TEA
11.15	Plenary Panel: Law Chair: Charles Dawson; with Siobhan O' Sullivan, Alessandro Pelizzon, Stephen Turner
12.45	LUNCH CONFERENCE INTERVENTION BY 'SOMEBODY'S AUNT' AND HIVE TOUR BY THE ANU APICULTURAL SOCIETY

1.30-2.40 PANEL SESSIONS	ROOM 1.02 Colonial Encounters Chair: Philip Armstrong	ROOM 2.02 Lexicon for the Environmental Humanities Chair: Deborah Bird Rose	ROOM 2.10 Australian Literature Chair: Stephen Harris	ROOM 3.02 UNE SEED COLLOQUIUM	ROOM 3.04 Rivers of Affect Chair: Charles Dawson
	<p>Kathleen Davidson: Economies of Affect and the Culture of Acclimatization</p> <p>Rick De Vos: 'The Greatest Affection': Pleasure and Sorrow on the Frontier</p> <p>Natasha Fijn: Taming the Wild: Donald Thomson's Encounters With Other Cultures and Other Animals in Northern Australia</p> <p>Arnaud Barras: The Affective Resonance of Country: Performing the Ecopoetic Self Through Aboriginal Narratives</p>	<p>Cameron Muir: Broken</p> <p>Eben Kirksey: Hope</p> <p>Emily O'Gorman: Belonging</p> <p>Kate Wright: Becoming-with</p> <p>Matthew Kearnes: Spirit</p> <p>Thom van Dooren: Care</p> <p>Tom Bristow: Memory</p>	<p>Danielle Clode: Neglected Nature: Australia's Forgotten Nature Writing Tradition</p> <p>Deborah Jordan: Colonialism and the New Woman Writer: Finding a Guide for the Middle Ground</p> <p>Inga Simpson: Australian Nature Writing and Emotional Environments</p>	<p>Session 1 Speakers and dialogue on seeds, bio banks and cultural interests. 13:30 - 13:40</p> <p>Matthew Rimmer 13:45 - 13:55</p> <p>Sally Norton 14:00 - 14:10</p> <p>Sue Scheele 14:15 - 14:25</p> <p>Shashank Mauria 14:30 - 14:40</p> <p>Kylie Lingard</p>	<p>Shé Hawke: Affective River Readings: Intersecting Bourdieu's Agency, Field and Habitus With a Psychological History of Human and Non-human Becoming Through Water Relations</p> <p>Charlotte Sunde: Dialoguing With the River, Te Awa Tupua: A New Ecosophy of Understanding</p> <p>Merlinda Bobis: Creative-critical Empathy for Rivers: The Philippines and Canada Projects</p> <p>Sasha Matthewman: Fluid City</p>

2.45 - 3.45	ROOM 1.02	ROOM 2.02	ROOM 2.10	ROOM 3.02	ROOM 3.04
PANEL SESSIONS	Material Regenerations	Cultural Studies	Ecocriticism (2)	UNE SEED COLLOQUIUM	Stories, Prayers, Poems and Hauntings: A Decorum for the Anthropocene
	Chair: Eileen Joy	Chair: Gillen D'Arcy Wood	Chair: Grace Moore		Chair: Deborah Bird Rose
	Kate Clark & Samuel Dunscombe: Parking Lot Park Louise Fowler-Smith: Art, Mining and Remediation	Alanna Myers: When Whales Speak Danny Jennings: The Aesthetics of Nature and the Cinematic Sublime Gabriella Blasi: Terrence Malick's Poetics of Nature Michael Chew: Water	Iris Ralph: Pre Texts, Tree Texts, and Biosemiotic Theory Paul Alberts-Dezeeuw: Robinson Crusoe as Literary Anthropocene Bridget Sutherland and Paul Judge: Don Driver Magician: An Eco-critical Perspective Helary Ngo: Water as a Metaphor	14:45 - 14:55 Leanne Liddle 15:00 - 15:10 Stephen Forbes 15:15 - 15:25 Ruth Hawthorn 15:30 - 15:40 Peter Cuneo	James Hatley: Walking with ðkami, the Large-Mouthed, Pure God Kumi Kato: Evacuations and Extinctions: ðkami-Itate-Fukushima Janet Laurence: Residues
3.45	AFTERNOON TEA				
	SIR ROLAND WILSON BLD, ROOM 202			ROOM 3.02 UNE SEED COLLOQUIUM	
4.15	Keynote: Historical & contemporary perspectives Eileen Joy/ Ariel Salleh Respondent: Penelope Woods			Session 2 Dialogue on the Future	
6.00	Freya Mathews (remote participant) – Closing Comments				
	END OF DAY THREE				
7.00	Post-Conference Drinks				



Conference Organisers



Death Valley, Andrew Denton

TOM BRISTOW is President of ASLEC-ANZ an editor of *PAN*, a board member of the Australasian Consortium of Humanities Research and a current fellow of the HRC. Tom's research projects include the placement of artists in herbaria across Australia (funded by the Copyright Agency Cultural Fund), the Cultural Value of Seeds (funded by the Cooperative Research Centre for Remote Economic Participation, a monograph, *Lyricism in the Anthropocene: Literary Geography and its Ecopoetic Counterpoint* (Palgrave, 2014) and a children's book, *Our Planet and You: Ecological Algebra*, which will be developed as part of a research project dealing with empathy for the more-than-human world (Penguin, 2016/17). Tom will join the CHE's 'Shaping the Modern' programme at the University of Melbourne later in 2014.

CHARLES DAWSON is ASLEC-ANZ's founding Vice-President (New Zealand). Charles holds a doctorate in environmental and literary themes from UBC in Vancouver, Canada. He has worked as a policy analyst with a focus on Treaty of Waitangi and human rights issues, and as the inquiry facilitator into the Wai 262 claim at New Zealand's truth and reconciliation commission, the Waitangi Tribunal. Charles will speak about the Waitangi Tribunal's report into the flora, fauna, Maori cultural and intellectual property claim. Biocultural heritage is central to the claim, which was extensive and innovative on national and international levels; it reminds us plants and animals are potent carriers of cultural and pharmaceutical knowledge. The subsequent Waitangi Tribunal report sets out a major blueprint revision of government policy across the public sector. Key policy elements of the report will be canvassed. Poised at the intersection of affective engagement with genealogy and cultural lore, and the extraction of plant compounds and cultural knowledge for profit, the Wai 262 claim and the Tribunal report remain instructive.

GRACE MOORE is a senior research fellow at the ARC's Centre for Excellence in the History of Emotions. Her monograph, *Dickens and*

Empire was shortlisted for the NSW Premier's Award for Literary Scholarship in 2006. Her most recent book is *The Victorian Novel in Context* (Continuum, 2012) and she also works on pirates, crime fiction and Neo-Victorian writing. Grace is at present working on a book-length study of settlers and bushfires, *Arcady in Flames: Representations of Bushfires in Nineteenth-Century Settler Literature and Culture*, while developing a research interest in emotions and the environment. She blogs about her work at www.historiesofemotion.com and is somewhat surprised to have recently completed a project on Anthony Trollope and dingo hunting.

JOHN RYAN is Postdoctoral Research Fellow in the School of Communications and Arts at Edith Cowan University where he conducts interdisciplinary research in the fields of cultural studies, ethnography, ecopoetics, ecocriticism and practice-led research. He is the author of *Green Sense: The Aesthetics of Plants, Place and Language* (2012, TrueHeart Press), *Two With Nature* (2012, Fremantle Press, poetry), *Unbraided Lines* (2013, CG Publishing), *Being With* (2014, CG Publishing) and *Digital Arts* (with Cat Hope, 2014, Bloomsbury), as well as numerous articles on Western Australian landscape and literature. With Patricia Vieira and Monica Gagliano, he is editing a collection called *The Language of Plants* (forthcoming 2015) bringing together emerging perspectives on plants from the sciences, humanities and arts. He is the Chief Investigator on an ECU-funded project 'FloraCultures', conducted in consultation with Kings Park and Botanical Garden in Perth (2013-14) to develop a digital collection of cultural heritage content about Perth's flora.

LINDA WILLIAMS is Associate Professor of Art, Environment and Cultural Studies at RMIT University where she leads the *AEGIS Research Network* and leads an ARC Linkage project *Spatial Dialogues: Public Art and Climate Change*. Her research and publications are based in an interdisciplinary field including: cultural and social theory, eco-philosophy, biosemiotics & human-animals relations, climate change & species extinction. She also has a particular interest in 17th century studies. Her publications can be viewed at rmit.academia.edu/LindaWilliams

JOSH WODAK is an interdisciplinary artist and researcher whose work transforms climate science into visceral and embodied experiences of climate change, by metaphorically mapping audiovisual representations of change onto human and non-human landscapes. Formally trained in Visual Anthropology (Sydney University) and Interdisciplinary Cross-Cultural Research (Australian National University), his work has been presented as performances, screenings, installations and exhibitions in art galleries, museums, theatres, performative spaces, cinemas, and festivals across Australia. He is currently an Honorary Research Fellow at the Faculty of Architecture, Design & Planning, University of Sydney and a Visiting Fellow at the Humanities Research Centre, ANU.

Welcome to Country:

Violet Sheridan

VIOLET SHERIDAN is a Ngannawal Elder who grew up in her mother's country, Yass, NSW. Today, she laughs when she tells you she lives in a Canberra suburb called Ngannawal. "I didn't choose it because of the name—but you know, country is so close to my heart that it seems right to live in a suburb called Ngannawal".

With three sons, a daughter and fifteen grandchildren, Violet passes in the knowledge she gained from her uncle, Bruce Merritt, about her mother's Ngannawal birth line. "I treasure the knowledge my Uncle has given me and although I have lived in Kamilaroi country for a while, I yearned to come home. "Canberra is a multicultural community—no one judges people by their colour or their race; as a Ngannawal woman, I respect the right for everyone to live and love this part of the country. It is important that we all work together in order to preserve and protect the heritage of the Ngannawal culture".

Keynote Speakers:

Tim Collins and Reiko Goto

ART AND ENVIRONMENTAL CHANGE

The philosopher Murray Bookchin describes two ideas of nature; first nature the as wilderness or land that is assumed to be unaffected by human developments. Then second nature, a cultural landscape where humanity is intertwined with all things. This gives rise to a third nature, the age of the anthropocene. Goto and Collins understand this as Eden3, a time of reparation and atonement.

Twenty years ago Tim Collins and Reiko Goto left San Francisco, California for Pittsburgh, Pennsylvania; they were overwhelmed with the plethora of post-industrial problems in that place. With this move, they began to realize that the complexity inherent in the environmental issue and its material conditions pushes the artist (and potentially the field) to new levels of activity and purpose. This talk will focus on their thinking about artwork as an interface between people and natural systems and art as a correspondence with the vitality and agency of living things.

The artists will refer to Nine Mile Run (1997-2000), 3 Rivers – 2nd Nature (2000-2006) and Eden3 (2008 ongoing). They will talk about art making as an evolution of subjectivity that demands theory when faced by seeming intractable problems. They will discuss experimental planning work that intended to make a small contribution to the emancipation of living things. Followed by a body of sculptural work that that uses technology and sound to explore the aesthetic experience of photosynthesis while seeking an empathic relationship between humans and trees. They will close with an overview of current work in Scotland that examines the form of a remnant Caledonian pine forest. What it means to engage a forest impacted by three centuries of conflicted land uses, and the challenges of establishing a discourse about future aesthetic virtues, as art.

TIM COLLINS and REIKO GOTO are environmental artists, researchers and authors working together since 1985. Over the last fifteen years they have developed a research approach to artistic inquiry that has focused on the cultural aspects and experiences of environmental change with specific attention to ecosystems such as forests, trees, rivers and landscapes. They have worked together as research fellows in the USA, then Tim was involved in research management in the UK. As Reiko completed her PhD, they opened the Collins & Goto Studio for art, design, research and planning in 2010 in Glasgow Scotland.

Suzanne Davies

This presentation is a general reflection on a range of exhibitions curated in recent years engaging with the theme of art, the environment and ecology at RMIT Gallery. RMIT Gallery has been in the vanguard of creatively addressing such issues and is acutely concerned for the need to maintain quality in creative work in material and critical terms.

SUZANNE DAVIES is Director and Chief Curator, RMIT Gallery. She has extensive experience in the arts in policy and as an academic, publisher, editor, writer, critic, jurist and curator with responsibility for 257 exhibitions to date of fine arts, fashion, architecture, new media and sonic art both nationally and internationally. Exhibitions addressing art, environment and ecology include, *The Idea of the Animal*; *Heat: Art & Climate Change*; *Shelter: On Kindness*; *2112 Imagining the Future*.

She has served on the Board, Curatorium and as Chair, Biennale of Sydney. Recent major international projects include *Power Cloths* Commonwealth Games Cultural Program, Delhi and *Udarta/Kindness*, Delhi, for the Australian Government. Her current curatorial research is focussed on traditional and contemporary water management in Australia and India.

Tom Griffiths

EARTHING HISTORY

It is both awful and awe-inspiring that we are living through the years when we are defining a new geological epoch of our own making. To declare humanity a geological force on a planetary scale and to name an epoch 'the Anthropocene' is to see humans as a species among other species across deep time. Such a leap of science and the imagination requires new cultural histories that give meaning to that perspective – narratives of the Earth, of life and extinction, and of humans among other living organisms. What do such 'big histories' look like, and what emotions do they generate and call upon? How do the humanities reach across such gulfs of time? And what kinds of intimate social and ecological histories of place and belonging might we need now more than ever?

TOM GRIFFITHS is the W K Hancock Professor of History at the Australian National University, Chair of the Editorial Board of the Australian Dictionary of Biography and Director of the Centre for Environmental History. His writing has won prizes in literature, history, science, politics and journalism, and his books include *Hunters and Collectors* (1996), *Forests of Ash* (2001) and *Slicing the Silence: Voyaging to Antarctica* (2007). Among his edited volumes are *Ecology and Empire: Environmental History of Settler Societies* (co-edited with Libby Robin, 1997) and *Words for Country: Landscape and Language in Australia* (co-edited with Tim Bonyhady, 2002). His latest book, co-written with Christine Hansen, is *Living with Fire* (2012). He is a Fellow of the Australian Academy of the Humanities.

Eileen Joy

POST/APOCALYPTICALLY BLUE

This talk is an attempt to think about depression as a shared creative endeavor, as a trans-corporeal blue (and blues) ecology that would bind humans, nonhumans, and stormy weather together in what anthropologist Tim Ingold has called a meshwork, where "beings do not propel themselves across a ready-made world but rather issue forth through a world-in-formation, along the lines of their relationships." In this enmeshment of the "strange strangers" of Timothy Morton's dark ecology, "[t]he only way out is down" and art's "ambiguous, vague qualities will help us to think things that remain difficult to put into words." It may be, as Morton has also argued, that while "personhood" is real, nevertheless, "[b]oth the surface and the depth of our being are ambiguous and illusory." And "still weirder, this illusion might have actual effects." I want to see if it might be possible to cultivate this paradoxical interface (literally, "between faces") between illusion and effects, especially with regard to feeling blue, a condition I believe is a form of a deeply empathic enmeshment with a world that suffers its own "sea changes" and which can never be seen as separate from the so-called individuals who supposedly only populate ("people") it. Through readings in both the contemporary and medieval post-apocalyptic archive (the novels Wittgenstein's Mistress by David Markson and Fiskadoro by Denis Johnson, the films *Red Desert* and *Safe*, and the Old English elegies "Seafarer" and "Wanderer"), I want to question whether depression, sadness, melancholy -- feeling blue -- is always only taking place within the interior spaces of individually-bounded forms of sentience and physiology, or is it in the world somehow, a type of weather or atmosphere, with the becoming-mad of the human mind only one of its many effects (a form of attunement to the world's melancholy)? Could a more heightened and consciously attuned sense of the emanations and radio signals of "blue" sensations, feelings, and climates enable constructive interpersonal, social, and other blue collaborations that might lead to valuable modes of better advancing "into / the sense of the weather, the lesson of / the weather"? Here, there is no environment, only fluid space (from tears to rain to oceans and everything in between) and in Ingold's formulation (following Andy Clark), everything leaks. Themes of exile, and of moving through and inhabiting furnished and unfurnished worlds (where life is played out upon the either hostile or hospitable surfaces of the crust of the earth), although powerfully attractive in Western cultural narratives, perhaps break down under the pressure of the fact that everything is always already an "intimate register of wind and weather."

EILEEN JOY is a specialist in Old English literary studies and cultural studies, with interests in poetry and poetics, historiography, ethics, affects, embodiments, queer studies, the politics of friendship, speculative realism, object oriented ontology, the ecological, and the post/human. She is the Lead Ingenitor of the *BABEL Working Group* (<http://www.babelworkinggroup.org>), Co-Editor of *Postmedieval: a journal of medieval cultural studies* (<http://www.palgrave-journals.com/pmed/index.html>), Editor of *O-Zone: A Journal of Object Oriented Studies* (<http://ozone-journal.org>), Director of *Punctum books: spontaneous acts of scholarly combustion* (<http://punctumbooks.com/>), and Assoc. Director of *Punctum records* (<http://punctumrecords.com>). She is currently a Visiting Lecturer in the English department at the University of California, Santa Barbara, where she is teaching courses in literature and the environment.

Michael Marder

(remote participant)

THE SENSE OF SEEDS

In this talk, I approach the spatial and temporal meaning of seeds as the vehicles for preserving and augmenting life. I focus, in particular, on the possibility of an almost indefinite delay in germination and the idea of sprouting as “excrecence,” or outgrowth. I conclude by showing how “seed” erases the distinctions between the singular and the plural, between plant and animal subjects, as well as between the catalysts for interpreting and the interpreted material.

Michael Marder is IKERBASQUE Research Professor in the Department of Philosophy at the University of the Basque Country (UPV-EHU), Vitoria-Gasteiz. He is the Associate Editor of *Telos: A Quarterly Journal of Critical Thought* and the author of *The Event of The Thing: Derrida's Post-Deconstructive Realism* (2009); *Groundless Existence: The Political Ontology of Carl Schmitt* (2010); *Plant-Thinking: A Philosophy of Vegetal Life* (2013); *Phenomena—Critique—Logos: The Project of Critical Phenomenology* (2014); and *The Philosopher's Plant: An Intellectual Herbarium* (2014).

John Plotz

EMOTIONAL INTELLIGENCE, DARWIN-STYLE: THE WORK OF FEELING IN AN ERA OF “OBJECTIVITY”

Darwin's thinking about how emotional expressions work both as accounts of inward states and as deliberate messages to others is highly complex, and lies at the core of his struggle (throughout the 1860s and early 1870s) to explain the role of animal behavior, thought, and feeling in evolutionary processes. On the one hand, he notices expressions of emotions as objective

features to be explained; on the other, he crucially insists that any complete account of animal (and human) behavior must also explain how such expressions are comprehended and responded to by those around them.

Darwin's work can, therefore, be clearly distinguished from “objectivity” espoused by critics such as D'Arcy Wentworth Thompson, whose *On Growth and Form* savages Darwin for seeking explanations for animal behavior in such complex signaling systems rather than in straightforward physical properties of the materials that make up animal bodies. However, Darwin's notion that emotions (including the sense of beauty) help animals make sense of their environs is also entirely distinct from the kind of emotive intuitionism (beauty is simply inexplicably transcendently grounded) that motivates Ruskin's memorable assault on Darwin.

Darwin's attention to the complexity of how emotional expression functions as a signal to others also allows us to compare his work in revealing ways to the arguments for environmentalism put forward by Reginald Marsh in his influential 1864 *Man and Nature: Physical Geography as Modified by Human Action*, the work that is often credited with first formulating the concept of an “anthropocene era.” In ways that have revealing parallels to Darwin's exploration of how emotions are made sense of by those who witness their expression, Marsh explores what it would take for humans to grasp (not only to know but also to feel) that their actions have not only intended but also unintended consequences.

John Plotz is a Professor and Chair of English at Brandeis University. He is the author of *The Crowd* (California, 2000) and *Portable Property* (Princeton, 2008) and most recently a young adult novel, *Time and the Tapestry: A William Morris Adventure*. His current projects include “Semi-Detached: The Aesthetics of Partial Absorption” and a book-length study of literary Naturalism's relationship to late 19th-century scientific debates, from which this talk is drawn.

Elsbeth Probyn

AFFECTING AN OCEANIC HABITUS

It is now widely known that the oceans and their inhabitants are in trouble. Ocean acidification, pollution, climate warming, and the fact that in their desire to live near the sea, people are loving coastlines to death. But it is overfishing that generates the most concern. Often this plays out in blanket condemnation of fishing and fishers at the cost of a framework that recognises the delicacy of bringing together the human and

the nonhuman. In this paper I argue that how we care or don't for the organisms we eat, the environments in which they live, and the humans that catch them is very much a question of habitus. I explore the affective realm of the oceanic, which for millennia has been a source of awe, wonder and fear for humans. This affective realm needs to be animated if we are to frame a compelling mode of sustaining fish and humans.

Elsbeth Probyn (FAHA; FSSA) is the Professor of Gender & Cultural Studies at the University of Sydney, and convenor of MER (Mariculture Environmental Research) at the Sydney Environmental Institute. She is the author of several groundbreaking monographs as well as over a hundred articles and chapters. Her work on affect and emotions has been central to rethinking the work of shame (Blush), subjectivity and desire (Sexing the Self, Outside Belongings), and eating (Carnal Appetites) Her current research (funded by an Australian Research Council Discovery Project) focuses on the sustainable production and consumption of fish within the transglobal food system, and will be published by Duke University Press as *Oceanic: sustainability, humans, fish, & sea*.

Ariel Salleh

THE VICISSITUDES OF AN EARTH DEMOCRACY

Even as we face the global crisis, an Earth on fire, the role of water goes unacknowledged. Yet it is water that joins Humanity and Nature, mind and body, subject and object, men, women, queers, children, animals, plants, rocks, and air. Water carries the flow of desire, nourishes the seed, sculpts our valleys, and our imaginations. As water joins heaven and Earth, it steadies climates. But the Promethian drive to mastery, militarism, mining, manufacture, steals water, leaves deserts in its wake. More than peak oil, we face peak water. What kind of ecotheory will turn this Anthropocene around? Who embodies the deep flow of resistant affect that Adorno and Kristeva find in non-identity? Can the universities give us theory that is guided by this logic of water? Or are our canons and cognitions still too embedded in the commodities and objects of fire? While life on Earth falls into Anthropocenic disrepair, a global bourgeois culture promotes ad hoc action as policy and pastiche as style. Timothy Morton's recent essay 'The Oedipal Logic of Ecological Awareness' is provocative in this respect. In response, we ask: What does the hybrid politics of ecological feminism say about affect and the dissolution of old binaries like Humanity versus Nature? How does its embodied materialism translate into an Earth Democracy? Whose affective habitus can nurture nature's agency - indigenes, mothers, peasants? Whose common labour

skills reproduce the unity of water and land?

Ariel Salleh is a Fellow in Post-Growth Societies at Friedrich Schiller University Jena and Honorary Associate in Political Economy at the University of Sydney. She has taught at NYU, UWS, and Lund. Salleh is a longtime activist, and was a founding editor of the US journal *Capitalism Nature Socialism*. Her embodied materialist approach is developed in *Ecofeminism as Politics* (1997), *Eco-Sufficiency & Global Justice* (2009), and numerous articles: www.arielsalleh.info. Among these, her critiques of eco-socialism, deep and social ecology are widely debated, and in 2011 she was shortlisted for the International Buttel Award for Distinguished Scholarship in Environmental Sociology.

Will Steffen

[remote participant]

WELCOME TO THE ANTHROPOCENE

The term "Anthropocene" originated nearly 15 years ago as a scientific concept describing a proposed new geological epoch for planet Earth. The concept grew from the global change research community, which has documented the many changes to the planetary environment – climate change and more – that are being driven by human activities. The evidence suggests that the Earth System is being pushed out of the 11,700-year stability domain during which human societies have developed agriculture, villages and cities and more complex civilisations. Although confined largely to the natural science community for its first decade, the concept of the Anthropocene has now attracted a rapidly growing amount of attention from the social sciences and the humanities around such issues as equity and responsibility. The future trajectory of the Anthropocene has yet to unfold, but already some interesting trends are emerging. These include the rise of large countries like China, India, Brazil and South Africa; the hyper-connectivity of the global economic system contributing to shocks such as the Global Financial Crisis; and the continuing destabilisation of the climate system and the loss of biodiversity. The ultimate question surrounding the trajectory of the Anthropocene is whether it will lead to a new peak in human well-being or whether we are headed for a global collapse.

WILL STEFFEN is a Councillor on the publicly-funded Climate Council of Australia that delivers independent expert information about climate change, and is a global change researcher at the Australian National University (ANU), Canberra. From 1998 to mid-2004, Steffen served as Executive Director of the International Geosphere-Biosphere Programme, based in Stockholm, Sweden, and is currently a guest

researcher at the Stockholm Resilience Centre. His research interests span a broad range within the fields of climate and Earth System science, with an emphasis on incorporation of human processes in Earth System modelling and analysis; and on sustainability and climate change.

Wendy Wheeler

A FEELING FOR LIFE: BIOSEMIOTICS, THE OBJECTS OF MEANING AND THE GROWTH OF IMAGINATION AND KNOWLEDGE

In a world in which to be alive is to be alive to meanings, in which habitus is the semiotic Umwelt of every species of organism, whether bacterium, fungus, plant or animal, habit is the mode of organic being which stabilises sign relations. With this realisation, many of the old distinctions are overcome while interesting new ones are discovered. This talk will discuss the fundamental concepts of biosemiotics, and note the ways in which they transform modernity's dualist conceptions of mind and body, culture and nature, realism and idealism, along with the gene-centrism of the biological Modern Synthesis, first described by Julian Huxley in 1942, and now departing, which secretly perpetuated the essence/appearance metaphysic. But if the new biosemiotically orientated developments in biology transform our understanding of the natural world, and of the nature of life and heritability, they also imply a difference of emphasis in what we understand evolution to be. Cybernetic and teleological, shaped by the formal constraints of the past, evolution and development turn out to be creative dances in the play of habit and chance. This means that life's semiotic complexifications must also engender the evolution of what biosemiotician Jesper Hoffmeyer has called greater degrees of semiotic freedom. All organisms have a kind of 'aboutness', a feeling for living which makes them makers, and something akin to imaginative seeds. In this we can see the beginnings of human habitation. Metaphor, too, along with story, is a matter for all evolution's creatures. Our own poetic life begins to emerge from the habits of nature. The final part of the talk will thus discuss a biosemiotic account of both natural and literary imagination and knowledge.

WENDY WHEELER is Professor Emeritus of English Literature and Cultural Inquiry at London Metropolitan University. She is also a Visiting Professor at Goldsmiths, University of London and RMIT in Melbourne, Australia. She has been a Visiting Professor on the Literature and the Environment programme at the University of Oregon, and a Visiting Research Fellow at the Institute of Advanced Study in the Humanities at the University of Edinburgh where she also collaborated on the Environmental Values project between 2008 and 2010. She is the author of four

books, two on biosemiotics, and many essays on the topic in journals and edited collections. She is currently completing her fifth book *The Flame and Its Shadow: Reflections on Nature and Culture from a Biosemiotic Perspective*.

Linda Williams

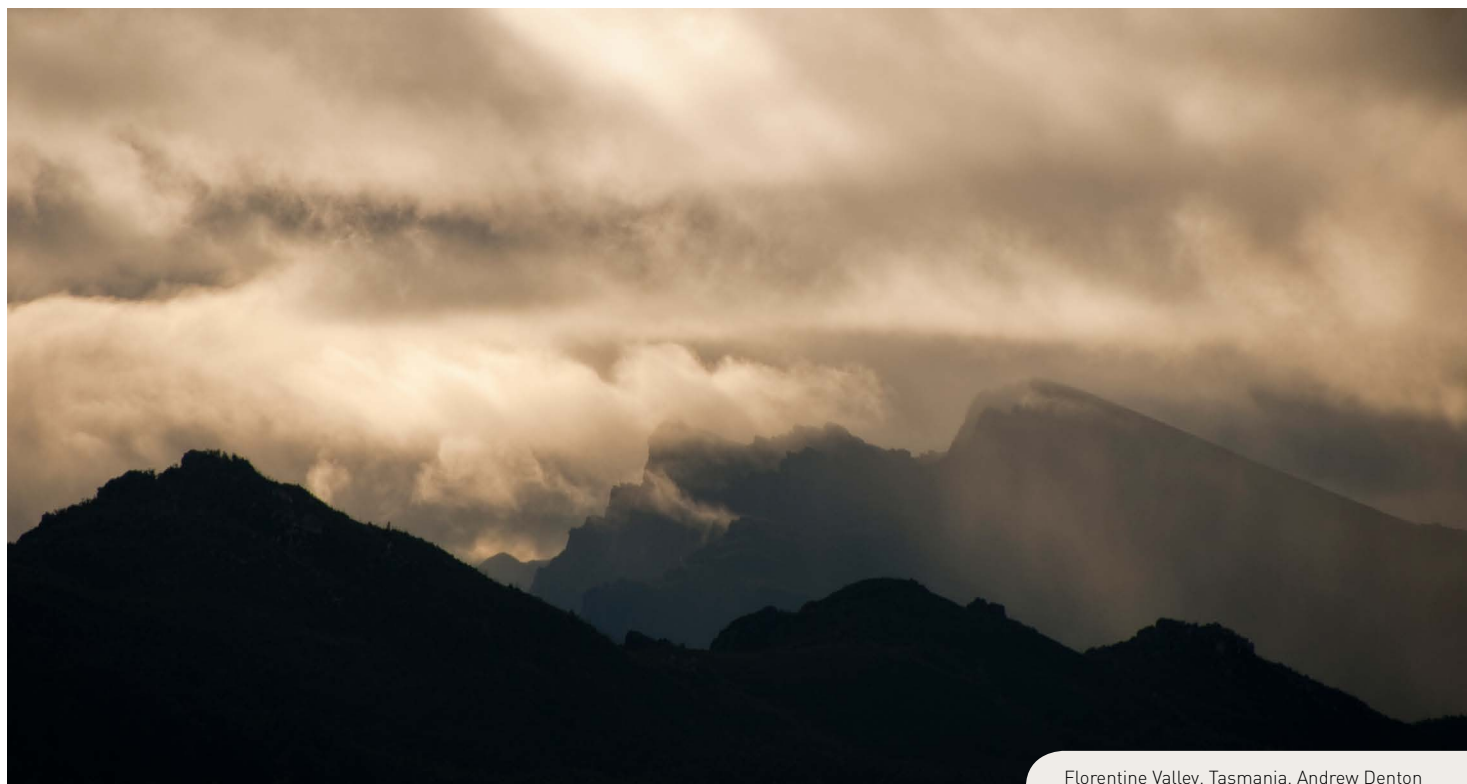
IT'S ABOUT TIME: OCEAN ACIDIFICATION, AFFECTIVE ECOSEMIOTICS AND THE PIVOTAL ROLE OF THE LONGUE DURÉE.

Drawing on sources from biosemiotics, the arts and materialist phenomenology, this paper selects three specific geographical locations as spatial correlatives of both human histories and the lives of tiny marine invertebrates. The first locale is a cultural artefact in the Museum of Natural History in London. The second, an unnamed point in the cold waters of the Great Southern Ocean between 50° and 60° parallels south. And the third resides in the human body itself.

These three sites provide a way of exploring the affective contours of the human histories of the *oikos*: as house or dwelling place, with the marine ecologies of phytoplankton and zooplankton. The worlds of other such nonhuman beings (as conceived by Von Uexküll) may at first seem unfamiliar, yet they are, so to speak, inside us, if only as ancient biological blueprints or fragmented material memories.

For Merleau-Ponty the world of the flesh is an inchoate condition of what he calls *chiasmic* space: a space of origins, immanent inversions, and ancient symbiotic conduits between the worlds of millions of creatures. *Chiasmic* phenomenology extends ontologically across all species and into deep, sedimentary models of time in ways that evoke a powerful sense of being at home in the world. Yet the folds of *chiasmic* space also transfigure human and non-human worlds through the perpetual compulsion of violent predation, and now by extension: anthropogenic extinction. Thus the vast *longue durée* of the regenerative power of the world's oceans is now subject to a bio-political regime that may yet bring about its demise over the relatively minute period of one, two, or perhaps three human generations.

LINDA WILLIAMS is Associate Professor of Art, environment and Cultural Studies at RMIT University where she leads the *AEGIS Research Network* and leads an ARC Linkage project *Spatial Dialogues: Public Art and Climate Change*. Her research and publications are based in an interdisciplinary field including: cultural and social theory, eco-philosophy, biosemiotics & human-animals relations, climate change & species extinction. She also has a particular interest in 17th century studies. Her publications can be viewed at rmit.academia.edu/LindaWilliams



Florentine Valley, Tasmania, Andrew Denton

Gillen D'Arcy Wood

THE RETURN OF CLIMATE PESSIMISM: THE GHOST OF THE 1810S

The massive eruption of Mount Tambora in Indonesia in 1815 produced waves of extreme weather across the globe, throwing human communities into chaos. The climate emergency of the 1810s likewise affected popular views of climate, particularly in the United States, where a prevailing ideology of climate optimism gave way to anxiety and misgiving. The insurgent climate pessimism of the 1810s offers an illuminating historical precedent for the increasing climate chaos and direful climatic rhetoric of the 2010s, where climate optimism, properly called "denialism," has been revived as a highly ideological formation dedicated to the principle of economic growth and the protection of entrenched power.

GILLEN D'ARCY Wood is Professor of English at the University of Illinois, Urbana-Champaign, where he also serves as director of the Sustainability Studies Initiative in the Humanities. He is the author of books on *Romanticism*, an historical novel on yellow fever, and, most recently, *Tambora: The Eruption that Changed the World* (Princeton University Press, April, 2014).

Respondents

MONICA GAGLIANO is a research scientist in evolutionary ecology. She has published her work in over 36 academic articles in top scientific journals, and convened and presented at

numerous international meetings. Inspired by her personal encounters with Nature and indigenous elders from many parts of the world, she has pioneered the emerging scientific field of plant bioacoustics by demonstrating for the first time that plants emit their own 'voices' as well as detect and respond to the sounds surrounding them. She has extended the concept of cognition to plants by demonstrating experimentally that plants can learn just like animals do, re-igniting the discourse on plant subjectivity and ethical standing. Her progressive and holistic approach to science interfaces with areas as diverse as ecology, physics, law, anthropology, philosophy, literature, music and art. Monica is currently a Research Fellow of the Australian Research Council based at the University of Western Australia.

ALEXIS HARLEY lectures in nineteenth-century literature and autobiography at La Trobe University. *Autobiologies: Charles Darwin and the Natural History of the Self* will be published later this year with Bucknell University Press. Enduring fascinations include representations of nonhuman animals, especially "ferals" and "invasive species", nineteenth-century natural history writing, and autobiographical practices. Her current project is titled *Tragic Ecology: extinction, change and the literary forms of loss*.

DON HENRY was Chief Executive Officer of the [Australian Conservation Foundation](#) from 1998 until he stepped down in March this year. Prior to heading the ACF, Don was Director of the Global Forests Program, [World Wildlife Fund](#), working with the World Bank to conserve 250 million hectares of the world's forest. His campaigning for the protection of the environment began in the 1980s in Queensland. More recently he has advocated to optimize the Murray-Darling Basin Plan and he played a key role in brokering the Tasmanian Forest Agreement.

ELAINE KELLY I received my PhD in Critical and Cultural Studies from Macquarie University in 2010. In part, my PhD examined the racial politics of refugee policy in an Australian context through the lens of critical race and whiteness theory and Derridean deconstructive thought. My current research looks at the political, ethical and socio-cultural dimensions of climate change adaptation. In my work I focus on two modes of 'adaptation': local adaptation (keeping people safe and in place), and migration as adaptation. I will also be looking the issues associated with relocation, considered as a 'last resort'. The Torres Strait Islands and Bangladesh are two main case studies in my work, but other examples will be drawn on in the research book.

I am currently writing a book which examines the contribution Continental Philosophy can have on debates regarding climate change, migration and adaptation. I am especially interested in the ideas of Jacques Derrida and Hannah Arendt, but also engage with Martin Heidegger and Emmanuel Levinas. Recently, work in the field of 'new materialism' has forced me to consider how we can reconceive rights and responsibilities in the context of a more-than-human world. I also hope to write a report which examines the notion of 'migration as adaptation'. This report will examine the debates and evidence surrounding issues of climate-induced migration and seek to evaluate if migration needs to become part of a broader approach to adaptation and how this can be operationalised.

PENELOPE WOODS is a Research Associate at the ARC Centre of Excellence for the History of Emotions (1100-1800) working on theatre audience research and early modern performance history. Penelope is collaborating with UK and Australian theatres on research into audience emotion in theatre spectatorship today and developing our understanding of audience emotion in theatres in Europe in the 16th and 17th centuries. Penelope



Salt Lake 1, Andrew Denton

collaborated with Shakespeare's Globe and Queen Mary, University of London on a PhD on spectatorship, reconstruction and audiences. She has a forthcoming chapter on seventeenth century audiences: "The Indoor Theatre Audience: Pity and Wonder" in *Moving Shakespeare Indoors* by Andrew Gurr and Farah Karim-Cooper and a forthcoming chapter on young audiences today: "The Shakespeare Audience" in *Shakespeare in Practice: The Audience* by Stephen Purcell.

Plenary Panels

Libby Robin and Kirsten Wehner, with participating chair, Kate Rigby (Thursday)

Imagining the Anthropocene, the geological epoch where traces of human activity are present throughout Earth's systems, is a challenge. It is usually portrayed in mathematical models and hockey stick curves. Time is measured in eons, in millennia, in centuries and sometimes decades, all of which capture changes in Earth systems, but not necessarily how it feels to inhabit the Anthropocene. Human experiential time can stretch and shrink, and rarely works in consistent units, even single years. The environmental humanities endeavour to restore the human to the Anthropocene, to imagine fully what living in a changed world entails for our humanity. Rosanne Kennedy writes of the 'Anthropocene Imaginary' in literature, others use the same expression sociologically, drawing on the *social imaginary* of Charles Taylor. This panel will take the Anthropocene imaginary into the

realm of objects. What are the objects that might speak to us of the changes of our era? How do they make us feel?

SLOW MEDIA

LIBBY ROBIN: In a time when the fast and furious media is defining the presence or absence in our lives of such issues as climate change, what can a slower medium, such as a museum, offer as a place to think about anthropogenic change over our own lifetimes.

REAL THINGS

KIRSTEN WEHNER: How do objects move people? What are some of the real collections of museums that might open up the affective responses to global changes.

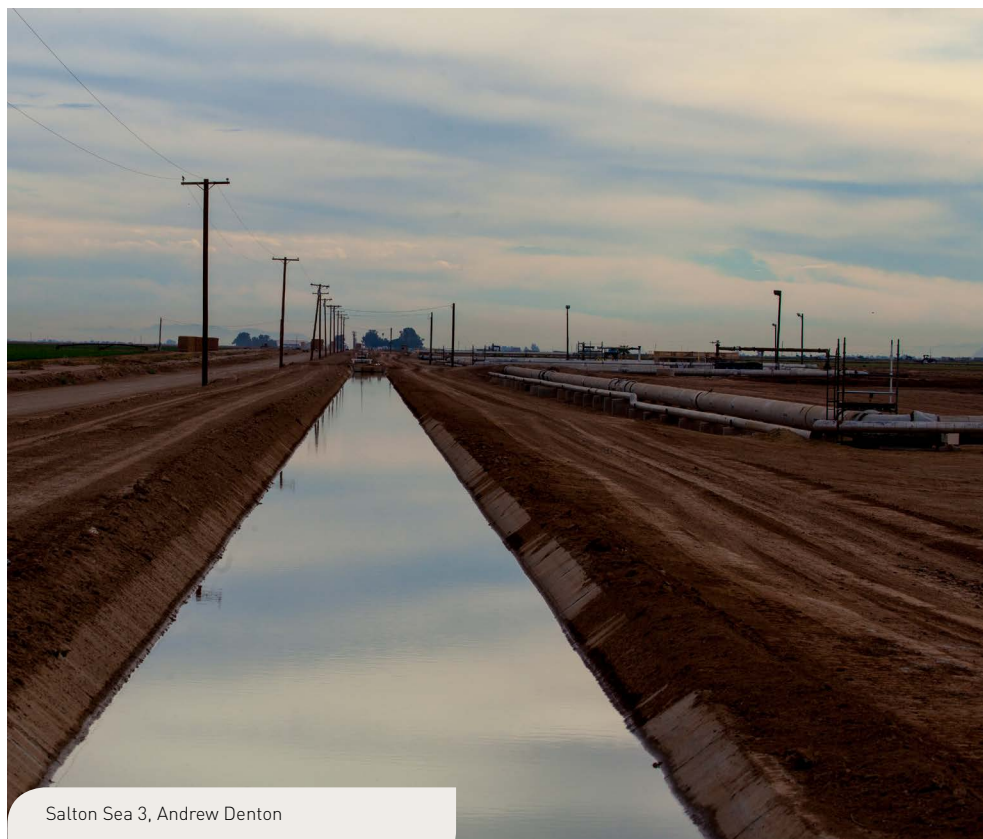
DIVING INTO NATURE'S ARCHIVE

Biographies

KATE RIGBY is Professor of Environmental Humanities at Monash University and a Fellow of the Australian Humanities Academy and of the Alexander von Humboldt Foundation. She is a Senior Editor of the journal *Philosophy Activism Nature*, and her books include *Topographies of the Sacred: The Poetics of Place in European Romanticism* (2004), and *Ecocritical Theory: New European Approaches* (co-edited, 2011). Kate was the inaugural President of the Association for the Study of Literature and Environment (Australia-New Zealand), the founding Director of the Forum on Religion and Ecology@Monash, and she is a board member of the Humanities for the Environment Mellon Australia-Pacific Observatory.

LIBBY ROBIN FAHA is Professor of Environmental History at ANU, Senior Research Fellow at the National Museum of Australia and Guest Professor at the KTH Environmental Humanities Laboratory, Stockholm. Current projects include *Collecting the future: museums, communities and climate change*, *The Culture of Weeds* and *Expertise for the Future*. Libby is author of *How a Continent Created a Nation* (NSW Premier's Australian History Prize 2007), *Flight of the Emu* (Victorian Premier's prize for science writing 2003), and co-editor of *Boom and Bust: Bird Stories for a Dry Country* (Whitley Medal 2009). Her most recent book is *The Future of Nature: Documents of Global Change* (Yale UP) (New England Book Prize for Anthologies 2013). She and Iain McCalman edit Routledge *Environmental Humanities* book series.

KIRSTEN WEHNER is Head Curator, People and the Environment, at the National Museum of Australia (nma.gov.au/pate). She was previously Content Director for the Museum's *Landmarks* (2011) and *Journeys* (2009) galleries and the *Circa* theatre (2008), and is currently directing development of two temporary exhibitions, one on horses and one on cycling in Australia, as well as producing a range of online exhibitions and collections features. Kirsten's research focuses on place and environmental histories, re-interpreting natural history collections and the potential for museums in building ecological and empathetic understanding. Her publications include *Curating the Future: Museums, communities and climate change* (forthcoming 2015, co-editor and co-author) and *Landmarks: A history of Australia in 33 Places* (2013, co-author and co-editor). Kirsten is a member of the Mellon Australia-Pacific Observatory in Environmental Humanities and a professional associate of the Donald Horne Institute Centre for Research in Creative and Cultural Practice at the University of Canberra.



Salton Sea 3, Andrew Denton

ANIMALS

PHILIP ARMSTRONG, JOHN MILLER, WITH PARTICIPATING CHAIR, DEBORAH BIRD ROSE (FRIDAY)

Philip Armstrong

'THE WONDERMENT OF THIS TAXONOMY': ANIMALS AND WONDER FROM HERODOTUS TO GALAPAGOS

In his preface to *The Order of Things*, Michael Foucault's 'archaeology' of modern scientific epistemology, he quotes a passage from Jorge Louis Borges, supposedly derived from a 'certain Chinese encyclopedia' in which 'animals are divided into: (a) belonging to the Emperor, (b) embalmed, (c) tame, (d) sucking pigs, (e) sirens, (f) fabulous, (g) stray dogs, (h) included in the present classification, (i) frenzied, (j) innumerable, (k) drawn with a very fine camelhair brush, (l) *et cetera*, (m) having just broken the water pitcher, (n) that from a long way off look like flies.' For Foucault 'the wonderment of this taxonomy' has the effect of 'breaking up all the ordered surfaces and all the planes with which we are accustomed to tame the wild profusion of existing things.' Borges' hoax classification and Foucault's response embody the topic of

my paper: the wonder provoked by animals, and its function both as an invitation and a challenge to the organisation of knowledge about the nonhuman natural world.

I will begin by considering some types of wonder evoked by animals in a range of pre-modern taxonomies: classical natural histories, fabulous travelogues, medieval bestiaries. I will then briefly outline the place of wonder in the emergence of scientific and Enlightenment thought, with a particular focus on René Descartes and Thomas Browne. The paper will conclude with a consideration of the role of wonder in two contemporary forms of bestiary: David Attenborough's wildlife documentary *Galapagos 3D* (2013), and Bruce Bagemihl's study of non-heteronormative behaviour amongst animals, *Biological Exuberance* (1999).

PHILIP ARMSTRONG is an Associate Professor in the Department of English at the University of Canterbury in Christchurch, New Zealand, and the co-director of the New Zealand Centre for Human-Animal Studies (www.nzchas.canterbury.ac.nz). His most recent book, co-authored with Annie Potts and Deidre Brown, is *A New Zealand Book of Beasts: Animals in our History, Culture and Everyday Life* (Auckland University Press, 2013). His other books include *What Animals Mean in the Fiction of Modernity* (Routledge, 2008), *Shakespeare and Psychoanalysis* (Routledge, 2001), *Shakespeare's Visual Regime* (Palgrave, 2000) and, as co-editor, *Knowing Animals* (Brill, 2007). He is currently completing *Sheep* for Reaktion's *Animal* series.

John Miller

CAPITAL, AESTHETICS AND CRYPTOZOOLOGY: THE NOSTALGIC HABITATS OF KING KONG AND THE LOST WORLD

The rise of national parks at the end of the nineteenth century and beginning of the twentieth formed a key aspect of the development of conservation as a practice of environmental management. 'Wilderness', in many locations, has become a function of administration; animal populations are the subject of extensive research and sometimes control. One effect of the bureaucratisation of wild habitats has been to facilitate the representation of endangered species, most routinely in TV nature documentaries. Rarity appears as a kind of commodity, fuelling and fuelled by a public enthusiasm for depictions of animals on the brink of disappearance. At the same time, however, this cultural appetite testifies to a continuing fascination with the possibility of space beyond human interference: remote areas in which rare, even unknown, creatures may still find their homes. Taking Arthur Conan-Doyle's *The Lost World* (1912) and Merien C. Cooper's *King Kong* (1933) as paradigmatic texts of cryptozoology (the quest for lost and legendary beasts), this paper explores imaginings of mythic habitats and hyperbolic animal presences in terms of a paradox. On the one hand, these landscapes articulate the desire for spaces ungraspable by capital; on the other, it is the very 'outside' of capital that drives a sensation hungry global media. Cryptozoology, therefore, emerges as a point of tension between the possibilities of a radical environmentalism and the disappearance of conservation into economic imperatives.

JOHN MILLER is a lecturer in nineteenth-century literature at the University of Sheffield and the general secretary of ASLE-UKI. He is the author of *Empire and the Animal Body: Violence, Identity and Ecology in Victorian Adventure Fiction* (2012) and the co-author (with Louise Miller) of *Walrus* for Reaktion Press's *Animal* series (forthcoming, 2013). He is currently working on a literary history of fur.

Deborah Bird Rose

AT THE EDGE OF EXTINCTION: BLESSINGS IN A TIME OF SADNESS

My questions emerge from the desire to understand communities that precipitate in this era of extinction. I draw on my ethnographic research into multispecies communities, and discuss two case studies currently in process in Hawaii: communities that form around Laysan Albatross and Hawaiian monk seals.

Drawing on the work of Wyschogrod, Levinas, and Lingis, among others, I examine communities that are, in Wyschogrod's words, 'spaces in the social

web where, in the death age, desire for the Other's continued existence can be expressed in discourse and action.' At the heart of it all is the question of witness – as a mode of presence and a form of action, as a response to blessings, as gratitude and prayer. How may we understand and honour the multiple dimensions of present action into the unknown, unknowable, and unimaginable?

PROFESSOR DEBORAH BIRD ROSE, FASSA, Environmental Humanities Program, University of New South Wales, investigates how we humans include and exclude other members of the family of life on earth in this era of extinctions. She is the author of numerous acclaimed books including, most recently, *Wild Dog Dreaming: Love and Extinction*, published by University of Virginia Press (2011). Her current research focuses on multi-sited, multispecies ethnographies in zones of extinction (see www.extinctionstudies.org). With Thom van Dooren she co-edits the new journal, *Environmental Humanities* (www.environmentalhumanities.org). She is the author of the popular blog 'Life at the Edge of Extinction', <http://deborahbirdrose.com/>.

LAW

SIOBHAN O'SULLIVAN,
ALESSANDRO PELIZZON AND
STEPHEN TURNER, WITH
PARTICIPATING CHAIR, CHARLES
DAWSON

Charles Dawson

PERFECTING POROPORO: PLANTS, STEROIDS & INDIGENOUS MAORI INTELLECTUAL PROPERTY.

In Aotearoa New Zealand, Maori understandings of plants, seeds and animals remain fundamental to cultural identity. In 1991 a group of Maori leaders lodged the 262nd claim with the Waitangi Tribunal ("Wai 262"). The scope of this flora, fauna, Māori cultural and intellectual property claim was extensive and innovative on national and international levels. New Zealand plants—and government science research regarding those plants and any possible pharmaceutical products—were central to the claim: the Wai 262 claim reminds us plants are potent carriers of cultural and pharmaceutical knowledge.

In addition to canvassing key recommendations from the 2011 Waitangi Tribunal report on its inquiry into the claim, I will address a nearly-forgotten scientific endeavour to extract steroidal components from the Australasian shrub *Solanum aviculare*, known in New Zealand by its Māori name, Poroporo. Poised at the intersection of affective engagement with genealogy and cultural lore, and the extraction of plant chemicals for profit, the Wai

262 claim and the Tribunal report remain instructive.

CHARLES DAWSON is ASLEC-ANZ's founding Vice-President (New Zealand). Charles holds a doctorate in environmental and literary themes from UBC in Vancouver, Canada ("Writing the memory of rivers"). He has worked as a policy analyst with a focus on Treaty of Waitangi relationships, and as the inquiry facilitator for the inquiry into the Wai 262 claim at New Zealand's truth and reconciliation commission, the Waitangi Tribunal. His current work is principally with US tertiary students through the non-profit network HECUA. He is Secretary of the Voice Arts Trust, which focuses on arts outreach to the community, and is chair of a trust that focuses on the interface of science, biodiversity and Mātauranga Māori at the internationally-significant Otari-Wilton's Bush native plant collection.

Siobhan O'Sullivan

NONHUMAN ANIMALS, DEMOCRACY AND THE CHALLENGE OF INCLUDING THE 'OTHER'

Democratic forms of political engagement have come to dominate around the world with most countries either having some kind of recognizable democratic state, or professing to be democratic despite actual practice. This victory of democratic values, while arguably good for humans, leaves us with a puzzle. What does democracy afford nonhuman animals? Animals are incapable of political participation, but so too are many humans. Democracies allow political participants to advocate on behalf of 'others'. Yet in liberal democracies most of those 'others' are entitled to rights. According to the majority view animals are not.

In this presentation I argue that democracies carry with them two promises that might be effectively used to safeguard the interests of nonhuman animals; the promise of equity, and a commitment to transparency and citizen engagement in decision-making. Combined, these fundamental democratic principles might be leveraged to safeguard the interests of nonhuman animals. However, democratic values are no panacea. They are sufficiently flexible, and open to interpretation, that they may also be used to justify animal suffering. As such I conclude that even within democratic states, broadly based positive community sentiment towards nonhuman animals is essential to meaningful interest protection.

SIOBHAN O'SULLIVAN is a Research Fellow in the School of Social and Political Sciences at the University of Melbourne. She has written extensively on animal related issues including a book titled 'Animals, Equality and Democracy' and numerous journal articles in publications such as *Environmental Politics* and *Res Publica*. Recently Siobhan has been working with Prof. Adrian Little on a forthcoming book chapter

about animals and democracy. That issue will be the topic of her address at the conference.

Alessandro Pelizzon

WILD LAW AND RIGHTS OF NATURE CONTEMPORARY PATHS TOWARD AN ECOLOGICAL JURISPRUDENCE

When, in 1972, Professor Christopher Stone concluded one of his property law lectures with the highly provocative question 'should trees have standing?', a number of eyebrows were raised in disbelief. How could any legal system possibly conceive of legal personhood beyond natural and artificial persons? Even if that were possible, how could non-human entities ever be granted standing in any meaningful way? Rather than being daunting, however, the questions prompted a number of scholars first, and of activists after, to envision and engender the normative possibilities entailed by Professor Stone's question. Following Cormac Cullinan's seminal book *Wild Law*, published in 2002, throughout the last decade a number of jurisdictions enacted legislation to recognise rights to their ecosystems, generating a fruitful and vibrant debate on Wild Law, Earth Jurisprudence and rights of nature, a debate that clearly indicates the emergence of a novel branch of legal theory informed by ecological sensibilities, a novel 'Ecological Jurisprudence'.

Certainly marked by highly visible practical implementations, Ecological Jurisprudence is testimony of a re-imagining of deeper ontological and normative possibilities. In asking fundamental ontological and epistemological questions about the meaning of 'nature', while at the same time considering postmodern conceptualisations of power and social interactions, scholars in the emerging field of Ecological Jurisprudence inhabit the vibrant, chaotic and creative intersections of culturally construed visions of 'nature' and of inherently anthropocentric normative regimes, with the view to articulate conceptual frameworks capable of avoiding some of the ecological hazards caused by human exceptionalism.

Italian by birth and Australian by choice, ALESSANDRO PELIZZON completed his LLB/LLM in Law in Italy with a specialisation in comparative law and legal anthropology. His thesis comprised a field research project on pre-Colombian family protocols in the Andes of Peru, Bolivia and Ecuador. Alessandro has been involved in Indigenous rights for over 15 years. Together with other young researchers in Italy, during his university years he established a research group with which he participated in and supported the drafting of the UN Declaration on the Rights of Indigenous Peoples in Geneva. His PhD thesis, conducted at the University of Wollongong and completed in 2011, and now published as a book, focused on native title and legal pluralism in the Illawarra. During the course of his PhD research project, Alessandro began to explore the emerging

discourse on rights of nature, Wild Law and Earth Jurisprudence. His main area of interest is the intersection between this emerging discourse and different legal ontologies, with a particular focus on Indigenous legal structures. Alessandro has organised the Second Australian Conference on Wild Law and Earth Jurisprudence in 2010 and has contributed to the organisation of the Third Australian Wild Law Conference at Griffith University in 2011, he is one of the founding members of the Global Alliance for the Rights of Nature and of the Australian Wild Law Alliance and he has contributed to establish the Earth Laws Network at Southern Cross University. Alessandro's main areas of research are legal anthropology, comparative law, legal theory, Indigenous rights and ecological jurisprudence.

Stephen Turner

THE LAW OF WATERS

In this paper I consider the compendious and authoritative recent statement of the Treaty of Waitangi Tribunal on the matter of flora and fauna (known as WAI 262), and its implications for the country's waterways. I illustrate the entwined issues of constitutionality and water with the case of Lake Omapere in the Northland region, which sits at the centre of the territory (rohe) of the Nga Puhī tribe (iwi). The idea of raising the water level to make the severely degraded lake healthier illuminates contrasting attitudes to land and water. The capital-intensive possessive individualism of local farmers is opposed by the view that returning the lake to health involves nourishing local relationships that encompass human and non-humans actors, organic and non-organic elements, whether those who use water for business, recreation or sustenance, or the flora, fauna and water-life, including the sacred eel (Kirikopuni) that makes its way to the sea through the Hokianga river. Taking such relations to constitute a local parliament, the lake may be considered to have constitutional force, insisting as an entity in its own right (a taniwha or guardian to local Maori) that its attributes and properties take precedence over property-based law that governs their commodification. A law of land emerges whose primacy challenges the acts and agencies mandated by government to manage it.

DR STEPHEN TURNER is a Senior Lecturer in English at the University of Auckland, New Zealand. His research interests include critical theory – especially colonial, 18th century literature, New Zealand studies and writing studies. The majority of his writing concerns processes of settlement in the historical context of New Zealand. More broadly, the three interrelated projects he is currently engaged in can each be understood in terms of the theme of encounter. These projects span the settlement of new countries, the living knowledges of indigenous peoples, and the function of the

university, including the responsibility of teaching.

Speakers

Ashrafal Alam

RURAL SETTLEMENT DYNAMICS, AGRICULTURAL PRACTICES AND MORE-THAN-HUMAN RURAL RESOURCE MANAGEMENT

Agricultural practices are components of particular land and water systems incorporating numerous assemblages of humans and non-humans. Thinking through these more-than-human assemblages proffer deeper engagements with settlement morphology raising the potential for more ethical decision-making in rural resource management. In this paper, drawing on cases from Bangladesh, we explore, how the emerging rural settlement dynamics (agro-economic, post-agro-economic, rural development and climate-change) are transforming and reconfiguring traditional agricultural practices and marginalizing the role of more-than-humans. We argue that new settlement dynamics are transforming rural agrarian production spaces to spaces for consumption and such transformation opens up new avenues of exploitation and marginalization. It disintegrates existing multi-species assemblages from the landscape problematizing the social management of rural natures. On this disparity, the paper calls for re-imagining the rural resource management discourse where agricultural spaces retain elements of production by recognizing the affective spatiality of more-than-human assemblages.

My research explores affective methodologies to address sustainability and resilience of built-spaces in cities. In 2011, my master's thesis, 'social production of urban regeneration in Hong Kong' received the best dissertation award. Following years, in 2011 and 2012, my planning proposals received Hong Kong Institute of Planners Prizes. I also worked as development consultant of the Asian Development Bank in Bangladesh during 2011-2012. At present, I am a doctoral student at the Department of Environment & Geography in Macquarie University, Sydney. My research centers on the "more-than-human exploration of political ecology and production of space in the third-world".

Paul Alberts-Dezeewu

ROBINSON CRUSOE AS LITERARY ANTHROPOSCENE

Often claimed as the first novel, Robinson

Crusoe has been read as a characterizing colonial appropriations of human and nonhuman others, but it also reveals the anxieties and demands that the human experiences in the face of other species. Confronting, but also requiring nonhuman species to fabricate the boundedness of human sociality – and thus the 'properly' self-possessed human – the lone Crusoe mediates and is himself 'mediated' through processes of determining the wild and the domesticated. This ecocritical reading aims to trace the minor and submerged figures of need and dependency in nature in the narrative, that subvert the simplistic figure of Crusoe the conqueror, while also contributing towards a more general thesis about literature's anthroposcenic logic.

PAUL ALBERTS lectures in philosophy at the University of Western Sydney, and has recently published on the Anthropocene in *Angelaki*, and on Foucault's concept of Nature in the Blackwell Companion to Foucault. He is writing a monograph entitled *Anthroposcenes* for completion in 2014.

Julia Alessandrini

THE LONDON FOG AND IMPERIAL AFFECT

In its industrial practice, nineteenth-century London was truly the centre of the Empire. Within the Imperial City itself, tens of thousands of industrial (and domestic) chimneys pumped their malodorous, choking, sticky and often vividly coloured smoky exhausts into London's already damp, foggy air on a daily basis. This powerful atmospheric cocktail, which came to be known as the London fog, then etched itself blackly onto the man-made and natural surfaces of London unifying all it touched with the sooty band of Empire. But, it was not only London's physical appearance which was affected by the city's famous atmosphere. The beliefs, attitudes and behaviors of London's inhabitants were also susceptible to the influences of the engulfing London fog.

Samuel Luke Fildes' socially confronting, *Applicants for Admission to a Casual Ward* of 1872-74, and Claude Monet's turn-of-the-century aesthetically beautiful *Waterloo Bridge* Series works all make use of the London fog in their representations of what can be understood, respectively, as imperial shame and imperial pride. These works, along with others, will be explored in this art historical paper in regard to the complex social and visual relationship between Empire, the London fog and affect.

JULIA ALESSANDRINI is an art historian whose interest in representation, aesthetics and materiality began during the years she spent as

a practicing visual artist. The use of smoke, mist and fog as a material in her practice, and her interest in the capacity of such materiality to hold and convey meaning, eventually drove Julia's historical research deep into the territory of the Industrial Revolution and smog-ridden nineteenth century London. Julia's current art historical research interests include beauty, affect and the Imperial Aesthetic.

Meera Atkinson

THE AGE OF PLANETARY PTSD?

In her discussion of the 'gendering of agricultural animals' Erika Calvo (2008) coins the term 'anthroparchy' to describe the way in which the history of patriarchy meets and informs the anthropocentric age. This paper considers, via Alexis Wright's *The Swan Book* (2013) and *Carpentaria* (2006), the traumatic underpinnings and consequences of anthroparchy by focussing on non-human animals, speciesism and global warming. Further, it discusses how such traumatic operations can manifest testimony in a writing practice I call the poetics of trans-trauma – trans-trauma being my abbreviation for familial transgenerational transmission of trauma and its relations with cultural and collective trauma.

The Swan Book quite literally takes up where *Carpentaria* left off: extreme weather hits toward the end of *Carpentaria*, wiping out the town of Desperence. When Wright returns with *The Swan Book* this extreme weather has become full-blown climate change, which has already destroyed the Northern Hemisphere and is working on what remains. I argue that Wright reveals a contemporary reality: a kind of cyclical condition both rooted in trauma and furiously producing it and bound by affective transmissions and bondage, and that such testimony is vital to confronting denial and resistance to change.

MEERA ATKINSON is a Sydney-based writer, poet and scholar. Her writing has appeared in many publications, including *Salon.com*, *Meanjin*, *Best Australian Stories* 2007, *Best Australian Poems* 2010, *Griffith REVIEW* and *The 2013 Voiceless Anthology*. She has a PhD on the transgenerational transmission and poetics of trauma from the Writing and Society Research Centre at the University of Western Sydney. She is co-editor of an academic volume *Traumatic Affect* (2013), an international volume of essays exploring the nexus of trauma and affect.

Su Ballard

MORE THAN THE SIMPLE DEFENCE OF NATURE: ARTISTS CONFRONT EXTINCTION

If aesthetics had an invisible force it would be called nature. In the histories of art, nature is

defined through a set of visual and social codes that have sedimented into a cultural and political place that is romantic, continuous and at a safe distance from the impacts of humanity and technology. In "The Three Ecologies" Felix Guattari writes: "In the future much more than the simple defence of nature will be required ... and the adoption of an ecosophical ethics adapted to this terrifying and fascinating situation is equally as urgent as the invention of a politics focused on the destiny of humanity" (2000, p.66-67). Australian artists Hayden Fowler and Fiona Hall, and New Zealand artist Stella Brennan all construct media installations that demonstrate how unnatural our relations with nature are. In their hands nature is not static; it does not simply end where technology begins. Birds that can no longer sing are suddenly given voice, and humans regress into the dystopian reality of a techno-entropic environment. At the heart of each work is a newly imagined entropy not as death but renewal. Their works suggest that extinction does not manifest as a final fiery end but a terrifyingly slow dwindle. In the current shifting geo-physical environment where natural and human disasters have blurred into rolling catastrophes of technical and environmental melt-down, this paper asks what can be gained from an ecosophical approach to contemporary art. Overall, this paper examines how the ecological concerns raised by both Deleuze and Guattari have been renewed in contemporary media art such that the energetic forces of 'nature' continue to present aesthetic challenges for artists and viewers in the techno-ecological climate of the 21st century.

DR. SUSAN (SU) BALLARD is a senior lecturer in Art History and convener of the CAST (Contemporary Arts and Social Transformation) research centre at the University of Wollongong, Australia. Su's research examines materiality, machines and nature in contemporary art and the art gallery. She edited *The Aotearoa Digital Arts Reader* in 2008, and in 2013 she curated the major exhibition *Among the Machines* for the Dunedin Public Art Gallery, NZ. She is an editor of *FibreCulture Journal*. <http://suballard.net.nz>

Arnaud Barras

THE AFFECTIVE RESONANCE OF COUNTRY: PERFORMING THE ECOPOETIC SELF THROUGH ABORIGINAL NARRATIVES

In the 1990s the advent of theories of embodied cognition have rendered porous the boundaries between cognition, physiology, and ecology. A decade later ecopoetics has set itself to rethink the place of the human organism in the ecological fabric of the world. In this paper, I suggest that an ecopoetic approach can be applied to reading postcolonial environmental fiction. I

will use the example of Alexis Wright's *Carpentaria*, a contemporary Aboriginal narrative, to illustrate that reading is a process in which the reader enters into an affective resonance with the described country. This interaction between reader and work involves three cognitive operations: the vicarious enactment of experiential processes; the articulation of indigenous ecological knowledge; and the substantiation of a plural and relational storyworld. The affective resonance thus produced is performative. It enables the reader to experience the described ecosystem emotionally through the lens of indigeneity, but it also expands her awareness of her own enmeshment in the fabric of life. In other words, reading *Carpentaria* directs the reader's attention to her poetic engagement with the ecological world. Ultimately, this conception of reading as an ecopoetic process reaffirms the importance of literary texts in the continuous transformation of socioecological systems.

ARNAUD BARRAS is a PhD candidate at the University of Geneva, Switzerland, where he works as a research and teaching assistant in contemporary literatures. In 2013 Arnaud obtained a 1-year mobility fellowship from the Swiss National Science Foundation to study the history of environmental ideas at the ANU. Arnaud's research interests lie in the postcolonial representations of the relationship between organism and environment. His doctoral thesis draws on ecology, anthropology and reader-response theory to study metafictional representations of the organism-environment process in the work of Rudy Wiebe, Amitav Ghosh and Alexis Wright.

Geoffrey Berry

ECOCENTRIC MYTHOPOEIA IN THE ANTHROPOCENE

In the anthropocene, we have a duty to care about how we can help shift the dominant paradigm from the dangerous self-involvements of egotism and anthropocentrism to an ecocentric worldview. Much of the transitional story we are attending to is conveyed in the scientific rationalist mode. This is perfectly acceptable and necessary, but we also require stories powerful enough to motivate action; moving stories whose imagery reaches deep into the other worlds that inspire us to act – worlds of instinctual or libidinal energy, emotional resonance, the yearning to feel at home and also to evolve beyond our limits. Myth is the vehicle for this level of discourse. There is plenty of creative mythopoeia attending to such needs at the level of popular, cinematic or literary eco-dystopia; but such narratives can also inspire withdrawal into conventional modes of nostalgia, hedonism or other paradigms not conducive to the kind of radical response required by climate change. Ecocentric mythopoeia requires engagement

with the most profound layers of the ongoing story of environmental destruction in a way that supplies a positive vision yet also satisfies our craving for reasoned argument. Concurrently, it must do so without stultifying the transrational life of mythic narrative. I present an outline of what this might look like.

DR GEOFFREY BERRY is Director of Studies at The Phoenix Institute of Australia, where he also teaches myth, symbol, ritual and various psychologies and ecologies of consciousness.

Gabriella Blasi

TERRENCE MALICK'S POETICS OF NATURE

This paper argues that in the contemporary phantasmagoria of nature-images as commodity forms, ecocritical practices should reclaim a poetic rather than aesthetic approach to nature-images in films. Through a figural approach to the cinematic treatment of nature-images, Walter Benjamin's ontological ideas on allegory and the poetized enable a reading of nature beyond representation and aesthetic affect. Examples of this poetic approach to the natural world can be found in Terrence Malick's use of aesthetically beautiful, yet poetically disturbing images of the natural world in his films, particularly in *Days of Heaven* (1978) and *The New World* (2005). A poetics of nature, the paper suggests, bypasses the affective, aesthetic power of the commodity form and enables a vision of nature beyond beauty and sublimity. As it will be argued, Malick's evocation of the natural world calls for an ontological (rather than perceptual) reassessment of human-nature relations. This reassessment is paradoxically enabled by Malick's use of the film medium itself. A Benjaminian poetics of nature does not try to transcend the inherently material and mediated visions of nature-images, but – rather – reads these images in their appearing, for what they say and do in how they appear. So what does the film's imagery do in-between its beautiful and disturbing visions of nature? Terrence Malick's films allegorize and poetize (in a Benjaminian sense) both sacred and profane visions of the natural world, thus enabling possibilities of being with nature.

GABRIELLA BLASI is a PhD candidate at the University of Queensland, with a project on the work of Terrence Malick. Gabriella's professional background is in film production and scriptwriting and she has only recently turned to academic research with a strong interest in ecophilosophy. Gabriella's academic publications are in ecocritical theory and practices in literature and film, in the international journal *Arcadia* ("Reading Allegory and Nature in Cormac McCarthy's *The Road*" forthcoming) and in the *Journal of Language Literature and Culture* ("Nature and the Unmaking of the World: Reading Figures of Nature in Terrence Malick's *Days of Heaven*").

Merlinda Bobis

CREATIVE-CRITICAL EMPATHY FOR RIVERS: THE PHILIPPINES AND CANADA PROJECTS

How can creative-critical empathy (CCE) re-think river responses and governance? How is CCE shaped as process by a critically interrogated arts practice underpinned by Philippine indigenous beliefs on loss, respect, and kinship? How does the 'ethics of location-translocation' in these beliefs develop a community infrastructure around an ecologically challenged river? How are differences in location (place, culture, demographic) negotiated and 'translocated' to a shared river? How can policy collaborate with human infrastructure in building public infrastructures around rivers? These questions will be addressed in this paper about the design, implementation, and outcomes of two river projects facilitated by Merlinda Bobis for artists, writers, teachers, and community organisers: 1) Gaygay Salog-Gaygay Buhay

(Tracing River-Tracing Life) on the Naga River (Bicol, Philippines); and 2) Re-thinking River Responses and Governance on the Fraser River (British Columbia, Canada). These two case studies raise the possibility that "the turn in ecocritical theory to the relevance of empathy, sympathy and concordance" could be, in fact, a turning back to the organic 'feeling-thinking-doing' of indigenous and grassroots practices.

MERLINDA BOBIS is an award-winning Filipino-Australian writer and performer, currently researching rivers and the transnational imaginary. She has published three novels, a collection of short stories, and five books of poetry. She has performed her one-woman play 'River, River' adapted from her latest novel 'Fish-Hair Woman' in Spain, Canada, US, Singapore, and the Philippines. These creative works are the foundation of her ongoing collaborative research (Canada, Philippines) on creative-critical empathy for rivers. The project has four streams: creative production, scholarly enquiry, community engagement, and pedagogy. She teaches Creative Writing at the University of Wollongong. <http://www.merlindabobis.com.au>

Louise Boscacci

AFTER-AFFECT SKIN SONGS: RE-WRITING AFFECTIVE DIMENSIONS OF MAMMAL SPECIES LOSS

The route from ecological places and the ecological space of thought to *affectus* / *affectio* in a compositional pathway scores a refrain of after-affect. At the edge of Maralinga – Tjarutja lands, Anangu elders reached out to take museum skins of desert mammals disappeared from both Country, and continent. As a scientist collaborator with these senior informants, the aim was to

glean and gather collective knowledge for both community and the biogeographic record. What was not written was the profound emotional and intellectual provocation of these skin objects for elder women who had not seen the animals for decades yet retained specialist knowledge of biology, behavior and cultural emplacement in songs. What was not recorded, except in private field journals and anecdotal de-briefings, was the shared grief of this encounter by the mammalogist-provocateurs. Both are humming lacunae in accounts of species loss. Whose voices should write new ecological histories? How to author the voices of deceased Indigenous custodians of ecological knowledge? In invoking 'the affective' as a lens of return analysis, and given the entanglement of affect, emotion, sensation and action in contemporary transdisciplinary discourse, which affect/s?

LOUISE BOSCACCI (BSc Hons; BFA), a former biologist, is an interdisciplinary scholar and arts practitioner presently undertaking doctoral research in the creative arts at the University of Wollongong Australia ('Finding the Round Table Place: An Illuminated Archive of Affect?'). A key interest is exploring creative and critical possibilities sparked by the affective provocation of an encounter, object or atmosphere. A recent assemblage work, 'Pulse_Pause: Eco-ethical Aesthetics in the Shadow Places' (2013) composed a meeting of affective and ecological becomings of 'place', drawing on the rich concept of Shadow Places articulated by the ecophilosopher Val Plumwood.

Anna Boswell

EELING AND FEELING

In June 2013, the New Zealand Ministers for Primary Industries and Conservation announced the establishment of a review panel to reassess the commercial fishing of longfin eel (or *tuna*, as it is known to iwi), with a view to the possible imposition of a nationwide moratorium. Managed as a PR 'event', this feel-good moment in the life of the nation was accompanied by the self-congratulation that can only attend such a turning point when it is de-coupled from a less easily celebrated history of human habitation. The government announcement was made under the pressure of a report by the Parliamentary Commissioner for the Environment, itself influenced by a grassroots public education campaign involving a blog, a travelling quilt, school children and sequins and satin, a picture book and a march on parliament, as well as the trumpeted development of Te Wao Nui at Auckland Zoo which proclaims the native eel an iconic and threatened species. Long-living and deep-ocean-spawning, the eel has come to be recognised as a remarkable marker of the vitality of the nation's waterways and as an exemplar of

an instinctually-driven will-to-life.

In crucial ways, however, the eel seems a belated and unlikely icon of conservation principles, and its rising profile as an object of public pedagogy begs a series of questions, to do with remembrance and 'difficult learning' (Simon 2000, p. 77) within a settler-colonial place, that refuse to stay submerged. This article considers the reconstruction of the eel in the terms of a settler sensible order which is unable fully to disavow the dispossession of iwi and the war against the environment conducted in its train. Briefs of evidence to the Waitangi Tribunal on the toxic bioaccumulation of Agent Orange within the flesh of this kaitiaki species indicate the extent to which the recent conservation measure points towards—at the same time as it masks—the underlying ecological, constitutional and pedagogical crises of settlement. What would an eel's-eye view of this place take in, the article asks, and how might the envisioning of this kind of 'consciousness' of habitat (Clifford 1997, p. 326) be made to matter?

ANNA BOSWELL teaches writing studies at the University of Auckland. She talks and writes about settler-colonial worlds and is particularly interested in intersections between history, memory, pedagogy and place. Anna is a founding co-editor of *Argos Aotearoa* and a member of the writing collective of the same name.

Madeleine Boyd

JUSTICE AND ATONEMENT: A PERFORMATIVE INVESTIGATION OF HORSE WHIPPING

Human actions towards horses are in part shaped by each horse and historical experience of 'horse' and are not entirely human innovations. In this way the trappings of horse-human relations from bits to stables, fences to hay and from race days to the dressage ring are sedimentations of material- discursive entanglements in the present and historically. The matter of these materials is mutable over time and with new cuts an altered state of horse- human enactments has come about, across cultures and time, and can come about in the future. This paper considers one such material device, the whip, and performance, the act of whipping, as it applies to racehorses in particular, and with reference to broader cultures of horse-human relations, and even the whipping of humans by humans. The starting point for this project is empirical research on whipping of racehorses conducted by Prof. Paul McGreevy, School of Veterinary Science, University of Sydney, Australia. The middle point of this project is a video artwork performed with a horse made in response to this research. The ongoing stage of this project is this paper's

philosophical analysis of the first two stages, production of a final artwork for exhibition, with consideration of implications for horse-human relations and the role of multispecies performance art in relevant justice dialogues.

MADELEINE BOYD is driven by a series of intense inquiries into the matters of non-human animals and the phenomena of existence. Currently engaged in a slow and determined process of discovering what it is like to 'intra-act with horses', she presents her findings as a series of public videos, photographic works and installations. Madeleine is currently a PhD student in Sculpture, Performance and Installation at Sydney College of the Arts, University of Sydney. In 2013 Madeleine curated the exhibition 'Intra-action: Multispecies Becomings in the Anthropocene' towards development of a performative multispecies aesthetics. A forthcoming edition of *Antennae* curated by Madeleine will feature a selection of papers on multispecies art practices as they intersect Karen Barad's *Agential Realism*.

<http://madeleineboyd.wordpress.com>

Michael Chew

WATER

Water access issues pose continual problems for villages in arid areas of Rajasthan, India, and the common response has been technological solutions through water management projects. Qualitative participatory research can provide alternative approaches to these issues, and this paper reflects on one such project run as part of a larger scale development evaluation program. The project used a participatory photography process to allow villagers to take and select photographs that represented what water meant to them in the present and future, along with how they saw their own responsibilities these areas. The complex visual and textual data was analysed using two different analytical processes – a positivist 'measurement' approach in line with the water management paradigm, and an alternative actor network 'relational' approach. While both strategies produced useful insights with different strengths and weaknesses, it is argued that the relational approach has the potential to provide opportunities for solidarity relationships beyond that of instrumental development or research paradigms.

MICHAEL CHEW is a sustainability educator, community cultural development practitioner, and visual artist with degrees in Art Photography, Mathematical Physics, and Humanities. He co-founded the 2004-5 Melbourne Environmental Arts Festival to explore the creative nexus between environmental arts and activism, and later Friends of Kolkata, to coordinate international volunteer programs and teach participatory photography projects in India, Indonesia, East Timor and Bangladesh. After returning to Melbourne from a year working on climate adaptation in Bangladesh, he co-founded

Friends of Bangladesh to continue solidarity work. Michael completed a masters in Social Ecology in 2013, exploring the role of creativity to mediate human-nature relationships. He currently works in sustainability education at Maribyrnong Council, while pursuing various creative projects.

Kate Clark & Samuel Dunscombe

PARKING LOT PARK: A SOUND PROMENADE, MAPPING GEOLOGIC, SEXUAL, AND POLITICAL ECOLOGIES OF SAN CLEMENTE CANYON, CALIFORNIA

Parking Lot Park is a performance event that maps out the various geographies (geologic, political, social, and sexual) which intersect within the space of Marian Bear Memorial Open Space Park, in San Diego, California.

The land has undergone many transformations: formerly an ancestral homeland of the Kumeyaay Indians and later a grazing spot for Mexican cattle ranchers, the currently U.S.-owned canyon was protected from highway developments in the 1970s by its namesake, Marian Bear. Since this period, rampant urban development has hemmed the canyon, creating an island of green in an otherwise suburban landscape. The park has become a popular cruising spot for homosexual encounters, sparking a backlash of plainclothes arrests and surveillance, raising questions of the management of open spaces in the 1990s and 2000s.

A spoken narrative detailing historical and contemporary experiences of the space is combined with audio field recordings. As the verbal unravels layers of social and physical space, the recordings (taken live in the park and minimally edited) mimic this process in a number of ways, most notably through the use of mediating acoustic objects as 'filters,' and pan-perspective recording techniques. In both cases, a 'filtering' process allows for a reflection on the geo-social relationships that combine to give the park form.

KATE CLARK is an artist, writer, and social choreographer. Her projects re-imagine ways landscapes are predominantly, managed, ritualized and interpreted. She is pursuing her MFA at UC San Diego, and has studied interdisciplinary studio art and urbanism at the Pont Aven School of Contemporary Art, Bauhaus Institut Weimar, the Evergreen State College, and IUAV di Venezia. She has worked on urban and rural projects in Japan, Mexico, Italy, France, and the United States. Kate Clark is co-founder of Living Archives, a UCSD Humanities Center Research Group, and a former research fellow at Provisions Library for Arts and Social Change and the Smithsonian Hirshhorn Museum. In 2010, Clark co-founded Knowledge Commons DC- a free, interdisciplinary school that floats throughout public sits in Washington DC. The project currently serves a student body of over 3,000.

SAMUEL DUNSCOMBE is a San Diego/Melbourne based musician, specialising in the use of clarinets, computers, and microphones. His work examines the intersection of the aural practices of sound installation art, field recording, notated contemporary music, computer audio, and free improvisation. He is a specialist in extended clarinet technique, a fluent user of MaxMSP, and has undertaken field recording projects on 5 continents. In 2013, Samuel's works for instruments and electronics were presented at the Tokyo Experimental Festival, the Bendigo International Festival of Exploratory Music, the Toronto Electroacoustic Symposium, and received an IDEAS grant from CALIT2. Samuel is currently a candidate for Doctor of Music Performance (DMA) at the University of California (San Diego).

Danielle Clode

NEGLECTED NATURE: AUSTRALIA'S FORGOTTEN NATURE WRITING TRADITION

Australia is often regarded as lacking a strong tradition of nature writing commensurate with that found in the US and the UK. And yet, since the beginning of the European exploration and colonisation of Australia, nature writing has played an important role in reconciling our affective relationships with the country and wildlife, and shaping a sense of belonging and nationalism. Australian nature writers through the nineteenth and twentieth centuries have contributed significantly to education, conservation, popularisation as well as the natural sciences, yet they appear not to have had the same impact in the literary domain. This paper will consider the work of Mrs Edith Coleman (1874-1951), the first woman to be awarded the Australian Natural History Medallion, for her extensive body of popular and scientific writing and particularly for her discovery of the phenomenon of pseudocopulation in orchids. I will explore Coleman's work and legacy in the broader context of her role as an amateur scientist, populariser and nature writer, using the implications of both postcolonial and ecocritical frameworks, to discuss our shifting appreciation for Australia's vibrant nature writing tradition.

DANIELLE is the author of several literary non-fiction books. She studied psychology and politics at Adelaide University, before completing a doctorate in zoology at Oxford in 1993. Since then she has worked as a freelance author, researcher and editor across a wide variety of science and humanities disciplines, publishing in fields as diverse as aged care, portraiture, genetics, drug addiction and history. She taught writing at Melbourne University and creative non-fiction at the Victorian Writers Centre before moving to Flinders in 2011. Her recent books include *Voyages to the South Seas* and *A Future in Flames*. She is currently working on her seventh book, which is about marine reptiles of Australia's ancient inland sea.

Davidson, Kathleen

ECONOMIES OF AFFECT AND THE CULTURE OF ACCLIMATIZATION

During the second half of the nineteenth century more than fifty acclimatization societies were founded around the globe. The purpose of the societies was to 'promote the rational exchange of aesthetically pleasing and useful flora and fauna' worldwide. Generally established through the efforts of individuals, the acclimatization movement was more than just a scientific and economic enterprise. The systematic introduction of plants and animals by acclimatization societies had tangible benefits and considerable appeal as it served to provide a comfortable, pleasurable and refined lifestyle. Yet, it also had its detractors as it could lead to degeneracy and environmental catastrophe.

Very little attention has been paid to the global acclimatization movement with regard to visual culture. By examining images produced at the height of the acclimatization period, I will draw together some research areas that are not usually juxtaposed. As well as considering some of the key ideas that were circulating in the era of acclimatization, I will explore this most pragmatic of sciences in relation to Victorian domesticity and constructions of masculinity; the transplanting and representation of leisure activities; the redistribution, domestication and remodelling of nature as ornamental and affective commodities in different parts of the world; and the emergence of Aestheticism.

DR. KATHLEEN DAVIDSON is a sessional staff member at the University of Sydney and independent scholar. She is a Visiting Scholar at the Yale Center for British Art during 2014, and was the C.P. Snow Visiting Fellow at the University of Texas at Austin during 2012-13. Her book *Photography, Natural History and the Nineteenth-Century Museum: Exchanging Views of Empire* is forthcoming with Ashgate. Previously, she was Curator of International Photography at the National Gallery of Australia, Canberra.

Emma Davies

ETHICAL ENCOUNTER WITH THE UNGRIEVABLE

This paper will explore how the ethics of the relationship between the human and the nonhuman is and might be informed by grief. Drawing heavily on the work of Judith Butler in *Frames of War*, *When is Life Grievable* I will explore how precariousness and vulnerability, as ontological conditions, call us to question the frames that determine our consideration of the loss of others as grievable or not. Frames are understood as the frameworks through which we filter the world affecting understanding, recognition

and apprehension. I seek to extend Butler's argument in order to explore how shared conditions of precariousness and vulnerability require us to challenge dominant frames that preclude the nonhuman realm from recognition, and thus prohibit the acknowledgement of loss in this realm as grievable. I seek to extend Butler's argument to understand how shared conditions of vulnerability and precariousness might imply an ethics of nonviolence in the human-nonhuman relationship, in such a way is inclusive of these shared ontologies and challenges a normative framing which I refer to as a *vital-centric* approach. How ontologies of vulnerability and precariousness constitute grievability and furthermore how grievability informs ethics in the human-nonhuman relationship are the key focuses of this investigation.

EMMA DAVIES is a PhD student in Philosophy at the Australian National University. She completed bachelor degrees in Arts (Hons. Philosophy)/Economics at the University of Queensland. Her PhD is an investigation of how ethics in the human-nonhuman relationship is, and might be, informed by the affects (specifically grief and wonder). This project aims to explore connections between ontology, affect, framing and ethics in the human-nonhuman relationship. Broadly, the project aims to explore the plausibility of moving beyond a human centred ethics; more narrowly, examining the roles of grief and wonder, in the ethical encounter between humans and nonhumans.

Rick De Vos

THE GREATEST AFFECTION: PLEASURE AND SORROW ON THE FRONTIER

The sensibilities of European explorers and naturalists negotiating unfamiliar spaces has shaped the way that they perceived and made sense of their encounters with animals. Their journals and field notes, while providing a record of these occurrences, rarely present a detailed and explicit sense of how the writer and the animals responded to each other. The dictates of scientific and colonial observation frame and shape what is perceived and how it is meaningful. However, when freed from the social and cultural demands of officially recorded history and science, the descriptions of these encounters indicate absences, gaps and silences, offering clues as to how nonhuman animals may have interpreted and made sense of these exchanges. Desire, pleasure and pain can be seen to motivate and to be elicited by these acts of contact. The fact that some of the animals encountered no longer exist in these spaces adds a greater significance and poignancy to the meetings. Focusing on the writings of Charles M. Hoy and Georg Steller, this paper attempts to retrieve the times and

spaces of these encounters to look at the different ways the humans and animals present responded to each other, and the sense to which these encounters evoked more than an instrumental exchange.

RICK DE VOS is an adjunct research fellow in the School of Media, Culture and Creative Arts at Curtin University. His research focuses on species extinction, its cultural significance, and the way it functions as social and cultural practice. He has had essays published in two edited collections, *Animal Death and Knowing Animals*, and is currently preparing a monograph examining constitutive practices and representations of extinction.

Andrew Denton

ABSTRACT ONE: ASPECTS OF TREES

Aspects of Trees is a film and sound essay. The subject of the work is the North American pine beetle epidemic. In the last decade the beetle has noticeably decimated high elevation arboreal forests in British Columbia, Alberta, Colorado and New Mexico. It is an ecological disaster that has emerged as a dramatic visual reminder of the complexity and fragility of what Morton terms the “ecological emergency”. The film is the fifth collaboration between film artist Andrew Denton and composer Teresa Connors. It is an extension of their previous artistic explorations into human impact on ecosystems.

Aspects of Trees aims to break through cumulative apathy around our escalating ecological crisis by engaging with the inherent complications of the subject through an evocative and affective mediation of image and sound. The project’s aural and visual conversation, and ultimately eulogy, proposes that a poetic and affective mode of inquiry might offer an emotional and alternative means to progress debates about anthropogenic climate change.

The presentation includes a screening of the work and an artist talk.

ABSTRACT TWO: JET-STREAM

Jet-stream is an accident. A work made while making another work. Yet it resonates with the intent and purpose of the project it was made inside – or around. In 2013 and 2014 I filmed an essay film, *Road to Utopia* [*in production working title*]¹. During the shoot I found myself standing on the side of the road in the Mojave Desert, filming heat waves shimmering off a highway. While the camera rolled I looked up and saw a jet-stream tearing a soft white line into the dark blue

sky. That moment seemed to encapsulate and concentrate the subject I was working on into a single resonant distilled image of beauty and despair. Over the many months that I found myself in isolated and broken places and spaces I pointed my camera up into the sky and collected 100s of video core samples of these slices into the sky.

The installation is an evocative and visually arresting collection of these shots. The work is designed to be projected into a large gallery space in single or poly channel configurations.

ABSTRACT THREE: ROAD TO UTOPIA: WORKING TOWARDS AN AFFECTIVE (POETIC) CINEMATIC INQUIRY INTO THE “ECOLOGICAL EMERGENCY.”

The research project and essay film *Road to Utopia* seeks to film changes to the ecology, in poetic or affective cinematic registers, with the aim to evoke an emotional response in the

VIEWER. Working from the position that fear-inducing documentary polarizes popular opinion, might a poetic and affective mode of visual and aural inquiry offer another method of communicating anthropogenic climate change? The project is focused on late-capitalist human addiction to fossil fuels, and the infrastructure that supports our ever-escalating dependence on oil. The project was filmed over three months, in 2013, from Northern Canada (Fort MacMurray and Edmonton) to Southern California (Palm Springs and the Salton Sea). The presentation will look at three images from the film and attempt to unpack what is affective and/or poetic about them as individual shots or as core samples of temporal space and altered place.

ANDREW DENTON’s current research project, *Affective Moving Image and the Ecology*, works from the belief that a more effective tactic for progressing debates/conversation into anthropogenic climate change may be poetic or affective modes of inquiry, rather than fear-inducing, ‘fact’ based documentary approaches or short-grab media coverages. He considers these latter approaches to be the agents for not only polarising popular opinion, but also stagnating discussion around the level of ecological threat that we face, and our role in it. Since many threatened ecological subjects (and objects) are invisible, their very intangibility, or unfathomability gets abstracted into mere data. This, he argues, stymies our capacity to have an emotional or affective relationship with the ecology: and yet, perhaps another form of visual and aural abstraction is useful to penetrate the complexities inherent in engaging with our current “ecological emergency”? His project is an experiment into ecology, film and sensation.

Brian Deyo

BODIES THAT THINK: AFFECTIVE COGNITION IN RICHARD FLANAGAN’S *WANTING*

Richard Flanagan’s novel, *Wanting*, speculatively re-enacts the colonial encounter between Europeans and indigenous peoples in Australia during the early to mid-nineteenth century. In the interest of rewriting the history of settlement, the author imaginatively attends to the often tacit or overlooked affective intensities of the colonial encounter. In addition to Flanagan’s representation of the colonizer’s vexed, unsettling relations with indigenous peoples, he offers an analytic of the colonizer’s affective responses to the extra-human world. My paper reads these responses as symptoms of ecophobia. Though the concept of ecophobia refers to humanity’s innate fears and anxieties with respect the sheer alterity and unpredictability of nature, *Wanting* suggests it is modulated/betrayed by a historically specific set of anthropocentric attitudes toward the natural world. Flanagan coordinates anthropocentrism with Enlightenment philosophical discourse and imperial ideology – systems of signification and meaning that exalt the agency of reason almost precisely as much as they derogate the sphere of embodiment, emotion, intuition, and the senses. While I argue that *Wanting* deconstructs the binary logics of anthropocentrism and imperialism, I also wish to contend that it positively reinscribes the body to recuperate and posit the value of indigenous sensibilities and epistemologies in the context of the Anthropocene.

BRIAN DEYO is an assistant professor in the Department of English at Grand Valley State University in Michigan. He received a B.A. in Zoology at Miami University (OH) and a Ph.D. in English at Vanderbilt University. His research is broadly interested in the intersections among representations of race, gender, species, and the environment in postcolonial literatures. He is currently working on a book that examines contemporary fictional reconstructions of colonial encounters in South Africa, Australia, and South America. He teaches courses in critical theory, postcolonialism, nature writing, and British literature.

Molly Duggins

FROM PACIFIC WONDERLAND TO WORLD’S FERNERY: NEW ZEALAND, FERN FEVER, AND THE SOUTH PACIFIC FERN ALBUM

A colonial gift-book combining pressed New Zealand fern specimens with an illustrated letterpress introduction inspired by the picturesque atlas model, *The South Pacific Fern Album*, ca. 1889, demonstrates how the New Zealand landscape was transformed into a global phenomenon through

¹ Road to Utopia is an essay film that attempts to tangle with human addiction to fossil fuels and the infrastructure that supports our ever-escalating dependence on oil.

nineteenth-century fern fever. While Australasian ferns were lauded as curiosities and commodities abroad, in the colonies they were embraced as cross-cultural landmarks entangled in notions of locality and identity, with the endemic *Cyathea dealbata*, or silver tree fern, taking on emblematic proportions as a national symbol in New Zealand.

Evolving in tandem with the commodification of natural history, such commercial fern albums mirrored New Zealand's export fern industry, which engaged in multi-directional botanical exchanges through trade and exhibition. Within the pages of *The South Pacific Fern Album*, nestled amongst its ornamentally arranged fronds, the image of New Zealand as 'the Pacific's wonderland' is cultivated into that of the 'world's fernery', anchored in the international aesthetic value of the fern. Beyond discussing its significance as a mobile repository for ferns and fern imagery, I will consider how the album reproduces the fernery's collapse of the indigenous New Zealand landscape into an intimate and interactive form of spectacle responding to the theme of colonial modernity.

MOLLY DUGGINS is a sessional lecturer in the Department of Art History and Theory at the National Art School, Sydney. In 2012 she completed her PhD with a thesis on nature and the colonial album. She has been awarded fellowships at the State Library of New South Wales (2011) and the Yale Center for British Art (2012). Select publications include, "'Which Mimic Art Hath Made': Crafting Nature in the Victorian Book and Album", for the Yale Center of British Art's exhibition, *Of Green Leaf, Bird, and Flower: Artists' Books and the Natural World* (2014) and 'Arranging the Antipodes: The Archer Family Album as Metaphorical Cabinet', *Australasian Journal of Victorian Studies* (2009).

Sarah Edwards

CALL OF THE WILD: RE-VISIONING NATURE THROUGH SOUND

Environmental issues and climate change place 21st Century museums directly in the spotlight. As a practising artist and PhD Candidate based within Museum Victoria's natural history collection, I have produced a series of artworks that examine the critical role the museum plays in mediating our relationship between the natural environment and the audience's critical role in caring for it.

One specific art project involved the museum's unique collection of frog calls including a number of species that have become extinct within the last fifty years. Working with Dr Murray Littlejohn (Zoology, University of Melbourne) who recorded the three hundred hours of calls, I engaged the collection as evidence of the impact the expansion of our built environment and global warming have on this highly susceptible animal.

As an artist working with a natural history collection, I have the opportunity to provide a unique avenue through which to consider new ways of "looking" at these vulnerable animals. In re-presenting these calls as an overlay back into the built environment that aided their demise, I aim to give new life to these creatures, and engage with the important role museums play in preserving and re-presenting aspects of our fragile earth.

SARAH EDWARDS is a PhD Candidate in the School of Art at RMIT. Her practice-led research examines the work of the natural history museum and its critical role as the sole repository for some life on earth. Since 1990, Sarah has worked in the cultural heritage sector, including twelve years at Museum Victoria where she provided access to the Museum's natural science and social history collections. She continues at the Museum in a research capacity. Her art practice utilises the ephemeral mediums of light and sound in response to site-specificity.

Nia Emmanouil

THE WORK THAT STORIES DO: MAKING VISIBLE, HOLDING TOGETHER AND INVOKING WAYS OF BEING

Each year people are invited to walk the Lurujarri Dreaming Trail with Goolarabooloo custodians, following the Northern Traditions Song Cycle 80-kilometers up the west Kimberley coast from Broome to Bindinyankun, in NW Australia. On this trail the sharing of stories from *Bugarregarra* (the Dreaming) is interwoven with walking, camping and being with country. This paper examines direct embodied experiences of Goolarabooloo and non-Indigenous walkers of the Trail and their expressions of being with country through storytelling. By exploring storytelling as a performance of relationality, I consider how people-place are emergent (although sometimes reluctant and elusive) along the Lurujarri Dreaming Trail. In particular, how do we deal with entities that are barely perceptible or seemingly impossible and what kinds of realities emerge when these entities are made visible? Stories shared by Goolarabooloo custodians are used to explore a conceptual language through which entities from more-than-human worlds might be rendered visible and given legitimacy, contributing to the thesis that stories have the potential to act and do work, in that they make visible, hold together and invoke ways of being with.

NIA EMMANOUIL is a PhD candidate at Charles Darwin University. Her dissertation, entitled 'Being with country: the emergence of people-place along the Lurujarri Dreaming Trail,' articulates an ontology of being with, through the stories of Indigenous and non-Indigenous storytellers, who have been on the Trail. A key challenge is addressing the question: is it

possible to do research through an ontology of being with and articulate relationships with an agential, more-than-human world? Nia is the author of the blog *Being with Country* and the forthcoming essay in the PAN Journal, *You've got to drown in it*.

Natasha Fijn

TAMING THE WILD: DONALD THOMSON'S ENCOUNTERS WITH OTHER CULTURES AND OTHER ANIMALS IN NORTHERN AUSTRALIA

Donald Thomson is a well-known anthropologist, particularly noted for his early fieldwork and peacekeeping abilities in Northern Australia. He lived for extended periods in remote areas, initially in Cape York, then in Arnhem Land, from 1929 through to the Second World War. While in the field he made meticulous field notes, aesthetically beautiful, classic photographs and amassed a particularly large collection consisting of sacred artefacts, as well as botanical and zoological specimens. Thomson also wrote many articles in popular newspapers and magazines relating to natural history subjects, on topics such as dingo, emu, and cassowary. At the time Thomson made a delineation between his academic publications on anthropology-related subjects and those that related to natural history, reflecting the epistemological divide between the humanities and the sciences during his lifetime. This paper revisits some of his natural history material to draw out his observations on Aboriginal attitudes towards animals. His photographs, too, depict many encounters with both the people and animals while in the field. Thomson's observations are revealing in terms of his own and Aboriginal Australian perspectives on the distinction between domestic and wild animals.

NATASHA is a College of the Arts and Social Sciences Research Fellow at The Australian National University. Her ongoing interest is in cross-cultural perceptions and attitudes toward other animals; as well as the use of multimedia, particularly observational filmmaking, as an integral part of her research. Natasha is involved in teaching courses within the Masters of Visual Culture Research Program at the ANU. Her current project engages with significant totemic animals to Yolngu in northeast Arnhem Land. She also carries out research amongst semi-nomadic herders and their herd animals in the Khangai Mountains of Mongolia.

Louise Fowler-Smith

ART, MINING AND REMEDIATION

Over the last twenty years, a number of projects have developed from collaborations

between artists, architects, landscape designers, curators, engineers, scientists and communities that involve the remediation and regeneration of former mining sites, which are often contaminated and environmentally depleted. The creation of landscaped parks, community gardens, outdoor exhibition spaces or art parks give rise to a confluence of art, technology and social engagement, and could be considered a new form of multidisciplinary practice. This paper examines case studies of such artist-led projects in Europe and North America, which have taken place on former mine sites, in order to provide guidelines for possible projects for Australia in future. In line with these international examples the paper will introduce an initiative which will result in the establishment of the Broken Hill Environment, Art & Sustainability Hub (BHEASH) – a living, interactive, interdisciplinary museum which will begin its life on a large area of contaminated land that includes an old tailings dam. This project brings together artists with scientists, engineers, architects and the local community to create a centre, or hub that will research, explore, initiate and document then display innovative ideas for the rehabilitation of land that has been contaminated by years of mining.

LOUISE FOWLER-SMITH is an artist and Senior Lecturer at COFA, UNSW. As Director of the Imaging the Land International Research Institute (ILIRI), she is interested in promoting new ways of perceiving the land in the 21st century. She believes that how we perceive and contemplate the land affects how we treat the land. Her teaching focuses on Art and the Environment, bringing together students from multi-disciplines including art, architecture, engineering and science, while her most recent gallery based work focuses on the veneration of trees. Her recent ARC Grant application, *Transforming derelict mine sites via collaborative partnerships: Combining community and creative practice with science and technology* is under consideration.

Joachim Froese

TROUBLE IN PARADISE: RE-VISITING THE HORTUS CONCLUSUS IN THE 21ST CENTURY

This paper investigates the *Hortus Conclusus* (the enclosed garden) as a symbolic space reflecting early modern European approaches to nature. Such early modern approaches will then be considered in the context of contemporary images and concepts of nature.

I will concentrate in particular on a painting by the unknown Upper Rhenish Master: *Paradisgärtlein* (Little Garden of Paradise) from around 1410/20. With its detailed rendition of birds and flowers based on careful studies of animal behaviour and

botanical knowledge, the little panel stands out as an early depiction of the *Hortus Conclusus*, amalgamating a number of sacred and secular influences, which can be read as visual evidence for early modern interpretations of European nature.

The *Paradisgärtlein* in its art historical context is an important new reference for a recent body of works from my research in art photography which will be discussed in response to both the concept of the *Hortus Conclusus* and current ecocritical theories, particularly Timothy Morton's concept of *wording*.

JOACHIM FROESE is an art photographer who lives Brisbane and Berlin and since 2014 he is undertaking a PhD at RMIT in Melbourne. Mainly known for his still life work, his images have a strong narrative quality and often explore personal family history. His PhD work now engages with early modern imagery depicting nature in order to develop a new eco-critical angle for his photography. Froese has exhibited widely across Australia, Europe, Asia and North America. His work is included in numerous public collections including the National Gallery of Australia. To see more of his work, visit www.joachimfroese.com.

Monica Gagliano

ANIMAL-LIKE LEARNING IN PLANTS

Scientists have wondered for some time whether plants, like animals, can truly learn from the past and adjust their future behavior appropriately. We adopted the same approach used in studies of animal learning and memory and put the sensitive plant *Mimosa* to the test. We found that plants too can learn, and rapidly, when circumstances demand it, but most importantly they remember what has been learnt for several weeks (at the very least). These findings demonstrate that memory is not property special to organisms with a nervous system, inviting us to re-examine the fundamental mechanisms shaping behavior across living systems.

MONICA GAGLIANO is a research scientist in evolutionary ecology. She has published her work in over 36 academic articles in top scientific journals, and convened and presented at numerous international meetings. Inspired by her personal encounters with Nature and indigenous elders from many parts of the world, she has pioneered the emerging scientific field of plant bioacoustics by demonstrating for the first time that plants emit their own 'voices' as well as detect and respond to the sounds surrounding them. She has extended the concept of cognition to plants by demonstrating experimentally that plants can learn just like animals do, re-igniting the discourse on plant subjectivity and ethical standing. Her progressive and holistic approach to science interfaces with areas as diverse as ecology, physics, law, anthropology, philosophy, literature, music and art. Monica is currently a Research Fellow of the Australian Research

Council based at the University of Western Australia.

Nina Gartrell

JOURNEYS WITH SEEDS: EMOTIONAL LANDSCAPES AND MERGING GEOGRAPHIES OF TOURISM

How do the ethics of seed-saving and seed-swapping became part of the shifting physical and emotional terrain of an eighteen-month overland journey from England to Australia? This paper will trace, Hansel-and-Gretel-like, the trail of seeds that the journey left behind. This includes forays into the homes of farmers, students, radicals and professionals in the Middle Atlas Mountains, the Caucasus, Transylvania, Greece and Bali. Through an analysis of the long-term intangible effects of in-situ interactions between seed, place and traveller, this research seeks to produce critical understandings of how seeds forge distinctive relationships between travellers and the spaces and places that they visit. The propensity of these relationships to overshoot the spacial and temporal demarcations of the journey, challenges the conceptual understanding of travel as a bounded event that terminates when the traveller returns 'home' to the routines and geographical spaces of day-to-day life. Integrating critical concepts from tourism geography, ecocriticism, affect theory and environmental anthropology, this research sheds light on the complex role of travellers as agents of seed dispersal, addressing how the imperatives of climate change and rapid loss of biodiversity are shaping models of travel and geographies of tourism in the Anthropocene century.

NINA GARTRELL is a DCA (Creative Writing) candidate at the University of the Sunshine Coast. Her current research combines permaculture design with travel writing, cultural geography, natural history, sociology of tourism and ecocriticism. The fieldwork for her DCA comprised of an eighteen-month flightless journey from England to Australia through twenty-one countries, including Morocco, Greece, Georgia, Russia, Kazakhstan, China, Cambodia, Indonesia and Timor-Leste. Nina's pioneering attempt to develop an ethical travel praxis underpinned by seed-saving, couch surfing, WWOO'ing, and the applied ethics and principles of permaculture design, is the subject of her creative artefact, *Seed: a permaculture-travel memoir*.

Rod Giblett

THE SERVANT OF THE FOREST: GERMAINE GREER'S WHITE BEECH

In 2001 Germaine Greer, the noted pioneering Australian feminist, bought a

block of land in degraded rainforest in south-eastern Queensland and attempted to rehabilitate the rainforest back to its pre-European contact and settler state which she construes as 'wild nature.' She also recorded her observations of the place, its plants and animals, as well as the process of rehabilitation, both of which resulted in her recently published book, *White Beech: The Rainforest Years*. This paper suggests that Greer could be considered to be the Rachel Carson of Australia. In *Silent Spring* Carson mounted a critique of the military-industrial-capitalist complex. The closest Greer ever comes to a Carson-like critique is when she discovers that 2,4,5-T was used on her property. She does not discuss, nor seem to have read, the extensive literature on environmental history and of the relationship between humans and the earth, culture and nature, especially the development of military-industrial capitalism, nor the extensive literature on the problematic concepts of 'wild' or nature.' This paper argues that Greer's book would have benefitted from being located in the tradition of nature, bioregional and environmental writing, such as Carson, Leopold and Thoreau, and in the ecological paradigm within which they operate.

Black Swan Lake: Life of a Wetland, Rod Giblett's own venture into nature and bioregional writing with environmental philosophy and history, was published in 2013 by Intellect Books. He is Associate Professor and Co-Convenor of the International Centre for Landscape and Language at Edith Cowan University, Perth, Western Australia where researches and teaches environmental humanities. He has published twelve other books in the field. His next book, *Canadian Wetlands: People and Places*, is forthcoming from Intellect Books later this year. He is currently researching and writing several books, including one on cities and wetlands.

Prudence Gibson

PLANT SENTIENCE: AESTHETICS OF CARE

Several contemporary artists are creating a new eco-aesthetic of plant life, in response to environmental anxiety and species extinction. Plant sentience and aesthetics of care are growing topical themes in visual art, articulated through investigations into medicinal herbcraft, civilized weeds and empathy for maligned fungal infections. These disruptive topics fit well into a discussion of bio-art and environmental aesthetics.

Drawing on the 'philosophy of science' theories of Isabelle Stengers, this paper investigates plant-related art, that functions as cure, consolation or remedy. It follows a shift away from a human-centred view of being and towards a more speculative and cross-species approach. The artists, whose work I will discuss in the context of an aesthetics of care, are Tarsh Bates and Emily Parsons Lord, whose work respectively deals

with an interspecies sympathy for thrush, and for weeds as cultivated objects in a post-nature future.

A main focus will be the dismantling of usual plant aesthetics conventions. An anthropocentric view of biology and art will be replaced by a co-evolutionary and interdependent attitude of care and remedy. Through an active engagement with plants as intelligent and agented entities, bio-art may help illuminate issues of environmental demise and simultaneously offer remedial solutions, if not a new art aesthetic.

PRUE GIBSON is a Teaching Fellow in creative writing (UNSW) and an art and fiction writer. Her research interests include schizo-fiction, Object Oriented Ontology and Speculative Realism. Her PhD investigates speculative art writing and she is organising *Aesthetics After Finitude*, a conference and exhibition, 2015. She is author of the art book *The Rapture of Death* and has had over 200 art essays/articles published. Her curated exhibitions are *The Carpentry of Speculative Things*, *Alaska Projects 2013* and *The Pharmacy of Love and Hate MCA Artbar 2013*. An exhibition Plant sentience is being developed for February 2015.

Jennifer Hamilton

BAD FLOWERS: A MEDITATION ON THE DIFFERENT LANGUAGES OF HUMANS AND PLANTS

Gabrielle de Vietri's artwork, *The Garden of Bad Flowers* (2014), unites some of history's most malicious magnoliophyta in a lively botanical installation. The work, commissioned by the 19th Biennale of Sydney and funded by Arts Victoria, was created for a specific site on Sydney's Cockatoo Island. Due to a complex set of circumstances, involving global supply chains, corporate sponsorship of the arts and federal immigration policy, the work was not exhibited in this year's Biennale but rather at Earlwood Farm (www.earlwoodfarm.com), a suburban share living experiment and my current home.

The negative attributes awarded to some plants in the Garden—Basil's hatred, Lavender's distrust and Lobelia's malevolence—belong to a non-scientific taxonomic tradition; these meanings occupy a largely anthropocentric, and, indeed, historically particular, sphere of intelligibility. But, as Michael Marder has recently argued, plants 'are not mere objects to be studied and classified, they are also agents in the production of meaning'. Taking the curious story of de Vietri's artwork as a point of departure and exploring the role of vegetal life in poetic works such as Ovid's *Metamorphoses* as well, this paper will expand upon the idea that plants are agents in the production of meaning.

JENNIFER is a scholar, artist and activist. She is a lecturer in eco-criticism at NYU and a fellow in

environmental humanities at UNSW. Her research and creative projects explore weather, plants, food and the politics of dwelling. As an artist, Jennifer creates live, collaborative and participatory projects, including *Walking in the Rain* (PSpace, 2011), *Tilting at Windmills* (with Tessa Zettel, 2013), *erskineville* (with Craig Johnson, Tiny Stadiums, 2013) and *The Yurt Empire* (with 18 others, ongoing). She is currently completing her first monograph, *Shakespeare's Pitiless Storm*. Her other publications appear in *Southerly Journal*, *Australian Humanities Review*, *The Conversation* and *ArtLink*.

Alexis Harley

THE BOTANY OF EMERGENCY

In 2013, Canadian scientists reported the "resurrection" of mosses that had been frozen into dormancy for some four hundred years. Without themselves moving, with the regular tempo of their organic development suspended for centuries, these Methuselanian plants emerged from beneath a retreating glacier to an environment inevitably different from the one that preceded their immurement.

I read these emerging mosses alongside Wendell Berry's recently reiterated claim that an agriculture based on the mass cultivation of annual plants keeps nature "in a state of emergency". Berry's *emergency* connotes both disorder, if not catastrophe, and the process of issuing forth into being. The difference between emergency and life-as-usual is a matter of scale, both temporal and spatial. That is, emergency is in some sense a relative condition (one entity's footfall is another's landslide). In this paper, I interrogate how recent apprehensions of emergency states relate to the thinking of beings as objects, as individual lives or individual systems. In focusing on plants, either emerging (like the moss, longlived, relative to a human lifespan) or in emergency conditions (like the annual domesticated crop plant, shortlived, relative to a human lifespan), plants that are generally fixed in place, I seek to concentrate *emergency* into its temporal aspect, and thereby shed light on prevalent ideas about the identities of individuals, species, and places.

ALEXIS HARLEY lectures in nineteenth-century literature and autobiography at La Trobe University. *Autobiologies: Charles Darwin and the Natural History of the Self* will be published later this year with Bucknell University Press. Enduring fascinations include representations of nonhuman animals, especially "ferals" and "invasive species", nineteenth-century natural history writing, and autobiographical practices. Her current project is titled *Tragic Ecology: extinction, change and the literary forms of loss*.

Shé Hawke

AFFECTIVE RIVER READINGS: INTERSECTING BOURDIEU'S AGENCY, FIELD AND HABITUS WITH A PSYCHOLOGICAL HISTORY OF HUMAN AND NON-HUMAN BECOMING THROUGH WATER RELATIONS.

To make sense of inheritance and connectivity within systems and communities Bourdieu proposed his tripartite concept of habitus, field and agency. This paper attempts to re-make water in the public imaginary by interpellating it as both field and agent in its own becoming, acted upon by other agents, whose habitus and sense of cultural, symbolic and natural capital is as various as the flows of water itself. The eco-humanities is increasingly invested in understanding water as its own entity (multiple as that entity is) as well as being part of webs of relation with humans and non-humans. Bourdieu's concept, in association with understanding waters psychological and agential confluences, is latterly taken up by the work of cultural anthropologist Gaetano Mangiameli, who along with the intentions of this paper sets Bourdieu's schema to a new purpose and offers a different reading of water and its attendant relations.

SHÉ HAWKE is a trans-disciplinary scholar, who currently teaches in the School of Sociology at ANU. Her research is concerned with meaningful and productive alignment between ecological, economic and cultural flows of water and cross cultural elemental literacy. She is also a ficto-critical poet whose novel in verse *Depot Girl* was nominated for the Miles Franklin Literary Award in 2009 and shortlisted for The Colin Roderick Literary Award in the same year.

David Haworth

TOUCHED AND SURPRISED: ONLINE APPRECIATION FOR INTER-SPECIES FRIENDSHIPS.

This paper examines the recent popularity of inter-species animal friendships within certain Web 2.0 platforms such as BuzzFeed, Tumblr, and YouTube. Webpages celebrating these purported friendships characterise them using words such as 'touching' and 'heart-melting', as well as 'surprising' and 'unexpected'. In what ways could one be 'touched' by an online video of an owl and a pussycat playing together? Why do some people find such things 'touching'? Arguably it is because these online phenomena are contemporary iterations of much older notions of a heavenly harmony and communion between species, wherein 'the wolf will live with the lamb [and] the leopard will lie down with the goat' (Isaiah 11:6), as

well as recalling a plethora of children's texts such as fairy tales, nursery rhymes and cartoons which normalise inter-species friendships. However, many of the real life inter-species friendships documented online originate from experiences of captivity, hardship or the death or rejection of a parent, and some of these friendships end quite violently. Such aspects are often downplayed or silenced within these celebratory webpages. This paper uncovers the world-view that is presupposed by these 'touching' texts: one which seems to deny any brutal, violent aspect of inter-species relations in favour of an Edenic, fairy-tale world of peace and harmony. However, the fact that these friendships are also characterised as 'surprising' suggests that the overall online response is more nuanced than this: it implies an understanding that such harmonious, altruistic relations are not the norm, that inter-species relations can often be violent, self-motivated and brief. In this way, by being 'touching' but also 'surprising', these texts perform and embody a tension between two alternate ways of looking at and responding to nature.

DAVID HAWORTH is a doctoral candidate in the School of Culture and Communication at the University of Melbourne. He completed a Bachelor of Arts in English and Art History at the University of Western Australia, transferred to the University of Melbourne for his Honours year, and went on to do a Master of Arts by research. David's Masters thesis focused on the relation between language, thought and embodied experience in contemporary Language poetry, for which he received the 2013 Percival Serle Prize. His current research explores the relation between nature and art in twentieth-century literature and visual culture.

Stephen Healy

ANTHROPOCENE DISPOSITIONS

While modernity was marked by faith in mastery and control the anthropocene is characterized by the impacts of just such outlooks. This problematizes questions regarding the dispositions and outlooks consistent with anthropocene challenges. While ethical matters take a high profile in such considerations this paper will focus upon the affective dimensions to these. This account takes it that less structured ways of engaging with these, such as contemporary notions of affective atmospheres, are better placed to do this than more structured modernist notions, such as that of *habitus*. Humanity increasingly confronts existential challenges, even in the face of the weather or other once mundane matters, in which the learned habitus that once served us well now ill serve us. This paper will attempt to survey where and how we confront just such limits to the dispositions of modernity, sensibilities that may currently serve us better and how

we might cultivate them.

STEPHEN HEALY escaped from the clutches of his technical training by working for Greenpeace International in London and gaining an academic post, in Science and Technology Policy, in the UK. He transferred to UNSW via a short stint at the NSW EPA, drafting a briefing paper for their executive, to facilitate their corporate planning process. Currently a member of UNSW's Environmental Humanities program his interests meander from his historical focus on energy and its politics through to the affective challenges posed by the anthropocene.

Peter Hobbins

AN ANIMAL IN US: INTIMATE HISTORIES OF ENVENOMATION

"We are conscious of an animal in us", wrote Henry David Thoreau in 1854. "It is reptile and sensual, and perhaps cannot be wholly expelled". If Thoreau was unsettled by pre-Darwinian intimations of innate animality, how did his contemporaries apprehend the incorporation of animal matter into their bodies? Meat and milk raised few qualms, yet bestiality was reviled. Many abhorred vaccination via cowpox scabs or calf lymph, but what of envenomation? An early and enduring concern for white colonists across the British Empire was the passage of poison from venomous beasts into their person, and its homologous effects upon their domesticated 'brutes'. The bite itself – by snake, spider or rabid dog – remained the apex event. Beyond that, however, the historical record remains largely silent. Why did colonists' accounts of envenomation convey so little sense of existential alarm? What did it mean that an animal 'virus' crept under their skin, coursed through their veins and permeated the deep fabric of their bodies? What was the fundamental nature of that material: inanimate, germinal or autonomously animal? Drawing upon nineteenth-century case reports, medical theories and posthumanist scholarship, this paper explores both affective encounters with venomous creatures and the ontological status of their toxins.

PETER HOBBS is a historian of science and medicine at the University of Sydney. Drawn to the structures and techniques of experimental medicine, he has published on the growth of biomedical research in Australia. His recently completed PhD pushed back to European arrival on the continent, exploring the ways in which venomous creatures were characterised and known by whites. In particular, he focused on snakebite in domesticated animals and the practice of vivisection, which was both rampant and ethically unproblematic for colonists through to World War I. Peter's current project focuses on the history and archaeology of quarantine in Sydney.

Barbara Holloway

TREES AS TREASURE, TREES AS WASTE: A READING OF LOSS, CONTINUITY AND CESSATION ON THE SOUTHWEST SLOPES

Until recently, trees have been valued by humans as timber, for the fruits they bear, for the shelter they afford, and for their presence. New relations with forests are developing as comprehension of the implications of the Anthropocene. Trees take on a new value allotted by environmental science and recognized by both governments and landholders. Yet factors — emotional as well as material, economic or practical — that have been in play throughout European presence, even under Aboriginal management, influence the present.

Beginning with the current turn to Wiradjuri knowledge, I survey the trees of the region at intervals back to the 1860s when the first alarm, in Australia, at the signs of humanly-induced climate change through deforestation was voiced. This paper outlines some ongoing interactions in tree-life in a small area of NSW southwest of Canberra. Geographically the region is termed the Southwest Slopes, and identified botanically as Dry Schlerophyll Forest merging with the White Box Grassy Woodland, an endangered ecosystem. The Schlerophyll Forest has been heavily exploited for timber and firewood, especially the stringy-bark, the ironbarks, and red gum. White Box Grassy Woodland is the foundation of iconic rural landscapes of NSW, with mature eucalypts scattered across a paddock supporting farm animals or crop. The mature trees were not being renewed, and areas with the native grasses, forbs and understory intact were extremely rare.

In both systems they had been reduced by exploitation, oblivion, overstocking and deliberate destruction as occupying space wanted to fulfil other human desires.

What interests me is the continuity within what is usually framed as loss and cessation: what, including forest, is found to be surviving for better or worse? What signs lead to new understandings and intervention? My approach to identifying continuity is to treat the human as an integral part in the forest ecosystem.

BARBARA HOLLOWAY is a Visiting Fellow in the School of Languages, Literature and Linguistics at ANU. Her research on NSW South-West Slopes and Plains is into the living practices, natural and human, as a single ecosystem. She divides her time between Canberra and the region, with practical research into regeneration on the Danandbilla Range. As well as the English Department, ANU, she belongs to the Lachlan Catchment Management Authority network, White Box Grassy Woodlands network, Superb Parrot Monitoring Group, and Conservation Agreements NPWS. Her most recent publication is the fictocritical 'Rockolalia, Lithomania' in *Mudmaps*, Special Issue 17, *Text*, 2013. <http://www.textjournal.com.au/speciss/issue17/Holloway.pdf>

Lesley Instone & Penelope Dunstan

NEW ENVIRONMENTAL HISTORIES OF THE ANTHROPOCENE: REPORTS FROM THE COALFACE

In coal mining regions around the world the forces of anthropogenic change are startlingly visible. It is here in the geosocial domains of coal production and export that new environmental histories are being forged across multiple scales. From the local plants under our feet, to the realignments of hydrology, the terraforming of landscapes, the pollution of overseas cities, the distress of bodies by dust, the disruption of community life, and the remaking of climates, worlds are being transformed in unpredictable ways.

Given the extent of environmental and social change forged by extensive open cut coalmining in the Hunter Valley of NSW we ask, what remains? What are the materials, relations, remnants, memories and bodies that will tell the tales of the environmental histories of the future? In our project, 'Tracking the Anthropocene', a cultural geographer and a visual artist follow the rail lines from the port of Newcastle, the world's largest coal port, up the Hunter Valley to the mines and communities at the cutting edge of landscape, environmental and community upheaval. Drawing on practices from ecology, new materialism, more-than-human geographies, affect and art practice we stage encounters along the track to document the multispecies entanglements that constitute Anthropocene nature cultures in the making. In these encounters we risk attachment with all manner of unlikely and sometimes unlikeable remains such as dust, despair, weeds, steel, machinery, and scarred lungs, in an effort to address Haraway's insistence on 'coming to terms with the world we live in' in ways that force 'the question of "what is to be done"' (Haraway in Gane 2006, 145).

LESLEY INSTONE teaches in geography and environmental studies at the University of Newcastle, Australia. Her work explores the entanglements of humans, nonhumans, belonging and colonialism that constitute cultures of Australian natures. She draws on a richly diverse 'undisciplined' theoretical landscape from science studies, cultural geography, performativity, and more-than-human modes of enquiry. Recent work focuses on critical questions of Australian nature-cultures, including urban dog-walking, landscapes of detention, biodiversity regulation, and belonging in Australia's urban north. Currently she is working on 'matters of concern' emerging from everyday material and embodied encounters between various humans, nonhumans and

technologies in urban park spaces with an emerging theme on human-grass relations.

PENELOPE DUNSTAN is a Doctoral candidate at the University of Newcastle in Fine Arts. Her current research concerns understanding the future of the Upper Hunter landscape when coal mining has run its course and the terraformed land is returned to wider social interaction.

Her artworks seek a dialogue with rehabilitated landscape and to engage, encounter and redefine these spaces in non-engineering, social and psychological ways. Penny is anticipating a vision of the future, to confront the new landscape and to re-establish social connection and a sense of the new land belonging.

Besides pursuing a career as a visual artist, Penny is also an Agronomist and Viticulturist and has undergraduate and post graduate qualifications in science.

Danny Jennings

THE AESTHETICS OF NATURE AND THE CINEMATIC SUBLIME

Cinematic representations of the natural world can evoke an aesthetic of the sublime and provoke metaphysical spheres of human existence by emphasising the self-transcending qualities of reality, that is, the tendency of natural phenomena to reveal frontiers of matter, space, time, and human perception. The natural sublime, in a neo-romantic sense, describes the aesthetic affect caused when certain qualities of natural phenomena overwhelm the subject perceptually and imaginatively. As the human perceiver is consumed by the power, vastness, darkness, silence or otherness of the forest, the desert, mountains, the ocean or foreboding skies they can potentially experience haunting emotions of awe, wonder, or fear. This paper investigates how digital video images of nature captured within the South-West of Western Australia can visualise and manifest sublime qualities. It will also discuss a process of experimentation with 3D modelling and animation which specifically explores the sublimely infinite geometric nature of space and time as seen through the flow and growth of botanical, oceanic and atmospheric phenomena. It will then discuss whether these emerging sublime digital video and 3d animated representations of nature can possibly stimulate an awareness of certain metaphysical spheres of human existence such as dreams and spirituality.

DANNY JENNINGS is a PhD candidate at the Department of Film, television and Screen Arts, Curtin University, Perth, Western Australia and is a recipient of an Australian Postgraduate Award scholarship. Danny is also the director of Crosswaves Digital Media. CDM is a 3d visualization and animation studio based in Margaret River, Western Australia and produces content for television commercials, documentaries



Salton Sea 5, Andrew Denton

and architectural visualizations. The 3d animated short film 'Blank Oblivion', 2006, written, animated and directed by Danny has been screened in short film festivals around Australia and overseas and was nominated for a Western Australian screen award.

Deborah Jordan

COLONIALISM AND THE NEW WOMAN WRITER: FINDING A GUIDE FOR THE MIDDLEGROUND

'No doubt' wrote Leontine Cooper in 1886, the 'violet is modest and the snowdrop pure: the objection is to the facts being taken for granted because of the attitude of one or the colour of the other'. This paper explores the environmental imagination of Leontine Cooper, fin de siècle feminist and Queensland's leading suffragist who also wrote a series of New Woman novels. Again and again Cooper warns of how human emotion was disconnected from the environment. Taking as one starting point Sue Kossew's contention on the 'unsettled identities' of White Australian settler woman, on the one hand, and Cooper's deep ecology on the other, this paper will address some of the writer's key preoccupations about democratic process, about justice and especially justice for women, about emotions and the environment, about changing climates and the animal kingdom from the speaking position of the emigrant.

DR DEBORAH JORDAN, Senior Research Fellow (adj) National Centre for Australian Studies works as a historian, writer and cultural critic. In the long term she is especially interested in climate change narratives in literature and the history of the book in Australia; in 2014 she was awarded the Helen Taylor Local History Award to research the life and work of Leontine Cooper, and the Queensland Women's Suffrage petitions.

Douglas Kahn

REVERSE ICARUS

The "non-human" often presumes agency limited to the biotic, with the abiotic relegated to a scenographic "environment" in which things act. Where some make sentience a precondition of empathy it is still difficult to grant agency to what determines our existence and could not care less: the Sun. The vengefulness of technological ambition has been identified with Icarus who, flying too closely to the sun, fell into the sea and drowned. The myth would appear applicable to the present where the Sun grows hotter and sea levels rise, but in an important respect the myth has been reversed. No longer is it necessary to fly toward the Sun because, since U. S. President Truman stated in his speech sixteen hours after the bombing of Hiroshima, the Sun has descended upon the Earth and it is now setting upon the human species. The philosopher Michel Serres relates the atomic bombing of Hiroshima to

global warming in that the former initiated a self-awareness of self-annihilation that describes our present ecological condition. This paper will pose the question of the agency of the Sun with special reference the experimental television work on the Sun, Altisonans (1966), by the Swedish composer Karl-Birger Blomdahl.

DOUGLAS KAHN is Professor of Media and Innovation at the National Institute for Experimental Arts, College of Fine Arts, University of New South Wales. He is author of *Earth Sound Earth Signal: Energies and Earth Magnitude in the Arts* (University of California Press, 2013) and *Noise Water Meat: A History of Sound in the Arts* (MIT Press, 1999) and editor of *Mainframe: Experimentalism: Early Computing and the Foundations of Digital Art* (UC Press, 2012); and *Source: Music of the Avant-garde, 1966-1973* (UC Press, 2011). He is a recipient of a Guggenheim Fellowship and an ARC Future Fellowship.

Susie Lachal

pA|A|A : PARTICIPATORY ART | AFFECT | ANTHROPOCENE | AESTHETICS

Through the lens of visual arts, this paper will explore Anthropocene Aesthetics and the opportunities for artists to engage affective theory with the anthropocentric paradigm.

If we accept that the Anthropocene exists as a result of humankind's actions, I propose a focus on enquiry into methods of affective

engagement, to encourage an opening up of the 'bloom spaces' between subject (participants) and object (art work/event) allowing for the opportunity of an extension and stretching in the personal perceptions of the viewer.

Current trends in participatory and community based art projects have the potential to directly address the relationship between aesthetics and the Anthropocene. Through participatory arts practice it is possible to develop artwork enabling the viewer to experience affective encounters that in turn allow for incremental change in the viewer's perceptions concerning the anthropocentric paradigm made possible by the 'bloom space'.

This paper addresses two critical questions. How might affect theory be applied to an investigation of Anthropocene aesthetics through a review of current trends in participatory art practices including the work of Cai Guo-Qiang and Allora and Calzadilla? How can this further our understanding of human interactions with the physical environment?

In 1993, I completed a Masters of Education at the University of Melbourne entitled, 'Educational Approaches to a Sustainable Society.' This year I enrolled as a PhD Candidate in the School of Art at RMIT with the topic, Responding to the Anthropocene: An enquiry into sculptural responses for changing anthropocentric values. With my cross disciplinary training I hope to be able to offer viewers and participants of my artwork the opportunity to explore the concepts of human equity (post colonial acceptance that all humans are valued and supported equally) and environmental justice (all living organisms and non-living objects and phenomena have equal status with humanity).

Lea Kannar-Lichtenberger

METAPHORS FOR EVOLUTION, FROM WEED TO TREE AN EXPLORATION OF THE DANDELION

Perceptions, values and representations of our relationship with the physical environment have been read anew in the Anthropocene century through the lens of ecocriticism and affect theory. At present we are witnessing a turn in ecocritical theory to the relevance of empathy, sympathy and concordance, and how these move across flora and fauna; yet ecocriticism has not thoroughly considered whether human and non-human affect are reducible to a theory of the emotions. This conference both seeks to refine the theoretical turn and to address the interdisciplinary shortcoming, while ecocritically articulating the contemporary expansion of the analysis of the humanities

Studio based inquiry in one of the following

fields: (i) climate change; (ii) botany; (iii) fauna – either extinction or migration.

Studio based Inquiry

This proposal explores the Dandelion, a plant with various connections to human evolution. My research involves the Galapagos Tree Dandelion *Sonchus canariensis* and references its development into a tree. Believed to have evolved from the familiar weed Dandelion *Taraxacum officinale*, its evolution on a landscape within the Galapagos Archipelago is reflective of our current society, given our direction towards monoculture. Our conscious and unconscious actions impact the environment and have changed our understanding of the world we inhabit.

The Tree Dandelion's evolutionary progression references our current *Great Acceleration* and how this affects future species diversity and our place in the environment. My Studio investigation looks to create awareness about how the alterations we make in nature transform not only the flora, but also social, ethical and cultural values in society. Creating metaphors for our connection to it and the *Anthropocene* through images that use the human DNA within the plant cell structure, I work to show the spectrum of influence of humans on the natural environment.

Examining the potentials for life using this existing form raises questions for analysis of what can happen if a species known to our everyday life is given the opportunity to evolve without direct interference; will this plant be a metaphor for the legacy we leave behind?

LEA KANNAR-LICHTENBERGER is an MFA Candidate, completing a Masters by Coursework in 2013, both at Sydney College of the Arts (University of Sydney). In 2013 & 2014 Lea undertook residencies in Bio-Art at the School of Visual Arts in New York at their Nature and Technology Laboratory. Her work centres on the Anthropocene and Evolution, using mediums as varied as video, print, ceramics and installation. Lea's work includes the Tree Dandelion, Tree Daisy and Galapagos Islands. Having received a grant Lea will continue her research on the Flora on the Galapagos Islands in October this year.

Heather Kerr

MUSEAL MOODS AND THE SANTOS MUSEUM OF ECONOMIC BOTANY (ADELAIDE BOTANICAL GARDEN).

My paper considers affective atmospheres and the MEB's 'Arnoldi' 'pomological

cabinets'" and Fiona Hall's commissioned installation 'Grove'. Given that the Museum's recent publications explicitly refuse nostalgia as a legitimate 'museal mood', I ask what varieties of melancholy atmosphere the 'last colonial economic botany museum in the world' might nonetheless generate. Visitors and commentators remark on 'poignant', or just plain 'sad' feelings upon encountering the cabinets of 19th century colonial fruit, particularly a single, 'lonely' wax pomegranate, and the large but remnant collection of papier mache pomological models made by the German company Arnoldi (1856-1899). These cabinets of model apples, pears, plums, peaches and apricots attest at once to a colonial urge to know about and acclimatise many fruit varieties and to our own loss of type diversity. Fiona Hall's 'Grove' (2006) engages directly with the tradition and poetics of the cabinet of curiosities, especially 'artifactual density, unusual juxtapositions and organisation according to allegorical themes'. 'Grove', like the Arnoldi pomological cabinets, draws attention to the Santos Museum of Economic Botany's self-conscious embrace of its mixed epistemological heritage and to the ethical imperatives of contemporary ecological melancholy.

HEATHER KERR is Senior Lecturer, English and Creative Writing and Associate Investigator, ARC Centre of Excellence for the History of Emotions, University of Adelaide. 'Museal Moods' is part of a project exploring the afterlives of 'pre-modern' physico-theological concepts such as Sympathy and Social Love. That project, 'Varieties of Melancholy', studies models of mimetic and contagious passions and affections in literature from the 17th to the late-18th centuries, and their continuities with contemporary ideas about affect, emotion, mood and atmosphere. 'Melancholy Botany: Charlotte Smith's Bioregional Imaginary', was published in Armbruster, Grotfelty and Lynch's *The Bioregional Imagination: Literature, Ecology, and Place*.

Emma Lindsay

THE ART OF EXTINCTION IN THE NATURAL HISTORY MUSEUM

This paper focuses on how contemporary art can communicate scientific issues on the extinction of Australian bird species whilst also articulating our ambivalent emotional responses to the processes of extinction.

I focus on an art research project investigating how extinct native bird specimens are represented in global natural history museums, whilst exploring 'artificial' 'encounters' with nature in these urban archives of biodiversity.

In particular, the art project aims to counter dominant conventions in how the imagery of 'life' is often used as a visual contrast in art and scientific illustration in the

representation of lost species in order to present a more reflective view of the ambivalence of encounters with extinct birds in the museum 'landscape'.

EMMA LINDSAY is a visual artist based in Brisbane. Lindsay has been a finalist in the Churchie Emerging Art Award, Redlands Westpac Emerging Art Award, the 2014 Waterhouse Natural Science Art Prize, and has been awarded residencies in Australia, Iceland and New York. Lindsay's paintings were featured in the 2011 Studio TV Artstart Artbreak series. Her work is held in the Moreton Bay Regional Council and University of Queensland Art Museum collections, and private collections in Australia, Canada, England, Iceland, Switzerland, and USA. A current PhD candidate with RMIT, Melbourne, Lindsay is represented by the Heiser Gallery, Brisbane.

Sasha Matthewman (Alys Longley, Karen Fisher, Charlotte Šunde)

FLUID CITY: WATER STORIES IN ENVIRONMENTAL EDUCATION

The city of Auckland in New Zealand is surrounded by sea, and its suburbs are streaked with rivers. Water is a defining environmental and cultural element of life in Auckland City; one that is becoming increasingly both prized and threatened due to issues of global warming and urban over-use. It is this environmental context that frames our research project *fluid city*, an art-science-education project in which public art communicates important water sustainability issues for diverse general publics.

Fluid City is currently co-creating a public art event with a secondary school in Auckland. Our panel discussion will present pedagogical possibilities, issues and challenges around collaborating both between academic disciplines and with a secondary school community, in developing eco-critical engagement and biophilia. Our tactics for doing so are to facilitate environments of curiosity, play, wonder, optimism and active engagement through workshops that move between art, science and geography-led skill-bases.

Our panel discussion will respond to the question, 'How can educators address the cultural context of students' lifeworlds in order to make emotional connections with their local and global environment?' The methods *fluid city* proposes for thinking with students, schools, communities and cities are interdisciplinary, creative and dynamic. A key aim of this project is to allow the voices of young people to be heard by the wider community and by policy makers as the

future of water use in their city is decided.

Sasha Matthewman has recently taken up the position of Senior Lecturer at The University of Auckland. Previously she was a Senior Lecturer in Education and PGCE English Course Leader at The University of Bristol. She was also unit course tutor for New Media and Digital Literacies in the MSc Education, Technology and Society. During 2000-2004, she coordinated the English research team in the ESRC funded Interactive Education Project which investigated the role of ICT in subject learning in eight schools in the UK. From 2004 she worked with a team of English and geography teachers to develop cross curricular links and subject initiatives in ecocriticism and Education for Sustainability. Sasha started her career as an English teacher in Bristol and has worked in both inner city and rural comprehensive schools.

Robert McKay

THE MURKINESS OF MERCY: THE DISCOURSE OF SPECIES AND THE ETHICS OF FEELING IN MICHEL FABER'S *UNDER THE SKIN*

'If we had a keen vision and feeling of all ordinary human life, it would be like hearing the grass grow and the squirrel's heart beat, and we would die of that roar that lies on the other side of silence.' (George Eliot, *Middlemarch*)

For Lauren Berlant, Eliot senses that 'we are taught, from the time we are taught anything, [...] to feel *appropriately* compassionate'. Compassion and coldness, she continues, are 'two sides of a bargain that the subjects of modernity have struck with structural inequality'.² I want to confront the importance of these points for animal ethics. The power of Eliot's words lies in the imaginative intensity with which they posit unconstrained ethical attentiveness of vision and feeling while mortally precluding it. She rules out responsible feeling for ordinary *human* experience on the basis of the more radical impossibility of 'hearing' plant and animal life; yet must make sense of such experience in order to do so. I will explore the tenuous management of ethical feeling and unfeeling via the discourse of species: the notion of a morally significant difference in kind between humans and other animals. Leaving Eliot's England for the otherworldly Scotland of Michel Faber's *Under the Skin* (2000), I will discuss a scene in which an activist argues for the rejection of meat production by the novel's protagonist on the grounds of an ethics of *mercy*: an ambivalent nodal point of sensibility and law,

² *Compassion: The Culture and Politics of an Emotion* (New York: Routledge, 2004), p. 10.

compassion and authority, subjection and agency, accountability and imperiousness, weakness and strength. The twist is that the activist and meat producer are nonhuman and the meat is human. This allows me to explore the novel's challenge to the notion that language capacity absolutely determines species difference, rendering inconsequential those similarities that unite beings under a dual rubric of *feeling*: shared kinds of sentience (for example, sensitivity to pain) and affective responsiveness, such as flows of empathy and sympathy that are unconstrained by the logic of species.

My literary research analyses the way contemporary novelists in English have responded to ethical questions around human-animal relations. After my PhD, *The Literary Representation of Pro-animal Thought: Readings in Contemporary Fiction*, I published essays on J.M. Coetzee, Justin Cartwright, Angela Carter, Alice Walker and Margaret Atwood and on animal ethics in literary criticism and theory. In 2006 my co-written book (with the Animal Studies Group) *Killing Animals* was published by the University of Illinois Press. In my current research project I am looking at how the literature, film and culture of the post war period, complicates and exceeds public and political humanitarianism. I am studying figures such as James Agee, Arthur Miller, John Huston, Romain Gary, Peter Viertel, Hubert H. Humphrey, Patricia Highsmith, Brigid Brophy, Walker Hamilton and others.

More broadly, I am interested in the representations of animals in culture and am active in the research field of animal studies. In 2000 I organised *Millennial Animals: Theorising and Understanding the Importance of Animals*, a conference here at Sheffield with Sue Vice that was cited in *PMLA* as groundbreaking in the field. I have also co-curated exhibitions of contemporary art addressing animal issues and I set up the interdisciplinary White Rose Animals Seminar. I am the Associate Editor (Literature) for *Society and Animals* (Brill). I have contributed reviews to *Society and Animals* and *Safundi* and acted as an editorial reviewer for *Humanimalia*, *Parallax*, *Mosaic*, *PMLA*, *Society and Animals*, *Anthem Press* and Columbia University Press.

Alanna Myers

WHEN WHALES SPEAK: THE NON-HUMAN VOICE IN ENVIRONMENTAL JOURNALISM

While ecocritics have long been interested in non-fiction nature writing and literary journalism, less attention has been paid to the role of daily news media in contributing to the formation of environmental conscience or producing particular affective responses in audiences. On the other hand, these questions have been extensively explored in the field of environmental communication and media studies, though from a

predominantly social sciences perspective. In this paper, I seek to offer an ecocritically-informed analysis of the representation of environmental conservation campaigns in mainstream media. This involves moving beyond questions about whether environmentalists' viewpoints are underrepresented or environmental impacts overlooked in news reports, and approaching the media as a space where the interests of non-humans can be – and indeed to some extent are already – presented and debated alongside the claims of various other competing stakeholders or *appellant entities*, to use the language of Latour's Parliament of Things. While this throws up tricky questions of its own (e.g. can non-humans speak? Can we speak on behalf of non-humans?), it does begin to open up a space of shared enquiry between the environmental humanities and environmental communication and media studies.

ALANNA MYERS is a PhD candidate in the School of Culture and Communication at the University of Melbourne. Her research examines the role of place and the discursive legacy of the wilderness concept in contemporary environmental conservation campaigns, particularly in the context of mining and industrial development in Australia. Her thesis takes as a case study the recent campaign against the construction of a gas processing plant in the Kimberley region of Western Australia and examines the contested construction and framing of Walmadan (James Price Point) in national and regional news media.

Helary Ngo

WATER AS A METAPHOR ENTWINED IN UNDERSTANDINGS, AFFECTS AND SENSES OF HOMELINESS FOR VIETNAMESE AUSTRALIANS

Feelings of homeliness and nationhood is highly politicised and within Australia, often involving a Europeanised interpretation of nature and the environment. The understandings of water has been reduced to a chemical formula of H₂O which is in contrast to the Indigenous understandings of water as a kin, not a source of life, but a form of life itself. For many Vietnamese Australian, water is a intrinsic part of not only escaping one's homeland to another form of homeland (by boat) but also is a part of sensory experiences of feeling both at home and displaced within the Australian landscapes. The Vietnamese word of water, *nước*, is the exact same word for country, evoking a linguistic and cultural link to this natural matter to the collective emotional and cultural sense of belonging. The talk will combine Sigmund Freud's ideas of The Uncanny (*Unheimlich*) as well as explore Australian Colonialism, Ecopsychology, Sensory Emotions, theories of Materialism and family history and stories, to poetically

and fluidly explore water and to create further understandings as to how we can understand and interpret homeliness and nationhood within nature.

HELARY NGO is a student of the University of Technology, Sydney within the Transforming Cultures Research Centre.

Anne O'Brien

CONSERVING SOILS THROUGH CONVIVIAL, 'MORE THAN INSTRUMENTAL' ASSEMBLAGES.

In this paper I will examine 'more-than-instrumental' encounters between human land stewards and non-cultivated organisms in practices of agriculture and greens-keeping that aim to conserve soils as habitats. I will elaborate on my concept of the 'convivial assemblage' to examine material, embodied, technological and ethical dimensions of such practices. This will prompt reflection on norms that can inform a land ethic for regenerating soils in the long term.

ANNE T. O'BRIEN is a PhD student in Political and Social Thought at ACU. She is interested in new materialism, land ethics, social justice, community economies and activism. While an undergraduate, her priorities shifted after attending the Students and Sustainability conference. She threw herself into campus environmental and social justice organising, maintaining this for 14 years. Her honours project in 2006 was on Just Transitions in the Hunter, focusing on the steel and coal industries. Her PhD is a hybrid of geography and philosophy as she is interested in how land stewards change their practices and tools to accommodate soil biodiversity.

Raquel Ormella

CHILDREN'S ZOOS: SENTIMENTAL FICTIONS IN TAKAYUKI YAMAMOTO'S A WEEK OF THE ANIMALS.

A week of the animals (2010-2011) is a recent artwork by Japanese artist Takayuki Yamamoto. This work is a single channel video that documents a children's performance from a workshop with the artist. Yamamoto asked the participants to write different verses to a primary school song about daily routines, as though they where an animal in the zoo. These where then performed in front of the appropriate cage. The songs describe the children's imaginary lives of the animals with varying degrees of anthropomorphism and empathy. Likewise the child collaborators embody an array of emotional states from nervous sweating to exuberated theatrics. Similarly the caged animals also display a variety of responses, from the complete indifference of the crocodile, to the engaged curiosity of the

monkeys.

The artistic process engaged in this work simultaneously presents two cultural representations animals. One is the imaginative voice in the children's songs and the second is a zoological framing of a wild creature. Both representations are sentimental fictions, and it is in the conjunction of the two that Yamamoto displays their limits. In my analysis of the role of living animals as active agents within this work, I will focus on how Yamamoto creates multi-layered complex meanings, while resisting the impulse to interpret the animal's presence. This work uses the audience's empathy with both the performing children and the caged animals to explore the complexity of human/animal relationships.

RAQUEL ORMELLA is an artist and academic based at the School of Art, ANU. She teaches in the Painting Workshop and is the Honours Convenor. Her recently completed PhD examined human relationships with urban birds. She has been exhibiting regularly in national and international exhibitions for over a decade. Recent exhibitions include: The 1st Californian Pacific Triennial, Orange County Museum of Art, USA, and *Direct Democracy* MUMA, Melbourne, 2013; the 8th Shanghai Biennial, China, 2012; the 1st Aichi Triennale, Nagoya, Japan and *In the balance*, MCA, Sydney, 2010.

Valentina Palonen

RECASTING THE MANDRAKE: FOLKLORE, VEGETABLES AND AGENCY

The interpretation of aspects of the nonhuman world as bewitched or consciously embodied nonhuman subjects is far from new. And within the visual arts such anthropomorphism offers one of the most potent and tangible modes for exploring nonhuman subjectivity. My 18 piece mixed media installation, *Botanical Anthropoid Collection* is directly inspired by one of the most intriguing examples of anthropomorphism in Western folklore, the mandrake. The mandrake is associated with many curious traditions which led to its almost revered status in times gone by. These traditions seem to suggest that this plant, or more precisely this root, was believed to be endowed with a kind of subjectivity or personhood, pertaining directly to its humanoid morphology. The personified status with which the mandrake was associated, the significant role it played in society and the empathy it ignited, are one of the central motifs of this work. Taking inspiration from mandrake folklore, the work seeks to identify new visual references to the human body already existing in the natural world, and to capture these representations of agency in talismanic resin casts of vegetables.

VALENTINA PALONEN is a mixed media artist working across a variety of media and processes. She has exhibited extensively across a range of gallery spaces, undertaken residencies both locally and abroad, and been the recipient of various grants and awards including an Australia Council New Work grant. Palonen has completed a Master of Fine Art (by research) at the Victorian College of the Arts, the University of Melbourne, and is currently a PhD candidate at RMIT University.

Zheljana Peric

PLANTS TALKING AND WHAT WE HEAR

Invasives, injurious and poisonous to livestock, contaminants of wool, competitors of crops and pastures, and carriers of disease. Invaders of native ecosystems, foreigners who reduce biodiversity and degrade water quality. Preventers of regeneration who exclude natives and alter natural habitat. Impactors on human health causing allergies and can be poisonous. They are declared pests.

The above quotes are from Australian government websites in relation to plants that have been demonised as 'weeds'. At a recent Landcare road tour a member of the audience became very emotional when discussing Tropical soda apple, calling it Evil and urging people to fight this wicked and evil plant. The Tropical soda apple in this man's narrative took on humanlike characteristics capable of intentions, that is, to be evil. By name calling we personalise and characterise plants. We turn plants into beings with personality with whom we can interact in accordance to the character/personality we have assigned to them. By characterising Tropical soda apple as Evil we then interact with the plant 'as if' it is an evil entity and any means we choose in dealing with it is justified. Thus chemical warfare is justified and collateral damage becomes part of the necessary price. In this paper I explore plants' abilities to communicate and have intentions, and whether they are truly 'evil' or simply misunderstood. Taking a psychodynamic approach based in the work of James Hillman, in conjunction with the work of Bruno Latour, I examine what these misunderstandings may be saying about ourselves and what the plants might be communicating, to us, to one another and to other others.

ZHELJANA PERIC (BASocSc, PGDip Psych) is studying for a PhD at The Centre for Studies in Religion and Theology at Monash University, exploring how astrological archetypes can be applied to an understanding of social and personal contexts within New Materialist frameworks. Ms Peric is currently a Research Associate for the Weed's Network, Monash University. <http://invasivespecies.org.au/>

Catherine Phillips

CARE, CONTROL AND FREEDOM IN SEED SAVING

Diverse scholarship in botany, philosophy, and more-than-human studies have begun challenging the assumed lower status and passivity of plants. This paper contributes to this nascent literature on plants, by paying particular attention to seed-people relations as enacted through seed saving. Contemporary seed saving is increasingly constrained by a corporate seed regime involving commodification, privatisation, and technologisation; and yet, seed saving persists and in some contexts is resurging. Drawing upon ethnographic and survey work undertaken in Canada, this paper explores the relative agencies of savers and seeds through a discussion of how they act together. The 'degrees of freedom' (Haraway 2008) involving dynamics of care and control (Law 2010) within seed saving are elaborated through attention to ways in which seed saving involves selecting possibilities, adapting capacities, demanding accommodation, and presenting opportunities. Final consideration goes to how this kind of engagement challenges conventional plant-as-object notions.

Catherine Phillips (Lesley Head and Jennifer Atchison)

PLANT CAPACITIES AND IMPLICATIONS FOR MORE-THAN-HUMAN STUDIES

Although the agency of plants is increasingly demonstrated, scholars have yet to fully respond, for plants, to Lulka's (2009) call to attend more carefully to the details of nonhuman difference. This presentation draws on collaborative work with Lesley Head and Jennifer Atchison. We provide a systematic and provisional overview of the shared capacities of plants, in order to take them seriously in their own terms, and to consider what that means for human-plant relations more generally. We begin by identifying and discussing materialities and capacities that scientists consider plants to share, plus three additional capacities fundamental to plant living – moving independent of humans, sensing and communicating, and taking shape as flexible bodies. Together these contribute to a sense of plant worlds in which distinctive but highly variable plant forms have their own lives and also interact with humans and others in contingent ways. As empirical illustration we explore the adversarial relationship between rubber vine (*Cryptostegia grandiflora*) and invasive plant managers in northern Australia. We conclude by considering some implications for more-than-human studies.

DR. CATHERINE PHILLIPS is a Research Fellow at the Centre for Critical and Cultural Studies at the University of Queensland. Her research explores nature-society relations, particularly those involving agriculture and food. She is curious about the ways in which these relations are formed, understood, and contested in everyday life in (dis)connection with governance efforts. Her latest book, *Saving More Than Seeds: Practices and Politics of Seed Saving*, draws on ethnographic research to analyse the learning, relations, and politics involved in seed saving. Further, it situates these practices in an international economic and political context by detailing seed-related neoliberalisation processes, intellectual property rights strategies, and global genebanking efforts. Catherine's work encompasses cultural geography, science and technology studies, food studies, and environmental studies.

Iris Ralph

PRE-TEXTS, TREE-TEXTS, AND BIOSEMIOTIC THEORY

My paper focuses on several 'tree-poems' from Australian poet Muriel Lenore's *in the garden* (2007) and North American Hawaii-based poet W. S. Merwin's *The Rain in the Trees* (1988) according to an argument about language that Wendy Wheeler makes in *The Whole Creature: Complexity, biosemiotics and the evolution of culture* (2006), namely that language is more than written and spoken language by humans, or is semiotic, biological and shared across species. I tie this argument—that language is a trait, function, and capacity that extends beyond humans as a species—and the argument that language unites humans as a species with other species—to the themes of ecocide, silence, and loss of language in W. S. Merwin's *The Rain in the Trees*. Lenore's *in the garden*, specifically its implicit acknowledgement of the histories and experiences that humans and other-than-humans share, such as colonization, migration and transplantation, provokes address of Wheeler's argument as the latter includes an emphasis on the 'social nature' of humans. I comment on this term in the context of poems by Lenore that speak for humans' (openness to and desire for) social or affective or 'ecosemiotic' relations with beings other than members of their own species.

IRIS RALPH is Assistant Professor, Department of English, Tamkang University, Taiwan. Between 2006 and 2009, she taught at various institutes in Melbourne, Australia and in the Republic of Korea. Between 1998 and 2005, she was an Instructor in the English Department of the University of Texas at Austin, where she earned her Ph.D. in English (2005). Recent articles by her have been published in *NTU Studies in Language and Literature* (National Taiwan University), *Concentric* (National Taiwan Normal

University), and *The Ecohumanist* (ASLE-Taiwan). A book chapter on the phenomenon of Taiwan's gou-mama (dog mothers) in *International Perspectives in Ecofeminist Ecocriticism* (Routledge) is forthcoming (2013). A book chapter on the subject of Ted Hughes and posthumanism is under contract with Palgrave Macmillan and is scheduled to be published in 2013. Dr. Ralph is currently working on a book chapter focusing on teaching English literature in the context of environmentalism in Taiwan for a book proposal titled *Doing English in Asia: Global Literature and Culture*.

Dominic Redfern

ANTI-HYPER

My paper will explore the relationship between botanical art and Australian identity and the potential for this to remain a vital part of our ongoing relationship to 'place'. In botanical art we can still find art and science expressing their joint concern with the accurate description of our experience of the world. My paper will focus on a body of my video work that presents a contemporary approach to botanical illustration utilising the medium of video. I will describe ways in which my own studio practice co-opts the technology of scientific imaging and science reporting, as well as the methodology and aesthetics of botanical art, to challenge the diagrammatic and signifying functions of prosaic 'description'. These works will be situated within a reading of Australian history that aligns botanical art and illustration to our emerging identity through the late enlightenment and into the modern era. I will discuss the notion that clearly seeing and describing does not necessarily eschew post-modern approaches to landscape that construct it as a socio-historical nexus of different narratives, but does, at some level, return to the source, to the specifics of a given place and that which we find there.

DOMINIC REDFERN creates video artworks focussed on the ways our understanding of 'place' is informed by the relationship between social and natural histories. These interests are expressed with a self-conscious approach to the technology and culture of the moving image. Over the last couple of years Dominic has had exhibitions at home as well as in Tokyo, Stockholm and Shanghai as well taking part in the Spatial Dialogues ARC project on water in our region. Dominic is an Associate Professor in the School of Art at RMIT University in Melbourne.

John Ryan

ON THE AGENCY AND VOICE OF PLANTS: WHAT IS THE ROLE OF ECOPOETICS?

If we accept that plants have voices—as current research in bioacoustics suggests—how should we listen to and write about their voices and our experiences of hearing them?

Is the possibility of plant-speak a matter of human belief or disbelief, hence only valid through a scientific basis? What is the difference between giving voice to and listening to the voice of plants? Is the former an outmoded, anthropocentric and dangerous idea? Additionally, is plant agency a necessary precondition for an ethical concept of plant voice? And finally, how is poetry a medium for hearing, listening and giving voice to—where literary language becomes a porous interface between the 'speaking' us and the 'unspoken' plant other?

In this paper, I will return to some of the knotty issues raised by questions of agency and voice in relation to plants. Indeed, the problem of 'nature's voice' in the history of ecocriticism is an old one. Greg Garrard describes it as a post-Romantic problem where voice is 'necessarily human and "reflective" and yet almost naively open to the natural "other"'. In similar terms, Jonathan Bate asks, rhetorically, if voice in nature is only a metaphor, figuration or pathetic fallacy—knowing well that most ecocritics would tend to say 'yes'. Bate raises the question as to whether the capacity of the non-human to speak also entails the capacity for pain. In other words, is there a relationship between speaking, agency and, by extension, ethics? Through examples from Western Australian poetry, including the work of John Kinsella and John Mateer, I will stir the sleeping dragon of nature's voice in light of posthumanism and new empirical evidence for plant vocalities.

JOHN RYAN is Postdoctoral Research Fellow in the School of Communications and Arts at Edith Cowan University where he conducts interdisciplinary research in the fields of cultural studies, ethnography, ecopoetics, ecocriticism and practice-led research. He is the author of *Green Sense: The Aesthetics of Plants, Place and Language* (2012, TrueHeart Press), *Two With Nature* (2012, Fremantle Press, poetry), *Unbraided Lines* (2013, CG Publishing), *Being With* (2014, CG Publishing) and *Digital Arts* (with Cat Hope, 2014, Bloomsbury), as well as numerous articles on Western Australian landscape and literature. With Patricia Vieira and Monica Gagliano, he is editing a collection called *The Language of Plants* (forthcoming 2015) bringing together emerging perspectives on plants from the sciences, humanities and arts. He is the Chief Investigator on an ECU-funded project 'FloraCultures', conducted in consultation with Kings Park and Botanical Garden in Perth (2013-14) to develop a digital collection of cultural heritage content about Perth's flora.

Erica Seccombe

PAPER PROPOSAL VIRTUAL LANDSCAPES

I am a visual artist working in an art/science interdisciplinary field. To address the theme of this conference I propose a paper in which I will discuss ideas about conservation and engagement with environmental concerns

through a contemporary visual art perspective. I will cover aspects of my practice-led research project *Grow: visualising nature at nanoscale* where I am using 4D Micro-CT to enable an audience to experience seed propagation at a scale enlarged well beyond the natural proportion of the original process. Because I do not want to create purely didactic or illustrative works with this science and technology, I will discuss how I intend to engage the viewer with ideas of a virtual experience of nature by using phenomenological methods in order to create sensation, meaning and affect in my work. Therefore I will elucidate why I am proposing that an individual's subjective experience of this work can be considered as an additional fifth dimension. I will also describe how staying at the Millennium Seed Bank in the UK has informed this project, and in relation to this, I will also discuss elements of the current time-lapse gigapixel imaging of the National Arboretum Canberra by Dr Tim Brown.

I am a visual artist based in Canberra. I am a recipient of the 2011 Synapse residency through ANAT, and the 2012 Australia Council for the Arts London Studio. I am currently a PhD candidate in Photography and Digital Arts at the ANU School of Art, and my research project *Grow: visualising nature at nanoscale* is conducted at the ANU Micro-CT laboratory, Department of Applied Mathematics, and Vizlab, the ANU Supercomputer Facility, supported by NCI, the National Computational Infrastructure. www.ericaseccombe.com.au

Lorraine Shannon

GARDEN ART AS ECO-ATONEMENT

This paper examines garden art that is specifically created for the benefit of non-human species. Such art offers eco-atonement for human destruction of habitat necessary for the flourishing of insects, reptiles, birds and small animals. It is an aspect of our obligation to restore urban and suburban gardens to health and wholeness through artistic, political and philosophical creativity.

I argue that in this sense eco-atonement art follows the tradition of poet-gardeners of the eighteenth century who often sought what Alexander Pope referred to as a 'place to stand' by creating a garden. Within this domain the poet-gardeners established a counter-order so that they came to be seen as social thinkers distilling ethical values through the transformation of landscape. Rather than defining nature as political territory dominated by man, the neoclassical and landscape garden aimed to give voice to the natural order through a combination of classical content in gardens that cultivated an untamed, natural appearance.

In the twentieth century, this practice was revived by the poet-gardener Ian Hamilton

Finlay in his Scottish garden, Little Sparta. This 'garden of ideas' in which poems and quotations are placed in a natural environment resulted from Finlay's need to reflect on the conjunction between the aesthetics of power in the modern world and the power of aesthetics. I present examples of eco-atonement art that continue this tradition. They oppose the sterile, paved 'room outside' and using tactics of transgression create nesting boxes, insect hotels and other eco-atonement art forms whose classical allusions attempt to create a special order that critiques the violence perpetrated on non-human garden life while providing spaces in which such life might flourish.

Placing the creation of nesting boxes, insect hotels and other garden art forms in this grand tradition may seem heresy but I argue it is to adopt tactics of transgression and to attempt to transfigure our commonplace existence in which ecological degradation and species extinction.

LORRAINE SHANNON is a freelance writer and editor. She has a PhD in postcolonial literature and a non-traditional PhD in writing and ecology. She has published articles in journals such as PAN, Island Magazine, Australian Humanities Review, TEXT and Societies and edited a collection of writings by Val Plumwood, *The Eye of the Crocodile*. She is a founding member of the Kagaloon Creative Ecologies Group and an award-winning gardener.

Inga Simpson

AUSTRALIAN NATURE WRITING AND EMOTIONAL ENVIRONMENTS

While about real places, nature writing extends beyond mere description or representation of physical environments and our relationships with them. Attempting to give expression to a place is a creative process, a personal response to the landscape from the imagination of the writer. An intersection of the real and imagined, an attempt at an ecological imagining. It is from this liminal space between a particular writer and a particular landscape, between imagination and place, that nature writing springs.

In *The Environmental Imagination*, Lawrence Buell characterises the current environmental crisis as "a crisis of the imagination" (2), arguing that places exist as much in the imagination of the reader and writer as in the real world. Solving the crisis, therefore, requires *reimagining* the natural world and our relationships to it.

It is by engaging the imagination that emotions are brought into play, allowing the reader to experience empathy, sympathy, and to explore, albeit vicariously, ways of living more sustainably with nature.

Through the nature writing of Louisa Atkinson, E.J. Banfield and Mark Tredinnick, this paper explores the power of the

metaphor, and emotional truth versus fact, in Australia's environmental history – and a more sustainable future.

INGA SIMPSON has a PhD in creative writing (QUT), and a Masters in English literature (UNSW). She is currently researching Australian nature writing for a PhD in English literature at UQ. She is the winner of the 2012 Eric Rolls Nature Writing Prize, and the author of *Mr Wigg*, which was shortlisted for the 2014 Indie Awards and longlisted for the Dobbie Award. Her new novel, *Nest*, will be released in August this year.

Jacqueline Spedding

RECALCITRANCE IN THE ARCHIVE

Within the impulse to archive, to remember and record, is the answering impulse to destroy and annihilate, and to forget. The isolated specimen, removed from its environment, classified, labelled and pinned down, presents an ordered, and ordering, view of the world, one in which Nature exists external and separate to Culture, its chaos and unpredictability lying safely behind the containment of our garden walls. Yet in an era of increasing climate change and unpredictable weather events, that wall is repeatedly being breached: floods, fire, earthquakes and tsunami remind us on a daily basis that we are intrinsically part of natural systems.

This paper explores how archives have shaped our understanding of nature, with natural history collections and seed banks providing the locus for discussion. From early botanic gardens to contemporary seed banks, there has been an interesting shift in discourse away from Christian notions of a return to Paradise to the rhetoric of doomsday and apocalypse. Not surprisingly, this span of time covers the birth of the Enlightenment that brought us many of institutions, including our natural history museums.

Seed banks aim to protect us against catastrophic events that threaten all life yet within that impulse is a familiar belief echoed through all the archives that have come before it: that nature can be controlled and tamed. Just as collection entities so often refuse to take up the identities and narratives assigned to them in any fixed or continuous way, not all seeds can be archived. Many of these seeds – defined as 'fleshy', 'unorthodox' or 'recalcitrant' – come from tropical areas of the globe, vital for the economies of developing nations, from plants like cocoa and rubber.

Recalcitrant seeds tell us more about the nature of archives and seedbanks than 'orthodox' specimens, not the least of which concerns the ontological assumption that lies at the heart of global Capitalism: that of our separateness from nature.

JACQUELINE SPEDDING completed a Master of Fine Arts, Sydney College of the Arts, University

of Sydney in December 2011. She taught in the Foundation program at SCA in 2012 and delivered a conference paper at the Australian Ceramics Triennial in Adelaide the same year. Jacqueline managed the SCA Images Online digital archive project for the University of Sydney from 2005-10, successfully delivering an online database of over 20,000 images for teaching, learning and research within the University. She is currently employed as the Editorial Coordinator for the Dictionary of Sydney.

Scott Manning Stevens

AN ENDURING CONNECTION: NATIVE AMERICANS AND THE NATURAL HISTORY MUSEUM

A major American museum of natural history recently advertised its exhibit about the relationship between Native America and natural history by stating, "American Indians have an enduring heritage of connections with the natural universe." My paper examines this notion, commonplace in American culture, through the lens of Native American studies. How is it that one group of people, in this case the indigenes of North America, should be portrayed as having an especial relationship to the natural world in distinction from the Euro-American settlers that make up the majority culture of the United States? I trace the various Romantic, mystified, folkloric, New Age, anthropological, and political iterations of this notion of an 'enduring bond' between the American Indian (used monolithically) and nature. I am especially interested in how this notion is maintained and promoted by museums of natural history in the US and exploring what its implications are for contemporary Native American communities. My paper provides a brief contextual overview of the issue and then will focus on three specific instances in the present which illustrate the problems attendant to this notion.

SCOTT MANNING STEVENS (citizen of the Akwesasne Mohawk Nation) earned his PhD from Harvard University and has taught at Arizona State University and the State University of New York at Buffalo. In 2009 Prof. Stevens became the director of the D'Arcy McNickle Center for American Indian and Indigenous Studies at the Newberry Library in Chicago. Since January 2014 he has been an associate professor of Native American Studies at Syracuse University and director of the NAS program. He is the author of numerous essays on American Indian visual culture, museum studies, the history indigenous resistance in the arts and literature.

Peter Stiles

RURAL IDYLL AND INDUSTRIAL WASTELAND: COMPLEMENTARY LANDSCAPES IN THE WORKS OF ELIZABETH GASKELL AND CHARLOTTE ELIZABETH TONNA

Charlotte Elizabeth Tonna [1790-1846] was an early Victorian author who made a significant contribution to the development of the social problem novel. Her most prominent work, *Helen Fleetwood* [1841] is an interesting precursor to those novels of Elizabeth Gaskell [1810-1865] that deal with the appalling conditions that prevailed in the factories and mills of northern English cities such as Manchester during her lifetime. In her highly polemical novel, Tonna draws particular attention to the exploitation of children in such dehumanising settings. This novel also indicates a sharp contrast between the peaceful, harmonious and restorative nature of rural settings compared with the physical and spiritual desolation of industrialised cities.

Although there is no evidence that Elizabeth Gaskell read the works of Tonna, it is reasonable to assume that novels such as *Helen Fleetwood* were formative in the creation of Gaskell's now widely praised and valued novels, *Ruth* [1848], *Mary Barton* [1853] and *North and South* (1854). Both Tonna and Gaskell were zealous and religiously committed women, and both sought to use the novel as a means of changing attitudes towards the underprivileged social classes in England. Both novelists also indicated very graphically the perils associated with industrialisation, and the need to recover the richness and wholesome nature of rural environments.

DR. PETER STILES tutors and lectures at the Wesley Institute in Sydney, Australia. He is also an Adjunct Professor of English and Religious Studies at Trinity Western University, Canada, where he recently taught a summer school on the work of Dickens and Gaskell. In addition he teaches a course on Australian literature at Houghton College, New York. He completed his Ph.D. in Literature and Theology at the University of Glasgow in 1995. He has published both academic and creative works. His scholarly articles on Elizabeth Gaskell have appeared in journals, conference proceedings, and edited collections, including the *Gaskell Society Journal*. He regularly undertakes book reviews for *Christianity and Literature*, *Expository Times*, and *Glass* (the journal of the Christian Literary Studies Group in Oxford), and organises and speaks at international conferences in the area of literature and theology. He has had contributions included in *The Encyclopaedia of the Bible and Its Reception* (W.de Gruyter) and the *Encyclopaedia of Christian Literature* (Scarecrow Press). His latest article is entitled 'Christmas in Australia', published in *CASE*, the quarterly magazine of the Centre for Apologetic Scholarship and Education at New College, University of New South Wales. He has experience teaching in both secondary and tertiary settings and has served in the

administration of several educational institutions. He is the Australian representative for *Christianity and Literature*, a Fellow of the RSA, a Member of the Australian College of Educators, and a Justice of the Peace (NSW).

Amanda Stuart

In collaboration with the National Museum of Australia and the ANU's VCCVAFS

RE-IMAGINING THE UNWANTED: RE-AWAKENING STORIES EMBEDDED IN ANIMAL OBJECTS

This paper will trace the narratives behind two contemporaneous objects in the National Museum of Australia's collection that have crucial associations to extinct fauna in Australia: a thylacine skin (from the Pieman River, Tasmania), and a cat skin rug (from the Monaro region, New South Wales.). I have been studying and responding to these objects during my position as artist in residence, in the NMA's *People and Environment Section*.

The thylacine skin is thought to be one of the last animals shot in the wild, and in an area earmarked to be a thylacine sanctuary. It once functioned as a domestic floor mat. My visual documentation of this tragic object allows for an intimate reflection upon an individual from a species that has become emblematic of extinction. The thylacine was exterminated due to the threat it was considered to pose to the colonial project.

Despite its shared practical function, the cat skin rug poses a stark contrast to the thylacine pelt. Cats have a strong correlation with native fauna extinctions in Australia. My project locates its maker, Mrs Ena Harris whose presence gives a highly personal narrative behind an extraordinary animal object within the collection.

Both objects reveal startling reflections upon the position of unwanted animals in Australia, both in a historic and contemporary sense.

AMANDA STUART recently completed a PhD based in the Sculpture workshop at the Australian National University School of Art, which researched the tense relations between wild dogs, dingoes and humans in the South East of Australia. This body of work was directly informed by field research undertaken and sought ways to visually convey the challenging themes that ensued, within a both historical and contemporary context. Its sculptural outcomes ranged widely and encompassed ephemeral and performative aspects through to a major public art commission.

Amanda has been working with Dr Kirsten Werner and Dr George Main from the People and Environment Section of the National Museum on a project that has aimed to shed some contemporary dialogue and interpretation to selected objects of the Museum's collection which reference feral and unwanted animals.

Amanda is a passionate team player and has exhibited at national and international levels. She has taught in various capacities at the ANU School of Art and Australian National Gallery. She was the recipient of an Australian Postgraduate Scholarship and has received several awards including the Australian National University Medal.

Charlotte Šunde

DIALOGUING WITH THE RIVER, TE AWA TUPUA: A NEW ECOSOPHY OF UNDERSTANDING

In what has become a world first, a river in New Zealand – the Whanganui River – has recently been accorded the status of a 'legal entity' under the name *Te Awa Tupua*. Assuming this new legal identity, the river has been accorded a 'legal voice'. This paper challenges the rationale in which our legal planning framework has developed, claiming that such an approach has thus far prejudiced against the more-than-human. If it is no longer legally acceptable to merely talk *about* the Whanganui River (as object) but rather *with* Te Awa Tupua (as subject), how might we approach such dialogue?

In countries such as New Zealand and Australia, planning frameworks approach decision-making regarding a proposed development and its impacts on the natural environment through formal legal processes. Positions are taken, typically favouring an economic rationale (note the language employed: natural capital, human capital). Where science is called upon, quantitative methodologies dominate, reducing ecology to an exercise in measuring, modelling and manipulating data. Social and cultural factors may also be considered, so long as measurable trade-offs can be negotiated. Meanwhile, conservation-conscious citizens, organisations and indigenous peoples often take a stance in defence of non-human species or so-called 'inanimate' natural phenomena (e.g., rivers, mountains, forests). This paper explores a radical departure from this model, seeking alternatives in relationships based on profound respect for *ecosophy* (wisdom of the earth) and the *cosmotheandric* intuition (Panikkar, 1993).

CHARLOTTE ŠUNDE is research development manager of *Transforming Cities: Innovations for Sustainable Futures* – an interdisciplinary, cross-faculty urban research initiative of the University of Auckland, New Zealand. Charlotte holds a PhD in resource and environmental planning from Massey University, and completed a post-doctoral tenure at the Centre for Economics and Ethics for the Environment and Development (C3ED), University of Versailles, in France. Charlotte's research interests include indigenous peoples' environmental ethics and practices, complexity and the ecosystem approach, and more recently art-science community engagement projects. Water and the challenge of cross-cultural understanding across worldviews has been a consistent theme in her research for over 15 years.

Bridget Sutherland and Paul Judge

DON DRIVER MAGICIAN: AN ECO-CRITICAL PERSPECTIVE

Don Driver (1930-2011) is considered to be one of New Zealand's foremost assemblage artists. In this paper we intend to explore some of the threads connecting his works, focusing on reading his assemblage sculptures and installations within the context of ecology and animal studies. From this perspective it is clear that Driver was engaging with the conditions of industrial capitalism on a number of levels, exploring the contemporary psyche, our relationship to the natural environment and the rituals of our anthropocentric culture.

The visual aspects of Driver's local New Plymouth, an industrialized, international port, surfaced in his art and led to a preoccupation with energy, creating complex works that can be read as metaphors for the post-modern condition and with powerful premonitions of ecological crisis. His installation 'Burnt Out' at the Adelaide Festival Centre, 1985, addressed issues of weather and temperature increase, its effects on flora and fauna and its metaphorical connection to the human condition. His final work, *Elephants For Sale*, 2010, is evocative of our relationship with animals and deals with enormous questions such as the reality of extinction and the concept of our responsibility for life on this planet.

Excerpts from the film 'Don Driver Magician', made by the presenters, will be used to illustrate the main points. Driver's work will be briefly placed within the context of NZ art and the work of Australian artists such as Rosalie Gascoigne.

BRIDGET SUTHERLAND works within the arts as a lecturer, documentary film maker, freelance curator and researcher. She is currently lecturing in Visual Arts and Design at ideaschool, Eastern Institute of Technology, NZ. Bridget has directed a feature documentary on the New Zealand musician David Kilgour and on the sculptor Anish Kapoor. She most recently co-produced and edited the film 'Don Driver Magician', a documentary directed by Paul Judge.

PAUL JUDGE lectures at WINTEC in Media Arts. He has directed the short film adaptation of James K Baxter's poem 'Lament for Barney Flanagan' and most recently a documentary on Don Driver entitled 'Don Driver Magician'. He is also a writer on art, politics and environmental issues.

Roslyn Taplin

STUDIO BASED INQUIRY INTO CLIMATE CHANGE: TOWARDS A DIFFERENT SUBJECTIVITY AND PARADIGM SHIFT

Adopting O'Sullivan's analysis of contemporary art practice using Deleuze's and Guattari's concepts, studio practice arguably can contribute to the production of a different subjectivity and a new minor literature. This minor differs from the dominant social paradigm or affective signifying regime. As much studio based inquiry into climate change is focused on producing something new to mediate the urgency of greenhouse warming, following from this, climate change art may be seen as 'the minor' – with new ethico-aesthetic compositions of affect that pave a way for future paradigm shift. This paper discusses my approach to studio inquiry as a contribution to this minor literature. My creative focus is on aspects of the impacts on ecosystems including botanical and fauna impacts and the social and political barriers to their mitigation. My strands of inquiry include: how may the considerable amount of text from climate science and negotiations be addressed and interpreted, and how may a different subjectivity be crystallised within viewers to search within their thought processes and emotional responses, to summon within them a personal response to the work, and some realisation of future implications of climate predictions and impending impacts, and the intergenerational ethics of inaction?

ROSLYN TAPLIN is an emerging Australian artist. She graduated with double Master of Art Administration and Art majoring in drawing from the College of Fine Arts, University of New South Wales, Sydney in 2009 and is currently a part-time Doctor of Visual Art candidate at Queensland College of Art, Griffith University. Her works are mainly on paper in pen and ink, acrylic, gouache and watercolour but she has also worked with mixed media approaches involving redrawing on digital reproductions of her drawings and also video and installation. In many of her works, she has been exploring the use of glyph or text in drawing. As well as her recent work as an artist, Roslyn is a career academic in the area of environment and sustainability. She graduated with a PhD from Griffith University in 1990 and is currently Professor and Research Director, Australian Centre for Sustainable Mining Practices, University of New South Wales, Sydney. Her scholarly interest in climate change is a driver for her current art practice.

Affrica Taylor

ANTS, WORMS AND YOUNG CHILDREN: MUTUAL VULNERABILITIES, SMALL THINGS, AND EVERYDAY COMMON WORLD ENCOUNTERS IN THE ANTHROPOCENE.

In lieu of reinscribing lofty, geo-sublime and human-centric imaginaries of the Anthropocene, we turn our attention to some small-scale and down-to-earth encounters

between ants, worm and young children. Our presentation is in line with feminist calls to resist the temptation to reiterate the grand and heroic human techno-fix and rescue narratives of the Anthropocene. Inspired by Donna Haraway's (2008) multispecies relational ethics, our tales of seemingly insignificant events and minor players gesture towards how we might 'redo ways of living and dying' and remain upon to the possibilities of 're-worlding' together (Haraway, 2013). Cognisant that the survival of our own species is also called into question in this time of anthropogenic mass species extinctions (Colebrook, 2012; Rose, 2012), we focus upon the mutual vulnerabilities, messy inheritances and complex relationalities of cohabiting in damaged common worlds.

To do this, we draw upon the multispecies ethnographies that we are undertaking in British Columbia and in the Australian Capital Territory. We recount a series of stories involving children's regular meetings with worms in Victoria's wet forests, and with ants in the dry bushlands of Canberra. By paying close attention to the small details of these child-animal encounters, we set out to demonstrate how an ethics of vulnerability (Hird, 2012) might attune us to our mortal entanglements and interdependencies with other species, and help us to re-think our place in the world.

AFFRICA TAYLOR has a PhD in cultural geography and has learnt and taught for many years in remote and urban Australian Aboriginal communities. Her scholarship is marked by a keen interest in the interdependent relations between people, places and nonhuman life forms. Her current research is geared towards designing pedagogies that respond to the ecological challenges of human-induced climate change and rapid species extinctions. A commitment to intergenerational and multispecies justice underpins her inquiries into the ethical, political and pedagogical implications of entangled and heterogeneous real-world relations.

As an interdisciplinary scholar, Affrica draws upon the new material feminisms, more-than-human geographies, ecological humanities, non-western world-views and decolonising strategies to offer alternatives to the human-centric, individualistic and neo-liberalist paradigms that dominate mainstream education. She uses a combination of ethnographic and reconstructive methods to investigate and promote collective and relational forms of teaching and learning with others, and more sustainable and liveable worlds.

Affrica is a member of a well-published international research consortium that investigates young children's postcolonial and ecological relations in Hong Kong, Canada and Australia. In her 2013 book, *Reconfiguring the Natures of Childhood*, she uses reconstructive feminist methods to explore the pedagogical affordances of children's real-life 'common world' relations, including Aboriginal and settler Australian children's relations with places and other animals.

Jessica White

SOIL AND SILENCE: THE IMPACT OF MASCULINITY IN RURAL ENVIRONMENTS

In 1830, Georgiana Molloy and her husband Captain John Molloy arrived on the shores of Augusta in Western Australia, having set sail from England. With a handful of other settlers, John Molloy intended to establish himself on the land.

However, the Molloy's arrival was marked with grief. Not long after the end of their journey, Georgiana gave birth to a girl, who died eleven days later. In her account of the child's death and burial, Georgiana noted that her husband sowed clover over the grave and created a bower so that the English plants could entwine with the native creepers. There is no other account of John Molloy's reaction to the loss of his child, which clearly affected him. This is in keeping with the silent endurance of many men in rural areas, which impacts negatively on their psychological health.

By exploring historical literary representations of the stoic bushman and more contemporary accounts such as Fleur MacDonald's novel *Purple Roads*, this paper articulates the stress and isolation created by expectations of masculinity in rural environments. It also contemplates the psychological ramifications of losing one's sustenance through the loss of land, mirrored on a much wider scale by the original dispossession of Indigenous people.

JESSICA WHITE is an independent scholar based in Brisbane. She has a PhD from Birkbeck College, University of London, and is the author of the award-winning *A Curious Intimacy* (Penguin, 2007) and *Entitlement* (Penguin, 2012). Her short fiction, essays and poetry have also appeared widely in Australian literary journals.

With funding from Arts Queensland, Jessica is currently writing a work of creative non-fiction, *Rosa's Ghosts: On deafness, writing and reading*, about Queensland novelist Rosa Praed and her deaf daughter Maud. She has also received funding from the Australia Council's Artists with Disability Program to write her third novel, *The Sea Creatures*.

Edwin Wilson

MULLUMBIMBY DREAMING

In 1910 the American Poet Robert Frost wrote in his notebook that 'Locality gives art'. I'd grown up on the far north coast of New South Wales, with the River Stories of the Richmond and Clarence, and of the 'Big Scrub' that stretched from Lismore to the Queensland border, that some of my ancestors had helped chop down.

The child of pioneers (and step-son of a cabinet maker) originally saw trees in terms

of super feet of wood, and the first thing I ever purchased in a shop was a little hatchet. I had not studied Biology at school, but an interest in the local epiphytic orchids triggered an aesthetic response. As a result of this I became a good boy-naturalist, and went on to study Botany at University, and later worked in the Royal Botanic Gardens Sydney. Even as a child the latent poet in me saw plants (and especially trees) as mystical things, as links between the inorganic world of minerals in the soil (derived from rocks), and sentient life. After attending a lecture by the poet Judith Wright at the University of New England (c. 1968) I saw that rainforest was not so typical across our wide brown land, and a finite, precious resource of great biodiversity that had to be conserved.

A very important feature of the landscape of our little town (of Mullumbimby) was 'Mount' Chincogan, around which I built a whole raft of rituals and mythologies. The local story was that Chincogan had been surveyed in the war at 999 feet high, and needed to be 1,000 feet to be a proper mountain. So after the conquest of Everest (1953) I arranged my own expedition to build a twelve inch cairn of stones on our big hill's summit.

Our premature and forced departure from Mullumbimby (in 1959) so my step-father could find work was very painful, as if we'd been expelled from the Garden of Eden (replete with snake). Throughout my adult life (in Sydney) I'd retained an idealized memory of the green hills I'd left behind. Not that everything was wonderful back then of course, as small-town life (in the forties and fifties) was very isolating and parochial, and often racist, with incredible pressure placed on individuals to conform and toe the party line.

Yet throughout rougher passages of my middle ages the growing of orchids/plants provided balm, and the mountain of my childhood remained as a sort of symbolic guiding beacon in my life (and my first book of poems, *Banyan*, was dedicated 'for Chinny' [Chincogan]).

My childhood was a time of sweet intensity, best revisited through the rose-violet tinted prism of separation, when distance always breeds enchantment. For I have been Mullum Dreaming all my days.

EDWIN WILSON is a Sydney-based poet and painter. Born posthumously, Lismore 1942 (of Danish heritage), he originally lived on a farm at East Wardell. Educated at Mullumbimby and Murwillumbah High Schools, Armidale Teachers' College, and the University of New South Wales (BSc, chemistry and botany). He worked as science teacher, lecturer at Armidale Teachers' College, Education Officer (The Australian Museum), and in Community Relations, Sydney Botanic Gardens (from 1980). On retiring (2003) he enrolled in art classes. His Mullumbimby Retrospective will open at the Tweed Regional Gallery in August 2014. Wilson has published 26 books. More information, edwinwilson.com.au

Luke Fischer

Luke Fischer is a Sydney-based poet and scholar. His work focusses on connections between poetry, philosophy and the environment. His publications include the poetry collection *Paths of Flight* (Black Pepper, 2013), a monograph on Rilke and phenomenology (Bloomsbury, forthcoming 2015) and a book of bedtime stories (*The Blue Forest*, 2014), as well as poems, translations and articles in Australian and international journals. He won the 2012 Overland Judith Wright Poetry Prize, was shortlisted for the 2012 Newcastle Poetry Prize, and commended in the 2013 FAW Anne Elder Award for a first book of poems. In 2008 he was awarded a PhD in philosophy from the University of Sydney. He has held post-doctoral fellowships and taught at universities in the U.S. and Germany.

Pre-formed Panels

Imagined Futures: Creative Arts Practitioners Interrogate the Ecocritical Perspective

There is growing recognition that a major effort is necessary to place the perspectives and insights of the humanities and social sciences at the forefront of innovative research based on consideration of the changing human condition linked to global environmental change (Pálsson 2013). Creative practitioners are a vital part of this ecocritical debate. Their original work provides the narrative and visual stimulus for ongoing reflection and analysis in both the academy and popular discussion about the human impact on the planet, serving as a springboard for others to formulate their arguments. Yet it is usually theorists, not the originators of the creative work, who analyse its relevance to contemporary environmental concerns. This panel looks explores the ecocritical practice of three arts practitioners whose doctoral work explicitly engages audiences to consider the impacts of climate change and our relationship with the non human. Artist Debbie Symons work utilizes environmental data to investigate and interrogate the inextricable links between environmental degradation and free market capitalism; exploring mankind's ecological conundrum. Writer Evelyn Tsitas leverages the popular appeal of the SF genre to explore the collapse of boundaries between humans and nature and the agency of the non human. Scientific photographer Justine Phillip's research tracks the dingo's inclusion in cultural collections and as an object of scientific investigation, collating visual and narrative history including records of live animals on exhibit in zoos around the world. The panel will interrogate the tension between didactic content and artistic vision when it comes to the creation of an explicitly environmental discourse in their material work.

Debbie Symons: VISUAL ART

MAKING ART AND ITS ROLE IN ENGAGING AUDIENCES TO CONSIDER THE IMPACTS OF CLIMATE CHANGE.

DEBBIE SYMONS is currently completing a PhD on Anthropocentrism and the Environmental Dilemma at Monash University. Her work utilises scientific research and illustrates the immense tally of species affected in a format that helps make the information conceptually manageable. She uses the visual language of universal mediums including maps, graphs, stock market boards and airport boards to do this. This method helps to clarify the direct impact humans are having on the environment and endangered species. Symons' was awarded the Emerging Artist New Work grant from the Australia Council for the Arts in 2009.

Dr Evelyn Tsitas: FICTION

WRITING ALTERNATE WORLDS AND HYBRID CREATURES – LESSONS LEARNED FROM LITERATURE AND POPULAR CULTURE.

DR EVELYN TSITAS completed her PhD in Creative Writing at RMIT University in 2013. She studied Donna Haraway's cyborg theories and literary tropes used writing human-animal hybrid characters in science fiction. Together with her SF novel *Almost Human*, the research reveals how the hybrid's internal conflict mirrors anxieties about notions of humanity. Tsitas won the Dorothy Porter Prize for Innovation in Writing in the 2008 Scarlet Stiletto Awards for her short story *Almost Human*, a key chapter in her doctoral novel.

Justine Phillip: SCIENTIFIC PHOTOGRAPHY

EXHIBITING RESEARCH: THE DINGO'S INCLUSION IN CULTURAL COLLECTIONS AND AS AN OBJECT OF SCIENTIFIC INVESTIGATION.

JUSTINE PHILLIP is currently completing a PhD in Ecosystems Management in the School of Environmental and Rural Science at the University of New England. Her project traces the cultural history of the dingo, examining their relationship with human society for over 4,000 years, as both a traditional companion animal and apex predator in the Australian environment. Philip's research brings history into the public domain and offers valuable insight into a complex human-animal interface, and a greater understanding of the dingo's unique history at the edge of human society.

Place in a Minor Key

PANEL MEMBERS: TOM DOIG, LAURA JEAN MCKAY & KIM SATCHELL

The 'Anthropocene' in the spectre of 'Climate Change', in terms of population, technology and ecology is becoming a brutal reality in our lifetime. This sixth extinction is an event that implicates human activity with catastrophic dilemmas unimaginable in the past, putting into question the conditions of possibility for biologically diverse forms of life. The affective spaces of life, death and extinction are haunting, yet remain enchanted and riven with delicate contradictions, uncertainties and challenges. These challenges register at the limit of conceivable language, thought and action. By and large the anthropocentrism and human exceptionalism, necessitating revolt, is stubbornly ignored in the sway of a totalitarian form of economics.

The papers of this panel turn toward a minoritarian reading of philosophy, literature, and art as a mode of address toward the theme 'affective habitus'. Seeking to break with and acknowledge human folly by engaging with a more-than human, 'collective assemblage', living organisms-in-the-environment. The enormity and gravity of the task at hand calls for modest, yet audacious proposals instantiating brave approaches to the lifeworld people seek to inhabit, share and ultimately defend. These relational styles of existence and micropolitics employ creative practices toward kinship and a multi-species sense of place.

Tom Doig (Monash University)

"GLOBAL WARMING IS A HEADF**K": USING ORAL HISTORICAL METHODS TO ENGAGE WITH PEOPLE'S LIVED EXPERIENCES OF CLIMATE CHANGE

This paper will discuss the opportunities, and challenges, facing social researchers wishing to "access" people's lived experiences of climate change via oral historical methods: namely, extended, semi-structured interviews conducted within a "life narrative" (McAdams, 2006) frame. Case studies will be drawn from interviews, exploring the relationships between lived experience, narrative, affect and trauma, and focusing on how different texts (scientific; literary; pop-cultural) have affected different individuals:

"I read the IPCC report for Australia [2007], and I didn't sleep properly for two weeks—I had an anxiety attack. I freaked out. I was so

scared..."

I argue that, for some people, "abstract" information about the environment triggers not just emotional distress, but also concrete physiological disturbances.

This paper will then compare two seemingly disparate conceptions of climate change: 1) in social planning terms, as a "super wicked problem" (Levin *et al.*, 2012) of "mind-bending complexity, characterised by 'contradictory certitudes'" (Rayner, in Hulme, 2009);

2) in contemporary slang, as a "headf**k": "a difficult or awkward situation with no obvious correct course of action" (www.urbandictionary.com, 2014).

I argue that there are illuminating symmetries between the two definitions, with "super wicked problem" conceptualising climate change "from above", while "headf**k" describes climate change as it is lived, phenomenologically and viscerally, "from below".

Tom Doig is a writer, editor and occasional performer, born and raised in Wellington, New Zealand. Tom's non-fiction has been published in *The Big Issue*, *New Matilda*, *The Lifted Brow*, ACF's *Habitat* magazine and *Maxim* Australia. His plays include *Survival of the Prettiest*, *Hitlerhoff* and *Selling Ice to the Remains of the Eskimos*. He has an MA in Hitler Comedy (University of Melbourne) and is currently a PhD candidate at Monash University, researching the lived experience of climate change in Australia. In 2013 Allen & Unwin published his first book, *Mörön to Mörön: two men, two bikes, one Mongolian misadventure*. www.tomdoig.com

Laura Jean McKay (The University of Melbourne)

SPECIES BOUND: PUSHING THE LIMITS OF THE SPECIES BOUNDARIES THROUGH CONTEMPORARY FICTION

This paper looks at the notion of 'the species boundary' in the context of Australian contemporary fiction. Defined by Graham Huggan and Helen Tiffin in *Postcolonial Ecocriticism* as 'the discursive construction of a strict dividing line between "human" and "other animal"', the species boundary is an enabling structure that creates an environment in which the livestock industries and companion relationships exist and power is defined, clearly and anthropocentrically. While social, news and television media seemingly seeks to reinforce these boundaries, contemporary literary fiction writers that represent animals in their novels seem to be actively testing them.

In this paper I discuss Eva Hornung's novel *Dog Boy*, which examines the human-animal nexus. Hornung questions the species

boundaries between humans and other animals through representations of human-other animal relationships and the trope of metamorphosis. Drawing from scenes in *Dog Boy*, I ask whether this fictional text successfully pushes the species boundary; or whether, through the limitations of human's representing 'others', the text merely reinforces the boundaries it sought to erase.

LAURA JEAN MCKAY is the author of *Holiday in Cambodia*, a short story collection that explores the electric zone where local and foreign lives meet. Her writing has been published in *The Best Australian Stories*, *The Big Issue*, *Women of Letters*, *Going Down Swinging* and *The Lifted Brow*. She is a PhD candidate at the University of Melbourne and the recipient of a Martin Bequest Traveling Scholarship 2014.

Kim Satchell (Southern Cross University)

ANTONIO BOLIVA'S ON THE EDGE OF THE FOLD: MADNESS AND EXTINCTION

In *What is Philosophy?* Deleuze and Guattari refer to crazy etymological exercises and conceptual personas as philosophical athleticism. They posit the thinker in the conceptual persona of a surfer and then renounce the sporting figure in pursuit of another. However as a surfer and thinker, there is no need to disavow the connection but rather rearticulate the dynamism of both with personas of a coastal philosophy. The breakthrough came when I met Antonio Boliva, who became friend, stranger, sufi, shaman and confidant. His near death experience and consequent zest for life, helped me to see everything in a new light.

The resultant self-directed field and archival work of this collaboration has proved invaluable in producing a minor literature of place. This paper provides a brief prologue proceeding to discuss some of the key concepts of a coastal philosophy, working in an affective register with creative practice both literary and artistic. Highlighting Boliva's skill in 'pareidolia' encouraged by Leonardo as a method to exercise the imagination, disparaged by sceptics as the portent of madness. Further theorising 'hierophony' (sacred in the ordinary) as practice, in the context of cascading biological diversity by species extinction, toward kinship and a multi-species sense of place.

KIM SATCHELL is a mid-north coast of New South Wales surfer, poet, performer, writer, and academic (doctoral candidate) based at Southern Cross University (Coffs Harbour). His research interests are in Cultural Studies and the Environmental Humanities particularly concerning the literature of place. He has published in leading academic journals the *Cultural Studies Review*, *Performance Paradigm*, *Continuum*. Most recently co-edited with Martin

Harrison, Deborah Bird Rose and Lorraine Shannon a Special Issue in *TEXT Writing Creates Ecology and Ecology Creates Writing*.

"Stories, Prayers, Poems and Hauntings: A Decorum for the Anthropocene."

PANEL MEMBERS: JAMES HATLEY, KUMI KATO & JANET LAURENCE

The three presentations for this panel engage in acts of responsive witness in the face of anthropogenic species extinction, one of the defining characteristics of the Anthropocene. In responsive witness, one is intent not only upon the indexical elements of testimony, which is to say, pointing out and identifying a species rendered extinct in recent memory. One is also called upon to receive and nurture the legacy of that species, however ambivalent and fragile our all-too-human relationship with it has proven to be. In responsive witness a species is revealed, in spite of its extinction, as remaining living kind and kin. Responsive witness in turn calls for what Deborah Bird Rose has termed "recuperative work," the searching out of "the hidden histories and the local possibilities that illuminate alternatives to our embeddedness in violence" (Rose, 24). The three presentations engage in a hybrid discourse of word and image, of poem and essay, of prayer and argument, in order to address not only how the legacy of living kinds transcend their extinction but also call upon us as humans to renew the very terms by which we understand our significance as a living kind upon the face of the earth.

James Hatley

PRESENTATION A: "WALKING WITH KAMI, THE LARGE-MOUTHED, PURE GOD."

The extinction of the Honshu Wolf, known in Japanese as *Ōkami*, is currently dated from January 25, 1905, when the last known individual of what science has named *Canis lupus hodophilax* was killed by foresters on the Kii Peninsula. But the fact of *Ōkami*'s extinction did not spell the end of its legacy. On a monument erected near the site of the 1905 killing, this haiku by Toshio Mihashi (translated here into English) is inscribed: "I walk/ with that wolf/ that is no more." Taking up Mihashi's words as an injunction, the author walked the Kumano Kodo Pilgrimage Route in January of 2011 with a view to becoming mindful of *Ōkami*'s continuing significance to those who would sojourn in the mountains of the Kii Peninsula. In searching out a rhetorical decorum

appropriate to the extinction of a species, the journal resulting from this act moves between onerous states of mind and philosophical reflection, between poetic observation and critical analysis. In the very manner in which philosophical thought is pursued and ethical duties are fulfilled come into question as the abstract notion of species extinction gives way to the ghostly yet palpable presence of *Ōkami* suffusing the places of its former habitation on the face of the earth. The past is not done with us, even if it is a ghost.

JAMES HATLEY After twenty years at Salisbury University in the philosophy department, I have now been reassigned to environmental studies, a department I played an active role in establishing. My specialty is in 20th Century Continental Philosophy, with an emphasis on the thought of Emmanuel Levinas and Maurice Merleau-Ponty. In my work on environmental philosophy, I also focus on the American personalist tradition, which includes thinkers such as Waldo Emerson, Henry Thoreau, Henry Bugbee, Stephen Cavell and Edward Mooney. In the last twenty years, I have published papers in the fields of Ethics, Social Justice, Aesthetics, Environmental Philosophy, Jewish Studies, Holocaust Studies, Extinction Studies, Teaching Pedagogy and the Philosophy of Literature. Some of the titles: "The Uncanny Goodness of Being Edible to Bears"; "Naming Adam Naming Coyote"; "Blood Intimacies: Biodiversity and Keeping Faith with Ticks"; "The Virtue of Temporal Discernment: Rethinking the Extent and Coherence of the Good in a Time of Mass Species Extinction"; "Impossible Mourning: Two Attempts to Remember Annihilation"; "Persecution and Expiation: A Talmudic Amplification of the Enigma of Responsibility in Levinas"; and "Speaking with Discretion: Religious and Philosophical Perplexities in Levinas."

Kumi Kato

PRESENTATION B: "EVACUATIONS AND EXTINCTIONS: KAMI-ITATE-FUKUSHIMA."

After the tsunami of 2011 in which 20,000 persons perished and nuclear radiation flooded an already inundated landscape, Fukushima has become an "evacuated region," a place lost to human habitation with over 260,000 persons still being denied permission to return. This moment of desolation has symbolic affinities to the earlier extinction of *Ōkami*, which also made its home in this area. In these two moments of devastating loss—of species and of habitat—the condition of the Anthropocene makes itself known and calls for one's witness and action. In this case, a wolf's extinction holds haunting implications for the loss of land and life due to radiation contamination.

In working out these themes, this presentation focuses on a Shinto shrine at Itate, an evacuated village in the Fukushima region. Just two years after the tsunami, the shrine burned down on April 1, 2013. A home to wolf worship for nearly a thousand years, the shrine's ceiling was composed of 237 meticulously painted panels with diverse images of wolves. Miraculously, these images were carefully photographed and catalogued just a month before their incineration. In the wake of this disaster within a disaster, of Itate within Fukushima, a question emerges: What is to be the fate of the many stories that gathered around this shrine, stories that included the daily lives of those who worshipped here, as well as the stories of the yearly journey of the wolf as a *Gokenzoku-sama*, a holy messenger representing the mountain gods to the congregation? These and yet other stories, including the fate of those who live in the shadows of atomic bombs and nuclear reactors, of tsunamis and the extinction of wolves, might find their place again in this landscape in the rebuilding of this shrine under its now altered circumstances at Itate. In planning its restoration, hope is offered by identifying and nurturing the bases for community resilience, one of which involves local religious beliefs related to the land.

KUMI KATO is Professor of Environmental Studies, Wakayama University, Japan and Research Associate at the University of Queensland, Australia. As a member of an ecohumanities scholars group, Kangaloon, founded in Australia, she defines herself as an ecohumanitarian activist who 'acts on' diverse environmental issues we face today. Her approach is a 'creative conservation' that attempts to emphasise strength, beauty, trust and the joy of being in this world. Activism here has a broader meaning embracing research, education, creative work and celebration with the foremost priority on community empowerment and benefits. Before returning to Japan, Kumi worked in Australia for 24 years, starting with teaching languages at secondary schools and a business school, and training teachers of foreign languages. She gained a Master degree in Environmental Management & Education at the School of Environmental Sciences, Griffith University and a doctorate from the University of Queensland. She also has a Master in Applied Linguistics (Intercultural Communication). Her research focuses on human ethics seen in various human-nature interactions, most strongly manifested in traditional forms of natural resource use – e.g. fisheries, agriculture, forestry.

Janet Laurence, Visual Artist

PRESENTATION C: "RESIDUES."

Nick Mansfield has written concerning the Derridian notion of

hauntology: "the material violence of the past emerges, reincarnate, re-fleshed, in our future, and in a politics for which our last centuries of politics cannot prepare or even forewarn us." These words were recently cited by Deborah Bird Rose in her review of "Residues," Janet Laurence's most recent installation at the Hugo Gallery in Adelaide. Rose argues that Laurence's artistic work has persistently sought to alter our all-too-human relationship with the future through a renewed engagement with what is spectral and unattended to in the past, particularly the past as it has been undergone by a more than human world. And this occurs even as we come to name the geological era in which we live after our all-too-human selves. Given her artistic oeuvre, Laurence serves as an apt respondent to the first two papers of this panel. Through image and commentary, Laurence will reflect upon the ways in which the extinction of *Ōkami* and other living kinds call upon the artist to gaze into a future in which the ghosts of other living kinds are gazing back.

JANET LAURENCE has had a long and profound engagement with the 'life-world'. It seems that much of the desolation that has currently gripped the Australian landscape is beyond healing, habitats and species are decimated and yet Janet Laurence explores what it might mean to heal, albeit metaphorically, the natural environment. Fusing this sense of communal loss with a search for connection with powerful life-forces her work alerts us to the subtle dependencies between the elements that form our eco-system nature and culture. In the face of this, we do yearn for a form of alchemy, for the power of enchantment or transformation. It seems that the place for this sensation is created through art.

A Lexicon for the Environmental Humanities

The Environmental Humanities inhabit a difficult space of simultaneous critique and action. Our work is grounded in an important tension between, on the one hand, the common critical focus of the humanities in 'unsettling' dominant narratives, and on the other, the dire need for thoughtful and constructive practice in these dark times.

As a way into this fraught space, each member of this panel will offer a provocative engagement with a key concept for the Environmental Humanities, addressing its potential to open up new approaches to the world in this time of rapid change. The panel is chaired by Deborah Bird Rose.

PANEL SPEAKERS AND TOPICS:

- CAMERON MUIR (BROKEN)
- EBEN KIRKSEY (HOPE)
- EMILY O'GORMAN (BELONGING)
- KATE WRIGHT (BECOMING-WITH)
- MATTHEW KEARNES (SPIRIT) THOM VAN DOOREN (CARE)
- TOM BRISTOW (MEMORY)

TOM BRISTOW is President of ASLEC-ANZ an editor of *PAN*, a board member of the Australasian Consortium of Humanities Research and a current fellow of the HRC. Tom's research projects include the placement of artists in herbaria across Australia (funded by the Copyright Agency Cultural Fund), the Cultural Value of Seeds (funded by the Cooperative Research Centre for Remote Economic Participation, a monograph, *Lyricism in the Anthropocene: Literary Geography and its Ecopoetic Counterpoint* (Palgrave, 2014) and a children's book, *Our Planet and You: Ecological Algebra*, which will be developed as part of a research project dealing with empathy for the more-than-human world (Penguin, 2016/17). Tom will join the CHE's 'Shaping the Modern' programme at the University of Melbourne later in 2014.

MATTHEW KEARNES completed his BSc (honours) in Human Geography at Macquarie University and his PhD at the University of Newcastle. Before arriving at UNSW he held post-doctoral positions at the Department of Geography at the Open University and the Department of Sociology at Lancaster University. Most recently he held a Research Council's UK Academic Fellowship at the Institute of Hazard, Risk and Resilience Department of Geography, Durham University. Matthew's research is situated between the fields of Science and Technology Studies (STS), environmental sociology and contemporary social theory. His current work is focused on the social and political dimensions of nanotechnology and synthetic biology, climate change and society, and the social and political dimensions of climate modification and geoengineering. His research has been funded by the Economic and Social Research Council (ESRC, UK), the European Commission and the UK Government.

EBEN KIRKSEY holds a three-year DECRA fellowship from the Australian Research Council in the Environmental Humanities program at UNSW in Sydney, Australia. Writing in collaboration with Stefan Helmreich he coined the term "multispecies ethnography" to describe new approaches for studying contact zones where the lines separating nature and culture have broken down. His latest book, an edited collection called *The Multispecies Salon* (Duke, 2014), leverages collaborations with artists and biological scientists to illuminate how diverse organisms are entangled in political, economic, and cultural systems. *Freedom in Entangled Worlds* (Duke, 2012), explored an indigenous political movement in West Papua.

CAMERON MUIR is Australian Research Council Postdoctoral Fellow at the Australian National University and the National Museum of Australia.

From 2013 to 2014, he was a Fellow at the Rachel Carson Center for Environment and Society, Ludwig Maximilian University of Munich, Germany, and in 2014 will be a visiting scholar at The University of Wisconsin-Madison. He is the author of *The Broken Promise of Agricultural Progress: An Environmental History* (Routledge 2014).

EMILY O'GORMAN is an environmental historian with interdisciplinary research interests. Her research within the environmental humanities focuses on how people live with rivers, wetlands, and climates. Currently a Lecturer at in the Department of Environment and Geography at Macquarie University, she holds PhD from the School of History at ANU and undertook a postdoctoral candidacy in the Australian Centre for Cultural Environmental Research at the University of Wollongong. She has published in a range of journals and is the author of *Flood Country: An Environmental History of the Murray-Darling Basin* (CSIRO Publishing, 2012). She is an Associate Editor of the journal *Environmental Humanities*.

THOM VAN DOOREN is a Senior Lecturer in Environmental Humanities at the University of New South Wales. His most recent research focuses on ethics and extinction and can be found in his forthcoming book *Flight Ways: Life and Loss at the Edge of Extinction* (Columbia University Press, May 2014). He is also co-editor of the international, open-access, journal *Environmental Humanities*.

KATE WRIGHT is a postdoctoral research fellow at the University of New England, Armidale. Wright's research is focused on exploring ways of living ethically in a mixed community of humans and nonhumans at a time of radical environmental change. Her current project involves developing a community garden in collaboration with Armidale Aboriginal community members and conducting a collaborative multispecies ethnography of the site.

UNE Seed Colloquium

PANEL MEMBERS: DR MATTHEW RIMMER, DR SALLY NORTON, MS SUE SCHEELE, DR SHASHANK MAURIA, MS KYLIE LINGARD, MS LEANNE LIDDLE, DR STEPHEN FORBES, DR RUTH HAWTHORN, DR PETER CUNEO

The aim of the colloquium is to identify challenges associated with cultural interests and seed bio banking; recognise agreed principles; and, contribute to defining ways of moving ahead with how indigenous interests in seeds should be protected.

The panellists have been asked to work through the following questions:

1. Do we need to acknowledge cultural interests when bio-banking seeds and using them in research processes?
2. Can cultural interests travel with a seed throughout such processes?
3. Can current legal mechanisms, such as intellectual property, be used to deal with

cultural complexity in a scientific research setting?

4. Is traditional knowledge of seeds liable to be subjected to bio-piracy?

The contributions and outcomes of the colloquium will be published in a special edition of the *International Journal of Rural Law and Policy*.

NB: The UNE Seed Colloquium is limited to 30 people, speakers and delegates that specifically registered for this event. Please see Tom Bristow or Mark Shephard if you would like further clarification.

SPEAKER BIOGRAPHIES:

DR. MATTHEW RIMMER is an Australian Research Council Future Fellow, working on Intellectual Property and Climate Change. He is an associate professor at the ANU College of Law, and an associate director of the Australian Centre for Intellectual Property in Agriculture (ACIPA). He holds a BA (Hons) and a University Medal in literature, and a LLB (Hons) from the Australian National University. He is a member of the ANU Climate Change Institute. He has published widely on copyright law and information technology, patent law and biotechnology, access to medicines, clean technologies, and traditional knowledge. His work is archived at SSRN Abstracts and Bepress Selected Works.

DR. SALLY NORTON is Director of the Australian Grains Genebank at Horsham in Victoria. The genebank exists to acquire, conserve, characterize, and distribute grain crop genetic resources to scientists, breeders and other users in Australia and worldwide for plant breeding and research. The facility provides for Australian cooperation in the global system of genebanks in accordance with international agreements controlling the conservation, distribution and use of genetic resources.

MS SUE SCHEELE is an ethnobotanist with Landcare Research, a NZ Crown-owned research institute. Her research focuses on cultural uses of New Zealand native plants, particularly weaving plants. She manages a national collection of NZ flax (*Phormium*) varieties and the Nga Tipu Whakaoranga database on traditional uses of native plants. Sue is interested in issues relating to access and benefit sharing of biological resources and is a member of an advisory group (currently in recess) to the government on developing a domestic regulatory framework related to bio- discovery.

DR. SHASHANK MAURIA is Assistant Director General (Intellectual Property and Technology Management) in the Indian Council of Agricultural Research (ICAR). ICAR is an autonomous organisation within the Indian Ministry of Agriculture. His

current focus is on strengthening intellectual property-led business development in the public National Agricultural Research System. He contributed to the development of "ICAR Guidelines for Intellectual Property Management and Technology Transfer/ Commercialization, 2006" and its implementation. He expects to implement new ICAR guidelines on 'Professional Service Functions (Training, Consultancy, Contract Research and Contract Service)' to serve interested agencies outside the agricultural research system. He has also involved himself in creation of a public-limited for-profit Company for the organization, namely, AgrInnovate India Ltd. to further bring in more professionalism in technology transfer from ICAR and agriculture universities in India.

MS. KYLIE LINGARD is a PhD candidate at the Australian Centre for Agriculture and Law. Her PhD, sponsored by the Cooperative Research Centre for Remote Economic Participation, seeks to identify and develop legal and institutional mechanisms that support diverse Aboriginal and Torres Strait Islander interests in the commercial development of native plants. Kylie is also the Unit Coordinator for Indigenous Natural Resource Issues and the Law at the University of New England. Her research interests include legal methodologies, participation mechanisms, self-determined development strategies and the legal recognition of Indigenous peoples human rights.

MS LEANNE LIDDLE is a scientist, lawyer and proud Arrernte Aboriginal woman from Central Australia with strong practical experience within the arid region. Leanne currently lives in Adelaide where she works with the Department of Premier and Cabinet as the Manager for government programs on the Anangu Pitjantjatjara Yankunytjatjara lands and the West Coast. She previously worked for the South Australian Department for Environment and Heritage within a unique environmental project called Kuka Kanyini that used the intimate and valuable knowledge of Aboriginal people to retain both plant and animal species in the environment married with western science. Leanne has also worked for the United Nations and UNESCO. She has years of experience as a board member on several NRM boards as well with the non- government organisation, Bush Heritage Australia. Leanne is particularly interested in utilizing practical traditional knowledge and skills with western science to manage the landscape and her expertise lies in Aboriginal use of fire.

DR. STEPHEN FORBES is Director of the Botanic Gardens of South Australia. Stephen views botanic gardens as the scaffolding for exploring our relationship with the plants that transform light into our life on Earth. Stephen has utilised the Gardens and diverse partnerships to contribute plant-based

solutions to urban environmental and social issues through programs including sustainable landscapes, green infrastructure and community capacity building. Stephen has also utilised the Gardens' collections and knowledge in plant conservation programs and was responsible for South Australia's biodiversity conservation policy, No species loss. Stephen currently chairs the South Australian Environment Department's Aboriginal Reconciliation Committee and is a strong advocate of partnerships to explore the application of Traditional Ecological Knowledge. Stephen has worked with the Watarru community in the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands on the successful Kuka Kanyini project. Stephen is Chair of the Council of Heads of Australian Botanic Gardens and of the Australian Seed Bank Partnership and has published widely in the cultural history of plants, biodiversity conservation and urban landscape management.

DR. RUTH HAWTHORN is currently researching "Seed Banks: The Risk and Loss of Value in Plants" for the CRC REP, involving a case study of Kew's Millennium Seed Bank Partnership (MSBP). Approaching this from an environmental humanities perspective, Ruth is interested in how cultural value (Traditional Knowledge about plants and their role in healing, ritual and myth, for instance) may be "washed out" in current seed-banking procedures which privilege scientific commodification. Schemes such as the MSBP's "Useful Plants Project" address this very issue and indicate a significant shift from Kew's historical colonial practices to the MSBP's current work that is more respectful towards indigenous populations and open to questions of cultural memory.

DR. PETER CUNEO is Manager – Natural Heritage at The Australian Botanic Garden Mount Annan, where he is responsible for conservation planning and natural area management. He also manages the seed bank program at the Australian Plant Bank (located at Mount Annan), including the partnership with Kew's Millennium Seed Bank. Peter has been closely involved in the horticultural development of The Australian Botanic Garden Mount Annan since it opened in 1988. His research interest is the weed ecology of invasive African olive, which is a problem weed at the Garden. He has written several research papers on this species as part of his PhD (by publication) with Macquarie University.

ADDITIONAL CONTRIBUTORS

The ANU Apiculture Society (hive tour, Saturday lunchtime)

The ANU Apiculture Society is a student led initiative focused on bees and beekeeping. The project aims to develop and maintain a sustainable enterprise producing honey from hives located across the campus. In doing so we wish to emphasise and enhance values of local community, social justice, and sustainability. Through beekeeping and the conscientious pursuit of ecologically sound production and distribution practices, we aim to augment and enhance a sense campus community. The group seeks to further discussion and understanding of a range of issues relating to sustainability such as biodiversity, ecosystem services and food systems. Join the Apiculture Society for a brief tour of the hives and a discussion about our activities on campus.



Somebody's Aunt

Performs CARRYING CAPACITY (Saturday lunchtime)

A performance by an ensemble of dancers known for their mix of movement, music and voice in public spaces.

This dance work thematically explores both our planet's capacity to support life and our capacity to support our planet. The dance begins with a procession of the seasons.

Choreographic Director: Jane Ingall. Dancer-Choreographers: Anne Embry, Julie Rickwood, Sandra Kay Lauffenburger, Sue Andrews, Susan McGrath, Jane Ingall

www.facebook.com/SomebodysAunt

Acknowledgements

Thank you to Elspeth Probyn, whose article 'Shame in the Habitus' was a point of inspiration for this conference.

The conference organizing committee would like to thank the staff of the ANU Humanities Research Centre: Debjani Ganguly, Colette Gilmour, Tom Ford (now at the University of Melbourne) and Josh Wodak. Also at ANU, we thank Emma Arnold, Paul McLay and Mark Cameron.

We are very grateful to many people at the ARC Centre of Excellence for the History of Emotions, particularly Lucy Burnett, Hamish Carr, Anne McKendry, Jessica Scott and Erika von Kaschke. Philippa Maddern was extremely supportive of the decision to combine the CHE 'Shaping the Modern' collaboratory for 2014 with the ASLEC-ANZ biennial and Stephanie Trigg has been characteristically generous with her support of, and enthusiasm for, this event.

Thanks are due to Melissa Langenbaker, Paul Martin, Mark Perry and Mark Shepherd at the University of New England. We also gratefully acknowledge the assistance of UNE's Australian Centre for Agriculture and Law, as well as Ninti One: the CRC for Remote Economic Participation.

From ASLEC-ANZ, we thank Sarah Edwards, Emma Nicoletti, Evelyn Tsitas and the many postgraduate volunteers who will be working in different ways during the conference. From the University of Melbourne, we thank Alanna Myers, Lilian Pearce, Susan Pyke and Hayley Singer, as well as Stephen Daff. From the Australian National University, we thank Emma Davies.

We are grateful to Tim Collins and Reiko Goto Collins, and particular thanks to Andrew Denton, whose beautiful photographs appear in this programme.

Tom Bristow

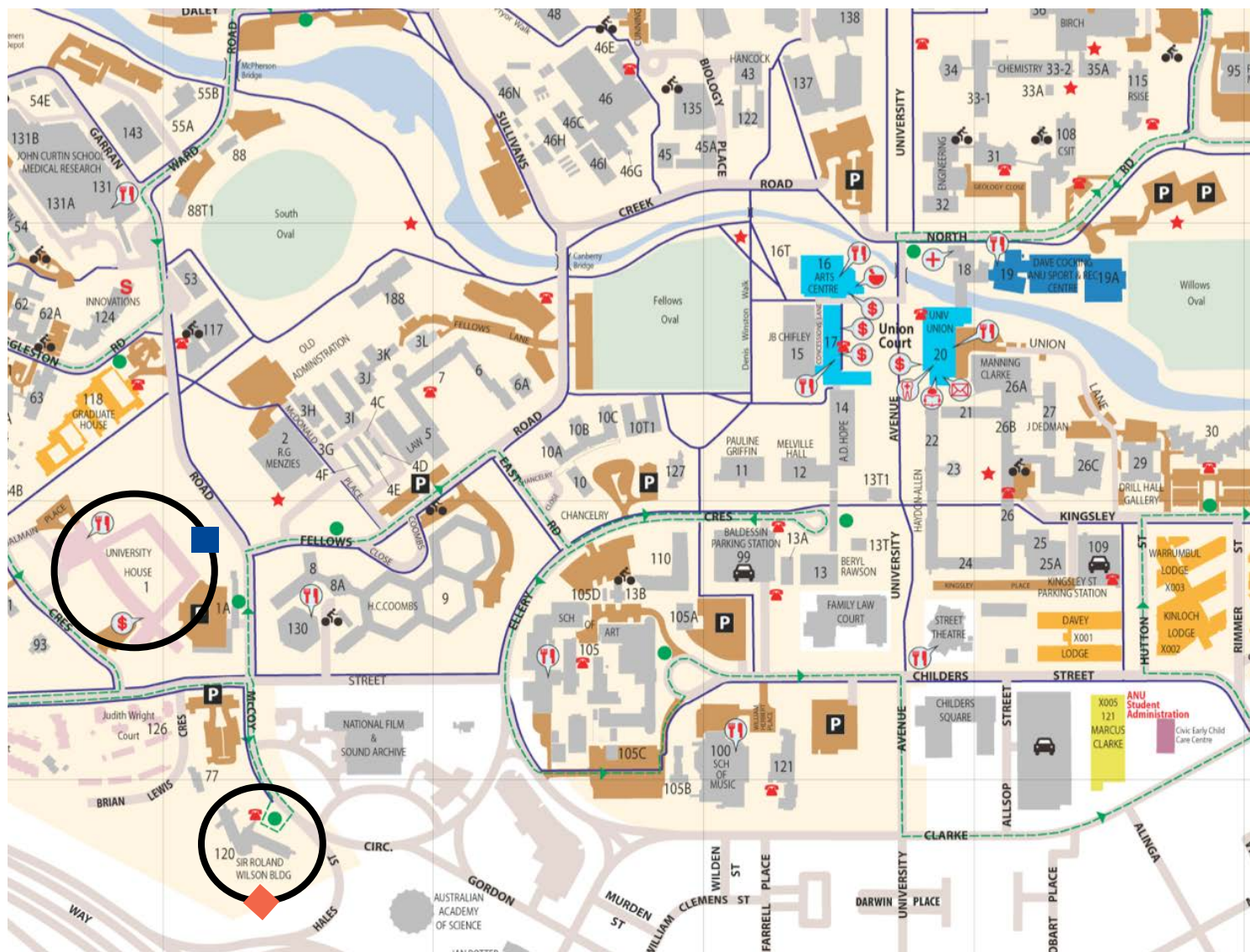
Charles Dawson

Grace Moore

Linda Williams

Josh Wodak

CAMPUS MAP - THE AUSTRALIAN NATIONAL UNIVERSITY



1 - University House, Conference Accommodation ■

120 - Sir Roland Wilson Building, Conference Venue ◆