# The Compassion Manifesto: An Ethics for Art + Design and Animals

Julie Andreyev

## Preface

In January 2015, an undergraduate student—I'll call D—at Emily Carr University of Art + Design (ECUAD) submitted plans for a project to be installed in the campus' Abe Rogatnick Media Gallery. The project was to involve live captive birds. Upon hearing of the proposal, a group of faculty and staff, troubled by the birds' captivity and their potential harm, voiced their concerns. The faculty and staff who oversaw the exhibitions for the gallery unanimously rejected the proposal. *The Compassion Manifesto: An Ethics for Art + Design and Animals* was written as a response to the proposal and the larger context of contemporary art and design practices that involve nonhuman animals. There are tendencies in art and design genres, such as bioart, to exploit living beings in aesthetic experiments aimed at exploring human conditions. *The Compassion*

J. Andreyev (✉)
Emily Carr University of Art + Design, Vancouver, BC, Canada
e-mail: jandreye@ecuad.ca



J. Castricano, R.R. Simonsen (eds.), *Critical Perspectives on Veganism*,
The Palgrave Macmillan Animal Ethics Series,
DOI 10.1007/978-3-319-33419-6_7

*Manifesto* critiques practices that result in captivity, harm, and death of nonhumans and proposes an ethics of care and compassion as alternatives to anthropocentric methods. *The Compassion Manifesto* was inspired by earlier manifestos, such as by the historical art group the Situationists International[1] and the recent *Animal Manifesto* by Marc Bekoff.[2]

A reading of *The Compassion Manifesto* was performed in the Abe Rogatnick Media Gallery on March 17, 2015, by *Vegan Congress*[3] members Maria Lantin and myself, and fellow faculty member Alexandra Phillips. The reading was produced as a relational art event where the University community, and public, was invited to participate in a free-form discussion. (The concerns raised in the discussion, the developments of D's project, and the resulting initiative by the University are annotated in the Afterword of this chapter.) At the end of the discussion, a signing "ceremony" took place where a printout of *The Manifesto* was signed by Maria Lantin, Alexandra Phillips, Trudy Chalmers, Lucy Chen, Karolle Wall, Carol Gigliottii, Ben Bogart, Greg Snider, and myself.

The original *Compassion Manifesto* was designed to be read aloud as a participatory performance. The version below is modified from the original, with an expansion on key points as was necessary for this text version. In order to retain the performative character of the original, I chose not to include the argument's details in the body of the text, but instead in the endnotes.

## Compassion Manifesto: An Ethics for Art + Design and Animals

In a brief address during a Thanksgiving Observance, Buddhist monk Tashi Nyima speaks about the "Brightly lit aisles [that] conceal the horrible darkness where animals are confined, enslaved, tortured and slaughtered for pleasure."[4] He speaks about the need to reduce the suffering of not just humans, but of all sentient beings. Nyima, in his call for compassionate living, quotes the Buddha: "Having abandoned the taking of life, refraining from the taking of life, we dwell without violence, with the knife laid down—scrupulous, full of mercy—trembling with compassion for all sentient beings."

The *Compassion Manifesto: An Ethics for Art + Design and Animals* expands on compassionate living by advocating that ethics for nonhuman others be integrated into cultural practices. Historical and contemporary art and design that involve nonhuman others most often fails to consider what is at stake for those other beings. The majority of these practices construct nonhuman others as objects, not participants, as materials, not lives. The ideological belief in freedom of expression instead justifies the use and abuse of nonhuman others. *The Compassion Manifesto* calls for compassionate thought and action informed by an interdisciplinary investigation into cultural theory, critical animal studies, philosophy, Buddhism, veganism, indigenous cultures, ethics of care studies, biology and cognitive ethology. The knowledge gained from these investigations can contribute toward the enhancement of art and design, integrating more ethically and ecologically sound thinking and making.

Representations of nonhuman others appeared in cultural forms for millennia beginning with the cave paintings of migrating herds of animals. Contemporary culture continues this tradition with depictions of non-humans in movies, animations, nature programs, newspapers, magazines, social media, advertising, and so on. Most often these depictions reinscribe detrimental thinking about animals, serving to define the human while distancing the animal.[5] Much work needs to be done to create more caring representations within culture. *The Compassion Manifesto* focuses on art and design, fields that can lead in developing ethically improved cultural thought and form. But here too, attention and care needs to be developed.

Many art and design practices, historical and contemporary, operate within instrumental frameworks, resulting in harm and death of other beings. A bioart project that combines plants, fish, and computers to explore the ecological relationships between them and experiment with created closed, sustainable energy sources for human benefit does not consider the lives of those nonhuman beings involved.[6] *The Compassion Manifesto* draws attention to these detrimental practices and advocates for inspiration, creativity, and feeling toward more just and caring processes. As writer and *Vegan Congress* member Carol Gigliotti stresses, "[We] believe that animals are sentient, conscious, intelligent, and creative beings who are just as necessary to the world as human animals."[7]

Millions of nonhuman beings suffer physically and psychologically in factory farms and laboratories, in zoos, aquariums, and other spectacles of entertainment. Anthropocentric views are at the root of these abuses that conceptualize human existence as superior to nonhuman existences. Speciesism emerges out of anthropocentrism and formulates systems that exclude most nonhumans from ethical consideration. Speciesism leads to mechanisms and practices that contrive the nonhuman as resource for human exploitation, experimentation, and consumption.[8] In this instrumental framework, nature and nonhumans are seen as means through which the world is produced for human ends.[9]

Western history of thought privileges human reason and language as the yardstick of valuation for all other species. Aristotle, Descartes, Kant, and others laid the foundation for human-centered being, arrogantly declaring the human at the top of an anthropocentrically created "great chain of being."[10] This doctrine creates a culture of consent for imposing violence on so-called lesser animals, and is at work in art and design under the guise of freedom of expression. Aspects of art and design culture perpetuate ideas about unfettered creativity as a holy grail.[11] This (un)creative expression justifies the suffering, even death, of nonconsenting others. The history of art and design is written with the bodies of animals.

sable-hair paint brushes,[12]
silver gelatin prints,[13]
rabbit skin glue,[14]
meat dresses,[15]
meat orgies,[16]
pony skin chaise lounges,[17]
an Eames chair reskinned with elk hide,[18]
a captive deer in a gallery,[19]
a coyote penned-in with a so-called shamanic artist,[20]
an aviary of tightly caged birds,[21]
insect-controlled robots,[22]
livestock slaughter machines,[23]
fruit flies as hazardous chemical detectors,[24]
a miniature stadium of insects, spiders, scorpions forced into coexistence in a bleak hard architectural model,[25]
a glowing genetically modified Bunny,[26]

interactive blenders full of goldfish,[27]
a starving dog on public display.[28]

These projects destroyed lives in the production of culture. They constructed the human form from the remains of the nonhuman. Forces of domination and commodification are at work in art and design that joins with the laboratory.[29] Using mechanisms of oppression, these practices transform living, breathing, sensing beings into material for aesthetic use. *The Compassion Manifesto* asks: who are these animals that suffer and die so that art can be made?[30] It calls on artists and designers to expand their consciousness—to learn about and pay attention to nonhumans and our shared ecological being.

*The Compassion Manifesto* calls for the consideration of nonhumans as subjects of their own lives. Nonhuman beings have languages,[31] cultures, families, and communities; they are creative and have concerns and projects of their own. Methodologies of neutral objectivity, as upheld by science, are not adequate to understanding and instead cause harm. *The Compassion Manifesto* calls for methods of "biocentric anthropomorphism," to allow nonhuman thoughts, feelings, and states of being to be considered.[32] Nonhuman animals have emotions that are similar to humans, such as sadness, happiness, and empathy.[33] Plants respond to the environment by foraging; they perceive other plant communications, remember stresses from the past, and look to the future.[34] *The Compassion Manifesto* calls for artists and designers to think-like-a-bird, feel-like-a-dog, and attend-to-the-earth-like-a-plant in order to provide for awareness and ethical interactions.

Indigenous forms of relating with nonhumans have much to teach creative practitioners. The sable, rabbit, deer, coyote, bird, spider, fish, and plant are our brothers and sisters. The Earth depends on humans to have good relations with other beings, not to think they own them. *The Compassion Manifesto* calls for openness to indigenous forms of knowledge and awareness, to generate understanding, and promote wide-eyed expanded curiosity so important to creative fields.

The problems characteristic of the anthropocene, such as the loss of biodiversity and the destruction of environmental systems, have spurred artists and designers to respond. Recent art that investigates ecological

systems and the lives of nonhumans, known as bioart, has some creative models that allow for human reflection on nonhuman intention,[35] that ethically reveal otherwise hidden forms of being,[36] and that point to shared states of ecological being.[37] However, the majority of bioart is dominated by anthropocentric views where nonhumans are treated as living material to support explorations on the human condition and the human challenges posed by ecological degradation. Biomimetic design methods are inspired by physical forms, organic systems, and the movement of living beings to design robotic and other systems. These methods often depend on laboratory experiments on animals, dead or living. *The Compassion Manifesto* calls for rethinking how we respond to the anthropocene by developing advancements on cultural forms without causing additional harm.

*The Compassion Manifesto* invites the abandonment of destructive, outmoded, unecological beliefs generated by anthropocentrism. It summons practices that engage two interconnected tasks: resituating the human within the *continuum* of nature and reconsidering nonhumans in *ethical* terms.[38] These tasks begin with the understanding that anthropocentrism affects all life, including human life. Reconsidering reason through the lens of "ecological thought" reveals that Being on Earth is an interconnected web, not a hierarchy.[39] The interconnectedness between all sentient and nonsentient beings forms a relational ethic of entwined existences.[40]

*The Compassion Manifesto* advocates an expansion of our compassion footprint.[41] It calls for resistance to rationalist culture by reminding us that we are feeling, sensing, creative beings. Emotion and empathy contribute forms of knowledge that can be extended to nonhuman others. The suffering of another, including nonhuman beings, can be felt, and can awaken right attention. As one becomes aware of others and their own states of being, consciousness expands to become more attentive to the world. Attending to the needs of another is ethical. This right attention renders freedom an illusion because in an aware state, the ethical choice is the desired choice.[42] Have you ever been held in the gaze of an animal?[43] Have you ever walked beside, shared experience, cultivated life with another animal? Have you ever felt their intention, curiosity, joy, or sadness? *The Compassion Manifesto* calls for art and design processes

that include practicing loving attention and right action directed toward Earth's others.

*The Compassion Manifesto* questions the binary opposition of human, and all other beings established by anthropocentric thought. The opposition of human and animal as developed by the historical humanist project is a great "self-interested mis-recognition."[44] The category "animal" itself is problematic, as it unifies all other-than-human animals into one kind, apart from the human. Let us be more accurate. There are infinite varieties of being, not only species, but individuals. An ethics of maximum respect[45] allows us to ask: "What are *you* going through?"[46]

*The Compassion Manifesto* calls for

- self-critical examinations into problematic relationships with other beings and ecologies.
- attending to the continuities between humans, other animals, and plant life;
- attending to relatedness and shared states of being;
- methodologies of openness rather than closedness in relation to others;
- curiosity about minds that take different forms—pheromone-, pollen-, scent-, and sonar-based minds;
- explorations into different knowledges—ocean, sky, and soil wisdom;
- examinations into creativity as it occurs in nonhuman cultures—hives, schools, pods, and flocks;
- expansions on human humility in the face of other beings' agency.

*The Compassion Manifesto* advances a nonhierarchical, nonbinary consideration of being, a recognition of "We." It is an ethics of "maximum respect"[47] with regards to all of us.

*The Compassion Manifesto* declares that we "not kill, eat, torture, [or] exploit [others], because they do not want to be so treated, and we know that. If we listen, we can hear them."[48]

## Afterword

Informed by vegan ethics, *The Compassion Manifesto* argues against creative practices that use living nonhuman animals in unethical ways and calls for a reconsideration of material sources used in art and design. In contemporary practices, most tools and materials made of nonhuman animal by-products can be avoided. However, this is not the case for many traditional forms of practice. During the discussion following the reading of *The Compassion Manifesto*, concerns about the conflict between vegan ethics and indigenous traditional practices were raised. In local indigenous practices, skins, fur, and feathers are used in the production of drums and other cultural objects. It was argued in the discussion that the practice of hunting and the use of nonhuman animal remains in indigenous traditions is key to the identity of those cultures. A participant was critical that the views in *The Compassion Manifesto* were another form of violence, in this case against indigenous cultures. I suggest that this critique is itself problematic because it assumes a homogenizing view on indigenous cultures, suggesting that, for example, there are no vegan indigenous people. The need to respect indigenous peoples is imperative for a global expansion of ethics. So, how may vegan ethics and indigenous traditions be reconciled?

Alfred Irving Hallowell, in his essay, "Ojibwa Ontology, Behavior and World View,"[49] argues that the Ojibwa people's traditional narratives indicate a worldview that considers other-than-human animate beings as persons. The outward manifestation of a person, as a human or other animal, is incidental—changeability is an inherent capacity of animate beings. Some stories relate how nonhumans may be animals or may be human ancestors in nonhuman form. Dreaming and awake states also form a relational continuum where other-than-humans and humans communicate, and where humans may take on other-than-human forms. Mutual obligation is also present in the Ojibwa worldview where other-than-human ancestors are seen as important contributors to the health of all life. The Ojibwa's is only one example of an indigenous worldview that includes ethics for nonhuman animals and ecological existence.[50] Hallowell also relates Ojibwa hunting practices where considerations are extended to the hunted animal so as not to cause suffering. Can traditions

that argue for killing nonhuman animals, and for the use of their remains in cultural forms, be reconciled with vegan ethics?

Mi'kmaq scholar Margaret Robinson argues that vegan ethics are not at odds with the indigenous Mi'kmaq worldview.[51] Using an ecofeminist critique, she suggests two reasons as barriers to indigenous veganism: the belief that meat eating is culturally more authentic and the view that veganism is a form of racial privilege. Hunting in Mi'kmaq culture is seen as a male practice that reinforces views on virility and masculinity, such as in a boy's first hunt as an entry into manhood. Rejecting hunting practices is seen as a rejection of rituals crucial to the formation of male identity. However, she argues that "[m]eat, as a symbol of patriarchy shared with colonizing forces, is arguably more assimilating than practices such as vegetarianism."[52]

Robinson's argument for indigenous veganism is based on two aspects of Mi'kmaq culture: the worldview that includes respectful relating with nonhuman others and the need to consider culture and its living forms. Activities normally performed by Mi'kmaq women, such as gathering fruits, nuts, and vegetables, contribute counternarratives to hunting. Robinson argues that the belief in preserving traditional rituals, such as hunting, can be seen as joining with colonial views that reject contemporary indigeneity: "When Native is defined exclusively as a primordial lifestyle it reflects our intentional extinction as a people."[53] The changing circumstances of indigenous peoples, she argues, must take into account a need for reinterpreting rituals within retained set of values. Traditional values—respect for life and recognition of relationality between humans and nonhuman persons—can be upheld in new rituals. Traditional Mi'kmaq, like Ojibwa, value kinship relations with nonhuman others. Nonhuman animals are seen as persons, and their value is not in their utility to humans, but in their intrinsic essence as living beings. Robinson argues that veganism can provide a sense of belonging for a community that values life in daily practice. Indigenous women can determine authenticity for themselves, rejecting dominant masculine notions of preservation for precolonial pasts.

Later in the spring semester of 2015, one month after *The Compassion Manifesto* was performed as a reading, D reproposed her project to

the University, this time to take place in a small secluded room in the sculpture area, a space normally used by sculpture students to install their work, and have it viewed by their classmates and instructor. D provided elaborations on the installation including information on the birds—four pigeons to be "rented" from a "fancy pigeon" breeder who shows, rents, and sells his birds for events such as weddings. The proposed project would contain a bed, and the birds would be allowed to freely move around the room and interact with the bed and other items in the space. D proposed that students and faculty be allowed to enter the room, like into a gallery. At the time, there was no policy in place to address the use of nonhuman animals in creative practices at the University. Each instance was treated on an ad hoc basis. Historically, this lack of policy had generally resulted in abuses with little to no oversight or review processes. What was at stake for the nonhuman animal was not meaningfully considered up until this case. Based on our initial protests, the administration provided D with a set of guidelines that called on the student to

- review the safe practice of using animals in the arts with the instructor;
- follow the British Columbia Society for the Prevention of Cruelty to Animals' (BCSPCA's) position statement on the use of animals in the arts[54];
- use breeder pigeons with written approval from the pigeon owner to use and transport the pigeons for the installation (the University will contact the owner to verify this);
- obtain written approval from the pigeon owner that the pigeons are free of transmissible disease and are regularly checked for health and medical requirements;
- provide direction from the pigeon owner in safe transportation, feeding requirements and recaging once the installation is over;
- provide that the pigeons will only be on-site for a day, from 9 am to 5 pm;
- provide someone in place at all times to ensure the well-being of the pigeons;
- ensure the critique room is secured and that the pigeons cannot escape.

Upon hearing that the project proposal had reemerged, the original group of concerned faculty and staff requested a meeting with D and the administration involved. Prior to the meeting, I contacted the chief science officer at the SPCA to gain information on pigeons and on the pigeon breeder. My concern was that if the University allowed the project to take place, how could we determine distress behavior in the birds or if they were being harmed? The officer suggested that perching objects be installed in the space to allow the birds to rest high above the ground, a normal behavior for pigeons. Distressed behavior may include the birds flying around in an agitated way, attempting to flee the space, or bumping into objects potentially causing harm to themselves. She advised to have a vet on hand to attend to any injuries if necessary. She confirmed that the breeder was known by the SPCA. She lamented that the SPCA was unable to confirm that harmful processes were being used in his business because firsthand accounts were unavailable. She clarified that the SPCA could be called in to the University if distress or harm occurred, but that the organization could not be involved in monitoring for potential harm.

During the meeting with D, the administration, and members of the newly forming Duty of Care committee, it became evident that there were a number of shortfalls in relation to how this case was being handled. It was assumed that the student was able to interpret the guidelines set by the University and to self-evaluate care processes with the birds. There was no meaningful mentorship in place for the student on the ethics of involving nonhuman animals in art practices. There was a presumption that robust ethics of care was being practiced by the pigeon breeder. There was a lack of critical consideration with respect to practices of breeding nonhuman animals for entertainment purposes. Surprisingly, it became evident that D was intending a critical examination of animal exploitation, such as in the food industry, but lacked the guidance to determine an ethical form for the project. D intended the project as a means to reconsider animal being, in a space that provided nondominating forms of relating. D had not considered that the use of birds in captive conditions that pose potential harm was another form of exploitation. D was unaware of the dubious care of the breeder and grappled with the idea that the breeder could be providing harmful conditions to the birds. It was clear to the concerned members of the community that the student

was ill-equipped to carry out meaningful ethics of care for the birds. We were unanimous that the proposal not be allowed to move forward.

However, the provost defended D's project based on freedom of expression and potential learning and allowed the installation to go ahead if that was D's wishes. Based on the information from the SPCA Officer, the provost agreed to our suggestions for improved care: not allowing anyone else to enter the room while the birds were there and providing a safe window into the space that the birds would not mistake for an opening. D was genuinely interested in extending care toward the birds and was eager to provide safeguards against harm. The day and night before the project was to be installed, individuals from our group, the provost, and the dean tried to dissuade D from carrying out the project. Despite this, D was undeterred.

In the early morning of the installation, the administration approached a member of our group concerned about how we would respond to the project's approval. We sensed that they feared public controversy for the University if we contacted the press, the Humane Society, or SPCA. As a group, we discussed the complexity of the case and the constellation of potential outcomes. Because of D's seemingly good intentions and openness to suggestions, there was a potential for improved ethics in D's future projects. We did not want to alienate D from this potential. It was clear that the provost, who had been recently appointed, was irked by the lack of in-place policy and procedures for nonhuman animals at the University. Members of our group sensed the potential for continued dialogue about future policy. We decided that the best option was to refrain from involving outside bodies unless we observed harm, and that we would extend additional care to the birds and to D's learning process. We volunteered to monitor the installation and to be on hand to observe the birds for any signs of distress, and to provide support to D if needed. This also allowed us to continue dialogue with D during the exhibition, posing questions and providing information on art, research and ethics. As each of us took shifts, we became affected by the presence of the birds. They interacted affectionately with each other and seemed calm despite being in an unfamiliar space. They slept on the bed or rested on the provided perch. The exhibition proceeded uneventfully until the end of the day when D was returning the birds to their carrier.

Around 4:30pm, the dean's assistant and *Vegan Congress* member Trudy Chalmers, who was monitoring the exhibition, texted me. D was trying to catch the birds with a fishing net. Trudy learned from D that this was the method suggested by the breeder. The birds were clearly agitated. They flew around the room, bumping into the objects and walls. It all happened very quickly. Once back in the carrier, Trudy monitored the birds to see if they had suffered any injuries or prolonged distress. She texted me that the birds seemed to be calming down and were perched on the bar inside the carrier. Trudy and I formulated a report and sent it to our group and to the provost. Alexandra Phillips, ECUAD professor and one of the readers of *The Compassion Manifesto*, who previously had had companion birds, observed that this net method was unnecessary and that birds could be coaxed into a carrier through nonviolent means. Because of the distress caused to the birds, it was my belief that the University and our group had failed to adequately provide an ethics of care for the birds. Given the lack of meaningful process and the lack of information on correct bird handling, we felt that the event warranted further examination. The distress and potential harm caused to the birds, as a result of these deficits, clearly indicated the need for ethical frameworks to be developed at the University.[55]

We let our concerns be known to the administration. The provost held a post-exhibition "debriefing" that consisted of faculty, staff, students—including D—the provost, and other members of the administration, as a means to voice our concerns. The outcome was a recommendation for a working group to address the need for a clear policy on the involvement of nonhuman animals in student projects, university research, and curriculum. This recommendation was subsequently approved, and the Animals, Ethics and Creativity Working Group was formed. Members of the working group include the readers of *The Compassion Manifesto*, D, the dean, and other interested faculty and staff. Alex andra Phillips and myself are the cochairs of the working group.

Admittedly, the complicated and troubling events that followed the reading of *The Manifesto* were not ideal. Decisions were made under duress, favoring long-term potentials over immediate risks. Despite this, I believe that the best possible outcome was realized. The Animals, Ethics and Creativity Working Group has just completed its first year of meetings. Some working group members argue that any involvement

of nonhuman animals in creative practices not be tolerated. Others maintain a belief in freedom of expression for the artist or designer. A few argue for the potential of improved relating latent in the human–nonhuman encounter. The working group is now in the process of developing language for the proposed policy and procedures.

*The Compassion Manifesto: An Ethics for Art + Design and Animals* was initially created as a means to draw attention to the need for ethics for nonhuman animals in creative practices. The current work toward drafting a policy and set of procedures at Emily Carr University of Art + Design is the direct result of vegan ethics practiced in public events by the *Vegan Congress*, such as with the reading of *The Compassion Manifesto*. By making vegan practice more visible in the public sphere through these kinds of projects, the *Vegan Congress* has been able to attract individuals from ECUAD and other universities as well as from the public. The work of the collaboration has helped catalyze community support for improving the lives of animals.

## Notes

1. Situationists International wrote the 1966 pamphlet, "On the Poverty of Student Life: A Consideration of Its Economic, Political, Sexual, Psychological and Notably Intellectual Aspects and of a Few Ways to Cure it" as a means to draw attention to oppressive ideologies of the state and institutions such as the university. Ten thousand copies were printed and distributed at the University of Strasbourg. The pamphlet was a key text inspiring the student uprisings in France and Germany in 1968. Knabb, Ken. *The Situationist International Anthology*. Berkeley: Bureau of Public Secrets, 1981.
2. Bekoff, Marc. *The Animal Manifesto: Six Reasons for Expanding Our Compassion Footprint.* Novato, California: New World Library, 2010.
3. The *Vegan Congress* is an activist and relational art and design collective providing events and information about vegan practice to help develop discourse and applied ethics. The *Vegan Congress* consists of like-minded independent researchers and of faculty, staff, and students at universities in Canada. www.vegancongress.org.
4. Nyima, Tashi. "Bright Aisles, Dark Alleys," 2014. Great Middle Way. https://greatmiddleway.wordpress.com. Accessed Oct. 26, 2015.

5. Contributions to cultural theory that extend the discourse on how the nonhuman animal is constructed in popular cultural forms are offered by writers such as John Berger, Jonathan Burt, and John Sorenson. Berger critiques systems of power, such as zoos that contain the animal, and conduct violence for entertainment. Berger John. "Why Look At Animals?" *About Looking*. New York: Random House, 1980. Print. Burt examines how animals are portrayed in film and other cultural products and how these reinscribe detrimental thinking. Burt, Jonathan. "The Illumination of the Animal Kingdom: The Role of Light and Electricity in Animal Representation," in Kalof, Linda and Amy Fitzgerald, (eds.). *The Animals Reader: The Essential Classic and Contemporary Writings*. New York: Berg, 2007. 289–301. Print. Sorenson examines how the animal is represented by media and in-popular culture and how these portrayals serve to define the human and distance the animal. Sorenson, John. *Ape*. London: Reaktion Books, 2009. Print.
6. See, for example, "Biomodd [NYC4]" (2012) by Diego S. Maranan. Artists webpage: http://www.diegomaranan.com/?portfolio=biomodd-nyc4. The project is an installation that combines plants, fish, and computers to explore the ecological relationships between them and to experiment with created closed, sustainable energy sources. The heat generated by the plant tanks is used to heat the fish tanks containing live goldfish, and heat grows algae in the tanks which feed the fish. The fish tanks also cool the computers that are part of the system. On the artists' website and in talks delivered by the artist, there is little mention of the lives of the plants and fish. Instead, the artist focuses on the so-called positive aspects of the system's thermal dynamics.
7. Gigliotti takes issue with Steve Baker's defense of artworks where artists harm and even kill animals in the making of the work. Gigliotti, Carol. Book review on Steve Baker's new book, *Artist | Animal,* in *Humanimalia: a journal of human/animal interface studies,* Volume 6, Number 1 (Fall 2014). Accessed Oct. 26, 2015.
8. An overview of the various shades of anthropocentrism is well articulated in Weitzenfeld and Joy "An Overview of Anthropocentrism, Humanism, and Speciesism in Critical Animal Theory." Nocella, Anthony J. et al. *Defining Critical Animal Studies: An Intersectional Social Justice Approach for Liberation*. New York: Peter Lang Publishing, 2014. Print.
9. Adorno and Horkheimer argue that culture has an instrumentalist view on Being "apprehended under the aspect of manufacture and administration. Everything—even the human individual, not to speak of the animal— is converted into the repeatable, replaceable process, into mere

example for the conceptual models of the system." Adorno, Theodor and Max Horkheimer. *Dialectic of Enlightenment.* London: Verso Editions, 1979. Print. 83.

10. Aristotle, in *The History of Animals*, proposed a fixed category of being as a hierarchy of all animals, with humans at the top and insects at the bottom. This later developed into the metaphor "scala naturae" or "The Great Chain of Being" which continues to inform Western beliefs on how animals are valued in relation to their placement in the hierarchy. Kalof, Linda and Amy Fitzgerald (eds.). *The Animals Reader: The Essential Classic and Contemporary Writings*. New York: Berg, 2007. Print. 5–7.
11. Gigliotti debates with Steve Baker on the ethics of limitless artistic freedom, when artists are involved with other animals. Baker argues "that artists be allowed certain freedoms that scientists should not be allowed," while Gigliotti calls for an examination on the ethics of "of unfettered creativity [as] the holy grail, not only in the arts, but in the sciences and society at large." Gigliotti, Carol. (ed.). *Leonardo's Choice: Genetic Technologies and Animals*. New York: Springer, 2009.
12. Sable hair is a traditional material used in the production of watercolor brushes. Brushes used for oil and acrylic come from other animals, such as pigs and horses. There are new acrylic brushes that do a good a job without killing animals for their hair.
13. Silver gelatin, mostly a historical technique, was used in the production of traditional photography, and is derived from animal by-products.
14. Rabbit skin glue was historically used in the process of preparing canvas as a painting surface.
15. Jana Sterbak's artwork "Vanitas: Flesh Dress for an Albino Anorectic," 1987, was first displayed in the National Gallery of Canada. It is an edition of 2, each composed of 50 pounds of flank steak sewn together into a dress hung on a tailor's form, with a photograph hung nearby of a model wearing the dress (Walker Art Center, www.walkerart.org). Sterbak claims the work is feminist indicating cultural issues on fashion, consumption, and the female body. While the work does indicate the problematics of fashion and women, it unreflectively makes use of *animals*' bodies in its production.
16. Carolee Schneemann's work from 1964, called "Meat Joy," was originally performed by the Judson Church performance group, NYC. The performers interacted with each other and pieces of real meat. Schneemann describes the work as "a celebration of flesh as material: raw fish, chickens, sausages, wet paint, transparent plastic, rope brushes, paper scrap.

It's propulsion is toward the ecstatic—shifting and turning between tenderness, wilderness, precision, abandon: qualities which could at any moment be sensual, comic, joyous, repellent" (Schneemann, www.caroleeschneemann.com) The work is considered to be a seminal performance art piece that experiments with flesh and pleasure. However, the use of dead animals' bodies as materials remains unproblematized in discourse on the performance.

17. The chaise lounge designed by Le Corbusier, considered an icon of modernist furniture, was produced in 1928, and continues to be reproduced today. Originally covered in fabric, later models used pony skin, cow skin, or leather. Vitra Design Museum, www.design-museum.de.
18. Canadian sculptor Brian Jungen recently created a series of works, including "My Decoy," that use icons of modernist furniture design, covered over with real elk hide to transform the original object into shapes recalling indigenous drums. He says the works are inspired by his cultural connection to First Nations' Dane-zaa, heritage of hunting and drum making (Kunst Verein Hannover, http://www.kunstverein-hannover.de). By "colonizing" various modernist forms, such as the Eames chair or car parts, with the hide of an elk that he himself killed, he claims that the gesture performs an indigenization of Western culture. While the work critiques modernist frameworks of oppression indigenous peoples, here, the role of the colonizer is transferred to the artist in oppressing the animal.
19. Artist Mircea Cantor created a video work called "Deeparture," 2005, in which a live deer and a wolf are placed together inside a gallery and video recorded. There is no documented violence between the animals, but the final video relies on the tension created by our preconceptions of the predator prey relationship. Cantor claims "It's the power of humanity, the ability to control. That's why we are above other creatures, because we can control and sublimate the tension" (Ting 2015). Cantor does not acknowledge the problematic ethics involved with placing unconsenting animals in the gallery, and the harm and stress caused to them.
20. Joseph Beuys' work "I Like America and America Likes Me," 1974, is considered to be an iconic "action" work. Beuys spent three days in a room with a captive coyote. Beuys engaged with the coyote and the relationship shifted over the three days from cautious to playful. The discourse on the work contrasts views on the coyote, seen as a powerful god in Native American cultures, but as a pest for agriculturalists. Beuys

claims the work is a metaphor for the damage caused by white Americans to indigenous cultures, and that the action provided for a "healing" process (Tate Museum, www.tate.org.uk). The majority of discourse on this work does not consider the ethics of using captivity for the coyote.

21. "Rara Avis," by Eduardo Kac, 1996, consists of an aviary of live birds installed inside a gallery, with a telerobotic bird providing a webcam view of inside the cage and the live birds to remote viewers. Kac restricts his reflections on the work to formalist observations—mixing virtual and real, online, and in-space participants—but he has little to say about the problematics of involving live birds and what *their* points of view may be. Kac, www.ekac.org.
22. See the work of Garnet Hertz, "Cockroach Controlled Mobile Robot" that combines computer technology onto the bodies of living insects. Hertz claims the work is a reflection on post-humanist ideas, but has nothing to say about the captivity and labor of the insects. Hertz, conceptlab.com.
23. Temple Grandin's design work with industrial farming methods has focused on producing "humane" livestock facilities that she believes eliminates fear and pain from slaughter. The implementation of these designs may have reduced the stress to factory farmed animals. However, these "humane" systems are also means to justify the ongoing slaughter of millions of animals killed per year for consumption and to assuage guilty conscience of producers and consumers. Grandin, Temple and Catherine Johnson. *Animals in Translation: Using the Mysteries of Autism to Decode Animal Behavior.* New York: Harcourt Inc., 2005.
24. Experiments with fruit flies to evaluate whether natural or artificial scent detection can be used to determine hazardous chemicals. Nowotny et al. (eds). "Drosophila olfactory receptors as classifiers for volatiles from disparate real world applications." Bioinspiration & Biomimetics. IOPScience. 14 October, 2014. http://iopscience.iop.org. Accessed Oct. 26, 2015.
25. Huang Yong Ping's artwork "Theatre of the World" contains these living beings forced together into a small space, as an enactment of *Gu*, referred to in the *I Ching* as a magical potion made of five venomous animals. When the work was shown in the Vancouver Art Gallery in 2007, protest ensued and the SPCA forced the closure of the work. Ping objected that the order had "violently interfered with the rights of an artwork to be freely exhibited in an art museum." Phillips critiques the artist's use of

animals as "the colonial Other for the Empire of Man." Phillips, www.alexphillips.ca.

26. Artist Eduardo Kac created a transgenic project called *GFP Bunny* (GFP referring to green florescent protein). The rabbit was genetically modified to include a gene from a jellyfish that is naturally florescent green. He writes, "This must be done with great care, with acknowledgment of the complex issues thus raised and, above all, with a commitment to respect, nurture, and love the life thus created." The controversy is his apparent ethics outlined in his writing that is contradicted by his practice. Kac, www.ekac.org.
27. *Helena* by Marcus Evaristti is a participatory art project that displays blenders filled with water and live goldfish. Participants in the gallery were allowed to turn on the blenders. Evaristti, www.evaristti.com.
28. Guillermo Vargas, in his piece *Eres Lo Que Lees* (You Are What You Read), included an emaciated dog tied to a wall in the Codice Gallery in Manuagua, Nicaragua. In the display, the dog was without food or water. Visitors to the gallery seemed to ignore the plight of the dog. There was protest on blogs and news outlets, and conflicting stories about whether the artist and gallery workers allowed the dog to starve and die, or whether the dog survived. The artist refused to clarify. The artist claimed that he used the dog in the artwork to make a statement about an immigrant who was killed by two dogs. Gigliotti, Carol. "Heartburn: Indigestion, Contention and Animals in Contemporary Art" in *Antennae: The Journal of Nature and Visual Culture,* Issue 14, 2011. www.antennae.org.uk.
29. Linda Birke critiques laboratory experiments with animals and makes connections between science's objective method and cruelty. Many bio-art practices consider the studio as a laboratory where organisms are manipulated and experimented with. Birke, Linda. "Into the Laboratory." Kalof, Linda and Amy Fitzgerald, (eds.). *The Animals Reader: The Essential Classic and Contemporary Writings*. New York: Berg, 2007. Print. 323–335.
30. Modified from Lori Gruen in "Dismantling Oppression: An Analysis of the Connection Between Women and Animals." The full quote is, "Our responsibility for our own actions has been mediated. Who are these animals who suffer and die so that I can eat pot roast? I do not deprive them of movement and comfort; I do not take their young from them; I do not have to look into their eyes as I cut their throats." Gaard, Greta.

(Ed.) *Ecofeminism: Women, Animals, Nature*. Philadelphia: Temple University, 1993. 79.

31. Recent studies by biologists and cognitive ethologists call into question the denial of language to nonhuman animals. These researchers argue against the anthropocentric impulse to force human language on other animals as a way to test intelligence. Cognitive ethology proposes the more difficult task of decoding nonhuman languages, a move toward understanding the animal on their own terms. Slobodchikoff has recently determined prairie dog vocal language that contains signifiers for predator types, whether airborne or approaching by land, their rate of approach, what color they are, how large they are, and so on. He has compiled numerous studies on nonhuman languages. Slobodchikoff, Con. *Chasing Doctor Dolittle: Learning the Language of Animals.* New York: St. Martin's Press, 2012. Print.
32. Bekoff, Marc. *The Emotional Lives of Animals.* Novano, California: New World Library, 2007. Print. 123.
33. ibid.
34. Marder, Michael. "Plant Intelligence and Attention." *Plant Signaling & Behavior* 8:5, e23902; May 2013. PDF. Web. http://www.michaelmarder.org. Accessed August 28, 2015.
35. Elizabeth Demaray's project "The IndaPlant Project: An Act of Trans-Species Giving," 2014, draws awareness to the needs of plants. Plant photo- and hydrotropism is made visible using sensors and robotic technologies created in collaboration with engineers, biologists, and computer scientists at Rutgers University. The sculptural forms in the project are called floraborgs, describing the plant–robot combinations, where each plant lives in a specially outfitted pot atop robot programmed to read the health of the plant and to respond accordingly with assistance. The robots are powered by solar panels, and they move around the lab using sonar sensors. The robots take on the phototropic ability of the plants by moving through the indoor space of the university, locating well-lit spots as the light shifts throughout the day. Sensors respond to the plant's need for water, and the robot signals and invites human passersby to water the plants. The project acts as a catalyst to encourage conditions for considering nonhuman intentionality. Demaray, http://elizbethdemaray.org.
36. See Nathalie Jeremijenko's "Amphibious Architecture," created with architect David Benjamin and installed in the New York Harbor in 2009. Jeremijenko observes that the below-water environment sur-

rounding New York City is largely unconsidered by the community. She critiques some communities' "do-not-disturb" ethic toward the Hudson River by proposing positive reciprocal engagement with the sea life. In "Amphibious Architecture," 16 slender buoys fitted with sensors and LED lights flash above the water when fish are nearby. Human participants can send a text message to the fish and receive back a text in the form of a chatty informational response poetically imagined from a fish's point of view. For example "Hey there! There are 11 of us, and it's pretty nice down here. I mean, Dissolved oxygen is higher last week" (Weiner 2013). Jeremijenko creates spaces for humans and nonhuman to connect. This work allows for the otherwise hidden world of fish to be revealed through current technologies, indicating the shared ecology of the Hudson River. Jeremijenko, http://www.environmentalhealthclinic.net.

37. See Camilla Nelson's practice that includes poetry walks, called "Grass Roots," where she leads a group on investigations into the nonhuman living beings in her neighborhood. She directs attention to those urban objects and beings not normally considered on walking tours. The walks blend information on the architecture with information on insects and plants, combined with discrete paper slips of micro-poetry previously inserted into the site that participants may come across along the way. The project draws attention to urban space and its relational environment with nonhuman neighbors. Nelson, www.singingapplepress.com.
38. Val Plumwood calls for two interconnected tasks toward a positive restructuring of human relationships with nature and other than human animals. She argues for resituating humans in ecological terms, focusing on continuities and relatedness with nonhuman others. She argues for considering nonhumans in ethical terms through a critical evaluation of "Otherising" of the nonhuman world that creates destructive hierarchical views, and through decentering the human centeredness of language used in ethics. Plumwood, Val. *Environmental Culture: The Ecological Crisis of Reason.* New York: Routledge, 2002.
39. Timothy Morton proposes the philosophy of "ecological thought" that views the interconnectedness of all things, sentient and nonsenient, and the enmeshed nature of all beings, each influencing the other's world. Morton 2010.
40. Graham Parkes writes about the Mahayana Buddhist promise of salvation to all sentient beings, based on the belief in the "dependent co-arising." The philosophy is expanded on in the Tang dynasty (618–907) by philosopher Zhanran, from the Tiantai School, who wrote that "even non-

sentient beings have Buddha-nature." The philosophy of dependent co-arising of all sentient and nonsentient beings was transmitted to Japan by the monk Saicho, and it later became incorporated into Zen Buddhism. Parkes, Graham. "The awareness of rock: East-Asian understandings and implications," Skrbina, David (Ed.). *Mind that Abides: Panpsychism in the New Millennium.* Philadelphia: John Benjamins Publishing Company, 2009.

41. Marc Bekoff uses chapters to define reasons why expanding our compassion footprint is good, both ethically and ecologically. Bekoff, Marc. *The Animal Manifesto: Six Reasons for Expanding Our Compassion Footprint.* Novato, California: New World Library, 2010.
42. Iris Murdoch proposes a moral philosophy that has as a central task to defeat "the fat relentless ego" and its attendant obsession with individual freedoms. She argues that action is normally associated with ideas of freedom. But, she argues, right attention as moral effort renders freedom as an illusion; the ethical choice is always chosen in an aware condition. Murdoch, Iris. *The Sovereignty of Good*. New York: Routledge Classics, 2001. Print. 36).
43. Jacques Derrida refers to the "epoch" of Aristotle, Descartes, Kant, Lacan, Levinas, and other philosophers that created an immense "disavowal" of the animal. Derrida suggests that these philosophers "made of the animal a *theorem*, something seen and not seeing." Derrida argues that the "disavowal" is a refusal of the subjectivity, agency, and creativity of the animal. Throughout the text, Derrida relates himself standing naked and being observed—seen—by his cat, a proposition of the cat's own subjectivity and agency. Derrida asks, "Who therefore?" is the cat who [*chooses*] to address him? Derrida, Jacques, *The Animal that Therefore I am (More to Follow).* New York: Fordham University Press, 2008. Print. 10–14.
44. Derrida, Jacques and Elizabeth Roudinesco. *Violence Against Animals. For What Tomorrow:…A Dialogue*. Stanford: Stanford University Press, 2004. Print. 63.
45. Derrida argues for an ethics of maximum respect, or hyperbolic ethics, where one continually and relentlessly examines one's intentions for instrumental motives. He proposes that using this kind of critical self-reflective process, ethics can be extended to animals. Derrida, Jacques, *The Animal that Therefore I am (More to Follow).* New York: Fordham University Press, 2008.
46. Josephine Donovan, in her chapter "Animal Rights and Feminist Theory," refers to an ethic of humility developed by Sara Ruddick and originating

in writings by Iris Murdoch and Simone Weil. The ethic proposes an attitude of 'attentive love' in relation to the other, using the practice of asking, "What are you going through?" Gaard, Greta. (Ed.) *Ecofeminism: Women, Animals, Nature*. Philadelphia: Temple University, 1993. Print. 183.

47. See Calarco on Derrida's ethics of maximum respect. Calarco, Matthew. *Zoographies: The Question of the Animal from Heidegger to Derrida*. New York: Columbia University Press, 2008. Print., 103–149.
48. From Josephine Donovan: "We should not kill, eat, torture, and exploit animals because they do not want to be so treated, and we know that. If we listen, we can hear them." Gaard, Greta. (Ed.) *Ecofeminism: Women, Animals, Nature*. Philadelphia: Temple University, 1993. Print. 185.
49. Hallowell Alfred Irving. "Ojibwa Ontology, Behavior and World View". 1960. PDF. This essay was passed on to me by Mimi Gellman, an Ojibwa scholar and faculty at Emily Carr University of Art + Design, who suggested it as a good indicator of Ojibwa worldview on nonhuman animals.
50. Also see: Kohn, Eduardo. *How Forests Think: Toward an Anthropology beyond the Human*. Berkeley: University of California, 2014. Laws, Rita. "Native Americans and Vegetarianism." *International Vegetarian Union*. http://www.ivu.org/history/native_americans.html. Accessed Dec 22, 2015.
51. Robinson Margaret. "Veganism And Mi'kmaq Legends: Feminist Natives Do Eat Tofu." PDF. www.margaretrobinson.com. Accessed December 21, 2015.
52. ibid.
53. ibid.
54. The British Columbia Society for the Prevention of Cruelty to Animals, in 2008, released their *Position Statement on Animals Used for Clothing, Fashion and Art*: "The BC SPCA is opposed to the infliction of pain or suffering upon, or the killing of any animal, explicitly for clothing or any aesthetic purpose. This position applies, but is not limited to, the killing or use of animals for their fur and the use of animals for artistic display. The BC SPCA accepts the use of animals for clothing or aesthetic purpose only when the methods used to raise the animals meet the *Five Freedoms* and only if the harvest of the fibre or product: is a by-product of food production (e.g., leather); (e.g., wool) or does not necessitate the killing of the animal. The BC SPCA's *Five Freedoms* describe conditions that must be fulfilled in order to prevent the suffering of domesticated animals in human care. We acknowledge that absolute provision of these

freedoms may not be possible, but we expect all animal guardians to strive to provide them. The BC SPCA's Five Freedoms are: Freedom from hunger and thirst; Freedom from pain, injury and disease; Freedom from distress; Freedom from discomfort; Freedom to express behaviours that promote well-being." PDF http://www.spca.bc.ca/assets/documents/welfare/position-statements/animals-used-for-clothing.pdf.

55. In the sciences, where experimentation on nonhuman animals takes place on large scales, such as at the University of British Columbia near Emily Carr University, policy and procedures—albeit problematic ones—have been created to reduce harm. I am not advocating for these practices. I strongly oppose the use of nonhumans in the search for new medicines, genetic research, the cosmetic industry, or other systems of violence. However, the point is that the arts lag behind the sciences in the failure to acknowledge the potential for harm of nonhumans in arts practice and the need for policy and procedures.

## References

Adorno, Theodor, and Max Horkheimer. 1979. *Dialectic of enlightenment*. London: Verso Editions. Print.

Bekoff, Marc. 2007. *The emotional lives of animals*. Novano: New World Library. Print.

Bekoff, Marc. 2010. *The animal manifesto: Six reasons for expanding our compassion footprint*. Novato: New World Library. Print.

Berger, John. 1980. Why look at animals? In *About looking*. New York: Random House. Print.

British Columbia Society for the Provention of Cruelty to Animals. *Position statement animals used for clothing, fashion and art*. PDF. http://www.spca.bc.ca/assets/documents/welfare/position-statements/animals-used-for-clothing.pdf.

Burt, Jonathan. 2001. The illumination of the animal kingdom: The role of light and electricity in animal representation. Kalof, Linda and Amy Fitzgerald, (eds.). *The Animals Reader: The Essential Classic and Contemporary Writings*. New York: Berg, 2007. Print. 289–301.

Calarco, Matthew. 2008. *Zoographies: The question of the animal from Heidegger to Derrida*. New York: Columbia University Press. Print.

Demaray, Elizabeth. Artist's website: http://elizbethdemaray.org. Accessed 26 Oct 2015.

Derrida, Jacques. 2008. *The animal that therefore I am (more to follow)*. New York: Fordham University Press. Print.
Derrida, Jacques, and Elizabeth Roudinesco. 2004. *Violence against animals. For what tomorrow:…a dialogue*. Stanford: Stanford University Press. Print.
Evaristti, Marcus. Artist's website. www.evaristti.com. Accessed 26 Oct 2015.
Gaard, Greta (ed.). 1993. *Ecofeminism: Women, animals, nature*. Philadelphia: Temple University. Print.
Gigliotti, Carol (ed.). 2009. *Leonardo's choice: Genetic technologies and animals*. New York: Springer. Print.
Gigliotti, Carol. 2011. Heartburn: Indigestion, contention and animals in contemporary art. *Antennae: The Journal of Nature and Visual Culture,* (14). www.antennae.org.uk
Gigliotti, Carol. 2014. Book review on Steve Baker's new book, *Artist | Animal. Humanimalia: a Journal of Human/Animal Interface Studies* 6(1). Accessed 26 Oct 2015.
Grandin, Temple, and Catherine Johnson. 2005. *Animals in translation: Using the mysteries of autism to decode animal behavior*. New York: Harcourt Inc.. Print.
Hallowell, Alfred Irving. 1960. Ojibwa Ontology, Behavior and Wold View. Diamond, Stanley (Ed.). Culture in History: Essays in Honor of Paul Radin. New York: Columbia University Press. PDF.
Haraway, Donna. 2003. *The companion species manifesto: Dogs, people, and significant others*. Chicago: Prickly Paradigm Press. Print.
Hertz, Garnet. 2015. Artist's website, conceptlab.com. Accessed 26 Oct 2015.
Jeremijenko, Natalie. 2015. Artist's website. http://www.environmentalhealthclinic.net. Accessed 12 Dec 2015.
Kac, Eduardo. 2015. Artist's website, www.ekac.org. Accessed 26 Oct 2015.
Kalof, Linda, and Amy Fitzgerald (eds.). 2007 *The animals reader: The essential classic and contemporary writings.* New York: Berg. Print.
Knabb, Ken. 1981. *The situationist international anthology*. Berkeley: Bureau of Public Secrets. Print.
Kohn, Eduardo. 2014. *How forests think: Toward an anthropology beyond the human*. Berkeley: University of California. Print.
Kunst Verein Hannover. 2015. Brian Jungen 20.4.–16.6.2013. http://www.kunstverein-hannover.de. Accessed 26 Oct 2015.
Laws, Rita. 2015. Native Americans and Vegetarianism. *International Vegetarian Union*. http://www.ivu.org/history/native_americans.html. Accessed 22 Dec 2015.
Marder, Michael. 2013. Plant intelligence and attention. *Plant Signaling & Behavior* 8:5, e23902; May 2013. PDF. Web. http://www.michaelmarder.org. Accessed 28 Aug 2015.

Morton, Timothy. 2010. *The ecological thought*. Cambridge, MA: Harvard University Press. Print.
Murdoch, Iris. 2001. *The sovereignty of good*. New York: Routledge Classics. Print.
Nelson, Camilla. 2015. Artist's website. www.singingapplepress.com. Accessed 26 Oct 2015.
Nocella, Anthony J., et al. 2014. *Defining critical animal studies: An intersectional social justice approach for liberation*. New York: Peter Lang Publishing. Print.
Nowotny et al. (eds.). 2014. Drosophila olfactory receptors as classifiers for volatiles from disparate real world applications. Bioinspiration & Biomimetics. IOPScience. 14 October 2014. http://iopscience.iop.org. Accessed 26 Oct 2015.
Nyima, Tashi. 2014. Bright Aisles, Dark Alleys. Great Middle Way. https://greatmiddleway.wordpress.com. Accessed 26 Oct 2015.
Parkes, Graham. 2009. The awareness of rock: East-Asian understandings and implications. In *Mind that abides: Panpsychism in the new millennium*, ed. David Skrbina. Philadelphia: John Benjamins Publishing Company. PDF.
Phillips, Alexandra. 2015. A curtain closes on theatre of the world. www.alex-phillips.ca. Accessed 26 Oct 2015.
Plumwood, Val. 2002. *Environmental culture: The ecological crisis of reason*. New York: Routledge. Print.
Robinson, Margaret. 2015. Veganism and Mi'kmaq legends: Feminist natives do eat Tofu. PDF. www.margaretrobinson.com. Accessed 21 Dec 2015.
Schneemann, Carolee. 2015. Artist's website, www.caroleeschneemann.com. Accessed 26 Oct 2015.
Simon Fraaser University. 2013. Feeling our way: New pathways in environmental education workshop. 2 Oct 2013, Vancouver.
Slobodchikoff, Con. 2012. *Chasing doctor Dolittle: Learning the language of animals*. New York: St. Martin's Press. Print.
Sorenson, John. 2009. *Ape*. London: Reaktion Books. Print.
Tate Museum, collection. www.tate.org.uk. Accessed 26 Oct 2015.
Ting, Selina. 2015. Interview: Mircea Cantor. In *initiArt Magazine*. http://www.initiartmagazine.com. Accessed 26 Oct 2015.
Turner, Michael. 2015. Brian Jungen shows continuity & contrast in German survey. Review, Canadian art. www.canadianart.ca. Accessed 26 Oct 2015.
Vegan Congress. www.vegancongress.org. Web.
Vitra Design Museum, Weil am Rhein, Germany. www.design-museum.de. Accessed 26 Oct 2015.
Walker Art Center, collection. www.walkerart.org. Accessed 26 Oct 2015.
Weiner, Jonah. 2013. The artist who talks with the fishes. *The New York Times Magazine*, June 26. http://www.nytimes.com/2013/06/30/magazine/the-artist-who-talks-with-the-fishes.html. Accessed 12 Dec 2015.