

# Culture & Animals FOUNDATION



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Think. Create. Explore. Celebrate.







Martin Rowe  
Executive Director



Jill Howard Church  
President

<https://cultureandanimals.org>  
martin@cultureandanimals.org  
admin@cultureandanimals.org

LinkedIn: [culture-animals-foundation](#)  
Instagram: [cultureanimals](#)  
Facebook: [cultureandanimals](#)  
EIN #: 56-1476178 || 501(c)(3)  
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**Front Cover:** Elephants, from Daniel “Mook Lion” Chapman’s *Restoring the Roam* (see pp. 24–25).

**Back Cover:** Unnamed Street Dog, Cusco, Peru. Photo by Bjørn Ralf Kristensen (see p. 10).

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Since its founding in 1985, the Culture & Animals Foundation has stood uniquely at the intersection of creativity and scholarship, dedicated to transforming society’s relationship with nonhuman animals. CAF’s hundreds of funded projects have explored the entire cultural language of animal rights—in the humanities and social sciences; in lectures, dissertations, books, and presentations; and through music, dance, film, photography, painting, spoken word, poetry, and drama. Learn more about our history [here](#), read about our grantees [here](#), and discover more of our programs [here](#).

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# The Culture & Animals Foundation at 40

FORTY YEARS AGO this year, Tom and Nancy Regan gathered some friends at their home in Raleigh, North Carolina, to formalize articles of incorporation for a new organization: the Culture and Animals Foundation. CAF's aim (we officially changed the "and" to an ampersand in 2022), was "to fund selected scholarly research in the arts and humanities expressing positive concern for animals, and to organize and fund the performance and exhibition of artistic works in this area." The IRS approved our nonprofit status in June 1986.

CAF started small, supporting arts events and vegfests in the Raleigh area, and occasionally sending checks to artists and scholars (see p. 15). In 1990, Tom and Nancy began a seventeen-year run of annual conferences, which brought scholars, activists, and artists together for a unique weekend of learning, camaraderie, and vegan food. In 2008, CAF switched wholly to making annual grants. Then, when Tom died in 2017, CAF added an annual lecture and an annual fellowship in his name, and in 2021 an arts prize in Nancy's. Since then, we've created an audio-documentary series (Martin's Act@200) and are conducting oral history interviews.

It was a very different activist and academic landscape for animals in 1985. Activism concentrated on animal abuse in science, "entertainment," and clothing. That year, for instance, advocates, including Tom, occupied the National Institutes of Health for four days to protest brain-trauma experiments on monkeys, and Greenpeace UK produced its video *Dumb Animals* and PETA released *Unnecessary Fuss* in 1984. Consideration of animals raised for food and promoting veganism were not front and center. Whereas 1985 saw the Farm Animal Reform Movement's first Great American Meatout, it was not until the following year that

Gene Baur and Lorri Houston would rescue Hilda the sheep from a dead pile and found Farm Sanctuary, or Edensoy would manufacture soy milk in the U.S. Carol Adams' *The Sexual Politics of Meat*, for which CAF gave a research grant, was five years away, as was the March for the Animals in Washington, DC. Mercy for Animals, Compassion Over Killing, and a host of other advocacy groups weren't even twinkles in their founders' eyes.

The broader scholarly work known as Human-Animal Studies (HAS) was also in its infancy. *Between the Species* produced its first issue in 1985, which also saw the publication of the book *In Defense of Animals* and Jon Wynne-Tyson's *The Extended Circle: A Dictionary of Humane Thought*. (When the latter was published in the U.S. in 1989, its subtitle changed to *A Commonplace Book of Animal Rights*.) Animal Law courses were few and far between, and the Nonhuman Rights Project wouldn't be registered until 1995.



Tom and Nancy Regan

Since then, HAS flourished, and CAF's grants have followed. We now support scholars in Anthrozoology, Animal Studies, Critical Animal Studies, Vegan Studies, and Animal (Rights) Law from all over the world, along with those studying animals in subdisciplines throughout the social sciences and humanities. As this journal/annual report demonstrates, the arts has seen a similar explosion in how artists reflect on nonhuman animals. Multimedia and interdisciplinary thinking are bringing science and scholarship to creativity.

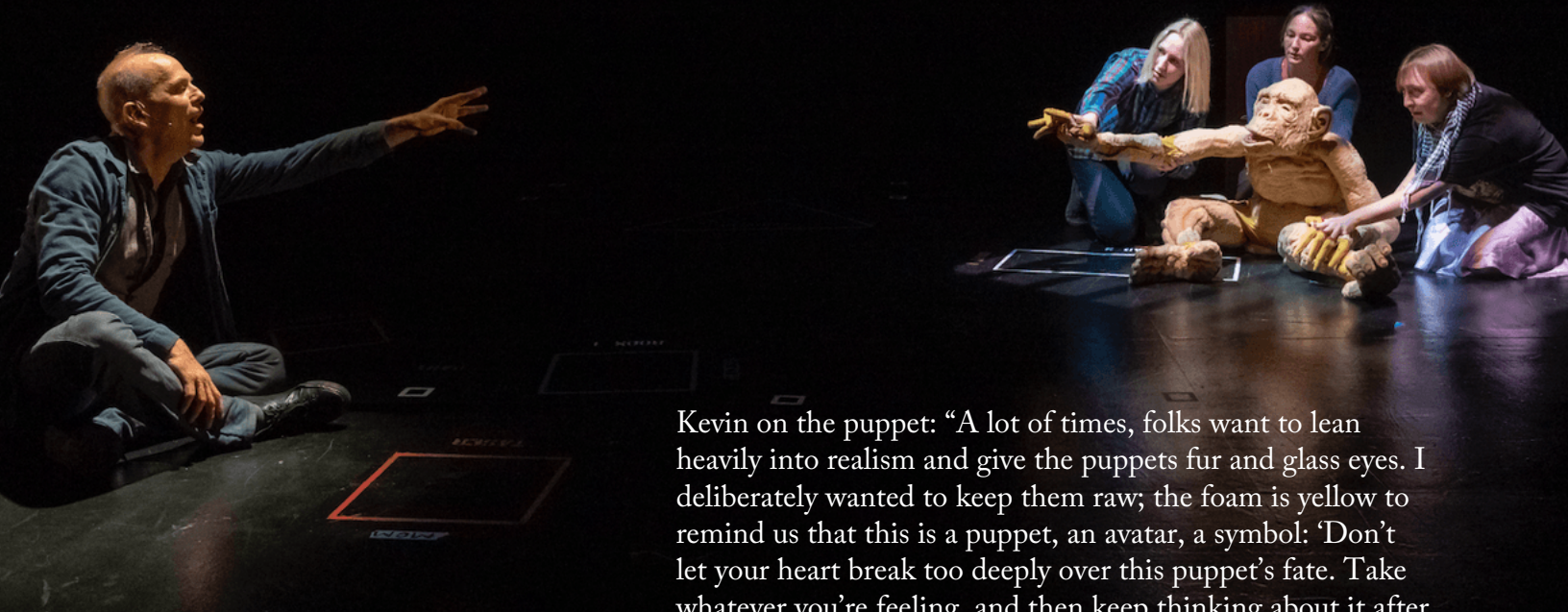
Beyond these welcome developments, scholars and artists are recognizing that our collective failure as a species to understand, honor, and protect the lives of nonhuman others is a failure not only of public policy, economics, and political engagement, but imaginative story-telling, curiosity, and empathy. It was Tom and Nancy's mission forty years ago to employ the arts and scholarship to stimulate these. We hope you find the contents of these pages proof of our efforts to continue and expand that mission.

— Martin Rowe, Executive Director



## Kevin Augustine: *The People vs. Nature*

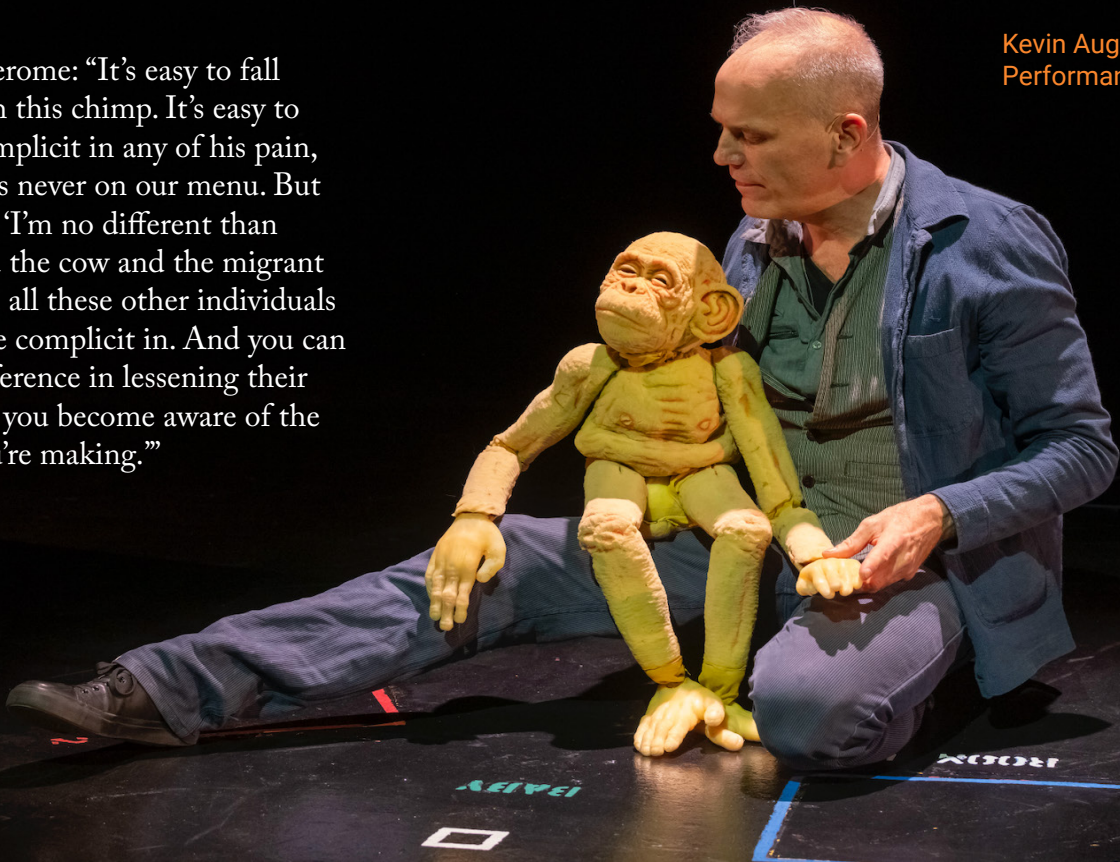
**T**HE PLAY, *PEOPLE vs. Nature* by Kevin Augustine of Lone Wolf Tribe relates the story of Jerome, a chimpanzee captured in the wild and brought to a medical facility in the United States, where he's confined and experimented on for almost four decades. His keeper, Terry, is at first hostile to him and the other chimps, before he teaches Jerome sign language. Jerome tells his story, which leads to Terry's change of heart. Terry lands up on death row, where, twenty years later, he recounts the court case in which he and Jerome were involved. As part of the play, Kevin relates his own family traumas. The play ran at La MaMa Experimental Theater as part of the 2024 Puppet Festival. (Photos, courtesy of La MaMa.)



Kevin on the puppet: "A lot of times, folks want to lean heavily into realism and give the puppets fur and glass eyes. I deliberately wanted to keep them raw; the foam is yellow to remind us that this is a puppet, an avatar, a symbol: 'Don't let your heart break too deeply over this puppet's fate. Take whatever you're feeling, and then keep thinking about it after you leave the theater.' This is a play that's trying to get you to feel but also to think."

Kevin on Jerome: "It's easy to fall in love with this chimp. It's easy to not feel complicit in any of his pain, because he's never on our menu. But he's saying, 'I'm no different than the pig and the cow and the migrant worker and all these other individuals that you are complicit in. And you can make a difference in lessening their suffering if you become aware of the choices you're making.'"

Kevin Augustine  
Performance 2024





# BATOPIA

VR Game in the Eyes of a Bat

Yiou Wang  
Creativity 2024

## Yiou Wang: *Batopia*

**YIOU WANG** WRITES: “The CAF grant was in support of a first-person VR adventure game where the player navigates the acoustic world as a bat, foraging and encountering other bats and the anthropogenic challenges through the eyes of a bat. The player experiences the cognitive, sensory, social, and musical facets of a bat’s life. Immersed in the world of an animal with sensory modalities very different from our own, the player evades obstacles by echo-location, hunts insects midair, experiences other singer bats’ dialects, combats sensory distraction by anthropogenic noises, and unlocks hidden quests.

“*Batopia* opens a type of VR at the fusion between the more-than-human worldview and creative gaming, where research-grounded nonhuman agency drives innovation in interaction mechanics and where VR is neither an educational tool nor an anthropomorphic generic nature immersion, but an art that positions the player character (animal) as a sentient, intelligent, playful, and complex person.

“At its heart, *Batopia* attempts to address the question, ‘What new media culture do we need

in an era of mass socio-ecological exploitation.’ There is no difference between deep observation and love. How to make animal-related art without anthropomorphizing animals or exploiting their life and bodies? Or portraying them only as victims? How to make people with habitual anthropocentric assumptions receptive to an alternative, without teaching them didactically? How to achieve all these said goals while prioritizing senses and immersion anchored in a perceptual reality over philosophy and ideology in an esoteric abstraction?”





## All Have One Breath: *Requiem for Animals*



Keane Southard, Creativity 2024

**K**EANE SOUTHARD RECEIVED a grant for *Requiem for Animals*. The 50-minute piece for a choir of sopranos, altos, tenors, and bases, and string orchestra, was commissioned by the Brattleboro Music Center and the Brattleboro Concert Choir, Jonathan Harvey, director. It was performed in May 2025 in Brattleboro, VT (see pictures below). For an audio recording, click [here](#).

I: Introit (All Beings Are Ends)

II: Kyrie (600,000)

III: Sequence (Dies Irae)

1. Dies Irae (All Have One Breath)
2. Ingemisco (For I Was Hungry)
3. Oro Supplex (The Slaughterhouse)
4. Lacrimosa (O This Poor World)

IV: Agnus Dei (Lambs of God)

V: Lux Aeterna (Those Who Are Gone Forever)

VI: Libera Me (Which Shall It Be?)

VII: In Paradisum (The Voice of the Voiceless)



Keane Southard on his *Requiem for Animals*:

I began composing the work in February 2024 and completed it in late October. The idea to write it came in fall 2022, when I heard a story on National Public Radio about a recent study that found that wildlife populations have declined by an average of 69 percent over the past fifty years, primarily driven by human actions contributing to climate change, including how we produce food, what we eat, and how much food we waste. This huge decline struck me very hard emotionally, especially as I realized that our system of food production takes a nearly unfathomable amount of animal lives as well.

In essence, as a society we are killing billions of domesticated animals, which is then leading to the deaths of billions of wild animals. This amount of suffering is so immense, yet many people aren't even aware of it. As a composer, the idea naturally came to me of expressing and conveying the magnitude of this suffering through music, so that more people could be aware of, and reconsider how, we collectively treat and interact with all animals beyond just our pets.

Many composers have created requiems to commemorate the dead and lament the loss of life, but these have always been for human life. I thought it was certainly time that animals were memorialized in a requiem as well. This requiem combines texts from the traditional Latin requiem mass with texts from various sources and authors (the Bible, J. Howard Moore, Upton Sinclair, Ella Wheeler Wilcox, as well as some original texts of my own) that deal with how humans treat and interact with animals.





## Animal Gaze

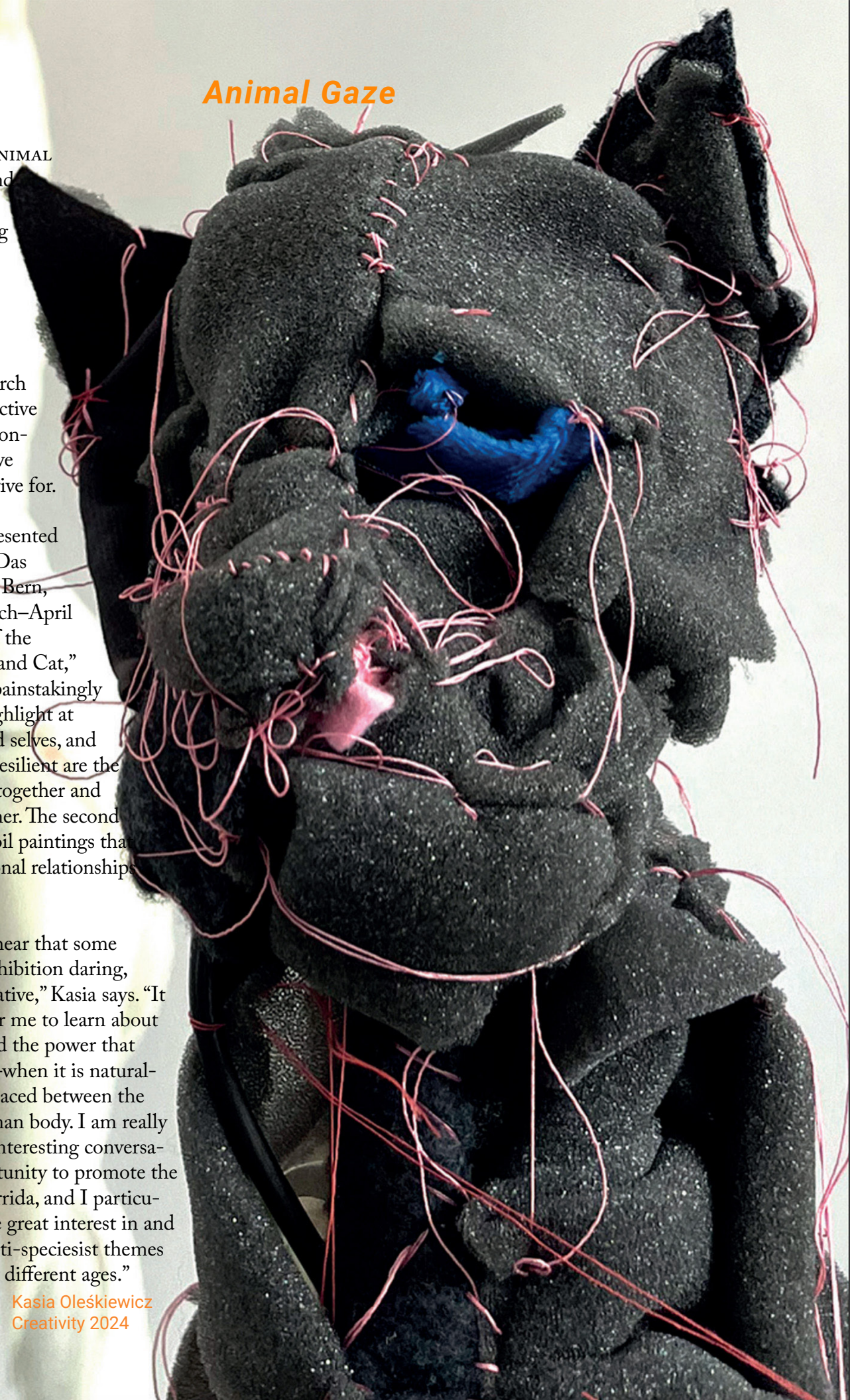
POLISH ARTIST, ANIMAL rights activist, and researcher **Kasia Oleśkiewicz** has long dedicated her advocacy to undermining hierarchies and envisioning realities without speciesism. *Animal Gaze* is a search for nonhuman subjective perspective and personhood, a perception we can—and must—strive for.

*Animal Gaze* was presented for the first time at Das kleine Kunsthaus in Bern, Switzerland, in March–April 2025. It consisted of the sculptures “Derrida and Cat,” made of metal and painstakingly sewn fabrics that highlight at once our constructed selves, and how vulnerable yet resilient are the sinews that hold us together and bind us to one another. The second part was a series of oil paintings that explore Kasia’s personal relationships with nonhumans.

“I was surprised to hear that some people found my exhibition daring, shocking, or provocative,” Kasia says. “It was very valuable for me to learn about these viewpoints and the power that nudity still carries—when it is naturalistic, wounded, or placed between the human and nonhuman body. I am really happy to have had interesting conversations and the opportunity to promote the work of Jacques Derrida, and I particularly appreciated the great interest in and understanding of anti-speciesist themes from visitors of very different ages.”

—Lisa Burnell

**Kasia Oleśkiewicz**  
Creativity 2024





## A Very Long Production about a Lonely Shrimp



Matt Maraynes, Creativity 2024

IN 2024, THE Culture & Animals Foundation awarded me a grant to put towards a short documentary film, *The Loneliest Shrimp in the World*. Soon after I began filming, it became clear that, despite the grant's purpose, any cinematic product born of the process would be secondary to my effort to try to improve the welfare of a nonhuman animal.

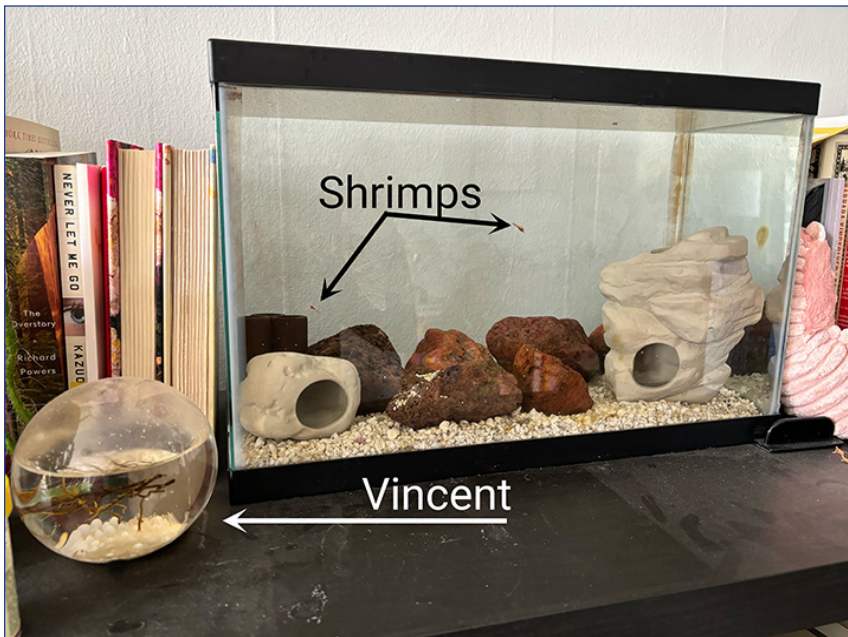
The animal in question—and the subject of the film—is Vincent, an ōpae'ula (pronounced “oh-pie-oo-luh”), also known as the Hawaiian red shrimp. For over a decade, Vincent had been living in a hermetically sealed glass ball called an EcoSphere (below, right), a product once sold by the now defunct EcoSphere Associates. About the size of a softball, Vincent's EcoSphere came filled a variety of biotic and abiotic components intended to exist in harmony and to produce a self-sustaining ecosystem: some seawater, dead coral, algae, bacteria, and about ten ōpae'ula, each the size of a human fingernail. I was given this EcoSphere in the early 2010s and marveled at it on and off over the years. Then life happened. I forgot all about it. Last year, I rediscovered the EcoSphere gathering dust on a bookshelf in my childhood home. One shrimp remains: Vincent.

EcoSpheres are purported to be able to support their ecosystems for years—perhaps even decades. The secret to their success? The hardy ōpae'ula. Native to the brackish anchialine (volcanic) pools of Hawaii, these animals can thrive in an array of environmental conditions and tolerate wide swings in temperature, salinity, and chemical composition, among other factors. They are also long-lived, which makes them ideal candidates for surviving in a small amount of water slowly being filled with their own waste over a period of years.

For the past year I have filmed Vincent up close with a macro lens, and have fallen down a research-and-







the EcoSphere and transferring Vincent could instantaneously crush his tiny, fragile body. And what if Vincent doesn't even like the new tank? For every reason I have to relocate him, there are other justifications for keeping him where he is.

To help me ascertain the best possible direction, I've interviewed and pooled the wisdom and collective moral compass of several other thinkers and doers, including an ecologist who studies closed ecosystems, a conservationist, a writer on shrimp welfare, a university researcher, and a lab of graduate and undergraduate students whose work focuses on aquatic animal welfare.

interview rabbit hole to better understand him. Given their native habitats (lava tubes, tide pools), *ōpae'ula* love darkness. Given the choice, they prefer to hide. Unlike most other shrimps, they only reproduce one or two times per year, generating ten to twenty babies at a time. They're mildly social and almost always prefer to congregate in groups with conspecifics.

Vincent is a social animal and he is all alone. His species likes hiding in dark places, but in an EcoSphere, there is nowhere to hide. His environment is also, in a sense, a ticking time bomb. Although the EcoSphere is sealed, small amounts of water very gradually evaporate through the orb's epoxied plug. Over time, the salinity and ammonia concentrations will rise and eventually become intolerable.

I resolved to break Vincent out of his EcoSphere. To build a social community, I adopted seven other *ōpae'ula* and established them in a five-gallon fish tank next to Vincent's EcoSphere (see above). I then mapped out the precise steps required to transfer Vincent to the tank.

But doing so would risk Vincent's life. Although I will drip acclimate him to the new tank's water, the change could shock Vincent to death. Breaking open

Though I have been documenting the entire process, I will not complete this film until I've seen Vincent's story through to some modicum of closure.

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What might it feel like to be Vincent, living alone in the same place for so long? How can I get to know him better? To what extent am I projecting onto him a concept of loneliness that only a human being can relate to? How can I really do right by Vincent? Should I risk his life to provide him with what might be a better home? Who am I to think I know what's best for him? To what extent can we humans treat the smallest of beings with empathy and dignity?

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Once the film is out in the world, I hope it encourages viewers to ask the same questions I've asked myself: What might it feel like to be Vincent, living alone in the same place for so long? How can I get to know him better? To what extent am I projecting onto him a concept of loneliness that only a human being can relate to? How can I really do right by Vincent?

Should I risk his life to provide him with what might be a better home? Who am I to think I know what's best for him? To what extent can we humans treat the smallest of beings with empathy and dignity?

I'm working with a talented composer on the film's score, editing the footage I've gathered to date, and gathering more. In preparation for Vincent's potential transfer, I have been conducting micro experiments, like hiding half of Vincent's EcoSphere in a dark place to see if he does indeed prefer darkness. I suppose that points to the most important question of all: What does Vincent want?—**Matt Maraynes**

**Update:** Since Matt wrote this piece, Vincent has moved to his new tank, with his conspecifics. *The Loneliest Shrimp in the World* will be completed by spring 2026.



# Humans and Other Animals: Rattling the Paradigm



From left: Motlatsi Khosi, Kala Bopape, and Rainer Ebert: Research 2024

Scholars *Motlatsi Khosi, Kala Bopape, and Rainer Ebert* received a CAF grant in 2024 to hold a conference on animal ethics from the University of South Africa. Papers were published in the *Bangladesh Journal of Bioethics* in 2025. The following editorial from that special issue has been edited for length. All content is licensed under the *Creative Commons Non-Commercial* attribution.

THIS SPECIAL ISSUE of the *Bangladesh Journal of Bioethics* is the result of an international online conference, *Humans and Other Animals: Rattling the Paradigm*, that was hosted by the University of South Africa and took place in December 2024. The conference was organized around three themes: Philosophy and Ethical Theory, Activism and Community-centered Approaches, and Cultural Production, Art, and Performance, and designed to address the prevailing lack of representation in animal ethics both of local perspectives and of voices outside traditional academia. This lack of representation impoverishes the conversation, robbing all of us of fresh thoughts and diverse viewpoints. By bridging the gap between academia and the realities of life around the globe and beyond university walls, the conference served as a starting point for a more inclusive conversation that defies the narrow confines of Western academic philosophy.

In keeping with its inclusive spirit, the conference paired each presenter with a mentor in order to achieve its secondary goal of building capacity in young scholars and early career practitioners. In the month before the

conference, the mentors, experienced scholars from South Africa, Malawi, and Nigeria, conducted pre-conference workshops, in which the presenters had a chance to get to know each other, practice their presentations, and receive feedback from their peers, their mentors, and us. The workshops were well received and significantly contributed to the success of the conference.

Short biographies of the mentors as well as the conference program, including all abstracts, are available at [sites.google.com/view/humansandotheranimals](https://sites.google.com/view/humansandotheranimals).

After the conclusion of the conference, we invited the presenters to work their presentations into publishable papers. Those who took us up on this invitation worked hard, under the expert guidance of their mentors, and the result is this special issue, which contains the following six articles:

*Jubayer Hossain* argues that Bengali cultural and spiritual teachings rooted in Hinduism and Buddhism offer a more practical and emotionally resonant foundation for animal ethics than Western theories like Peter Singer's utilitarianism or Tom Regan's rights theory. Through a 40-day study with 17 participants, Hossain found that spiritual principles such as *ahimsa* (non-violence) were easier to understand and apply in daily life. He concludes that these culturally embedded frameworks provide a more sustainable, accessible, and compassionate approach to promoting animal welfare in Bangladesh.

*Terkura Thomas Mchia* explores how the Tiv people

of Central Nigeria regard dogs and the green snake as sacred totems, reflecting deep moral and spiritual connections between humans and animals. He argues that these indigenous beliefs, rooted in respect, taboo, and mythology, offer valuable insights for developing an authentically African framework for animal ethics. By examining the Tiv worldview alongside similar traditions across Africa, Mchia suggests that revitalizing totemic practices can promote biodiversity conservation and challenge anthropocentric approaches to animal welfare.

**Luvuyo Bomela** investigates the persistence of dog-fighting as an illegal and violent practice linked to poverty, crime, and gang culture in Cape Town. Using a green criminology framework, Bomela examines how the Cape SPCA's community outreach programme educates residents, especially youth, to recognize, report, and prevent dog-fighting. He argues that community engagement and education can serve as proactive tools for animal crime prevention, despite challenges posed by socio-economic inequalities, mistrust, and under-enforced animal protection laws.

**Sarah Israth and Syed Arman Hossain** investigate how social media is transforming animal welfare in Dhaka, Bangladesh, by creating "imagined communities" of activists and enabling organized legal and policy advocacy. The study, based on digital ethnography and interviews, highlights how online platforms like Facebook shift individual rescue acts into large-scale movements, facilitating fundraising, sharing expertise, and mobilizing collective action against animal cruelty. This digital activism has led to significant real-world outcomes, including successful public mobilization against cruel practices like stray dog relocation and dog culling, marking a clear evolution from earlier, more fragmented efforts. Ultimately, the authors argue that social media has revolutionized animal welfare advocacy by promoting a more compassionate society and creating a cohesive, resourceful movement for interspecies justice.

**Shannon Johnstone** uses a Critical Animal Studies (CAS) framework to examine the ethical complexities of photographing animals confined in legally sanctioned roadside zoos. As a photographer, her goal is to challenge the anthropocentric gaze, which views animals as resources and their suffering as entertainment, by creating empathetic portraits that highlight

the individuals' boredom, frustration, and incarceration. The paper analyzes how issues of power, representation, and perception are intertwined in the photographic process, using the image of a captive hyena as a case study to demonstrate how human bias can misinterpret animal expressions of stress as being comical or happy. Ultimately, Johnstone proposes that an artistic intervention in these photographs, informed by an "ethics of attention," can allow viewers to "see" the impact of confinement more clearly and encourage a less anthropocentric relationship with animals.

**Morufu B. Omigbule and Sherifdeen A. Olafimi** examine the ethical dilemma of animal sacrifice in Yoruba rituals, which are performed for the utilitarian purpose of ensuring cosmic stability and the "greater good" of the community. The authors contend that despite the cultural importance of these rituals, the practice of treating nonhuman animals as "ritual disposables" should be reconsidered based on the Yoruba's own ethical principles, which acknowledge the sameness of pain and pleasure for humans and nonhumans. Drawing on Judith Boss's stage theory of moral development, the paper asserts that the Yoruba cultural tradition, which allows for ritual modification, should aspire to a higher moral stage that protects the interests of all sentient beings, in line with contemporary animal rights discourse.

We hope that you, dear reader, will enjoy this unique collection of articles and learn as much from reading the articles as we did from working with the authors to bring the articles into their final form. [...]

The conference, and hence this special issue, would not have been possible without the generous support of our sponsors, the Culture & Animals Foundation (CAF) and the Animals & Society Institute. We thank them sincerely and invite you to learn about the remarkable work they do for humans and other animals. If you are a scholar or artist interested in the human-animal relationship, we encourage you to visit [cultureandanimals.org/grants](http://cultureandanimals.org/grants), and consider applying for one of the CAF's annual grants, which are open to applicants from all countries.—**Motlatsi Khosi, Kala Bopape, and Rainer Ebert**



## Thinking with Street Dogs



Bandido

**B**JØRN RALF KRISTENSEN writes: “My grant was to support multispecies ethnographic fieldwork focused on free-ranging street dogs in Cusco, Peru, and was instrumental in formulating ideas which are incorporated into three papers, one of which is entitled ‘Waste and Street Dog Agency in the Multispecies City of Cusco, Peru.’ This paper was recently presented at the interdisciplinary conference, *WasteMatters: The Many Afterlives of Junk* in Helsinki, Finland.”

“My fieldwork enabled me to get to know a number of dogs and the social and physical conditions supporting their lives. For example, Bandido, one of the dogs I met in my initial studies in June 2024 and continued observing in December, is a community dog who is known to be aggressive. I found him a compelling subject to focus on given the perception that community dogs, or dogs who are informally cared for by groups of people within a given

location, are often friendly and desirable company for humans. In the case of Bandido, even though he is potentially dangerous and unsociable, his presence is respected and even reinforced by people in the section of town where he lives. His existence is not justified on the terms of humans, but rather he is a clear demonstration of the diverse intersubjective relationships existing between street dogs and humans in Cusco.



Rufo (left) and Rosita



Brunito

“In the course of my grant, some questions of methodological approach emerged after my studies in June. I found that my observations demanded a rethinking of the approach I had been taking. Instead of focusing on taking active field notes or snapshot photography, I found that cell phone photography and first-person perspective photography (through the use of smart glasses supplied by the University of Oregon) worked best at capturing fast moving, fleeting, and sometimes otherwise mundane everyday activities, further challenging the “snapshot in time” emphasis of traditional photography.

“A crucial part of my project is to contextualize broadly the distinctions between dogs in Cusco and the Global North, as well as to individualize the narrative within the situated lives of particular street dogs and their networks of relations. The process of focusing on individuals has meant that I have become very attached to particular dogs. It has also meant that I have experienced profound emotional distress tied to my concerns for particular animals. Some attachments complicated my plans when I was unable to find dogs I had planned to focus my research on. Again, this is not to say that I should have approached this project differently, but it might have been beneficial to consider ahead of time the emotional weight that this work might take on me.”

Bjørn Ralf Kristensen, Research 2024



## Gal Nissim and Marine Lercier Join the CAF Board



**Gal Nissim** is an interdisciplinary artist and a researcher who bridges art, science, and technology to create interactive work. Her work has been exhibited worldwide including, NYCxDDesign festival at Times Square, New York Hall of Science,

Jerusalem Design Week, Science Gallery Detroit, and many other places. She is a recipient of grants and fellowships from **CAF (2018)**, NYFA Immigrant Artist Mentoring Program, Lower Manhattan Cultural Council (LMCC), HaPais Council for the Culture and Arts, and elsewhere. Gal received her Master's degree from NYU's ITP. While earning her BSc in Biology and Cognitive Science from the Hebrew University, Jerusalem, she studied at Bezalel Arts Academy.



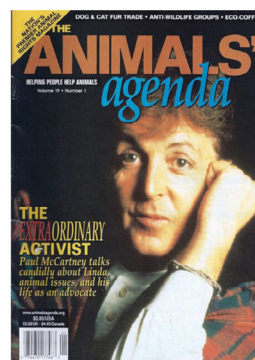
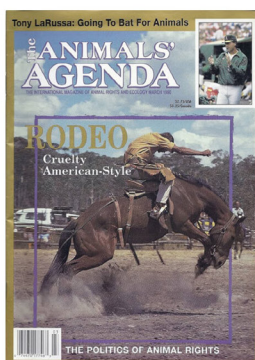
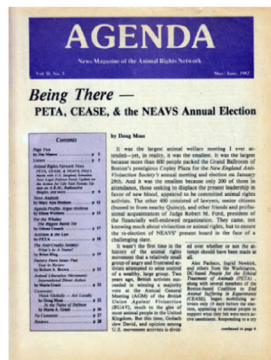
**Marine Lercier** is a PhD candidate in Global Animal Law and a Doctoral Researcher at the Autonomous University of Barcelona, where she taught Animal Law and Roman Law. She

graduated with high honors with a Master's degree in Animal Law and Society from the Autonomous University of Barcelona and holds Master's degrees in International and European Law, International Humanitarian Law, International Criminal Law, International Human Rights Law and Transitional Justice. She is the co-founder and Editor-in-Chief of the open-access *Journal of Animal Rights Law* and Founder and Executive Director of the International Centre for Animal Rights and Ethics (ICARE).

## The Animals' Agenda Digitization Program



**ZOE MAREADY** (LEFT) and Lauren Sankey, both students in the School of Information and Library Science's Master of Science degree program at North Carolina State University, are busy scanning all 157 issues of *The Animals' Agenda* magazine, which, as part of the archives of the Animal Rights Network, is housed at NCSU's **Animal Rights and Animal Welfare Archives**. Once the issues are scanned, they'll be made available online. The scanning will finish by the end of 2025, and the magazine will go online in 2026. The project is part of CAF's effort to expand animal advocacy archives and make them more widely available to scholars and activists.





## The 2024 Tom Regan Lecture: Dinesh Wadiwel

THE SEVENTH ANNUAL Tom Regan Lecture (see right) was delivered on April 15, 2024 by social and political theorist **Dinesh Wadiwel**, Associate Professor in Human Rights and Socio-Legal Studies at the University of Sydney, Australia. Entitled “Animal Rights and Capitalism,” the lecture was co-hosted by **The Brooks McCormick Jr. Animal Law & Policy Program at Harvard Law School**. The respondent was **Lori Gruen**, William Griffin Professor of Philosophy at Wesleyan University, and moderated by **Kristen A. Stilt**, Professor of Law and also Faculty Director of the Animal Law & Policy Program and Director of the Program on Law and Society in the Muslim World. An excerpt is on the next page, and **the full video** of this lecture, and all other Regan Memorial lectures, can be found **here**.

### Kaitlyn Kitchen

#### 2024 Regan Research Fellow



SINCE 2019, CAF has been endowing an annual fellowship in the name of Tom Regan at NCSU Libraries’ Animal Rights & Animal Welfare Archives. In 2024, CAF funded two fellowships: one to philosopher **Sarah Scott** (see p. 20), and the other to **Kaitlyn Kitchen**,

then a rising senior at Appalachian State University, where they were majoring in Women’s, Gender, and Sexuality Studies with a minor in Philosophy.

Kaitlyn utilized the archives to study how animal rights organizations used gendered appeals as a form of advocacy, such as sentimental fiction in the nineteenth century and sexualized billboards of vegan celebrity women in the twentieth century. Kaitlyn sees a contemporary example of such gendering of activism in PETA campaigns. “PETA often utilizes scantily clad women who pose in a sensual manner,” they say. “An example with Pamela Anderson was the ‘All Animals Have the Same Parts’ movement. The image details Anderson naked with markings throughout her body that reflect the mirroring portions that would be sold as meat if they were on a nonhuman animal.”

Kaitlyn and Sarah presented their findings in a webinar in May 2025. Click **here** to view it.

### Zachary Ferguson

#### 2025 Regan Research Fellow



**ZACHARY FERGUSON**, a Ph.D. candidate in Philosophy at UNC–Chapel Hill, used the archives to research his dissertation on the evolution of the philosophical conversation about vegetarianism and veganism. Zachary writes: “I’m interested in arguments about moral vegetarianism and moral veganism—very much in the tradition of Tom Regan.”

With his research, Zachary hopes to bridge differences between philosophy and advocacy by bringing philosophical rigor to practical moral questions about the animal-based products that we buy, use, and eat. Animal advocates outside of the academy often ask questions about whether we should wear this brand of shoes or eat that restaurant’s chicken sandwich. Philosophical conversations tend to lack this granularity, even as the field of animal ethics has grown within the academy. Zachary will present his findings in a webinar in 2026.



## From “Animal Rights and Capitalism”

OF DIRECT RELEVANCE to my talk, in a range of debates today, capitalism is in focus as a justice problem. Rising inequality, whether within States, or between States, is of growing concern globally for social movements, particularly as the effects of 40 years of neoliberal restructuring take hold, with demands being made for radical redistribution of capital and wealth through tax regimes or through proposals to reinvigorate and expand social protections through programs such as Universal Basic Income. Decolonial movements and anti-racist movements have highlighted the structuring role of Indigenous dispossession, extraction, slavery, and regimes of policing and mass incarceration within capitalism, calling for reparations, abolition of carceral and policing regimes, “land back,” and new economic systems. Anthropogenic climate change, and the reality that, as I discussed, is a direct result of our economic system, has led to radical calls for degrowth or no-growth economies, effectively demanding an end to the market fundamentalisms that have given us endless accumulation of wealth as the only pathway to prosperity and wellbeing.

In many respects, capitalist animal agriculture is implicated, almost fully, in many if not all, of these problems in some way. Whether we like it or not, animals are also implicated in all radical proposals for futures beyond the present, since every future depends upon a food system and imagined relations with domestic and wild animals.

The question for animal rights movements is: To what extent can we afford to be distanced from these broader social and political debates? And more importantly, shouldn't we be part of a conversation about the kind of societies that might enable rights and flourishing, not just for humans, but for life in the broadest sense?

Allow me to conclude with a final reflection on Regan, and why it is important to also emphasize that Regan had a vision for a more expensive conception of animal rights as a social justice project.

In 1989, Regan participated in a nationally televised debate on animal rights at The Royal Institute of Great Britain. Here, Regan put forward a vision for animal rights which, far from being simply about liberating just animals, was instead a cohesive theory of justice and peace. I quote:

The philosophy of animal rights stands *for* not *against* justice. We are not to violate the rights of the few so that the many might benefit; slavery allows this, child labor allows this, all unjust social institutions allow this. But not the philosophy of animal rights, whose highest principle is that of justice . . . It is a philosophy that extends the demand for peace beyond the boundaries of our species.

This is not justice for only animals, but the promise of a coherent philosophy that opposes inequality and exploitation and condemns social institutions which

provide a utilitarian justification for inequality and harm. And we can certainly push Regan further—surely, the philosophy of animal rights, based on the dream of a world where individuals are not used as a means towards others' ends, stands opposed to capitalism as a social and economic institution, which precisely makes use of

life as a resource for profit making, reducing seemingly all inherent values to use values and exchange values.

At least in my view, the development of animal rights and its success will depend on its ability to articulate such a wider conception of justice, one that offers a vision of a world where rights for humans and non-human flourishing can be fully realized.

—Dinesh Wadiwel



Lori Gruen responds to Dinesh Wadiwel

# The Recording Animal Advocacy Oral History Project



Freya Dinshah with Martin Rowe

THE DAY AFTER I concluded my final interview with ethologist **Marc Bekoff** for CAF's **Recording Animal Advocacy Oral History Project**, Jane Goodall, his friend of nearly thirty years, died. During that interview, I'd asked Marc for his assessment of Jane's contribution to our understanding of chimpanzees and other nonhuman animals; of whether and how she'd changed ethology and the practice of science; and of whether and how she'd reshaped the very language of science itself: animals as "who" not "which," "he" or "she" not "it"—beings, to use Tom Regan's phrase, who were "subjects of a life." He'd been clear: she'd transformed them all. As well as producing excellent science, he said, her work had contained an essential moral compass.

As I listened to Marc talk about Jane, what stayed with me was how similar they were. As young children—she in the English countryside, he on the streets of Brooklyn—both had been fascinated by animals: tracking them, talking to them, bringing them home. Both had been allowed to explore their world by mothers who understood that a child's curiosity should be nurtured and fearless. I felt that he, like her, was still in touch with that child who wanted to *know*, and had the patience, discipline, and openness to let that knowledge reveal itself to a sympathetic imagination. It seemed to me that neither Jane nor Marc could have been anything other than an ethologist.

That perception is one the gifts of oral history, and this

year I've been privileged to host interviews with several figures who've reflected on their five or even six decades of work within vegetarianism, veganism, and animal advocacy, as a subject of their own life. It's impossible to encompass the full range of our discussions, which will end up next year in the Animal Rights & Animal Welfare archives at North Carolina State University, but here are some themes that stand out for me.

## 1. There is no one pathway

Some interviewees, such as Marc, seemed destined for their professions; others, such as **Kenneth Shapiro**, founder of Psychologists for the Ethical Treatment of Animals, took a more circuitous route. **Frances Moore Lappé**, author of *Diet for a Small Planet*, and **Carol J. Adams** (see right), were, like Marc, children who asked lots of questions, and were profoundly influenced by the dissenting religious traditions—Quakerism in the case of Lappé; Presbyterianism in the case of Adams. Like Marc, **Debra Wasserman** and **Charles Stahler** of the Vegetarian Resource Group and Ken carried their Jewish heritage into their work for animals, while philosopher and environmental ethicist **Dale Jamieson** was deeply affected by his Calvinist roots, even as he embraced other pathways to *gnosis*.

**Freya Dinshah**, recently retired from 45 years running the American Vegan Society, felt her commitment to nonviolence was shaped by her parents' pacifism and the Campaign for Nuclear Disarmament in Britain in the 1950s. **Victoria Moran** (author and founder of Main Street Vegan) was fascinated by the Unity Church, whose founders had espoused vegetarianism. **Satish Karindikar's** return to vegetarianism and then adoption of veganism were animated by what he saw as his falling away from the ethics of his Hindu heritage.

For some, the cause they dedicated their lives and careers to was animated by reason. Dale considered Tom Regan's pamphlet *The Moral Basis of Vegetarianism* convincing enough to lead to a permanent change in his diet. **Andrew Rowan** shaped his efforts in the arenas of animal welfare and Human-Animal Studies around evidence and science. For Carol, theorizing was the outcome (and not the cause) of her activism on behalf of women's rights, civil rights, and fair housing, which in turn led to her animal advocacy.



## 2. Collegiality and serendipity help

It was striking how frequently just being in the right place at the right time altered a trajectory or began a journey. Having the courage to enter a space where you might not feel comfortable or entitled to be, or simply showing up and making yourself known, could transform prospects. Yes, hard work and discipline were essential, and moral clarity was helpful, but entrepreneurial zeal and risk-taking counted for a lot—as did plain ignorance that one wasn’t “supposed” to think or act a certain way!

Over and over again, interviewees told me about the relationships they’d forged: the mentors who took a chance on them, the teachers who inspired them, the colleagues who refused to dismiss their ideas or stood by them, and the groups they joined. Then there were the times and places they found themselves in: Carol’s feminist circles at Harvard in 1974; Frances and Dale in Berkeley in 1968; Freya and Victoria at the World Vegetarian Congress in Maine in 1975; Marc and Michael W. Fox at the University of Missouri in the early 1970s; Ken and Manny Bernstein at the onset of *Between the Species* in 1985. As many of the older interviewees noted, the Sixties really *did* provide an opening to new ways of thinking, and the Beatles on *The Ed Sullivan Show* really *was* that seismic an event.

Finally, there were the animals: Carol’s pony, Jimmy, whose death catalyzed her vegetarianism; animal lawyer **Bee Friedlander**’s dog, Erika, who opened her heart; the glimpse of a cat in a stereotaxic device that remained with Ken; the dish of veal that revolted Satish; the birds whom Andrew’s mother catalogued as an ornithologist; the wolves who taught Marc so much.

When I called Marc to commiserate over Jane’s death and asked him whether he wanted to add an *in memoriam* interview, he demurred. Just that morning, he said, he’d sent her some copy for the book they were working on. Their collaboration was ongoing—even though Jane was 91, and Marc had just turned 80. He’d continue, just as she would have wanted.

And that’s another lesson I’ve learned. That these men and women are links in a long chain. Their work built on their predecessors’; just as ours must build on theirs. And the work and struggle will continue.

—Martin Rowe

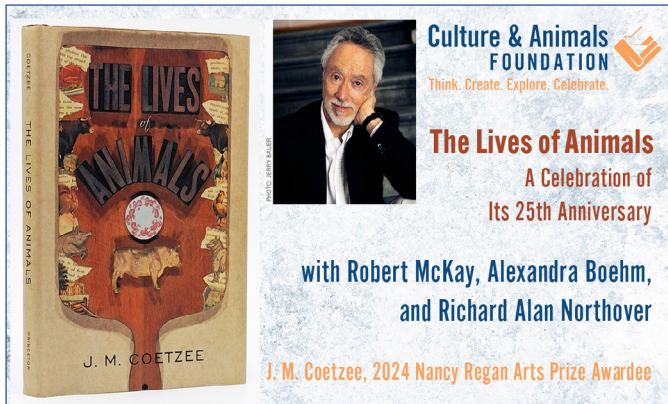


When Carol Adams received a grant from Tom Regan in 1988 (top), she was astounded: “I remember opening the envelope and staring at the check for several minutes, thrilled, speechless . . . The unbelievable had happened. This was a respected foundation, and a famous philosopher was writing to me about my work and giving me money as well. For several days I did not cash the check; instead, each day found me simply staring at it, encouraged by its sight. With the funds, I covered the cost of a research trip to Austin, to the Harry Ransom Center at the University of Texas, to read Joseph Ritson’s 1802 book, *An Essay on Abstinence from Animal Food as a Moral Duty*.” Ritson’s book is discussed in what would become Chapter 5 of *The Sexual Politics of Meat* (*SPOM*).

Thirty-seven years and four editions of her pioneering book later, Carol met online (bottom) with me and Vegan Studies scholar Emelia Quinn to discuss her life, her activism, and her many decades’ interest in the monstrous vegetarian at the heart of Mary Shelley’s *Frankenstein*, analyzed at length in *SPOM*. Much had also been birthed since 1988: As Emelia noted in the interview, Vegan Studies came into this world via the critical theory practiced in *SPOM*, and it’s clear Carol’s monster memorabilia has mushroomed. See if you can spot all the figurines in the above still shot from Carol’s office.—MR



## The Nancy Regan Arts Prize J. M. Coetzee (2024) and Katerina Gregos (2025)



IN 2024, CAF gave the Nancy Regan Arts prize to J. M. Coetzee, recipient of the 2003 Nobel Prize for Literature and winner of the Booker Prize twice. Coetzee and the Regans share a long history. Coetzee, who is a member of CAF's Advisory Board, read from his novel *Disgrace* at the 2001 International Compassionate Living Festival, which Tom and Nancy organized in Raleigh for 17 years, beginning in 1990, and Tom's name makes an appearance in *The Lives of Animals*. On receiving the award, Coetzee wrote,

Tom Regan's pioneering work in the 1980s did much to give shape to the animal rights movement. Since his death, and Nancy's, their work has been ably carried further by the Culture & Animals Foundation. It is an honour to be associated with the names of the Regans.

In October 2024, CAF asked three scholars of Coetzee's work to talk about *The Lives of Animals* (see above). Watch [the video](#) and read the transcript [here](#).

IN 2025, CAF awarded the Nancy Regan Arts prize to Katerina Gregos, artistic director of the National Museum of Contemporary Art (EMST) in Athens, Greece, and curator of the trailblazing exhibition *Why Look at Animals? A Case for the Rights of Nonhuman Lives*, on view through February 2026 (see right). In giving Gregos the award, CAF's arts committee noted that the focus, scale, and scope of the exhibition was unprecedented in the art world, and that the nearly sixty artists involved considered not only wildlife and charismatic megafauna but farmed and domesticated animals as well. On receiving the award, Gregos wrote:



I am deeply honored to receive the Culture & Animals Foundation Nancy Regan Arts prize. This award carries special meaning as it comes from the Foundation established by philosopher Tom Regan, whose pioneering work has been vital in raising awareness of animals' lives and rights. I am profoundly grateful that the Foundation has, through this recognition, highlighted the important role that artists and cultural workers play in advancing the cause of animal rights—bringing animals out of invisibility, acknowledging their sentience, and affirming their right to well-being and freedom from cruelty.



2021 Joan Chan Wing Yan



2022 Sue Coe



2023 Isa Leshko



## About “Why Look at Animals?”

**W**HY LOOK AT Animals? A Case for the Rights of Nonhuman Lives centers on animal rights and animal well-being, highlighting the urgent need to recognize and defend the lives of nonhuman animals in an anthropocentric world that exploits, oppresses, and brutalises them. The exhibition is inspired by John Berger’s seminal essay of the same name, “Why Look at Animals?” (1980), which explores the changing relationship between humans and animals, particularly in the context of modernity. The essay reflects on how animals, once deeply integrated into human life, have become increasingly distanced, objectified, and commodified.

Why Look at Animals? A Case for the Rights of Nonhuman Lives aims to engender a discussion around the ethics and politics of how we treat animals. By exposing the exploitative, violent mechanisms behind systemic animal abuse, it renders what is shamefully invisible visible. The exhibition and its public programme hope to raise awareness of the conditions of nonhuman animal life today, from the home, the street, and the factory to their threatened natural habitats.

Why Look at Animals? invites us to consider the nonhuman animal not as “Other,” but as a being with a “voice” and intrinsic value of its own, capable of artfulness, play, socialization, and transformation, pleasure, inventiveness, pain, and grief.

The exhibition begins on the museum’s lower ground floor where the focus is on the deeply interconnected phenomena of colonialism, industrialism, and technological “progress,” which led to the first large-scale destruction of habitats as well as the violent exploitation of animals. As visitors ascend through the

museum, they will encounter works that examine the present state of things: how animals exist and survive in urban environments, examples of animal activism, and new forms of animal knowledge, among other themes.

Finally, on the fourth floor of the museum, the exhibition shifts in tone; here, poetics, ecofeminism, animism, play, animal creativity, and humor intersect. Animals reclaim their dignity, and we are prompted to imagine a future world in which there will be more harmonious interspecies coexistence and collaboration. Advances in animal studies continue to show that more and more species of nonhuman animals possess intelligence and sentience; that they feel pleasure, pain, grief, and fear.

The exhibition puts into question human exceptionalism, and aims to confront one of the carefully hidden and largely unspoken crimes of humanity on a mass scale: that of the daily, institutionalized, systematic violence against animals—whether directly or indirectly—a violence that denies them their basic natural rights. Why Look at Animals? highlights the fact that the myriad species that

exist alongside us are an integral part of our biosphere and ecosystems, not products and automata, separate from and subordinate to us.

With this project, EMST places ecological justice and the rights of nonhuman life at the heart of its programming for the months to come. Any serious engagement with climate justice and environmental protection must therefore involve animals as an integral part of the conversation.—**Katerina Gregos**

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“Why Look at Animals? A Case for the Rights of Nonhuman Lives.” Curated by Katerina Gregos EMST | National Museum of Contemporary Art, Athens: 15 May 2025–15 February 2026.

















# The Colors of Crime

Mexican agricultural economist *Harlet Esquivel Marín* received a 2025 CAF grant for research for her paper “Sentience Denied: A Green Criminological Analysis of Factory Farming,” which will be published in *Animal Sentience*. She recently conducted fieldwork to study factory farms in the Yucatán peninsula to assess whether the animal welfare violations represented a criminal act. In this reflection, Harlet presents her theory of criminology.

MY RESEARCH FOCUSES on validating the Criminological Colorimeter (CC), a tool I developed to identify and measure the multiple harms caused by industrial livestock production. The CC organizes these harms into ten color-coded categories, each representing a specific type of social and environmental violence. Fieldwork in the Yucatán peninsula served as a case study for this framework. This region clearly shows the intersection of oppressions: the exploitation of pigs is deeply connected to the impacts on Mayan communities, affecting their land, water, and ways of life.

The evidence collected confirmed most harm categories: environmental damage (Green), serious contamination of *cenotes* (see left) and aquifers (Blue), use of agrochemicals (Yellow) and pharmaceuticals (White), along with social impacts on Mayan communities (Orange).

A key finding was the systemic lack of transparency in the industry. Farms routinely refuse unrequested animal

Criminological Colorimeter	
	Environmental damage (deforestation, biodiversity loss)
	Water contamination and overuse
	Soil and air degradation
	Pollution from agrochemicals
	Heavy use of pharmaceuticals (antibiotics, hormones)
	Antimicrobial resistance and zoonotic diseases
	Social harms (displacement, labor rights violations)
	Reproductive exploitation of females
	Direct physical violence against animals
	Extreme confinement and systemic lack of transparency

welfare audits, which—since they are not legally obliged to allow them—reinforces the Black category of the Colorimeter. This opacity protects the most hidden and normalized harms, especially reproductive exploitation (Purple), physical violence (Red), and extreme confinement (Black).

The absence of access to this information doesn’t invalidate the model; it actually confirms that opacity is essential to maintaining these harms. This gap shows the urgent need for specialized ethnographic and investigative journalism to break through this opacity and expose the daily realities in industrial farms, completing the map of harms started by the Criminological Colorimeter.



**Left:** Pig farms in the Yucatán peninsula. A still from *Slaughter-land* by journalist Patricio Eleisegui and filmmaker Maricarmen Sordo. The documentary short film won first place in the 2025 *Yale Environment 360 Film Contest*. For more on the destruction of the *cenotes* for the local Mayan community, visit “Drugs, Hormones and Excrement: The Polluting Pig Mega-Farms Supplying Pork to the World,” *Guardian*, November 25, 2024, and on the [Brighter Green](#) website.



## Sarah Scott: From Animal Cruelty to Animal Rights



On October 30, 2025, **Sarah Scott**, a professor of philosophy and a 2024 Regan Fellow, gave the **eighth Tom Regan Memorial Lecture** at Manhattan College in the Bronx, NY, where she teaches. Her subject was “From Animal Cruelty to Animal Rights,” about the Anglo-Irish animal advocate and feminist theologian and philosopher **Frances Power Cobbe** (1822–1904): a pamphleteer, book author, social reformer, and organizer in Victorian Britain. The occasion of the lecture was the 150th anniversary of Cobbe’s founding of what became the National Anti-Vivisection Society of the United Kingdom, and the 40th anniversary of CAF’s founding. CAF invited Sarah to unpack the extraordinary legacy of this then-famous and now largely forgotten, even silenced, figure, who was substantially responsible for legislation in the United Kingdom that allowed women to own property and to protect themselves from domestic abuse, and a philosopher who argued for animals’ rights from a deontological position a century before Regan wrote *The Case for Animal Rights*. **Sue Leary**, president emerita of the American Anti-Vivisection Society, was the respondent. An excerpt from Sarah’s talk follows.

**T**O BEGIN, STEP outside of your current world view, if you can. Imagine women are banned from higher education and that, once they marry, all of their property and income belong to their husband; that it is extremely difficult to divorce or separate, even in cases of abuse. Imagine also that you have never heard the term *animal rights*, that “animal rights” are in a sense unthinkable, for there is no conceptual framework that would allow them to be thought. Much like women, animals exist only as property, and there is no protection against their abuse. Now imagine that, even though you don’t have the vocabulary or theory to express yourself, you sense something is very wrong and you want to change all that. Where would you begin?

Cobbe’s intuition that something was wrong began with her study of philosophy and theology—all self-taught, since she was banned from university. Fortunately, she came from a prominent Anglo-Irish family; her great-grandfather was Archbishop of Dublin, and her 370-acre family estate is so nice that it is now open to the public who make a day of visiting it. Until her thirties, she managed her family’s estate and secretly read and wrote in her spare time. When her father died and the estate was transferred to her brother, she set off on a solo journey through Europe and the Middle East. When she returned, she settled in England, initially

working in the “ragged schools” and workhouses, helping impoverished women and children.

Cobbe’s two main intellectual influences were the German enlightenment philosopher Immanuel Kant and the American transcendentalist preacher Theodore Parker, who was involved in the movement to end slavery. Her first book, the initially anonymous *Essay on Intuitive Morals*, she framed as an attempt to popularize Kant. Her other early project was editing the collected works of Parker.

But at least initially, Cobbe was known for her journalism. Very few women had traveled solo abroad and very few members of the upper class had spent time in ragged schools and workhouses. So Cobbe’s early success was in writing “travel” articles—whether this was geographical or class “travel.” Her theoretical work, activism, and journalistic writing eventually converged to make her one of the most well-known public moralists of her day, and a main leader of the women’s rights movement and the animal protection movement. She published over two dozen books, many of which went through numerous reprints, with both American and English editions. For six years, three times a week, she wrote editorials for the *Echo*, the London evening newspaper, reaching their 100,000 readers, an audience

academics could only dream of. Highly respected as a philosopher, she was selected to review John Stuart Mill's *The Subjection of Women* and Charles Darwin's *The Descent of Man*. She published numerous articles in high profile journals, and an astounding number of pamphlets: she estimated she wrote 300 articles and pamphlets just against vivisection.

Her writing and activism is widely credited with having helped pass the Married Women's Property Act (1870), which allowed women to have their own property and wages, and the Matrimonial Causes Act (1878), which allowed women to separate from abusive spouses. She founded the world's first anti-vivisection organization, the Society for Protection of Animals Liable to Vivisection (1875), which became known as the Victoria Street Society and is now the National Anti-Vivisection Society; was instrumental in the passage of the Cruelty to Animals Act (1876); and founded the British Union for the Abolition of Vivisection (1898), which still exists as Cruelty Free International.

Our story begins in 1863. A series of reports circulated that year of French veterinary students performing vivisection as part of their routine studies. Etymologically derived from the words for "alive" and "cutting," vivisection refers to invasive experimentation or demonstration on living animals. Instead of using cadavers for experiments, French students performed some sixty operations over multiple hours on live horses, leaving in their wake "mangled creatures, hoofless, eyeless, burned, gashed, eviscerated, skinned, mutilated in every conceivable way."

Cobbe set out to ascertain the limits of human rights over other animals and wrote "The Rights of Man and the Claims of Brutes." As far as she knew, it was the first attempt to deal with the moral questions of torturing nonhuman animals for scientific research or medical



Sue Leary (left) and Sarah Scott

training. She wrote it before the invention of the term *animal rights*, which did not emerge until the 1870s.

The same month her article was published, Cobbe learned of vivisection being conducted on dogs, pigeons, and other animals at the laboratory of a physiologist in Florence. Cobbe was also in Italy, working as a

correspondent for the *Daily News*. She wrote a petition to shut down the laboratory, supported by 788 signatures by prominent figures, eventually forcing the physiologist to retreat to Geneva. Her activism grew until she was the face of the movement against vivisection.

In her work she identified a new moral phenomenon: scientific cruelty. Cruelty was a concept linked to the women's movement, for one of the only ways women could obtain separation or divorce from a spouse was to prove cruelty. She developed a theory of sympathy that explained cruelty as a product of what she called "heteropathy," or disidentification with and malice toward otherness.

Applying this concept to her feminist activism, she reconceptualized hitherto accepted domestic violence against women as a form of torture, the moral atrocity of which had been obscured by heteropathic defense of perpetrators and callousness toward the vulnerable. Vivisection, Cobbe argued, was also a form of torture. This did more than just conceptually link the treatment of women and nonhuman animals. The right to not be tortured had been instrumental in building human rights a century prior; in using the concept of torture, she built a foundation for animal rights analogous to that which had been built for human rights. And once one animal right was established, a precedent was set for other animal rights.—Sarah Scott

To watch the entire lecture, click [here](#).



## In Defense of Animals



**G**RANT WILSON, EXECUTIVE Director of Earth Law Center (ELC), was given a grant in 2025 from CAF for a staged reading of “*The Animals’ Lawsuit Against Humanity*,” which was performed at Climate Week NYC in September 2025 (see above).

“*The Animals’ Lawsuit*” is a thousand-year-old tale in which animals both domesticated and wild, big and small, make their case for kindness and against the cruelty of human beings. The story itself began as a Muslim Sufi Iraqi tale, and was translated into Hebrew as it spread throughout the Mediterranean. It was translated into Latin by Christian scholars in France, and finally made its way into the vernacular languages of Europe, including Spanish, German, and eventually, English. The story, thus, not only reflects a common belief among the monotheistic Western religions that animals are not things and deserve their day in court, but exemplifies the fact and potential of multicultural collaboration and exchange.

Grant Wilson writes: “*The Animals’ Lawsuit Against Humanity: A Global Campaign*” combines creative arts and legal advocacy to elevate animal rights and the rights of Nature. Anchored by a live play or reading of a thousand-year-old eco-fable, the aim is to build awareness, inspire action, and mobilize global audiences to advocate for legal recognition of animals’ intrinsic value.”

The performance in 2025 was the second (and larger) rendition of the live reading that premiered at Climate Week NYC in 2024.

## Violeta Changes Course

**C**AF (2025) GRANTEE **Juan Faundez**, from Chile, completed his animated short film *A Change in the Route, Violeta*, which portrays an elderly woman, Violeta, who comes across a piglet who’s escaped from a truck bound for the slaughterhouse, while she is walking her dogs in the woods. Violeta chooses to hide and protect the piglet from those who would seek to harm him and claim him as property. For the piglet, Violeta becomes his only salvation, and yet the piglet is acutely aware of who among his family and species are not so fortunate. You can watch the film [here](#) ([versión en español](#)).

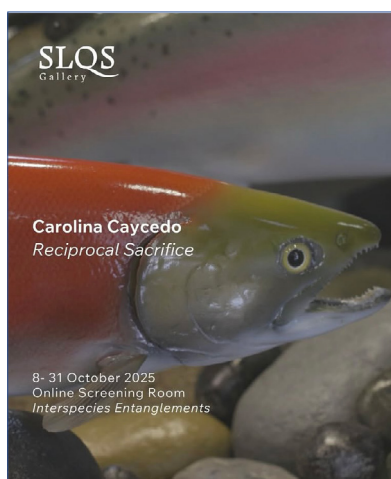


## Interspecies Entanglements

IN 2025, CAF gave a grant to UK-based curator **Florence Fitzgerald-Allsopp** to stage *Interspecies Entanglements*, a program of films from contemporary artists that interrogate the tensions and possibilities of the human–animal relationship from a range of different perspectives and cultural contexts.

The program, which began in September 2025 and runs through February 2026 at the SQLS gallery in London, England, foregrounds artists working to re-imagine more ethical relations with nonhuman animals through interdisciplinary modes of practice. With a focus on expanded performance methodologies, *Interspecies Entanglements* positions artistic practice as a meaningful site through which to enact more affirmative animal relations. From an intersectional and inclusive perspective, *Interspecies Entanglements* aims to address how animal oppression overlaps with other forms of contemporary oppression in capitalist-colonial contexts. These complex entanglements are elaborated by scholars and artists invited to enter into dialogue with the films through newly commissioned texts. Artists selected include Abi Palmer, Carolina Caycedo (see still below), Esther van der Heijden & Nosh Neneh, Elsa Brés, Patty Chang with Astrida Neimanis & Aleksija Neimanis, and Elyla.

For the show, texts were commissioned from writers Kai Hazelwood, Tessel Janse, Myriam Bahaffou, Hermione Spriggs, and Laura Cull Ó Maoilearca to respond to the films presented. On the right is a poem by Tessel Janse in response to Carolina Caycedo's *Reciprocal Sacrifice*.



Above: Carolina Caycedo, *Reciprocal Sacrifice*, 2022, video still

Right: Text by Tessel Janse in response to *Reciprocal Sacrifice* (2022) by Carolina Caycedo

Salmon, being of two worlds.  
Of salty ocean and fresh mountain stream,  
You hold multiplicity in your breath.  
And you remind me,  
That my voice is like a river.  
A flowing stream braiding entangled patterns,  
Host to more than just myself.

But, like Snake River,  
When reduced to a resource,  
Speech becomes dammed.  
Its twists and turns fixed,  
Into currents starved of oxygen and nutrients.  
An infected body slowly heating,  
Swelling into stagnant lakes,  
Submerging riverbeds and floodplains that once  
sustained life.  
Speech becomes a reservoir to be mined for power,  
Breathing, withdrawn.

Salmon, being of memory,  
Stubbornly, you return,  
And challenge me to do the same.  
To honour the pact between ancestors both human  
and more-than-human.  
How do I allow my voice to once again grow  
enmeshed in its surroundings?  
How do I remember, like the fish remember their  
origin?

To respond is, first, to listen.  
To hear the salmon speak,  
Not through voice but through the ecosystem's  
aliveness.  
Through the health of trees,  
Of elk, bear, people.  
Through generous bodies ready for renewal,  
Returning each year,  
Calling a meeting and expecting our attendance.

Like after centuries of erasure,  
The people of the Snake River Basin remember.  
When after more than a hundred years,  
The dams come down,  
The salmon will remember.

Breach the dams,  
And let the river speak!



## Daniel “Mook Lion” Chapman: *Restoring the Roam*

SET IN THE city of Makhanda in the Eastern Cape province of South Africa, *Restoring the Roam*—for which Johannesburg-born street artist and creative activist, Daniel “Mook Lion” Chapman, received a 2025 CAF grant—is a mural representing the extraordinary reconnection of a wildlife corridor currently unfolding in the region. Although once traveled freely by elephants, rhinos, and lions, modern infrastructure development, agricultural expansion, population growth, and wildlife poaching have turned the corridor’s landscape into a harsh environment where species no longer roam and are now at risk of extinction.

Working in collaboration with *Law of the Wild*, Daniel’s mural wraps around the building that drives the corridor project and serves as an environmental hub for anti-poaching rangers and wildlife enthusiasts. The corridor project has already completed extensive ecological restoration; removed miles of legacy cattle fencing that restricts wildlife movement; created detailed biome, vegetation, habitat, and boundary maps of existing properties to identify priorities for continued restoration; and more.

Collectively, these efforts establish the foundation for the long-term goal of linking up to two million acres, with the explicit objective of restoring habitat connectivity and ensuring the unimpeded movement of wildlife across the landscape—a phenomenon not witnessed in South Africa’s Eastern Cape province for centuries.

Daniel’s mural is a powerful representation of both South Africa’s past and future—a connected landscape, and a story of restoration, resilience, and hope. *Restoring the Roam* aims to inspire community pride; foster deeper connections between humans, animals, and the environment; and, ultimately, both confront and remind us about our need to re-imagine the way land is divided and used.—Lisa Burnell



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Humans benefit psychologically and emotionally from experiencing visual art; when different people both respond to a mural it becomes something they share. Relating or appreciating a mural helps people feel more connected and invested in a particular place; especially with increased time spent online, people can feel alienated from their own environment. Street art can be a great antidote for this.

—Daniel “Mook Lion” Chapman

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# Lisa Burnell Talks with Daniel “Mook Lion” Chapman

**How has the South African landscape, particularly around the Eastern Cape influenced your work and activism?**

Such a dynamic part of the world, characterized by divisions and inequality but simultaneously beautiful and wild. This is the zone where I want to spend my energy. Durban and Makhanda are both somewhat on the margins of the culture industry in South Africa, so any output here feels valuable and generally appreciated. Our public space really benefits from optimistic energy in the form of mural art. People are often intrigued by the energy and the colour and begin trying to unpack meaning, so it's a great way to initiate discussion with people from a range of social strata.

**Tell us about your journey into street art?**

I fell in love with hip-hop culture as a teenager and participated in the thriving scene in Durban at the time. Graffiti was the perfect mix of adventure, artistry, and fun. I became intrigued by the power in my hands to change the public space I lived in. Almost separately, I decided to study fine art at the Durban University of Technology. Eventually, I combined what I learned in my studies with my passion for graffiti.

**Have you always been interested in animal advocacy/wildlife conservation?**

I was raised to value our earth, through my education, but also via surfing, diving, hiking and camping, and traveling. So naturally, this is a message I can feel convicted in delivering. It was really through my studies that I began trying to be more intentional with communicating ideas.

**Was there a specific moment when you first realized you could use your art for animal advocacy?**

I think it would be my fourth year of studies when I began trying to explore street art as activism. Initially, my work was more around social themes but gradually I have become more focused on environmental ideas. With my work it has mostly been about the relationship between humans, animals, and the environment.

**What inspired this particular project?**

Catherine [Pruett], from Law of the Wild, contacted me to collaborate on their corridor project. I visited their farm and resonated with the idea. I have always been interested in fences and borders and feel they are unhealthy for humans in an urban context. So, thinking about this idea in relation to wild animals and their wellbeing, it makes sense to drop the fence.

After the site visit, I began brainstorming ideas. I ended up returning to a familiar subject matter, a herd of elephants. I collected visual references from the local library, the Rhodes University Geography department, and online. I then sketched a few designs on paper, later digitizing a final drawing and completing the layout and colouring of the design digitally. Once the design was approved, I organized collaborators, Sive Ntombana and Phila Phaliso, the logistics around materials, accommodation, food, etc. Sive and I stayed on the farm during the painting of the mural. We began by cleaning the walls with a high-pressure hose and then applying an oil-



Sive Ntombana

based undercoat, since we were working on raw brick. The painting of a mural generally starts with working the background areas first and moving towards the foreground and the details at the end.

**You draw on a powerful quote by your colleague, Anthropology professor Dr. Jeannine-Madeleine Fischer, who argues that creating public art questions how “public space is used, who it is used for, and which voices count within it.” Tell us how your mural redefines “public space” to include nonhuman species and invites viewers to (re) consider wildlife as rightful stakeholders in the landscape.**

We have extensive land in the Eastern Cape, but the way the land is used currently needs to be updated for healthy nonhuman and human existence. Many people do not consider themselves to be connected to the natural world and therefore easily exclude nonhumans as stakeholders. So, our mural hopes to make people feel more connected.



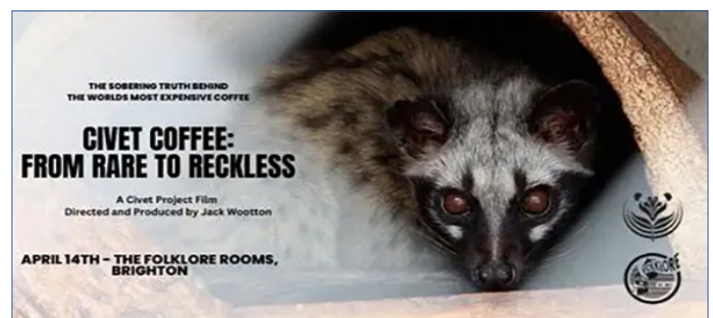
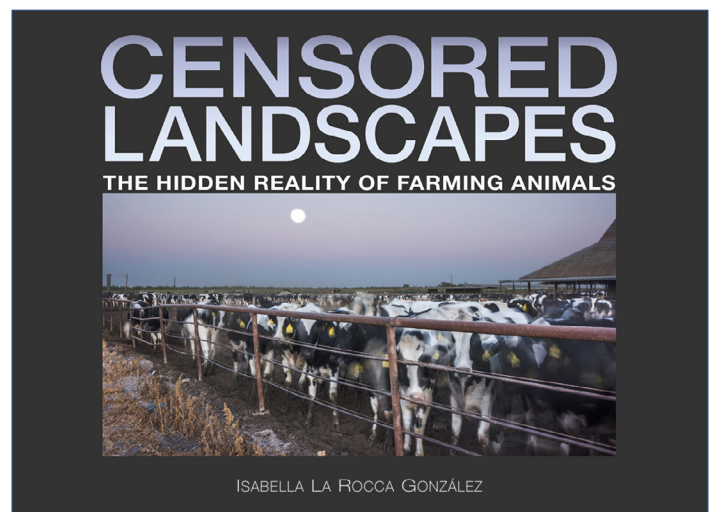
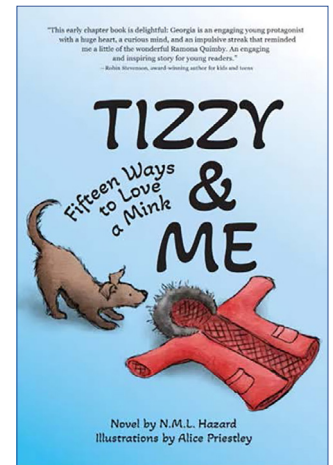
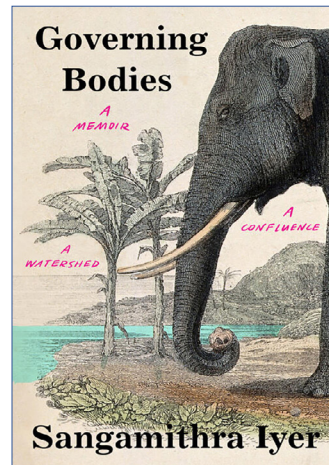
## CAF Grantees Spreading the Word and Image

CREATIVITY IS RARELY a linear process; scholarship can throw up more questions than answers; finding the correct medium and placing your work within it can take time and luck and serendipity. At CAF, we understand that, with the best will in the world, our grantees may overestimate how long or circuitous their route to completing their project may be, or life itself might simply get in the way. Nonetheless, we remain inspired and appreciative of what emerges from their labors and imagination. Here are some achievements from some of our more recent grantees.

**Sangamithra Iyer** (Creativity 2023), who received a grant for the **Literary Animal Project**, has published *Governing Bodies: A Memoir, A Confluence, A Watershed* (Milkweed, 2025), which *Publishers Weekly* calls a “beautiful debut memoir.” In 2024, **Nadja Lubiw-Hazard** (Creativity 2023) and **Isabella La Rocca Gonzalez** (Creativity 2014) produced books directly related to their grants: Nadja’s *Tizzy & Me: Fifteen Ways to Love a Mink* was released by Red Deer Press, and Isabella’s *Censored Landscapes: The Hidden Reality of Farming Animals* came out from **Lantern Publishing & Media**. The collection *The New Sentience: Reimagining Animal Poetry*, edited by **Ashley Capps** and **Allison Titus** (Creativity 2023), will see the light of day courtesy of Trinity University Press in Spring 2026, while Ukrainian **Tamara Ryzhenko** (Creativity 2023) issued online *A Calf Named Tina* (see the next page) in the same year her grant was awarded.

Film production can be notoriously time-consuming, and securing a distribution deal can seem an almost impossible task. Nonetheless, *Forever Home*, an exquisite documentary film about a farm sanctuary by **Allison Argo** (Creativity 2023) was completed in 2025. *I Could Never Go Vegan* by **James and Thomas Pickering** (Creativity 2023) came out in April 2024 (see next page), and *Civet Coffee: From Rare to Reckless* by **Jes Hooper** (Creativity 2023) premiered the same month.

Curation of any show also takes time. So, many congratulations to Polish multimedia artist **Marta Bogdanska** (Creativity 2023) for *Vive la Résistance!* (see her “Oliver,” next page, upper right), which ran at the Fort Institute of Photography in Warsaw from December 2024 to February 2025. And kudos to Mexican photographer **Patrick Lopez Jaimes** (Creativity







2023) for “Irei/Following,” a collection of photos of farmed animals (including Ferdinand the bull, opposite) that were chosen for the XX Photography Biennale in Mexico, which ran until January 2024.

In November 2025, Helsinki-based artist **Jonna Lehto** (Creativity 2025) in collaboration with the Luontoliitto wolf group (above, left) began her “Tails and Tailbones” art-oriented workshops, inviting curious and open-minded folks to join her in imagining humans as part of a multispecies habitat in her native Finland. The purpose was to encourage new ways to enable peaceful coexistence between humans and wolves. Meanwhile, **Tracy Basile**, who received a Creativity grant in 2020 to research the impact of colonization on North America’s animals, notably beavers, birds, buffaloes, wolves, and turtles, launched in 2025 **Animal Footnotes: Stories from Turtle Island**, a website where she and others write about these iconic American animals.



**Matthew Melsa**, a Lecturer in Sociology at the Open University in the UK, who received a CAF Research grant in 2018 with colleague **Dr. Kate Stewart** to digitize the unpublished archive of Donald Watson, co-founder of The Vegan Society, co-presented a talk in September 2024 at The Vegan Society’s research day. He is also working on his PhD thesis, partly based on the archive, documenting the emergence of the vegan movement in 20th-century Britain. And then there’s the amazingly productive **Yuan-Chih (Mona) Lung**, a policy researcher at ACTAsia, who received a CAF grant in 2019 for **Animal Peptalk**, a podcast aimed at a young Chinese audience, exploring animal advocacy through non-Western, local perspectives. Yuan-Chih’s other notable works include a children’s book about the fur trade (see p. 29) and her autobiography, *Searching for Animal Utopia*, now published in Korean, detailing her journey as an animal advocate. In January 2026, she writes,

I will take on the role of President of the Taiwan Human-Animal Studies Institute (THASI). As far as I know, this is the only academic association in the Chinese-speaking world dedicated to animal studies. I will be the second-term president, and the board has already reached a consensus to adopt a default vegan stance. In the future, we plan to promote more research, publications, and artistic projects related to animal advocacy and animal rights. CAF has been a great source of inspiration for me, and we hope to do more in the Chinese-speaking world in the future.



## CAF and Its Partnerships

IN 2025, CAF joined with the **Animals & Society Section of the American Sociological Association** to co-host the colloquia that the section had been co-hosting with the Animals & Society Institute. In September, we welcomed CAF grantee **Shaina Sadai** (Research 2022) to present “**Sea Level Rise and Multispecies Climate Justice**.” We would like to express our appreciation to Carol Glasser and Lisa Burnell for their help in **coordinating these colloquia**.

For October, we incorporated the 2025 Tom Regan Annual Lecture with Sarah Scott into another ASA colloquium (see pp. 20–21). At that lecture, we announced a trial partnership with the **American Anti-Vivisection Society** (AAVS) to sponsor two grants in 2026 to encourage artists and performers to reflect on animals in science and science education in general, and animals used in scientific experiments (vivisection, cosmetics testing, etc.) in particular. The aim is to encourage new ways of engaging in a debate that has been going on for centuries. CAF would like to thank Luke Klein, President of AAVS, for his enthusiasm and imagination in thinking of this idea.

Mia MacDonald, CAF advisory board member and former president of the board, is the executive director of **Brighter Green**, a NY-based public-policy think tank, raises awareness of and encourages policy action on issues spanning the environment, animals, biodiversity, and the climate crisis. In the last two years, Brighter Green has been working at the intersections of the history, parallel trajectories, and possible policy synergies between campaigners for the rights of natural entities and advocates for the rights of animals.



Shaina Sadai

In 2026, Brighter Green will sponsor a fellowship for scholars and artists to consider the connections and disconnections between the advocacy, theory, and expressions of these two sociopolitical frameworks. We would like to thank Mia for her ongoing support for and engagement with CAF.

For more information, and some possible ideas, on both the AAVS grant and Brighter Green fellowship, visit our **website**.

The Animals & Society  
**COLLOQUIUM SERIES**  
presents:

**Sea Level Rise and Multispecies Climate Justice**

The emerging lens of multispecies climate justice allows us to look deeper into the interrelated ecologies of climate impacts by considering a broad assessment of interrelated beings and ecosystems. In this talk, Dr. Shaina Sadai will discuss research on the global impacts of sea level rise on nonhuman animals, and implications for advancing multispecies climate justice.

Register here: <https://rebrand.ly/ClimateJustice> / Or with the QR Code:

**DATE**  
September 25, 2025

**TIME**  
9am PT / 12pm ET

Sponsored by the ASA Animals & Society Section and the Culture & Animals Foundation



American  
Anti-Vivisection  
Society



**Brighter Green**  
Equity. Sustainability. Rights.™



## CAF and Its Associates

THE CULTURE & Animals Foundation would like to express its appreciation to the following for their generous and ongoing support of our work and programs: **Craigs List Charitable Fund**; **Phauna Project**; **Stray Dog Institute**; **Vegan Grants**; and our loyal private donors.

CAF is also supported by those who have helped our work over the last two years: Ansah Akhtar, Lisa Burnell, Daniel Earle, Isabel Keener, Christopher Paccione, Jason Palmer, Laura Alvear Roa, Alysse Swann, and Alika Tandon Viera. Our appreciation to Carol Glasser of the Animals & Society Section of the American Sociological Association for her stewardship of the ASA colloquia.

Thanks also to Gwyneth Thayer, Associate Head and Chief Curator, **Special Collections Research Center, NC State University**, and Jeremy Allen for their ongoing commitment to archiving the animal advocacy movement, and particularly for coordinating the Tom Regan Visiting Research Fellowship, advising on the oral history archives, and for organizing the scanning of *The Animals' Agenda* magazine. Thanks also to Zoe Maready and Lauren Sankey for doing the scanning itself!

Thank you also to Liliya Semchenko, Yuliya Mikitenko, and the GetDevDone web team for their redesign of our website.

Appreciation also to Professor Kristen Stilt at **Harvard Law School** for hosting the 2024 Tom Regan Memorial Lecture, and Professors Sarah Scott and Eoin O'Connell at Manhattan University for hosting the 2025 Tom Regan Memorial Lecture.

Gratitude to our friends at the **Humane Society of Charlotte**, particularly Andrea Chomakos, for their diligent work on the Allan Trust, and to Mike Anderson for his counsel.

Thank you also to our advisory board and the board of directors—particularly Jill Howard



Illustration by Noor Noor Shih from *The Baby Fox's Mother and the Mother Fox's Baby* by Yung-Chin (Mona) Lung (Creativity 2019), published in Chinese, Korean, and Japanese.



Still from *Solace*, an ongoing documentary film by German photographer Yana Wernicke (Creativity 2024), in which she observed animals at animal sanctuaries, when their sheltered existence allowed them to experience the absence of fear and they slowly fell asleep.

Church, the president of the board of directors—for their support of the organization and for keeping us on track in fulfilling our mission.

CAF's 990 forms are available via Candid, or on request. CAF is a registered nonprofit in the state of North Carolina, with offices in New York State. —**Martin Rowe**



