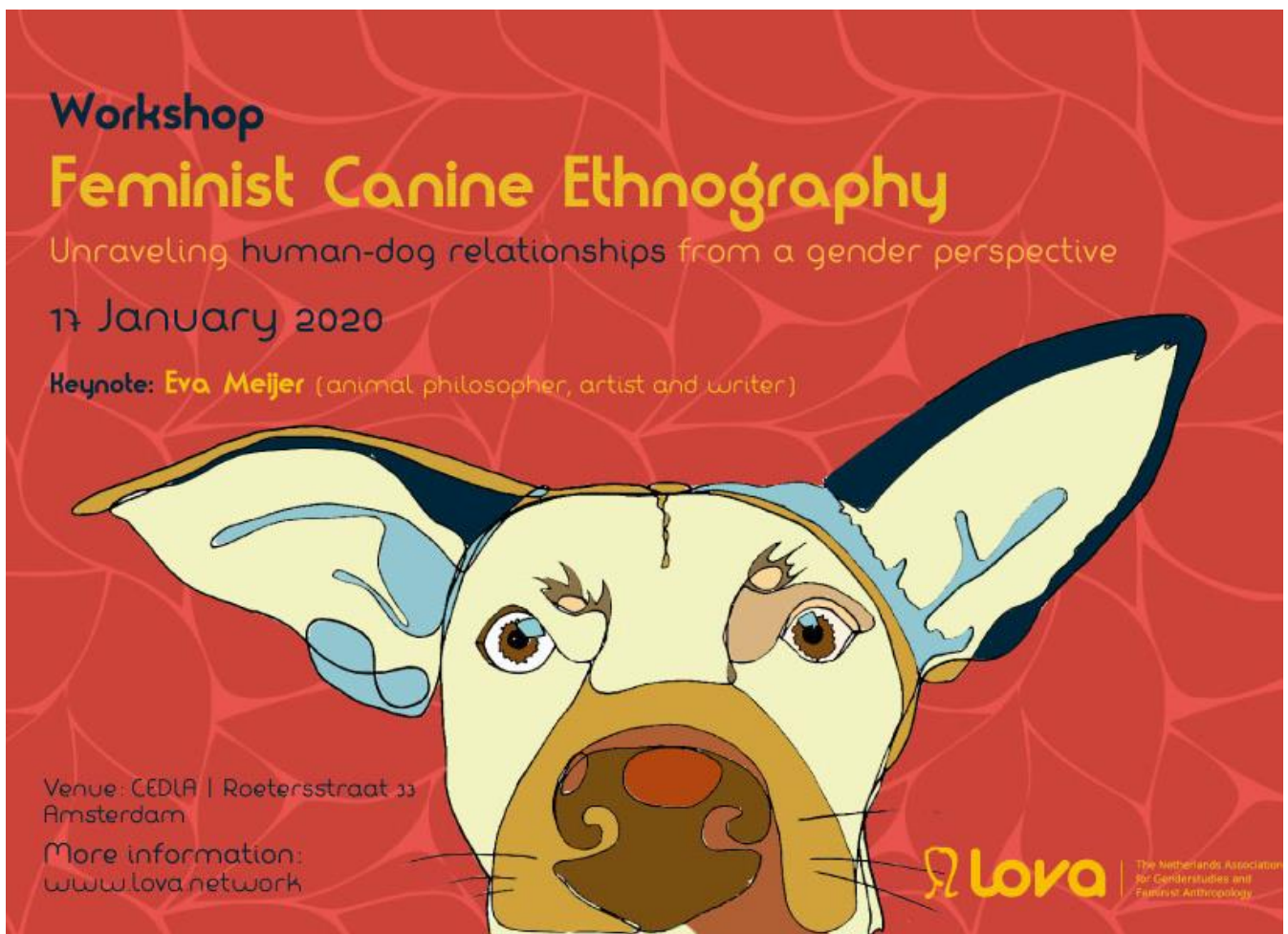


## Program

### LOVA Workshop 'Feminist Canine Ethnography' 17 January 2020, Amsterdam



**Workshop**  
**Feminist Canine Ethnography**  
Unraveling human-dog relationships from a gender perspective  
17 January 2020  
Keynote: **Eva Meijer** (animal philosopher, artist and writer)

Venue: CEDLA | Roetersstraat 33  
Amsterdam  
More information:  
[www.lova.network](http://www.lova.network)

**lova** | The Netherlands Association  
for Genderstudies and  
Feminist Anthropology

#### Workshop organizers

Reinhilde Sotiria König: [Reinhilde.Koenig@ruhr-uni-bochum.de](mailto:Reinhilde.Koenig@ruhr-uni-bochum.de). Tel: 06-28830107

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## Program 'Feminist Canine Ethnography'

17 January 2020, University of Amsterdam

The morning program takes place at the JK building of Roeterseiland University campus: Valckeniersstraat 65-67. For lunch and the afternoon program we will walk together to CEDLA: Roetersstraat 33.

Room JK3.05B

Walk-in & Coffee 9.00 - 9.30

Welcome words: Irene & Reinhilde 9.30 -10.00

### Assembly (JK3.05B)

Kennel 1: Dogs in the Picture 10.00-11.40

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**1.) Charli Brissey**, University of Michigan (10.00)

*Canis Major: Imagining radical interspecies futures at the end of the world*

**2.) Maythe Han**, University of Edinburgh (10.20)

*More-than-human methods and ethics in canine ethnographic research*

**3.) Lee Deigaard**, Independent researcher & artist (10.40)

*Vixen.Vector: chronicling sympathetic alignments and other canine geometries*

**4.) Holly Hughes**, University of Michigan (11.00)

*The Dog and Pony Show (Bring Your Own Pony)*

Discussion: 11.20 – 11.40

### Parallel sessions

Kennel 2: Love & Learning (JK3.05B) 11.45 – 13.00

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**5.) Rebekah Fox**, University of Warwick (11.45)

*A feminist approach to multi-species ethnography*

**6.) Constanze Gulle**, Humboldt University of Berlin (12.05)

*Gender aspects in canine pedagogy*

**7.) Bernardo Couto Soares**, University of Amsterdam (12.25)

*Animal Shelter: Intra-actions between humans and nonhuman animals in processes of domestication (research proposal)*

Discussion: 12.45– 13.00

Kennel 3: Digital Dogs (JK3.88A) 11.45- 13.00

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**8.) Jennie Doyle**, Queen Mary University of London (11.45)

*Pawfect and Impawtent: Border Terriers on Twitter*

**9.) Isabel de Berrie** (12.05)

*Le Tombeau de Gabe: the death of an internet meme and the gendered work of mourning*

**10.) Fernando González**, University of Amsterdam (12.25)  
*Cosmetic anthropomorphism and visual and framing of the zoomorphic self (research proposal)*

Discussion: 12.45– 13.00

**Feeding time** (Vegan lunch) 13.00-14.00

**Workshop** (Cedla, 2<sup>nd</sup> floor) 14.00-14.30

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**11.) Angela Bartram**, University of Derby  
*'Be your dog'*

**Free roaming** (Coffee break) 14.30-15.00

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**Keynote lecture** (Cedla, 2<sup>nd</sup> floor) 15.00-16.00

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**12.) Eva Meijer**, Wageningen University  
*Stray Philosophy: Dog/Human Reflections on Boundaries, Care and Forming New Interspecies Communities*

**Closing Assembly** Barking, Play and Fight 16.00-16.30

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**Drinks and Treats**

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**Back into the wild**

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### Reinhilde Sotiria König



#### Ruhr-Universität Bochum

*I am living with my son and my first dog. At the moment I am working as a thesis coach and waitress to finance my second attempt in order to finish my PhD about the beginning of the Second Congolese War and the influence of the European Congolese Diaspora. I have been a director of the LOVA summer school: 'Feminist Ethnography' for five years to promote gender, feminist and queer theory through a mixture of body workshops and lectures, also outside the official university buildings to seek fresh air, beautiful green surroundings as a stimulating environment. I am by now a long-term feminist activist with the focus on violence against women and interested in knowledge production and a devotee of the critical theory, I think.*

### Irene Arends



#### University of Amsterdam

My name is Irene Arends and I am currently finishing my PhD research at the Centre for Latin American Research and Documentation (UvA), where also our event will be hosted. My ethnographic research is feminist informed and centers around the question how young people in Chile use social media to give meaning to and negotiate gender and sexuality. Besides my research topic, I am also very passionate about my dog - and animal welfare in general (having done volunteer work in dog shelters around the world). I hope that by understanding human-dog interactions more thoroughly, fighting for their well-being can become more straightforward. I have been a LOVA board member and have organized the LOVA summer school for the past two years.

### Eva Meijer



#### Wageningen University

*Dr. Eva Meijer works as a postdoctoral researcher at Wageningen University (NL) in the project Anthropocene Ethics: Taking Animal Agency Seriously. She taught (animal) philosophy at the University of Amsterdam and is the chair of the Dutch OZSW study group for Animal Ethics, as well as a founding member of Minding Animals The Netherlands. Recent publications include Animal Languages (John Murray 2019) and When animals speak. Toward an Interspecies Democracy (New York University Press 2019). Meijer wrote eight books, fiction and non-fiction, that have been translated into sixteen languages.*

## Jennie Doyle



### Queen Mary University of London

*Having spent the first 16 years of my career as a secondary school teacher I returned to full time education to complete an MRes at Queen Mary, University of London. My research focused on the #BTPosse which both my Border Terrier dogs are part of, I used it as an opportunity to travel the UK meeting Border Terriers and their owners. I am currently pursuing a PhD in Geography at QMUL focused on inheritance and immigration in London. My life is ruled by two BTs and a baby!*

## Charli Brissey



### University of Michigan

*Charli Brissey is an interdisciplinary artist, writer, and teacher who works choreographically with various technologies and materials. This primarily includes bodies, cameras, objects, instincts, language, and ecosystems. They are invested in movement practices to illuminate the role of the nonhuman in formation-practices of self and material environment, and turn to interspecies ecologies to challenge distinctions between nature and culture. They have been creating performances, installations, experimental videos, and written scholarship for over fifteen years. They received a BFA in Dance & Choreography and an MFA in Kinetic Imaging from Virginia Commonwealth University, as well as a second MFA from the University of Illinois at Urbana-Champaign. Brissey is currently an Assistant Professor in the Department of Dance at the University of Michigan.*

## Bernardo Couto Soares



### University of Amsterdam

*Bernardo Couto Soares is a student of the Master in Sociology (Gender, Sexuality and Society track) at the University of Amsterdam, and VU University student, following the Minor in Philosophy. Prior to these degrees, he graduated from the Master in Veterinary Medicine, in Portugal, having conducted his master thesis research in parasites of small passerines in Northern Greece. Simultaneously to his veterinary degree, he attended two minors in gender and sexuality studies, at Radboud University, as well as, several courses in anthropological theory and research methods. Bernardo is currently developing a research project, with a basis in New Materialism and Animal Studies, about the relations developed between human and nonhuman animals within an animal shelter.*



## Holly Hughes



### University of Michigan

Holly Hughes (born March 10, 1955) is an American lesbian performance artist. She began as a feminist painter in New York City but is best known for her connection with the NEA Four, with whom she was denied funding from the National Endowment for the Arts, and for her work with the Women's One World Cafe. Her plays explore sexuality, body images and the female mind. She is the recipient of several awards including the Lambda Book Award and an Obie Award. She is a professor of art and design as well as theater and drama at the University of Michigan School of Art & Design.

*Photo by Lisa Guido*

## Lee Deigaard



### Independent researcher & artist

*Lee Deigaard's work explores animal protagonists and the emotional and physical landscapes where humans and animals co-habitate. She has shown and presented her work nationally and internationally and was a 2017-18 Artist-in-Residence at the Joan Mitchell Center. Her nocturnal photographs of animals won the Clarence John Laughlin Award and were featured in solo shows at The Ogden Museum of Southern Art and at Arthur Roger Gallery. As a Southern Constellations Fellow and artist-in-residence at Elsewhere in Greensboro, NC, she invited horses to explore a museum housed in a former thrift store. Her work has appeared in Antennae, National Geographic's blog PROOF, Lenscratch, Oxford American, and as part of Format International in the UK and was featured in Pride of Place at the New Orleans Museum of Art. She is a curator and writer and, most recently, has taught at Tulane, Loyola, and the University of New Orleans.*

## Maythe Han



### University of Edinburgh

Maythe S. Han is a PhD candidate in the Department of Social Anthropology at the University of Edinburgh. Her doctoral project is about more-than-human relatedness between dogs and their humans in contemporary Edinburgh. Methodologically, she is interested in attending to everyday, habitual, and ordinary praxis as epistemic sites that offer glimpses into diachronic, historically situated, and culturally contingent knowledge. She spends most of her time with her canine companion, Frank, a four-year-old border collie, who is the inspiration behind her project.

### Rebekah Fox



#### University of Warwick

Rebekah is a research fellow at the University of Warwick, UK working on a Leverhulme funded project entitled 'Shaping human-animal connectedness: Training cultures and the emergence of new forms of human-animal relations' project, together with Nickie Charles, Mara Miele, Harriet Smith and Françoise Wemelsfelder. This three year project examines cultures of dog training through the use of multi-species ethnography. Rebekah is a cultural geographer and completed her PhD on 'The cultural geographies of pet-keeping' in 2005. Her research centers on the importance of animals in everyday social and cultural life, including practices of love and care, intimate spaces of the home and family, responsibility, medical treatment of animals, pedigree pet-breeding and showing, migration, animals in public space and more recently on changing cultures of pet-keeping during the late twentieth / early twenty-first century.

### Constanze Gülle



#### Humboldt University of Berlin

*Constanze Gülle is a PhD student at the Humboldt-Universität zu Berlin - Department of Historical Education Research, assisted by Prof. Dr. Marcelo Caruso. My/Her PhD-project with the working title „Animals in pedagogical anthropocentrism. Analysis of animal positions in the emergence and development of pedagogical thinking in a German speaking Pedagogy“ analyses the state of science in pedagogy and history as a discipline. I/She love/s to walk dogs and want/s to know everything about canine behavior and communication, therefore I/she become/s a dog coach.*

### Fernando González



#### University of Amsterdam

*I am a Fellow Researcher at the Centre for Latin American Research and Documentation (CEDLA) and the Amsterdam School for Regional, Transnational and European Studies (ARTES) of the University of Amsterdam. I am mostly interested in visual cultures (World cinema, animation, stereotypes in films, cinematic indigeneity and digital identity), media (media production/ outputs as cultural artifacts) and the cultural and symbolic use of identity and language in material culture, digital platforms and urban spaces. My previous affiliations include the University of Cambridge (2013), University of Iceland (2014-2016), and Malmö University (2017).*

## Angela Bartram



### University of Derby

Angela Bartram is an artist working in expanded sculpture (objects, sound, video, print, performance event) and published text, concerning thresholds of the human body, gallery or museum, definitions of the human and animal as companion species and strategies for documenting the ephemeral. Recent exhibitions include Manchester International Festival (2019), Karst, Plymouth (2016), Hillyer Art Space, Washington DC (2016), Miami International Performance Festival (2014, 2013), and Grace Exhibition Space, New York (2014, 2012). Publications include the co-edited book 'Recto-Verso: Redefining the Sketchbook,' and chapters in 'Collaborative Art in the Twenty-First Century' and 'Intimacy Across Visceral and Digital Performance.' Bartram has a PhD from Middlesex University and is Professor of Contemporary Art and Head of Arts Research at the University of Derby.

## Isabel de Berrie

Isabel studied Music at Girton College, Cambridge, and at Wolfson College, Oxford, where she completed her Masters with Distinction. She has published the chapters 'Escape and Build Another World': Relocations in Classical Minimalism and Minimal Techno in "Relocating Popular Music" (Palgrave Macmillan) and "Historical French music in French feature films of the Occupation years" in "Historical interplay in French music and culture, 1860-1960" (Routledge). She is currently working on a doctoral thesis on French film music during the Occupation years.



## Abstracts of the workshop contributions

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**Keynote lecture by Eva Meijer**, Wageningen University

Title: *Stray Philosophy: Dog/Human Reflections on Boundaries, Care and Forming New Interspecies Communities*

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**Angela Bartram**, University of Derby

Title: *'Be Your Dog'*

'Be Your Dog' sees participants learn from the behaviour of their dogs by mirroring what they do: walking, laying, barking, drinking, etc. They become *dog* in essence and learn through empathy, becoming an inter-species pack.

**Bernardo Couto Soares**, University of Amsterdam

Title: *Animal Shelter: Intra-actions between humans and nonhuman animals in processes of domestication (research proposal)*

The research will be conducted within an animal shelter in the city of Amsterdam and intends to understand the process of domestication, or the actions and practices of disciplining the body underlines the passing from the category of "stray animal" to the "potentially adoptable" animal. Within our post-industrial society, a shift as occurred in the way that pets are perceived, from a utilitarian, to objects of human love and affection. This is particularly the case for dogs, with a plethora of possibilities to demonstrate this affection through dog hotels, cafes and department stores catering to most varied products within this booming consumer culture. The bodies of dog have become the loci of economic and emotional investment, but in order to become "pet animal" there are several practices of disciplining. Such as training and teaching, or internalizing practices, that affect the animal subjectivity, and confinement, vaccination and castration that effect the animal body. (Palmer, 2001) Hence, the project looks at the conjoint world, the animal shelter, and how it is co- created by the human/animal relationships through their daily intra-actions, subjacent in regulatory frameworks, such as kennel rules, dog training practices, feeding times, etc. And how through these performative practices the subjectivity of the dog, changes from "stray" to "pet". (Birke, 2004)

**Charli Brissey**, University of Michigan

Title: *Canis Major: Imagining radical interspecies futures at the end of the world*

This presentation features excerpts from a forthcoming experimental manuscript titled "Dancing at the End of the World: Choreographies of Time and Uncertainty," and will include a screening of new short film by Charli Brissey, *Canis Major* (2019). Building on questions of interspecies interdependence and the role of more-than-human actors in imagining livable futures in precarious times, this film integrates gender-bending cyborg sci-fi with experimental choreography as an artist works through severe writer's block with the imaginative help of their dog. Based on many true stories, including the 1957 Russian Space Mission that sent the first canine into space, this fifteen-minute video-animation hybrid ruminates gender, care, and concern at the "end of the world." This research, both in terms of its theoretical underpinnings and aesthetic inquiries, is in dialogue with

scholars and artists engaging in current critical discourse between art, science, and feminist theory. Specifically, the areas of interspecies ecologies and care (Donna Haraway), intersections of gender, race, and technology (Lisa Nakamura), choreography as a research method for studying ecological phenomenon (Jennifer Monson), and the absolute necessity of creative efforts in citizen science (Karen Barad).

**Contstanze Gülle**, Humboldt University of Berlin

Title: *Gender aspects in canine pedagogy*

The pedagogical field is no longer reserved for humans anymore. More and more pedagogical practices increase within the terrain of the work with canines. For example, dogs play a huge role in areas of social work as well as being support animals. But also the care of dogs and their training and education has become a practical field of great importance. There are dog coaches, dog behaviour trainees, dog walkers and dog therapists. I would like to compare the pedagogical practice of dog care with the established institutional, administrative and legal framework behind the practical fields. When I researching for pedagogical aspects in these areas of dog care, I was struck by the fact that it was mostly womxn who were engaged in the actual practices of dog pedagogy. However, when looking at who is involved in professionalizing these practices, for example by developing quality standards, examinations and certified degrees, I couldn't find any womxn. Therefore, I want to investigate the aspect of gender within the fields of practical dog care on the one hand and its professionalisation and administration on the other. Can an analogy be drawn to the gender aspects as they are found in the education of humans? Another relevant aspect I would like to focus on is the anthropocentrism of pedagogy and the resulting binary view of humans and animals. When we speak of human, we are supposed to mean 'man'. All other beings, such as womxn and animals are defined in contrary to men. For me it would be interesting to discuss these dualistic positions and their impact on care work with dogs.

**Fernando González Rodríguez**, University of Amsterdam

Title: *Cosmetic Anthropomorphism and Visual and Framing of the Zoomorphic Self*

Central to this paper is an assessment of the role of dogs in the creation of digital identities among their *owners* from a gender perspective. In specific, the focal point is a review of the positionality, posturing and negotiation of the figure of the feminized and masculinized pet (dogs), as crucial element in the construction of a more likeable, approachable, popular, seductive, attractive and relatable (self)-image. Through a gender lens, this paper explores the ways in which visual digital outputs reflect ideologies about staged femininity, masculinity and *queerness*. By applying cyber-ethnography and content analysis to photos and videos uploaded on Instagram by users, this paper is an attempt to reflect on dog-oriented digital practices. The underlying goal is to propose a taxonomy of visual codes and strategies where pets are visually framed according to gender-related expectations and ideals. Worthy of consideration is the notion of ownership in the context of animals being cosmetically and aesthetically manipulated to appeal to human notions of cuteness. In many ways, posting carefully composed images of dogs is a tactic, I posit, used by the owners—regardless of their gender—to evoke specific responses among their digital audiences. A zoomorphic self (owner), at least from a conceptual perspective, emerges vis-à-vis an anthropomorphic pet (dog). Animals become objects of conspicuous consumption in the sense that *owning* them offers recognition and status, and increases the allure, enchantment and appeal of their *owners*. This realization is essential for a reflection on how gender as a social concept is transposed onto other

species by association or subalternity in regards to human beings. All along, I attempt to make a distinction between the visuals produced to document moments, and those manufactured to elicit self-reflective associations.

**Holly Hughes**, University of Michigan

Title: *The Dog and Pony Show (Bring Your Own Pony)*

I would like to propose a presentation of a solo performance art piece “The Dog and Pony Show (Bring Your Own Pony),” a work that maps my experience as a queer feminist participant in the sport of canine agility for the Canine Feminist Ethnography Conference in January 2020. My work has long used personal narrative grounded in intersectional feminist analysis to talk about queer desire. This piece extends and complicates this investigation by discussing my involvement in the sport of canine agility. In the past thirty years, this activity adapted from equestrian competitions, has spread across the globe, particularly in North America, Europe and Asia, with international competitions that are televised.

The overwhelming majority of the competitors are women, many of whom structure their lives around the rigors of training and the competitions, in effect re centering lives built around the heterosexual nuclear family to a parallel universe build around their canine companions and the largely female community created by the competitions. I move thru this community as a visibly queer feminist, accompanied by my four-legged familiars, exploring the inherent, unspoken but palpable queerness of this subculture, from the almost erotic fixation on the animals’ beauty and athleticism to the classic “bad object choice” investments in a non procreative relationship with a creature deemed not worthy of such passion. Following Haraway, dog agility allows us to think about how critiques of heteronormativity, ideas about queerness and feminism circulate and are informed by a cross species love.

**Isabelle de Berrie**

Title: *Le Tombeau de Gabe: the death of an internet meme and the gendered work of mourning*

In this paper the authors explore the internet culture phenomenon of Gabe the dog. Beginning in 2013, Gabe’s image and vocalisations underwent extensive remixing into music videos. We analyse the emergence of the “bork remix” as a subgenre (“bork” being a colloquial version of “bark”), and the ways in which the division of Gabe’s utterances into the “bork” and the more lyrical “yowl” offer a musico-analytic framework mirroring the masculine/feminine dichotomies of the more traditional sonata form. Moving on to consider the practice of the remix itself, we consider it as a form of ventriloquism, in which Gabe’s vocalisations become separated from himself and his intentions. This provides rich material concerning Gabe’s participation in the uncanny; assessment of the ramifications of this is informed by existing theories of ventriloquism in feminist opera studies and film studies. Finally, this presentation coalesces upon a particular moment – the death of the real-life Gabe. These strands are brought together in a video work which, by combining the genres of the “bork remix” and the culturally-laden “tombeau,” brings together several gendered reception histories, while re-integrating private and public responses to Gabe’s death.

**Jennie Doyle**, Queen Mary University of London

Title: *Pawfect and Impawtent: Border Terriers on Twitter*

People writing in the first person for or as animals, especially dogs, is not a new practice, however the way it is enacted within the virtual world has faced little interrogation by scholars despite

around a third of pets globally estimated to have some form of social media presence. This research interrogates, from an insider perspective, a breed specific community on Twitter has the attributes of a 'traditional' community with its own language and rituals. It consists of over a thousand 'tweeting' Border Terriers (predominantly women aged 40-59 years) plus a range of other non-human members including other animals, soft toys and a very small number of conventional human accounts. It is democratic, having no leader as such, no politics, religion or rules, whilst the majority live in the UK it has members from across the globe. This paper explores how membership both strengthens canine-human bonds and provides an outlet for creativity and a knowingly light-hearted escape in a world separate from the challenges and difficulties found in real life. This community of fantasy has created deep emotional ties and lifelong friendships between members which develop through but also transcend the virtual world of dogs communicating with each other. The real-life meetings of both humans and dogs provide an opportunity to reinforce those relationships but are not necessarily more 'real' than the virtual communication as border terriers. This paper addresses the nature and value of this community of women-as-their-dogs and the difficulties of doing so in ways which challenge masculinist trivialising of this novel social formation.

**Lee Deigaard**, Independent researcher & artist

Title: *Vixen.Vector: chronicling sympathetic alignments and other canine geometries*

*Vixen. Vector* is a photographic series exploring the synchronicities and micro-alignments of a dog protagonist within the urban environment. It relies on acts of incidental witnessing rather than intervention. On daily walks, tiger dog moves through the big city, carrying nothing, wearing nothing; her body is her vehicle and her expression. Her everyday geometry, its ephemerality and its searching sequences, are both improvisations and statements. Quick-witted and subtle, through the medium of photography, the only thing nearly as fast as she is, she teaches the relationships of parts. She adapts and applies the companionate mirroring, so tactful and supportive within the domestic sphere, to city streets, punctuating and graphic, in subtle conversation with her environment, with me. To see the city through her is to discover and understand space differently. The photographs may not convey the triangulations of scent, a rich multi-dimensional world beyond human ken, but they reveal deliberate, meaningful formal and geometric connections she identifies with her body as a vector and retroactive insight into her instantaneous perceptions. Rescued from the streets, she retains aspects of a wild creature, like a coyote or a vixen, and the decisions she makes about where to go, the ways she exercises her autonomy carry added poignancy. To see her in the world, to behold what she does, to not pin her with an appropriating gaze, to slink *with* her down streets and alleys emboldened in our pairing... Although a dog, not big, often fearful, she is on a quest to know in full. She may stalk cats, she may be stalked by cats, but she will not be catcalled. Because she is two steps ahead of the wolf whistle.

**Maythe Han**, University of Edinburgh

Title: *More-than-human methods and ethics in canine ethnographic research*

This proposed presentation is a collection of short essays and ethnographic portraits that explores creative and speculative methodological and ethical approaches to researching dog-human relatedness. Drawing on my interaction with my interlocutors (dogs and their humans in Edinburgh) as well as my own experiences as a dog owner, I argue that if we are to take multispecies assemblages seriously as subjects of anthropological inquiry, we must expand beyond the repertoire of conventional research methods and human-centric ethics with which we have all too often



become uncritically comfortable. Reflecting on my positionality as a woman of colour, I contend that we must re-imagine what ethnographic research can look like — methodologically and ethically — in order to explore the scope of anthropology more fully. The data and analyses may no longer be best expressed in the ‘standard’ mode of academic writing based largely on robust theory, but through other, more experimental, ethnographic forms that prioritize engaging with affect, emotions, and senses. The presentation is an exercise in this ‘other ethnographic format’ through storytelling and photography. As multispecies subjectivities become increasingly entangled in this complex world, my aim is to envision new, ethical ways of studying what it means to live with and research our nonhuman companions by telling textured stories of my interlocutors — both human and canine.

**Rebekah Fox**, University of Warwick

Title: *A feminist approach to multi-species ethnography*

This paper addresses the construction of human-canine relations, based upon a ‘multi-species ethnography’ (Kirksey & Helmreich, 2010) of different dog training cultures. It asks how we can conceptualise dog training from a feminist standpoint and challenge anthropocentric understandings through the use of innovative research methods. - Histories of dog training describe a general shift from a male dominated world of correction and coercion, to a largely female profession based upon rewards and positive reinforcement (Pregowski, 2015). For many, dog training is seen as a means of ‘civilising’ canines as suitable members of human society, however, in the contemporary world of dog training, there is increasing talk of ‘dog-centred’ methods which embrace canine subjectivity and pay attention to canine desires and emotions (Włodarczyk, 2017). Feminist scholars such as Donna Haraway (2003, 2007) have described training as a process of ‘becoming with’ canine companions and a means of communication between the species. Through the use of participant observation, interviews, visual methods (including photo and video diaries) and Qualitative Behaviour Assessment (Wemelsfelder, 2001) we aim to capture the different forms of inter-species connectedness performed through training relationships. We examine the intersectional relationships of species, race, class and gender embedded within these practices and argue that whilst training embraces elements of play, communication and bodily connection, it also inevitably involves elements of human control, frustration and misunderstanding. In doing so we challenge simplistic readings of different training philosophies and explore how a feminist analysis can help us think ethically about training relationships for both companion and working dogs as part of a complex more-than-human society.



