

ACTIVIST ABSTRACTION

Anita Krajnc, Save Movement Photography, and the Climate of Industrial Meat

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On June 22, 2015, Canadian activist Anita Krajnc led a group intervention in Toronto to give water and comfort to pigs while bearing witness to their suffering from stress and heat exhaustion in a transport truck destined for an industrial slaughterhouse. It was one of many such inventions by Krajnc and her group, Toronto Pig Save (TPS), but on this occasion she was arrested, charged with criminal mischief, and released on bail pending a court decision. Krajnc and her cause attracted international media attention. She was eventually acquitted at trial in 2017, when the Ontario Superior Court of Justice ruled her actions did not interfere with slaughterhouse operations or jeopardize safety. The Save Movement, which Krajnc co-founded in 2010, has since grown into a global force consisting of loosely affiliated local groups operating on six continents engaging politics of species and climate justice. The movement has been catalyzed in part by photographs taken by Krajnc and fellow activists to document their interventions (Figure 32.1). Journalists have written much about her activism and legal battles, but the specific visual character and significance of Save Movement photographic imagery has received little attention.¹

The present essay examines Save Movement photography as an activist art practice that critically exposes the meat industry for causing untold suffering to livestock animals, notably pigs, whose cognitive and emotional capacities are often compared with those of dogs. I argue such photography also serves a related goal of the movement by highlighting the industry's enormous role in exacerbating climate change. As Krajnc observes in an essay explaining Save Movement's aims and founding principles,

Those living in "advanced industrialized countries" use a disproportionate share of environmental space (e.g., a greater share of the global atmosphere as a dump for greenhouse gases) and have profited in the past and present from environmental damage by not paying for the full costs of our consumption and wealth generation. As a result, we have an added duty to act.²

Since the late 1990s, long before she helped found the Save Movement, Krajnc has raised awareness about climate change and other environmental issues in tandem with human and animal rights. In her 2001 PhD dissertation in Political Science at the University of Toronto, she wrote "Efforts to end discrimination based on such arbitrary factors as race, sex, sexual orientation,

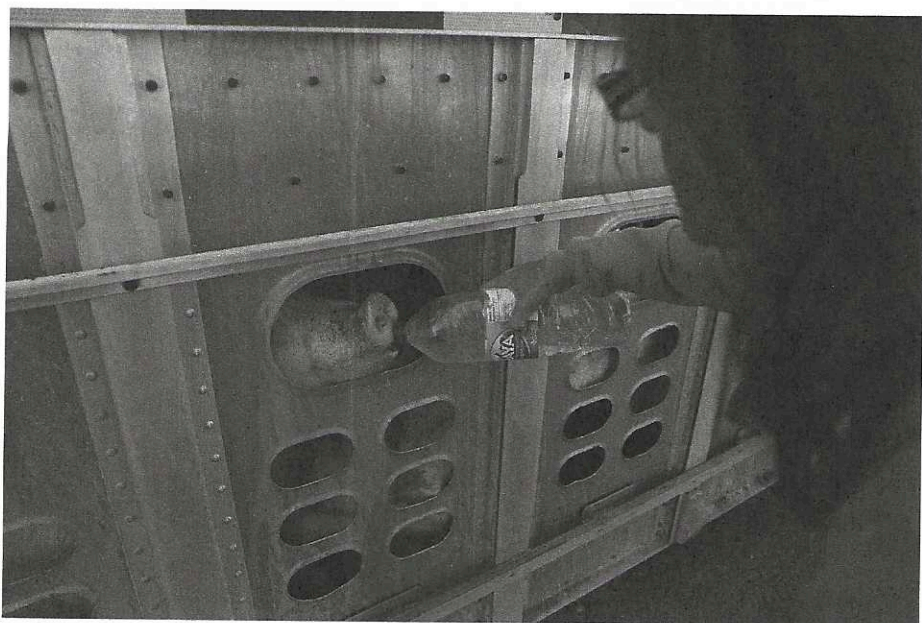


Figure 32.1 Elli Garlin, Anita Krajnc gives water to an overheated pig on way to slaughter, 2015

ability, age, and species (in the case of animal rights) are essentially moral struggles, and involve similar ideals, namely, freedom, equality, and justice.” She draws inspiration from historical leaders of nonviolent progressive activism, including Leo Tolstoy, Mahatma Gandhi, and Martin Luther King, Jr. By using photography to address animal cruelty and climate change as interconnected problems of social and environmental justice, Krajnc and her peers model an intersectional ecological approach to activism.³

Epitomizing this approach are certain photographs taken by Krajnc depicting a partial view of a single pig, whose eye appears through an ocular opening in the transport truck wall. In such pictures, Krajnc creatively emphasizes animal subjectivity by making a captive being’s sentience the focal point of a framed “portrait”—a term she uses to describe many of her Save Movement images. The most powerful example of these, in my opinion, is Krajnc’s striking 2015 photograph of a sow, *Portrait Mother Earth*, the unique title of which associates this pig with a planetary sense of environmental concern and animal personhood (Figure 32.2). Is this mere anthropomorphism or something else? For me, Krajnc’s picture functions differently from conventional humanized animals seen in Disney films and other popular imagery. Rather, her photograph challenges portraiture’s conventional humanism and expands its limits, inducing empathy by forcefully asserting the self-awareness, intelligence, and emotional capacity of pigs as sentient creatures to whom we have an ethical obligation. Sentiment obviously enhances the appeal of *Portrait Mother Earth*, but the image avoids saccharin excess by confronting beholders with glaring truths: the global meat industry engineers, confines, transports, slaughters, and commodifies millions of these individual beings as “pork” every day and more than a billion each year. Through its carefully conceived abstract composition—isolating the sow’s pensive face and eye while eliding most of her body—the photograph produces a restrained sense of affective depth that avoids both aesthetic detachment and cloying mawkishness.⁴

Portrait Mother Earth fulfills what Krajnc calls the Save Movement’s “central strategy,” namely “bearing witness” to meat industry brutality in a way that “politicizes the transport trucks en

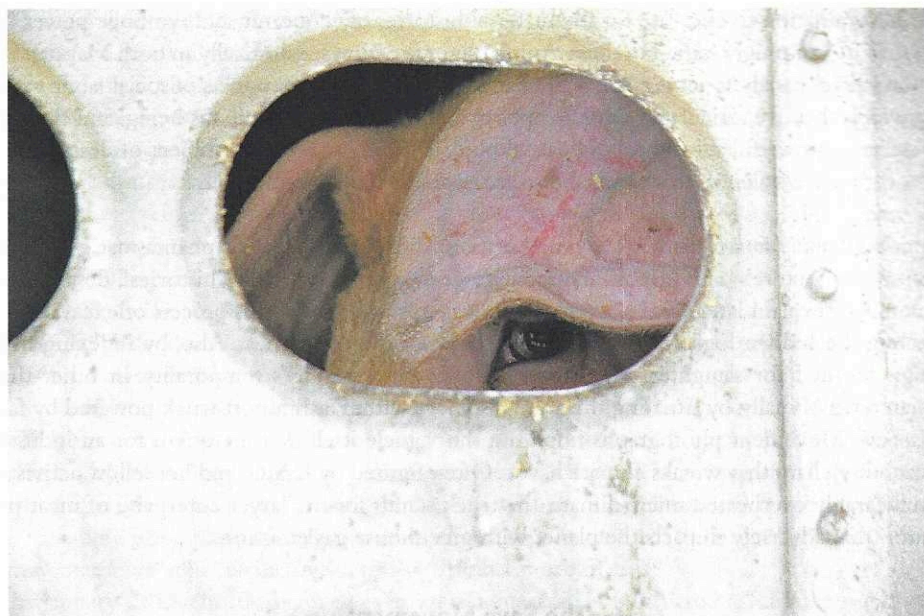


Figure 32.2 Anita Krajnc/Toronto Pig Save, *Portrait Mother Earth*, December 31, 2012

route to slaughterhouses, making them noticeable” and “draws attention to the animals suffering.” But *Portrait Mother Earth* accomplishes more than that. The picture recalls another statement by Krajnc regarding how

images of the animals in death trucks crying out, “Face us! Help!” break the disconnect of cellophane and plastic wrapped “meat,” “dairy,” and “eggs” with the incalculable pain and horror of individual animals wanting to escape confinement, torture, and death.⁵

By giving the lie to “plastic wrapped ‘meat,’” *Portrait Mother Earth* critically addresses the commodifying impulse of industrial capitalism, which relentlessly abstracts and fetishizes specific living beings and social relations, fictively transforming them into what Karl Marx described in *Capital* (1867) as “the fantastic form of a relation between things.” Krajnc’s photograph thus appropriates capitalism’s abstracting impulse in order to expose it and turn it on its head. That is, by visually reducing a specific animal’s body to only a face with sentient eye, the image abstracts the pig, momentarily creating species confusion, inviting the viewer to identify with this other being. The picture conjures a generalized sense of subjectivity that is neither strictly human nor pig, represented through a technique best described as anti-speciesism, not anthropomorphism. If Krajnc strategically dabbles in capitalism’s tendency to abstract and generalize, her photograph paradoxically invites empathetic response. As such, it counteracts the meat industry’s profit-driven transformation of other-than-human animals into commodities divorced from subjectivity, personhood, and labor. Think of the countless anthropomorphic advertising images of pigs and other creatures the industry uses to promote popular beliefs about their happy, willing availability for consumption as meat. Critiquing such consumer imagery, Nicole Shukin has observed,

animal signs are anything but self-evident. Confronting their fetishistic functions in cultural discourses of the twentieth and twenty-first centuries begins with a

determination to excavate for the material histories of economic and symbolic power that are cunningly reified in them. Animal signs function fetishistically in both Marxian and psychoanalytic senses; that is, they endow the historical products of social labor to which they are articulated with an appearance of innate, spontaneous being, and they serve as powerful substitutes or “partial objects” filling in for a lost object of desire or originary wholeness that never did or can exist, save phantasmatically.⁶

Krajnc's *Portrait Mother Earth* could not be more different from such phantasmatic fetishism, because the picture's activist abstraction helps “excavate the material histories” described by Shukin. As I explain later, Save Movement photography promotes this process of excavation by revealing the hidden logistics and public footprint of industrial meat. Also, by indexing living beings destined for slaughter, the images reframe photography's temporality in other-than-human terms. Finally, by situating the animal subject within a transport truck powered by fossil fuels, Save Movement photographs implicate the vehicle itself as a metonym for an industrial commodity chain that wreaks climate havoc. Often figured by Krajnc and her fellow activists as an unbearably overheated microclimate, the truck stands for the larger enterprise of meat production that adversely impacts the planet with greenhouse gas emissions.

The Save Movement

Before examining Krajnc's photograph in detail, I will briefly trace the origins and history of the Save Movement she co-founded. As Krajnc explains, the movement draws inspiration from her reading of Tolstoy on vegetarianism and bearing witness as well as the modern history of non-violent social movements, which she studied in graduate school. In her 2001 dissertation on “green learning,” quoted earlier, Krajnc distinguished scientific knowledge operating in the silos of “epistemic communities,” such as academia or government, from “broad based societal learning” of non-governmental organizations. Such societal learning, she contends, “promotes public education which results in (1) public pressure on governments and intergovernmental bodies to adopt new or better policies, and (2) the transmittal of an ecological sensibility in global civil society, which further enhances environmental protection.” In drawing this distinction, Krajnc foreshadowed her activism with the Save Movement, which focuses on “the transmittal of an ecological sensibility in global civil society.” Her advocacy of “public education” outside “epistemic communities” also anticipated Save Movement photography as a provocative tool of visual instruction, deriving power from social engagement beyond the professional institutions of “art” even as it appropriates the aesthetic discourse of portraiture.⁷

After completing her PhD, Krajnc wrote academic articles and reviews based on her dissertation. By 2010, though, she moved away from academia into full-time community organizing and direct action. In a recent article co-authored with Ian Purdy, she recalls how

TPS was formed in December 2010, after Anita Krajnc walked with Mr. Bean, a lanky beagle and whippet mix adopted from Animal Alliance of Canada's “Project Jessie,” along Lake Shore Boulevard [in Toronto], coming face to face with seven or eight transport trucks during rush-hour traffic. Each truck was crammed with inexpressibly sad and scared pigs, their little snouts poking out of the portholes, and their expressions enquiring, “Why?” The ensuing TPS group's mission was simple: to make slaughterhouses have glass walls and thereby politicize the death trucks and slaughterhouses, help make the unseen seen, and to encourage activism, advocacy, and community organizing.⁸

Her comment about making “the unseen seen” concisely summarizes Save Movement photography as a form of visual activism. The images have been shared publicly and promoted by People for the Ethical Treatment of Animals (PETA), but the movement’s emphasis on bearing witness distinguishes Krajnc and her group from more militant organizations such as the Animal Liberation Front or Mercy for Animals, whose members have engaged in the illegal release of non-humans from captivity and posed as workers in order to document slaughterhouse operations. Besides taking photographs, Krajnc’s group organized the exhibition *Art to Save Pigs*, co-curated with Purdy at Brock University’s “Thinking about Animals” conference in 2011—an event Krajnc describes as the “de facto public launch” of TPS and the Save Movement.⁹

Since 2011, Krajnc has focused on local interventions while helping to develop a global network of decentralized community organizations, whose goals are varied and evolving. In addition to pigs, Save activists raise awareness about the industrial slaughter of cows, chickens, turkeys, lambs, calves, and rabbits. The movement has expanded rapidly, forming fifty groups in North America, Europe, and Australia by 2015 and double that number by 2016. According to Krajnc, today there are “about 900 Save groups worldwide.” This exponential growth owes much to their decentralized structure. As Krajnc explains, “The movement is organized around loose anarchic principles rather than a hierarchical, top-down form” in order to be “welcoming to new members” and “facilitate the rise of a global movement.”¹⁰

In January 2015, shortly before her arrest, Krajnc and TPS initiated a “climate vegan campaign” with public teach-ins, street art, and an Earth Day vegan food giveaway at Toronto’s City Hall. The purpose of this new initiative, says Krajnc, was to highlight the fact that “it is not possible to reach international targets aimed at avoiding catastrophic climate change without a rapid radical dietary shift toward a plant-based diet.”¹¹ The organization’s website offers this general mission statement: “Our goals are to raise awareness about the plight of farmed animals, to help people become vegan, and to build a mass-based, grassroots animal justice movement.”¹² Meanwhile, the affiliated Climate Save Movement makes this declaration:

Animal agriculture and fossil fuels are devastating our planet. We need to take drastic and immediate action. This year [2020] and decade are crucial if we are going to stop runaway climate chaos with areas of the world too hot to live in, with disease vectors spreading, ecological and agricultural systems breaking down and possibly leading to mass starvation, and more frequent and severe extreme weather events from hurricanes, floods, forest fires to droughts and sea level rise. Animal agriculture is a leading source of climate chaos, generating more greenhouse gas emissions (carbon dioxide, methane, nitrous oxide) than all cars, trucks, planes, ships and other transportation modes combined and responsible for critical land use changes: deforesting the world to produce animal feed.¹³

The Save Movement’s wide-ranging integration of animal activism, environmentalism, and climate justice provides a useful case study in intersectional activism.

Meat and Climate Change

At first glance, the Save Movement’s attention to climate change in tandem with animal issues might seem strange or misplaced. Discussions in the US about the causes of climate change have tended to revolve around fossil fuel consumption and greenhouse gas emissions associated with automobiles, airplanes, or other modes of transportation. Prior to the COVID-19 pandemic in 2020, the Environmental Protection Agency identified transportation as leading all other sectors

in generating 29% of US greenhouse gas emissions, followed by electricity production (28%), industry (22%), commercial & residential heating (12%), and agriculture (9%). This American perspective is skewed, however, for when we view climate change globally, agriculture and related issues of land use actually account for 24% of worldwide greenhouse gas emissions—second only to electricity and heat production.¹⁴

Data compiled in 2013 by the United Nations Food and Agriculture Organization (FAO) suggested that agricultural livestock production generates 14.5% of global greenhouse gas emissions (GHG)—a figure expected to grow considerably as the world's human population increases and more people adopt a Western-style diet heavy in meat and dairy. Other scientists have offered more alarming statistics, citing not only direct emissions but also climate effects of deforestation and carbon sequestration loss resulting from accelerating livestock production in South America and elsewhere. According to a 2009 report by the World Watch Institute, "livestock and their byproducts actually account for at least 32,564 million tons of CO₂e per year, or 51 percent of annual worldwide GHG emissions." Regardless of the precise GHG figure and how to frame it, scientists agree about the upward global trend. A 2017 study at Michigan State University observed "Global demand for livestock products is expected to double by 2050, mainly due to improvement in the worldwide standard of living." Whether this constitutes an "improvement" is debatable in light of the associated climate impacts. In 2019, a report by Harvard University's Farmed Animal Law and Policy Program declared "Unabated, the livestock sector could take between 37% and 49% of the GHG budget allowable under the 2°C and 1.5°C targets [of the 2015 Paris Agreement], respectively, by 2030."¹⁵

It is too early to know the long-term impacts of the COVID-19 pandemic on industrial livestock production, but reports about the coronavirus originating in a Wuhan, China, animal market have prompted new criticisms of the global meat industry by advocates of plant-based food, including the Save Movement. In a video posted on their website, Earth appears to be on fire and ravaged by infection as news reports link the virus to the Wuhan market, where animals were bought, sold, and slaughtered in close proximity with humans. In one passage, the video narrator intones "the taste of animal flesh is not only harming animals but threatening our survival as a species. In a plant-based world, the opportunities for viruses and diseases to spread are far less great." A closing caption reads: "Phase out fossil fuels. End animal agriculture and fishing. Reforest the earth." As of this writing, scientists debate the precise etiology of COVID-19, but most studies, including one published in *Nature* on March 17, 2020, confirm that zoonotic transfer, or animal-to-human transmission, played a key role—very possibly at Wuhan. These developments are galvanizing an already burgeoning vegan food movement, judging from recent media reports about skyrocketing sales of plant-based alternative meat products.¹⁶

As we have seen, even before the pandemic, a mounting chorus of scientific reports already attributed substantial GHG emissions and other climate change vectors to the meat industry. These included rising methane emissions from livestock animals themselves, 70 billion of which were slaughtered worldwide in 2016, according to the nonprofit research organization Faunalytics (using FAO data), as well as carbon dioxide exhaust associated with their transport and other sources. This says nothing about impacts on water consumption and land use. Destruction of rainforests to create ranch land and cultivate animal feed grains further exacerbate GHG emissions by reducing the planet's carbon-absorbing capacity. Still other impacts, such as biodiversity loss from monoculture and environmental injustices facing human residents forced to endure pollution and health problems living near or working in factory farms and slaughterhouses, do not even enter into climate change calculations. Perhaps the starkest irony

about industrial meat production concerns its massive use of grain and land simply to feed livestock prior to slaughter, inefficiently converting one quantity of caloric energy into a lesser quantity in the form of meat. A destructive constellation of Western cultural tastes and economic biases favoring unsustainable consumption of flesh thus drive an expanding neo-colonial system of industrial meat premised on waste, inequity, and greed—all at the expense of the planet and its disenfranchised inhabitants, both human and other-than-human.¹⁷

Activist Abstraction—The Punctum of Death and Time

Let us now return to Krajnc's *Portrait Mother Earth* (see Figure 32.2) and Save Movement photography in order to reflect further on how they engage these issues. Unlike more familiar and shocking imagery produced inside slaughterhouses by undercover activists working for other organizations, Save Movement photographs document the transport of livestock animals in trucks on public streets. Many Save Movement pictures are disturbing nonetheless, for they often show thirsty, anxious pigs foaming at the mouth and/or bleeding from orifices and wounds sustained at the industrial "farm" or in transit. Additional photographs depict activists bearing witness, giving water to the pigs, holding signs, and speaking with passers-by. Instead of exposing violent actions on the killing floor or at the industrial feedlot (also known as a Confined Animal Feeding Operation, or CAFO), Save images represent an interstitial stage in the process of meat production, revealing how its commodity chain insidiously extends beyond the barricaded private fortresses of cultivation and slaughter into the broader public sphere. The photographs thus perform an ecological function by connecting the dots in an otherwise hidden economy of food, disclosing a banal, logistical transition between living beings and dead meat—a transition dependent upon fossil fuels.

Furthermore, by highlighting that transitional moment before slaughter, Save Movement images reconfigure in other-than-human terms certain dynamics of temporality and mortality that prominent cultural critics have long associated with photography. For example, in her classic study *On Photography* (1977), Susan Sontag wrote:

All photographs are *memento mori*. To take a photograph is to participate in another person's (or thing's) mortality, vulnerability, mutability. Precisely by slicing out this moment and freezing it, all photographs testify to time's relentless melt... Photographs state the innocence, the vulnerability of lives heading toward their own destruction, and this link between photography and death haunts all photographs of people.¹⁸

Sontag's violent references to "slicing," "freezing," "melt," and "death" eerily acquire new meaning in this context, where industry renders certain living beings "things." Krajnc and her fellow activists did not intend to comment on Sontag's famous text, but their images nevertheless invite us to reimagine such critical vocabulary, including the "vulnerability of lives," in broader, more-than-human terms. Likewise, Save Movement photographs prompt new reflection on influential observations about time and mortality by Roland Barthes in *Camera Lucida* (1981):

The Photograph does not necessarily say what is no longer, but only and for certain what has been. This distinction is decisive. In front of a photograph, our consciousness does not necessarily take the nostalgic path of memory (how many photographs are outside of individual time), but for every photograph existing in the world, the path of certainty: the Photograph's essence is to ratify what it represents... Every photograph is a certificate of presence.¹⁹

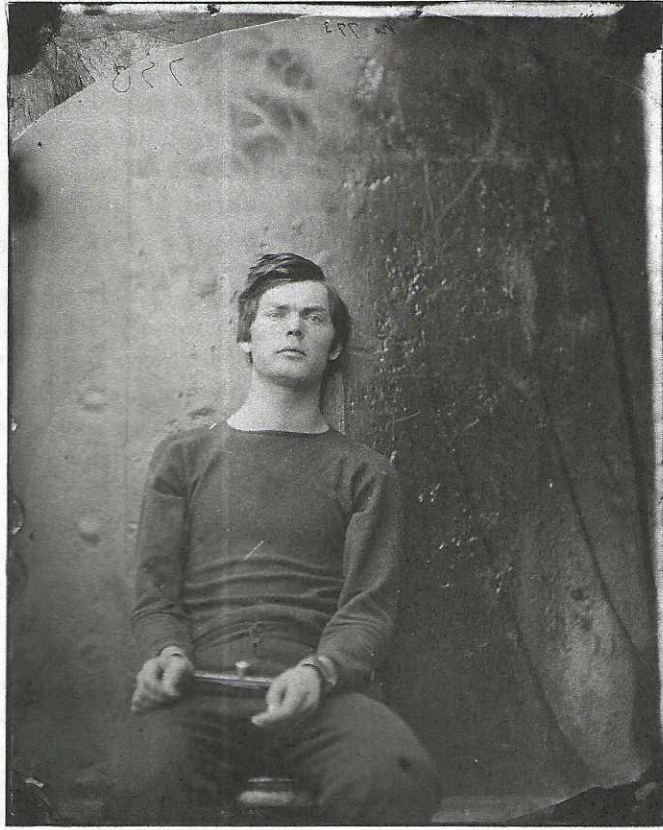


Figure 32.3 Alexander Gardner, *Washington Navy Yard, D.C., Lewis Payne, 1865*

In another memorable passage, Barthes meditates on Alexander Gardner's 1865 photograph of Lewis Payne, a co-conspirator in the assassination of US President Abraham Lincoln (Figure 32.3). Arrested, imprisoned, and awaiting execution, Payne sits shackled in confinement, looking directly at the beholder. Barthes describes what he calls the "punctum," or an unintended element that "pricks" his attention, in this photograph of Payne:

He is going to die. I read at the same time: This will be and this has been; I observe with horror an anterior future of which death is the stake. By giving me the absolute past of the pose... the photograph tells me death in the future.²⁰

Krajnc's *Portrait Mother Earth* projects death in a disconcertingly similar manner through the figure of a condemned animal staring at the viewer. Although no connection of influence links these two photographs taken 150 years apart, each manifests uncanny power as *memento mori*, or reminder of mortality, registering "time's relentless melt" (Sontag) as well as the "horror" of "an anterior future of which death is the stake" (Barthes). Both Payne and this sow are long since dead, but their images remain as lasting tokens of their doomed living presence before the camera. The key difference, of course, apart from ideological questions of guilt and innocence regarding each subject, is the fact that Krajnc's photograph recasts the critical dynamics of mortality and temporality articulated by Sontag and Barthes in

other-than-human terms for activist purposes in behalf of species and climate justice. Whereas Payne was guilty of conspiring to murder a US president, “Mother Earth” confronts us as the innocent victim of an industrial system that is killing the planet. Even so, I would argue, by introducing momentary confusion about species identity (as noted earlier), *Portrait Mother Earth* avoids the sort of obviousness and conventionality that Barthes associated with “enthusiastic commitment” or *studium* in photography—a related term denoting cultural framing and motivation that counteracts the idiosyncratic unpredictability of the *punctum*. An “enthusiastic commitment” surely motivates Anita Krajnc and the Save Movement, but this does not overwhelm *Portrait Mother Earth* by rapidly exhausting visual interest. In my experience—in classrooms, lectures, conversations—viewers find the picture both striking and compelling enough to linger upon it.

Some readers might object that my interpretation distorts the critical intentions of Sontag and Barthes by adapting them inappropriately to a photograph of an animal. The same readers may also find this adaptation moralistic. Yet such objections, which I frequently encounter when discussing animal ethics, oddly never seem to arise regarding humans caught up in the same structures of representation, revealing a double standard. Is Gardner’s nationalistic photograph of Payne any less culturally framed or moralizing in pursuing its aims than Krajnc’s *Portrait Mother Earth*? I think not. Regarding Barthes in particular, of all critical theorists he would probably have been amenable to the semantic drift I propose, given his poststructuralist, anti-intentionalist inclinations in *Camera Lucida*, “The Death of the Author,” and other texts. Like Gardner, Krajnc demonstrates the power of photography to certify presence while exposing the *punctum* of death and time. No more or less “enthusiastic” about its “commitment” than Gardner, Krajnc “pricks” our attention in confronting an industrial process that endlessly slaughters animals for meat while exacerbating climate change.²¹

Postscript: Decolonial Veganism?

I conclude with a decolonial perspective on Save Movement vegan advocacy, which raises important environmental justice questions about their intersectional activism. Veganism, a plant-based philosophy of abstinence from animal products, constitutes a guiding principle of the movement, as it does for PETA, The Humane League, Mercy for Animals, and other organizations, along with a growing number of non-activist individuals. Activists and non-activists alike often embrace veganism for its overlapping benefits: counteracting violence against animals, promoting environmental justice, improving health, and more. In recent years, veganism has attracted more diverse adherents, some pursuing it for personal reasons while others build coalitions campaigning for animal rights, environmental causes, and/or cultural self-empowerment. Still other vegans have adopted militant activist practices that tend to be exclusionary.²²

The Save Movement ardently campaigns for species and climate justice in opposition to industrial meat production, but it espouses a fundamentally peaceful, nonviolent, and apparently inclusive approach to vegan activism. The movement’s mission statement mentions wanting “to help people become vegan,” adding “We use a non-violent, love based approach to community organizing... inclusive and welcoming to all.” Precise information about membership diversity does not appear on the Save Movement website, but the existence of 900 local groups on six continents confirms its international scope. And while the number of Save organizations in North America and Europe far exceeds those elsewhere, the presence of several hundred groups in Central and South America, Asia, and Africa, indicates the movement is thriving beyond the “Global North.”²³

At first glance, the Save Movement's expansive growth mirrors the trajectory of Euro/American imperialism. Yet, as a decentralized organization committed to nonviolence, it must be distinguished from imperialism, including militant animal activism that alienates, excludes, and colonizes. A notorious example of such militant activism occurred when the Progressive Animal Welfare Society and other groups aggressively contested the Makah Tribe's reassertion of whaling rights for subsistence and spiritual reasons after a hiatus of several decades, upon the gray whale's removal from the US Endangered Species List in 1999. Militant activists opposed delisting and all hunting, arguing that killing any whales was unnecessary. They also cited the cynical involvement of Japanese industrial interests, which supported the Makah as a self-serving ploy to loosen International Whaling Commission restrictions. For these activists, it did not matter that the Makah worked closely with the commission to develop sustainable and culturally respectful hunting procedures.²⁴

Examining the Makah whaling controversy, political scientist Claire Jean Kim argues that "race and species operate as conjoined logics, or mutually constitutive taxonomies of power" at a time when neoliberalism "has escalated the war on racialized others, animals, and nature in the name of concentrating wealth and privilege in the hands of a tiny elite." In scrutinizing this power, Kim opposes "single optics" in favor of "a multi-optic approach that takes different forms of domination seriously." Accordingly, constructive work is being done to bridge differences and build coalitions between Indigenous people and some vegan activists, for example. Though challenging, such coalitions offer promising opportunities for achieving decolonial activism in behalf of animal rights, veganism, and human environmental justice. Instead of harassing Indigenous communities, the Save Movement uses intersectional strategies to contest a far more destructive target: industrial meat production, which annually slaughters 70 billion land animals for food worldwide while generating at least 15% of global greenhouse gas emissions—at a time when the Sixth Mass Extinction proceeds apace, with the UN predicting the annihilation of one million species (plants and animals) this century.²⁵

Corresponding with Anita Krajnc, I asked her about the Save Movement's position on Indigenous hunting and whaling. She said this:

We haven't taken a position on whaling by indigenous peoples as we see the main problem is with factory farms and commercial whaling. We do have a Whale Save group in Iceland and Norway, for example. We do stand in solidarity with indigenous peoples. We work with Amazon Watch and Extinction Rebellion for example. In 2019 we supported and participated in their awareness raising and direct actions worldwide and financially contributed 15,000 USD towards a PSA [public service announcement] for Amazon Watch featuring Amazonia indigenous leaders.²⁶

By standing in solidarity with Indigenous peoples and working with organizations like Amazon Watch and Extinction Rebellion, the Save Movement offers an intersectional model of activism. Such activism differs dramatically from that of exclusionary militant groups whose narrow focus on animal rights as an end in itself ignores historical inequities and asymmetries of colonialism, imperialism, and racism. While still evolving, the Save Movement imagines environmental justice expansively as a trans-species project. Bearing witness to the sentience and suffering of livestock animals within a broader imperative to oppose fossil fuels and associated inequities faced by humans and nonhumans, Anita Krajnc and her colleagues invite all to join the cause in behalf of Mother Earth.

Notes

- 1 Ian Purdy and Anita Krajnc, "Face Us and Bear Witness! 'Come Closer, as Close as You Can... and Try to Help!': Tolstoy, Bearing Witness, and the Save Movement," in *Critical Animal Studies: Towards Trans-species Social Justice* (Lanham, MD: Rowman & Littlefield, 2018), 45–70 (see pp. 48–49); David Millward, "Woman Who Watered Thirsty Pigs Faces Threat of 10 Years in Jail," *The Telegraph* (UK), November 29, 2016; Ashifa Kassam, "Judge Dismisses Case of Woman Who Gave Water to Pigs Headed to Slaughter," *The Guardian*, May 4, 2017.
- 2 Purdy and Krajnc, "Face Us and Bear Witness!," 53.
- 3 Barbara J. King, *Personalities on the Plate: The Lives and Minds of the Animals We Eat* (Chicago: University of Chicago Press, 2017), 143–165; Lori Marino and Christina M. Colvin, "Thinking Pigs: A Comparative Review of Cognition, Emotion, and Personality in *Sus domesticus*," *International Journal of Comparative Psychology* 28, no. 1 (2015): online. Anita Krajnc, "Green Learning: The Role of Scientists and the Environmental Movement" (PhD, University of Toronto, 2001), 8.
- 4 Matthew Zampa, "How Many Animals are Killed for Food Every Day?," *Sentient Media*, <https://sentientmedia.org/how-many-animals-are-killed-for-food-every-day/>, accessed March 27, 2020; Bas Sanders, "Global Pig Slaughter Statistics and Charts," *Faunalytics*, October 10, 2018, <https://faunalytics.org/global-pig-slaughter-statistics-and-charts/>.
- 5 Purdy and Krajnc, "Face Us and Bear Witness!," 45.
- 6 Karl Marx, *Capital* (1867; reprint New York: Penguin, 1990), 165. Nicole Shukin, *Animal Capital: Rendering Life in Biopolitical Times* (Minneapolis: University of Minnesota Press, 2009), 3.
- 7 Krajnc, "Green Learning," 1.
- 8 Purdy and Krajnc, "Face Us and Bear Witness!," 46–47.
- 9 Purdy and Krajnc, "Face Us and Bear Witness!," 47. See also www.torontopigsave.org/art-to-help-save-pigs/; <https://prime.peta.org/tag/anita-krajnc/>; Peter Young, *Liberate: Stories & Lessons on Animal Liberation Above the Law* (s.l.: Warcry Communications, 2019).
- 10 Purdy and Krajnc, "Face Us and Bear Witness!," 59, 64. For "900 Save Groups Worldwide," see <https://torontopigsave.org/about-us/>, accessed March 26, 2020.
- 11 Purdy and Krajnc, "Face Us and Bear Witness!," 65.
- 12 "What is the Save Movement?," <http://thesavemovement.org/the-save-movement/>, accessed March 26, 2020.
- 13 "Climate Save Movement," <https://thesavemovement.org/climate-save-movement/>, accessed March 26, 2020.
- 14 U.S. Environmental Protection Agency, "Total U.S. Greenhouse Gas Emissions by Economic Sector in 2017," www.epa.gov/ghgemissions/sources-greenhouse-gas-emissions; "Global Emissions by Economic Sector," www.epa.gov/ghgemissions/global-greenhouse-gas-emissions-data#Sector.
- 15 P.J. Gerber et al., *Tackling Climate Change through Livestock—A Global Assessment of Emissions and Mitigation Opportunities* (Rome: UNFAO, 2013), xii; Robert Goodland and Jeff Anhang, "Livestock and Climate Change," *World Watch*, November/December 2009, 11; M. Melissa Rojas-Downing, A. Pouyan Nejadhashemi, Timothy Harrigan, and Sean A. Woznicki, "Climate Change and Livestock: Impacts, Adaptation, and Mitigation," *Climate Risk Management* 16 (2017): 145–163, quotation 146. Helen Harwatt, "Including Animal to Plant Protein Shifts in Climate Change Mitigation Policy," *Climate Policy* 19, no. 5 (2019): 533–541, quotation 533.
- 16 Animal Save Movement, "The CORONAVIRUS Explained: Where Did This Deadly Virus Come From?" (2020), <https://thesavemovement.org/coronavirus-pandemic/>, accessed March 26, 2020. Kristian G. Andersen and others, "The Proximal Origin of SARS-CoV-2," *Nature Medicine*, March 17, 2020; Maria Chiorando, "US Vegan Meat Sales Skyrocket 280% Amid Coronavirus Crisis," *Plant-Based News*, March 25, 2020.
- 17 Faunalytics, "Global Animal Slaughter Statistics and Charts," October 10, 2018, <https://faunalytics.org/global-animal-slaughter-statistics-and-charts/>.
- 18 Susan Sontag, *On Photography* (New York: Hill & Wang, 1977), 15, 70.
- 19 Roland Barthes, *Camera Lucida: Reflections on Photography*, translated by Richard Howard (New York: Hill & Wang, 1981), 85, 87.
- 20 Barthes, *Camera Lucida*, 96.

- 21 Roland Barthes, "The Death of the Author," in *Image-Music-Text*, translated by Stephen Heath (New York: Hill and Wang, 1977), 142–148. For the "anterior future" in other portraits of condemned non-humans, see the "Memento Mori" series (2012) by Taiwanese photographer Yun-Fei Tou, depicting shelter dogs before euthanization: <https://yunfeitou.photoshelter.com/gallery/Memento-Mori/G0000pBVGvmeaFko/>.
- 22 Julia Feliz Brueck, *Veganism of Color: Decentering Whiteness in Human and Nonhuman Liberation* (n.p.: Sanctuary Publishers, 2019); Aph Ko and Syl Ko, *Aprho-ism: Essays on Pop Culture, Feminism, and Black Veganism by Two Sisters* (New York: Lantern, 2017).
- 23 "What is the Save Movement?," <https://thesavemovement.org/the-save-movement/>; "List of Save Groups," <http://thesavemovement.org/list-of-save-groups/>, accessed July 5, 2019.
- 24 Makah Tribe, "The Makah Whaling Tradition," <https://makah.com/makah-tribal-info/whaling/>; International Whaling Commission, "Description of the USA Aboriginal Subsistence Hunt: Makah Tribe," <https://iwc.int/makah-tribe/>; Frank Hopper, "Makah One Step Closer to Hunting Whales: Animal Rights Extremists Continue to Oppose it," *Indian Country Today*, May 7, 2019. On Japan's whaling industry, see Matthew Scully, *Dominion: The Power of Man, the Suffering of Animals, and the Call to Mercy* (New York: St. Martin's Press, 2002), 174–176.
- 25 Claire Jean Kim, *Dangerous Crossings: Race, Species, and Nature in a Multicultural Age* (New York: Cambridge University Press, 2015), cover, 8. See also Melissa Legge and Rasha Taha, "'Fake Vegans': Indigenous Solidarity and Animal Liberation Activism," *Journal of Indigenous Social Development* 6, no. 1 (2017): 63–81; Darryl Fears, "One Million Species Face Extinction, UN Report Says," *Washington Post*, May 6, 2019.
- 26 Anita Krajnc to Alan C. Braddock, email message, December 8, 2019.