

2021

## Cover Page, Table of Contents, Editorial and Contributor Biographies

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*University of Wollongong*

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## Cover Page, Table of Contents, Editorial and Contributor Biographies

### Abstract

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# Animal Studies Journal

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### **Cover Acknowledgements**

Cover image by Dr Yvette Watt

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Johannesburg: Wits University Press, 2019. 228 pp. \_\_\_\_\_ 246



## Editorial

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To open this issue there are several papers which bring to light the deep complexities and consequences of the designation of certain animals as feral and/or pests. The journal's *Provocation from the Field* is a creative nonfiction work by Philip Armstrong and Annie Potts. Their essay gives a richly detailed insight into the captive life of a rescued marsupial in Aotearoa New Zealand where its species is designated as a noxious pest targeted for eradication.

Jan Brueggemeier's paper presents *Nature in the Dark*, an art collaboration based on repurposed citizen science imagery initially taken for conservation purposes in Victoria, Australia. Employing Jacques Rancière's concept of 'communities of sense' Brueggemeier explains how the NITD artworks, displayed in multiple urban public spaces, 'highlight how media arts practice can probe our perceptual boundaries and help us critique whether these boundaries enact demarcation lines for our moral consideration.'

Writer Adrienne Corradini's short story 'Habitat Mosaic', told from the perspective of a young girl who lives on a rural property, brings the fox and other animals who live there into focus. Ideas of rural harmony and the commonplace practices of hunting, 'pest' control and land management are unsettled in this compelling creative work.

Works by contemporary Iranian artist Naeemeh Naeemaei form the focus of Linda Williams' essay which considers the qualities of visual aesthetics in relation to species extinction. Williams demonstrates how Naeemaei's 'affective imagery of loss...points to our inability to yet fully register the immeasurable losses of extinction and what this yet uncharted grief might imply for potential human agency.'

Kathie Jenni's secular application of the deadly vices, including gluttony, greed and cowardice, to the morality of meat-eating considers various rationalisations and explanations commonly put forward for meat consumption in contemporary contexts.

Sanna Karkulehto and Nora Schuurman explore whether and how the ethics behind the notion of 'becoming with' other species might be applied within the various and sometimes conflicting knowledges and practices of human-horse relations in equestrian contexts.

Thomas Aiello documents the genesis and surprising traction of the Society for Indecency to Naked Animals, an increasingly elaborate hoax authored by Alan Abel in the 1960s, which exhorted the public to clothe other species in the interests of decency. The hoax was always envisaged as a social commentary on public morality but, as Aiello points out, it was also a satire. Aiello shows how the satire 'unintentionally' raised questions about the position of nonhumans in human society.

Finally, Nickie Charles et al. examine the history of gun and companion dog-training philosophies, demonstrating how different perspectives exist depending on factors such as how dogs have been conceptualised. The paper explores a number of approaches highlighting both their contrasts and interrelationships.

We are also delighted to include reviews of eight significant recent books in our field by writers from around the globe: Teya Brooks Pribac's *Enter the Animal; Animality in Contemporary Italian Philosophy*, edited by Felice Cimatti and Carlo Salzani; Austin McQuinn's *Becoming Audible*; Gordon Meade and Jo-Anne McArthur's *Zoospeak*; Deborah Bird Rose's posthumously published *Shimmer; Meatsplaining*, edited by Jason Hannan; *Environmental and Animal Abuse Denial*, edited by Tomáš Grušovnik, Reingard Spannring and Karen Lykke Syse; and Marcus Byrne and Helen Lunn's *Dance of the Dung Beetle*. Warm thanks to the reviewers, also from around the globe!

Melissa and the ASJ team

## Contributor Biographies

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**Thomas Aiello** is a professor of anthrozoology, history, and Africana studies at Valdosta State University. He is the author of more than twenty books and dozens of peer-reviewed journal articles. His work helped amend the Louisiana constitution to make nonunanimous juries illegal and was cited in the United States Supreme Court as part of its decision ruling them unconstitutional. He holds PhDs in history and anthrozoology. Learn more at [www.thomasaiellobooks.com](http://www.thomasaiellobooks.com).

**Philip Armstrong** is a Professor in the English Department at the University of Canterbury, and a member of the New Zealand Centre for Human-Animal Studies. He is the author of *What Animals Mean in the Fiction of Modernity* (Routledge, 2008) and *Sheep* (Reaktion, 2016), and the co-author with Annie Potts and Deidre Brown of *A New Zealand Book of Beasts: Animals in our Culture, History and Everyday Life* (Auckland University Press, 2013). In 2011 he won the *Landfall* Essay Prize for a personal essay about the Christchurch earthquakes, and in 2019 the Kathleen Grattan Award for his collection of poetry, *Sinking Lessons* (Otago University Press, 2020). Much of his work can be accessed online at [philiparmstrong.org](http://philiparmstrong.org).

**Teya Brooks Pribac**, PhD, is an independent scholar and multidisciplinary artist. She lives in the Australian Blue Mountains with sheep and other animals; her latest publications include the monograph *Enter the Animal: Cross-species Perspectives on Grief and Spirituality* (Sydney University Press, 2021).

**Jan Hendrik Brueggemeier** is a media producer, creative-practice researcher and lecturer in Media and Communication at RMIT University, Melbourne. His research interests lie environmental activism and experimental media art. He is the co-owner of the boutique podcast production company 2 Genres and a member of *Commoners Press*, an experimental print studio in North Coburg.

**Matthew Calarco** is professor of philosophy at California State University, Fullerton. His books include *Zoographies: The Question of the Animal from Heidegger to Derrida* (Columbia, 2008) and *Beyond the Anthropological Difference* (Cambridge, 2020).

**Adrienne Corradini** is a writer, researcher and academic librarian based in the Illawarra (south of Sydney). Her most recent work appears in *Living with the Anthropocene: Love, Loss and Hope in the Face of Environmental Crisis* (NewSouth, 2020).

**Nickie Charles** is Professor and Director of the Centre for the Study of Women and Gender at the University of Warwick, UK. In her recent research she has explored how companion animals become family members and the effects of introducing therapy dogs into universities. She was Principal Investigator on a Leverhulme-funded project, ‘Shaping inter-species connectedness: training cultures and the emergence of new forms of human-animal relations’ which engages with a more animal-centred methodology and draws on expertise from disciplines in the social and natural sciences. She has published two books on related topics: *Nature, Society and Environmental Crisis* (edited with Bob Carter, Wiley Blackwell/The Sociological Review, 2010) and *Human and Other Animals* (edited with Bob Carter, Palgrave, 2011).

**Rebekah Fox** is a cultural geographer with a long-standing interest in human-animal relations. Until recently she was a Research Fellow at the University of Warwick on a Leverhulme funded project entitled ‘Shaping human-animal connectedness: Training cultures and the emergence of new forms of human-animal relations’ and teaches within the Department of Sociology. Her research centres on the importance of animals in everyday social and cultural life, including changing relationships with companion animals, intimate spaces of the home and family, pedigree pet-breeding and showing, cultures of dog training and working animals and the use of innovative methods in multi-species research.

**Annie Garlid**, musician, composer and writer, studied English at Smith College, viola performance at New England Conservatory, baroque viola at the Hochschule für Musik in Cologne, and ensemble singing at the Schola Cantorum in Basel. In 2018 she began her PhD in music at New York University, where she researches nature, materiality, and race in recent experimental music. Her writing has been published in Meakusma Magazin, Zweikommasieben Magazin, CTM Festival

Magazine, and the 100 Years of Now Journal of Berlin's Haus Der Kulturen Der Welt. As a viola player and singer, Annie works at the intersection of early music, experimental music, and contemporary classical music. In 2017 she started her solo electronic music project UCC Harlo, with which she now tours internationally.

**Kathie Jenni**, Ph.D., is professor of Philosophy at the University of Redlands in Southern California. Her areas of specialization are animal ethics, environmental ethics, and moral psychology. She created the Human-Animal Studies program at the University and directed it for twelve years. Kathie lives in Beaumont, CA with beloved rescue cats.

**Sanna Karkulehto** is Professor of Literature at the University of Jyväskylä and the School of Resource Wisdom (JYU.Wisdom), Finland. Her most recent publications include co-edited anthologies *Reconfiguring Human, Nonhuman and Posthuman in Literature and Culture* (Routledge, 2020) and *Violence, Gender and Affect. Interpersonal, Institutional and Ideological Practices* (Palgrave Macmillan, 2021).

**Tessa Laird** is a Lecturer in Critical and Theoretical Studies at Victorian College of the Arts, Faculty of Fine Arts and Music, University of Melbourne. Her cultural history of bats, *Bat* (2018) was published by Reaktion, London, as part of their celebrated Animal series. In 2021 she edited a special issue of *Art + Australia* on the theme 'Multinaturalism'. She is currently curating an exhibition with the title *Baroquetopus*, and working on a book that explores the concept of becoming-animal in experimental cinema.

**Alex Lockwood** is a novelist and scholar working at the intersection of animals, activism and narrative theory. His 2016 memoir *The Pig in Thin Air* explored paths to connect climate change with the food we eat. His 2019 novel, *The Chernobyl Privileges*, shortlisted for the Rubery International Prize, took on the psychological legacy of environmental disaster. He is a Senior Lecturer in journalism, creative, and professional writing at the University of Sunderland and has published in *Environmental Communication*, *Environmental Humanities*, *Animal Studies Journal*, as well as the anthologies *Vegan Geographies* and *The Vegan Studies Handbook*.

**Mara Miele** is Professor in Human Geography at Cardiff University, UK. Her research interests include animal geography, STS and geographies of science as well as food. In recent years she has

studied practices of animal welfare science and its advances in the field of animal emotions and the performativity of research methods. She was Co-I on the Leverhulme funded Shaping Inter-species Connectedness project (University of Warwick, Cardiff University and SRUC-Edinburgh) looking at changes in dog training cultures in the UK and their significance in terms of less anthropocentric human-nonhuman animal relationships.

**Donovan O. Schaefer** is an assistant professor of religious studies at the University of Pennsylvania. His first book, *Religious Affects: Animality, Evolution, and Power* (2015), and his second book, *Wild Experiment: Feeling Science and Secularism after Darwin* (2022), are both published by Duke University Press.

**Annie Potts** is Professor of Human-Animal Studies at the University of Canterbury. She is the author of *Chicken* (Reaktion, 2012), co-author with Philip Armstrong and Deidre Brown of *A New Zealand Book of Beasts: Animals in our Culture, History and Everyday Life* (Auckland University Press, 2013) and of *Animals in Emergencies* (Canterbury University Press, 2014) with Donelle Gadenne, and editor of *Meat Culture* (Brill, 2016). She is currently writing a book on the natural and cultural histories of possums for Sydney University Press's Animal Publics Series.

**Nora Schuurman** is Academy Research Fellow at the University of Turku, Finland, specialising in human-animal studies and animal geographies. Her main area of expertise is human-animal relationality, and her research focuses on, for example, interspecies care, animal agency and death, especially in contexts of equestrianism and pet cultures.

**Harriet Smith** is a research associate in the School of Geography and Planning, Cardiff University. She was awarded her PhD in visual sociology from Goldsmiths College University of London in 2019. Her primary research focus is in developing novel methodologies, incorporating arts based and visual methods into more-than-human research. She was part of the Leverhulme Trust funded project 'Shaping Interspecies Connectedness: Training Cultures and the Emergence of New Forms of Human Animal Relations'. Her most recent publication is an article arising from the project: Smith, H., Miele M., Charles, N. and Fox, R. 'Becoming with a Police Dog: Training Technologies for Bonding.' *Transactions of the Institute of British Geographers*, vol. 46, no. 2, 2021, 478-4.

**Linda Williams** is Associate Professor of Cultural and Environmental History at RMIT University <https://www.rmit.edu.au/contact/staff-contacts/academic-staff/w/williams-associate-professor-linda> and has published widely on histories of human-animal relations. Her publications can be accessed at: <https://orcid.org/0000-0002-5273-7683> and <https://rmit.academia.edu/LindaWilliams>

**Wendy Woodward** is Professor Emerita in English Literature at the University of the Western Cape, South Africa. She is the author of *The Animal Gaze: Animal Subjectivities in Southern African Narratives*, Wits University Press 2008, and the co-editor, with Erika Lemmer, of a Special Issue of the *Journal of Literary Studies on Figuring the Animal in Post-apartheid South Africa* (2014). She is also co-editor, with Susan McHugh, of *Indigenous Creatures, Native Knowledges and the Arts: Animal Studies in Modern Worlds* (Palgrave, 2017).