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Contributor Biographies

Esther Alloun is a researcher at the University of New South Wales. Her research explores the politics and practices of multispecies activism and the potential for shared struggles and decolonial collective action in Palestine/Israel. Her work on veganwashing and intersectionality has been published in the *Journal of Intercultural Studies and Environment and Planning E*.

Ashleigh Best is a PhD Candidate at Melbourne Law School, researching in animal law, environmental law, and legal theory, and a practicing Barrister at the Victorian Bar.

pattrice jones is a cofounder of VINE Sanctuary, an LGBTQ-led refuge for farmed animals, and the author of numerous works, including *The Oxen at the Intersection* (Lantern Books, 2014) and *Bird's-Eye Views: Queer Queries About Animals, Activism, and Identity* (VINE Press, 2024).

Natalie Lis is a PhD candidate in the School of Architecture, Design and Planning at the University of Queensland, Australia. Her interdisciplinary research explores how architecture influences bird and human relationships. She investigates how structures such as chicken coops, cockfighting arenas and industrial poultry infrastructure act as intermediaries for material exchanges that also shape cultural and social symbolism. She works for the birds.

Rebecca Scollen is an Associate Professor in the School of Creative Arts at the University of Southern Queensland. Rebecca's research interests include: animals in creative arts; wildlife tourism and animal studies with particular focus on visitor experience and implications for nature conservation; audience research and development.

Carrie Tiffany was born in West Yorkshire and grew up in Western Australia. She spent her early twenties working as a park ranger in Central Australia and now lives and works in Naarm/Melbourne. Her novels, *Everyman's Rules for Scientific Living*, *Mateship with Birds* and *Exploded View* have been widely acclaimed. She teaches at Faber Academy and La Trobe University.

Becky Tipper is a freelance writer and researcher. Her short stories and essays appear in various literary magazines, and her academic work has explored everyday human-animal relations in the UK. She is particularly interested in how creative writing can inform academic research and has recently (with Leah Gilman) completed a book on that topic - *Fiction and Research: a guide to connecting stories and inquiry* (Policy Press, 2024).

Franziska Trapp is a postdoctoral researcher at the Université Libre de Bruxelles, Belgium. She is the founder of the research project Circus | Studies and an organizer of international conferences, including *Semiotics of the Circus* (2015), *UpSideDown—Circus and Space* (2017), *Semaine du Cirque* (2020), and *Écrire l'histoire du cirque* (2022) and *New Circus. New Architectures?* (2024). She is the initiator of the Young Researchers Network in Circus Studies (YOUR | Circus), co-initiator of the Circus Arts Research Platform (CARP) and co-editor of the academic journal *Circus: Arts, Life and Sciences* (University of Michigan Press). Trapp has worked for various circus productions such as the Festival Mondial du Cirque de Demain (FR) and collaborated as a dramaturge with Tall Tales Company (NL), Sysmo (BE), Julia Berger (DE), and Cie Equinoctis (FR), among others. She was awarded third place as *Germany's Best Junior Research Talent of 2019* (Academics/Die Zeit) and received the *DGS Young Researchers Price 2020* (German Association of Semiotics) for her PhD entitled *Lektüren des Zeitgenössischen Zirkus* (De Gruyter 2020, Routledge 2024 (EN)). www.circusstudies.com

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).

Editorial

This issue of *Animal Studies Journal* opens with a guest edition prepared by Laura Jean McKay, Alexandra McKewan and Clare Archer-Lean on the theme of Animal Cultures, taking inspiration from a recent conference of the Australasian Animal Studies Association.

The four themed papers are accompanied by two further papers, from Franziska Trapp and Becky Tipper. Following work with Cie Equinoctis, Trapp's paper 'Dresse-toi' examines to what extent contemporary circus is able to foreground and valorise nonhuman animals in the context of interspecies performance. Tipper's short fiction 'All the Animals' is informed by her research with families in Portugal, providing a thoughtful and beautifully written perspective on the position of nonhuman animals in multispecies households and their formative influence in human lives.

A selection of reviews completes the issue. Ashleigh Best reviews Elizabeth Ellis's important book *Australian Animal Law: Context and Critique*. Wendy Woodward has reviewed two books – *Bellwether Histories: Animals, Humans, and U.S. Environments in Crisis*, edited by Susan Nance and Jennifer Marks, and Benjamin Schulz-Figueroa's *The Celluloid Specimen: Moving Image Research into Animal Life*. Esther Alloun reviews Irus Braverman's *Settling Nature: The Conservation Regime in Palestine Israel*.

We hope you enjoy this rich issue.

Melissa Boyde (chief editor) and Sally Borrell (deputy editor), *Animal Studies Journal*