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Cover Acknowledgement

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Editorial

Dear Readers,

This issue sees the return of Sally Borrell to the ASJ editorial team. Welcome back Sally! It also sees the continuation of our 'Provocations from the Field' series. Our rationale and vision for this series is to provide the opportunity to hone discussion around crucial concerns in Animal Studies scholarship that, given the field's interdisciplinarity, can reverberate out to the various disciplines that converge upon it. Ralph Acampora provides this issue's provocation. He reframes non-human animal suffering as an experience proliferated and perpetuated by a notion adapted from Critical Race theorist Linda Martin Alcoff: the 'epistemology of ignorance'. This notion states that 'oppressive systems produce ignorance as one of their effects'. Acampora surveys three 'zoopolitan attempt[s] at constituting citizenship' between humans and non-humans that in fact 'buttress dominionism and dress up human privilege for consumption by the public'. As such, Acampora shows that while a zoopolitan ideal of human-animal cohabitation might be superior to an individualistic account, many extant zoopolitan ideologies actually perpetuate non-human animal suffering.

This is a varied and exciting issue covering aesthetics, ethics and other important topics in human-animal studies. The issue features several essays on approaches to non-human animal ethical engagement. Kathie Jenni makes a case for mounting (and sublating) the category of 'moral laziness'. Jenni insightfully surveys the literature on empathy and its relation to ethics before deriving an account of moral laziness from a secularization of the Christian idea of 'sloth'. Teya Brooks Pribac also deals with mechanisms for othering and distancing non-human animals, arguing for greater exposure to animal life and the effects (perhaps empathetic ones) it could have.

Rachel Carr offers a keen analysis of the entanglement of nationalist human ideologies of purity in the marketing of a unique species of New Zealand pig for xenotransplantation. Carr shows that human ideologies are never far from interventions into non-human animal populations. Trish Adams also dwells in the experimental but from an artist's perspective, describing bio-art

experiments that drew her into relation with honey bees. Like Jenni and Acampora, Mike King also seeks to address questions of empathy and entanglement. Taking up an article previously published in *ASJ* by Clive Marks ('Killing Schrödinger's Feral Cat,' in *Animal Studies Journal*, 2(2), 2013, 51-66) which dealt with the ethics and emotional entanglement of scientists involved in animal experimentation, King elaborates on the notion of moral stress which might emerge for minimal and (he argues) justified animal experimentation.

Several of this issue's contributions treat the relation between literary aesthetics and animality. Dan Wylie seeks to draw out the neglected role of animals in American modernist poet Anne Sexton's *oeuvre*. Wylie finds in the nearly 600 animal references across the 600-odd pages of her *Complete Poems* a penchant for emblematic animal images, especially in simile form. While noting that Sexton 'cannot be easily accommodated within a programmatic ecofeminism' (15), Wylie nonetheless puts a case for the value in an unprogrammatic positioning of her writing at the intersection of ecology and feminism. Sam Cadman draws on several case studies (for instance, from Steinbeck) in order to draw out the material ramifications of fictioning non-human animals. Hayley Singer adapts the concept of the *fleischgeist* in order to unpack avant-garde writing dealing with meat; in particular Deborah Levy's experimental novel *Diary of a Steak* (1997). The *fleischgeist* as a concept calls attention to the dominant status of meat as expression of power even as its advocates see the concept as an emergence point for 'counter-hegemonic practices (such as veganism)' (5). John Drew closes the issue with a discussion of the relation between ethics and rendering visible that returns us to where Acampora began. If the epistemology of ignorance is fostered by false ideologies of non-human life, then Drew's essay reminds us that there is a constant need to make visible the most brutal practices of animal exploitation.

This issue also includes reviews of three recently published books in the field. We hope you find this issue stimulating, and provocative.

The Editor and Associate Editors:

Melissa Boyde, Philip Armstrong, Sally Borrell, Michael R. Griffiths and Annie Potts.

Contributor Biographies

Ralph Acampora is Associate Professor of philosophy at Hofstra University. He has held a Fulbright Fellowship in Australia and was named Distinguished Teaching Professor at his home institution. Acampora is the author of *Corporal Compassion: Animal Ethics and Philosophy of Body* (2006) and the editor of *Metamorphoses of the Zoo: Animal Encounter after Noah* (2010). His research interests include animal ethics, ecophilosophy, and zoo studies.
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Trish Adams is currently an Adjunct Professor with QUT Creative Industries, Brisbane and a visiting Research Fellow at RMIT School of Biomedical Sciences, Melbourne. Her art/science research practice poses questions about constructs of ‘humanness’ and the ‘self’ at the dawn of the twenty-first century and it explores the ways in which our understanding of ourselves may be changed in the light of contemporary scientific discoveries.

Sam Cadman is a PhD candidate at Deakin University in the School of Communication and Creative Arts. The title of his project is *Rethinking the Human/Animal Border through Storytelling*. Sam has published reviews of animal-themed works in *Australian Book Review* and was shortlisted for the 2013 Australian Book Review Voiceless Fellowship, judged by novelist J.M. Coetzee.

Rachel Carr is a PhD candidate at the University of Sydney, in the Department of Sociology and Social Policy. Her research interests are at the intersection of Human-Animal studies, Feminist Science and Technology Studies, and Critical Public health. Her PhD project examines animal-to-human transplantation (xenotransplantation), looking at regulatory and virology discourses/practices; with a focus on the intersections between imagining or performing nation, and imagining and securing ‘the human’ within this biomedical field.

John Drew is a PhD student at Brock University in Canada. His research interests include animals and critical gender studies, the role of popular culture and media in shifting perceptions and practices, and multispecies humane education. He has worked as a teacher and in the social services.

Kirsty Dunn is a creative writer, photographer and critical animal studies scholar based at the New Zealand Centre for Human-Animal Studies. Her doctoral research will examine human-animal relationships in Māori literature. Her Masters research in English focused on meat consumption and cannibalism in dystopian novels.

Mike Grimshaw is Associate Professor of Sociology, University of Canterbury. He works at the intersections of radical and political theology, continental thought and social theory.

Kathie Jenni is Professor of Philosophy and Director of Human-Animal Studies at the University of Redlands. Her teaching and research focus on animal ethics, environmental ethics, and moral psychology. Her publications include 'Bearing Witness for the Animal Dead,' 'Vices of Inattention,' and 'The Moral Responsibilities of Intellectuals.' She is co-author, with Mylan Engel Jr., of *The Philosophy of Animal Rights: a Brief Guide for Students and Teachers*. Her experiential learning course Taking Animals Seriously won the University of Redlands' Innovative Teaching Award. Kathie lives in Southern California with her beloved animal companions.

Mike King is a lecturer at the Bioethics Centre, University of Otago, New Zealand. He has qualifications and publications in animal science and ethics. Focuses of his research and teaching include animal and environmental ethics, and the ethics of research in the biosciences.

Teya Brooks Pribac has a background in literature and linguistics. She works as a freelance translator and in animal advocacy between Australia and Europe, engages in different visual and verbal art forms as a hobbyist, and is currently a doctoral candidate at the University of Sydney researching animal grief. She lives in the Blue Mountains of New South Wales with other animals.

Hayley Singer received her PhD in Creative Writing from the University of Melbourne, where she teaches in the School of Culture and Communication. Her creative and scholarly writing practices engage with ecofeminist politics and poetics. Her fiction, non-fiction, poetry and book reviews have been published in Australian journals and anthologies, including *Meanjin*, *Page Seventeen*, *Writing from Below* and *Press 100: Love Letters* (forthcoming).

Christine Townend founded Animal Liberation in Australia in 1976 and together with Peter Singer founded what is now called Animals Australia in 1980. She is an author with 7 published books, her most recent being a poetry collection, *Walking with Elephants*, published by Island Press. She holds a Doctorate from the University of Sydney. Her book, *Pulling the Wool* (1986) led to a Senate Inquiry into Animal Welfare examining the Australian sheep and wool industry. From 1990 to 2006 she was managing trustee of an animal shelter in Jaipur and during this time founded two animal shelters in Kalimpong and Darjeeling.

Dan Wylie teaches English at Rhodes University, Grahamstown, South Africa. He has published three books on the Zulu leader Shaka, a memoir, *Dead Leaves: Two Years in the Rhodesian War*, and several volumes of poetry. Most recently, he has concentrated on ecological concerns in literature. He founded the annual Literature and Ecology Colloquium in 2004, and edited the collecting of essays, *Toxic Belonging? Identity and Ecology in Southern Africa* (Cambridge Scholars Press). He has edited a volume of essays, *No Other World: The Life-work of Don Maclennan* (PrintMatters) and *Don Maclennan: Collected Poems* (PrintMatters, 2012). His latest publications are *Elephant* and *Crocodile* in the Reaktion Books Animal series, and *Slow Fires* (poems with etchings by Roxandra Britz, Fourthwall Books).