Animal Remains

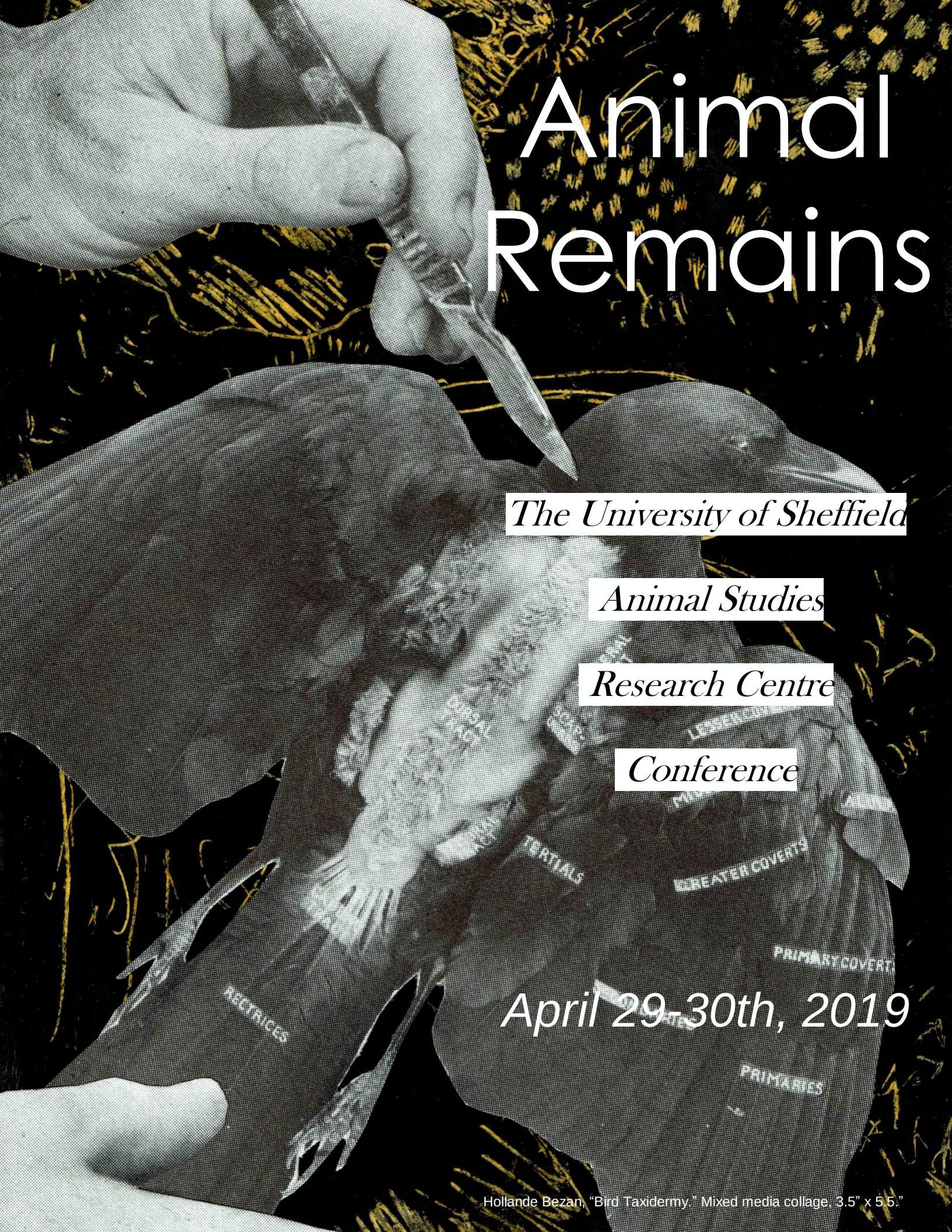
The University of Sheffield

Animal Studies

Research Centre

Conference

April 29-30th, 2019



Hollande Bezan, "Bird Taxidermy." Mixed media collage, 3.5" x 5.5."

Animal Remains

Biennial Conference of
The University of Sheffield Animal Studies Research Centre (ShARC)

Humanities Research Institute
The University of Sheffield, United Kingdom

April 29 - 30th 2019

Keynote Speakers
Lucinda Cole, The University of Illinois at Urbana-Champaign, USA
Thom van Dooren, The University of Sydney, Australia

Artist in Residence
Steve Baker, The University of Central Lancashire, UK

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Organizing Team

Lead Organizers: Sarah Bezan & Robert McKay
Partnering Organizers: Lucy Dunning, Rosaleen Duffy (BIOSEC)
Postgraduate Organizers: Christie Oliver-Hobley, Peter Sands, Ming Panha
Postgraduate Volunteers: Daniel Bowman, Alice Higgs, Charlotte O'Neill, Cecilia Tricker-Walsh, Diana De Ritter, Emily-Rose Baker, Rosamund Portus, Sophia Nicolov, Mauro Rizetto

Day 1 – Monday, April 29th 2019				
8:30-9:15	Registration & Coffee *Humanities Research Institute (HRI), 34 Gell Street*			
9:15-9:30	Welcome from Sarah Bezan & Robert McKay *HRI*			
9:30-10:50	Plenary Session: Jane Desmond, Mario Ortiz-Robles & Michelle Bastian *HRI*			
11:10-12:30	Parallel Panels, Session 1:			
	Petrocultures & Beyond I: Roadkill(s) & Oil Spills *Jessop Building, Ensemble Room 2*	Gendered Remains *Richard Roberts Building, Pool Seminar Room A85*	Politics, Conservation & Industrial Commodities *HRI, Seminar Room 1*	Extinction Narratives & Representations *HRI, Seminar Room 2*
12:30-14:00	Lunch *Served in HRI Meeting Room & Atrium*			
13:00-13:45	Artist in Residence Showcase with Steve Baker (Curated by Maria Lux) *Jessop West Building Foyer*			
14:00-15:20	Parallel Panels, Session 2:			
	Necrozoosemiotics *Richard Roberts Building, Pool Seminar Room B79*	Blue Humanities: The Remains of Whales *Richard Roberts Building, Pool Seminar Room A84*	The Remains of Companion Species *HRI, Seminar Room 1*	Fur, Leather, and Commodities *HRI, Seminar Room 2*
15:40-17:00	Parallel Panels, Session 3:			
	Staging Disappearance *Richard Roberts Building, Pool Seminar Room B79*	The Fossil Bestiary *HRI, Seminar Room 2*	Insect/Invertebrate Remains *HRI, Seminar Room 1*	
17:30-18:30	Keynote: Thom van Dooren 'Moving Birds in Hawai'i: Assisted colonisation in a colonised land' *HRI*			
19:00-21:00	Conference Dinner *INOX, Students' Union (Level 5), Durham Road*			

Day 2 – Tuesday, April 30th 2019			
9:00-9:30	Coffee *HRI*		
9:30-10:50	Parallel Panels, Session 4:		
	Petrocultures & Beyond II: Roadkill(s) & Oil Spills *Portobello Centre, Pool Seminar Room B57c*	Remains & Their Contexts *HRI, Seminar Room 1*	Aliens, Androids, and Archaeologies of the Future *HRI, Seminar Room 2*
11:10-12:50	Parallel Panels, Session 5:		
	Multispecies Proximities *Portobello Centre, Pool Seminar Room B57c*	Osteobiographies & The Skeletal Assemblage *HRI, Seminar Room 1*	The Absent Referents/Remains of Meat *HRI, Seminar Room 2*
13:00-14:00	Lunch *Served in HRI Meeting Room & Atrium*		
14:00-15:20	Parallel Panels, Session 6:		
	The Life/Death Divide *Portobello Centre, Pool Seminar Room B57c*	De-Extinction Forms and Fictions *HRI, Seminar Room 1*	Taxidermic Afterlives *HRI, Seminar Room 2*
15:40-17:00	Parallel Panels, Session 7:		
	Dinosaurs (Past, Present, Future) *Portobello Centre, Pool Seminar Room B57c*	Memory and Memorialization *HRI, Seminar Room 1*	Museums & Institutional Remains *HRI, Seminar Room 2*
17:30-18:30	Keynote: Lucinda Cole 'Poisons, Plagues, Dead Rats: Towards a Medical Posthumanities' *HRI*		
18:30-18:45	Final Wrap-Up (Sarah Bezan & Robert McKay, with ShARC Co-Directors John Miller and Alasdair Cochrane) *HRI*		

Full Schedule

Day 1 – Monday, 29th April

8:30-9:15 – Registration & Coffee

Humanities Research Institute (HRI), 34 Gell Street

9:15-9:30 – Welcome from Sarah Bezan & Robert McKay *(HRI)*

9:30-10:50 – Plenary Session *(HRI)*

Chairs: Sarah Bezan and Robert McKay

Jane Desmond, 'Up in Smoke: Creating and Caring for "Cremains"'

Mario Ortiz-Robles, 'Staging Nature'

Michelle Bastian, 'Whale Falls and Extinctions Never Known'

11:10-12:30 – Parallel Panels, Session 1

Panel 1.1 – Petrocultures & Beyond I: Roadkill(s) & Oil Spills

Jessop Building, Ensemble Room 2 (Chair: Peter Sands)

Josephine Taylor, 'Vulnerability and Exposure: Road Kill and Oil Spills'

Dion Dobrzynski, 'Roadkill Elegies: Mourning Structural Violence'

Megan Green, 'Home Décor' [videolink]

Panel 1.2 – Gendered Remains

Richard Roberts Building, Pool Seminar Room A85 (Chair: Christie Oliver-Hobley)

Caitlin Stobie, 'Two Billboards in Niagara, Ontario: Animal Abortions, Animal Remains'

Corey Wrenn, 'Animal Spirits and Their Gendered Earthly Remains: Summoning Masculinity and Femininity Norms in the Human-Nonhuman Relations of Ghost Stories'

Pandora Syperek, 'Excessive Animal Remains: Queering Hummingbird Taxidermy in the Natural History Museum'

Panel 1.3 – Politics, Conservation & Industrial Commodities

HRI, Seminar Room 1 (Chair: Rosaleen Duffy)

Daniel Bowman, 'Muck Raking: Waste and Animality in Upton Sinclair'

Karin Gunnarsson Dinker, 'Animal Remains in Primary School'

Brock Bersaglio & Jared Margulies, 'The political afterlives of lively commodities'

Panel 1.4 – Extinction Narratives & Representations

HRI, Seminar Room 2 (Chair: Sophia Nicolov)

Jody Berland, 'Noah's Archive in the Sixth Extinction'

Rosamund Portus, 'Absent Remains: Bees, Extinction, and Colony Collapse Disorder'

Sarah Wade, 'The Extinction Effect: Ethical Animal Bodies in Contemporary Art'

12:30-14:00 – Lunch

13:00-13:45 – Artist in Residence Showcase with Steve Baker (curated by Maria Lux)
Jessop West Building Foyer

14:00-15:20 – Parallel Panels, Session 2

Panel 2.1 – Necrozoosemiotics

Richard Roberts Building, Pool Seminar Room B79 (Chair: Emily-Rose Baker)

Daisy Lafarge, 'Idiomatic Remains'

Melissa Yang, 'Gossamer Skeins and Gooseflesh/Take a Gander, Silly Goose'

Sarah Bezan, 'The Virtual Realities of Species Revivalism: Restoring the Kaua'i Bird in Jakob Kudsk Steensen's *Re-Animated'*

Panel 2.2 - Blue Humanities: The Remains of Whales

Richard Roberts Building, Pool Seminar Room A84 (Chair: Michelle Bastian)

Sophia Nicolov, 'Scourge of the Red Tide: The 2015 Sei Whale Mass Stranding in Chilean Patagonia and Its Cultural Representations'

Elspeth Tulloch, 'Deathly Poetics: Conflating the One, the Many, and the "I" in a Whale of Remains'

Amy Wardle, '*Moby Doll's House*: Killer Whales/Killed Whales in Contemporary Documentary Films'

Panel 2.3 – The Remains of Companion Species

HRI, Seminar Room 1 (Chair: Ming Panha)

Ang Bertram, 'Dogs and the Elderly: significant cohabitation and companionship towards the end of life'

Stephanie Howard-Smith, 'Alternatives to Heaven: Dead Dogs in Eighteenth-Century Europe'

Carolin Eirich, 'Untethered – A Fictocritical Account of Human-Canine Cohabitation, Mourning, and Melancholic Attachment'

Panel 2.4 – Fur, Leather, and Commodities

HRI, Seminar Room 2 (Chair: Alice Higgs)

John Miller, 'The Selkie and the Fur Trade: Eliza Keary's "Little Sealskin"'

Rachel Webb Jekanowski, 'From Labrador to Leipzig: Me'dia and Exhibition Cultures Along the Fur Trail'

Charlotte O'Neill, '"You kid-gloved rotten-headed paralytic world": Leather, animality, and queerness in the writing of Edward Carpenter'

15:40-17:00 – Parallel Panels, Session 3

Panel 3.1 – Staging Disappearance

Richard Roberts Building, Pool Seminar Room B79 (Chair: Charlotte O'Neill)

Anna Banks, 'Grandfather Cuts Loose the Ponies: Material and Narrative Remains of Wild Horses in the American West'

Joshua Barnett, 'Vigilant Mourning: Staging Disappearance and Destruction'

Eva Spiegelhofer, 'Beyond Parchment: Textual Materiality and Traces of Animals in Early Modern Book Production'

Panel 3.2 – The Fossil Bestiary

HRI, Seminar Room 2 (Chair: John Miller)

Peter Sands, 'Fossilised Futures, Dead Worlds and Animal Remains in the Fiction of J.G. Ballard'

Ana Maria López, 'Photographing Dead Animals: Taphonomy and Its Inheritances' [videolink]

Ida Olsen, 'How the Dead (Make Us) Dream: Envisioning Species Extinction Through Encounters with Animal Remains in Contemporary Fiction'

Panel 3.3 – Insect/Invertebrate Remains

HRI, Seminar Room 1 (Chair: Steve Baker)

Ally Bisshop, 'Invertebrate Architectures: What of the Spider Remains in the Web?'

Heather Lynch, 'The Violence of Affirmative Biopolitics: When the Extinct Return to the Home'

Eva Giraud & Greg Hollin, 'Estranged Companions: Bedbugs and Biology in Multispecies Worlds'

17:30-18:30 – Keynote with Thom van Dooren, 'Moving Birds in Hawai'i: Assisted colonisation in a colonised land'

HRI

19:00-21:00 – Conference Dinner

INOX, Level 5, Students' Union Building, Durham Road

Day 2 – Tuesday, 30th April

9:00-9:30 – Coffee (*HRI*)

9:30-10:50 – Parallel Panels, Session 4

Panel 4.1 – Petrocultures & Beyond II: Roadkill(s) & Oil Spills

Portobello Centre, Pool Seminar Room B57c (Chair: Daniel Bowman)

Khatijah Rahmat, 'There is Buried Here a Wild Elephant: Reframing the 1984 Teluk Anson Elephant-Train Collision Through Animal-Made Materialisms'

Tim Cooper, 'Women and Children First?: The Feminist Art of Caring for the Dying Animal'

Olusegun Titus, 'Oil Exploration, Environmental Degradation, Animal Death and Extinction: Popular Music Narratives from the Niger Delta, Nigeria'

Panel 4.2 – Remains & Their Contexts

HRI, Seminar Room 1 (Chair: Christie Oliver-Hobley)

Robert McKay, 'Carniveracity'

Helen List, 'Spectral Envelopes: Remaining Animal Amongst Fashion'

Ming Panha, 'The unforgiveable, yet innocent birds: The irony of bird rendering in the rise of consumerism in "The Adventure of the Blue Carbuncle" by Sir Arthur Conan Doyle'

Panel 4.3 – Aliens, Androids, and Archaeologies of the Future

HRI, Seminar Room 2 (Chair: Peter Sands)

Kristin Gupta, 'Death Futures'

Alex Bunten-Walberg, 'Inherting the Inhuman: (Post)humanism, Ethics and Historicity in Philip K. Dick's *Do Androids Dream of Electric Sheep*?'

Brian McCormack, 'Speculative Alien Encounters and Techno-Utopian Value Practices: Alien Planet and Future Animal Remains'

11:10-12:50 – Parallel Panels, Session 5

Panel 5.1 – Multispecies Proximities

Portobello Centre, Pool Seminar Room B57c (Chair: Cecilia Tricker-Walsh)

Andrea Feeser, 'Where Life and Death Meet: Jimmie Durham's God's Children, God's Poems'

Catherine Fairfield, 'Spaceships, Butterflies, and Plastic Bags: Confronting Change in Contemporary North American Novels'

Goutam Karmakar, 'Delineating the Nonhuman Subgenres: An Encounter with the Animals and the Unknown World of Indian Poetry in English' [videolink]

Gemma Curto, 'Interspecies Relationality in Jonathan Safran Foer's *Tree of Codes*'

Panel 5.2 – Osteobiographies & The Skeletal Assemblage

HRI, Seminar Room 1 (Chair: Mauro Rizetto)

Ben Greet, 'Chukar Partridge Remains as Expressions of Identity in Prehistory'

Alex Fitzpatrick, 'Should We Respect Rover's Remains?: A Discussion on Ethics, or the Lack Thereof, in Zooarchaeology'

Emily Hull, 'Sexual and Reproductive Vulnerabilities in Wild Rinnish Reindeer' [videolink]

Panel 5.3 – The Absent Referents/Remains of Meat

HRI, Seminar Room 2 (Chair: Alasdair Cochrane)

Christie Oliver-Hobley, '"Meat" and "Flesh": Merleau-Ponty and the Mime Artistry of Trygve Wakenshaw

Eve Kasprzycka, 'What Remains After Livestock: Deadstock, Discourse and Biocapital'

Simon Ryle, 'Xenoflesh: Zoopolitics/poetics of Meat'

Natalie Joelle, 'Gleaning Lean Culture: On Lean Logic'

13:00-14:00 Lunch (*HRI*)

14:00-15:20 – Parallel Panels, Session 6

Panel 6.1 – The Life/Death Divide

Portobello Centre, Pool Seminar Room B57c (Chair: Thom van Dooren)

Diana DeRitter, '"A sopping wet lake of red slush": Erasing Animal Remains in A Day No Pigs Would Die'

Greg Hollin, 'Consider the Woodpecker'

Elysia French, 'Visualizing Remains; Thinking Through Absence'

Panel 6.2 – De-Extinction Forms and Fictions

HRI, Seminar Room 1 (Chair: Sarah Bezan)

Adam Searle, 'De/extinction: Liminality in the Anabiosphere'

Dominic O'Key, 'Entering Life: Literary De-Extinction and Multispecies Love in Mahasewata Devi's "Pterodactyl, Puran Sahay, and Pirtha"'

Charlotte Wrigley, 'Time-Travelling the Anthropocene: Permafrost and Planetary Redemption'

Panel 6.3 – Taxidermic Afterlives

HRI, Seminar Room 2 (Chair: Robert McKay)

Racheal Harris, 'In the Skin: Memorialising Animals in Taxidermy and Tattoo'

Maria Lux, 'Famous Monsters'

Cecilia Tricker-Walsh, 'Environmental Documents: Practicing Taxidermy in Joy Williams'

15:40-17:00 – Parallel Panels, Session 7

Panel 7.1 – Dinosaurs (Past, Present, Future)

Portobello Centre, Pool Seminar B57c (Chair: Diana De Ritter)

Verity Burke, 'The Evolving Museum: Reading the Lapworth Museum and Archive of Geology'

Will Tattersdill, 'The Evaporation and Precipitation of Brontosaurus, or, On the Isues Raised By Beloved, Extinct Animals'

Jonathan Osborne, 'Domesticating Evolution: Animate Visions of Speculative Life in "The Future is Wild"'

Panel 7.2 – Memory and Memorialization

HRI, Seminar Room 1 (Chair: Sophia Nicolov)

Emily-Rose Baker, '"There was somethin goin on behind his eyes": Holocaust and Animal Zombies in Igor Ostachowicz's *Night of the Living Jews* (2012) and Stephen King's *Pet Sematary* (1983)'

Ulrike Seifert, 'Victims, bodies, playthings: Children and Animal Death in Francois Boyer's *Forbidden Games* (1947)'

Julia Schlosser, 'An Examination of Pet Death Through the Corporeal Remains of Companion Animals in the Photographic Artwork of Nobuoshi Araki, Shannon Johnstone, Hyewon Keum and Julia Schlosser'

Panel 7.3 – Museums & Institutional Remains

HRI, Seminar Room 2 (Chair: Pandora Syperek)

Justin Mullis: 'Bones of Leviathan: Albert Koch and the Making of the First Creationist Museum' [videolink]

Katla Kjartansdóttir, 'The garefowl affect – The changing symbolic meanings of the great auk and its afterlife as a museum object in Iceland and in Denmark'

Michael Lawrence, 'Death and Durability: Animal Remains and the "Life" of the Banknote'

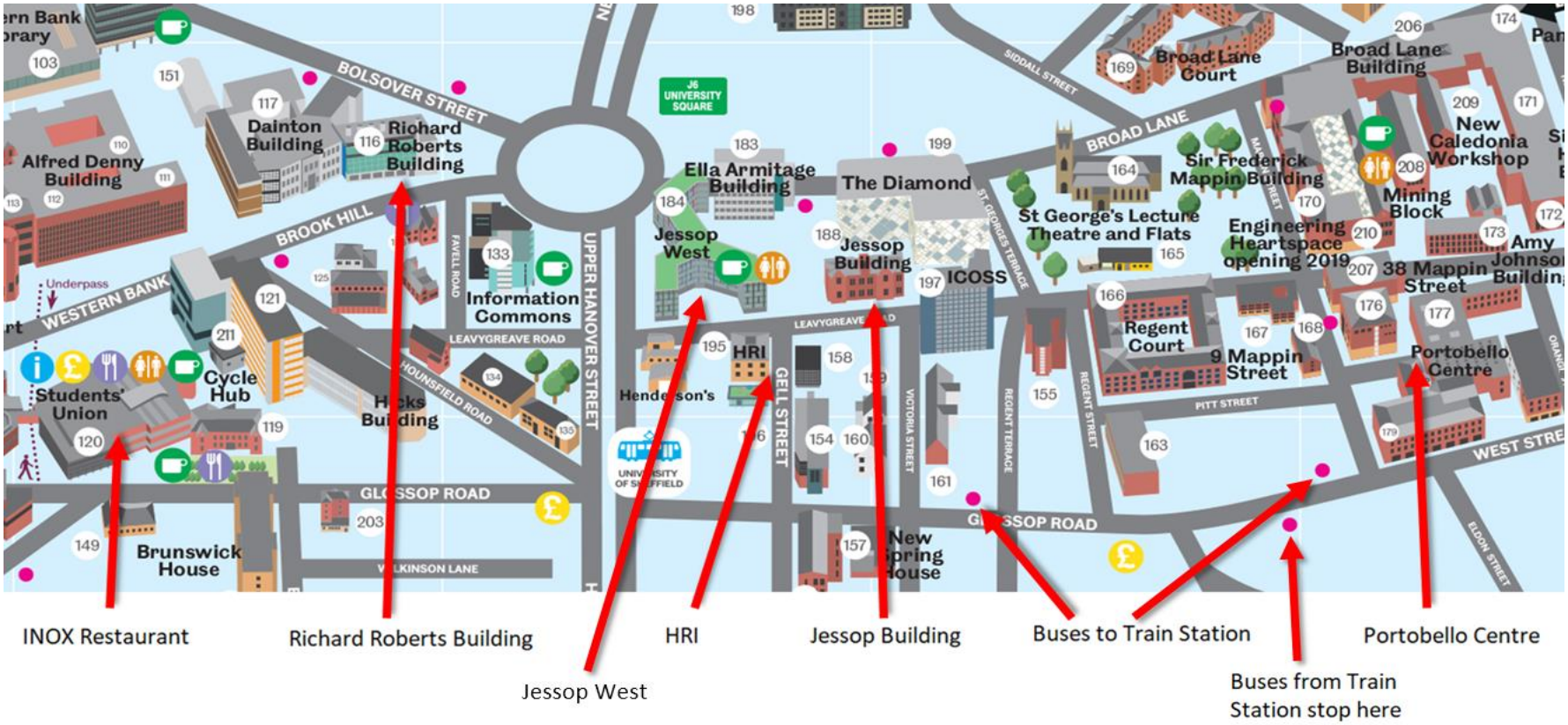
17:30-18:30 – Keynote with Lucinda Cole, 'Poisons, Plagues, Dead Rats: Towards a Medical Posthumanities'

HRI

18:30-18:45 - Final Wrap-Up (Sarah Bezan & Robert McKay, with ShARC Co-Directors John Miller and Alasdair Cochrane)

HRI

End of Conference



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This conference is generously supported by BIOSEC and the White Rose College of the Arts and Humanities

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Abstracts & Biographies

Baker, Emily-Rose

'There was somethin *goin on* behind his eyes': Holocaust and Animal Zombies in Igor Ostachowicz's *Night of the Living Jews* (2012) and Stephen King's *Pet Sematary* (1983)

In 2015, Jan Borowicz diagnosed a 'peculiar' new topos in artistic and cultural iterations of Polish Holocaust memory: a 'literal return from the dead of the murdered Jews to contemporary Poland'. A cadre of Jewish spectres and reanimated bodies have come to populate contemporary Polish fiction in the years following the publication of Jan T. Gross's *Neighbours* (2000), which controversially sparked an extensive (and ongoing) national debate regarding the wartime behaviour of Poles, many of whom were complicit, or otherwise collaborated in, the persecution and murder of their Jewish neighbours in violent pogroms. Particularly evident in the works of Polish novelist Igor Ostachowicz, director Władysław Pasikowski and Israeli artist Yael Bartana, the 'Holocaust zombie' variously functions as a literary vehicle through which the Polish nation is roused to mourn for the loss of formerly thriving Jewish communities, and, as is more ethically ambiguous, to receive closure from the guilt of anti-Jewish violence and dispossession.

In this paper, I analyse the reanimated Jews of Ostachowicz's *Night of the Living Jews* (2012) alongside the reanimated feline central to Stephen King's *Pet Sematary* (1983), as undead others whose zombification—rooted in the horror of George Romero's classic 1960s fiction—may be used to incite the memory of collective trauma: the murder of Jews by Poles during the Holocaust in the former, and the domestication and slaughter of the nonhuman animal by humans in the latter. In so doing, however, it exposes an inevitable paradox embedded within these kinds of fictions which, on the one hand, constitute experimental spaces allowing (in these instances) for the remembrance of murdered Jews and animals en masse, and on the other, permanently withholds them in a fantastical yet grotesque state of living dead. For, both texts operate on a twofold logic of redrawing the boundaries between human and nonhuman other as a means of restoring the presence of Jews and animals in physical and memorial landscapes. This paper, then, will finally turn to the politics of burial and exhumation in Holocaust and animal death, considering mass graves as well as the pet sematary itself as spaces in which the hierarchies of antisemitism and human exceptionalism remain intact.

Emily-Rose Baker is a second-year PhD student based in the School of English at the University of Sheffield, supervised by Prof. Sue Vice. Her thesis, titled 'Dreams and Death-Worlds: Post-communist Memories of the Holocaust in Central-Eastern Europe', examines the representation of post-communist Holocaust memory and dreams in central-eastern European art, literature and cultural production, and is funded by the White Rose College of the Arts and Humanities (WRoCAH). Emily-Rose also belongs to 'The Future of Holocaust Memory' WRoCAH Network across the universities of Sheffield, Leeds and York, and is one of two British Association of Holocaust Studies (BAHS) postgraduate reps.

Banks, Anna

Grandfather Cuts Loose the Ponies: Material and Narrative Remains of Wild Horses in the American West

On a ridge above the Columbia River two creation stories merge in the form of David Govedare's sculpture of 15 life-size galloping horses. A road sign calls the sculpture *The Wild Horse Monument*, but the artist named his work *Grandfather Cuts Loose the Ponies* after a Cayuse story in which Creator gave a shaman a basket of ponies and told him to let them loose as a gift to his people. The sculpture occupies the site of the 1906 roundup of wild horses in Central Washington, said to be the last mustangs to run free in the state, and is intended as a memorial to those animals. But contemporary newspaper accounts reveal that about 150 horses resisted capture, the "wild goose band" of Arabians. According to Bedouin legend, Allah commanded the South wind to condense and from the resulting material he created the Arabian horse, "drinkers of the wind" who are said to draw their speed and endurance from the wind from which they are created. Today the descendants of the wild goose band still roam the area, and their numbers have recovered to an estimated 5,000.

This paper examines the physical dynamics of the remains of the horses who lived and died in the American West, and the narratives constructed around their existence, past and present. The justification for their elimination in the early 20th Century was based partly on the belief that mustangs were "feral varmints," not native wild horses. Contemporary analysis of Pleistocene horse fossils problematizes that claim, challenging contemporary management practices by suggesting that the horse family evolved in North America. Fossil evidence indicates that the modern species, Equus caballus, was present on the continent for almost 1.5 million years before dying out around 10,000 years ago – the DNA recovered from these fossils shows no clear differences from that of modern wild horses. The Wild Horse

Monument is an artwork designed to commemorate loss, but there is also a subtext of resistance and recovery; the mitochondrial DNA of today's wild goose band reflecting the genetic diversity and ancestry of mustangs in North America.

Anna Banks holds a Ph.D. in Communication Arts and Sciences, and is Associate Professor in the English Department, University of Idaho, U.S.A. Her research and writing is interdisciplinary and she works at the intersection of ecocriticism, narrative theory and animal studies, often addressing aspects of the human-animal bond.

Barnett, Joshua
Vigilant mourning: Staging disappearance and destruction

In his essay on the extinction and subsequent memorialization of the passenger pigeon, Aldo Leopold suggested that with the decimation of *Ectopistes migratorius* emerged a new human emotion. "For one species to mourn the death of another," Leopold wrote, "is a new thing under the sun." A bit later, he put the point slightly differently: "To love what *was*," Leopold concluded, "is a new thing under the sun, unknown to most people and to all pigeons." Mourning and loving what was, human and more-than-human alike—for Leopold, these were the surest signs of our humanity.

Even before *Ectopistes migratorius* was finally driven to extinction in 1914, the species had given rise to works of mourning. Joel Greenberg recounts a story of one Junius Booth (father of John Wilkes Booth, President Lincoln's assassin) who is said to have thrown a funeral, complete with burial, for a barrel full of deceased passenger pigeons in 1834. Leopold's essay, written more than a hundred years after Booth's funeral for the pigeons, accompanied the dedication of a monument to the passenger pigeon in Wisconsin. Leopold understood the memorial as a work of mourning: "It symbolizes our sorrow," he wrote. The memorial still stands atop a bluff overlooking the Wisconsin River, a material trace of the once-abundant bird and, thus, a reminder of what was.

The passenger pigeon continues to instigate the work of mourning. It is to two such works that I turn my attention in this presentation: Kate MacDowell's (2010) "Clay Pigeons" and Emily Laurens's (2014) "Flock." Whereas "Clay Pigeons" stages the ballistic destruction of specific passenger pigeon bodies, "Flock" stages the disappearance of the species as such. With "Clay Pigeons," MacDowell reproduces the violent, ceaseless destruction of passenger pigeons: the terracotta figures are thrust into the air, gunned down, and left in shambles on the ground. With "Flock," Laurens creates and then lets disappear the figural, ghostly form of the flock by drawing pigeon silhouettes in the sand on a beach in Llangrannog and then waiting and watching as the tides wash them away (see Figures 1 and 2 below).

In this presentation, I offer close and contextualized readings of "Clay Pigeons" and "Flock," through which I develop the concept of "vigilant mourning." Vigilance is a way of staying with, of tarrying with, something, of remaining awake and alert. To keep vigil is to stick with, to remain attentive. Vigilant mourning, I argue, is a way of "lov[ing] what *was*," as Leopold movingly put it. It is a mode of mourning that remains alert not only to who or what has been lost, but to the mechanisms through which those losses materialize. To mourn vigilantly is to unremittingly grapple with the destruction and the disappearance of ways of life so as to remain awake to the potential for more loss, more destruction, more disappearance. Such a task is increasingly important as we collectively live into an "age of mass extinction."

Joshua Trey Barnett (Ph.D., University of Utah) is an assistant professor of rhetoric and ecological communication at the University of Minnesota in Duluth, Minnesota. His work has been published in *Environmental Communication*, *The Ecological Citizen*, *Communication, Culture, and Critique*, *Culture, Theory, and Critique*, and *Communication Yearbook*. He is currently working on a book-length project entitled *A Time to Grieve: Mourning in the Anthropocene*.

Bartram, Angela
Dogs and the Elderly: significant cohabitation and companionship towards the end of life

We seek comfort from other beings and this often finds a solution in our relationships with dogs. Walter Benjamin said "no single dog is physically or temperamentally like another," which in part attests to our interspecies domestic closeness based on reliance and need. Nowhere is this seen more than in their companionship with the elderly. The positivity for health of a life with dogs is relevant to the elderly, those may feel isolated and vulnerable without another with whom to share life. Here, dogs become a vital companion, alleviating depression and isolation and giving

a sense of usefulness. Although sharing one's life with a dog gives purpose and comfort, it also brings anxieties regarding care and separation should that relationship change or cease. For the elderly, this concerns being worried of their dog's fate should they enter managed housing or care facilities, or if separated by illness or death. The 'burden' they would leave sees the elderly intentionally deny homing another dog should theirs die. This denial renders the dog a last memorial to the significance of the companionship that informed life.

This presentation discusses my art project 'Dogs and the Elderly' that focuses on the significance and benefit of interspecies companionship towards the end of life. This project with the Alzheimer's Society demonstrates how interspecies cohabitation is valuable for emotional health and wellbeing. Participants offer heart-warming and heart-breaking accounts of a lonelier and dog-free life when their current companion becomes their last. The fear of not being able to ensure safe continuing care produces a self-imposed loneliness, one where it seems better to know they will not commit a dog to an unknown future than to benefit from their friendship now. The dog becomes the living remains of a relationship that can no longer be accommodated.

Angela Bartram is an artist and researcher exploring the instabilities within definitions of the animal, co-living and companion species, and appropriate strategies for documenting the ephemeral. Bartram has a PhD from Middlesex University and is Associate Professor and Head of Arts Research at the University of Derby.

Bastian, Michelle
Whale falls and extinctions never known

Work in extinction studies has sought to broaden understandings of species loss beyond the more familiar stories of isolated charismatic species. Turning attention to the many 'unloved others' often sidelined within these stories (Rose and van Dooren, 2011), a key effort has been to trace the wider cascades of effects that species loss and depletion has within ecosystems. In this paper, I complicate the paradigmatic extinction story further by raising the question of how the we might approach the problem, not only the unloved, but of the unknown. Indeed, unknown extinctions have their own charismatic exemplars. Could Western science be losing the cure for cancer in the destruction of the Amazon, for example? Or might astrobiological species be accidentally lost due to inadvertent contamination, or similarly organisms living undiscovered in deep water reservoirs? Commonly the threat of losing unknown species is discussed in terms of the loss of their use-value and thus in anthropocentric, and often specifically economic, terms. How might the shift of emphasis in extinction studies towards intrinsic value of species and their emplaced cultures help unpack more complicated accounts of extinctions that might never be known?

In order to explore these questions, I focus on the communities of creatures that live on the remnants of dead whales on the sea floor, known as whale falls. Here our knowledge of the ravelling and unravelling of their communities remains speculative. Biologists working on whale falls have suggested that the mass removal of whale carcasses during recent centuries of whaling may have had devastating effects on these communities, perhaps even leading to the extinction of specialised scavenger species (Butman *et al.*, 1996). We may never know, however, and as a result, emerging modes of commemoration and mourning, which have arisen with the wider knowledge of the impending sixth mass extinction, are confounded. What might our responses to unseen and unmourned extinctions be? How might they be invited into ethographies (van Dooren and Rose, 2016) that enable 'patterns than connect' (Rose, 2012)? The approach here will be to turn to time as a key method for producing relations across presence and absence and to explore the temporalities of whale falls, particularly the way they open up condensed and contestable worlds within a deep sea context that has often been described as timeless and unchanging. Rewriting that most famous of conservation and extinction stories, my focus on the deep sea consequences of whaling seeks to produce a denser and more ominous account of the fear of species loss that inspired the 'save the whale' movement.

Michelle Bastian is a Chancellor's Fellow at the Edinburgh College of Art, University of Edinburgh. Her work crosses critical time studies and environmental humanities, with a focus on the role of time in modes of exclusion and inclusion. She is the co-editor of *Participatory Research in More-than-Human Worlds* (Routledge), an Editor-in-Chief of *Time & Society*, and has recent publications in *Parallax, new formations: a journal of culture, theory and politics* and *Journal of Environmental Philosophy*.

Berland, Jody
Noah's Archive in the Sixth Extinction

A sci-fi crime novel entitled *The Sixth Extinction,* published in 2011 by Canadian author D Leonard Freeston, describes a megalomaniac millionaire who is collecting and storing the DNA of the world's finest animal

specimens in Canada's frozen north. Freeston's story of science and murder appeared three years before Elizabeth Kolbert published her better-known book *The Sixth Extinction: An Unnatural History* (2014), described by one critic as a "riveting" revelation of the "dark theatre playing out on our globe." Both books constellate science, crime, detective work and death to dramatize the loss of animal species in the Anthropocene. Freeston's novel is a speculative remediation of the Biblical story of Noah's ark, a dark patriarchal tale of disobedience and punishment that has been thoroughly declawed in Christian and other religious cultures. Yet Noah's Ark increasingly haunts contemporary narratives of extinction, loss, and human action, and not only in the movies. This paper examines these narratives of disappearing and lost species as dramatized collisions between the narrative and moral structure of biblical rescue passed down in Noah's Arc and the language and possibilities of animal being passed down in DNA that is represented by their authors. The staged collision of biblical trial and DNA research permits me to explore how and in what ways DNA research is represented alternatively (or simultaneously) in these and other texts as symptom of and/or solution to the sins of capitalist modernity wrought upon the bodies of animals, and to ask what kinds of time frames they permit us to imagine with their riveting dramas.

Jody Berland is Professor, Department of Humanities, York University, Toronto. Her book North of Empire: Essays on the Cultural Technologies of Space (Duke 2009) was awarded the Canadian Communication Association's book award. Her book *Virtual Menageries: Animals as Mediators in Network Cultures* (MIT Press, March 2019) traces animals as mediators between humans and connective technologies in the emergence of colonial and capitalist networks. Berland is Principle Investigator of the SSHRC project, "Digital Animalities: Media Representations of Nonhuman Life in the Age of Risk" (digitalanimalities.org).

Bersaglio, Brock and Margulies, Jared

The political afterlives of lively commodities

Brock Bersaglio[1, 2]
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This paper explores the political afterlives of lively commodities. Specifically, we are interested how animals and plants continue to do work (i.e. to produce value) among the living, long after their own biological lives have ended. This line of inquiry builds on a growing body of literature concerned with 'commodities whose capitalist value is derived from their *status as living beings'* (e.g. bees, exotic pets, and other interactive/reproductive species) rather than from their status as derivatives of living beings (e.g. honey, meat, and trophies, etc.) (Collard and Dempsey 2012, 2684). Within this body of literature, lively commodities 'produce capitalist value *as long as they remain alive and/or promise future life*' (Collard and Dempsey 2012, 2684). Accordingly, there is a common and often correct assumption that lively commodities are seen as disposable, superfluous, or waste once their lives have fulfilled their purpose in circuits of commodity exchange – this might well be why countless goldfish are flushed down countless toilet bowls, whether or not their biological lives have technically come to an end. In short, for many lively commodities, death represents a final form of violent separation – not from their places of origin, past relationships, or even natural habitats, but – from commodity circuits. However, this is certainly not the case for all lively commodities. Rather, we argue that many lively commodities live on after death, secreting various forms of value and shaping the political-economic and -ecological terrains of labour-capital antagonism for future generations. Although this is the primary contribution of our paper, we also reflect on how certain lively commodities become sources of other value during their afterlives, including non-capitalist value. Our analysis is framed around consideration for how different types of animal and plant remains (e.g. carrion, cadavers, and preserves) are oriented to capitalist value production 'in spirit'. Moreover, it is informed by fieldwork and research that the authors have carried out on animals (mainly charismatic megafauna) and plants (mainly succulents) respectively.

Brock Bersaglio is a Postdoctoral Fellow in the Department of Geography at the University of Sheffield and an Adjunct Research with the East African Institute at Aga Khan University Kenya. Brock is currently researching human-wildlife conflict in East and Southern Africa.

Jared Margulies is a Postdoctoral Research Fellow in the Department of Politics at the University of Sheffield. He is a member of the BIOSEC project and is currently researching the global illegal trade in succulent plants.

Bezan, Sarah
The Virtual Realities of Species Revivalism: Restoring the Kaua'i Bird in Jakob Kudsk Steensen's *Re-Animated*

Jakob Kudsk Steensen's recent video and VR installation, *Re-Animated* (2018-2019), utilizes digital technologies to re-create spaces of species loss and revival. Based on the last recorded mating call of the extinct Kaua'i ʻōʻō bird (declared extinct in 1987), Kudsk Steensen presents a hyperbolic optical and VR experience that embeds contemporary viewers and users in what remains of the ʻōʻō bird habitat. In his creation of verdant digital gardens, which are viewed from an aerial view from space and then through the forest canopy into the leaf litter below, Kudsk Steensen provokes his audiences to consider what it is that no longer populates these natural environments. My reading of this installation, which treats *Re-Animated* as a species revivalist digital project, is based on a critique of Kudsk Steensen's engagement with natural history archives of the ʻōʻō bird. In which ways, and to what purpose, does Kudsk Steensen's work respond to the complex histories of knowledge production in institutions like the natural history museum? To what extent, moreover, does *Re-Animated* demonstrate what literary scholar Liz Swanstrom identifies as the "natural signs" (2016) of animals that vanish and reemerge in a new world beyond the museum space, in an imaginative realm sketched only by artists and authors? What are the necrozoosemiotics of video and VR installations such as these? As I argue, *Re-Animated's* poetics of virtual species revivalism restores the ʻōʻō bird by imagining an ecological future that sharply disrupts the past and present of human-caused species loss.

Sarah Bezan is a Newton International Fellow at The University of Sheffield Animal Studies Research Centre. She is the co-editor of *Seeing Animals After Derrida* (Lexington Books Ecocritical Theory & Practice Series 2018) and a special issue of *Configurations: Journal of Literature, Science, and Technology* (Johns Hopkins University Press) on "Taxidermic Forms and Fictions" with Susan McHugh. Her current research project, *Regenesis Aesthetics: The Art and Literature of De-Extinction Science*, focuses on visual and literary cultures of extinction and species revivalism.

Bisshop, Ally
Invertebrate architectures: what of the spider remains in the web?

As various theories of extended and enacted cognition gain traction, they beg a re-evaluation of the material thresholds of animal bodies—both human and nonhuman. From Andy Clark's *Extended Mind* to Lambros Malafouris' *Blind Man's Stick* theory, these ideas challenge atomistic conceptions of animal bodies in favour of a more relational and entangled reading of animal life. How, then, might these ideas figure into our evaluation of animal remains, or the material and performative afterlives of animal bodies?

I explore this tension in relation to the figure of the web-building spider. Spider webs are more than an external apparatus for capture of insect prey, but are deeply intertwined with the spider's sensory apparatus. Web-building spiders are essentially blind, developing their image of the world from the vibrations travelling through the tensioned threads of the web. With its legs resting on these threads, the spider extends its senses through the web's material body. The web itself has its own sensitivities – for instance, the cribellate silk threads that coil themselves mechanically around ensnared prey. In 2017, Hilton Japyassu and Kevin Laland took this entanglement of spider and web further, proposing that the web extends not only the spider's *senses*, but its *cognition:* an attentional/ memory system enacted in the web.

A complex assemblage of proteins in silken and invertebrate forms, the spider-and-web is thus imagined as a *distributed* spider body. But what kind of animal record is the web? A 'living' web is *dynamic*, continually tuned by the spider in response to its milieu. Only abandoned webs are static—but even then, they are not inert. From the webs that populate deserted homes in Chernobyl nuclear exclusion zones to the Riparian 'sentinel' webs used to detect PCB contamination, the web is also an active archive: gathering up traces of the genetic material of each body that it touches, or chemical traces of pollutants in the surrounding milieu.

As an archive or 'fossil record', the spider web thus offers a different image of animal bodies—as distributed, as ecological, as extended and enacted through dynamic relations. It also challenges the agential potential of 'animal remains', positing them not as historical artefacts, but as continually producing new dynamics of relation between body and environs.

Ally Bisshop completed a minor thesis in biology before shifting to creative practice. She studied at Olafur Eliasson's *Institut für Räumexperimente,* Berlin before completing a PhD in visual arts at UNSW, Sydney in mid-2018. She is a

freelance researcher, artist and writer, currently working in the spider/web research department of artist Tomás Saraceno in Berlin.

Bowman, Daniel
Muck Raking: Waste and Animality in Upton Sinclair

As the term 'muckraking' was first introduced in the opening decade of the twentieth century to describe a scandalous form of investigative journalism, the concept of waste was becoming a pejorative byword in American society. Whether understood as the inefficient use of time and resources, or the biological remains produced by all living creatures (faeces), waste was a blotch on civilised human society. Attempting to banish what Cecelia Tichi terms the 'industrial-era devil,' technology was called upon to eliminate waste from inefficient and out-dated systems limited by the power of animals, both human and nonhuman. Efficiency was thus understood in relation to waste as clean is to dirty; mechanised production is to manual labour; human is to animal. Machine technology, in this conventional arrangement, acts as a force which confirms human exceptionalism by reducing humanity's contact with waste, interposing between 'clean' civilisation and 'dirty' nature. However, this same technology in fact *produces* waste at unprecedented levels, whilst diversifying and rendering such waste invisible to 'civilised' society. The purpose of this paper is to explore how notorious muckraker Upton Sinclair (1878 – 1968) brings this waste to light through characters who do society's dirty work (including literal muck raking), using examples from the mines of *King Coal* (1917) and the Chicago packing houses of *The Jungle* (1904) to unpack the conventional understanding of the relationship between humanity, animality, waste, and technology.

Daniel J Bowman is a PhD candidate in English Literature at the University of Sheffield, in his home town. After receiving funding from the White Rose College of Arts and Humanities, he is currently working on his thesis entitled *Horsepower: Animals in Automotive Culture, 1895-1935*. Daniel's research is concerned with literary representations of animality and technology in the modernist period, with particular emphasis on the impact of early automotive culture on the lives of animals (both human and nonhuman).

Bunten-Walberg, Alex
Inheriting the Inhuman: (Post)humanism, Ethics, and Historicity in Philip K. Dick's *Do Androids Dream of Electric Sheep?*

My paper examines Philip K. Dick's *Do Androids Dream of Electric Sheep?* alongside posthumanist and animal studies theory. *Androids* is set on Earth after World War Terminus, an apocalyptic war whose nuclear aftermath has caused massive species extinction on the planet. The humans who remain own and care for animals as a sign of their humanity; those who do not are deemed unethical. Against this backdrop, the protagonist Rick Deckard is a bounty hunter hired to kill humanoid androids who have escaped from servitude and pass as human. My paper interrogates the use of care for animals as a marker of humanity in the novel's society, illuminating how *Androids* troubles the human/android distinction that is made on this basis. My theoretical framework is delimited on either side by two contrasting approaches to posthumanism and questions of nonhuman others: that of Gilles Deleuze and Felix Guattari's that of Donna Haraway. Starting from Deleuze and Guattari's call for fluid identities that exist as states of becoming rather than being and moving toward Haraway's emphasis on companion species and their intertwined histories, I suggest that, as *Androids* illuminates, even in the face of (posthuman) destabilized identity, an ethical relationship with the other requires the responsible inhabitation of inherited histories. That is, I argue that *Androids* suggests an ethics informed by a posthumanist fluidity of identity and breaking of binaries, but cautious of the 'post' and the danger it marks linguistically – the danger of presuming to be beyond histories of violence predicated on (or at least facilitated by) humanist ideologies of stable identities held up by binary oppositions. *Androids* destabilizes the binaries that hold up human identity by blurring the line between human and android. However, it also emphasizes the need for historical awareness through the characters' very *lack* of such awareness about the history of human violence against other animals (and through the subsequent repetition of violence against othered bodies). Thus, I argue that while some characteristics associated with both humanism (agency and responsibility) and posthumanism (fluid identities and dissolved binaries) are celebrated in *Androids*, neither framework, in the end, accurately describes the overall ethical impetus of the novel.

Alex Bunten-Walberg is a second-year PhD student in the department of English and Film Studies at the University of Alberta. Her primary areas of research include science fiction, posthumanist theory, animal studies, and ethics.

Burke, Verity
The Evolving Museum: Reading the Lapworth Museum and Archive of Geology

W. J. T. Mitchell, in his book *The Last Dinosaur* (1998), speculated that if alien visitors came to earth and exhumed a metropolitan natural history museum, they would conceive of the dinosaur as a central figure in western science and culture. Museums have been the means for visitors, students and scientists to walk with dinosaurs, interpret fossils and see creatures that no longer exist. But what happens when these museums themselves evolve or face extinction? The Lapworth Museum holds one of the UK's most extensive collections of material relating to the earth's oldest life forms; dating back to 1880, it is also one of the oldest specialist geological museums in the country. Since its inception by Professor Charles Lapworth, the first Professor of Geology at Mason College (now the University of Birmingham), the Lapworth has taught generations of students about animal remains. Yet the museum is not now the same institution that first opened its doors to pupils and public.

This paper intends to examine the Lapworth's collections as a case study through which we can excavate the remains of animals and the museums that preserved, displayed and interpreted them. While museums may initially give the impression, as Carla Yanni suggests, of 'knowledge in the form of specimens', it is the museum's other media that preserve its own past and the pasts of its animal-objects. The archive's contents, ranging from the substantial records of a nineteenth-century geologist to an opera written by the department's students, reconstruct the means of discovering, teaching and displaying animal remains. How can we see long-changed exhibitions? Why did the Lapworth's Irish Elk skeleton perambulate to Birmingham's City Museum? And how can we re-visit the remains of animal remains? Analysing the Lapworth's collections provides an insight into the interplay between museum and their ephemera, and suggests how animal remains refuse to conform to a singular media or genre.

Verity Burke is working with the Lapworth Museum and Archive as research assistant on the AHRC-funded project, *Narrativising Dinosaurs: Science and Popular Culture, 1850 – Present*. Prior to *Narrativising Dinosaurs*, she was Research Officer for the Cole Museum of Zoology. Her doctoral thesis analysed anatomy museums in nineteenth-century literature and culture.

Cooper, Tim

Women and Children First? The Feminist Art of Caring for the Dying Animal

The typical image of the oil disaster is well known. As Kathryn Morse (2012) has explored, the image of the oiled, dead bird has become a trope of the modern environmental movement. For scholars of visual culture and modern environmental movements such as Stephanie LeMenager (2014) and Finis Dunaway (2015), such powerful and emotive visual images are critical to the remaking of (western) attitudes to nature and environmental risk in the late twentieth century. However, following Donovan and Adams (2007), it might reasonably be argued that we continue to undervalue and underestimate the importance of an emerging popular ethic of animal care in the twentieth century as well as its emancipatory political potential.

In this explorative paper, I use a range of material, including oral testimony and photographic imagery, to explore the feminist dimensions of animal rescue. Concentrating on the aftermath of oil spills in particular, I explore some of the contradictions and ethical instabilities of the attempt to rescue often doomed animals and restore them to life. I aim to reveal the ways in which such activity has often, though not exclusively been led by women and children, and as such provided an arena of transformative collective political action and agency to groups whose scope for action was often circumscribed. I also explore how animal rescue has offered a potential site to renegotiate the possibilities and limits of traditional masculinity.

Ultimately, I suggest that interventions into petro-disasters were not primarily driven by natural human sympathy for the suffering 'other'. Rather, responding to the dying animal offered an important field for the contestation of gender and generational norms. Caring for a dying bird or otter, from this perspective, can be read as a political challenge to what Carolyn Merchant (1989) has seen as the patriarchal foundations of capitalist-technological society. A challenge that went beyond the limits of what we think of as environmentalism. In the midst of despair the hopeless task of restoring the dying to life women, children, and some men, opened up a utopian space of transformation that we would do well to remember in the epoch of anthropogenic climate change.

Dr Cooper is Senior Lecturer in History at the University of Exeter's Penryn Campus and a member of the Centre for Environmental Arts and Humanities. He has written on the social history of environmental and technological issues, and is currently completing a book manuscript on the *Torrey Canyon* disaster of 1967 exploring the troubled relationship between disaster narratives and community memory.

Curto, Gemma

Interspecies relationality in Jonathan Safran Foer's *Tree of Codes*

Written as a die-cut book from erasure, *Tree of Codes* (2010) brings up to date interspecies relations from his source text *The Street of Crocodiles* (Bruno Schulz 1934, trans. 1963). While animality in *The Street of Crocodiles* is often rendered as fascinating, highly poetic and grotesque, I suggest that *Tree of Codes* questions what constitutes nonhuman subjecthood and behavior. In this paper, I am particularly interested in how conceptions of 'kinship' and boundary crossing between humans and nonhuman animals are demonstrated in Tree of Code, as a result of erasure. In his work, Foer deploys the strategy of erasure to delete the complexities of sexuality, animality and sleaze. I posit that Foe's work enacts the loss of Schulz's work in the Holocaust, but more importantly, it interrogates the physicality of the book itself by opening new windows, holes and deeper connections between 'braided' windows that transcend *The Street of Crocodiles* and explore the new 'aesthetics of bookishness' that Pressman introduced in 2009. In exploring the significance of boundary crossings between human and nonhuman animals in The Street of Crocodiles and the missing words in Foer's text, *Tree of Codes* can be understood as a work that problematises interspecies relationality, but at the same time it encourages dynamic interactions between pages and hole words, changing each time a page is turned and opening new connected meanings within the current 'aesthetics of bookishness'.

Gemma Curto is a PhD student in English Literature at the University of Sheffield. Her research lies on interdisciplinary approaches to literature, scientific methodologies and ecology. Before commencing her PhD, Gemma examined chaos theory in the field of literature in her Master's Degree dissertation titled 'Chaos Theory, Literature and Implications for the Narrative'. She is currently writing a chapter on experimental literature, ecology and post-apocalyptic narratives. Gemma has recently reviewed books for the 'British Society for Literature and Science' and for the *British Journal for the History of Science*.

De Ritter, Diana

'A sopping wet lake of red slush':
Erasing Animal Remains in *A Day No Pigs Would Die*

Carol Adams's concept of the absent referent has been influential in articulating the ways in which the figure of the animal is erased when it becomes edible flesh. However, less critical attention has been paid to the three-step process that enables violence against both animals and women. Adams 'propose[s] a cycle of objectification, fragmentation, and consumption', and goes on to say that the transformative stage of fragmentation often takes place in concealed spaces: 'we don't want to know about fragmentation because it is the process through which the live referent disappears.'

Robert Newton Peck's children's novel *A Day No Pigs Would Die* (1973) provides a striking illustration of Adams' theory in action, particularly with its graphic depiction of pig slaughter. Here the invisible is made explicitly visible to the reader, and yet the protagonist's repeated refusal to bear witness demonstrates how the process of fragmentation remains elusive. This conference paper will examine Peck's controversial novel (often subject to censorship in American schools) to explore how objectification, fragmentation and consumption function to erase the animal as a whole entity. Careful analysis of the language, with emphasis on Peck's transitional use of pronouns, will reveal how Pinky, the fictional pig in question, is fragmented both literally and figuratively. Although she is valued as a possession meant to provide a profit, Pinky is also recognised as an individual – even as the slaughter commences. As she dies, the language shifts from 'her' to 'it', and her being becomes fragmented anatomical pieces (guts, jaws and blood) that all serve to anonymise her. Completing the butchery erases Pinky completely, and the protagonist separates any part of her corpse as distinct from her already tenuous identity – she now exists only in memory. Even as the literal remains of the pig permeate the environment, from her 'sawed in half' body to the 'sopping wet lake of red slush', Adams's theory allows us to see how nothing of the animal, as conceptually configured, actually remains.

Diana De Ritter is a PhD candidate in the School of English at the University of Sheffield. Funded by the Grantham Centre for Sustainable Futures, her thesis examines meat consumption in British literature from the Victorian period to the present. Currently she is focusing her research on exploring how twentieth-century children's literature both reinforces and challenges food ideologies.

Desmond, Jane

Up in Smoke: Creating and Caring for "Cremains"

After death, the body. Anyone who has a pet die faces this question: what now? In most communities in the contemporary United States, the geographic focus of this paper, human death sets into motion a series of legal and often

medicalized events. Depending upon personal and familial preference, and community norms or religious practices, human bodies may be embalmed or not, buried in a cemetery, or burned, the resulting "ashes" placed in a columbarium, kept at home, or scattered to the wind. There is no question of simply burying the body in the backyard, or tossing it out in the trash, both illegal modes of disposal for human bodies, but not uncommon, even if not strictly legal, options when the body is that of a non-human animal. But for many pet owners, cremation is the choice and the industry is growing.

In this paper, based on industry reports, interviews with workers, and observations of animal cremations, I investigate the actual process of pet cremation, as well as the dispersal and disposal of the material that remains after cremation, which in the business are called "cremains." I will be charting the similarities and differences in the process, practitioners, and post-cremation life of the cremains when the deceased is human and when he or she is not. Cremains can provide a material trace of a specific animal or not if a "group cremation" is chosen. The latter is a cheaper option, less time and labor intensive, comingling bodies. And it is not an option for humans. Maintaining a sense of singular subjectivity in the treatment of human bodies is almost always a requirement, except in times of war or disaster.

But for non-human animals, singularity and bodily integrity can oscillate, being dependent on the species, category of association with humans, circumstance of death, even the size of the body. When chosen, cremation provides a "clean" scientism of death technology without the slow process of putrefaction. The sterilizing power of heat reduces the animal from subject, to body-object, to cremains-- an odorless, colorless last trace—the ultimately tidy long-lasting remainder and reminder of the dead.

Jane Desmond is Professor of Anthropology at the University of Illinois at Urbana-Champaign, U.S.A. The author or editor of five books, including *Displaying Death and Animating Life: Human-Animal Relations in Art, Science, and Everyday Life* (Chicago, 2016), she is the founding editor of the *Animal Lives* book series at the University of Chicago Press, and Resident Director of the UIUC-ASI Summer Institute in Animal Studies.

Dinker, Karin Gunnarsson

Animal remains in primary school

Animal remains, are present and normalized everywhere in primary school spaces, not the least in the dinner halls and even in the more alternative and mostly vegetarian Steiner school with a significant emphasis on using 'natural' materials such as wool, sheepskins, and beeswax. In my recently finished thesis, based on three primary schools in Sweden, I claim that the presence of remains provides scaffolding for and helps to further legitimize the use of animals throughout education and beyond. How can such use be rethought within the context of school?

Vegan students, parents or teachers who create awareness around the animal remains are seen as a nuisance, marginalized and made as invisible as the used animals. In this paper I elaborate further on new ways of 'reading and eating' in relation to animal use in school. New ways of 'eating and reading' have already been elaborated upon by Snaza (2013) and taken up by Dinker and Pedersen (2016 and forthcoming).

Karin Gunnarsson Dinker has a Ph.D. in Geography from Swansea University. Her research interests other than critical animals studies include critical geographies and critical media studies, children's rights, and alternative education. She is trained as a secondary teacher and journalist and has worked with various organizations in the fields of animal rights, international solidarity, and environmental activism.

Dobrzynski, Dion

Roadkill Elegies: Mourning Structural Violence

Roadkill (or 'road-killed animals') accounts for millions of deaths per day, making it the leading cause of wildlife killed by humans behind the meat industry. Road-killed animals constitute a mass-scale structural violence embedded in an auto-industrial complex that has dominated discourse and representation since the mid-20th century. The glimpsed image of pulverised wildlife, dead by the side of the road, has become naturalised as an unfortunate but unavoidable 'accident', as common as roads and cars themselves. To confront this, I will draw extensively from poetic responses to road-killed animals, by writers such as Barry Lopez, Kathleen Jamie, and Gary Snyder, who explore unflinchingly the feelings of grief and guilt in a time of mass violence and loss. Using John Berger's *Ways of Seeing*, I'll examine how the transitory and banal hyper-visibility of animal deaths on our roads mediates the way we think about the structural violence, diverting ethical responsibility away from the individual driver. Cars act as sealed pods in which the living world beyond the windshield becomes framed and phenomenologically deadened. Commodity fetishism with automobiles has lead to a numbing disengagement or trivialisation of wildlife loss. This calls for the need, not only to mitigate the structural violence, but allow ourselves to respectfully mourn road-killed animals.

Dion Dobrzynski is a postgraduate with an MLitt in Environment, Culture & Communication from the University of Glasgow. Dion recently presented his award-winning creative writing piece on microfibre marine pollution at the Orkney International Science Festival 2018, and has been published with Dark Mountain Project.

Eirich, Carolin
Untethered – A fictocritical account of human-canine cohabitation, mourning and melancholic attachment

In the course of approximately 15.000 - 16.000 years, humans and dogs in Western civilisations established a bond which is characterised by a set of ambivalent affective ties and complicated histories of coevolution and cohabitation. This intimacy allows for understanding mourning and melancholia after the demise of a companion dog. However, it is difficult to mourn the death of a companion dog in a way that enables the human being to go through a proper process of mourning as the attachment to companion dogs is either trivialised or sentimentalised and the companion dog is often seen as an inferior substitute for a human being. I want to examine what happens if the grief over the death of a companion dog is treated as a matter of shame and must therefore be disavowed through drawing on Sigmund Freud´s concept of melancholic attachment which he described as an interiorised and disavowed affection for another human being. Julia Kristeva´s concept of "the abject" may further deepen the understanding of why grieving a companion dog is repudiated or ridiculed. Although psychoanalytic theories shied away from turning to the implications of losing a companion animal, the question arises of how to understand mourning and melancholia in interspecies relations.

Writing about the dog-*Other* and post-mortem affective remains, reverberations and transformations within the psyche, require a different style and form of writing. Fictocriticism aims to develop arguments through narratives which lets the theoretical and the fictional emerge as hybrids and thus troubles the distinction between inside and outside, subject and object, the personal and the political and their liminal boundaries. The author thus interrogates psychoanalytic theory alongside gendered forms of the pathologisation of interspecies intimacy and mourning through shifting between perspectives: a female identified first-person narrator and a scholarly reflection.
The essay intends to examine what remains of an intimate interspecies encounter and how those "remains" may contribute to conceptualising non-binary ontologies of "humanness" and "animalness".

Carolin Eirich studied Gender and Cultural Studies at Humboldt Universität zu Berlin and at University of Sydney and is currently preparing her PhD project. Her research focusses on animal and sexual differences and their intersectional articulations in contemporary literature and visual culture through drawing on psychoanalytic theory, queer theory, mad studies, postcolonial theory, critical posthumanism and new materialism.

Fairfield, Catherine
Spaceships, Butterflies, and Plastic Bags: Confronting Change in Contemporary North American Novels

This paper emerges out of my dissertation on the role of literature in how we learn to sense change in and empathize with our more-than-human environments. Here, I will be attending to narratives that foreground sites where migratory animals have laid their bodies to rest. My paper will explore two contemporary literary texts, *Flight Behavior* by Barbara Kingsolver and *Neon Green* by Margaret Wappler. These narratives explore the intersections of migration, extinction, and more-than-human presences. In each of these texts, more-than-human beings make unexpected migrations to non-native habitats. In Kingsolver's case, the beings are endangered butterflies that take refuge in a forest that has never been a part of their flight path before, and in Wappler's they are aliens who land their spaceship in a suburban backyard and show few signs of life for their nine month stay. Both texts grapple with the predicament of non-interference, or "letting nature take its course", and interacting with the animals for the sake of science and education. I will specifically focus on moments of somatic engagement with animal bodies, when touching for the sake of learning and empathizing is at odds with how hegemonic science discourses instruct them to interact with those bodies. These novels confront the tension between the potential for harm to both humans and animals through physical engagement and the importance of touch for empathizing and for multispecies care. The questions at the center of the narratives that this paper will address include, what can be learned from an animal's presence, and at what cost? How do dying, changing, and decaying bodies teach? And, how do we read animal remains as signs of environmental change when we have already failed to recognize and respond to environmental change as a threat to animal lives?

Catherine Fairfield is a PhD candidate in English & Women's Studies at the University of Michigan. She earned her BA in English at the University of Exeter. Her research interests include twentieth century to

contemporary Anglophone literature, environmental humanities, and feminist theory. Her dissertation explores the role of literature in how we learn to sustain, care for, and survive with our material environments. She is also invested in how environmental criticism intersects with disability studies and animal studies.

Feeser, Andrea
"Where Life and Death Meet: Jimmie Durham's *God's Children, God's Poems*"

Artist Jimmie Durham's 2017 *God's Children, God's Poems* consists of animal skull assemblages that he deems "animal spirits." I engage these entities through questions about presence and absence entertained by Durham and by philosopher Vinciane Despret, who like the artist, concerns herself with animals alive and dead.
When queried about what an audience is to "get" from his work, Durham replies no one thing since his assemblages contain aspects of creatures' skulls, other materials, him, and viewers as each enter into varied relations with one another over time. This parallels a manner of being that Despret calls "*agencement*:" making and knowing formed by give-and-take among all elements of creation as it becomes and is received.
Despret elucidates this modality by looking at animal science and beliefs about death. She notes that ethologists often ask questions about animals with answers already in mind, creating experiments that deliver anticipated results to meet established objectives. Frequently, scientists do the knowing, animals are the known, and the latter can be hurt in the process. Despret argues that an equally impoverished dynamic operates in accepted notions of death in Western culture today since the natural and social sciences define death as finitude, maintain that the dead and their mourners no longer share life, and declare that loss is to be mastered and assuaged.

Durham's animal spirit skull assemblages are entities of *agencement* that Durham brings into our world so that we might reimagine with whom and what we connect and disconnect. The artist's wisent (European bison) makes this evident. The assemblage is subdued and faces a window and thus seems removed – until we see our own image in the full-length mirror on the wisent's body.

This invites us to reflect on our relationship with an animal that is almost extinct, as well as a death and a spirit that is animated by everything and everybody – including our own body – that is a part of the skull assemblage. Is this loss, gain, both? These elicited questions encourage us to consider how we might experience and value a range of possibilities for us with others in life, death, and art.

Andrea Feeser is Professor of Art History at Clemson University. Her books on Waikiki and South Carolina examine colonialism's impact on land use and race relations in both places. She currently researches how Jimmie Durham's organic and inorganic assemblages shape aesthetic and social experiences.

Fitzpatrick, Alex
Should We Respect Rover's Remains? A Discussion on Ethics, or the Lack Thereof, in Zooarchaeology

Over the past two decades, archaeology has been confronting an ethical crisis with regards to the past treatment of human remains by specialists and institutions. From the creation of the Native American Graves Protection and Repatriation Act in the United States (McManamon 2000), to further calls for the repatriation of remains and artefacts to colonised communities from European countries (Fforde 2003), the archaeological community has been actively attempting to become more respectful in their approach to the handling and curation of human remains.

However, there has been less consideration to the ethics of handling and curating faunal remains. This is arguably due to the inherent anthropocentrism of archaeology as a discipline, which automatically "others" animals and, in some cases, literally "objectifies" them as "artefacts" rather than the remains of a once-living creature. This can be observed in the process of handling faunal remains post-excavation, the lack of legal procedures regarding the ethicality of remains, and even the emotional reaction to remains on display (Fitzpatrick 2018).

This paper utilises recent work in social zooarchaeology and post-humanist studies (Russell 2012; Overton and Hamilakis 2013) to critically examine the role of ethics in zooarchaeology, specifically from a non-anthropocentric perspective. By drawing comparisons with ethical concerns for human remains, this paper will further explore the possible reasons that cause such a different ethical approach for animal remains, as well as propose alterations to the currently accepted form of ethics in zooarchaeology.

Alex Fitzpatrick is a zooarchaeologist and current PhD candidate at the University of Bradford. Her research concerns faunal remains from the Covesea Caves and their role in complex Later Prehistoric cosmologies and funerary rites. She writes about archaeology on her website www.animalarchaeology.com and co-hosts a zooarchaeology podcast called "ArchaeoAnimals" on the Archaeology Podcast Network.

French, Elysia
Visualizing Remains; Thinking Through Absence

Climate change, as a story in multispecies relationships, offers an opportunity to rethink the slow and measured connections between human and nonhuman life. Consider, for instance, "absence" as one of these integral connections. Here, I do not mean absence in the binary sense, but rather to signify the environmental change effecting both human and nonhuman species—the displaced, the missing, the invisible, the depleting, and the dying. I use absence to identify an entangled circular system, one that includes the possible healing and the return of a species in decline. In this paper, I explore the cultural framework of climate change through an examination of absence as it is visually represented through nonhuman remains. I highlight the necessity of imagining nonhuman life (and nonlife) within a cultural context and examine how contemporary art is responding to a conceptual understanding of climate change.

In my examination, I bring together the work of four multi-media artists: Warren Cariou, Kelly Jazvac, Katie Patterson, and Cole Swanson. In each case, the thoughtful use of nonhuman remains and nonlife objects become evidence of the Anthropocene. The juxtaposition of these artists allows me to consider how both absence and nonhuman beings are visualized in the current cultural imagination, while also considering the importance of possible multispecies futures. Through these works, I question how the remains of nonhuman beings and nonlife objects tell the stories of climate change. For instance, bringing together Katie Patterson's *Fossil Necklace* (2013) and Kelly Jazvac's *Plastiglomerate* (2012-ongoing) helps to visualize the fragile histories of human and nonhuman relationships, while at the same time questioning potential futures in the era of climate change. Additionally, through the purposeful and haptic visualization of insect remains, the conversation between Warren Cariou's *Petrography* (2014-ongoing) and Cole Swanson's *Monument* (2018) becomes one of scale; affectively coming to know climate change as both personal and global. With these case studies, I hope to offer an alternative and emotive site of understanding multispecies relationships and climate change.

Elysia French is currently a SSHRC Postdoctoral Fellow at York University in the Faculty of Environmental Studies. French recently received her PhD from Queen's University in the Department of Art History. Her larger research interests include: the visual culture of climate change, petrocultures, multispecies studies, and landscape and eco-aesthetics.

Giraud, Eva and Hollin, Greg
Estranged Companions: Bedbugs and biology in multispecies worlds

Bed bugs are often difficult to find, detected more commonly through their remains: Smells, shells, faeces, and – of course – bites. Despite difficulty in spotting the insects, their resurgence in North America and Western Europe, after a period of chemically-enforced estrangement, has been framed as a public health crisis; as entomologist Michael Potter states: while 'other household insects will take their toll... bed bugs will transform the way people live, sleep, and travel' (2006: 102). This paper takes contemporary anxieties surrounding bed bugs as a starting point for complicating engagements with the biological and psychological sciences, which have increasingly been a feature of the Environmental Humanities and New Materialisms.

Interdisciplinary engagements have offered a means of unsettling human exceptionalism and foregrounding co-evolutionary entanglements between human and animal worlds. For instance, ethology and evolutionary biology have often been used to attribute negative affective responses towards insects to their physiological difference from humans, multitudinous qualities and associations with parasitism (e.g. Lorimer, 2007). In this paper we argue instead that anxiety surrounding the 'remains' left by bed bugs themselves, needs to be situated in relation to a very different set of remnants: the legacies of specific cultural histories.

Engaging with popular literature, histories, and scientific papers about bed bug management, we trace how the push to eradicate bed bugs has historically been intertwined with class-based and racial stigma (and corresponding attempts to regulate public housing and patterns of mobility). These developments were coupled with attempts to eradicate bedbugs through an 'ecologized war' (Sloterdijk, 2009), in the wake of chemicals developed in the World Wars being repurposed for pest control purposes. Together, these longer histories of human-bed bug relations continue to shape encounters in the present: leaving their legacy both in the chemically resistant bodies of bugs and the stigma that has been reproduced in contemporary bed bug narratives.

Bed bugs we argue, therefore, illustrate that rather than straight-forwardly appealing to biology or psychology it is vital to complicate biological narratives and recognize that encounters in the present are always shaped by the entanglement of cultural as well as natural history.

Eva Giraud is lecturer in Media at Keele University, who is interested in frictions between environmental and animal activism, and theoretical work that has conceptualised entanglements between humans and other species. Her monograph, *What Comes After Entanglement? Activism, anthropocentrism and an ethics of exclusion* is forthcoming with Duke University Press.

Green, Megan
Home Décor

Home Décor features an image of an oil sands worker and Fort McMurray resident holding two severed deer heads. The image was taken with a cell phone and provided by residents following a request for a set of antlers. The figure emerges from a dark space onto a driveway. He is having an authentic interaction with nature, yet one specifically possessing the trappings and associations of a version of the Canadian west. The antlers are not large or in possession of an unusual abundance of points and so are not valuable as a trophy, and therefore fall into the realm of kitsch taxidermy. The provenance of kitsch gets at the problem with the embeddedness of energy and nostalgia; this is a melancholic artifact. Rachel Poliquin writes:

> In the North American imagination, secondhand hunting trophies have long been synonymous with all things hick, kitsch or tongue in cheek. Dusty heads and antlers mounted in restaurants, gas stations, and bowling alleys are as much a part of backwater American landscape as plastic flamingos and velvet paintings of Elvis. The heads offer a peculiar aura of failure and ruin.[1]

The image in *Home Décor* is meant to provoke a response. The man in the image is doing something that reads in particular ways to different audiences—for some, an image of a strange man doing stranger things in a northern locale.[2][3][4] The figure is wearing a plastic safety orange coat, a bright color to prevent being accidentally shot. The mixing of plastic, oil, and this primordial interaction with the landscape is a hybridity illustrating that although these things are seemingly irreconcilable, they exist together, and this gets at the subculture of this intersection of class and geography.

Untitled, is a medical bottle for male urine containing a 'feminine' small furry object. The object does not appear to fit easily through the opening of the bottle, as in a culturally loaded feminine body in a patriarchal narrative.

What exactly were we supposed to have learned from the fire? related to an encounter with an errant deer's leg on a Fort McMurray driveway. The sculpture is also a consideration of the idea of the 'toxic sublime'[5] in images of the oil sands. *Home Décor* and *What exactly were we supposed to have learned from the fire?* attempt to reconceptualise the landscape where the image was taken, near the Athabasca Oil sands, as an affective space where oil is embodied. The work utilises humorous and melancholic conflations of the strangeness and banality of a place ostensibly considered dystopic and anachronistically other, yet whose industry, oil, is central to our society; it attempts to contextualize industrial interactions related to the oil sands and the geo-cultural landscape, exposing particular rationalities related to class, personal anecdote and geography.

Megan Green is an artist from Newfoundland, who was part of a worker migration to Fort McMurray, Alberta associated with the oil sands, where she spent her formative years. She received a BFA from the University of Alberta and completed an MFA at the University of Waterloo in 2014.

Greet, Ben
Chukar Partridge Remains as Expressions of Identity in Prehistory

At the site of Hayonim Cave in northern Israel a burial of a 25-year-old male was uncovered dating to the Natufian period, around 12,000 BCE. Around his wrist were found 14 distal fragments of tibiotarsus from the chukar partridge. Because of the wear present on these pieces, it seems as if they were used as beads on a bracelet, worn during

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[1] Rachel Poliquin, The Breathless Zoo: Taxidermy and Cultures of Longing (University Park, Pennsylvania: The Pennsylvania State University Press, 2012), 148-167.
[2] Robert Service. "The cremation of Sam McGee." 1956.
[3] Grace, Sherrill E. *Canada and the Idea of North.* (Montreal: McGill-Queen's University Press, 2002). 90-92.
[4] Rob Shields, "Feral Suburbs: Cultural Topologies of Social Reproduction, Fort McMurray, Canada." International Journal of Cultural Studies 15, no. 3 (2012): 1-11.
[5] Jennifer Peeples. "Toxic Sublime: Imaging Contaminated Landscapes" Environmental Communication: A Journal of Nature and Culture (2011, December), 5.4 (2011): 373-392.

the individual's life and left with the body in death. Other partridge tibiotarsus beads were found across the site and at other sites across the Southern Levant. This paper aims to show how these beads, worn as bracelets, might have been used by Natufian hunter-gathers as methods of identity expression and will explore the possible symbolic resonances they may have contained.

Using Weissner's (1997) construction of style, related specifically with hunter-gather communities, I will look at three possible modes of identity expression these bracelets may have occupied: 1) As an expression of 'positive correlates' within the individual wearing the beads. The evidence provides two options within this mode of expression: an ability to acquire extra resources or a display of physical/martial strength. The first of these is based on both the role of the chukar partridge within the animal economy of Hayonim Cave and other Natufian sites, as well as data from qualitative interviews conducted with Bedouin in southern Jordan. The second option is suggested through an examination of cross-cultural anthropological evidence relating to the partridge, a significant portion of which emphasises the pugnacious nature of the bird. 2) As an expression of similarity within specific groups (e.g. kinship or village groups). This will be based on the regional distribution of these beads, as they appear significantly at Hayonim Cave and Mallaha. Yet, at Mallaha the chukar partridge is of secondary importance within the avian skeletal assemblage, allowing an alternate interpretation of why their bones are chosen for beads. 3) To attract or form bonds with mates from other social groups. For this, evidence will be drawn from experimental data and, again, from cross-cultural anthropological data, which also emphasised an association between partridges and sexual love.

Dr Ben Greet is a postdoctoral research assistant on the People and Birds in the Southern Levant project at the University of Reading, where he is examining the avian material culture of the region. He received his PhD in Classics studying the symbolism of the eagle in Roman culture.

Gupta, Kristin

Death Futures

Still in its formative stages, this paper considers the afterlives of nonhuman remains in relation to speculative methods of body disposition. In the last decade, interest in new forms of interring the dead has become increasingly widespread in the United States as social norms around mortality have shifted and anthropogenic climate change threatens normative deathways and rituals. Rejecting chemical and architectural interventions in death that reinforce "cultures of immortality" (Podgorny 2011), emerging practices such as natural burial, aquamation and recomposition are conceptualized as acts that configure intimate relationships with contamination and cast aside ideas of decomposition as solely a process of ruination. These imaginaries of what can be done with a corpse have been central to the "magical death utopias" envisioned by alternative funeral professionals and death positive activists, who advocate against the environmental degradation caused by the histories, costs, and logics of modern American funerals. However, complicated legal landscapes of what can be done with a human body after death have severely hampered these efforts, leading to the use of pig remains (as well as those of companion species like cats and dogs) in the testing and early implementation of aquamation and recomposition. Although they have received little attention thus far, I argue that animal remains should be understood as integral to the creation of these death futures, rather than being mere stand-ins for human bodies. These corpses are not just organic material onto which a new ethic of death can be mapped, but are forms that have their own agencies and unruliness. Based on fieldwork conducted in Seattle at a pet aquamation center and a testing lab for recomposition, I aim to trace the histories, circuits, and potentialities of nonhuman bodies in these facilities. What ethical entanglements emerge from embracing the animal in death, both in regards to the use of their bodies and in welcoming the microbial mess of decay through new methods of internment? How do these practices gesture towards a destabilization of the place of human within broader forms of life and death?

Kristin Gupta is currently a PhD student in the Department of Anthropology at Rice University. Her dissertation research traces paradigms of exclusionary deathcare within the American funeral industry in its broader aim to probe normative regimes of truths brought to life by death and dying.

Harris, Racheal

In the skin: Memorialising Animals in Taxidermy and Tattoo

A prevalent theme in the field of human and animal studies is the changing relationships which people share with their companion animals. Where once the family pet existed on the outer of the extended family circle, in more recent decades, and particularly among singles, it has achieved a status more akin to best-friend or child. The changing nature of this relationship is perhaps most clearly illustrated in the array of accessories currently available for purchase,

which promise to pamper and personalise our pets. Where once the domestic cat was just a cat, now it is a unique individual, with a consumer status available for display. So how do we grieve such an animal when it dies? This paper considers the various ways in which pets are mourned and memorialised.

My discussion draws on the human urge to hold onto the remains of our companion animals and the way that this desire has changed since the beginning of the pet keeping era. I consider how taxidermy, backyard burial, animal cemeteries, and memorial pet tattooing are present in the process of grieving and how their appearance highlights the changing significance of the human/animal relationship within a domestic setting. Specifically, my view is toward how the intimacy of the relationships we share with companion animals continues after their deaths. This, I suggest, is a relationship which is based heavily in narrative, one which alters, even becoming confused, as new companion animals come into and exit out of our lives. Compared to the average human life span, the life of a companion animal is but a moment. As such, it is not uncommon to build significant bonds with more than one animal across our lifetime. I ask, as we accrue memento mori for each of these animals, how do our narratives about these relationships change? Can one ever replace another? How do we keep our competing memories separate?

This paper draws scholarship of Margo DeMello and Rachel Poliquin, among others, and has been developed partially from research to be published in 2019 by Emerald Publications as part of their 'Death & Culture' series.

Racheal Harris completed her Master of Arts at the University of New England (Australia). She is currently completing her PhD with Deakin University. Racheal is working on a single-authored volume for the *Death and Culture Series* (Emerald Publications), due for publication in late 2019 and recently presented on Memorial Pet Tattoos (York University, U.K.).

Hollin, Greg

Consider the woodpecker

In 2002, Mike Webster, a hall of fame American football player, died in Pittsburgh at the age of 50 after suffering a heart attack. Prior to his death, Webster had experienced years of physical and mental health problems and the remains of Webster's brain revealed significant cerebral damage: he posthumously became the first player to be diagnosed with Chronic Traumatic Encephalopathy (CTE), a neurodegenerative disease caused by repeated hits to the head. After Webster, CTE would gone on to cause an 'existential threat' to contact sports, 'a public health crisis that emerged from the playing fields of our twenty-first-century pastime' (Fainaru-Wada & Fainaru 2013, p.6).

Also in 2002, Ivan Schwab, a comparative ophthalmologist from the University of California at Davis, published 'Cure for a headache' in *The British Journal of Ophthalmology*. This paper sought to answer the crucial question: given its head banging tendencies, why doesn't the pileated woodpecker (*Dryocopus pileatus*) get a headache and why don't its eyes pop out of its head? After publication, Schwab would go on to win an *Ig Nobel* award, an infamous parody of the Nobel Prize designed to showcase some of the most apparently laughable research produced by the scientific community.

This paper traces the curious journeys taken which have led to the unlikely entanglement of Webster and the woodpecker, human remains and woodpecker brains. I examine the co-option of the woodpecker within biomedical concussion research and ask how the bird came to occupy such a prominent position within contemporary debate. I explore, first, how the woodpecker came to be constructed as contra-human, an animal model which-is-not-like-us and thus part of evidence against contact sport. Second, I consider biomimetic technologies like *NeuroShield* by *Bauer* which seek to bridge the gap between humans and birds by transforming the human brain into a woodpecker's. The paper asks, therefore, how human remains are transformed through encounters with birds, and what remains of the woodpecker when it is rendered within medical technology.

Greg Hollin is a Wellcome Research Fellow in Humanities and Social Sciences based in the School of Sociology and Social Policy, University of Leeds. Greg's current project, *Hard Knock Life: Negotiating Concussion and Dementia in Sport*, explores understandings of head injury in diverse sporting contexts.

Howard-Smith, Stephanie

Alternatives to Heaven: Dead Dogs in Eighteenth-Century Europe

This paper will explore how the eighteenth-century elite memorialised their dead companion dogs, tracing different forms of remembrance during a period of pivotal change in attitudes towards animals.

My paper will draw of the work of Ingrid H. Tague and in particular 'Dead Pets: Satire and Sentiment in British Elegies and Epitaphs for Animals' (2008), in which Tague analysed the ways lapdogs were humorously memorialised

through eulogy. Although it will refer to eighteenth-century debates on the nature of the animal soul (through the influence of such debates on epitaphs), my research is mostly concerned with physical rather than literary remains.

While owners have erected grave markers in memory of their dogs for millennia, eighteenth-century owners sought to honour their dead pets in increasingly extravagant ways. Individual gravestones and monuments to named pets became ever more elaborate (and emphasised their status as beloved individuals). Owners also began to cluster pet graves together, delineating a specific area for the mourning and remembrance of dead pets. These dedicated spaces suggest that the departed animal (and its memorialisation) were considered of increasing importance. While geo-historical studies of pet burials identify European and American pet cemeteries as a late-nineteenth century invention, I intend to consider several private eighteenth-century pet graveyards both in Britain and continental Europe.

I will also explore the development of techniques for memorialising dead pets through the preservation of their physical presence. The eighteenth century saw the introduction of taxidermy as a method of preserving the bodies of pets after death, as opposed to stuffing specimens for observation and study. Other methods of preservation, such as the skinning of pet dogs for their pelts (for use as muffs, for example) enabled continued intimate and sexualised corporeal contact between mistresses and lapdogs (itself a source of anxiety for many critics of newer modes of pet-keeping) long after an animal's death. Similarly, a few dedicated pet owners contrived to have their pets buried with them.

My paper will suggest what these practices reveal about the position occupied by animals in a society that experiencing difficulty distinguishing companion animals from human substitutes or consumer objects.

Stephanie Howard-Smith recently completed her PhD on the cultural history of the eighteenth-century lapdog at Queen Mary University of London. She has publications forthcoming on a 1760 London dog cull and on pugs and porcelain in networks of oriental exchange. In 2019 she will be teaching animal history at York.

Hull, Emily

Sexual and Reproductive Vulnerabilities in Wild Finnish Reindeer

While Human-Animal Studies have revolutionized some of the ways in which zooarchaeologists study animals as individual agents rather than simply "meat with feet," there remains a disconnect between the animals which we choose to study as individuals and those which we relegate to remain members of a herd. As in many fields, this is often done along lines of sex, and the reproductive experience of female animals is primarily used to determine seasonality and hunting strategy. Rarely, however, are the specific sexual and pregnancy traumas of individual female animals the subject of zooarchaeological study. A paleopathology study of female wild Finnish reindeer shows the skeletal trauma that mating leaves on the female reindeer body, as well as vulnerability and the results of female-female aggression that occur during pregnancy. This study looks at the commonalities of habitual mating trauma and pregnancy vulnerability, as well as creating individual osteobiographies. Many of the traumas examined include small skeletal fractures that are invisible to observations by wildlife biologists and often overlooked by broad-scale analyses of archaeological assemblages. Additionally, malnutrition and increased mortality rates show gestation as a period of great peril for female reindeer. By examining the collection of modern reindeer at the University of Oulu, physical signs of trauma were explored and life experiences of pregnant wild reindeer reconstructed. Using osteological and paleopathological techniques and informed by feminist archaeological theory and emerging trends in Human-Animal Studies, this study seeks to provide insight into the specific and individual experiences of breeding female animals as non-human persons as well as reproductive members of their communities.

Emily Hull is a PhD Candidate from the University of Alberta studying Domestication and Human and Animal Relationships in Zooarchaeology. She received her MSc in Paleoanthropology from the University of Sheffield.

Jekanowski, Rachel Webb

From Labrador to Leipzig: Media and Exhibition Cultures along the Fur Trail

On the eve of the Sestercentennial of its charter as a British Crown corporation, the Hudson's Bay Company (HBC), a trading company and fur producer operating across Canada, made its first foray into film production. The resulting corporate picture, *The Romance of the Far Fur Country* (1920), offers a feature-length spectacle of Canadian landscapes, trading posts and portage routes, Indigenous peoples, urban modernity in new Western cities, and the titular fur trade. For much of the twentieth century, the HBC continued to support the creation of multiple films, photographic collections, and periodicals like *The Beaver*, offering a varied and highly visual record of its corporate activities in Canada and abroad. Operating with a functional monopoly over the production and export of Canadian furs to American and European markets during the twentieth century, the HBC left indelible marks on the cultural fabric of Canada and its

ecosystems. The establishment of HBC trading posts across the continent from Labrador to Vancouver, and reliance upon Indigenous peoples to trap and process pelts, also significantly impacted Indigenous societies and traditional economies. In other words, the history of the HBC is intimately entangled with Canada's history of colonial conquest and natural resource extraction for foreign markets.

This paper investigates how the HBC used sponsored films, natural history dioramas, and other forms of visual culture to showcase fur commodities at early twentieth-century German fur trade exhibitions. Focusing on the HBC's exhibition at the 1930 Leipzig International Fur Exhibition (Internationale Pelzfach-Ausstellung) as my main case study, I analyze the production of media along early modern commodity supply chains linking Western Europe to resource zones and Indigenous cultures in Labrador and other parts of Northern Canada. In turn, I also theorize how these practices mediated the fur trade itself. Drawing on animal studies and colonial and industrial film scholarship, as well as original archival research conducted at the HBC Archives (Winnipeg, Canada), I theorize how HBC's history of early sponsored filmmaking in general, and 1930 Leipzig exhibition in particular, participated in the commodification of animal life and the contributed to Western understandings of Indigenous peoples in Canada.

Rachel Webb Jekanowski holds a Ph.D. in Film and Moving Image Studies from Concordia University in Montreal, Canada. Her dissertation, *A Nation of Fur, Fish, and Fuel: Documenting Resource Extraction in Canada*, theorizes shifting representations of twentieth-century resource industries within Canadian nonfiction and nontheatrical cinema, and the entanglements of environments, society, and culture they represent. Her articles on energy and media studies are published or forthcoming in *Canadian Journal of Communication*, *The Goose: A Journal of Arts, Environment, and Culture in Canada*, *Middle East Journal of Culture and Communication*, and *Canadian Journal of Film Studies.*

Joelle, Natalie

Gleaning Lean Culture: On *Lean Logic*

Since the term 'lean' was coined to describe and disseminate the efficiency innovations of the Toyota Production System to an Anglophone audience in the late 1980s, 'lean thinking' has spread across the world. Education, healthcare, government, energy, and agriculture are amongst many sectors increasingly adopting the methods of lean management, and attempting to 'do more and more with less and less'. We live in lean culture. This polemical paper, presented at a university that is part of the global Lean HE initiative, connects the rhetoric of 'lean' to its troubling source in the slaughterhouse. The research develops what I term a 'gleanological' methodology: a genealogy of global lean technologies and their roots in the packing of lean meat. Gleaning the phrase 'lean culture' from management handbooks for our critical lexicon innovatively connects contemporary systems of control within and across species with a term that is as specific and identifiable in how it permeates everyday language as it is global and transdisciplinary in reach. It has never been more important to name, and in so doing, call out the investments of lean culture than in our current climate crisis, in which the production of lean meat and its by-products is the largest single cause of greenhouse emissions and a leading contributor to climate change, because lean thinking does not only reproduce the technologies of slaughterhouses, but tacitly inscribes across culture the idea that there is an 'essential meat'. *Lean Logic: A Dictionary of the Future and How to Survive It*, by influential British ecologist David Fleming, is an experimental distillation of his complex life work that controversially advocates extending lean management into grassroots environmental groups, and so also shifts the meaning of lean. As the popularity of *Lean Logic* amongst international environmental activists grows, this paper makes timely enquiries into the animal remains at stake in Fleming's idea of lean, making reference to his journalistic articles on meat and dairy production. Gleaning lean culture, revealing its animal remains, is an urgent response to the violence and ecocide encoded in the lean management of everyday life.

Natalie Joelle is writing a transdisciplinary study of gleaning and lean culture at Birkbeck, University of London, funded by the Arts and Humanities Research Council. Her most recent article is 'Gleaning Lean Culture' (*ISLE: Interdisciplinary Studies in Literature and Environment*, 2017). Further information about her work is available on Academia.edu.

Karmakar, Goutam

Delineating the Nonhuman Subgenres: An Encounter with the Animals and the Unknown World of Indian Poetry in English

By making the analogies between the humans and animals, writers from all over the world try to create a space in their works through which they can make experiences with the images and symbols along with distance and proximity.

In addition to these, the affirmation and alteration of representations of the humans and animals give an anecdotal description of images of mythology, masculinity, feminism, deceptive human behaviour, resurgence and regeneration, death and bleak future, anthropocentric as well as ecocentric perspectives of the humans, human ignorance of animal worlds, modernism and skepticism, loss of humanity, and the deterioration of morality in general. In case of Indian Poets writing in English, these remain the same and they, with very bemused and enhancive ways, incarnate the praxis of the painterly and cosmetic embodiment of animals and thus different poets, with their diametrical points of view, demarcate their boundaries of Human and Nonhuman subgenres. While some poets depict animals to contemplate on fellow creatures, some use the rapt animal forces to provide the binary opposition between modernism and traditionalism, subjugation of women and consequent results, life and death, reality and hypocrisy, nobility of complexity of the human nature and the authenticity of the existence of the animals. Five Indian poets in English, namely A. K. Ramanujan, Arun Kolatkar, Kamala Das, Keki N. Daruwalla, and I. K. Sharma are taken into consideration for this proposed study. A. K. Ramanujan's animal poems are the products of his collective unconsciousness and with the recurrence of these animal images coupled with folktales and archetypal figures, he gives his poems a touch of Indian sensibility. Particularly in 'Jejuri', a collection of poems, Arun Kolatkar personifies animals to satirize the religious practices of superstitious people of India. Kamala Das uses animal images to delineate her dissatisfied married life, her childhood memories, her relationship with other man and her experiences as a woman. Keki N. Daruwalla personifies the animals and gives them a voice to spread his revolutionary ideas. I. K. Sharma's concern for the underprivileged are testified through his poems on animals, and this study attempts to show the same.

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Kasprzycka, Eve

What Remains After Livestock: Deadstock, Discourse and Biocapital

Our "knowledge" on nonhuman animals wholly influences and is influenced by the biocapitalist forms of instrumental use that humans make of their bodily materiality. The divide between humans and other animals is orchestrated by discursive "knowledge" production which assists the "contradictory power" that "dissolve[s] and reinscribe[s] borders between" nonhuman animals and capital (Shukin 11). There is ample ecological criticism expressed over livestock, but scholarship has largely skirted around its counterpart —deadstock. 50-70% of a slaughtered animal is not transformed into edible flesh. "The silent industry" of disposing abattoir waste goes widely unnoticed, but the environmental degradation caused by burying, liquifying, and incinerating deadstock is becoming harder to ignore. "The livestock industry in the United States produces 1.4 billion tons" of bones, tendons, plasma and blood every year (McWilliams). A simple solution to reducing the impact of deadstock is reducing the amount of livestock, but agribusinesses discursively mute such considerations through neoliberal promises of "green" market opportunities that propose maximizing the utilizations of deadstock.

This paper will construct a recent history of deadstock in relation to triangulated economies of slaughter, biocapital and the politics of their representation. I will also examine recent developments surrounding the lexicon of aquacultural/agricultural science and the way biopolitical agents manipulate language to shape discourses surrounding the utilization of deadstock to prevent criticism against the exploitation of livestock. Biocapitalist self-governing agents prevent consumers from questioning agriculture/aquaculture's contributions to our ecological crisis through discursive shifts that reproduce neoliberal goals that "seek to harness market rationalities" (Bresnhian, 4). Conversations regarding the ethical and moral deliberations surrounding nonhuman animal remains are discursively reframed into discussions of economic recovery. By using Foucault's concepts of discursive power-knowledge while mapping the connection between life, death, consumption, and what remains, an analysis of the commercialization of deadstock reveals some of the ways "death, rather than life, is 'put to work'" within the parameters of biocapitalist modes of production (Colombino & Giaccaria, 1044). I conclude with some reflections on how environmental activism and critical animal scholarship might respond to this new discursive challenge.

Eve Kasprzycka researches the political, ethical, legal and cultural dimensions of the moral status of nonhuman animals in Western politics and philosophy. Her critical and creative work has been published in Carousel, Wroclaw Uncut, and KSoul Magazine.

Kjartansdóttir, Katla
The Garefowl Affect: The Changing Symbolic Meanings of the Great Auk and Its Afterlife as a Museum Object in Iceland and in Denmark

In current times museums need to tackle urgent collective questions on climate change, biodiversity loss and ecological limits while they engage with the increasingly mobile human condition. The focus of my presentation is on the great auk (the extinct bird) as a mobile museum object that evokes challenging questions in relation to climate change, biodiversity and other environmental matters. In my investigation I follow the bird through time, form and space and examine its history and afterlife as a mobile object within diverse museum settings. The thing-power or vibrant materiality (Bennett, 2010) of the object will be examined and the multilayered meanings that it gains on its travels and are engrained in its materiality. Through my investigation on the various traces and trajectories of the object my aim is also to shed light on different forms of movements, relations and cross-cultural entanglements, across time and space. My investigation is influenced by theories on mobility, new materialism, post-humanism and moving materiality and by Cameron (2015) who stated that one of the greatest challenges that museums of the 21st century face is to critically reflect on earlier human/object dualism and to shed light on the continuing interlocking between animal, plant and human life cycles in order to give way for a viable future.

Katla Kjartansdóttir is a PhD student in museum studies at the University of Iceland. Currently she is focusing on the great auk as a mobile museum object. In her earlier work she has been focusing on museums, cultural identity, visual culture and tourism. Her latest publication "Puffin Love" (2017) was on the Arctic Puffin as a tourist souvenir in Iceland.

Lafarge, Daisy
'Idiomatic Remains'

This paper will consist of current research for my practice-based doctoral project, a non-fiction book provisionally titled *Lovebug*. In brief, I am writing about zoonoses (diseases that pass between animals and humans) to explore the entanglement of humans and animals at microbial and metaphorical levels. Primarily a poet, I have spent the last two years intermittently shadowing a team of veterinary epidemiologists studying zoonoses in rural Tanzania. Parallel to this, and building on a foundational interest in language and metaphor, I have been exploring the role played by cliché and idiom. I would like to extend this research to animal idioms more specifically, and how these might constitute animal 'remains' or 'traces' in everyday speech. While some relate directly to my interest in zoonoses such as 'avoid like the plague' (attributed to St Jerome in the 4th century), some with more elusive origins bear witness to a time of agricultural subsistence and daily encounters with animals ('until the cows come home', 'stubborn as a mule', 'like a lamb to slaughter', 'to count ones chickens'), while others testify to the threat of non-domesticated animals ('a sheep in wolf's clothing' and 'the lion's share'). In the context of the average urban, Western life with minimal animal contact, what role do these (often unconsciously deployed) expressions play in rewilding or reanimating* daily utterance? Like Susan Sontag's infuriation with illness being used as metaphor, do animal idioms, expressions and metaphors detract from the real (and increasingly precarious) lives of animals? Or, in an age of extinction, do they augur a type of oral 'future fossil'**, vernacular requiems for lost species, encounters or relationships with animal others? Furthermore, if we read these idioms in light of zoonoses – in which animal remains or traces are just as infectious as the animals themselves (c.f. anthrax and other airborne/environmentally transmittable zoonoses) – what communicable or conjuring power do these expressions hold?

* acknowledging *anima* (life and breath) as the shared Latin root of 'animate' and 'animal'. The etymological connection with breath is pertinent here in the sense of spoken – uttered – animal remains.

** my use of 'future fossils' herein is adapted from David Farrier's phrasing referring to plastigomerates (*Footprints: In Search of Future Fossils*, 2019).

Daisy Lafarge is a writer, artist and editor. In 2017 she received an Eric Gregory Award from the Society of Authors and *understudies for air* was published by Sad Press. She was recently runner-up in the 2018 Edwin Morgan Poetry Award.

Daisy is an editor at MAP and a PhD candidate at the University of Glasgow, where she writes about zoonoses. https://daisy-lafarge.net

Lawrence, Michael
Death and Durability: Animal Remains and the "Life" of the Banknote

The introduction by the Bank of England of polymer banknotes (beginning in 2016) has led to considerable media attention and debate after both religious and animal-rights groups raised objections concerning the presence of animal remains (specifically tallow) in the notes. Among the reasons provided for the introduction of polymer banknotes was the greater durability of the polymer notes, and this advantage was often expressed in terms of lengthening "the life of the banknote" (and being more environmentally friendly). This paper will consider the media representation of the debates provoked by the introduction of polymer currency in order to reflect on the relationship between the death of animals, the uses to which their remains are put, and the "life" of banknotes. Drawing on historical and philosophical studies of money, I will address the significance of the presence of animal remains in banknotes, and what it suggests about what Shaken calls "the politics of capital and of animal life".

Michael Lawrence is Reader in Film Studies at the University of Sussex. He is the co-editor, with Laura McMahon, of *Animal Life and the Moving Image* (British Film Institute, 2015) and the co-editor, with Karen Lury, of *The Zoo and Screen Media: Images of Exhibition and Encounter* (Palgrave Macmillan, 2016). His articles have appeared in journals such as *Screen*, *Adaptation* and *Journal of British Cinema and Television*.

List, Helen
Spectral envelopes: remaining animal amongst fashion

Where there is the animal body - the remains of the dead, an animated spirit or *ghost* should also trouble us; except that on reflection, we dedicate our intellectual life and activities towards its suppression. Consider for example the Darwinian animal occupying our own corpse, and the exorcism of its fossilized presence, the continually shifting discovered attribute that must separate our humanity and the measured distance by which we "descend". This paper will borrow the concept of *hauntology* from Derrida, in order to explore the ghostly presence of the animal within the treatment of its remains. It will turn to our *usage* of material remains within fashion and status. One for which we claim the state of functionality, our persistent preference for covering and dressing ourselves with mass-produced animal sacrifice upon a global and industrial scale, silk (worms), leather/hide (cattle) and hair/fur/skin (mammalian).

We isolate and fetishize such substances, yet these are animal presences which strangely resist anthropomorphism, to the extent of denying the very existence of alternative pasts. A *hauntology* examines an unwelcome spectre, the horror of its presence is traced through the negative space of the resistance it provokes; Derrida observing a recoiling upon itself within the trace of occurrence. Read through the shift towards the life sciences, this phenomenon appears the epitome of mortality (an enforced non-life), a point at which we are refusing connection with the parallel species with which we simultaneously enjoy an enforced connectivity. To phrase it within *gerontology* (Povinelli) the material presence forms an event whose temporality we attempt to enfold within our intimate span of attention, yet our justifications for the act simultaneously refute this limit. Ultimately, through selecting fashion centred cases for comparison, this paper intends a commentary in relation to *vibrant matter* (Bennett) through the instance of an agency denied and a connectivity refused within the material sphere. It would suggest that these very efforts to maintain a bio-political discipline mark a culture's difficulty in confronting its own trans-species existence.

Dr Helen List is a lecturer at Manchester Metropolitan University, working within the School of Art. Her research explores alternative and cinematic representations of landscape and deals with the impact of changing media technologies within ephemeral spheres.

López, Ana María Gómez
Photographing dead animals: Taphonomy and its inheritances

Johannes Weigelt (1890-1948), a German paleontologist and geologist, was the first proponent of taphonomy—the study of the decay, burial, and fossilization of biological organisms. In the mid-1920s, while doing geological prospection in the Gulf Coast of the United States, he came across scores of dead cows, birds, fish, alligators, and amphibians. Many of these creatures died as a result of extreme weather storms, their remains marooned and weathering in coastal beaches, river banks, and mudflats. Weigelt considered that the ecological processes affecting these animals

were analogous to those that preserved Miocene fossil specimens housed at the Martin-Luther-Universität in Halle-Wittenberg, where he was a geology professor. He photographed dozens of these decomposing animals during his fieldwork, collecting the images in his 1927 book *Recent Vertebrate Carcasses and their Paleobiological Implications*. These photographs served as the basis for Weigelt's proposition of "biostratinomy"—an early formulation of taphonomy—where he established parallels in the death and burial of contemporary and long extinct animals. This paper will present the through-lines between Weigelt's photographic and his academic activities on taphonomy, both examined as sites of biographical and historical annotation as well as for concomitant artistic and scientific production.

In addition to this paper, I would like to screen an updated version of the following video on Johannes Weigelt titled *On Taphonomy* (2017): https: //vimeo. com/246773952 Password: Weigelt

Ana María Gómez López is a visual artist and independent scholar whose practice centers on archival research in the life sciences. She has been awarded fellowships by the Rijksmuseum Boerhaave, the Max Planck Institute for History of Science, the Beinecke Rare Books and Manuscripts Library, and most recently the Netherlands Institute for Advanced Study in the Humanities and Social Sciences. Her works have been exhibited recently at the Fonds d'art contemporain Genève, the Haus der Kulturen der Welt, the deCordova Sculpture Park and Museum, and the American University Museum. Her teaching experience includes Bard College Berlin, Humboldt Universität zu Berlin, and the University of Pennsylvania. In 2015, she was the recipient of the Premio Nacional de Artes (National Award in the Arts) awarded by the Universidad de Antioquia and the Colombian Ministry of Culture. Ana María holds a BA and MA in anthropology at the University of Pennsylvania and completed her MFA at the Yale University School of Art. She is currently a resident artist at the Rijksakademie van beeldende kunsten in Amsterdam.

Lux, Maria
Famous Monsters

Horror-punk bands such as the Misfits combined the wholesome love stories of 1950's rock and roll with B-horror movies—fetishizing monsters, zombies, aliens, violence, and death. The narratives of some of these songs are about grotesquely romanticizing something even as you kill it—and about doing this over and over again. Yet these ideas, while admittedly disturbing, are strangely similar to the repeating narratives of human involvement in animal extinction. Nowhere is this more apparent that in the cultural obsession with the figure of the "endling" – the last remaining individual of a nearly-extinct species. Endlings are romanticized into a tragic symbols of loneliness, forever searching for a partner that doesn't exist, singing duets alone, and never finding love. But charismatic and pathetic creatures like these are, in effect, the undead—zombies—existing in a purgatory between a once-thriving population and oblivion. In a similar move to the complicated way horror-punk creates an acceptable space for terrifying imagery, this new visual art project, *Famous Monsters*, draws attention to the problematic ways we think about extinction, and offers new roles for the nearly-extinct as well. In response to Ursula K. Heise's call for new ways to imagine the nearly-extinct and her critique of the usefulness of current views on endlings, this project recasts endlings as no longer passive, lovesick victims, but as horror-punk monsters who aim to regain some mystery, power, and control.

The first stage of this multi-part project is the creation of a horror comic/romance comic in which the taxidermized remains of once-singular endlings proliferate into zombie masses. As the numbers return to pre-extinction population sizes, humans hiding out in an expensive outdoor goods store must grapple with the manifestation of animal loss. The narrative draws upon the well-worn tropes of zombie movies, including their sometimes heavy-handed cultural critique and their ability to flip the mirror towards humans as the real villains of the story. For this conference, my presentation includes discussion of the comic as a visual argument towards alternative views of endlings, as well as sharing the comic itself.

Maria Lux is a research-driven visual artist whose work focuses on animals and their relationship to knowledge production. Lux earned her BFA from Iowa State University (Ames, Iowa, USA), her MFA from the University of Illinois at Urbana-Champaign, Illinois, and is currently an Assistant Professor of Art at Whitman College in Walla Walla, Washington.

Lynch, Heather
The Violence of Affirmative Biopolitics – When the extinct return to the home

The public discourse around current levels of extinction has largely focused on the loss of species which have human utility, such as bees and animals valued for their cultural and aesthetic value. Notwithstanding such narratives, some scholars have given attention to animals and life forms which are seen as detrimental to humans

and therefore can be actively exterminated (Hinchcliffe, 2014; Kirksey, 2012; Ginn, Beisil & Barua, 2014). This work exposes the ethical tensions of biopolitics which simultaneously negates as it seeks to protect life (Esposito, 2010). While this work forces deliberation over the ethical dilemmas of the struggle for life much of the aforementioned analysis ultimately makes the case for the 'unloved' based on the balance of benefits. For example, Hatley's (2011) erudite defence of the tick is based on the productivity of human/tick relations as a means of restoring faith in life. Others offer a more nuanced view, Ginn, Beisil and Barua (2014) argue that 'awkward flourishing' is pivotal to life and brings to the surface ethical dilemmas which must be faced. Chandler and Beisil's (2017) natureculture analysis of malaria exposes the affective web of malaria control exposing the unintended harms caused by attempts to eradicate the mosquito.

This paper occupies this domain through a situated analysis of bedbug-human relations in a Glasgow neighbourhood. Bedbugs are a life form widely believed to be extinct in affluent geographies which has returned with significant effect. Anthropological work with research participants in their homes gives insight into the *affects* of living intimately with the remains of creature believed no longer to exist. Such remains take the form of instars found in beds, blood trails, tiny poisoned bodies, dormant bodies waiting to spring back to life and the violent impulses which these encounters precipitate. Esposito's affirmative biopolitics, informed by Spinozist ethology is used to explore human/bedbug conflict and the desire to make extinct unwanted life. The analysis builds on the premise that even creatures such as bedbugs have a role in the ongoing ecology of life. However rather than seeking to convince on the complex utility of bedbugs, this analysis of conflict provides a perspective on an ethics of violence (Evans, 2018). This study challenges a view of extinction as loss and probes the role of violence in the desire for the extinction of others.

Heather Lynch is a lecturer in social work at Glasgow Caledonian University UK. Her research interests are in Italian biopolitical theory, environmental studies and sensory anthropology. She is co-editor of a forthcoming special edition of the *European Journal of Social Theory* on 'affirmative biopolitics'. She has written for various journals on topics such as ethics in criminal justice (*Ethics and Welfare*), policy and desire (*British Journal of Sociology of Education*) and the politics of digital story telling (*International Journal of Visual Methods*).

McCormack, Brian

Speculative Alien Encounters and Techno-Utopian Value Practices: *Alien Planet* and Future Animal Remains

In his essay "Progress Versus Utopia," Fredric Jameson suggests that speculative futures represented in genres like science fiction do not serve primarily to model future experience but to defamiliarize and restructure our experience of a present within which we are immersed but which remains unavailable in any straightforward, unmediated fashion: "Elaborate strategies of indirection are therefore necessary if we are somehow to break through our monadic insulation and to "experience", for some first and real time, this "present", which is after all all we have" (Jameson, *Archeologies of the Future* 287). What do speculative space adventures at the dawn of the Anthropocene tell us about our present experience? What kinds of responses do they call for? Thinking the inaccessibility of the present through critical posthumanist conceptualizations of meaning-making, I argue that the 2005 Discovery Channel docufiction *Alien Planet* draws our attention to a deep and troubling aporia in human value practices. *Alien Planet* suggests that exploring new worlds might be a more realistic alternative to, or even a prerequisite for, the emergence of a healthier human relationship to life on Earth.

Featuring commentary from Stephen Hawking, Michiu Kaku and George Lukas, *Alien Planet*s narratological frame sublimates human and other animal remains into a group of biomimetic robotic probes sent to explore the fictional planet Darwin IV. Running alongside a techno-optimistic refrain urging humanity to progress into the far reaches of the galaxy is a story of failure: humanity has failed to learn how to care for life on Earth. The film expresses a hope that news of contact between intelligent, autonomous robotic creatures and radically unprecedented forms of life will ultimately teach humans to experience life on Earth differently. Interstellar exploration is conceived as a turn away from the Earth that might finally ignite a set of value practices that the film's commentators have no idea how to enact without this mediating lens. The film animates a series of logical contradictions haunting the call for technological interventions designed to bring into existence a more desirable ecological future.

Brian McCormack completed his PhD in the Humanities Department at York University. His research focuses on critical posthumanism, theories of meaning and interdisciplinary environmental humanities.

Miller, John

The Selkie and the Fur Trade: Eliza Keary's 'Little Sealskin'

An 1889 article in *Bow Bells* articulated a common sentiment in the late nineteenth century: 'There is nothing [...] so luxurious as a fur garment [and] nothing quite so lovely as a sealskin.' Sealskin's pre-eminence in Victorian fashion was built on the bodies of northern fur seals, a species resident mainly in the North Pacific with the majority of the population concentrated in the Bering Strait. It was America's purchase of Alaska from Russia in 1867 that made the remains of these creatures available to the European fur trade in unprecedented numbers: in 1860 10,000 fur seal pelts were used in European fashion; by the 1880s the figure had increased to 200,000. Unsurprisingly, such an increase came at a significant cost. Millions of animals were, to quote *The London Illustrated Magazine*, 'skinned alive' to service an industry that by the mid-1890s had brought the northern fur seal perilously close to extinction. Debates raged in the Victorian press between the hard heads of the fur trade and the tender hearts of emerging pro-animal groups, informing a surge in writing about seals in which tender anthropomorphic imaginings, ecological concerns and economic imperatives existed in tense interrelation.

This paper focuses on one small, but evocative component of the fur seal controversy: the role of the mythic figure of the selkie. Selkies are half-human/half-seal creatures of Scottish, Irish and Icelandic legend and beings which garnered significant attention through the intellectual developments leading to the formation of the Folklore Society in 1878. As arguments intensified about the ethics of killing seals for clothing, the selkie came to occupy a significant strategic role as a sign of cross-species intimacy and a point of creaturely identification. I examine the selkie's contribution to contestations of the fur seal trade through a discussion of Eliza Keary's 1874 poem 'Little Sealskin', a weepy tale of a fisherman and a seal maiden that gestures strongly towards contemporary debates. 'Who has stolen my skin from me?' the poem's selkie asks poignantly before she marries the fisherman. While the poem's sentimentality produces some strikingly normative moments, it also disrupts an anthropocentric logic with a surprisingly bleak and evasive ending that articulates the force of myth in Victorian pro-animal discourse.

John Miller is Senior Lecturer in Nineteenth-Century Literature at the University of Sheffield. His books include *Empire and the Animal Body* (Anthem, 2012) and (with Louise Miller) *Walrus* (Reaktion, 2014). He is co-editor of Palgrave Studies in Animals and Literature, co-director of ShARC (Sheffield Animal Research Colloquium) and Deputy Chair of ASLE-UKI (Association for Study of Literature and the Environment, UK & Ireland). He is currently working on a book titled *Victorians in Furs: Fiction, Fashion and Activism.*

Mullis, Justin

The Bones of Leviathan: Albert Koch and the Making of the First Creationist Museum

This essay will considering the role of Animal Remains from the perspective of the academic field of Religious Studies and the role such remains play in formulating narratological frameworks about the Deep Past. More specifically it will look at the most contested of all animal remains: fossils. As non-living remains of long dead beasts, fossils are unable to "speak" for themselves and so require constant human interpretation. As Martin J.S. Rudwick, W.J.T. Mitchell, Paul Semonin, Adrian Mayor and others have demonstrated such interpretations can vary greatly depending on the social, political, and religious climate in which they occur. This analysis will consider the latter category via a case study of one of the most infamous fossil "hoaxes."

In 1845, German-born fossilist Albert Koch – frequently presented as Dr. Koch, despite having no such credentials – unveiled a 114-foot-long skeleton of a sea serpent which he had recovered from the fossil fields of Alabama. Not only was Koch's skeleton herald as unwavering evidence favoring the existence of sea serpents – a battle which Sherrie Lynne Lyons has documented was raging in scientific circles on both sides of the Atlantic at this time – but even more impressively Koch claimed that these bones were of none other than the greatest sea serpent of all; the fire-spitting Leviathan of Job. It was this claim that some contemporary Christians seized upon and played up in various publications in which they posed provocative questions like; "had he [Leviathan] seen the Ark? Who knows but Noah had seen him from the window?" Such conjectures evoke powerful imagines of a biblically derived view of Deep Time in which the deluge of Noah is a historical event and Leviathan a real animal.

Though Koch's marine monster would ultimately be identified, and dismissed, by qualified paleontologists as a chimerical fossil whale, this essay will contend that this episode serves as a powerful example of how real fossils can stimulate vastly different interpretive models. Moreover, it will argue that Koch's Leviathan still has profound lessons to teach us today as we continue to grapple with the pseudoscientific and theological practices of Young Earth Creationists.

Justin Mullis holds a BA and MA in Religious Studies from the University of North Carolina in Charlotte, where he has also taught classes related to the intersection of religion and popular culture. His published work includes explorations relating religion to paleontology, cryptozoology as well as Japanese and American science-fiction.

Nicolov, Sophia
Scourge of the Red Tide: The 2015 sei whale mass stranding in Chilean Patagonia and its cultural representations

The sei whale is one of the most elusive and least researched of the great whales, lacking the potent cultural value many other cetacean species have, such as the blue humpback and sperm whale. However, in 2015 media outlets around the world were awash with reports of the discovery of more than 300 sei whales stranded on the coasts of Chile's remote Patagonian fjords in a region between Golfo de Penas and Puerto Natales in the far south of the country. While the media was quick to frame the whale deaths as apocalyptic evidence of harmful anthropogenic activity, scientific investigations would reveal that these animals were killed by the infamous global phenomenon, 'red tide' – a toxic algae bloom that can be triggered by natural weather cycles like El Niño as well as destructive human activity. Five years earlier, a fossil graveyard with over 40 long extinct baleen whales, as well as several other extinct sea creatures, that had died several millions years ago was unearthed in the Atacama Desert in Chile. Zooarchaeologists excavated the site and investigated the deaths of these marine mammals and their discoveries foreshadowed the sei whale mass stranding in 2015; these ancient whale remains revealed that harmful algae blooms had played a role. This example reinforces that variables and fluctuations in the natural environment have been occurring for millennia and that we are unable to say with certainty how unprecedented mass strandings, like the sei whales in Patagonia, really are.

In this paper, strandings are examined for their dual role in specialist and popular spheres, revealing the symbiosis between the two. The scientific investigations by a group of international researchers and the University of Chile in Santiago, the isolated geographical location of the strandings and the circumstances of their discovery are defining aspects that I will explore. The figure of the whale has assumed a mystical presence within Chilean narratives about ecological disaster and humanity's future and I consider how this is reflected in media discussions, in particular, the rendering of the deaths as an apocalyptic manifestation of human-caused degradation.

Sophia Nicolov is a second-year PhD student based in the School of English at the University of Leeds and in the Environment Department at the University of York. Her current project investigates whale strandings in the east Pacific and is highly interdisciplinary, combining environmental humanities with marine conservation sciences.

Oliver-Hobley, Christie
"Meat" and "Flesh": Merleau-Ponty and the Mime Artistry of Trygve Wakenshaw

Trygve Wakenshaw is a clown. In his shows he mimes animal characters (human and nonhuman). Wakenshaw's 2015 show *Nautilus* considers the ethics of using animal remains for food and clothing: "Everyone should be a vegan", according to the performance notes. Although *Nautilus* has enjoyed stellar reviews since its creation, and sell-out runs at places such as the Edinburgh Fringe, Wakenshaw's work has not been the subject of any scholarly analysis. However, Lucy Amsden has published on her experience of learning clowning at l'Ecole Philippe Gaulier, where Wakenshaw also trained. Amsden argues that their teacher's approach engenders a unique sensitivity and responsiveness to audience, via a "pedagogy of spectatorship". Wakenshaw's work merits analysis from an animal studies perspective because this audience-performer relationship has implications for understanding agency and complicity. My paper will consider how this unique relationship might make Wakenshaw particularly capable of encouraging us to consider the morality of consuming animal remains. To do this, I will draw on Amsden's work. I will also appropriate Maurice Merleau-Ponty's concept of "flesh". This is the notion that humans' and other animals' embodiedness connects us inseparably with the world of the sensible. This needs to be understood according to Merleau-Ponty's notion of the "chiasm", which denotes the type of "truly dialectical" relationship that exists between e.g. the sentient and the sensed, in which each exists only in its relationship with the other. To analogise this, Merleau-Ponty uses the example of two hands touching each other, in which the roles of sensor and sensed, subject and object, become reversible. Neither half has primacy in this dialectic. Merleau-Ponty states that the chiasm, and the extension – and potential reversal – of agency it denotes, also apply to intersubjective relationships (such as that between performer and audience). Wakenshaw's connection with his audience is a chiasm: he elicits our emotional responses; in a chiasmic reversal, our responses fuel, and sometimes even steer, his performances. Some of Wakenshaw's skits appear purposefully designed to make us conscious of this relationship. In this way, they encourage us to consider our complicity in the killing of animals, and the commodification of their remains.

Christie is a PhD candidate in English Literature at the University of Sheffield. His research examines contemporary artists who imagine what it might be like to be other animals. His analyses of these texts are informed by scientific insights and philosophical thinking about nonhuman animals over the past eighty-or-so years.

Olsen, Ida

How the Dead (Make Us) Dream: Envisioning Species Extinction Through Encounters with Animal Remains in Contemporary Fiction

The discoveries of fossilized animal remains have historically formed the main basis for our knowledge about species extinction. Similar material presences of deceased creatures, such as museum exhibited skeletons and taxidermic animals, enable us to observe and imagine extinct and endangered species, producing what Rachel Poliquin has termed "visceral knowledge" – knowledge derived from contact with physical animal remains. Meanwhile, critics such as Ursula Heise have argued that visceral and scientific knowledge about extinction should be supplemented by increased focus on the cultural frameworks surrounding the phenomenon in order for us to fully engage with ongoing biodiversity loss. Along the same lines, Steve Baker suggests that animal studies might beneficially pay more attention to *writing* regarding representations of dead animals, and Susan McHugh identifies fictional animal narratives as significant incentives for ethical commitments to animals.

In response to these recent criticisms, this paper aims to explore the portrayal of animal remains in contemporary narrative prose, seeking to reflect on how reading these representations might differ from encounters with material animal remains in their capacity to let us cognize, envision, engage with, and understand species extinction. The paper argues that fictional animal remains imagery has the agency to facilitate an affectual envisioning of species extinction, and that it opens for a broader and more profound vision of the multispecies entanglements and biocultural complexity involved in the disappearance of species than what perhaps encounters with physical animal remains might enable. By drawing on work in extinction studies, multispecies studies, and affect theory, the paper will examine novels by contemporary authors such as Lydia Millet, J.M. Coetzee, and Margaret Atwood, whose works feature portrayals of animal remains in diverse forms. As I will demonstrate, these portrayals, by means of narrative strategies, rhetoric, and the evocation of affect, provide opportunities for engaging with species extinction and facilitate reflection around its scope, scale, and complexity, in addition to dislocating anthropocentric boundaries between life/death, human/animal, and animal/object.

Ida Olsen is a PhD candidate in Literary Studies at Ghent University. Her research focuses on the representation of species extinction in the context of multispecies entanglements in contemporary Anglophone fiction, while she also works on an overarching multi-language concerted research action project involving literature, nature, and ecology in French, English, Italian, and German contemporary novels.

O'Key, Dominic

Entering life: Literary De-extinction and Multispecies Love in Mahasweta Devi's 'Pterodactyl, Puran Sahay, and Pirtha'

In his recent lectures on literature and climate change, the Indian author Amitav Ghosh claims that literary works have long suppressed the 'urgent proximity of nonhuman presences'. In this paper I turn to another Indian writer, Mahasweta Devi (1926–2016), whose works not only directly confront the nonhuman, but do so in order to resist the anthropogenic extinctions of human and nonhuman life. I will focus my analysis on Mahasweta's 1987 novella 'Pterodactyl, Puran Sahay, and Pirtha', a story in which a dispassionate journalist travels to a famine-stricken tribal village in central India. There, he encounters two forms of vulnerability which confound his anthropocentrism: an impoverished *adivasi* (literally, original inhabitant) community dying of neglect, and a prehistoric pterodactyl with a broken wing. In 'Pterodactyl', then, Mahasweta draws on the figure of animal remains – an ostensibly extinct pterosaur – in order to touch her protagonist with the *dactyl*, or finger, of a nonhuman history which precedes and hence humbles the 'progress' of humanity. I propose that Mahasweta achieves this by performing a *literary de-extinction*: 'Pterodactyl' reanimates the animal remains of extinct life within the text's diegetic present tense. But unlike today's scientific de-extinction projects, which, as I show, tend to rest on a melancholic "archive fever," Mahasweta's novella dramatises how her protagonist must rescind any claims to the nonhuman. As the endling pterodactyl passes away, Mahasweta gives up her own de-extinction project and calls on her protagonist to, in the words of the novella, 'enter life' again. I therefore argue that literary de-extinctions utilise animal remains in order to unsettle but ultimately reaffirm the present as the site of political and ecological struggle.

Dominic O'Key is a doctoral candidate in Comparative Literature at the University of Leeds. His research project explores the concept of the creaturely through fiction by W. G. Sebald, J. M. Coetzee and Mahasweta Devi. Dominic is an editor of the cultural studies and critical theory journal, *parallax*, and a co-director of the Leeds Animal Studies Network.

O'Neill, Charlotte
'You kid-gloved rotten-headed paralytic world': Leather, animality and queerness in the writing of Edward Carpenter

Recent scholarship concerning socialist writer and LGBT+ activist Edward Carpenter (1844-1929) has afforded unprecedented consideration to the nonhuman aspects of his work. Wendy Parkins reads Carpenter's work as a 'queer ecology': ecological in its call for 'a more direct relationship with the natural world', through advocacy of vegetarianism, nudism, and other forms of 'simplification of life,' and queer in its foregrounding of 'desire, pleasure, and other intensities of experience that had the capacity to transform the everyday.' Parkins stresses that Carpenter's queer ecology was 'inescapably concerned with materiality – with the stuff of everyday life.' (Parkins para. 8). In this paper, I develop Parkins' idea by exploring the material presence (and absence) of leather in Carpenter's work. An animal remain with historical usage in fetish pornography and gay leather subculture, leather is an 'everyday' material where queerness and animality intersect. This focus on leather expands my current research on Carpenter and the nonhuman, whilst enabling the interrogation of emergent critical connections between this aspect of his work and his homosexuality.

I argue that – diverging from the animal rights movement in which he participated – Carpenter never explicitly condemned the wearing of animal products such as fur and leather on the basis of animal cruelty. Just as he condemned fur-wearing because it 'muffled' man, 'swathing' him away from nature, his attitude towards leather concerns its mediation of physical experience. I analyse Carpenter's use of 'kid gloves' – leather fashion items made of goatskin – as icons of sterile bourgeois gentility in his poetry volume *Towards Democracy*. I contrast this symbolism with Carpenter's poem 'A Trade,' which highlights the dark underbelly of their manufacture and evokes the spectre of the murdered animal. Similarly, I explore Carpenter's appropriation of Indian leather sandals as a practical alternative to the conventional shoes he described as 'leathern coffins.' Carpenter's indictment and subsequent reconfiguration of leather footwear inscribes onto the material the potentiality for both bondage and freedom. I analyse two recurring images in Carpenter's work – the horse and the cane – showing that this leathern interplay of liberation and restraint influences his nonhuman consciousness and enables queer 'intensities of experience' to emerge. (Parkins para. 8).

Charlotte O'Neill is a first year PhD student in English Literature at the University of Sheffield. Following on from previous research on the animal rights writing of late Victorian activist and writer Edward Carpenter, their thesis interrogates his work in the broader context of the nonhuman.

Ortiz-Robles, Mario
Staging Nature

In her groundbreaking 1984 article "Teddy Bear Patriarchy," Donna Haraway famously argued that the American Museum of Natural History in New York City staged in the design of its African Hall a return to the Garden of Eden, a journey suggestive of a rebirth that conveniently erased the history of race relations in the United States. Nature, in this institutional narrative, is used to neutralize, or indeed to naturalize, the historical sedimentation of social identities and national belonging. But natural history museums have evolved in the last thirty years to better reflect our increased awareness of environmental degradation, animal suffering, and the self-determination of peoples around the world. The Natural History Museum in London, for instance, now houses a state-of the-art research center named after Charles Darwin in which the viewing public can see scientists at work. This new building, colloquially known as the Cocoon because of its shape, suggests itself as a metaphor for the metamorphosis the museum has recently undergone as it seeks to leave behind the imperial narrative most closely associated with the Victorian institution once described as a "Cathedral to Nature." But the "cocoon" also protects and preserves the museum as a historical link to the scientific legacy of naturalists such as Sloane, Owens, and Darwin himself whose work still shapes the museum's collections. This paper examines the mixed historical legacy of London's Natural History Museum in view of new competing narratives about what preserving nature means and about the changing role of natural history museums in our own time. Focusing on the changing organizational logic of animal displays in the Natural History Museum, the paper asks to what extent preserved animal specimens have informed our relation to animals in general and how this relation has determined the way we cope with the prospect of what some have called the sixth mass extinction, the first one caused by humans.

Mario Ortiz-Robles is the Mellon-Morgridge Professor of English at the University of Wisconsin, Madison. He is the author of *Literature and Animal Studies* (2016, Routledge), *The Novel as Event* (2010, Michigan), and co-editor of *Narrative Middles* (2011, Ohio State). He is currently working on a book-length project on literary naturalism.

Osborne, Jonathan

Domesticating Evolution: Animate Visions of Speculative Life In "The Future Is Wild"

The thirteen-part documentary series *The Future is Wild* (2002) animates a series of fictive ecological visions of the earth and its animal inhabitants deep in the "Futurassic". Modelled on contemporary nature documentaries and narrated by a disembodied human voice explaining video recordings transmitted from a seemingly immortal probe orbiting the earth, each episode is concerned with "documenting" a segment of Earth's new animal inhabitants - fantastic creatures who have evolved to thrive in diverse posthuman landscapes 5 million, 100 million, and 200 million years in the future. Thus, paradoxically, *The Future is Wild* invites viewers to contemplate nonhuman evolution through a consideration of bodies and assemblages of bodies fashioned entirely by human hands. These lively digital chimeras, themselves the products of "scientistic" meditations on contemporary interpretations of existing and extinct animals mediated by a simplistic account of evolutionary theory, are envisioned as evolving in a future envisioned without human presence. Nevertheless these "animal" bodies are still deeply entangled with the human imagination and human fantasies of knowledge and control – fantasies that permit the depiction of a world without humans as both predictable and representable. Evoked through interpretating the "animal remains" of the past and present as reliable templates for animating life in the future, these speculative evolutionary visions are a testament to the belief that humans are masters of natural forces. This paper will examine the fabricated narratives and choreographed bodies of the *Future is Wild* in light of WJT Mitchell's interpretation of dinosaurs as "the totem animal of modernity" to elucidate how the diverse creatures of speculative evolutionary narratives can be viewed as totem animals of an Anthropocene where humans are simultaneously everywhere yet nowhere, the godlike products of a "natural" order which unceasingly revolves around their image and understandings.

Jonathan Osborn (b. Montreal, Canada, 1974) is a Toronto-based artist and doctoral candidate whose artistic and academic research interests include human-animal relations, embodied perception, and representations of life within film, animation and video games. A graduate of the Toronto Dance Theatre's professional training program, Jonathan also studied at the Merce Cunningham Studio and Jacob's Pillow. As a choreographer Jonathan focuses on the solo form and has created over 15 original choreographic works. Jonathan holds an MA in Dance Studies from York University, a BA in English Literature from UBC and is currently completing his SSHRC funded doctoral research on kinaesthetic human-animal relations at York University.

Panha, Ming

The unforgiveable, yet innocent birds: The irony of bird rendering in the rise of consumerism in "The Adventure of the Blue Carbuncle" by Sir Arthur Conan Doyle

After James Ryder reveals the truth that he steals Countess of Morcar's blue carbuncle, Holmes decides to let him flee and tells Watson that he does so because Christmas "is a season of forgiveness.". Despite the rising middle-class trend of Christmas consumption in the latter half of the nineteenth century, Holmes shows he knows Victorian Christian morality lies at the heart of Christmas. However, as he tells Watson that if he didn't let go of James Ryder, he would "make [James Ryder] a jailed bird for life", Holmes' metaphor proves himself inevitable of harking back to the consumerist rendering of the animal body in the short story: geese and woodcocks. The commodified animal body challenges Holmes' lecture about individual morality, and reveals Holmes as also involved in capitalist and consumerist network of violence. The metaphorical, moralistic conclusion Holmes infers from the case becomes an irony as Holmes brazenly supports the violence against real birds, both woodcocks and geese for consumption. Doyle's selection of woodcocks as Christmas dinner for Holmes, instead of geese, can be seen as Doyle's medievalist yearning for male aristocratic power, in the form of aristocratic hunting, in contrast to lower middle-class consumption, in the form of goose clubs, which lead to the decline in male power. This form of yearning is epitomised in Henry Baker, who drops his goose from the goose club when he runs into a gang of rascals on the street, as Baker can be seen as an aristocrat facing economic decline after Scottish clearances. While the geese in the short story is revealed in the text as subject to violence from human avarice caused by urbanisation and urban consumerism, the commodification of woodcocks, more "organic" poultry commodities, is concealed, despite the growing commodification of the birds. This paper hopes to reveal the irony and the violence of rendering animal bodies in this moralistic tale in the framework of Marxist animal studies.

Ming Panha is a scholarship grantor from Thanmasat University, Thailand. His PhD research project deals with Sherlock Holmes, dogs, and capitalist ecologies. His is now organising Anniverse Sheffield, which creates celebratory events for literary anniversary at the University of Sheffield.

Portus, Rosamund
Absent Remains: Bees, Extinction and Colony Collapse Disorder

When a charismatic species becomes endangered and possibly extinct people will spend lavish amounts of money to see them 'before they are gone', goggle at the last of their species in zoos, and extract, pickle and examine their biological remains. We assume power over the biological matter and remains of the extinct and endangered. This assumed power allows for the loss of said species to be examined, explained, categorised and neatly filed away; not necessarily forgotten, but certainly not exceedingly debated or challenged. However, assuming power over a species remains, and therefore their endangerment or extinction, becomes infinitely harder when a species decline automatically results in a lack of said species remains. In the mid-2000s a man called David Hackenberg went to check on his hives. To his horror he found that many of them were completely deserted; no honeybees, no bodies. Hackenberg's discovery was the first known case of a disease called colony collapse disorder (CCD), which causes honeybees to entirely disappear from a hive. CCD caused significant debate within the scientific community, as the search to find out what caused CCD was undoubtedly impeded by the lack of animal remains in the hive. The sudden disappearance of honeybees, combined with the lack of clear knowledge about why they were disappearing, meant that the loss of bees became imagined and framed as a real-life mystery story. The decline of honeybees became an ecological 'whodunit'. Subsequently, this ecological phenomenon became a fixation of the global media, with headlines around the world shouting about the mystery of the disappearing bees. Even today, when cases of CCD have significantly subsided and we have a far deeper understanding of the varied reasons bee populations are in decline, CCD is commonly cited as a major factor in the bee decline. Through an exploration of recent responses to the potential extinction of bees, I argue that, in the case of the bee decline, the lack of animal remains served to fuel a greater cultural interest in the potential extinction of bees, thereby triggering a wave of resistance to their decline that continues to this day.

Rosamund Portus is a second year PhD student at the University of York. Rosamund works in the environmental humanities, specialising in extinction studies. Her PhD research asks how people are using creative practices to narrate, discuss, experience, challenge and potentially resist the decline of bees.

Rahmat, Khatijah
There Is Buried Here A Wild Elephant: Reframing The 1894 Teluk Anson Elephant-Train Collision Through Animal-Made Materialisms

"There is buried here a wild elephant, who in defense of his herd, charged and derailed a train on the 17th day of Sept 1894." So reads an old brick sign still present in Teluk Intan (formerly known as Teluk Anson), a key administrative center in British Malaya. The unusual memorial was not the only remnant left from the collision. Prior to burial the bull elephant was beheaded, its skull beginning a long afterlife in various Malaysian institutions as the chief protagonist of the event.

Despite the anthropomorphic 'heroism' attached to the elephant, this paper argues that the Teluk Anson collision and its remains offers an opportunity to piece together an anthropodecentering account that subverts the common narrative of train-wildlife collisions as mere inefficiencies or at the most, a 'clash of civilisations' occuring between coloniser and colonised alone.

While animal history is fraught with the question of animal agency and more-than-human historical geography experimenting with embodied approaches, the Teluk Anson collision bridges these concerns when reframed as animal-made history. The result of a nonhuman individual's interruption, the collision renders its two key remains as animal-made objects, thus giving this entire paper's investigation a constant animal presence in which to explore their respective material charismas, each object testifying to a different entanglement of knowledges that eventually reimagines the event from one of accident to nonhuman resistance.

This paper first considers a literal reading of the memorial's account by factoring recent studies in elephant cognition, before unpacking the political motivations behind the public gesture of erecting the monument in nineteenth century Perak, where the text may placate a cosmopolitan tin-mining community that held nonsecular pespectives on nature and practiced complex human-elephant relationships. This paper then traces the elephant skull's afterlife archeologically and museologically to reveal a stubborn individuality, the semiotic power of which is translated applying Roberto Marchesini's idea of Zoomimesis and Jacques Derrida's Spectrality as a yearning for more-than-human connection.

This paper concludes that reframing the animal's role and presence in a historical map of interspecies anxiety affords it political power where animal remains are victor-aggressor to human intervention.

Khatijah (Kat) Rahmat is a Malaysian writer, researcher and artist. She has an MA in Philosophy and Politics (with a focus on Postcolonial Literature) from Edinburgh University, a Postbaccalaureate in Fine Art from Tufts University and an MFA from The Ruskin School of Art, Oxford University.

Ryle, Simon
Xenoflesh: Zoopolitics/poetics of Meat

This paper explores three recent celebrated novels that are concerned with the consumption of meat: Han Kang's *The Vegetarian*, Joseph D'Lacey's *Meat* and J.M. Coetzee's *Elizabeth Costello*. The paper develops the critical terms xenoflesh, zoepoetics and carnojectivity in order to further understanding of these novels, and their wider bearing on human-animal relations. The paper builds from Mckenzie Wark's idea of "xenocommunication," Aristotle's xenikon and the classical distinction between bios and zoe; (political and bare life) described in Giorgio Agamben's *The Open*, to theorise an occluded flesh - an animal remainder - that is violently excluded from discourse: xenoflesh. For Agamben "the animal" names an uncanny proximity whose expulsion and othering allows human identity to constitute itself. But management of the death of this "bare life" is also momentous. In my work, xenoflesh names the uncanny fleshiness that arises when the human-animal-meat distinction fails. Awesome forces of state capital invest in sustaining this distinction, and managing the violent occlusion of xenoflesh. Carnojectivity is the subjecthood these forces sustain. Carnojectivity depends on the unconscious impulse to species differentiation and the othering of non-human animals by which various modes of humanism materially sustain their claims of human exceptionalism. Industrial farming and its key product, meat, is one of the fundamental ways of enforcing this separation in across modernity. As my paper explores, Kang's, D'Lacey's and Coetzee's novels forge a new zoopoetics: an ethical, speculative and ecological aesthetics that investigates how the meat is one of the most deeply inscribed modes of silencing xenoflesh.

Simon Ryle teaches literature, cinema and ecocriticism at the University of Split, Croatia. His first book, *Shakespeare, Cinema and Desire: Adaptation and Other Futures of Shakespeare's Language* (2014), was published by Palgrave.

Sands, Peter
Fossilised Futures, Dead Worlds and Animal Remains in the fiction of J. G. Ballard

Animal remains litter the imagination of disaster brought about by nuclear modernity. As Seán McCorry has argued, the testing of nuclear weapons at Bikini Atoll in 1946, which involved exposing goats, pigs, mice, guinea pigs and rats to the blast of the nuclear warhead, emphasises the centrality of animal sacrifice 'both empirically and symbolically [...] to the narrative of Promethean mastery over the nonhuman world through technology.' This logic extends through the apocalyptic imagination of Rachel Carson's *Silent Spring* (1962), which incorporates images of both nuclear fallout and chemical contamination in its depictions of ecological catastrophe, to further examples of mass-animal death, such as the killing of 6000 sheep at the Dugway Proving Grounds military base in Utah in 1968, through their exposure to the military testing of nerve agent. Alternatively, these cold war centred narratives have often focussed on a flourishing of animal life: from the monster movies of the 1950s, which imagine mutated nonhuman horrors emerging from irradiated zones, to contemporary scientific studies emphasising the renewed biodiversity of marine life at Bikini Atoll.

This paper proposes to examine these apparently opposing discourses of animal life and death as they appear throughout the fictions of J. G. Ballard. From the crystalline crocodiles of *The Crystal World* (1966) to the prehistoric lizards which populate the flooded ruins of *The Drowned World* (1962), Ballard's apocalyptic landscapes combine imagined futures with deep histories, and enmesh geological, fossilised records of life with the proliferation of animal life itself. While the bestiary of Ballard's post-apocalyptic worlds speaks in a certain sense towards a post-anthropocentric order emerging from the ruins of civilised modernity, I want to argue that animals function across Ballard's fiction to materially and symbolically structure a fossilised, inanimate and dead present. Ballard describes the island in the short story 'The Terminal Beach' as embodying the 'fossil of time future [...] its bunkers and blockhouses' marking the cold war record of life as 'one of armour and the exoskeleton.' This geological legacy of defence systems marks the logic that returns throughout Ballard's work, naming animal remains as central to the imagined deep futures of the cold war.

Peter Sands is a second year PhD student in the School of English at the University of Sheffield. His work examines the role of animals in the technological imagination of the cold war. He is a member of the Sheffield Animal Studies Research Centre (ShARC), and his research is funded by the White Rose College of the Arts and Humanities (WRoCAH).

Schlosser, Julia

An Examination of Pet Death Through the Corporeal Remains of Companion Animals in the Photographic Artwork of Nobuoshi Araki, Shannon Johnstone, Hyewon Keum and Julia Schlosser

This presentation will examine the presence of companion animal remains in the contemporary photographic artwork of the following artists: Nobuyoshi Araki, Shannon Johnstone, Hyewon Keum and Julia Schlosser. The source of the remains imaged in the artwork varies from beloved long time companion animals to euthanized shelter animals.

Nobuyoshi Araki: Araki is an internationally famous controversial Japanese artist known principally for photographing Kinbaku or erotic bondage. However, paradoxically, Araki also prolifically photographed his beloved cat Chiro over the course of Chiro's life. Upon Chiro's death in 1990, Araki published a commemorative book, *Chiro: Love and Death,* which documents Chiro's death and subsequent cremation.

Shannon Johnstone:

https://www.shannonjohnstone.com/proj/stardust/

Shannon Johnstone is perhaps best known for her graphic, incredibly moving documentary photographs of euthanized pet animal bodies at animal shelters. Her photographs discuss the (rarely visually imaged) mass killing of unwanted shelter animals and the elimination of their corpses filled with toxic euthanasia chemicals in landfills. Shannon has recently completed a body of work know as "Stardust and Ashes" in which she creates cyanotype photograms on fabric from the "ashes of euthanized homeless animals from an animal shelter's crematorium."

Hyewon Keum:

https://www.keumhw.com/Still-Life

In her series "Cloud, Shadow, Spirit, Hyewon Keum examines the funerary culture for companion animals in the United States, Japan and Korea. As part of her documentation, she includes photographs of animals prepared for burial, taxidermied pet animals and "memorial stones" or "angel stones." These objects contain the cremains of non-human companion animals and allow their humans to keep their remains with them as accessories.

Julia Schlosser:

http://muybridgeshorse.com/2018/08/02/julia-schlosser/

In my most recent artwork I create a posthumous memorial portrait of Alex, a cat who had lived with me for many years, and also document his cremation.

Looking at these photographs will allow for an examination of various aspects of pet death from societal rituals such as burial and cremation to private acts of mourning and loss performed by the artists. An analysis of the formal characteristics of the images will reveal the different visual messages that animal bodies carry in contrast to images of cremains, and the ways that artists communicate difficult issues surrounding death to their audiences.

Julia Schlosser, MA, MFA, is a Los Angeles based artist, art historian, and educator. Her writing and research interests focus on contemporary photographic artwork that depicts animals' lives and deaths. She curated the exhibition *Remembering Animals: Rituals, Artifacts and Narratives*, 2018. She is a lecturer at California State University, Northridge where she teaches photography and the history of photography.

Searle, Adam

de/extinction: liminality in the anabiosphere

The spectacle of de-extinction is often forward-facing, at the interface of science fiction and speculative fact, founded on retrospective autopsies of extinctions as singular events. Missing from this discourse, however, is a robust theorisation of de-extinction in the present. In this paper, I converse recent developments in the fields of cryogenics, synthetic biology, and ecological to conceptualise the anabiotic state of de/extinction, posing existential questions pertaining to materiality and agency in the liminal ontology between extinct and extant. Drawing upon key themes of speculative realism I explore the epistemological perturbation caused by the suspended animation of material genes and immaterial genetic language. I explore these themes through three de-extinction stories found both through the lived lives of animals and technosocial imaginaries. Firstly, the bucardo, a now-extinct species of ibex whose genome was preserved before the turn of the millennium, subject to cloning three years after its extinction. Subsequently, the bucardo is the only taxa to have suffered extinction twice, and the only extinct species to having *living* DNA. Secondly, the woolly mammoth, who's genome is still a work in progress. It's sequencing and synthesising is the subject of a global epistemological gold-rush, whose outcomes are likely to provoke many interesting existential questions surrounding the authenticity of uncanny organisms. Thirdly, the auroch, who's existence is being rethought within performative and uncanny multispecies assemblages, found through the imaginaries of back-breeding. These stories pose questions

concerning the existential authenticity of genomic anabiosis. De/extinction is presented as a liminal state of being, both living and dead, both fact and fiction, a realm with which we have growing access to through emergent technoscientific assemblages. I conclude with a series of enquiries into the ways de/extinction may recalibrate the ways we attach cultural significances to organisms both extinct and extant and ruminate on how human-nonhuman entanglements may be affected in response.

adam searle is a cultural geographer working towards his PhD at the University of Cambridge, which focusses the extinction and de-extinction of the bucardo, more broadly exploring themes related to the roles and significances of genetic technologies in human-nonhuman relations. Currently he is visiting researcher at Universitat Autònoma de Barcelona.

Seifert, Ulrike

Victims, bodies, playthings: Children and Animal Death in François Boyer's *Forbidden Games* (1947)

François Boyer's *Forbidden Games*, first published shortly after WWII, is in many ways a unique novel. It tells the story of nine-year-old Paulette, orphaned after a German airstrike on Parisian civilians in 1940. A dog draws her away from the crowd of fugitives and leads her to meet farmer boy Michel in the woods. The two children first bury the dog that has died in the meantime, then continue collecting dead animals in order to inter them in their secret animal cemetery — adorned with crosses stolen from the community's human cemetery. When dead animals become scarce, they start to produce more.

This text discusses children's withdrawal from an adult world at war and their grappling through their games with the brutality and general disintegration of societal values they have witnessed. Not only does it attribute central importance to the two child characters around whom the plot revolves, but it also places numerous animals alongside them at the center of the narrative. Whilst a frequent topos in children's literature, the pairing and symbolic entanglement of children with animals is rarely the focus of a novel for adults and gains a particularly sinister quality when set against the backdrop of WWII.

The text's animals are frequently shown crossing the threshold between life and death. Sensitive, (inter)active and resisting bodies become material substance handled and (ab)used by humans. Over the course of the novel, children increasingly internalize society's overall utilitarian and sometimes brutal usage of animals by structuring their games around observed adult practices. The handling of animal remains becomes a re-enactment of sexist and speciesist power dynamics.

In this paper, I propose to examine the author's critique of these dynamics by analyzing three specific textual instances of animal death that illustrate the narrative and complex symbolic functions of living and dead animal bodies in *Forbidden Games.* I will argue that focalising these instances through a child's point of view serves as a means of negotiating questions of status and belonging to the category of 'human' via a look at the grievability of animal bodies' death.

Ulrike Seifert is a PhD student at the Würzburg Graduate School of Humanities, Germany. She studied at the Universities of Sheffield, Perpignan and Santiago de Compostela, completing the Erasmus Mundus Masters Crossways Programme in 2013. She also holds an M.A. in Comparative Literature from the University of Wisconsin (2014).

Spiegelhofer, Eva

Beyond Parchment: Textual Materiality and Traces of Animals in Early Modern Book Production

In manifold ways, animals or their remains permeate human culture, quite often going unnoticed. One rarely thinks of the actual animal behind a metaphor or colloquially used proverb, for instance, and far less about its ethical implications. This study is going to explore another, very material aspect of our culture, from which animals are only made absent by continuing unawareness. It will examine the second half of the fifteenth century in early modern England, when book printing techniques were introduced, and a shift occurred from manuscripts to printed texts, with a focus on the question how this affected the use of animal-derived materials in book production. To draw a comparison, we will look at the uses which were common before mechanical printing, and at what became the standard afterwards. The use of parchment as writing material and of leather to bind books may pass as common knowledge, yet what about the dimension that opens up beyond this mere observation? When manuscripts which survive until today are admired and studied, attention is seldom drawn to the number of calves or lambs slaughtered to obtain the vellum required for a heavy, leather-bound folio. It is not hard to guess why – thinking about a dead, skinned animal when turning the pages, we would feel uneasy at best. This does not justify, however, to ignore that remains of animals were regularly processed in book production and thus, were formed into an integral part of the material texts. Without their skin as durable writing

material, who knows how many texts would be lost to us today. For literary scholars in particular – who look at texts, interpret texts and analyse them in various ways –, it would seem conspicuous to turn away from this practical dimension of literature. The research done will follow the traces left by animals, or rather by what is left of them, in the history of book production. It aims to render them visible again, after they disappeared between the pages, and to raise consciousness for the essential, but passive and objectified role of non-human beings in the creation of what we consider uniquely human literary heritage.

I am an Erasmus Mundus Master student in the programme "Crossways in Cultural Narratives" and will spend one year at the University of Sheffield. After my Bachelor education at the University of Vienna (from 2012 to 2016), I got some work experience and, being accepted for the CWCN-programme, started my Master studies at the University of Tübingen, Germany this semester.

Stobie, Caitlyn
Two Billboards in Niagara, Ontario: Animal Abortions, Animal Remains

There are two billboards near Niagara Falls Bus Station in Canada. The first displays a familiar anti-abortion campaign: with a silhouette of a pregnant woman cradling her belly, it asks, "Why can't we love them both?". Separately, yet not three feet away, there is a billboard with a photoshopped ark of animals and the simple question, "Would you let them be stranded?". Following Lucinda Cole's recent appeal for a medical posthumanities at the 2018 meeting of the Society for Literature, Science and the Arts (SLSA), this paper combines perspectives from the medical humanities and critical animal studies to analyse how narratological representations of human foetal remains and nonhuman bodies are consanguineously linked. The second billboard is undeniably utilising the same rhetorical styling as the anti-abortion activists. To be stranded is to be left behind, to *remain*. As a six-word question imbues the pictured animals with a sense of personhood, we (the viewers) are interpellated and held responsible: for ensuring that they are not treated as, or turned into, consumable and disposable remains.
Beginning with an analysis of the aforementioned billboards, this paper argues that anti-abortion propaganda and animal rights campaigns utilise imagery of non/human remains for a counter-intuitively common narratological purpose. In Sherry F. Colb and Michael C. Dorf's 2016 monograph *Beating Hearts: Abortion and Animal Rights*, the vegan authors argue that sentience should be considered more important than legal or moral personhood when regarding interspecies ethics at the beginning and end of life. Yet sentience is infamously difficult to quantify, as illustrated by the fact that few studies of moral cases for abortion have analysed instances of embryonic diapause and miscarriage in mammals. This paper challenges the invisibility of nonhuman animals in mainstream abortion activism by providing an overview of the material history of their foetal remains. It further explores what this history implies for the future of the so-called abortion debate. Finally, analysing literary narratives that intermesh humans' and nonhumans' terminations of pregnancy, the paper concludes that artistic representations of animals can incite us to imagine abortion differently – by showing that this supposedly 'human matter' is *natural*.

Caitlin Stobie is a PhD candidate at the University of Leeds and co-founder of the Leeds Animal Studies Network. Her recent publications have appeared in *ISLE: Interdisciplinary Studies in Literature and Environment* (2018) and *Through a Vegan Studies Lens: Textual Ethics and Lived Activism* (University of Nevada Press, 2019).

Sypereck, Pandora
Excessive Animal Remains: John Gould's Gilded Hummingbird Cases

This paper considers various layers of excess in the display of John Gould's 62 hummingbird cases in the London Natural History Museum. Literally gilded, these multifaceted vitrines crammed with colourful taxidermy hummingbirds had filled the ornithologist's drawing rooms since their first incarnation in the Great Exhibition in 1851 until Gould's death in 1881. Forming but a fraction of his collection of thousands of hummingbird skins subsequently purchased by the museum, the cases entangle shifting scientific paradigms and their corresponding display ideologies. Hummingbirds were viewed as distinct from other birds: commonly compared to jewels, they were seen as almost insectile in their behaviour. Geographically restricted to the Americas, the Trochilidae comprised their own classification. At the same time, they were at the centre of evolutionary debates, specifically concerning Charles Darwin's theory of sexual selection. While Gould and others maintained a theological explanation for the brilliant beauty of male hummingbirds, Darwin argued their colourful plumage had evolved in response to female preference, a notion that upset Victorian gender norms (among evolutionists and natural theologists alike). Meanwhile, female humans appropriated the male birds' jewel-like feathers, wings and entire bodies for the purposes of fashion.

I consider this trans-gender and trans-species problem suffered by the 'feathered gems' in the context of their display in the Natural History Museum. Unlike the ostensible naturalism of the museum's British bird groups, dioramas which promoted heteronormative ideals of the nuclear family, the hummingbirds in Gould's cases were arranged with an emphasis on individualism, exoticism and ornament. Set against Darwin's challenging theory – sexual selection was rejected even by some of Darwin's closest supporters – and the ubiquity of 'feather fashions', but also other avian avatars, particularly within Aestheticism, Gould's cases signal how hummingbirds' metaphorical associations of excess and pleasure present an alternative gender model within Victorian natural history and display culture. This model goes beyond, say, the female vanity associated with the peacock feather, approaching more closely the sexual ambiguity of the dandy. Vis-à-vis the competing ideologies of natural theology and evolutionism, and the aesthetics of natural history display, this paper asks how the sexual excess of species manifests in preserved specimens.

Pandora Syperek is currently preparing a monograph provisionally titled *Jewels of the Natural History Museum: Gender, Display and the Nonhuman, 1851-1901*. She was postdoctoral fellow at the Paul Mellon Centre for Studies in British Art in 2016-2017 and completed a PhD in the History of Art at UCL in 2015.

Tattersdill, Will
The Evaporation and Precipitation of *Brontosaurus*,
or,
On the issues raised by beloved, extinct animals

It was 1879 when O. C. Marsh gave *Brontosaurus* to the world, a massive new Jurassic reptile from the Morrison Formation of Wyoming. Less than 25 years later, this animal was unmade – Elmer Riggs convincingly posited that the fossil was a synonym of the previously-discovered *Apatosaurus*. *Brontosaurus* continued to not exist until 2015, when a phylogenetic analysis by Emanuel Tschopp et. al. proposed that the name be returned to the honour rolls. Throughout these 139 years of metaphysical prevarication, though, the actual remains of the animal, on display at the Yale Peabody museum, have barely changed at all.

Remains follow animals but, in the case of palaeontology, they also precede them. Palaeontologists create taxonomic categories based on fossil evidence, shifting their categories as new interpretations of that evidence become available. Popular conceptions of these categories, however, are both more and less pliant: the twentieth century's love affair with the thunder lizard is all the more remarkable given that, for all but its first three years, science proclaimed there to have been no such thing. What remains after an animal known only from its remains is removed, recategorized, shown to have existed differently? The original bones are still there, but there is also something new: the cultural freight those bones inspired also continues to circulate. "A man is not dead", Pratchett tells us, "while his name is still spoken". Does the *Brontosaurus* exist, and, whatever that answer, does Tschopp et. al.'s study change anything?

In *My Beloved Brontosaurus* (2013), Brian Switek helpfully describes the de-existence of *Brontosaurus* as an 'evaporation' – a becoming insubstantial, a passing into the air – and this metaphor nicely communicates the animal's diffusion from solid rock into the popular imagination. The next stage after 'evaporation' in the water cycle, however, is condensation – and after this comes rain. In this paper, I discuss our continuing investment in whether or not this dinosaur exists, thinking always about what remains of it in the museum and in our hearts.

Will Tattersdill is Senior Lecturer in Popular Literature at the University of Birmingham. He is an AHRC Leadership Fellow and the author of *Science, Fiction, and the Fin-de-Siècle Periodical Press* (Cambridge UP: 2016).

Taylor, Josephine
Vulnerability and Exposure: Road Kill and Oil Spills

'It has become a wound, a "rawness of nerves", a physical rather than intellectual problem'
Pick, (*Creaturely Poetics*)

'Furry carcasses of unidentifiable forest creatures littered on the ashphalt, fresh every morning, each of them frozen a moment in time when some living thing had mistaken the road for its natural habitat.'
Michel Faber (*Under the Skin)*

Anat Pick opens her *Creaturely Poetics* with the epigraph from Simone Weil: 'The vulnerability of precious things is beautiful because vulnerability is a mark of existence' (Weil, Gravity and Grace). This extraordinary statement provides the foundation for Pick's pursuit for a creaturely fellowship, an almost grotesque yet beautiful companionship

with different species, moving us beyond the domain of the human. This paper combines Pick's *Creaturely Poetics* with the field of petrocultures and thus explores the intersections of petrocultures and Animal Studies. My specific focus is upon Steve Baker's work on Road Kill, Peter Carey's novel *The Chemistry of Tears*, and art work which respond to the Mexico Gulf Oil Spill. By drawing together these sources, it serves to connect two very different consequences of our fossil fuel culture – road kill and oil spills. In the words of Rob Nixon, there is a sense of 'spectacle deficiency'(Nixon) to the animal bodies left at the road side, whereas the aestheticization of the oil spill ignites an element of grief and outrage. What unites these two very different events, however, is an exposure of vulnerability – a grotesque bodily reality where images confront us with the vulnerability of the non-human animal. In these sources death and vulnerability are foregrounded as the primary effects of oil culture. Their work is an attempt to record the deaths that go unnoticed, where the images and prose evoke a sense of grief, bringing to the fore relational ties and a creaturely fellowship which had previously been broken. Bodies, both human and animal, are all subject to a natural law, to suffering and pain, and therefore are by definition precarious and vulnerable to what exists outside them. The chosen sources illuminate this vulnerability and reveal the consequences of our extractivist cultures and the impact of an infrastructure built for the purpose of auto-mobility.

Josephine Taylor is a funded PhD candidate at the School of Modern Languages, Literature and Culture at Royal Holloway, University of London. Her research, tentatively titled, Petroconsciousness: Recognition and Resistance, explores the emerging field of petrocultures through a feminist animal studies lens. Her other interests are within continental philosophy and posthumanism, particularly the work of Gilles Deleuze and Felix Guattari, Simone Weil, and Rosi Braidotti.

Titus, Olusegun

Oil Exploration, Environmental Degradation, Animal Death and Extinction: Popular Music Narratives Animal Death from the Niger Delta, Nigeria

The discovery and production of large oil deposit in Oloibiri community in the late 1950s in the present Niger Delta region of Nigeria have brought unimaginable environmental crisis to the region. It signals the beginning of environmental degradation, death of aquatic and other non human animals that inhabit the region. Several musicians have sung about the environmental degradation and the animals in Niger Delta. Their music continues to give authority and relevance to the struggle of regaining environmental sustainability despite the loss of animals. Such activist and popular musicians include Felix Liberty popularly known as lover Boy and Inetimi Alfred Odon popularly known as Timaya. And Egbesu sngers. Their music seeks to draw attention to the fate of non-human animals in the face of oil exploration and its negative consequences on the environment. This paper engages with Rob Nixon's concept of slow violence and environmentalism of the poor and unpinned the discourse on ecomusicology theory. The paper employed interview, group discussion, textual and musical analysis. The paper argues that music is powerful enough to bring the memories of the people before the oil discovery and the current degradation and its effects on the animals in Niger Delta.. AN

Olusegun Titus is a university lecturer at Obafemi Awolowo University, Nigeria. His research focuses on medical and environmental/animal musicology. He is an A. G. Leventis Postdoctoral Fellow and visiting scholar SOAS, University of London UK. Olusegun earned a doctorate degree in ethnomusicology from University of Ibadan Nigeria.

Tricker-Walsh, Cecilia

Environmental Documents: Practicing Taxidermy in Joy Williams

Taxidermy, the practice of stuffing or mounting animal remains, has recently gained in popularity. The Facebook page 'Crap Taxidermy' has in excess of 150,000 'likes'. This flourishing is reflected not only in taxidermy's prevalence across meme culture, but also in its sustained popularity as a form of home decor, overstepping its traditional presence outside the didactic confines of the Natural History Museum and its curatorial agenda. The wholesome, craft-driven website Etsy even offers a wide array of 'vegan taxidermy', for the ethical consumer.

As Rachel Poliquin makes clear, where taxidermy animals may be viewed as 'quiet educators' – touching points that facilitate an intimacy of encounter between a viewer and an animal to which they otherwise would not have access – , there also exists a fundamental tension at the heart of this practice. That taxidermy of now-extinct animals are themselves considered irreplaceable objects apparently evidences the intrinsic worth of preserving creaturely life. At the same time, these treasured objects, spectacular and inert, also obviate the fact that, while care has been taken to preserve their remains, this preservative impulse emerges only after their untimely demise.

This paper explores representations of taxidermy in the work of Joy Williams. Taxidermy is a prevalent feature in several of Williams's stories, where animal-objects often adorn domestic interiors. It is a more dominant thematic still in her 2001 novel *The Quick and the Dead*, wherein an ageing game-hunter develops a friendship with a formidable eight year-old, who makes it her singular mission to picket his "evil" wildlife museum. I will attend to the ways in which Williams's work on taxidermy intervenes in debates about the function of taxidermied animals as "environmental documents", in its preoccupation with the limits of "grievability". Chiming with Judith Butler's notion that certain biopolitical devices work to ascribe value to certain lifeforms at the expense of others, Williams's novel suggests the extent to which taxidermy, like an obituary, is utilised as an individualizing, and thus ambivalently educational tool. In this sense, it offers a serious critique of the wildlife museum as a prophylactic measure against extinction.

Cecilia Tricker is a WRoCAH-funded PhD candidate working between the English department at Sheffield University, and the Department of Philosophy and Theology at Leeds. Her research forms part of an interdisciplinary White Rose Network working on Extinction. Her research focuses on the connections between affect theory, grief studies and species loss. She is Online Editor at *The White Review*.

Tulloch, Elspeth
Deathly Poetics: Conflating the One, the Many, and the "I" in a Whale of Remains

To attempt to imagine anthropogenic species endangerment or extinction with the aid of animal remains poses an ethical dilemma. On the one hand, when read within cultural productions or museum displays the remains of a vanishing or extinct creature are often understood as metonymic stand-ins for the species to which the deceased animal belonged. On the other hand, in the case of museum specimens, at least, an individual creature did actually once animate the material traces, a fact often effaced in the context of public displays, unless the history of the particular dead creature is known. Even then its once living, experiential subjectivity lies irrevocably beyond the species barrier. Detached, to various degrees, from the lives the beings once led, remains are thus frequently perceived as emptied-out signifiers to be filled by the viewer with generic zoological meaning as prompted by museum labels and interpretive panels. The human implication in the extinction story may or may not be exposed or implicated. Sometimes, however, supplemental material on the specimen's afterlife or the spatial display of the remains in relation to the viewer serves to etch a narrative of deathly excess onto the remains and may even write the viewer into an (impending) extinction narrative. This paper will explore one such emblematic case in which the viewer can ultimately become physically entangled in the extravaganza of extinction – or at least impending extinction. It will discuss two reading contexts that serve to colour the viewer's experience of the blue whale skeleton, the signature piece of the Beaty Biodiversity Museum (University of British Columbia), i.e.: the documentary film *Raising Big Blue* (2011) and the object-viewer rapport created by the space in which the skeleton itself hangs. The paper will show how partaking of the remains via these two interpretive contexts reinforces for the viewer the already visible deadness of the specimen. In addition, by spatially inscribing the viewer into the notion of extinction at the level of both the one and the many, the skeletal display may leave the interactive viewer with a sense of having been swallowed by the maw of death, reminding the viewer that the whale's past demise and the viewer's future passing – and by extension the eventual vanishing of the species to which they each belong – are bound together.

Elspeth Tulloch is an Associate Professor of Canadian Literature in the Département de littérature, théâtre et cinema at Université Laval. She is currently doing research on narratives of species decline and extinction in literature and film. Her research has included documenting visual displays of extinct animals in natural history museums.

Wade, Sarah
The Extinction Effect: Ethical Animal Bodies in Contemporary Art

Animals have figured in contemporary art with increasing frequency in recent years as artists reflect on their relationships to wildlife in ecologically troubled times. With the sixth mass extinction in progress, animal remains such as taxidermy feature in many artworks addressing species endangerment and wildlife conservation. Yet an increasing number of artists explicitly eschew the use of animal derived materials in their work, instead fabricating wildlife from surrogate, more ethical materials and even performing the animals themselves. These artists acknowledge that no human use of a nonhuman animal is without consequence, making art in ways that are commensurate with the issues at stake in their work.

This paper considers this field of artistic activity. It will examine and critically reflect on a range of strategies deployed by contemporary artists to figure wildlife including crafting animal bodies through knitting and crochet, growing

grass animal skins, performing animals via eccentric zoomorphism or critical anthropomorphism and more conventionally, drawing animals in the wild.

The use of these playful and provisional representational strategies often results in 'flawed' and 'botched' animal bodies that display a 'deliberate faultiness' (Baker 2000 & 2001 and Lange-Berndt 2009). This paper argues that by employing such an approach at this time of ecological crisis, artists not only take up 'the difficult task of continuing to reflect on animals and of figuring out how best to represent them' (Baker 2001), but also represent wildlife in ways that respond productively to Donna Haraway's (2016) call for the Chthulucene: 'a timeplace for learning to stay with the trouble of living and dying in response-ability on a damaged earth'.

Sarah Wade is an art historian. Her research is concerned with human-animal relations and representations of animals in contemporary art and visual culture, particularly with regards to ecological concerns. She was awarded her PhD on this topic from UCL in 2018 and is currently developing this research for publication.

Wardle, Amy

Moby Doll's House: killer whales / killed whales in contemporary documentary films

In 2018, mainstream media chronicled the "unprecedented 17 days of mourning" of a Pacific Northwest orca. In June, a Pilot whale "barely alive" in a Thai canal was found, post-mortum, to have 80 plastic bags inside their stomach. In November, a dead sperm whale washed ashore in Indonesia. An autopsy revealed 115 plastic cups and a further 5.25kg of plastic had been ingested and remained inside of them.

News stories depicting whale remains – and what remains within them - provide a space where overwhelming anxieties of pressing global issues, such as consumption of plastics, are made tangible. Mortal bodies are palpable, while the statistics construed from those bodies (80 plastic bags) horrify, for they are as gargantuan as their mass. They also show an objective cause and effect, difficult to stomach. This difficulty and complexity of the human-whale relationship, especially when it comes to consumption, is explored by Mike Day in *The Island and the Whales* (2016).

Day's film is one of three which I will explore in my paper. In dialogue with Akira Mizuta Lippit's *Electric Animal*, not only dead whales have the ability to be spectral. Filmic representations of whales are part of a vast museum/mausoleum, and offer varying perspectives on what it means to be en*danger*ed in the Cthulucene. Donna Haraway's Cthulucene is an aptly encompassing, watery term that I choose to explore the entanglement of human culture and biochemical processes at work in the macrocosms of various geographies and the microcosms of the whale body.

The origin of the transformation from narratives of killer whales to whales in danger is the story of orca Moby Doll, Mark Leiren-Young suggests. Thus, beginning with the harpooning of Moby Doll at East Point in 1964, I will centre my paper on three award-winning documentaries: *Blackfish* (2013), *The Cove* (2009) and the *Islands and the Whales* (2016). The filmmakers I study utilise the wildlife documentary medium in diverging ways, but central to all in form and content, is osmosis of the animate and inanimate; endangerment and extinction; statistics and storytelling.

Currently studying M.A English Literature at the University of Sheffield, Amy graduated with a B.A in English Literature from the University of Leeds. There, she enjoyed zoological studies alongside the literary. She presented a paper on Nan Shepherd's *The Living Mountain* at the Undergraduate Research Event at Leeds in 2017.

Wrenn, Corey

Animal Spirits and their Gendered Earthly Remains: Summoning Masculinity and Femininity Norms in the Human-Nonhuman Relations of Ghost Stories

Rituals of death and dying can illuminate social relations, and, although under examined, this includes the manufacture of ghosts and hauntings. To sociologists, ghosts symbolize cultural norms regarding good living, good dying, and what it means to be human in general. Previous research (Ellmann 2010, Wrenn, forthcoming) has indicated that ghost stories can also illuminate the boundaries of humanity by incorporating the presence of nonhuman animals. Indeed, nonhuman animals are regularly employed symbolically in the manufacture of human identities, particularly in relation to gender (Chez 2017, Garner and Grazian 2016, Ko and Ko 2017, Luke 2007, Ramirez 2006). Drawn from a content analysis of 67 ghost stories featuring nonhuman spirits, this article explores human interactions with nonhuman spirits to ascertain the rhetorical use of nonhumans in the construction of gender roles. In general, men's interactions with nonhuman animals before and after death were consistent with aggressive and domineering masculinity norms. Androcentrism was also present, as women (and female nonhuman ghosts) were significantly underrepresented. Of those women included, they were more likely to be recorded as animalized transfigurations. Furthermore, hauntings featuring female characters were disproportionately related to the disrespecting or killing of women with nonhuman spirits acting

to avenge their honor. Findings support cultural source theory as a predictor of ghost story typologies in that nonhuman tales frequently reflect cultural norms about human-nonhuman relations in the West. Findings also support vegan feminist theory, a theory which recognizes the entanglement of gender and species constructions in Western culture, particularly in regard to the oppressive conditions of women and other animals and the domineering roles expected of men.

Dr. Wrenn is Lecturer of Sociology with the Department of School of Social Policy, Sociology and Social Research at the University of Kent. She received her Ph.D. in Sociology with Colorado State University in 2016. She received her M.S. in Sociology in 2008 and her B.A. in Political Science in 2005, both from Virginia Tech. She was awarded Exemplary Diversity Scholar, 2016 by the University of Michigan's National Center for Institutional Diversity. She served as council member with the American Sociological Association's Animals & Society section (2013-2016) and was elected Chair in 2018. She serves as Book Review Editor to *Society & Animals* and has contributed to the *Human-Animal Studies* Images and Cinema blogs for the Animals and Society Institute. She has been published in several peer-reviewed academic journals including the *Journal of Gender Studies*, *Feminist Media Studies*, *Disability & Society*, *Food, Culture & Society*, and *Society & Animals*. In July 2013, she founded the Vegan Feminist Network, an academic-activist project engaging intersectional social justice praxis. She is the author of *A Rational Approach to Animal Rights: Extensions in Abolitionist Theory* (Palgrave MacMillan 2016) and *Piecemeal Protest: Animal Rights in the Age of Nonprofits* (University of Michigan Press, forthcoming).

Wrigley, Charlotte
Time-Travelling the Anthropocene: Permafrost and Planetary Redemption

Permafrost covers almost a quarter of the Northern hemisphere, and sequesters huge reserves of greenhouse gases. Accelerated melting due to anthropogenic climate change is causing the permafrost landscape to change: thermokarst megaslumps leave behind giant craters filled with mammoth carcasses, ancient viruses infect reindeer populations, methane bubbles out of lakes and into the atmosphere. In North-eastern Siberia, an ambitious project is underway to halt this process by restoring the prehistoric 'mammoth steppe' ecosystem. Called the Pleistocene Park, the aim is to encourage rewilded megafauna to roam and trample the landscape, compacting the frozen soil and preventing thaw. Fuelling this idea are the millions of Pleistocene animal bones found all over the Siberian tundra; locked in place by the permafrost for thousands of years, they are now being made visible by the material forces of melting. Uncovered here are slippery temporalities and notions of planetary control, where the ghosts of the past are harnessed to provide a future vision of apocalyptic redemption.

Emerging alongside this project is the controversial science of de-extinction, which hopes to place the woolly mammoth back in its restored habitat. Permafrost thaw is revealing almost perfectly preserved mammoth carcasses, complete with potentially useable DNA for cloning or genetic hybridisation purposes. This DNA, salvaged from mammoth bodies now rotting in the sun and preserved in cryobanks, calls to attention a cryopolitics of frozen and suspended life at a time of uncertainty for earthly survival. A certain friction and irony is found between the materiality of thawing permafrost and anthropogenic cryopreservation: a misguided sense of hubris and control suggesting humans can right the environmental wrongs that now threaten their very existence.

Drawing on fieldwork undertaken at the Pleistocene Park, as well as at a mammoth cryopreservational laboratory in Yakutsk, I will examine the shaky temporalities generated by permafrost freeze and thaw in the Anthropocene. Particularly, how the very loss of permafrost and its preservational properties create apocalyptic anxieties of an unknown future, as well as a renewed intent to 'save the world' by mining a deep past.

Charlotte Wrigley is a PhD student at Queen Mary, University of London. Her thesis title is 'A discontinuous earth: permafrost freeze and thaw in the Anthropocene', and her research interests focus on Anthropocene studies, cryopolitics, inhuman and nonhuman geographies, indigenous cosmologies and Arctic geopolitics.

Yang, Melissa
Gossamer Skeins and Gooseflesh / Take a Gander, Silly Goose

Humans spin yarns, spiders spin webs, and gossamer as filament twines the two as a term used to describe the craft of spiders prior to the craft of humans. In its earliest appearance, gossamer was a compounded portmanteau of "goose summer," referring not to arachnid art but likely to a season for feasting upon a bird regarded in turn as pet and pest. As such, the deeply material etymology and polysemy of "gossamer" is built on animal remains. This talk takes

gossamer as a concept and construct through which to explore the importance and omnipresence of geese—in particular, the remains of geese—in Western cultural history, and literary and everyday figurative language.

Moving through the cobwebbed tomes of Mother Goose to object narratives of goose quill pens, I linger on Bruce Holsinger's reminder that, for centuries, books were "stack[s] of dead animal parts produced from and at the expense of animals" (Bruce Holsinger). I examine the 15th century terms of venery established in verse in the hunting section of *The Book of Saint Albans,* arguably authored by Dame Juliana Berners—where geese were assigned a number of collective nouns, from a "gaggle" on land and "wedge" when airborne in a V-formation, to a general "skein" in the sky. "Skein" and "gossamer" are often invoked today in contexts of storytelling, and have historically been used in tales that straddle fictional and nonfictional realms—stories that are often found in our historical attitudes toward geese, such as in the prevalent barnacle goose myth. From "gossamer" to "gooseflesh," from "take a gander" to "silly goose," this project embarks on somewhat of a wild goose chase to illuminate the massive impact of geese and their remains on English language through cultural history.

Melissa Yang is a PhD candidate in English at the University of Pittsburgh, specializing in Composition and Rhetoric. Her dissertation, "Avian Rhetoric, Murmurations," explores how birds are embedded in figurative language in ways materially tied to histories of human communication. Besides studying birds, Melissa teaches writing, design, and partner acrobatics.