



## THINKING LINKING

Eliza Steinbock, Marianna Szczygielska & Anthony Wagner

To cite this article: Eliza Steinbock, Marianna Szczygielska & Anthony Wagner (2017) THINKING LINKING, *Angelaki*, 22:2, 1-10, DOI: [10.1080/0969725X.2017.1322801](https://doi.org/10.1080/0969725X.2017.1322801)

To link to this article: <http://dx.doi.org/10.1080/0969725X.2017.1322801>



Published online: 17 May 2017.



Submit your article to this journal [↗](#)



Article views: 174



View related articles [↗](#)



View Crossmark data [↗](#)

**T***ranimacies* is a neologism that pushes and pulls together transness and animality so as to better germinate unruly, wily, perverse relationships between them, and their spawn. The composite term of *tranimacies* enmeshes several everyday and scholarly concepts: transgender, animal, animacy, intimacies. This special issue's bundle of theoretical and artistic works insists on the beating heart of embodied experiences and political pulses at the core of these concepts. Following Mel Y. Chen's 2012 book *Animacies: Biopolitics, Racial Mattering, and Queer Affect*, a plethora of work can be found that engages with the racializing and dehumanizing dimension of affects. This approach is especially potent in animal studies as it helps to theorize the somewhat neglected registers of constructing humanness against the non-human Other. Many articles herein make reference to Chen's politicized notion of animacy (a concept from linguistics), whether through an elaboration of how one might position animacies in other disciplines or a close critique of how the concept ranks animate liveliness. The authors show that *tranimacies* are spread throughout what Chen describes as the "animacy hierarchies," confounding the vertical order with transversal movements. Hence, the blooming of *tranimacies* necessarily transforms those hierarchies into complex constellations of carnal relationships we suggest understanding as anti-identitarian "affective encounters" in Luciana Parisi's terms (37) – a set of relations that shifts the binary mode of sex/gender from unitary bodies to a material network of desires.

With the notion of *tranimacies* we want to point to how the ordering of intimacies,

## EDITORIAL INTRODUCTION

eliza steinbock  
marianna szczygielska  
anthony wagner

## THINKING LINKING

whether sexual, communal or by species, is in part determined by affective politics. Furthermore, we want to keep a critical focus on the intimate edge of practices and technologies of bio-power and necro-power that become implicated when transgressing sexual, communal or species boundaries, which Jin Haritaworn and others rightly call for in their edited volume *Queer Necropolitics*. With *tranimacies* we seek to provide a specifically transgender informed and conceptually trans\* shaped commentary on the "animal turn" in humanities. Susan Stryker's characterization of transgender, in reference to people who move away from the gender they were assigned at birth, speaks to the transversal movement we identify within

## editorial introduction

tranimacies: “*the movement across a socially imposed boundary away from an unchosen starting place* – rather than any particular destination or mode of transition” (*Transgender History* 1). The movement across gendered ordering can also be understood as occurring not just in the time of transition but also in the space of being a moving target, a set of composing forces that cannot be isolated. The editors of the *WSQ* special issue “Trans-” suggest that *transing* is a more adequate term to describe “the practice that takes place within, as well as across or between, gendered spaces” (Stryker, Currah, and Moore 13). Like tranimacies, transing is a practice for the assembly–reassembly of gendered bodily being with contingent structures; but, be aware this is as much a disciplinary tool for stigmatizing as an escape vector towards liberation (ibid.). In our opening article, Eva Hayward and Che Gossett theorize how trans is enacted in the movement from a hazy, distant *That* to a specified, known *This*; this movement traces the imperative to incorporate, colonize and enslave the wild into “the order of things.” They therefore speculate what an anti-colonial and anti-racist *that* would be. Their contribution describes instances in which the pressure of resisting mastery pushes This-to-That, which is also a trans movement constituted by abolitionist and decolonial relations that mark specific provocations, such as Franz Fanon’s bestiary, the excess meanings of “+\*,” and the Middle Passage ship. For the purposes of this collection, with *trans* we mean experiences and practices that include beings in transition, bodily metamorphoses, relating to your body through substances like hormones, resistance to and transgression of clearly defined categories, falling out of a taxon, being folded into the bio-medical-industrial complex, being on display/exhibit, coming under a classificatory gaze, and having a stake in visual politics of embodiment. Furthermore, we are critically re-positioning trans as a central analytical category for engaging with animality’s racist colonial history. Accordingly, this special issue considers the links between wider struggles for liberation across the spaces held open by

transgender theory, animal studies, critical race scholarship, Indigenous and decolonial thinking.

With the essays and artworks that compose “Tranimacies” we ask: what are the possible, imagined and visceral moments of intimacy between animal and trans studies today? Through our selection of articles we highlight promising lines of inquiry in three clusters: *Tranhistories of the Present*, *Lessons from the Bestiary*, and *#AnimatingEphemera*. The first section on tranhistories focuses on accounting for the present state of political taxonomies by looking into the archive of colonial orders, zoological gardens, sexology and how site-specific performances recall and rework these geopolitical stories. The second section on lessons from the bestiary is organized around particular animals like the hippopotamus, great ape, long-tail macaques and the military attack dog and their place in morality tales from the bestiary regarding subjectivity, sexual difference, and contemporary political activism. The third section on *#animatingephemera* has an accent on mediated tranimacies, particularly those fleeting cultural productions of fliers, selfies, hashtag campaigns and targeted advertising at cyborgs that function as unstable nodes of capture and defiance. The sections are punctuated with lush reproduced artwork, poetry and discussion of tranimacies from a visual and essayistic point of view. From our original call we wanted to highlight the material manifestation of reworking the links, right alongside the theoretical, to better see how art objects can also function as “theoretical objects” that make arguments if not ask new questions (Bal 22).

Avowedly, as editors, our emphasis on “intimate links” seeks to change the inflection of what a “link” connotes. We take aim at the racist pre-evolutionary theory of the “missing link” in the hominid record, which is still persistent in settler and speciesist mappings of human and animal relationships according to hierarchies of gendered, sexual, and racial categories. We note that the figurative “lost and found” connection bleeds over from pseudo-scientific discourses into the realm of popular

entertainment through freak shows and circuses advertising animalized humans as the “missing link” between apes and *Homo sapiens*. Side-show-styled human bodies like bearded ladies, “savages,” and Africanized curiosities were positioned on the boundary between human and animal, man and woman, civilized and wild, to facilitate the story of progress. Unlike the “missing link” narrative that requires continuity and coherency, our “intimate links” can be found in the most unexpected relations and can weave discontinuous threads across the orderly language of development systematics. Our proposed transversal way of linking does not aim at settling a system. It is much more feral, and therefore also not innocent. Within the framework of intimate links we see that the articles contained herein stress the material history of violence that links trans(gender) to wider struggles for self-determination, including decolonization, Indigenous reproductive justice, anti-pathology, and animal personhood. For example, Hilary Malatino’s revisit of the “Janus-faced cyborg” seeks to recover its links to masculinist superhuman militarism lost in queer feminist reparative readings of cyborgian techno-sex and gender transformations. Or, Marianna Szczygielska traces the intimacies between human scientist and captive spotted hyenas, those unruly, sexually ambiguous beasts used as experimental subjects, folded into capitalist and colonial projects of defining gender and sexuality.

With the compound of tranimacies we aim to highlight happy and unhappy linking, in the Austinian sense of performative force being felicitous or infelicitous. Some feral links perforce complicate, if not undercut, philosophies founded on human exceptionalism. The links made through trans are of special concern, particularly made via the now common annotation of trans\* with a sticky “paratactic” prefixial understanding; the starfish-like asterisk denotes its reach and relationality (Hayward and Weinstein 198). The editors of the *TSQ* special issue on *Tranimacities* write: “[i]f trans\* is ontological, it is that insofar as it is the movement that produces beingness [...] marking the *with, through, of, in, and across*

that make life possible” (Hayward and Weinstein 196). As trans\* spreads out into new domains, beyond the human subject, into vitality itself, it risks arriving too happily detached from sexological histories, those dehumanizing prefixial understandings such as in David O. Cauldwell’s term *psychopathia transexualis*. The point is not to restrict scholarly examination to those pathologizing registers, but rather to carefully attend to the ways in which they (continue to) facilitate the capture and containment of certain persons within their limiting and stigmatizing reach, depending on class, gender, and racial positioning. In the writings on tranimacies included here, the interrogation of species classifications and their resulting captive ontologies helps to expose the underbelly of the human/non-human schism operative in sex science, most explicitly in Julian Gill-Peterson’s tracking of how human “plasticity” renowned in intersex and trans theories is routed through the primitive child.

The human–animal intimate relations at the heart of tranimacies point to violent de-animations in colonial histories and in Western metaphysical logics in which speciation reduces some creatures to types. We therefore insist on thinking linking in a manner that collaborates with practices of decolonial delinking from Western humanisms centered on Man, which Madina Tlostanova describes in her contribution on transcending the human/non-human divide, and which is at the heart of Rolando Vázquez’s meditation on how precedence operates temporally and epistemologically. This is deliberately not a postcolonial approach to excavating histories of violence rendered by the color-line, or the straight-line of orientation, but to rather exercise the decolonial option for thinking otherwise as an analytical and practical tool for delinking from the principles of modernity/coloniality (Mignolo and Tlostanova). The decolonial approach is foremost an epistemological project, which transforms the geopolitics of knowledge production and its disciplinarity. In other words, decolonizing means delinking our thinking, knowing and feeling from the unifying logic of modern subjectivity that pushes the *that* into a *this*. By taking a decolonial

approach (in the main, but not exclusively) we hope to shift debates in animal studies and related fields towards a more transdisciplinary methodology, and away from US-centric knowledge production. Our intervention here is to note the privilege of invoking the rhetorics of “turns,” for humanism, colonialism, and animalism is not over for some so-called “post” subjects. As Zakiyyah Iman Jackson notes, “calls to become ‘post’ or move ‘beyond the human’ too often presume that the ordinary locus of this call, its imprimatur, its appeal, requires no further examination or justification but mere execution of its rapidly routinizing imperative” (Jackson, “Outer Worlds” 215). Who can claim unproblematically their nearness to the animal, and who is positioned there? Who can theorize the non-human without mentioning the racializing and gendering assemblages at work? From *where* can “thinking linking” happen? We call for attention to intersectional taxonomies, such as the twinning of digital selfies and cat pics that weaponize cuteness against loss of sovereignty experienced by trans and Indigenous persons that Eliza Steinbock considers.

In Alexander Weheliye’s 2014 book *Habeas Viscus: Racializing Assemblages, Biopolitics, and Black Feminist Theories of the Human*, he demonstrates the belatedness of black feminist critique to posthuman and postcolonial theory, indicating an internal logic of racism within academic discussions of sexual difference and the question of the non-human (see also Ferguson; Mignolo; Jackson, “Animal”; McKittrick; Kim). Sylvia Wynter and Hortense Spillers have long ago given us the tools to see how the color and gender divide of White Man enforces Western, settler bio-necro-power (Spillers; Wynter, “Sambos and Minstrels”; idem, “Unsettling the Coloniality”). Maria Lugones and Gloria Anzaldúa have offered modes of cracking open colonial categories of gender to imagine a decolonial version of trans (Anzaldúa; Lugones) – a dimension that is often daringly lacking in theoretical grapplings with the intersection of transgender and animal theories, as pointed out by Chen and Dana Luciano in the special issue of *GLQ* on “Queer Inhumanisms”

(187). Stemming from these burgeoning debates, *Traninacies* is grounded in feminist and queer perspectives on humanimal kinships that have been proliferating in the last decade, especially in widely cited journal issues of *Social Text*, *Feminist Theory*, and *Women’s Studies Quarterly* (Livingston and Puar; Hird and Roberts; Clough and Puar). We propose to depart from a deadlock in the discussion arising from the theoretical framework of comparative sameness and difference, which the editors of the *Hypatia* special issue “Animal Others” note entails “othering” and its flipside of “saming” (Gruen and Weil 480). These are ontological frames concerned mostly with the questions of human-centered identity and subjectivity; we see that dehumanization is not identical with animalization – these forms of violent intimacy should not be taken as unitary even though they work in parallel. Our collection of articles and artworks attends to the onto-epistemology of intimate connections, the perverse, non-innocent, troubling and tangled intimacies weaving through the material, symbolic and semiotic more-than-human, as well as explicitly inhuman, worlds.

Queer theorists such as Chen, Weheliye, and Haritaworn impel us to head into these danger zones of life/death to investigate up close how the ranking of proper to improper intimacies follows on from social dictates, *point de capiton* pinned with affects of disgust, humiliation, and excitement. To explicitly return to the captive “death-worlds” of the zoo and the animal/human colony runs the risk of potentially re-enforcing overly close relations that border on the romanticism of zoophilia and the criminality of bestiality (Rudy; Morin this issue). While the etymology of zoophilia indicates a positive form of intimacy (from the Greek *philia* meaning “brotherly/fraternal love” and “friendship”), it also has a negative meaning as an “aberrant” sexual attraction to non-human animals. The genealogy of the term travels through sexological classifications with *zoophilia erotica* defined as a fetish of animal skin or fur (Krafft-Ebing), making this form of intimacy akin to the racializing registers which return in Tlostanova’s decolonial

readings of the use of fur by Northern Caucasus artists. In contrast to the more sanitized form of human–animal intimacy found in Edward O. Wilson’s notion of “biophilia,” understood as the human urge to connect with other life-forms, zoophilia retains the explicitly sexual and perverse character of the connection. Giorgio Agamben’s distinction between the bare life of *zoe* and the qualified life of *bios* also marks the biophilic orientation with a biopolitical burden. The similar distinction between zoophilia as a *zoe*-like natural attraction and bestiality as an act that interrupts the order of *bios* demarcates the improper taxonomies for thinking linking. Bestiality as a term is impossible to embrace uncritically; it operates as a legal term with reference to the catch-all sin of “sodomy.” Mobilizing these (im)proper notions of intimate humanimal links makes the violence of their forbidden behavior visible and explicit. They reveal the links between queer sexualities, the animal, the racialized other, the beast; that is, links between forbidden intimates, the unspeakable love. The edges of where a link becomes an (im)proper intimate relation is especially under examination in texts on humanimal formations, such as Félix Morin’s non-metaphorical curiosity about becoming-hippopotamus in the context of a sexual relationship, Dylan McCarthy Blackston’s analysis of the Arcus Foundation’s Great Ape and LGBT funding streams, or Hyaesin Yoon’s reading of a South Korean thriller depicting a woman’s relationship with a killer wolf. The abundance of bestial desires and trajectories gave us reason to put the question of whether bestiality could be reclaimed to our invited “Interchanges” scholars Myra Hird and Harlan Weaver, whose dialogue raises critical caveats on thinking linking across interspecies intimacies.

We invite you to read through these works according to your own idiosyncratic method for making links transversally, which, as Abraham Weil theorizes in a Guattarian vein, is central to revolutionary practices of imagining a new political order. The three sections constellate preoccupations and a certain ethos, but we heartily endorse tracing tranimacies beginning

with the artistic productions. For example, start with the transhistorical poem “Subclinical Routine #11” by Trish Salah, then jump to Marta Ostajewska’s comic collage story on trans-animal love and the deceit of a rabbit named Alice, before exploring trans artists Craig Calderwood and Chris Vargas appraised by Abram J. Lewis, or artist Jodi Clark’s menagerie and various transgenic and prosthetic tranimals analyzed by Lindsay Kelley. Or, you might like to track through our sectioning of ideas by following the rough guide we offer below.

In *Transhistories of the Present* the current political situation and established trends come under scrutiny by peeling back the layers of well-settled categories and calcified truths. Drawing from the Foucauldian genealogical method and its feminist iteration in Joan W. Scott’s method of writing to account for the “history of the present,” the articles in this section depart from questions posed in the present and backtrack their history in order to dissect and critically assess the privilege of the turn. The triumphal announcement of any particular turn, be it the animal, trans, or postcolonial one, requires a careful examination of its constitutive conditions. Moreover, these revolutionary shifts do not occur in isolation from each other; the contributions in this section powerfully remind us that we must think of these multiple turns together, or think them “trans\*versally” (see Weil), as intimately interrelated processes brought by the haunting returns of oppressive bio-necro-political regimes.

All articles in this section unsettle the claim of intimacy with the animal through different mediums: Tlostanova analyzes global coloniality as resting on the human/animal divide through artistic interventions, Gill-Peterson uses tools from the history of science to untangle the metaphors of progress coded in endocrinology, Hayward and Gossett follow the afterlife of slavery and living positively with HIV/AIDS through the imaginary and fantastic figures of the bestiary, and Szczygielska tracks the trafficking of the spotted hyena between the captive colony and the endocrine lab, and how the animal becomes routed into competing

sexual imaginaries. Tlostanova activates the troubled pasts and presents of human–horse relationships in a decolonizing gesture, while remaining aware that the animal should not be used as raw material for making a humanistic turn. This risk is especially visible in the endocrine lab with model animal organisms serving to flesh out metaphors of the child’s sex development (see Gill-Peterson), but also powerfully emerges in materializations of settler colonial imaginaries of the zoo, the colony, the Black Atlantic (see Hayward and Gossett). Turning to the spotted hyena’s loaded role as a signifier from medieval bestiaries to contemporary scientific research, Szczygielska proposes a strategy of “transspecies intimacies” to piece together a sexually deviant and trans-sexing humanimal that enables a critique of the exploitation of non-human animals in scientific discourses on sexuality and gender. What connects all these articles is the methodological move towards unwinding the epistemological connections that are made between certain animals and certain (non-)humans in classification systems. *Transhistories of the Present* pushes against the erasure of these unsettling points accomplished by today’s celebration of the trans tipping point, like, for example, abandoning the binary tradition of transsexual identity in favor of fluidity and flexibility without accounting for the capitalist commodification of the former. Trans genealogies of the present emerge from interwoven decolonial, anti-pathologizing, and artistic perspectives, which allows for reading histories aslant.

In the *Lessons from the Bestiary* section the authors engage with the hierarchies and colonial logics of the “terrible grounds” (Borges in Hayward and Gossett) of menageries, laboratories and taxonomies to question human/animal relations in an effort to learn from intimate tranimal encounters – real and imagined. The medieval bestiary is a boundary-making concept and a hierarchy-building instrument, drenched with morality, which continues to influence present interspecies relations. The political rather than moral lessons offered by the bestiary of this section instruct the reader to heed the troubling and promising practices

of artistic research, transitioning, militarism, funding and even baking – practices that accelerate the blurring of human/animal/fungus boundaries.

Building their arguments from multiple disciplinary positions, the articles in this section negotiate intimacies and identities with a sense of responsibility. Félix Morin generously shares his collectively produced transspecies identity as a hippopotamus to ask how an alternative identification through transanimality, instead of transgender identity, might allow the subject to escape from narrowly defined categories of human embodiment. Can a hippo identification open realms that question the constitution of identity and reality in ways that challenge sexual deviance recapturings? Aligning speculative design, contemporary art practices, and transgender studies with a range of what she calls “transgenic and prosthetic tranimals,” Lindsay Kelley demonstrates the extensive blurring of conceptual and interspecies boundaries that invites affect, alliances, and care. Dylan McCarthy Blackston develops the neologism “trans\*plant” to analyze how bodies defined by naturalized bodily difference, such as race and sex, change as they move across multimedia narratives and how their movements reproduce and disrupt embodiment categories. Hyaesin Yoon turns to a South Korean film and the use of macaques in bio-defense research to reconceptualize the term “feral” as a biopolitical concept that allows us to contemplate the dynamics of bio-power and (territorial) borders. The articles in this section connect to the tradition of the morality tale in that they promote a repositioning of human understanding of being in this world through an understanding of shared vulnerabilities and obligations.

In the *#AnimatingEphemera* section tranimals populate the ephemeral world of spiritual animism and its current black box, the Internet 2.0. Therein we find the floating ephemera of scanned “call to action” fliers, response.gifs, spam biohacking ads, and the hashtag campaign *#blacktranslivesmatter*. What concerns the authors here is how this archive brings tranimacies into a state of liveliness that threatens to re-

animate racist ontologies and de-animate vulnerable subject formations. Though the tranimals in space might at first appear to circulate through a merely digital bestiary, and therefore at a remove, they are shown by the authors to induce magick, and produce serious revolutionary fervor through intimate engagement.

Each article poses a different historical backdrop to explain the current state of the political struggle: Steinbock explains the work of cuteness see-sawing from sentimentality to aggression through the mechanisms of the contemporary “society of control,” Malatino examines the colonial roots of the pharmacopornographic era, Weil sees how both trans\*ness and blackness are analytics that share a history of being excluded from the body politic via animality, and Lewis offers a new assessment of episodes in transgender history that have been subjected to anthropocentric and secularizing hermeneutics much like non-Western sites of animism. Recurrent questions regard how sovereignty can be rethought: via believing in unknown forces and otherworldly communication with aliens and dolphins (see Lewis), carefully differentiating the “self” in self-determination models of cyborgian hacking (see Malatino), posing the genre of cat pics (catties) next to trans and Indigenous selfies (see Steinbock), or the singularities of murders that link up into univocal political mobilizations (see Weil). The exploitation by neoliberal capitalist markets of magical thinking – buy this and become stronger, live longer, have a harder dick – that Malatino critiques as the logical outcome of transhumanism, is bookended by Lewis’s article at the close of this section, which reappraises the power of trans magick to conjure in Reina Gossett’s words “living, dead and unknown forces” in the struggle for liberation. “By any means necessary” and “we need all the help we can get” are two possible slogans for the political predicaments considered by these authors. They call for affinity to the inhuman, to supernatural creatures, to black life, to extraterrestrials, and to cats and their trans ladies.

Throughout, a number of artistic contributions also explore tranimacies through

affect, affinity and curiosity. Most prominently, the cover art by Anthony Clair Wagner reflects on the vulnerability of trans\* bodies and their entanglement with the non-human which stems from an affinity born through a shared history of dehumanization, such as when Mary Daly clearly referred to transsexuals as monsters by describing them as the “Frankenstein phenomenon” (70). Wagner’s photographs celebrate joyful resistance to normative regimes of visuality and to their importance as core enforcers of intimate links. Through a process of re-appropriation, the trans\* body enters into a tender intimacy with the figure of the monster. The closeness of the bodies is emphasized by their placement in a secluded wooded area, at a distance from restricted cultural understandings of what the human is. Wagner’s staged visualization of the intimacy of culture’s Other bodies nevertheless feels like a privileged peep into a peaceful, reciprocated cuddle. In this sense it challenges what Chen calls “an animate hierarchy of possible acts” in which agency is a human privilege and nature and the animal, as well as the monstrous Others, are reduced to objects (3). The cover art contemplates how thinking linking occurs through the act of sharing dreams and dream time in the elsewhere, at a remove from terrible grounds.

Each section opens with a poem by Trish Salah that invites the readers to enter the cluster with the experience of thinking linking produced by engaging with the mosaic-like poetic language whose strongest images emerge in the abutting of texts. “Subclinical Routine #11,” for example, gives a poetic rendition of the transformation of Lili Elbe (1882–1931) based on her memoir edited by Niels Hoyer, medical texts, and references to the biblical Genesis. In the *Transhistories of the Present* section artist Daniel B. Chávez (with Rolando Vázquez) reflects on his 2014 decolonial performance “Quisieron Enterrarnos ...” [They wanted to bury us], in which the artist’s trans\* body becomes a site of remembrance. In the *Lessons from the Bestiary* section, Marta Ostajewska’s contribution cuts, reassembles, and draws together an absurd, dangerous world in the comics-collage

## editorial introduction

“Blurred” that tells the disjointed story of a trans\* child in six pictures. The section closes with an artist statement by Tarsh Bates whose biological art is informed by the animacy of trans\*ecological kinships, specifically the intimate relations between the fungal yeast *Candida albicans* and its human hosts. These artists’ works draw on the force of artistic expression that arises not only through political themes and content but also in the formal impositions on the beholder to experience the thinking *and* feeling of linking.

From the beginning of this special issue’s conception, we wanted to have a kind of double interview that would intersect scholars who approach tranimacies from divergent disciplinary fields. The journal *Feminist Theory* has a regularly occurring section titled “Interchanges” to promote a more informal exchange via short think pieces and statements on debates, which was an inspiration for the model. However, we were also thinking of how the written dialogue format is popular in science and technology studies because it encourages collective thinking and knowledge production, lending a horizontality that also appealed to us. We are delighted that Myra Hird and Harlan Weaver accepted to partake in this experiment. Hird’s writing on transanimality a decade ago ushered in a new set of questions and lines of investigation into trans/animal studies, and she continues to push the envelop in her research on Arctic wastes and Indigenous humanimal relations in the context of the Anthropocene. Weaver’s graciously personal and rigorous writing on pit bull cultures and interspecies intersectionalities has charted the field in trans studies for how transitioning and animality can be thought together.

The editorial collective submitted four questions to them on the topics of: (1) the scale at which the operations of human and non-human animal praxis function, (2) the range of possible methodological approaches for transanimal studies, and to compare different ways of thinking “linking” (assemblage, virality and intersectionality), (3) the political viability to re-appropriate bestiality in the name of Trinh’s and Haraway’s critique of

“inappropriate/d others” (Trinh; Haraway) and, finally, (4) the ways in which geographical location impacts on our theorizing of tranimacies and how the notion from decolonial thinking of “epistemic disobedience” (Mignolo) could be key to radical (de-)linking within the tranimacies approach. We highly recommend you read on for their elaborate, careful responses to the problems of flat ontologies, of “rescue” politics, of what “sealfies” tell us about the hierarchies of humanism, of how scale works not just in terms of speciesism but also in the temporality of the Earth, and of wherein to seed *trans* in these debates.

Finally, our book review section features eight short essays that report on the latest publications in the fields of animal studies, environmental humanities, transgender studies, critical race studies, multispecies ethnography and queer theory. This critical literature review demonstrates how the questions we pose in *Tranimacies* are alive in most recent theoretical discussions and research, and as such mold transanimal connections and guide them through various disciplinary terrains. Together they round out the rich compendium of tranimacies that aim at rethinking the linking of liberation struggles across geopolitical and temporal sites of captivity.



### note

This special issue grew out of a “Tranimacies: Transgender, Animal and Affect Studies” panel that the editorial collective took part in, organized by Eliza Steinbock, at the Somatechnics International Conference on “Missing Links: The Somatechnics of Decolonisation” in 2013, which has shaped our analysis of how tranimacies can address this question of the missing link. We thank the organizers for inviting us to participate and for their important, innovative work. We also wish to extend our heartfelt gratitude to Eva Hayward for first suggesting the composite word tranimacies for this panel despite, sadly, not being able to attend. Eva encouraged us to run with it, and we have, like wild horses!

## bibliography

Agamben, Giorgio. *Homo Sacer: Sovereign Power and Bare Life*. Stanford: Stanford UP, 1998. Print.

Anzaldúa, Gloria. *Borderlands: The New Mestiza/La Frontera*. San Francisco: Spinsters/Aunt Lute, 1987. Print.

Austin, J.L. *How to Do Thing with Words: The William James Lectures Delivered at Harvard University in 1955*. Ed. J.O. Urmson and Marina Sbisà. Oxford: Clarendon, 1962. Print.

Bal, Mieke. *Quoting Caravaggio: Contemporary Art, Preposterous History*. Chicago: U of Chicago P, 1999. Print.

Caldwell, David O. "Psychopathia Transexualis." *Sexology* 16 (1949): 274–80. Print.

Chen, Mel Y. *Animacies: Biopolitics, Racial Mattering, and Queer Affect*. Durham, NC: Duke UP, 2012. Print.

Chen, Mel Y., and Dana Luciano. "Has the Queer Ever Been Human?" *GLQ: A Journal of Lesbian and Gay Studies* 21.2–3 (2015): 183–207. [glq.dukejournals.org](http://glq.dukejournals.org). Web. 1 Apr. 2017.

Clough, Patricia, and Jasbir Puar. "Introduction." *WSQ: Women's Studies Quarterly* 40.1–2 (2012): 13–26. *Project MUSE*. Web. 1 Apr. 2017.

Daly, Mary. *Gyn/Ecology: The Metaethics of Radical Feminism*. Boston: Beacon, 1978. Print.

Ferguson, Roderick A. *Aberrations in Black: Toward a Queer of Color Critique*. Minneapolis and London: U of Minnesota P, 2004. Print.

Gruen, Lori, and Kari Weil. "Animal Others – Editors' Introduction." *Hypatia* 27.3 (2012): 477–87. *Wiley Online Library*. Web. 1 Apr. 2017.

Haraway, Donna. "The Promises of Monsters: A Regenerative Politics for Inappropriate/d Others." *The Haraway Reader*. New York: Routledge, 2003. 63–124. Print.

Haritaworn, Jin, Adi Kuntsman, and Silvia Posocco, eds. *Queer Necropolitics*. London: Routledge, 2014. Print.

Hayward, Eva, and Jami Weinstein. "Introduction Tranimalities in the Age of Trans\* Life." *TSQ: Transgender Studies Quarterly* 2.2 (2015): 195–208. [tsq.dukejournals.org](http://tsq.dukejournals.org). Web. 1 Apr. 2017.

## steinbock, szczygielska & wagner

Hird, Myra J., and C. Roberts. "Feminism Theorises the Nonhuman." *Feminist Theory* 12.2 (2011): 109–17. *CrossRef*. Web. 1 Apr. 2017.

Jackson, Zakiyyah Iman. "Animal: New Directions in the Theorization of Race and Posthumanism." *Feminist Studies* 39.3 (2013): 669–85. Print.

Jackson, Zakiyyah Iman. "Outer Worlds: The Persistence of Race in Movement 'Beyond the Human.'" *GLQ: A Journal of Lesbian and Gay Studies* 21.2 (2015): 215–18. Print.

Kim, Claire Jean. *Dangerous Crossings: Race, Species, and Nature in a Multicultural Age*. Cambridge: Cambridge UP, 2015. Print.

Krafft-Ebing, Richard. *Psychopathia Sexualis: A Medico-Forensic Study*. London: Pioneer, 1939. Print.

Livingston, Julie, and Jasbir K. Puar, eds. "Interspecies." *Social Text* 106 (2011): n. pag. *Web*. 1 Apr. 2017.

Lugones, Maria. "Heterosexuality and the Colonial/Modern Gender System." *Hypatia* 22.1 (2006): 186–209. Print.

McKittrick, Katherine. *Sylvia Wynter: On Being Human as Praxis*. Durham, NC: Duke UP, 2014. Print.

Mignolo, Walter D. "Epistemic Disobedience, Independent Thought and Decolonial Freedom." *Theory, Culture and Society* 26.7–8 (2009): 159–81. *Web*. 1 Apr. 2017.

Mignolo, Walter D., and Madina Tlostanova. "Global Coloniality and the Decolonial Option." *Kult* 6 (2009): 130–47. Print.

Parisi, Luciana. *Abstract Sex: Philosophy, Biotechnology and the Mutations of Desire*. New York and London: Continuum, 2004. Print.

Rudy, Kathy. "Lgbtq ... z?" *Hypatia* 27.3 (2012): 601–15. *Wiley Online Library*. Web. 1 Apr. 2017.

Scott, Joan. *Gender and the Politics of History*. New York: Columbia UP, 1988. Print.

Spillers, Hortense J. "Mama's Baby, Papa's Maybe: An American Grammar Book." *Diacritics* 17.2 (1987): 65–81. *JSTOR*. Web. 1 Apr. 2017.

Stryker, Susan. *Transgender History*. Berkeley: Seal, 2008. Print.

## editorial introduction

Stryker, Susan, Paisley Currah, and Lisa J. Moore. "Introduction: Trans-, Trans, or Transgender?" *WSQ: Women's Studies Quarterly* 36.3–4 (2008): 11–22. Project Muse. Web. 1 Apr. 2017.

Trinh, T. Minh-ha. *She, the Inappropriate/d Other*. Milwaukee: Center for Twentieth Century Studies, U of Wisconsin-Milwaukee, 1986. Print.

Weheliye, Alexander G. *Habeas Viscus: Racializing Assemblages, Biopolitics, and Black Feminist Theories of the Human*. Durham, NC: Duke UP, 2014. Print.

Wilson, Edward O. *Biophilia: The Human Bond with Other Species*. Cambridge, MA: Harvard UP, 1984. Print.

Wynter, Sylvia. "Sambos and Minstrels." *Social Text* 1 (1979): 149–56. JSTOR. Web. 1 Apr. 2017.

Wynter, Sylvia. "Unsettling the Coloniality of Being/Power/Truth/Freedom: Towards the Human, After Man, Its Overrepresentation – An Argument." *CR: The New Centennial Review* 3.3 (2003): 257–337. CrossRef. Web. 1 Apr. 2017.

Eliza Steinbock  
Leiden University Centre for the Arts in  
Society  
PO Box 9515  
2300 RA Leiden  
The Netherlands  
E-mail: e.a.steinbock@hum.leidenuniv.nl

Marianna Szczygielska  
Department of Gender Studies  
Central European University  
Zrinyi u. 14  
1051 Budapest  
Hungary  
E-mail: mariannaszcygielska@gmail.com

Anthony Clair Wagner  
Department of Design  
Linnaeus University  
Huvudgodsmottagningen  
Universitetsplatsen 1  
351 95 Växjö  
Sweden  
E-mail: anthony.wagner@lnu.se