



**Animals in the American Popular Imagination (provisional program)**  
**virtual conference | 13–16 September 2022**

TUESDAY 13		
<b>15:00–16:15 CEST</b> 9:00–10:15 EDT 14:00–15:15 BST 23:00–00:15 AEST	<b>SESSION 1</b>	
<b>Panel A</b>		
<b>Animals in Apocalyptic and Speculative Fiction</b>		
Lucy Nield	<i>University of Liverpool</i>	American Speculative Science Fiction Making Room for the Nonhuman Animal
Katrin Isabel Schmitt	<i>University of Konstanz</i>	Animals After the End: Questioning Anthropocentrism in Post-Apocalyptic Fiction
Joshua Bulleid	<i>Monash University in Melbourne</i>	The Sixth Extinction: Animal-Empowerment Pandemics in Viral Science Fiction
<b>Panel B</b>		
<b>The Representation of Animal Agency in History</b>		
Todd Christopher Simmons	<i>New York University</i>	Hearing the Swinish Multitude
Phillip James Grider	<i>Radboud University Nijmegen;</i> <i>University of Duisburg–Essen</i>	The Raccoon as Agent of Colonialism in Early North America
Brian Leech	<i>Augustana College</i>	Canary in the Coal Mine: From Mine Safety Technique to Animal Metaphor
<b>16:30–17:45 CEST</b> 9:30–10:45 CDT 10:30–11:45 EDT 17:30–18:45 GMT+3	<b>SESSION 2</b>	
<b>Panel A</b>		
<b>Literature and Nonhuman Animal Narratives</b>		
Genevieve McDonald	<i>Southern Methodist University</i>	Dark Hearts and the Now Apocalypse: Nonhuman Animal Representation in <i>Heart of Darkness</i> and <i>Apocalypse Now</i>
Natalia Kopytko	<i>Minsk State Linguistic University</i>	Animals and Their Gothic Counterparts in J.C. Oates's Novel <i>Bellefleur</i>
Ömer Aytaç Aykaç	<i>Van Yüzüncü Yıl University</i>	A Dog Narrative: Reading <i>Timbuktu</i> in Terms of Existentialism
<b>Panel B</b>		
<b>Anthropomorphism, Empathy, and Animals in the Popular Imagination</b>		
Aleksandra Hernandez	<i>University of Miami</i>	Projective Empathy and Animal Liberation
Katherine Villa	<i>University of Miami</i>	When Animals are Children: Care and the Interspecies Family
Katrina Torsoe	<i>University of Miami</i>	Respectful Otherization: Human Self-Projection and Animals as Moral Patients
<b>18:00–19:15 CEST</b> 9:00–10:15 PDT 12:00–13:15 EDT 13:00–14:15 NDT	<b>SESSION 3</b>	
<b>Panel A</b>		
<b>Digital Media Representation</b>		
Karin Beeler	<i>University of Northern British Columbia</i>	Canine "Bites": Dogs, Disability and Human Health in Short Screen Productions
Samantha Baugus	<i>University of Florida</i>	Press X to Pet: Human-Animal Interactions in Video Games
Elizabeth Neumann	<i>Freie Universität Berlin</i>	Human–Animal Relations as Imagined in Giant Squid's <i>ABZÛ</i> and <i>The Pathless</i>
<b>Panel B</b>		
<b>Scientific and Legal Discourses</b>		
Emma Thiébaud	<i>Université Paris Cité</i>	Animal Vivisection and US Popular Culture: A Case for Reparative Representation?
Denise McKeown	<i>Memorial University of Newfoundland and Labrador</i>	Polarized Representations of Dog Experiences in Companion Dog Cloning
Jerika Sanderson	<i>University of Waterloo</i>	"The Solution is De–Extinction": Biotechnology, Animals, and the Discourse of De-Extinction
Shari Sanders	<i>University of San Francisco School of Law</i>	Labor of Love: Animals in US Legal Discourse

**WEDNESDAY 14**

<b>15:00–16:30 CEST</b> 9:00–10:15 EDT 14:00–15:30 BST 21:00–22:30 PST	<b>SESSION 1</b>
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<b>Panel A</b>	<b>YA Human–Nonhuman Animal Stories</b>
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Sofia Duarte	<i>Universitat de València</i>	"I'm a Gross Red Monster": An Ecofeminist Analysis of Pixar's <i>Turning Red</i> (2022)
Alena Cicholewski	<i>University of Bremen</i>	"Maybe acha doesn't have to be only for other gorillas"—The Zoological Gaze of Eliot Shrefer's YA Novel <i>Orphaned</i> (2018)
Alexandra A. Bichara	<i>University of the Philippines</i>	Reading Rizalina: Animals and Agency in Jessica Hagedorn's <i>Dream Jungle</i>
Alyssa Racco and Helen Liu	<i>York University</i>	Human and Nonhuman Animals: Shared Histories of Oppression in <i>Turning Red</i>

<b>Panel B</b>	<b>Constructions of Cats in Popular Imaginaries</b>
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Zara Tzara	<i>Feirstein Graduate School of Cinema, CUNY</i>	Pussy Talk: Planned Parenthood's Cat Video Campaign
Nieves Pascual Soler	<i>Valencian International University</i>	Cat Addicts: Constructing and Deconstructing Animality in Pet Treat Advertisements
Ester Díaz Morillo	<i>UNED</i>	"There's how you ad-dress a cat": The Portrayal of Anthropomorphic Felines in Lloyd Webber's <i>Cats</i>
Gema Martínez Ruiz	<i>Universidad de Castilla–La Mancha</i>	"The Black Cat" in the Spanish Imaginary through Illustration

<b>16:45–17:45 CEST</b> 9:45–10:30 CDT 10:45–11:30 EDT	<b>SESSION 2</b>
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<b>Panel A</b>	<b>Figuring Animals in Poetry</b>
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Jeanne Dubino	<i>Appalachian State University</i>	Round Up and Lethal Injection: The War against Weeds and Street Dogs
Cristiana Pagliarusco	<i>Università Cà Foscari</i>	Thinking and Talking through Animals: Nickole Brown's <i>Bestiary</i>

<b>Panel B</b>	<b>Animal Sounds</b>
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Jack Harrison	<i>University of Warsaw</i>	Mosquito Musicality in American Film and Sound Installation
Martin Ullrich	<i>Nuremberg University of Music</i>	Your Song Saved My Life: Humpback Whale Vocalizations in <i>Star Trek IV: The Voyage Home</i>

<b>18:00–19:15 CEST</b> 10:00–11:15 MDT 12:00–13:15 EDT 17:00–18:15 BST	<b>ROUNDTABLE   Games and Digital Spaces</b> Chair:
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Jason Wallin	<i>University of Alberta</i>
Melissa Bianchi	<i>Nova Southeastern University</i>
Seth Giddings	<i>University of Southampton</i>
Lauren E. Woolbright	<i>Alma College</i>

**THURSDAY 15**

<b>15–16:30 CEST</b> 8–9:30 CDT 18–19:30 IST 21–22:30 CST 23–00:30 AEST	<b>SESSION 1</b>
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<b>Panel A</b>	<b>Historical Representations Shaping the Popular Imaginary</b>
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Scott T. Zukowski	<i>University of Graz</i>	Intermedial Animality: Periodicals, Primates, and the Nineteenth-Century Popular Imagination
Natalie Lis	<i>University of Queensland</i>	Storks Overhead: An Examination of How Antiquated Reliefs Connect Storks to Current Culture
Keith Botelho	<i>Kennesaw State University</i>	Holiday Macabre: Dead Turkey Postcards of the Early 20th Century
Alessia Cecchet	<i>University of California, Santa Cruz</i>	Parading Bodies: Whales, Women, Death, and the Great American Cultural Consumption

<b>Panel B</b>	<b>Film Animals: Mainstream Representation Across Genres</b>
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Sutirtho Roy		Making and Breaking Nonhuman Stereotypes: A Post-Anthropocentric Study of <i>Zootopia</i> , <i>Back to the Outback</i> and <i>The Bad Guys</i>
Luca Lunardi and Fabiano D'Este	<i>IZSve (Istituto Zooprofilattico Sperimentale delle Venezie)</i>	The Cinematic Animal: From Object of Vision in Mainstream American Cinema to Subject of Vision in Contemporary Cinematic Experiences
David Sedman	<i>Southern Methodist University</i>	Forgotten Animals of the Silent Film: Menagerie Era of Comedy Shorts
Tianren Luo Qing Xiao Jingjia Xiao	<i>Fudan University</i> <i>Communication University of China</i> <i>Fudan University</i>	The Crisis of Representations of Animals in American Popular Films

<b>16:45–17:30 CEST</b> 9:45–10:30 CDT 10:45–11:30 EDT	<b>SESSION 2</b>
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<b>Panel A</b>	<b>Animals, Speciesism and Racial Metaphors</b>
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Thomas Aiello	<i>Valdosta State University</i>	Animal Like Me: Crossing the Boundaries of Species and Race
Steffen Wöll	<i>Leipzig University</i>	"The whitest God makes 'em": Postbellum Racial Politics and the White Elephant War of 1884
Christelle Jasmin	<i>Rutgers University–Newark</i>	Title TBC

<b>Panel B</b>	<b>Animals and the Food Industry</b>
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Ein Jun		Precarity and Solidarity in Rural, Latinx, Community-Based Responses to the New York City Foie Gras Ban
Heather Dail	<i>University of South Alabama</i>	The Not-So-Happy Cow: An Insight into the Commodification of the Animal as a Food Logo
Anna Maria Grzybowska	<i>University of Warsaw</i>	Narrating the Slaughter: Decentering Strategies of Don LePan's <i>Animals</i> (2009) and Bong Joon-ho's <i>Okja</i> (2017)

<b>17:45–19:00 CEST</b> 10:45–12 CDT 11:45–13 EDT	<b>SESSION 3</b>
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<b>Panel A</b>	<b>Wildlife-Related Media Discourses</b>
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Claudia Alonso Recarte	<i>Universitat de València</i>	The <i>Tiger King</i> Pop Culture Phenomenon and COVID–19 Media
Tyler Eyster	<i>Miami University–Oxford</i>	Smugglers on Screen, Farmers on Film: Animalization and Racialization in the American Animal Trafficking Docu-Thriller
Meg Perret	<i>Harvard University</i>	"Why Do Pandas Have So Little Sex?": Representations of Giant Panda Reproduction in Zoo Captive Breeding Programs, 1985–2020

<b>Panel B</b>	<b>Animals in Women's Writing and Poetry</b>
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Clara Contreras Ameduri	<i>Universidad de Extremadura</i>	Fleeing the Cage: Avian Imagery and Ornithological Science in Nineteenth-Century Women's Writing
Paula Antuñano Llana	<i>Universitat de València</i>	"Dog Talk": Exploring Dogs and Trauma in the Poetry of Mary Oliver
Ann Beebe	<i>University of Texas at Tyler</i>	The "loving Hind" and "wounded Deer": Deer in the Poetry of Anne Bradstreet and Emily Dickinson

**FRIDAY 16**

<b>16:00–17:15 CEST</b> 9:00–10:15 CDT 10:00–11:15 EDT	<b>SESSION 1</b>	
<b>Panel A</b>	<b>The Nonhuman Animal as Human Metaphor</b>	
David Pérez Calvillo	<i>Universidade de Santiago de Compostela</i>	The Bestiality of the Game: Representations of Nonhuman Animals in NFL Gameday Posters
Giulio Segato	<i>University of Udine</i>	Animals in Noir: Animals and Animal Metaphors in James Cain’s Crime Fiction Novels
Kornelia Boczkowska	<i>Adam Mickiewicz University</i>	Between the Popular and the Marginal: Horses, Gender and the Displacement of Masculine Desire in American Mainstream and Experimental Film
<b>Panel B</b>	<b>Human Relationships with Wild and Domestic Animals</b>	
Irati Jiménez Pérez	<i>UNED</i>	The Figure of the Bear in Contemporary Literature: A Call for a Representation of Nonhuman Animals away from Human Exceptionalism
Justyna Włodarczyk Julia Wilde	<i>University of Warsaw</i>	Animal Adaptations: Transcoding Animal Bodies from Page to Screen in Marjorie Kinnan Rawlings’s <i>The Yearling</i> (1938) and Its Film Adaptation (1946)
Shahbaz Khayambashi	<i>York University</i>	Death of an Animal: The Sacred Dog, the Worthless Fish and the Complexities of Humans
<b>17:30–18:45 CEST</b> 10:30–11:45 CDT 11:30–12:45 EDT	<b>SESSION 2</b>	
<b>Panel A</b>	<b>TV Pets and Half–Human Monsters</b>	
Karli Brittz	<i>University of Pretoria</i>	Beyond the (Non)Human: Exploring Spirited Companion Species in Netflix’s <i>Dogs</i>
Borbála László	<i>University of Debrecen</i>	Finding the Real Paul Anka: A Critical Analysis of the Dog Character in <i>Gilmore Girls</i>
Peter CY Kao	<i>NCCU</i>	Half Animal, and Half Human: The Tradition of Doppelganger in Teen Wolf—Scott McCall as an Example
<b>Panel B</b>	<b>Human–Animal Relationships in Horror Fiction</b>	
Evert Jan van Leeuwen	<i>Leiden University</i>	If You Love Me, You’ll Let Me Go: Pet Possessions and Ecological Consciousness in American Horror
Theo Campbell	<i>Villanova University</i>	The Anxiety of Brom Bones: Animality and Whiteness in Washington Irving’s “The Legend of Sleepy Hollow”
Marta Miquel–Baldellou	<i>University of Lleida</i>	Of Cats and Dogs: Pets as a Trope for the Debacle of Family Life in Stephen King’s Fiction
<b>19–20:15 CEST</b> 18–19:15 BST	<b>ROUNDTABLE   Science, Popular Culture and Cryptozoology: A Discussion</b> Chair: Margo DeMello	
Darren Naish		
Gregory Forth	University of Alberta	
Samantha Hurn	University of Exeter	
<b>20:30–21:45 CEST</b> 14:30–15:45 EDT	<b>SESSION 3</b>	
Panel A	<b>Animals in Perennially Popular American Fiction</b> Chair: John Gruesser (Sam Houston State University)	
William E. Engel	<i>Sewanee: The University of the South</i>	“The Legend of Sleepy Hollow”
Susan Elizabeth Sweeney	<i>College of the Holy Cross</i>	“The Gold–Bug” and “The Tell–Tale Heart”
Brian Yothers	<i>University of Texas at El Paso</i>	<i>Moby–Dick</i>
Anthony Reynolds	<i>New York University</i>	<i>The Call of the Wild</i>
Robert Donahoo	<i>Sam Houston State University</i>	<i>To Kill a Mockingbird</i>