

# Introduction

*Animals in Visual Hispanism* is the inaugural issue of the *Bulletin of Spanish Visual Studies* founded by the *Bulletin of Spanish Studies*. This new journal has been designed to celebrate the growth of academic scholarship on the visual histories, cultures and civilizations of Spain, Portugal and Latin America, and we turn our attention here to the contemporary ‘animal turn’.<sup>1</sup>

The response of cultural scholars to a range of questions raised by John Berger, Donna Haraway and Rosa Braidotti (to select but three of the most vital contributors to this debate) has produced a rapidly growing bibliography devoted to the ethics and aesthetics of nonhuman representation.<sup>2</sup> John Berger’s key role within this movement stems from his unique ability to make accessible the complex tradition of twentieth-century Marxist, feminist, psychoanalytical and philosophical thought that now underpins our contemporary understanding of the ‘other’.<sup>3</sup> Since the

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1 For a small, but indicative selection of the ever-growing bibliography related to the ‘animal turn’ in Visual Studies see: Akira Mizuta Lippit, *Electric Animal: Toward a Rhetoric of Wildlife* (Minneapolis/London: Univ. of Minnesota Press, 2000); Jonathan Burt, *Animals in Film* (London: Reaktion Books, 2002); Cynthia Chris, *Watching Wildlife* (Minneapolis/London: Univ. of Minnesota Press, 2006); Gerald L. Bruns, ‘Becoming Animal (Some Simple Ways)’, *New Literary Review*, 38:4 (2007), 703–20; Raymond Bellour, *Le Corps du cinéma: hypnoses, émotions, animalités* (Paris: POL, 2009); Nicole Shukin, *Animal Capital: Rendering Life in Biopolitical Times* (Minneapolis/London: Univ. of Minnesota Press, 2009); Paul Wells, *The Animated Bestiary: Animals, Cartoons and Culture* (New Brunswick: Rutgers U. P., 2009); Anat Pick, *Creaturely Poetics: Animality and Vulnerability in Literature and Film* (New York: Columbia U. P., 2011); Susan McHugh, *Animal Stories: Narrating across Species Lines* (Minneapolis/London: Univ. of Minnesota Press, 2011).

2 John Berger, ‘Why Look at Animals?’, in his *About Looking* (London: Bloomsbury, 2009), 3–28. See also Jonathan Burt, ‘John Berger’s “Why Look at Animals?”: A Close Reading’, *Worldviews: Global Religions, Culture, and Ecology*, 9:2 (2005), 203–18; Donna Haraway, *When Species Meet* (Minneapolis/London: Univ. of Minnesota Press, 2008); Rosa Braidotti, *The Posthuman* (Cambridge: Polity Press, 2013). For Spanish scholars working in the area of bioethics and animal rights, see *Razonar en defensa de los animales*, coord. Marta I. González, Jorge Riechmann, Jimena Rodríguez Carreño & Marta Tafalla, (Madrid: Los Libros de la Catarata, 2008); Jesús Mosterín, *El reino de los animales* (Madrid: Alianza Editorial, 2013) and, by the same author, *El triunfo de la compasión* (Madrid: Alianza Editorial, 2014).

3 See for example: Simone de Beauvoir, *The Second Sex*, trans. Constance Borde & Sheila Malovany-Chevallier (New York: Vintage 2011); Jean-Paul Sartre, *Being and Nothingness: An Essay on Phenomenological Ontology*, trans. Hazel E. Barnes, intro. by Mary Warnock (London: Routledge, 1958); Luce Irigaray, *Speculum of the Other Woman*, trans. Gillian C. Gill (Ithaca: Cornell U. P., 1985); Hélène Cixous, ‘The Laugh of the Medusa’, trans. Keith Cohen & Paula Cohen, *Signs*, 1:4 (1976), 875–93; Martin Buber, *I and*

publication of Berger's ground-breaking work, the burgeoning field of animal studies has proliferated in many cognate fields, ranging from philosophy to activism, cinema, literature, anthropology, sociology, history, psychology and art history and has drawn on queer studies and ecofeminism.<sup>4</sup> In 2009, in an article dedicated to animal studies and the humanities, Cary Wolfe pointed out that 'many scholars now think that we are forced to make the same kind of shift in the ethics of reading and interpretation that attended taking sexual difference seriously in the 1990s (in the form of queer theory) or race and gender seriously in the 1970s and 1980s'.<sup>5</sup> Wolfe's own work, following on from that of Haraway and others, has extended the contours of the animal, encompassing within the field of posthumanism the study of nonhuman animals.

Furthermore, beyond the literary and the philosophical, the question of the human/nonhuman divide has gained currency in the field of animal rights law. The Balearic Islands (2007) and Spain (2008) have been at the forefront of moves to grant personhood to great apes, and in 2014 in Argentina an orang-utan was awarded *habeus corpus* status (basic human rights).<sup>6</sup> The question of animal agency has, in turn, gained traction in a variety of cognate disciplines. The nonhuman animal is seen to be caught within a network of physical environments and interactions. Recent work on the corporeal connections between human and nonhuman animals has raised fascinating questions about embodiment and vulnerability across the border between species.

The visual representation of animals dates from the earliest of human cultures and is, of course, ubiquitous in Hispanic cultures from the pre-Columbian to the colonial and post-colonial, and in the earliest forms of cinema.<sup>7</sup> In his 1977 essay 'Why Look at Animals?', Berger explored the

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*Thou*, trans. Walter Kaufmann (New York: Simon and Schuster, 1996); Emmanuel Lévinas, *Totality and Infinity: An Essay on Exteriority* (Pittsburgh: Duquesne U. P., 1990); Jacques Lacan, *The Seminar Book XI: The Four Fundamental Concepts of Psychoanalysis*, ed. Jacques-Alain Miller, trans. Alan Sheridan (New York: W. W. Norton & Company, 1998).

4 See, for example, *Queering the Non/Human*, ed. Myra J. Hird & Noreen Giffney, *Queer Interventions* (Aldershot/Burlington: Ashgate, 2008) and *Ecofeminism: Feminist Intersections with Other Animals and the Earth*, ed. Carol J. Adams & Lori Gruen (New York/London: Bloomsbury, 2014).

5 Cary Wolfe, 'Human, All Too Human: "Animal Studies" and the Humanities', *PMLA*, 124:2 (2009), 564–75 (p. 568).

6 See Ermin Saner, 'Will Chimps Soon Have Human Rights?', *Guardian*, 4 December 2007, <<https://www.theguardian.com/world/shortcuts/2013/dec/03/chimpanzees-human-rights-us-lawyer>> (accessed 30 January 2017) and Lee Glendinning, 'Spanish Parliament Approves Human Rights for Apes', *Guardian* 26 June 2008, <<https://www.theguardian.com/world/2008/jun/26/humanrights.animalwelfare>> (accessed 30 January 2017).

7 Elizabeth P. Benson, *Birds and Beasts of Ancient Latin America* (Florida: Univ. of Florida Press, 1997); *Centering Animals in Latin American History*, ed. Martha Few & Zeb Tortorici (Durham, NC: Duke U. P., 2013).

way that, as animals gradually disappeared from modern public life ‘they have been co-opted into the *family* and into the *spectacle*’, and our concern with the implications of this ‘spectacle’ has come to the fore with unusual urgency at the turn of the twenty-first century.<sup>8</sup> Increasing ecological anxiety over the human impact on the natural world has reinvigorated twentieth-century debates on the porous borders between self and other producing the range of innovative work from artists and cultural commentators that has inspired the decision to turn our attention for this first issue of the *Bulletin of Spanish Visual Studies* to the ‘animal turn’.<sup>9</sup>

What is an animal? Derrida answers this most fundamental question for Animal Studies with a linguistic pun on the French words ‘animaux’ (animals) and ‘mot’ (word). His witty neologism conjures up both the (animated) relationship that exists between humans and their nonhuman others and the lively (not to mention wordy) debate on our degrees of separation.<sup>10</sup> What we should perhaps be calling the ‘animot’ turn has also attracted scholars working on Hispanic Cultural Studies. Two of the contributors to this issue, Abel Alves and John Beusterien, have written books on the representation of animals in early modern Spain, while Arturo Morgado García has focused on the symbolic role of animals for Hispanic culture in the seventeenth and eighteenth centuries.<sup>11</sup> Elsewhere, Gabriel

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8 Berger, ‘Why Look at Animals?’, 15.

9 See, for example, *The Heart of a Dog* (2015) the film made by Laurie Anderson and dedicated to Lou Reed, and for further discussion of the representation of animals in film, see: Randy Malamud, *An Introduction to Animals and Visual Culture* (Basingstoke/New York: Palgrave MacMillan, 2012); *Screening Nature: Cinema beyond the Human*, ed. Anat Pick & Guinevere Narraway (New York/Oxford: Berghahn Books, 2013); Barbara Creed, ‘Films, Gestures, Species’, *Journal for Cultural Research*, 19:1 (2015), 43–55; *Animal Life and the Moving Image*, ed. Michael Lawrence & Laura McMahon (London: British Film Institute, 2015); and *Screen Animals Dossier*, ed. Laura McMahon, *Screen*, 56:1 (2015). For a recent article linking world cinema and ecological thinking from Latin America, see David Martin-Jones, ‘Trolls, Tigers and Transmodern Ecological Encounters: Enrique Dussel and a Cine-Ethics for the Anthropocene’, *Film-Philosophy*, 20 (2016), 63–103. Recent publications in cognate fields also include: *Animots: Postanimality in French Thought*, ed. Matthew Senior, David L. Clark & Carla Freccero, *Yale French Studies* 127 (New Haven: Yale U. P., 2015); *French Thinking about Animals*, ed. Louisa Mackensie & Stephanie Posthumus (East Lansing: Michigan State U. P., 2015); and *Thinking Italian Animals: Human and Posthuman in Modern Italian Literature and Film*, ed. Deborah Amberson & Elena Past (Basingstoke: Palgrave Macmillan, 2014).

10 Jacques Derrida, ‘The Animal That Therefore I Am’, trans. David Wills, *Critical Inquiry*, 28:4 (2002), 369–418 (p. 416). For a comprehensive introduction to this topic, see Matthew Senior, David L. Clark & Carla Freccero, ‘*Ecce animot: Postanimality from Cave to Screen*’, in *Animots: Postanimality in French Thought*, ed. Senior, Clark & Freccero, 1–18.

11 Abel Alves, *The Animals of Spain: An Introduction to Imperial Perceptions and Human Interaction with Other Animals, 1492–1826* (Leiden/Boston: Brill, 2011); John Beusterien, *Canines in Cervantes and Velázquez: An Animal Studies Reading of Early Modern Spain*, *New Hispanisms: Cultural and Literary Studies* (Aldershot: Ashgate, 2013); Arturo Morgado García, ‘De la visión emblemática a la visión desencantada: los animales en el mundo hispánico (siglos XVII y XVIII)’, *BSS*, XCIII:5 (2016), 783–805.

Giorgi has examined biopolitics and human-animal ambivalence in contemporary Latin-American culture, and Abigail Lee Six the human-nonhuman gothic self and other in Spanish fiction.<sup>12</sup> Contributions to Hispanic Film Studies range from Rob Stone's comparative study of the killing of animals in three films from the Franco era to Valeria de los Ríos' work on the representation of animals in films from the contemporary Southern Cone.<sup>13</sup> For Theatre and Performance Studies, and with a particular interest in animal rights, Lourdes Orozco has produced significant publications on the issue of animal-human relations, while Katarzyna Beilin, Silvia Caramella and Mark McKinty have all focused in recent years on the vexed issue of bull-fighting.<sup>14</sup> Several scholars, including Beusterien, Alice Kuzniar and Jonathan Burt have turned their attention to the film *Amores perros* (Alejandro Gutiérrez Ináritu, 2000), whilst Cecilia Sosa has explored the figure of the dog in Lucrecia Martel's *La mujer sin cabeza* (2008).<sup>15</sup> Most recently, Katarzyna Beilin and William Viestenz's *Ethics of Life: Contemporary Iberian Debates* offers a variety of articles of interest to us here, including the article by Carmen Flys-Junquera and Tonia Raquejo, and those by John H. Trevathan, John Beusterien and Daniel Ares López.<sup>16</sup>

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12 Gabriel Giorgi, *Formas comunes: animalidad, cultura, biopolítica* (Buenos Aires: Eterna Cadencia, 2014); Abigail Lee-Six, 'Spanish Fiction from Benito Pérez Galdós's *Ángel Guerra* (1891) to Javier García Sánchez's *Ella, Drácula* (2005)', *Journal of Romance Studies*, 12:1 (2012), 24–38.

13 Rob Stone, 'Animals Were Harmed During the Making of This Film: A Cruel Reality in Hispanic Cinema', *Studies in Hispanic Cinemas*, 1:2 (2004), 75–84; Valeria de los Ríos, 'Look(ing) at the Animals: The Presence of the Animal in Contemporary Southern Cone Cinema and in Carlos Busqued's *Bajo este sol tremendo*', *Journal of Latin American Cultural Studies*, 24:1 (2015), 33–46.

14 See the following works by Lourdes Orozco: *Theatre and Animals* (Basingstoke: Palgrave Macmillan, 2013); 'Never Work with Children and Animals: Risk, Mistake and the Real in Performance', *Performance Research*, 15:2 (2010), 80–85; 'Manifesting the Animal in Performance', in *Manifesto Now! Instructions for Philosophy, Performance, Politics*, ed. Laura Cull & Will Daddario (Bristol/Chicago: Intellect, 2012); '“Controversia del toro y el torero” (Els Joglars, 2006): una defensa del teatro esencial', *Ínsula. Revista de Letras y Ciencia Humanas*, 773 (2011), 17–21. See also Katarzyna Beilin, *In Search of an Alternative Biopolitics: Anti-Bullfighting, Animality, and the Environment in Contemporary Spain* (Columbus: Ohio State U. P., 2015); Silvia Caramella, 'Tauromaquia y cine portugués: una aproximación histórica', *Revista de Estudios Taurinos*, 35 (2014), 143–73; and Mark McKinty, 'La humanización del toreo: la imposición del peto y su posible influencia anglosajona', *Revista de Estudios Taurinos*, 36 (2015), 119–31.

15 John Beusterien, 'Afterword: *Amores perros*', in his *Canines in Cervantes and Velázquez*, 107–09; Alice Kuzniar, *Melancholia's Dog: Reflections on Our Animal Kinship* (Chicago/London: Univ. of Chicago Press, 2006), 136–75; Burt, *Animals in Film*; Cecilia Sosa, *Queering Acts of Mourning in the Aftermath of Argentina's Dictatorship: The Performances of Blood* (Woodbridge: Tamesis, 2014).

16 See Carmen Flys-Junquera & Tonia Raquejo, 'The Environment in Literature and the Arts in Spain'; John H. Trevathan, '*Nunca Mais*: Ecological Collectivism and the *Prestige Disaster*'; John Beusterien, 'Animals in Contemporary Spanish Newspapers'; Daniel Ares

This issue is devoted to the representation of animals in texts ranging from the early modern to the contemporary period. Monkeys, dogs and bull-fighting are just a few of the topics addressed by Abel Alves in a paper that links the preoccupations of contemporary Animal Studies to the factual and fictional representation of animals from the late fifteenth to the early nineteenth century and to a wide arc of colonial, philosophical, religious, literary and visual texts with particular reference to Sor Juana Inés de la Cruz, Martín de Porres, Oliva Sabuco de Nantes Barrera, Cervantes and Goya. John Beusterien singles out for attention the relationship between the sixteenth-century cult of the armadillo (the little armoured horse) and the construction of colonial identities through the work of Spanish natural historians Nicolás Monardes, Gonzalo Fernández de Oviedo, Martín Fernández de Enciso, while Adrienne Martín examines connections between the modern and early modern period in her close analysis of the representation of the donkey as companion species and beast of burden from Cervantes' *Don Quijote* to *Au Hasard Balthazar* (Robert Bresson 1966).

For the contemporary era, Ryan Prout's paper takes the concept of the skeuomorph (a design derivative of its real-life counterpart) to examine the role of the fictional dog as a companion animal to adult women in a critique of the heteropatriarchal family in his comparative study of two Spanish films (1977 and 1999) and a graphic novel published in 2014. Sarah Wright examines the role of the dog in Pablo Larraín's *El club* (2015). Using Derrida's encounter with his cat as starting point to explore the limits of the human, she explores how far the mute dog functions figuratively to offer a critique of the culture of impunity surrounding child abuse in the Catholic Church as well as a wider culture of human rights atrocities in contemporary Chile. Jo Evans examines the role played by nonhuman animals in Buñuel's surrealist challenge to the boundaries of the human subjectivity. She traces the relevance of Buñuel's first three films for contemporary Animal Studies at this distinct, and yet all-too-familiar time of economic crisis accompanied by extreme ideological division and the rise of the political right. Lucy Bollington's paper brings this collection to a close by situating the 'animal turn' within the wider concerns of biophilia in her discussion of posthuman politics and the way that the representation of farmyard animals and the natural world may work through and in tandem with the human rather than supplanting it completely.<sup>17</sup>

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López, 'Iberian Cultural Studies beyond the Human: Exploring the Life History of Marcos Rodríguez Pantoja in Spanish Anthropology and Popular Film', all in *Ethics of Life: Contemporary Iberian Debates*, ed. Katarzyna Beilin & William Viestenz (Nashville: Vanderbilt U. P., 2016), 3-33, 35-55, 279-293, 231-255 respectively.

17 Edward O. Wilson, *Biophilia* (Cambridge, MA/London: Harvard U. P., 1984).

Mackenzie, and colleagues at Taylor and Francis, for proposing this new sibling journal of the *Bulletin of Spanish Studies*; the *Bulletin's* editorial team, and Ceri Byrne and Gemma McKenna in particular; the Modern Humanities Research Association for their generous award of an MHRA Conference Grant Fund. This grant enabled us to hold a conference at University College London on 9 September 2016 at which many of the papers published here were initially presented and, finally, a second debt of thanks is owed to Taylor and Francis for lending their financial support to this conference along with University College London and Royal Holloway, University of London.\*

Jo Evans & Sarah Wright

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