Contributor Biographies

Andrew Belletty is an Indian born Australian resident artist who works with cultural, traditional and ecological acoustic knowledge and practices, and has been an influential voice in cinematic sound design since 1995. His current research is based on Aboriginal ideas of Listening to Country through a situated listening model, that extends to vibrotactile sensitivity as a critical component in the complex corporeal connections to place made by audible and sub-audible energies.

Tamryn Bennett is a poet and Artistic Director of Red Room Poetry. She has exhibited poetic projects across Australia, Switzerland and Mexico. Her collection phosphene is published by the Rabbit Poetry with other poems and essays appearing in Five Bells, Nth Degree, Cordite, The Drunken Boat, ImageText, and Image [&] Narrative. Tamryn is the co-creator of the ‘Plant Symphony’ with composer Guillermo Batiz.

Baylee Brits is adjunct researcher at UNSW. She was co-editor of the anthology Aesthetics After Finitude (Re.press, 2017). Her monograph, Literary Infinities: Number and Narrative in Modern Fiction, is forthcoming from Bloomsbury Academic. Her research investigates the reciprocal influences between scientific and artistic experimentation, focusing on literary modernism and the mathematical concept of the transfinite. She has published in Textual Practice, Reconstruction, The Parish Review, Parrhesia, and several book anthologies.
Justin Clemens teaches at the University of Melbourne, where he is working on an Australian Research Council Future Fellowship titled “Australian Poetry Today.” This mainly involves interviewing local poets about their work. His most recent book is a coedited collection with A.J. Bartlett, titled *What is Education?*, with contributions by thinkers such as Silvia Federici and Mladen Dolar.


Lisa Dowdall is based in Sydney, where she writes about weird and different futures. She has a PhD in Creative Practice from the University of New South Wales, and her work has appeared or is forthcoming in *Paradoxa, Seizure, Spineless Wonders* and *Science Fiction Studies*.

Luke Fischer is a poet and philosopher. His books include the poetry collections *A Personal History of Vision* (UWAP Poetry, 2017) and *Paths of Flight* (Black Pepper, 2013) and the monograph *The Poet as Phenomenologist: Rilke and the New Poems* (Bloomsbury, 2015). He is currently co-editing a volume of essays on the philosophical dimensions of Rilke’s *Sonnets to Orpheus* (Oxford University Press). He is an honorary associate at the University of Sydney. For more information visit http://www.lukefischerauthor.com.

Monica Gagliano is Research Affiliate, Sydney Environment Institute at the University of Sydney and a former research fellow of the Australian Research Council. She is the author of
numerous scientific articles in the fields of animal and plant behavioral and evolutionary ecology and is coeditor of *The Green Thread: Dialogues with the Vegetal World* (Lexington, 2015) and *The Language of Plants* (Minnesota University Press, 2017). She has pioneered the new research field of plant bioacoustics and extended the concept of cognition to plants, reigniting the discourse on plant subjectivity and ethical standing. Her new book, *Thus Spoke the Plant*, will be published in November 2018 with North Atlantic Books. For more information visit http://www.monicagagliano.com.

Prudence Gibson is Post Doctoral Fellow at University of NSW, Sydney. She is author of *The Rapture of Death* (Boccalatte Publishing, 2010) and has published over 300 essays. Her 2015 book *Janet Laurence: The Pharmacy of Plants* was published by New South Publishing. She co-edited *Aesthetics After Finitude* (Re.press, 2016). *The Plant Contract*, which addresses plant studies and art, has been published with Brill Rodopi, Boston.

Jennifer Mae Hamilton is a postdoctoral researcher funded by The Seed Box: A Mistra+Formas Environmental Humanities Collaboratory at Linköping University, Sweden, and housed at both the Department of Gender and Cultural Studies at University of Sydney and the Institute for Culture and Society at the University of Western Sydney. Her first book *This Contentious Storm: An Ecocritical and Performance History of King Lear* is out with Bloomsbury Academic (August 2017); she co-convenes the reading and research group COMPOSTING Feminisms and Environmental Humanities (http://compostingfeminisms.wordpress.com) with Astrida Neimanis and keeps some research notes at http://weatheringthecity.wordpress.com

Lucas Ihlein is an artist and academic. He is an Early Career Research Fellow in Creative Arts at University of Wollongong. His research uses socially-engaged art to explore cultural innovations in farming—principally in the sugar cane industry in Central Queensland. Lucas is a founding member of Kandos School of Cultural Adapation (KSCA), an artist collective fostering col-

Tessa Laird is an artist and writer and Lecturer in Critical and Theoretical Studies at the School of Art, Victorian College of the Arts, University of Melbourne. Her book *A Rainbow Reader* was published by Clouds, Auckland in 2013, and *BAT*, is forthcoming in 2018 at Reaktion.

Michael Marder is Ikerbasque Research Professor of Philosophy at the University of the Basque Country (UPV-EHU), Spain and the Humanities Institute at Diego Portales University (UDP), Chile. He is author of numerous articles and books in the fields of environmental philosophy, phenomenology, and political thought. His most recent monograph is *Energy Dreams: Of Actuality* (Columbia University Press, 2017).


Dalia Nassar is a senior lecturer in the Department of Philosophy at the University of Sydney. She is the author of *The Romantic Absolute: Being and Knowing in German Romantic Philosophy, 1795–1804*, the editor of the volume *The Relevance of Romanticism: Essays on German Romantic Philosophy*, and co-editor of a special section of the *Goethe Yearbook*, vol. 22 (2015) on ‘Goethe and Environmentalism’ and of a focus section of *Studies in History and Philosophy of Science* on ‘Kant and the Empirical Sciences’ (2016). She is currently working on an ARC project on Romantic Empiricism and environmental philosophy.

Susie Pratt is an artist, techno-scientific muser, educator, and researcher. She explores how creative practice can influence social
and environmental responsibility, with an emphasis on environmental health, toxic embodiment and speculative design. She currently conducts educational experiments within the Faculty of Transdisciplinary Innovation, University of Technology Sydney (UTS), as a Scholarly Teaching Fellow. Her creative work has been internationally exhibited in various forms, including digital storytelling, convergent media installations, site-specific sound works, urban design proposals, and participatory events.

Ben Woodard is a post-doc researcher in Philosophy and Art Theory at Leuphana University in Lüneburg, Germany. His books include *Slime Dynamics: Generation, Mutation and the Creep of Life* (Zero books, 2012), *On an Ungrounded Earth: Towards a New Geophilosophy* (punctum books, 2013), and *Schelling’s Naturalism: Motion, Space, and the Volition of Thought* (Edinburgh University Press, 2018). He is affiliated with the Laboratory for Ontology, UK and a member of the philosophy collective P.S. based at the Performing Arts Forum (PAF) in St. Erme, France.
“The local mechanisms of mind . . . are not all in the head. Cognition leaks out into body and world.”

— Andy Clark, *Supersizing the Mind*
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