

cart encourages consumers to fill it up with items, whether we need them or not.

The book is organized into five chapters and provides a somewhat chronological overview of how the shopping cart became the ubiquitous image for a global consumer-driven culture, spreading like a “monster” across the world “from Kyoto to Toulouse” (p.84). There are a number of references to some heavy-hitter theorists like Latour, Benjamin, and Williams that give Warnes’s analysis gravitas and depth. Sometimes readers might need a second or third reading of sections to follow some of Warnes’s more intellectually nuanced arguments. But the effort is worth it. The visuals are a lovely addition and enhance the historical context of the discussion.

This book reminds me a little of the commodity biographies popular a few years back, like the histories of salt, sugar, and cod, and in the same way as those texts, this book helps readers see the intersections of complex food issues by focusing on tracking one material item through time and space and across producers and consumers. Whereas the commodity biographies focused on ingredients, this book uses technology and an object of design to show the connections between food issues. The often abused, left on the side of the road, or in the middle of the parking lot shopping cart symbolizes the excesses of the industrial food system. This book would be a good addition to a food studies class and would help students see how one object can synthesize these complex ideas. A general audience would enjoy reading about the cart’s technological development as well as how its presence in supermarkets influences consumers to shop differently.

—Lisa Stowe, *University of Calgary*

Messy Eating: Conversations on Animals as Food

Edited by Samantha King, R. Scott Carey, Isabel Macquarrie, Victoria N. Millious, and Elaine M. Power

New York: Fordham University Press, 2019

288 pp. \$105.00 (hardcover); \$30.00 (paper); \$28.99 (eBook)

Documentaries and books such as Robert Kenner’s *Food, Inc.* (2008) and Jonathon Safran-Foer’s *Eating Animals* (2009) have exposed some of the horrors and consequences of industrial agriculture and have helped to spread the popularity of plant-based diets. Although ethical debates on the use of animals as food can be traced to the ancient world, classic twentieth-century works on the topic include Upton Sinclair’s *The Jungle* (1906) and Peter Singer’s *Animal Liberation* (1975). What is often overlooked in these discussions, both contemporary and classic, is the complicated ways in which the use of

animals for food intersects with the dynamics of race, sex, ability, colonialism, and capitalism.

Messy Eating is a call to reconceptualize these ethical discussions surrounding the use of animals as food, led by a team of editors with diverse backgrounds in fields such as cultural studies, kinesiology, public health, sociology, and sports studies. They conduct a series of interviews with scholars who do “critical interdisciplinary work related to animals” about their own beliefs and practices (p.3). These scholars draw on a number of perspectives—postcolonial, Indigenous, black, queer, trans, feminist, disability, continental, phenomenological, posthumanist, and multispecies—and theoretical frameworks to explore the ethics and consumption of animals. However, the dietary practices of these researchers are not often made apparent in their work. Throughout the interviews, the editors challenge these scholars to contemplate the nature of their relationships with food and animals in accordance with their scholarly work.

The editors of *Messy Eating* see their project as offering a bridge between “literature on the ethics and politics of food and literature on the ethics and politics of human-animal relationships” which have “infrequently converged” (p.3). This divide is said “to reproduce humanistic and dualistic thinking about animals as objects that humans eat versus animals as subjects with whom humans related” (p.3). Instead of attempting to iron out the complicated nature of this discussion, there is a genuine embrace of the contradictions that arise at the practical site of consumption. Interviewees frequently reject the notions of purity and consistency that are often associated with veganism. In his coda to the book, poet and scholar Billy Ray Belcourt reminds us that the lives of human and nonhuman animals are interconnected through a “web of relations” that cannot be disentangled (p.238). He reflects on the case of Tanya Tagaq, an Inuk musician who resisted a racially insensitive PETA campaign directed at Inuit seal hunting. Seal hunting is intertwined with the lives of Inuit people. Understanding these relations challenges the notions of ethics that animal activists have assumed in their denouncement of Tagaq and pushes us to embrace the paradoxes that arise.

Some of the authors discuss human-animal relations by drawing on theories of intersectionality—emphasizing connectedness across different forms of identity and oppression. Harlan Weaver, a professor of gender, women, and sexuality studies, explores the parallel discourses surrounding pit bulls and race. He examines the ways that people use coded, racialized language to discuss certain types of dogs labeled as “dangerous” (p.175). Weaver refers to his concept of “interspecies intersectionalities” to understand “how relationships between

humans and animals don't just reflect but actively *shape* experiences of race, gender, sexuality, nation, species and breed" (p.177). Disability and animal studies scholar Sunaura Taylor emphasizes the ways in which humans, animals, and the environment are connected. Taylor conceives of animals in food production as "manufactured to be disabled, with bodies that have been bred to produce so much product that the animals are impaired" (p.150). Bringing together disability studies and animal studies allows Taylor to think of nonhuman animals as subjects, part of a system of oppression affecting both human and nonhuman animals alike.

Messy Eating is a highly reflexive and deeply personal examination of how people engage with the consumption of animals on a daily basis. Participants are asked biographical questions that reveal how their own experiences inform and are informed by their research. Indigenous and feminist scholar Kim Tallbear explores her relationship with animals growing up, which did not include animals inside the home. She recognized their right to exist but did not necessarily want them in her intimate space. As Tallbear describes, she was raised "implicitly, not explicitly to understand that nonhumans have their life trajectories" making her "very averse to the way humans mess with nonhuman life paths" (p.59). Professor of American studies Sharon Holland seeks to challenge the view of riding horses as primarily a "white bourgeois endeavour" (p.215). She draws on her own experience of riding, along with the storied history of black jockeys who were winning prestigious events. As Holland explains, "this work is a way to remind people that I'm not doing anything that's an anomaly. It's a tradition that I'm helping to keep alive" (p.215). Holland's personal connection with horses, rooted in her biography and identity, informs and drives her research.

The editors of *Messy Eating* have curated a collection of interviews that explore the rougher edges of ethics. This book contemplates how an understanding of interspecies relationships can inform relevant public debates surrounding the politics of food such as agricultural production, animal welfare, human health, and climate change. However, by centering these discussions on the daily dietary practices of researchers, the editors have also crafted an entry point for a general reader to consider these questions and grasp the messiness of placing animals in the contexts of food.

—Brody Trotter, University of Toronto

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Food Democracy: Critical Lessons in Food, Communication, Design and Art

Edited by Oliver Vodeb

Bristol: Intellect Ltd (distributed by University of Chicago Press), 2017

500 pp. Illustrations. \$40.00 (paper)

Oliver Vodeb's *Food Democracy* is a comprehensive critique of mainstream design that offers a creative response to the corporatization of our food. With contributions from a wide range of international authors—researchers in communications, art, and design, and several artists, curators, and activists, including the Australian Aboriginal activist group Brisbane Aboriginal Sovereign Embassy—this compilation is an exciting example of visual communication and design for food studies. Vodeb presents his approach as an inter/extradisciplinary practice that operates at the intersection of art/theory/activism. His intention is to counter and respond to the design industry as a driver of consumption that supports corporate control over our food. The redirection of design as a socially responsive tool is aligned with other design theorists, such as Tony Fry, whom Vodeb credits in the work to revolutionize design.

Vodeb argues that socially responsive design practice can support a sustainable, more democratic food system. No single definition of either concept is offered; rather, food democracy is articulated through several responses that examine power and control alongside possible solutions to corporate dominance, while an understanding of socially responsive design is implied through all of the contributions. Perhaps the volume's most unique attribute is its methodology, which knits different styles together including essays with accompanying recipes, art with reflections and critical responses, and one interview. For example, the inclusion of *Conflict Kitchen* as a substantial interview in a book on visual communication and design is excellent. *Conflict Kitchen* was an art project in the form of a takeout restaurant in Pittsburgh dedicated to serving food from countries in conflict with the United States. The interview provides an overview, pictures, and background of the project with details of its strategies for communication, such as its wrapping of food in interviews with immigrants from the United States. Important for our consideration was that *Conflict Kitchen*, as an art project, enabled a certain engagement with audiences that was multifaceted; taste and aesthetics met with politics. Similarly, this entire book includes