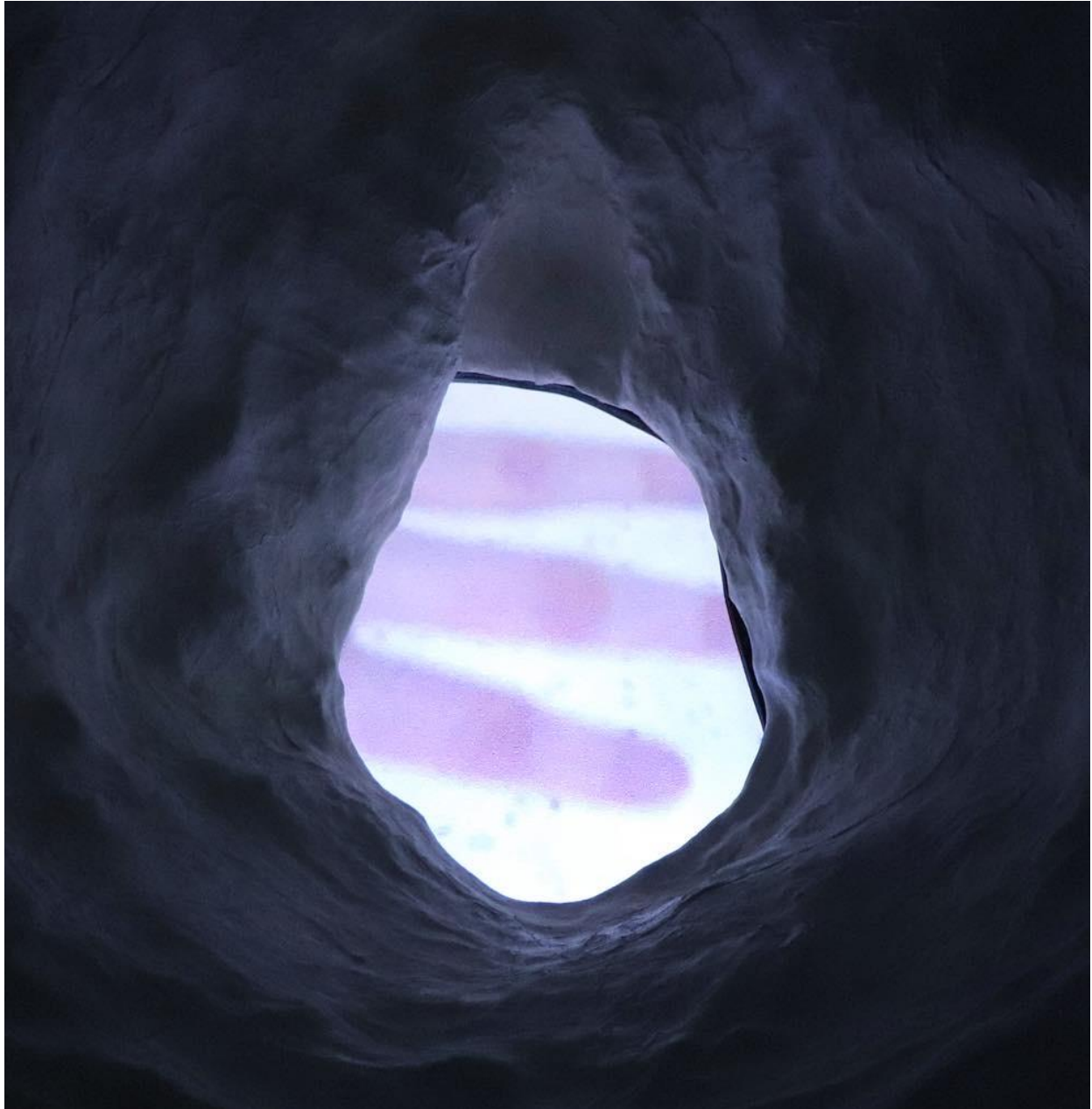


# **Erotic Ecologies**

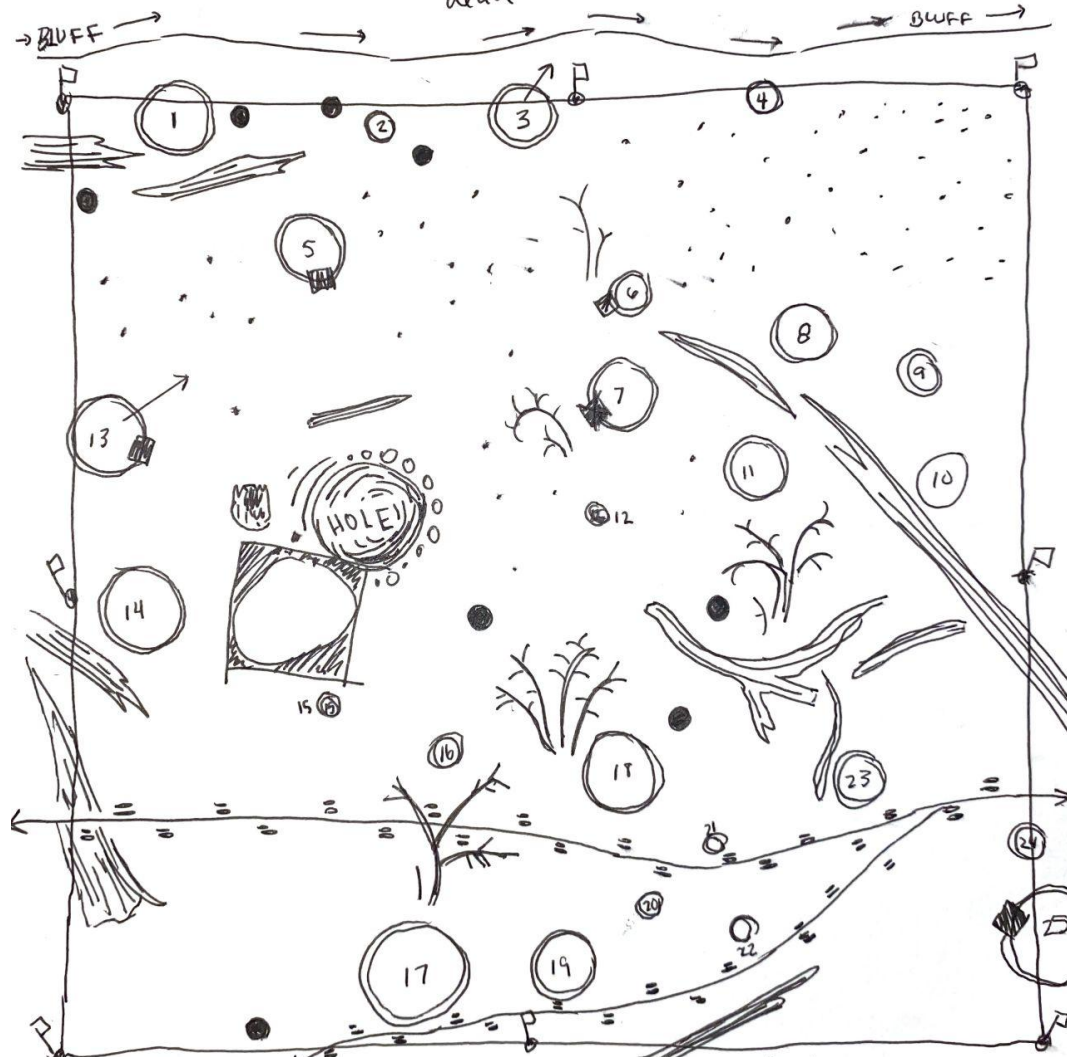


**Jenna John**

BFA Integrative Project 2022

Stamps School of Art and Design

- |   |                          |                                  |   |
|---|--------------------------|----------------------------------|---|
| 1. Black cherry<br>( <i>Prunus serotina</i> )<br>Dead standing            | 5. Sugar maple<br>Alive  | 10. Sugar maple<br>alive         | 16. Sugar maple<br>alive  |
| 2. Sugar maple<br>( <i>Acer <del>saccharum</del> saccharum</i> )<br>Alive | 6. Sugarmaple<br>alive   | 11. ??? dead standing            | 17. Black cherry<br>alive   |
| 3. Black cherry<br>Dead standing  | 7. Black cherry<br>Alive | 12. Sugar maple                  | 18. Black locust<br>( <i>Robinia<br/>pseudacacia</i> )<br>Dead standing |
| 4. Black cherry - alive?  | 8. Black cherry<br>alive | 13. Dead leaning<br>Black cherry | 19. Black cherry<br>Dead standing?                                      |
|   | 9. Black cherry<br>dead  | 14. Black cherry<br>alive?       | 20. Black cherry<br>alive   |
|   |                          | 15. ??? Alive                    |   |



- |                  |                                   |   |
|------------------|-----------------------------------|---|
| 21. ???<br>Alive | 23. Black locust<br>Dead standing | 11, 15, 21, 22, & 24 same leaf litter<br>tree species, possibly elm? <i>sub. insignif.</i><br>bases |
| 22. ???<br>Alive | 24. ???<br>Alive                  | 25 - new species, peeling bark<br>and horizontal lenticils, Big<br>mean looking tree                |
| 25. ???<br>Alive |                                   |   |
- = squirrel holes    • = white ash saplings    [ ] = cameras

## **Contents**

- I. Abstract
- II. Introduction
- III. Context, Methodology, and Creative Work
- IV. Collage Research
- V. Conclusion
- VI. Manifesto for Erotic Ecologies
- VII. References

## **Abstract**

*Erotic Ecologies* is an interdisciplinary performance, romance, and celebration of bodily collisions involving a hole and ecological study of soil, plant communities, and animal inhabitants within a 15 by 15 meter plot of a forested ecosystem. In building a relationship with this place, I brought together scientific inquiry and artistic expression through a research-based creative practice in order to explore how we understand, see, and interact with the non-human world. The exhibition for *Erotic Ecologies* accumulated in a sculptural video installation of the hole that reveals animal collaborators and eroticism in the ecological study of a landscape. There is also a zine with collected writing and images telling part of the story of how I fell in love with this hole. The exhibition and this writing commemorate my creative process, unfolding relationship with a hole, and the erotic discoveries in the meeting of bodies. All together, *Erotic Ecologies* is a lifelong creative practice that facilitates a synergistic meeting place for art and ecology to reveal new ways of being and relating beyond the Anthropocene.

## Introduction

As both an artist and ecologist, my research is driven by a compulsion to investigate relationships between the human and nonhuman as our societies face climate crisis, ecological collapse, and mass extinction. While environmentalism has addressed these challenges for decades, I have found that its approach and ideological basis for action are inherently flawed (Williams, 1980). It demands ruthlessly immediate, heteronormative, and masculine action based on ideas of nature and wilderness that drive despair, fetishize dualisms, and reinforce human-centric narratives (Cronon, 1996).

In response, I developed *Erotic Ecologies*. This is a research-based creative practice that builds on historical discourse between land art and environmental performance. It integrates research in art, ecology, critical theory, and history together with material semiotics in order to interrogate human-nature relationships and generate new models for queer trans-species and trans-material relationality. In doing so, *Erotic Ecologies* has become a lifelong multi-species collaboration for transforming environmentalist conversations of the Anthropocene into conversations that instead stimulate critical thinking for changing ourselves and relationships (Haraway, 2016).

In contrast to typical responses to anthropogenic change that prioritize solution oriented and technologically innovative outcomes, *Erotic Ecologies* is not driven by a search for answers (Anderson, 2015). Instead, it targets the cultural sphere as an agent of change. As it understands that the universe is built from stories, not molecules, it asserts that new stories will shape the universe (Popova, 2020).

The first story in *Erotic Ecologies* is the story of how I fell in love with a hole. This writing is meant to share this story within its conceptual context, my creative process, this year's outcomes, and future directions. As a research-driven creative practice, my context and process for developing *Erotic Ecologies* are deeply intertwined. I will begin by discussing them together as they are in intimate conversation. Throughout this, I will reveal how this context and methodology accumulated in my creative work this year and for the final exhibition. Lastly, I will briefly elaborate on future directions for *Erotic Ecologies*.

# Context, Methodology, and Creative Work



Figure 1: Mind map of contextual background and research.

Last fall, my soil ecology class took a field trip to Manistee National Forest in northern Michigan to study a northern hardwood forest and a jack pine forest. We set out early in the morning to study these two ecosystems using traditional soil field analysis techniques. When we arrived, we were armed with wire marking flags, a soil core sampler, 2 paper bags, a DBH tape, the munsell color chart, a pH testing kit, and a shovel.

We walked across the forest toward our designated area of study. I marked its boundaries according to the length of my stride. Then my classmate took the shovel, another took the soil core sampler, and I took the DBH tape. Hiding behind a northern red oak, I circled the measuring tape around the tree's trunk. As my arms were wrapped around it, I peered across the forest. I watched my classmate with the shovel begin to dig.

As they dug, a hole formed. With each push of the shovel, this hole grew deeper. I watched, paralyzed behind the tree, as wildness emerged with each wave of displaced soil. Their digging induced trance transformed into an extended infatuation for the hole. It exuded across the forest into me, possessing me. But when they sensed my stare and offered me a turn to dig, I had to say no. I could see their wild eyes. There was no penetrating their possession for the hole they dug. Instead, I lingered, looking in. I realized that I had felt soil before, but never like that. I had to find out what incites this possession.

\* \* \*



Long after we left this forest, I recalled a discussion on the erotic I recently had with my girlfriend. She defined the erotic as “a not necessarily sexual connection between bodies that communicates a mental concept.” We extrapolated that in queer ecologies, this connection extends to all life forms. Still infected by my classmate's extended infatuation, I began to remember my body in the landscape we had studied differently. I realized that as I use my legs to mark the site, wrap my arms around a tree, and rub soil between my fingers to feel for texture, ecological investigation is an erotic endeavor in which knowledge is produced in the meeting of bodies between animal, plant, and soil.

\* \* \*



**Figure 2:** Still from the 'Erotic' video playing at the bottom of the hole in the installation. My hand is coated in soil and pressed against a tree.

While we left northern Michigan with data, field samples, and completed soil profiles, I could still feel myself lingering at this hole. I left, possessed by the erotic urge to dig on all fours, knowing that I too had to dig a hole.

\* \* \*

I designed a procedure based on the traditional soil field analysis techniques that we used up north. I decided I would use the same tools and look at the same ecosystem components. But this time, I had awareness of my body as a tool. I considered the ways my body would meet other bodies in this study. I wondered how this could deepen my understanding and knowledge of the ecosystem?

Then I remembered that I am not the only being with a body that occupies this space. I am not even the most important one. I wondered if bringing my body into this space could also help me learn how to become a part of it?

\* \* \*

I decided I would dig my hole at Saginaw Forest, in a clearing at the top of a bluff. But I had to wait for approval from facilities and those that conduct research in this forest. As I waited, I talked to an arborist, a herpetologist, and two squirrel behavioral psychologists. I spent my time getting to know the forest through visits where I would sketch and write my observations, feelings, and other thoughts in my field journal. As I documented my presence at the site with motion activated trail cameras, I documented myself as another creature of Saginaw Forest, existing alongside and with all other ongoings of the forest.

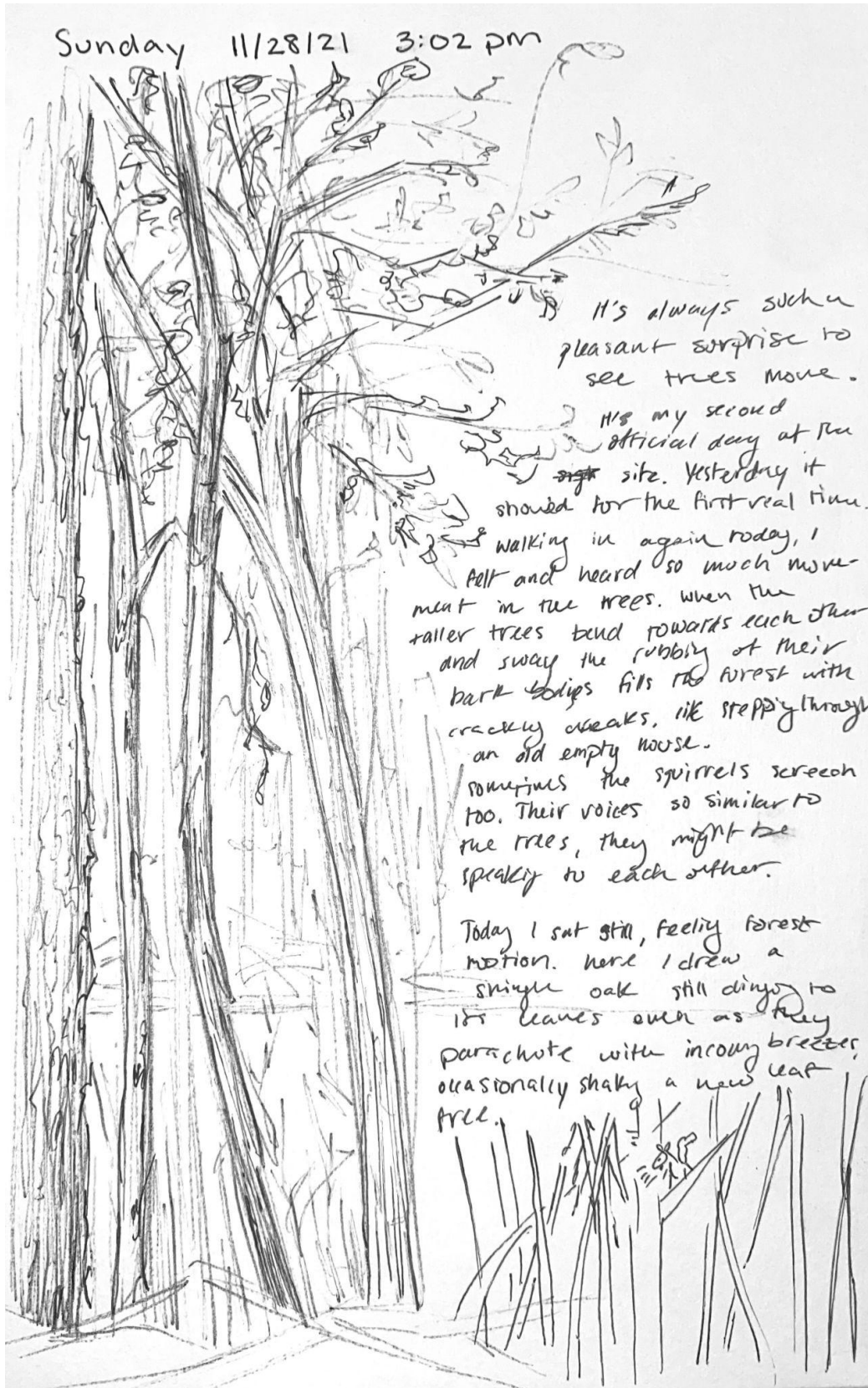


Figure 3: Field journal entry from 11/28/2021.



Figure 4: Trail camera still from 'Human' video.



Figure 5: Trail camera still from 'Squirrel' video.



**Figure 6:** Trail camera still from 'Deer' video.



**Figure 7:** Trail camera still from 'raccoon' video.

Quickly, I found myself becoming deeply obsessed and filled with intense excitement. The wait for approval was killing me as the thought of digging a hole filled my head. Spilling out into everything I did, it became the only thing I could talk about. I realized that I needed to feel the rush of intense excitement that this obsession fed me. As I felt it spin me with energy and ideas, I realized that this erotic urge to dig had become a new romantic interest.

\*\*\*

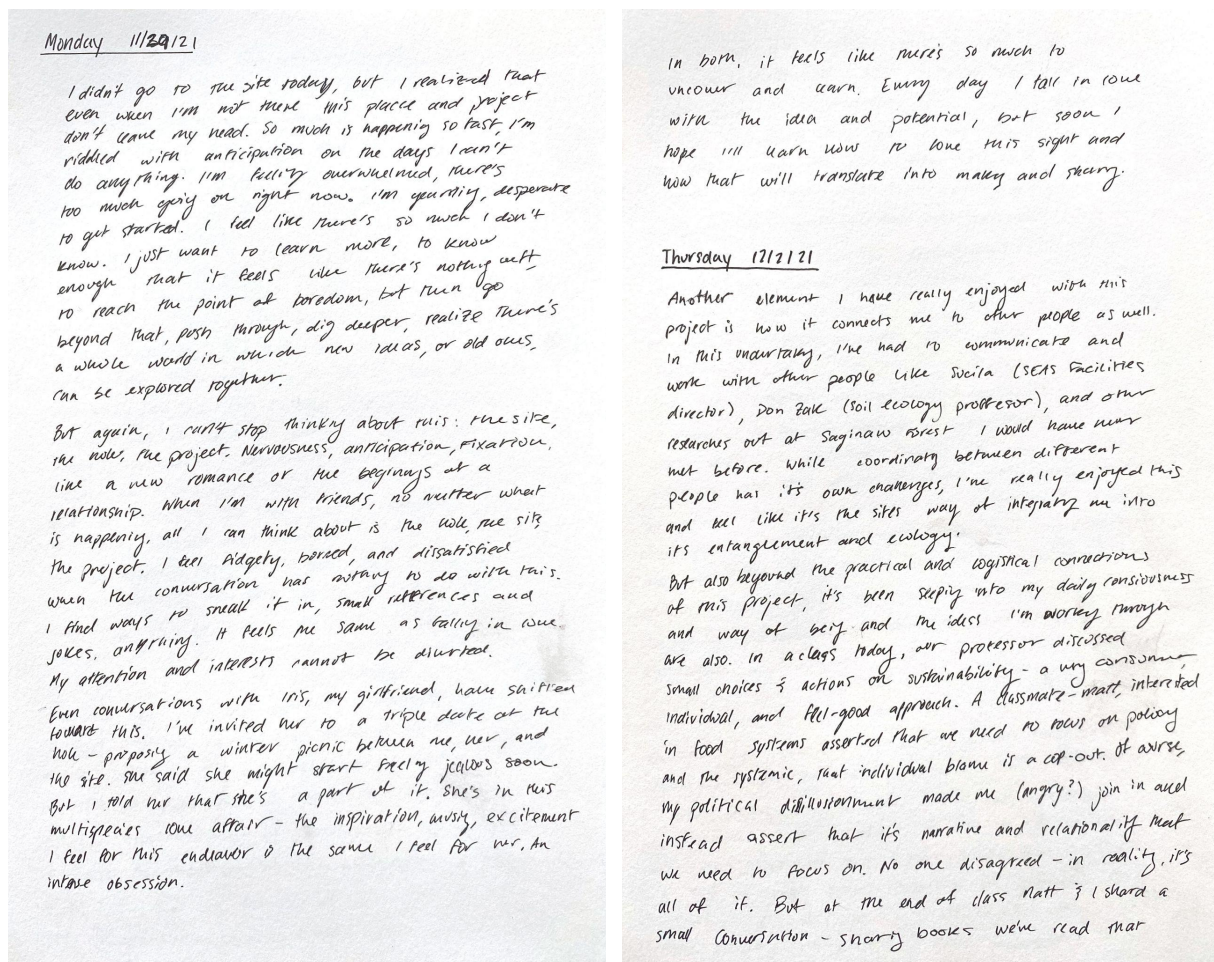


Figure 8: Field journal entries from 11/29/2021 and 12/02/2021.

So when the day to dig arrived, it had to be a romantic occasion. It was the last warm day in December before winter. It called for a picnic. I packed my tools, procedure outline, and field journal into a picnic basket. I carried it out to the site. I placed a blanket on the ground as a place for me and the soil I dug out to sit.

\* \* \*



**Figure 9:** Supplies needed in a picnic for digging a hole.



**Figure 10:** Picnic set up before digging.



**Figure 11:** Soil begins to accumulate on the picnic blanket..



Then I dug the hole.

\* \* \*



**Figure 12:** Trail camera documentation at the beginning of hole digging. This shows the first dive in.



**Figure 13:** Trail camera documentation near the end of hole digging.

12/7/21

	Depth	structure	texture	color	% coarse fragment	ph	Boundary
O	2cm	N/A	N/A	N/A	N/A	N/A	N/A
A	0-11 in	subangular blocky weak	clay loam	10YR 4/2 dark grayish brown	5-10%		clear
B	11-19 in	subangular blocky weak	clay	10YR 5/3 brown	5-10%		clear
C	19 in + ↓	angular blocky weak	clay	10YR 5/4 yellowish brown	5%		clear

TUESDAY, 12/7/21 2:30pm

Figure 14: Field journal entry from 12/07/2021 of soil profile description.



Figure 15: pH test of soil layers.

Afterwards, I sat on its edge. It took hours to dig the hole. As I dug, the evocative smell of disturbed wet soil seeped out and filled my running nose. My feet dangled in as my arms propped me up while shaking. I could still feel the weight of each shovel filled with dense clay soil, the sensation of snapping roots, and the clashing of metal on rock. It reminded me of Raymond Williams' proclamation that "in the idea of nature is the idea of man; and this not only generally, or in ultimate ways, but the idea of man in society, indeed the ideas of kinds of societies" (1980).

I felt how the digging still echoed through my body. I remembered other holes, those of extraction and Anthropogenic origin, and considered the ideas of nature that invite them. I wondered how this hole, my hole, in this place, me within it, could invite new ideas of nature? An erotic approach to ecological study made me question my self perception. I wondered who I was in this place and who I could be?

\* \* \*



**Figure 16:** Cut roots at the edge of the hole after digging.

But the smell of soil pulled me out of my head, back into the hole. It was geosmin. It's produced by bacteria in the *Streptomyces* genus (Microbiology Society, 2015). In threads of hyphae arrays, they collaborate in a dance with land plants to return their discarded vegetative limbs back into the earth. They've been doing this for 440,000,000 years (Microbiology Society, 2015). In "Naturally Queer" Myra J. Hird queers boundaries, inviting me to rethink distinctions between organisms—humans and bacteria—but also between living and non-living matter (Hird, 2004). At this moment, I realized that in my perception of geosmin that soil is alive. When our bodies touched, who were they to each other?

Performance artists and ecosexuals Beth Stephens and Annie Sprinkle showed me how we could be lovers. That—in absurdist humor, performance, and sex-positivity—me, the hole, and the place "may produce new forms of knowledge that hold potential to alter the future by privileging our desire for the Earth to function with as many diverse, intact and flourishing ecological systems as possible" (Stephens, 2013). Queer environmental ethics meet ecosexuality at eco-camp. Through ecological spectacle I can learn and reveal new forms for relationality among earthly inhabitants (Whitworth, 2018).

\* \* \*

As I dug the hole, I figured sensory connections and bodily collisions together within ecology. But rather than imposing my ideas onto a passive landscape, I built on a long history of land art using an ecofeminist lens. I invoked the erotic as a space to explore desire, vulnerability, and power among organisms and their environment. As I utilized

my creative practice to bring the erotic into scientific inquiry, I revealed ideas in bodily collision and felt its provocative power make energy for change, as described by Audre Lorde.

I was inspired in this process by Ana Mendieta's *Silueta Series* and Laura Aguilar's photography in "Nature Self-Portraits" (1996), "Stillness" (1999), and "Motion" (1999). In both, they brought their bodies into the landscape. Ana Mendieta incorporated her body as an actor, a site, and space into a variety of natural environments to create Earth-body sculptures that explored themes of presence via absence, death, life, and belonging as she reckoned with having been exiled from her homeland in Cuba at a young age. Laura Aguilar fused portraiture with landscape and still life to explore her body and her identity as a large-bodied, working-class queer Chicana woman. In doing so, both artists created various collaborations between bodies, place, and elements in order to explore and reveal new ideas. Looking at these, I wondered what collaborations I can facilitate between animals, plants, and soil? I wondered how these beings could become my co-creators and protagonists in this story? In doing so I wondered what dialogue we could create within the intimate friction of our collisions?

\* \* \*



**Figure 17:** *Silueta Series*, Ana Mendieta 1973-1978



**Figure 18:** *Silueta Series*, Ana Mendieta 1973-1978



**Figure 19:** *Grounded*, Laura Aguilar 2006



**Figure 20:** *Grounded*, Laura Aguilar 2006



**Figure 21:** *Burial Garden - Becoming a Plant: Resurrection Project*, Kathy High 2015

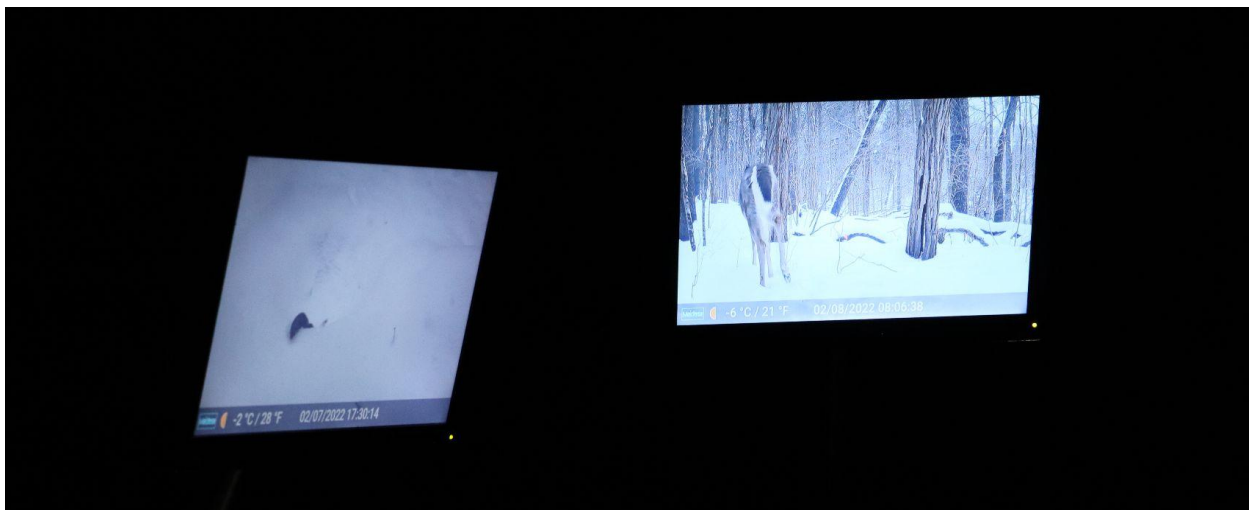
As an animal, my perception of the soil's smell is ancient. It's shared across nearly all animal species, from me to the fruit fly—*Drosophila melanogaster*. The scent of geosmin not only revealed life, but also ecological and evolutionary entanglements as expressed in Timothy Morton's *The Ecological Thought* (Morton, 2012). But beyond these connections alone, in "Queer/Love/Bird Extinction: Rachel Carson's *Silent Spring* as a Work of Love" Lida Maxwell revealed to me how love, wonder, and meaning are constituted through these multispecies entanglements (Maxwell, 2017).

So I brought the animals, plants, and soil of this place in as my collaborators. The final exhibition reveals all of them through videos displayed in a sculptural installation of the hole (figures 23, 24, 25, and 26).





Figure 23: Images the final exhibition.



**Figure 24:** Images of monitors mounted around the hole in the final exhibition. Each monitor highlights a different species that has visited the hole. There are four: Squirrel, deer, human, squirrel, and raccoon.

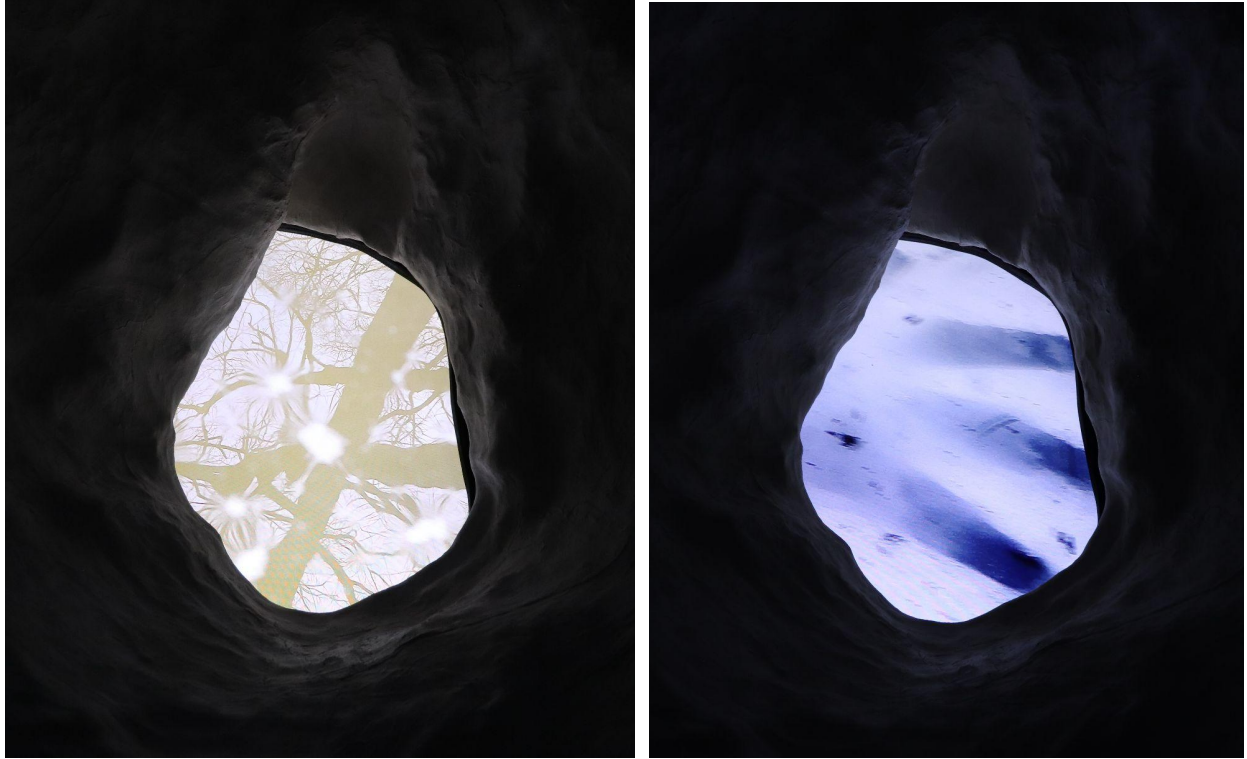


Figure 25: Images of 'Erotic' video playing inside the hole.

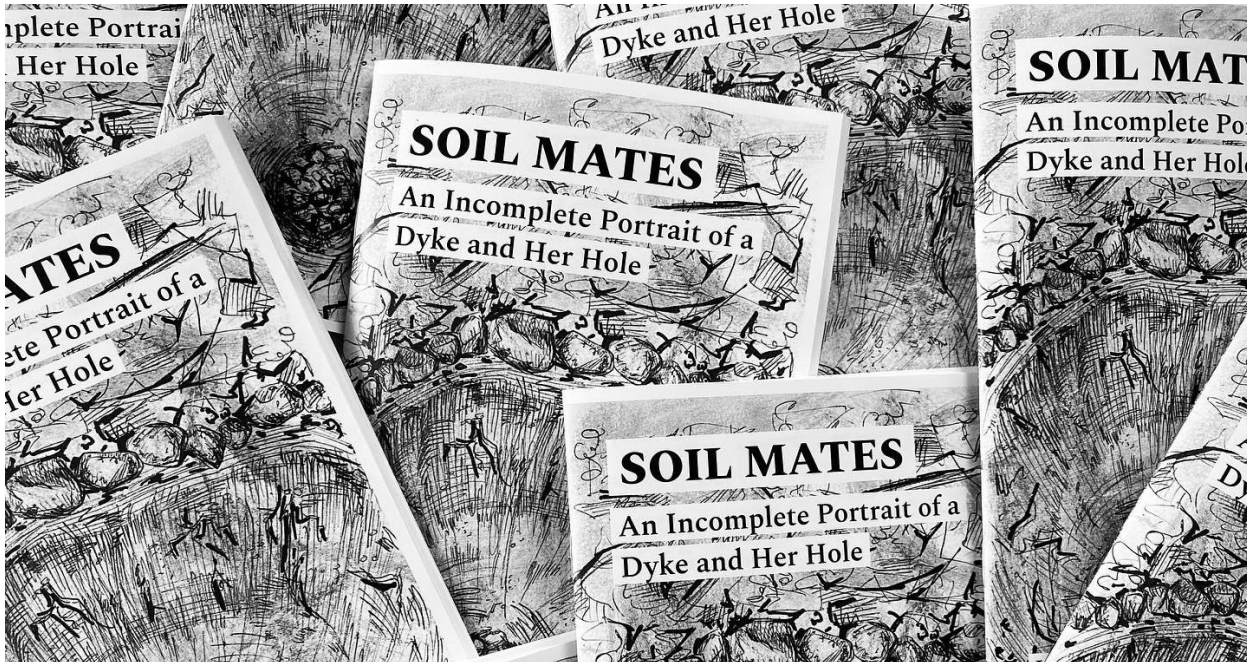
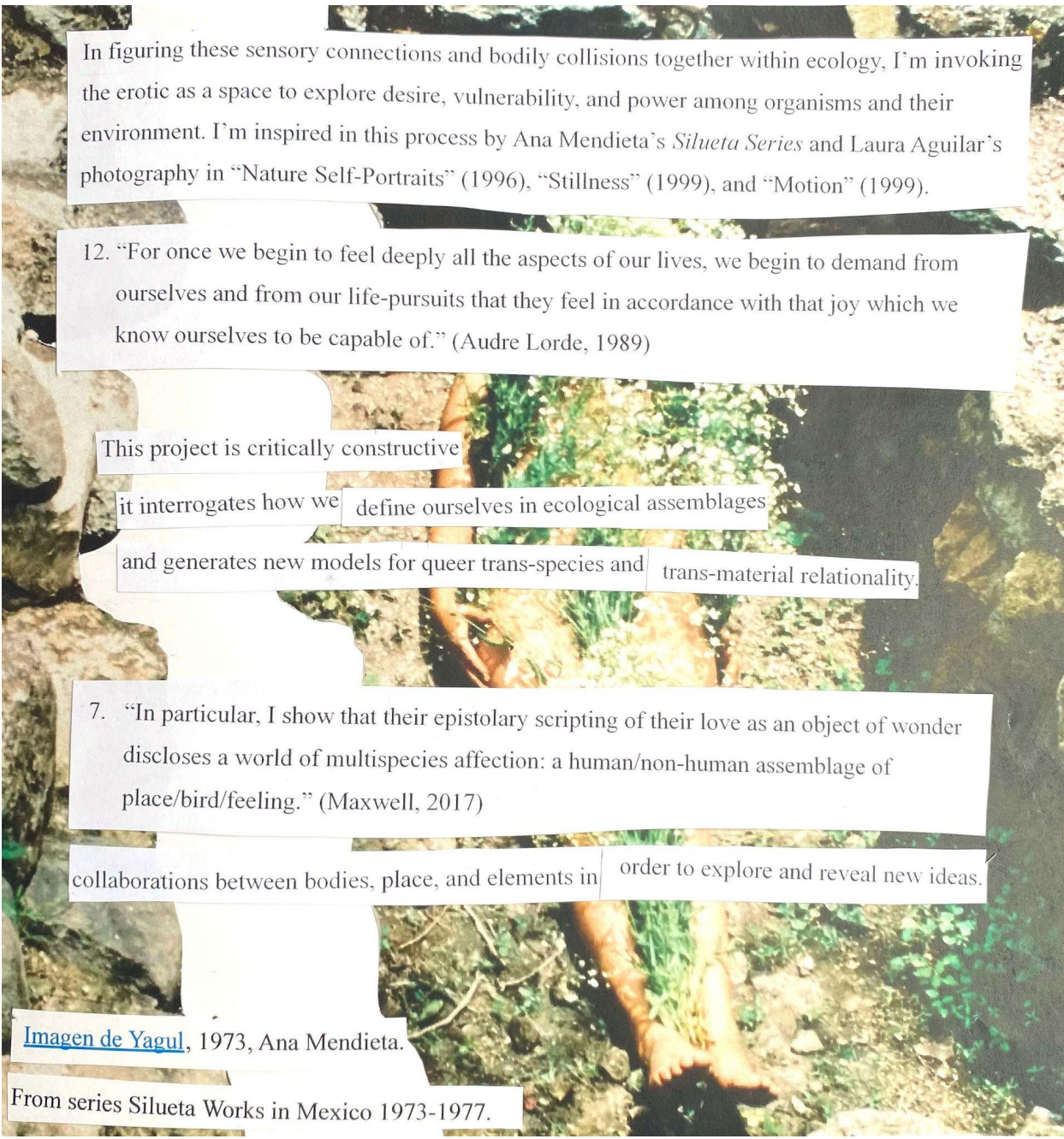


Figure 26: Images of a zine titled 'SOIL MATES: An Incomplete Portrait of a Dyke and Her Hole.' It is available for people to view and take a copy at the exhibition.

As squirrels, deer, humans, and raccoons gather in the final exhibition, they look both at the viewer and into the hole. As the video in the hole plays, it reveals trans-material and trans-species eroticism in soil ecology. A zine composed of collected writing about my love for the hole also accompanies the exhibition. As all comes together, the viewer is invited to join us at the hole so that we may explore our earthly survival as dependent on the persistence of love, wonder, and meaning.

## **Collage Research**

Throughout this endeavor many different ideas have come together to form Erotic Ecologies. Much of my process and research has been oriented on integrating them together. These are some images of collages I have made with my words and images alongside the words and images that inspire them.



In figuring these sensory connections and bodily collisions together within ecology, I'm invoking the erotic as a space to explore desire, vulnerability, and power among organisms and their environment. I'm inspired in this process by Ana Mendieta's *Silueta Series* and Laura Aguilar's photography in "Nature Self-Portraits" (1996), "Stillness" (1999), and "Motion" (1999).

12. "For once we begin to feel deeply all the aspects of our lives, we begin to demand from ourselves and from our life-pursuits that they feel in accordance with that joy which we know ourselves to be capable of." (Audre Lorde, 1989)

This project is critically constructive

it interrogates how we define ourselves in ecological assemblages

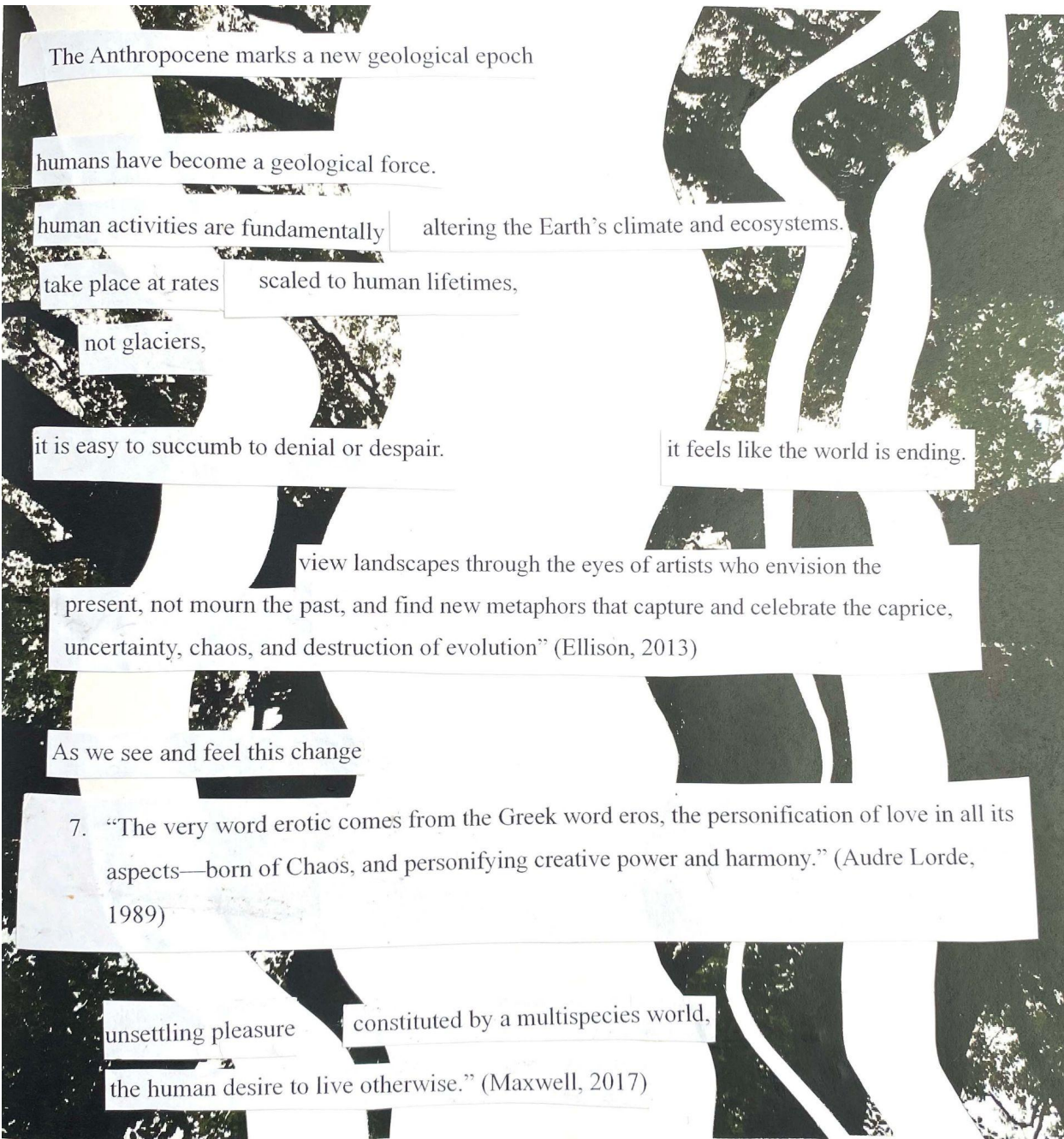
and generates new models for queer trans-species and trans-material relationality.

7. "In particular, I show that their epistolary scripting of their love as an object of wonder discloses a world of multispecies affection: a human/non-human assemblage of place/bird/feeling." (Maxwell, 2017)

collaborations between bodies, place, and elements in order to explore and reveal new ideas.

[Imagen de Yagul](#), 1973, Ana Mendieta.

From series *Silueta Works in Mexico* 1973-1977.



The Anthropocene marks a new geological epoch

humans have become a geological force.

human activities are fundamentally altering the Earth's climate and ecosystems.

take place at rates scaled to human lifetimes,

not glaciers,

it is easy to succumb to denial or despair.

it feels like the world is ending.

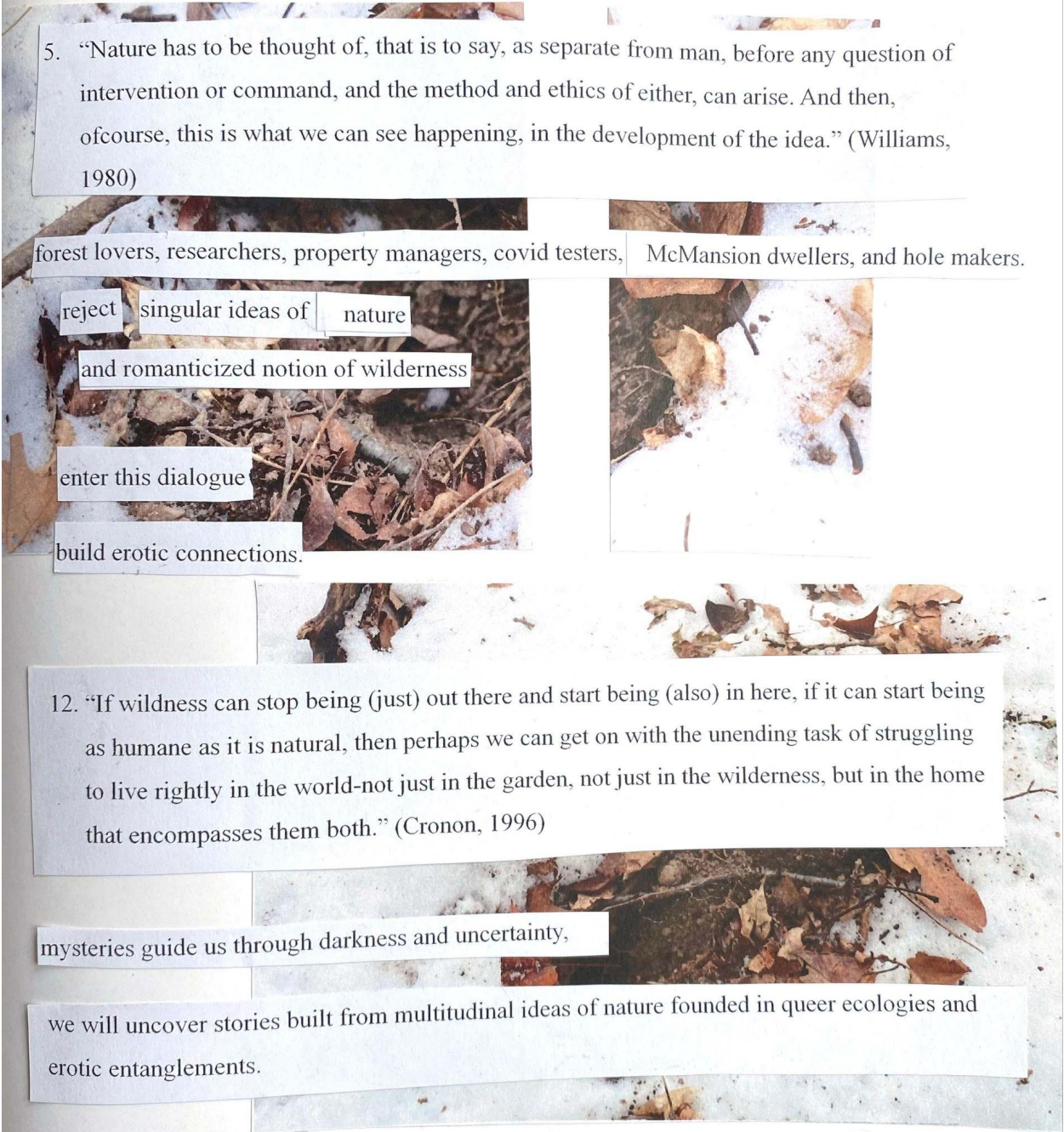
view landscapes through the eyes of artists who envision the present, not mourn the past, and find new metaphors that capture and celebrate the caprice, uncertainty, chaos, and destruction of evolution" (Ellison, 2013)

As we see and feel this change

7. "The very word erotic comes from the Greek word eros, the personification of love in all its aspects—born of Chaos, and personifying creative power and harmony." (Audre Lorde, 1989)

unsettling pleasure constituted by a multispecies world,

the human desire to live otherwise." (Maxwell, 2017)



5. "Nature has to be thought of, that is to say, as separate from man, before any question of intervention or command, and the method and ethics of either, can arise. And then, ofcourse, this is what we can see happening, in the development of the idea." (Williams, 1980)

forest lovers, researchers, property managers, covid testers, McMansion dwellers, and hole makers.

reject singular ideas of nature  
and romanticized notion of wilderness

enter this dialogue

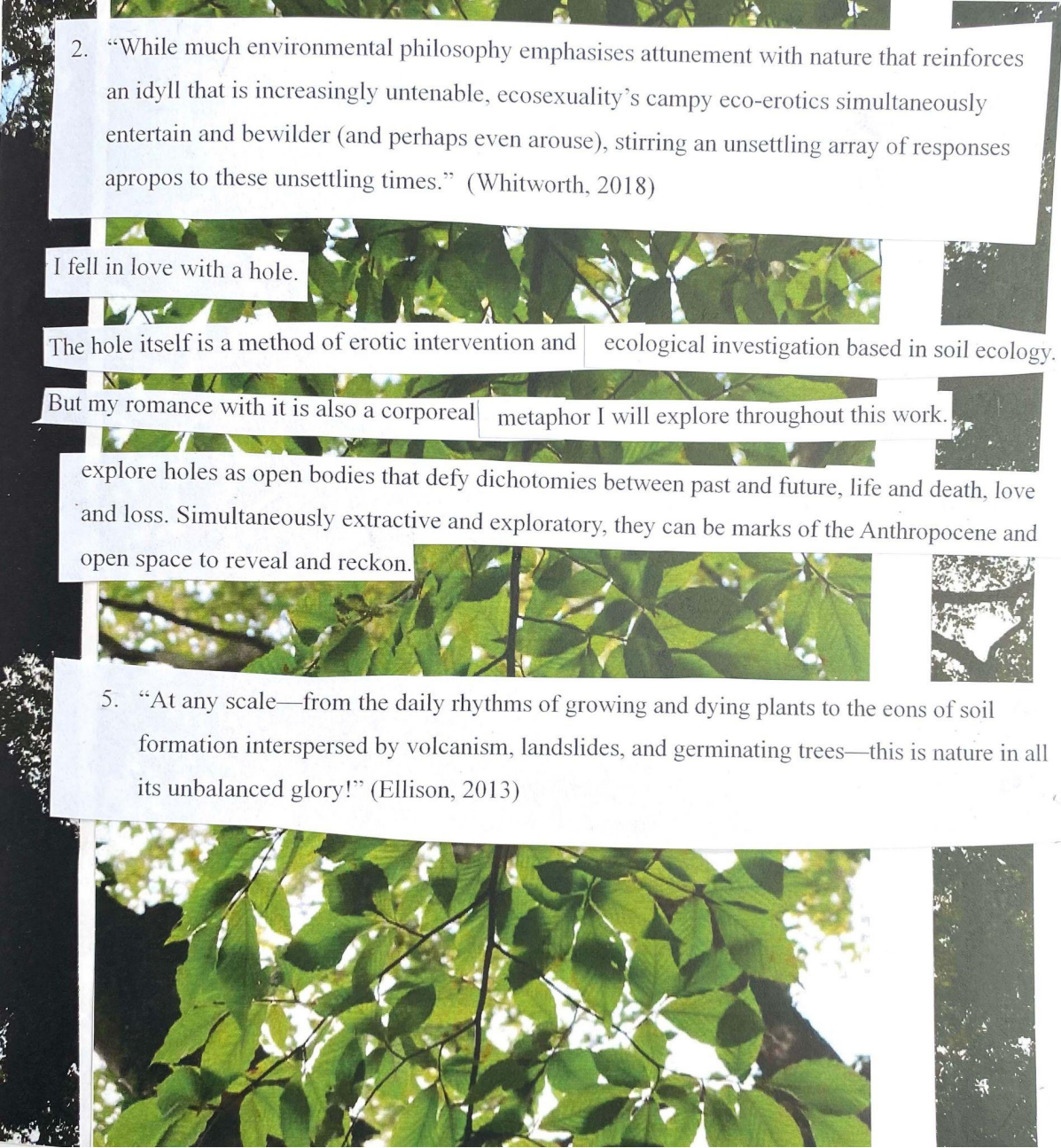
build erotic connections.

12. "If wildness can stop being (just) out there and start being (also) in here, if it can start being as humane as it is natural, then perhaps we can get on with the unending task of struggling to live rightly in the world-not just in the garden, not just in the wilderness, but in the home that encompasses them both." (Cronon, 1996)

mysteries guide us through darkness and uncertainty,

we will uncover stories built from multitudinal ideas of nature founded in queer ecologies and erotic entanglements.





2. “While much environmental philosophy emphasises attunement with nature that reinforces an idyll that is increasingly untenable, ecosexuality’s campy eco-erotics simultaneously entertain and bewilder (and perhaps even arouse), stirring an unsettling array of responses apropos to these unsettling times.” (Whitworth, 2018)

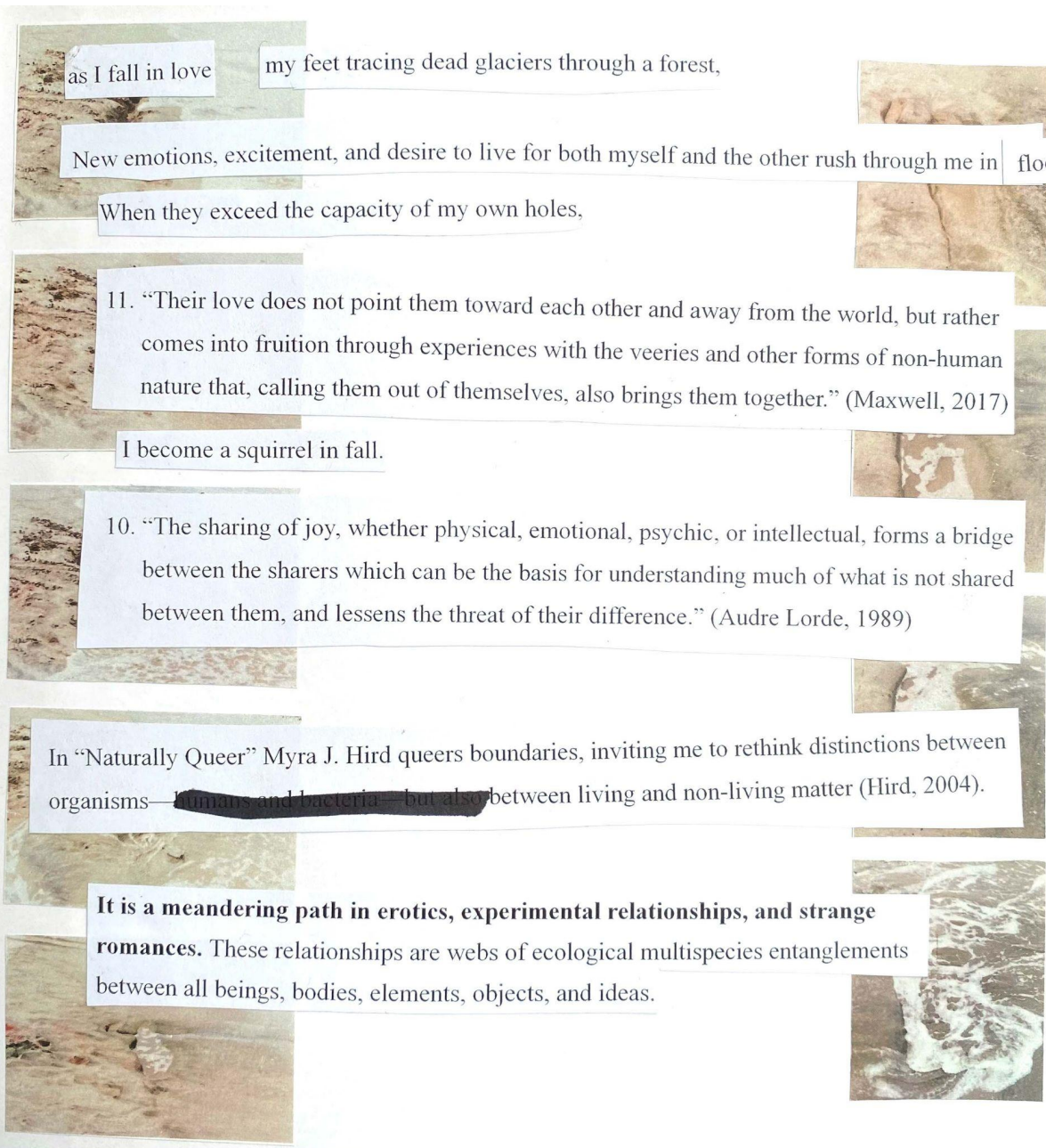
I fell in love with a hole.

The hole itself is a method of erotic intervention and ecological investigation based in soil ecology.

But my romance with it is also a corporeal metaphor I will explore throughout this work.

explore holes as open bodies that defy dichotomies between past and future, life and death, love and loss. Simultaneously extractive and exploratory, they can be marks of the Anthropocene and open space to reveal and reckon.

5. “At any scale—from the daily rhythms of growing and dying plants to the eons of soil formation interspersed by volcanism, landslides, and germinating trees—this is nature in all its unbalanced glory!” (Ellison, 2013)



as I fall in love

my feet tracing dead glaciers through a forest,

New emotions, excitement, and desire to live for both myself and the other rush through me in floods.

When they exceed the capacity of my own holes,

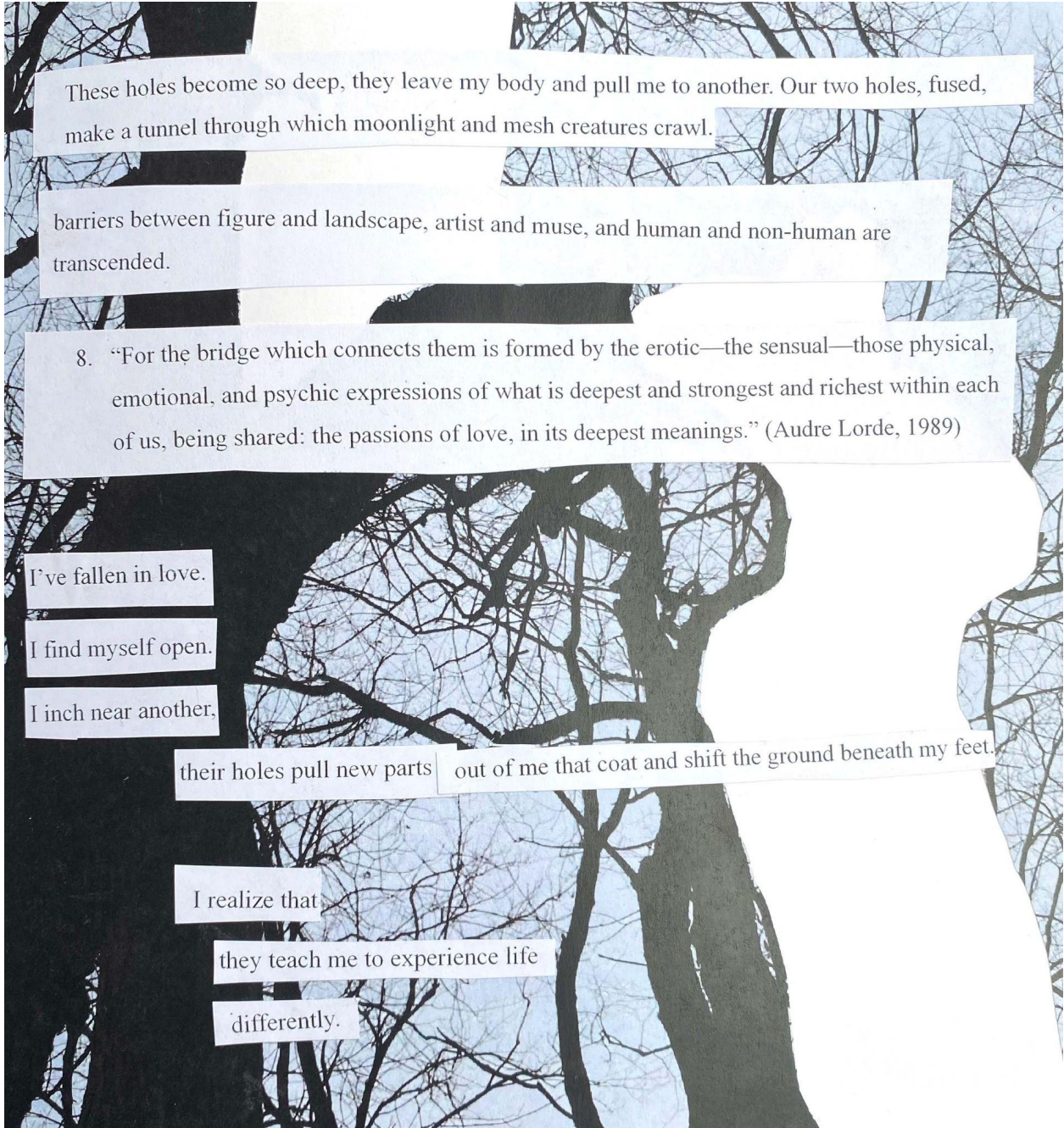
11. “Their love does not point them toward each other and away from the world, but rather comes into fruition through experiences with the veeries and other forms of non-human nature that, calling them out of themselves, also brings them together.” (Maxwell, 2017)

I become a squirrel in fall.

10. “The sharing of joy, whether physical, emotional, psychic, or intellectual, forms a bridge between the sharers which can be the basis for understanding much of what is not shared between them, and lessens the threat of their difference.” (Audre Lorde, 1989)

In “Naturally Queer” Myra J. Hird queers boundaries, inviting me to rethink distinctions between organisms—humans and bacteria—but also between living and non-living matter (Hird, 2004).

**It is a meandering path in erotics, experimental relationships, and strange romances.** These relationships are webs of ecological multispecies entanglements between all beings, bodies, elements, objects, and ideas.



These holes become so deep, they leave my body and pull me to another. Our two holes, fused, make a tunnel through which moonlight and mesh creatures crawl.

barriers between figure and landscape, artist and muse, and human and non-human are transcended.

8. “For the bridge which connects them is formed by the erotic—the sensual—those physical, emotional, and psychic expressions of what is deepest and strongest and richest within each of us, being shared: the passions of love, in its deepest meanings.” (Audre Lorde, 1989)

I’ve fallen in love.

I find myself open.

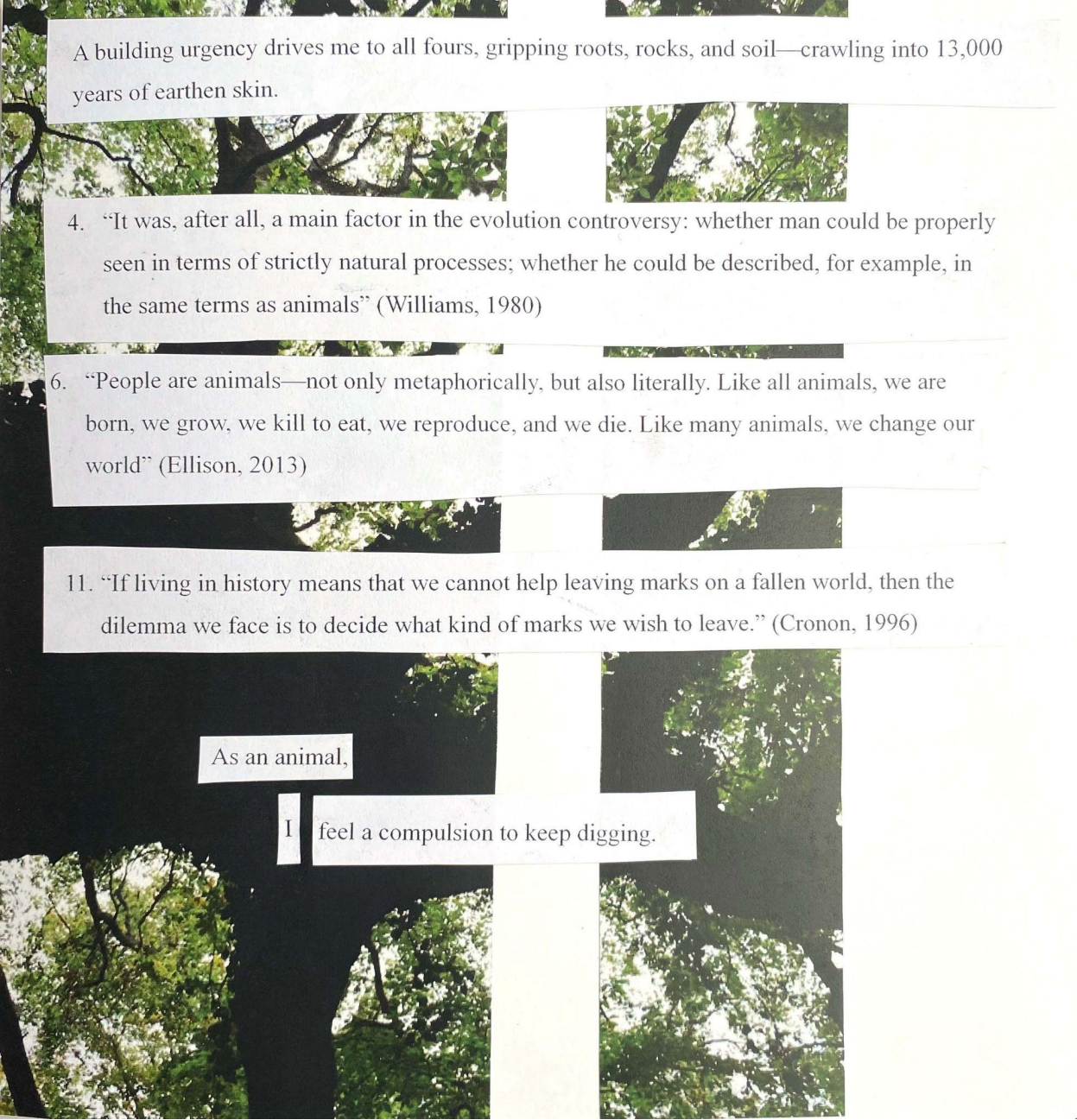
I inch near another,

their holes pull new parts out of me that coat and shift the ground beneath my feet.

I realize that

they teach me to experience life

differently.



A building urgency drives me to all fours, gripping roots, rocks, and soil—crawling into 13,000 years of earthen skin.

4. “It was, after all, a main factor in the evolution controversy: whether man could be properly seen in terms of strictly natural processes; whether he could be described, for example, in the same terms as animals” (Williams, 1980)

6. “People are animals—not only metaphorically, but also literally. Like all animals, we are born, we grow, we kill to eat, we reproduce, and we die. Like many animals, we change our world” (Ellison, 2013)

11. “If living in history means that we cannot help leaving marks on a fallen world, then the dilemma we face is to decide what kind of marks we wish to leave.” (Cronon, 1996)

As an animal,

I feel a compulsion to keep digging.

## Conclusion

While I already finished digging this hole, I still find myself digging deeper. I extrapolate beyond relationality into futurity, and I remember the Anthropocene. I feel these ecological entanglements break apart in the face of extinction. Each break contorts through my body. I feel it in every limb as my shovel snaps roots, but I also feel a compulsion to keep digging. A building urgency drives me to all fours, gripping roots, rocks, and soil—crawling into 13,000 years of earthen skin.

But this compulsion isn't driven by a search for answers. And it knows that raising awareness is no longer enough.

Instead, this compulsion to dig is driven by an erotic urge to become part of the places on this planet by forging connections that show how we are conduits for hydrological circles, nutrient cyclers, and carbon sequesters; how our being is dependent on the flourishing queer bacterial, archeal, and fungal ecosystems that fill our bodies; and that our pleasure depends on a vibrant multi-species world.

And while this all started with a hole that I dug in Saginaw Forest and with animals, plants, and soil, it doesn't end here. My infatuation for the hole may have simmered down, and I am required to bury it soon, but I see this all extending into a lifetime of work in which I am searching for new ideas of nature. For multitudinal ideas that are capable of facilitating multi-species flourishing and founded in nuance, queerness, and erotic entanglements. In these ideas I'm searching for new ways of being: futures and collaborations beyond the anthropocene.



## Manifesto for Erotic Ecologies

1. **New stories will shape the universe.** Erotic Ecologies is a lifetime of work for changing conversations and narratives in the Anthropocene. It understands that the universe is built from stories, not molecules.
2. **There is no good/bad, should/should not, or right/wrong.** These new stories reject the fetishization of dichotomies and dualisms within mainstream environmentalism. Instead, it occupies a constructively critical realm in which the conceptual and speculative can approach challenging topics with subjectivity, complexity, and nuance needed for critical thinking on how we define ourselves within ecologies.
3. **This is a meandering path in erotics, experimental relationships, and strange romances.** These relationships are webs of ecological multispecies entanglements between all beings, bodies, elements, objects, and ideas. Simplified, it's looking at human/nature relationships.
4. **These relationships are not fixed objects. Instead they are imperfect, humble, strange, and stumbling paths towards something uncertain.** They acknowledge that in the Anthropocene there is no right way to go, and instead ask that we bring creativity, imagination, and art making to try new things imperfectly.
5. **These relationships are queer and must be understood intersectionally.** They are built in queer ecologies that demand we go beyond standard conventions of dualisms and binaries. They require us to reject narratives of balance and

progress and instead embrace paradox, contradiction, messiness, and plurality to challenge traditional ideas of nature and strip power from the natural.

6. **These relationships are not private. They are varied, intimate, public, and connected.** The stories shared from these relationships must come together in conversations and erotic shared experiences that collectively imagine and build new futures with different ways of being and relating.
7. **It is a lens for investigation and making, but cannot fully be experienced second hand.** All endeavors in Erotic Ecologies are also acts for planting seeds. They face challenges in the critical realm with landscapes filled with highly infectious wonder, joy, love, and pleasure. They inspire those around them to join.
8. **Erotic ecologies are everywhere.** They reject wilderness and instead ask us to find wildness in cities, backyards, disturbed forests, and ourselves.



## References

- Aguilar, L. (2006). *Grounded* [Photography].
- Alvarado, L. (2015). “...Towards A Personal Will To Continue Being ‘Other’”: Ana Mendieta’s Abject Performances. *Journal of Latin American Cultural Studies*, 24(1), 65–85. <https://doi.org/10.1080/13569325.2014.994092>
- Anderson, K. (2015). Ethics, Ecology, and the Future: Art and Design Face the Anthropocene. *Leonardo*, 48(4), 338–347. [https://doi.org/10.1162/leon\\_a\\_01087](https://doi.org/10.1162/leon_a_01087)
- Audre Lorde. (2000). *Uses of the erotic : the erotic as power*. Kore Press.
- Barry, E. (2022, February 6). Climate Change Enters the Therapy Room. *The New York Times*.  
[https://www.nytimes.com/2022/02/06/health/climate-anxiety-therapy.html?campaign\\_id=2&emc=edit\\_th\\_20220207&instance\\_id=52367&nl=todaysheadlines&i\\_id=55579771&segment\\_id=81884&user\\_id=509ee7976579afef1f1340bfa71861c7](https://www.nytimes.com/2022/02/06/health/climate-anxiety-therapy.html?campaign_id=2&emc=edit_th_20220207&instance_id=52367&nl=todaysheadlines&i_id=55579771&segment_id=81884&user_id=509ee7976579afef1f1340bfa71861c7)
- Cheetham, M. (2019). *LANDSCAPE INTO ECO ART : articulations of nature since the '60s*. University Park: Penn State University Press.
- Cronon, W. (1996). The Trouble with Wilderness: Or, Getting Back to the Wrong Nature. *Environmental History*, 1(1), 7–28. <https://doi.org/10.2307/3985059>

Cucuzzella, C. (2021). Making the Invisible Visible: Eco-Art and Design against the Anthropocene. *Sustainability*, 13(7), 3747. <https://doi.org/10.3390/su13073747>

Demos, T. J. (2012, February 7). “*The Politics of Sustainability: Contemporary Art and Ecology.*” Environment & Society Portal.

<https://www.environmentandsociety.org/mml/politics-sustainability-contemporary-art-and-ecology>

Ellison, A. M. (2013). The Suffocating Embrace of Landscape and the Picturesque Conditioning of Ecology. *Landscape Journal*, 32(1), 79–94.

<https://doi.org/10.3368/lj.32.1.79>

Gunderson, L. H., Allen, C. R., & Holling, C. S. (2011). Foundations of Ecological Resilience. *Austral Ecology*, 36(6), e30–e31.

<https://doi.org/10.1111/j.1442-9993.2011.02251.x>

Haraway, D. (2016). *Staying With The Trouble : Making Kin In The Chthulucene.* Duke University Press.

Haraway, D., & Tsing, A. (2019, April 17). *Unblocking Attachment Sites for Living in the Plantationocene* [Interview].

<https://www.youtube.com/watch?v=wbQmtPI25II&t=3401s>

- Hickman, C., Marks, E., Pihkala, P., Clayton, S., Lewandowski, R. E., Mayall, E. E., Wray, B., Mellor, C., & van Susteren, L. (2021). Climate anxiety in children and young people and their beliefs about government responses to climate change: a global survey. *The Lancet Planetary Health*, 5(12), e863–e873.  
[https://doi.org/10.1016/s2542-5196\(21\)00278-3](https://doi.org/10.1016/s2542-5196(21)00278-3)
- Hird, M. J. (2004). Naturally Queer. *Feminist Theory*, 5(1), 85–89.  
<https://doi.org/10.1177/1464700104040817>
- Horton, J. L. (2017). Indigenous Artists against the Anthropocene. *Art Journal*, 76(2), 48–69. <https://doi.org/10.1080/00043249.2017.1367192>
- Jamieson, D. (2016). Respect for Nature. In *Reason in a dark time : why the struggle against climate change failed-- and what it means for our future* (pp. 188–193). Oxford: Oxford University Press.
- Kingsnorth, P. (2017). *Confessions of a Recovering Environmentalist and Other Essays*. Graywolf Press.
- Maxwell, L. (2017). Queer/Love/Bird Extinction: Rachel Carson’s Silent Spring as a Work of Love. *Political Theory*, 45(5), 682–704. <https://doi.org/10.1177/0090591717712024>
- Mendieta, A. (1980). *Silueta Sangrienta* [Earth-body sculptures].

- Microbiology Society. (2015, May 7). *The smell of the soil*. Microbiologysociety.org.  
<https://microbiologysociety.org/publication/past-issues/soil/article/the-smell-of-the-soil.html>
- Morton, T. (2012). *The Ecological Thought*. Harvard University Press.
- Morton, T. (2018). *DARK ECOLOGY : for a logic of future coexistence*. Columbia University Press.
- Popova, M. (2020). *Figuring*. Canongate Books.
- Raymond Williams, "Ideas of Nature" in *Problems in Materialism and Culture* (London: Verso, 1980).
- Robin Wall Kimmerer. (2013). *Braiding Sweetgrass : indigenous wisdom, scientific knowledge and the teachings of plants*. Milkweed Editions.
- Seymour, N. (2013). *Strange natures : futurity, empathy, and the queer ecological imagination*. University Of Illinois Press.
- Sprinkle, A., Stephens, B., Klein, J., Chaudhuri, U., Montano, L., Preciado, P. B., & Linda Mary Montano. (2021). *Assuming the ecosexual position : the Earth as lover*. University Of Minnesota Press.
- Stephens, B. (2013). *Goodbye Gauley Mountain: An Ecosexual Love Story, A Film*.

Whitworth, L. (2018). Goodbye Gauley Mountain, hello eco-camp: Queer environmentalism in the Anthropocene. *Feminist Theory*, 20(1), 73–92.  
<https://doi.org/10.1177/1464700118788684>