

ECOSEXUAL DIGITAL WAR
MACHINES: MINORITARIAN
ENVIRONMENTAL DESIRES IN THE
AGE OF NEW MEDIA

L. Weideman

2021

ECOSEXUAL DIGITAL WAR MACHINES:
MINORITARIAN ENVIRONMENTAL
DESIRES IN THE AGE OF NEW MEDIA

by

Lisa Weideman

Submitted in fulfilment of the requirements for the degree of Doctor of Philosophy in
Media Studies to be awarded at the Nelson Mandela University

April 2021

Supervisor: Prof. A. Konik

DECLARATION BY CANDIDATE

NAME: Lisa Weideman

STUDENT NUMBER: 209090275

QUALIFICATION: Doctor of Philosophy in Media Studies

TITLE OF PROJECT: Ecosexual Digital War Machines: Minoritarian Environmental Desires

in the Age of New Media

DECLARATION:

In accordance with Rule G5.11.4, I hereby declare that the above-mentioned treatise/ dissertation/ thesis is my own work and that it has not previously been submitted for assessment to another University or for another qualification.

SIGNATURE:  _____

DATE: 18 December 2020

NELS N M NDELA

UNIVERSITY

PERMISSION TO SUBMIT FINAL COPIES OF TREATISE/DISSERTATION/THESIS TO THE EXAMINATION OFFICE

Please type or complete in black ink

FACULTY: Humanities

SCHOOL/DEPARTMENT: Media and Communication

I, (surname and initials of supervisor) Konik, A.

and (surname and initials of co-supervisor) _____

the supervisor ~~and co-supervisor~~ respectively for (surname and initials of candidate) Weideman, L.

(student number) 209090275 a candidate for the (full description of qualification)

Doctor of Philosophy (Media Studies) (Research)

with a ~~treatise/dissertation/thesis~~ entitled (full title of treatise/dissertation/thesis):

Ecosexual Digital War Machines: Minoritarian Environmental Desires in the

Age of New Media

It is hereby certified that the proposed amendments to the ~~treatise/dissertation/thesis~~ have been effected and that **permission is granted to the candidate to submit** the final bound copies of his/her ~~treatise/dissertation/thesis~~ to the examination office.



SUPERVISOR

1 April 2021

DATE

And

N/A

CO-SUPERVISOR

N/A

DATE

Table of contents

Summary	i
Acknowledgments	ii
Introduction	1
Chapter One: Deleuze, Guattari, and Robinson on Neoliberalism, Digitality, and the Ecological Crisis	11
1.1 Introduction	11
1.2 Desire and the living assemblage of digital neoliberalism	11
1.3 Digital developments, the Anthropocene, and the systemic crisis facing neoliberalism	23
1.4 Conclusion	53
Chapter Two: The Possibility of Resistance through Digital Media War Machines	54
2.1 Introduction	54
2.2 Deleuzoguattarian tools of resistance in a digital age	56
2.3 Counterinformation, affect, and legacy media war machines	65
2.4 Digital media war machines and affective counterinformation	81
2.5 Conclusion	89
Chapter Three: From Biopower to Ecosexuality – the Transformative Power of Affect	91
3.1 Introduction	91
3.2 Biopower and the heteronormative construction of nature	93
3.3 Ecosexuality as an affective line of flight from androcentric humanature relations	102
3.4 Ecosexuality’s deterritorialising tactics and awegasmic potentialities	110
3.5 Conclusion	124
Chapter Four: The Ecosex Weddings to the Earth, Sea, Mountains, and Snow as Transformative Minoritarian Literary Performances	128
4.1 Introduction	128
4.2 The Wedding to the Earth	131
4.3 The Wedding to the Sea	144
4.4 The Wedding to the Appalachian Mountains	155
4.5 The Wedding to the Snow	166

4.6 Conclusion	178
----------------	-----

Chapter Five: From *Ecosexual* Digital War Machines to *Ecosexual* Movement- and Time-Images **179**

5.1 Introduction	179
------------------	-----

5.2 Towards an <i>ecosexual</i> digital media war machine	180
---	-----

5.3 Towards <i>ecosexual</i> movement- and time-images	191
--	-----

5.4 Conclusion	203
----------------	-----

Bibliography **205**

Summary

Today the (Transnational) State Apparatuses of neoliberal capitalism, ranging from educational institutions to the mass media and financial institutions, have effectively created and channelled desires towards consumerism, predicated on resource-extractive practices, within the context of what Gilles Deleuze calls societies of control. This control has also intensified in the digital era, particularly through Internet-based technologies which provide increasingly efficient platforms for the escalation of commodification – ironically, despite the reality of the ecological crisis being precipitated by the related extractive practices to the point where it now threatens the continued existence of life on earth. However, Deleuze and Guattari also theorised the possibility of resistance to such State Apparatus forces and the molar desires they canalise, in the form of nomadic war machines that can precipitate molecular desires into pursuing lines of flight towards radical difference. Similarly, within the context of societies of control, Deleuze describes *counterinformation* as a means of resistance which, through recourse to affect in a manner akin to art, contains the potential to deterritorialise State Apparatus desires. Yet, while Deleuze did not elaborate on the applicability of such nomadic war machines to the digital era, this thesis explores how the online artefacts of the ecosexual movement – involving what amount to minor literary performances – constitute *digital* media war machines, owing to the counterinformation they offer. Moreover, this thesis looks beyond the ambit of such current online artefacts, towards the creation of affective ecosexual cinematic movement- and time-images that, in their normalisation of sensual relations between humans and nature, may hold the key to bringing libidinal forces into play in support of pro-environmental politics.

Keywords: Ecosexuality, digital media, war machine, minoritarian-becoming, deterritorialisation, counterinformation, environmentalism

Acknowledgements

This thesis would not have been possible without the clear-sighted guidance and humour of Professor Adrian Konik, as well as the ongoing support of my partner, Ryan, who is a constant source of encouragement in all my endeavours.

I hereby acknowledge the financial support provided for this study by the Department of Research Capacity Development (RCD) of the Nelson Mandela University (NMU). The opinions expressed and conclusions arrived at are those of the author and they do not necessarily reflect the opinions of the RCD Department or NMU.

The financial assistance of the National Institute for the Humanities and Social Sciences, in collaboration with the South African Humanities Deans Association, towards this research is hereby acknowledged. Opinions expressed and conclusions arrived at are those of the author and are not necessarily to be attributed to the NIHSS and SAHUDA.

Introduction

In the contemporary era, the production and channelling of desires have been influenced largely by the forces of neoliberal capitalism,¹ namely immensely powerful transnational institutions and/or State Apparatuses, such as banks and major financial institutions, the mass media, churches, and schools. In this regard, Deleuze explains that since 1948, societies of control have emerged in which the absolute values and norms of the previous disciplinary era identified by Michel Foucault, were progressively displaced as desires instead became increasingly channelled towards whatever is most profitable and commodifiable (1992: 5 – 7). Accordingly, the features of societies of control have been exacerbated since the emergence of neoliberalism and flows of transnational capital in the 1980s, with these developments being widely considered by theorists as an “ideological smokescreen concealing a more fundamental class project of accumulation by dispossession,” which seeks to “employ free-market policies for private appropriation of the commons” (Fletcher, Dressler, and Büscher, 2014: 7). But what this private appropriation has facilitated is the rampant and irresponsible extraction of natural resources that are essential in the production of goods and the maintenance of services for consumer society, which extends also to the provision of the carboniferous fuels that, in turn, power the related industries (Robinson, 2013; Gaffney and Steffen, 2017). Moreover, since the 1990s, the rise of digital technologies has intensified the commodification of things. That is, web-based innovations specifically, such as Global Positioning Systems (GPS), social media platforms, smart device applications, and website algorithms employed for marketing purposes, have become an integral part of the processes of commodification, which have seen what were previously disciplinary individuals effectively reduced to the “dividual” datasets of societies of control, thematised by Deleuze (1992: 5) – from which information is increasingly extracted for the purposes of control and the related commodification of desires for the benefit of the economy (Ng, 2014: 207; Hand, 2016: 37). This entanglement of digital technologies with consumerism is evinced by the tremendous rise of online platforms for commercial purposes since the emergence and popularisation of the Internet in the early 1990s, with online shopping sales increasing year-on-year in concert with

¹ The system of neoliberal capitalism first emerged during the late 1970s and 1980s and is distinguishable by its emphasis on “private property rights, free markets, and free trade,” and by its correlative demand that nation states uphold these principles, even to the point where spheres previously controlled by the state – such as healthcare – are progressively incorporated into the (transnational) market (Harvey, 2007: 2).

online investment transactions.² Consequently, all of this has rendered the worldwide web one of the key tools in the neoliberal project of commodification, and its users a key source of valuable consumer data that can be collected online, free of charge, for further marketing purposes (Deleuze, 1992; Marks, 2010; Ng, 2014).

But continued emphasis on such economic growth and consumerism have not been without consequences for both human and non-human life. In recent years, the severity of the ecological crisis has become apparent globally, with an increase in the incidence of extreme weather phenomena (UNHCR, 2017; Mitchell, 2017; Glynn, 2018), changing weather patterns affecting agricultural production (Lobell and Burke, 2010; Derks, 2018; Piliso, 2020), the fleeing of humans and non-human species alike to regions of greater stability (Pal, 2015; Kent and Behrman, 2018; Atapattu, 2018), and alarming declines in non-human and insect species across the globe (Worldwatch Institute, 2015: 82 – 83; Hallman, Sorg, Jongejans, Siepel, Hofland, Schwan, Stenmans, Muller, and Sumser, 2017; Carrington, 2017; Vogel, 2017). An international community of scientists, environmental and humanitarian organisations, including most notably, the United Nations (UN), have publicly warned states that the pro-environmental policies implemented (or not implemented) in this decade specifically, will determine the extent of the ecological catastrophe in the generations to come.³ And these concerns have been raised alongside those of theorists, such as William Robinson, who contend that neoliberal capitalism is fast approaching a systemic crisis – a symptom of which is the increasing necessity for neoliberal economies to expand into digital spaces to augment levels of virtual consumerism, which signifies a “drying up” of new opportunities for actual commodification, and which will ultimately require the “replacement of a system by an entirely new system” (2013: 661).

Indeed, the deleterious environmental effects of rapacious human activity in the last seventy years have been such that many theorists construe the current era as that of the Anthropocene – the era in which human activities have overpowered natural systems and rhythms to disastrous effect (Coelho, Yuan, and Ahmed, 2013; McNeil and Engelke, 2016: 2). These changes in natural systems

² Online consumerism really gained momentum at the turn of the millennium, when Web 2.0 was introduced and, along with it, the interactive functions required to make online shopping a convenient and pleasurable experience (Clark, 2003: 453). In 2010, online retail sales in the United States (US) totalled 167 billion dollars (Mokhtarian and Tang, 2013: 243), while by 2013, sales had increased considerably to 231 billion dollars for the year (US Department of Commerce, 2020). Indeed, the Covid-19 pandemic has contributed significantly to the success of online retail sales in recent months, as evinced by a total of over 160 billion dollars in sales in the first quarter of 2020 alone (US Department of Commerce, 2020). However, even these astronomically high figures are overshadowed by global Forex trading, which on any given day in 2019 was estimated to be around 6 trillion dollars (Debnath and Barton, 2019; Wilkes and Chatterjee, 2019).

³ In March 2019, at the UN High-Level Meeting on Climate and Sustainable Development, the Secretary-General warned the assembly that, at that time, only eleven years remained for urgent action to be taken to prevent “irreversible damage from climate change” (United Nations, 2019).

and rhythms ultimately hold seriously negative consequences for humanity, yet despite the considerable attention afforded matters relating to the ecological crisis on the international stage and in the mass media of late, nation states and powerful corporations nevertheless continue to resist the implementation of environmental policies that might lead to meaningful shifts in the behaviour of people and businesses, towards increasingly ecologically-sensitive ways of living (Leahy, 2019; Hodgson, 2021). But despite the relative indifference most states and corporations continue to display, in what often amounts at best to tokenistic reactions to calls for concrete policies aimed at mitigating the consequences of climate change, it is also important to acknowledge the complicity of everyday people in the continued destruction of the natural environment, despite the immense risks the ecological crisis poses to the continuation of all human societies, regardless of their geographic situation. In terms of this though, Deleuze and Guattari's conception of flows of desire, discussed in their *Anti-Oedipus: Capitalism and Schizophrenia*, provides one explanation for the current suicidal trajectory of human life on earth, in its account of how (in)dividuals' desires are channelled towards activities and preoccupations that benefit capitalism, and how this channelling is carried out by (Transnational) State Apparatuses in the form of, for example, the mass media, banks, schools and universities (Deleuze and Guattari, 2000). The power of these (Transnational) State Apparatuses to channel desires towards capitalist activities is such that it is, for the most part, overriding and obfuscating the serious threat which the continued destruction of nature for the purposes of consumerism poses to humanity, by leading (in)dividuals to continue privileging the pursuit of pleasurable consumer activities over the sustainability of their natural environment.

Accordingly, herein lies the challenge for contemporary environmentalists: how can (in)dividuals' desires be canalised, or channelled, *away* from the well-worn paths of majoritarian desires, produced and promoted by (Transnational) State Apparatuses, and precipitated instead into minoritarian pursuits and interests that are ecologically sound?⁴ Considering the immense power of (Transnational) State Apparatuses, this task is a complex one, and one that is arguably not being taken up adequately by mainstream environmental organisations, many of which have largely been obliged to (re)design themselves on corporate models for the sake of efficacy and political influence in a globalised world, such that today they often resemble (Transnational) State Apparatuses, in ways that limit their capacity to challenge the ideological and economic dynamics responsible for the environmental degradation they seek to end (Fletcher, 2014).

⁴ The Deleuzoguattarian understanding of 'minority' holds that the minority is not simply a group who is quantitatively smaller than the majority, but rather also a group who expresses desires that are significantly *different* from what is expressed by the majority (Patton, 2000: 48). Accordingly, the minority displays a resistance to majoritarian desires, by working to "acquire the right to stammer in contrast to the 'well-spoken' majority" (Deleuze, 1997a: 254).

One response to the above challenge entails the increasing use of *affect* by environmental activists in their communication of the urgency of the ecological crisis. For Deleuze and others – such as Massumi and Mouffe – affective experiences stand to be a powerful political tool in the deterritorialisation of majoritarian desires and in the corresponding precipitation of alternative minoritarian lines of flight (Deleuze, 1998; Massumi, 2015; Mouffe, 2018).⁵ Specifically, Deleuze points to the notion of *counterinformation*, which does not simply entail the dissemination of ideas that are alternative to the State Apparatus, but rather the communication of new desires in a way that employs affect – often via works of art – to evoke changes of desire in the audience (1998: 18 – 19). And when it is capable of effecting this, such art is understood as a nomadic war machine (Patton, 1986; Bogue, 2007), which (mis)appropriates, twists, and shapes aspects of the State Apparatus into new configurations that are creatively adversarial to the ends of the status quo. This is primarily because of how they open up “lines of flight,” or in other words, lines of ‘leakage’ along which the nomadic war machines generate smooth space that facilitates the expression of minoritarian desires, outside of the striated ambit of molar spaces with their majoritarian desires (Lorraine, 2010: 147).⁶ To achieve this, though, minoritarian groups must employ rhizomatic – as opposed to arborescent – thought systems that emphasise connection-making, to allow new molecular desires to emerge that can erode those molar desires of the status quo.

Within the context of the ecological crisis, such use of counterinformation by environmental activists to evoke changes of desire within (in)dividuals is thus an important tactic that deserves due consideration. In the last century, there emerged examples of legacy media war machines – that is, war machines that operate via legacy media channels, such as radio, television, and printed media – that were able to draw considerable attention to conservationism and environmentalism; for example,

⁵ Deleuze and Guattari provide multiple perspectives on deterritorialisation throughout their texts, the most useful of which for the purposes of this thesis is its description as the process of an assemblage “mak[ing] its enunciations or its expressions take flight and disarticulate,” while also “deform[ing] or metamorphos[ing]” (2003: 86). To this, Parr also adds that deterritorialisation involves “free[ing] up the fixed relations that contain a body,” while simultaneously “exposing it to new organisations” (2010: 69). In short, then, assemblages drawn towards desires alternative to those expressed by the majority could, as a consequence, end up deterritorialising those things that are underwritten by the desires of the (Transnational) State Apparatus, in ways that reorganise them according to their new and/or emerging desires. However, while this may be briefly accomplished, such deterritorialisation can also, in time, be undone by (Transnational) State Apparatuses, when they seek to reterritorialise those things by situating them once more within the striated ambit of the State Apparatus.

⁶ On the one hand, ‘molarity’ describes spaces that are underwritten by dominant desires, entrenched by the (Transnational) State Apparatus. As Patton suggests, molar lines thus “correspond to the forms of rigid segmentation found in bureaucratic and hierarchical institutions” (2010: 117). On the other hand, things that are ‘molecular’ in nature are characterised as being experimental and transformative – expressions of difference in an otherwise molar world.

Aldo Leopold's *A Sand County Almanac* and Rachel Carson's *Silent Spring*, both of which in their own ways deterritorialised how humans – under the auspices of the post-war Great Acceleration in productivity – viewed nature as an expendable resource, and instead helped usher in more ecologically-sensitive desires. That is, these legacy media war machines were highly effective in their use of majoritarian systems and conventions to convey powerful environmental counterinformation during the twentieth century which, in turn, sparked a growing interest in conservationism and environmentalism, the results of which continue to be reflected in contemporary environmental activism. For Lear, *Silent Spring* catalysed a “powerful social movement that would alter the course of American history” (2009: 4), while *A Sand County Almanac* continues to be a popular text for those interested in environmentalism and conservationism, as evinced by the continued sales the text enjoys, seventy years after its first publication (Finch, 1987: xv). However, despite the success of these legacy media war machines in canalising (in)dividuals' desires towards environmental activism, the immense power of contemporary (Transnational) State Apparatuses – including the mainstream mass media – to canalise (in)dividuals' desires towards consumerism has limited the efficacy of environmental activism. Accordingly, in the current era of digitality, new kinds of *digital media war machine* are urgently needed to precipitate (in)dividuals' desires towards ecologically-sensitive practices. In other words, digital media war machines that could operate in the digital spaces of the worldwide web to convey affective counterinformation in ways that smooth space in otherwise striated digital domains, with the purpose of opening up increasingly pro-environmental lines of flight.

One environmental movement that, on account of its controversy, carries immense potential in the above regard, is the ecosex movement, begun by Annie Sprinkle and Elizabeth Stephens. This movement has grown steadily from a series of art performances, into an emerging academic field that currently explores the “places [in which] sexology and ecology intersect,” and which accordingly appeals to people who “[find] nature sensual [and] sexy,” while simultaneously working as an “environmental activist strategy” (Sprinkle and Stephens, 2011: 20). Ecosexuality can thus be understood as deterritorialising not only the deployment of sexuality, theorised by Foucault, which resulted in the scientific classification of gender, and the pathologisation of certain forms of sexuality, in relation to the normative heterosexual benchmark of the Malthusian couple.⁷ In addition, the ecosexual movement's philosophy also deterritorialises both the corresponding androcentric

⁷ As will be discussed in Chapter Three, an important aspect of Foucault's theorisation of biopower involved recognising four general categories of sexuality that were used in scientific discourse from the nineteenth century, namely, the hysterical woman, masturbating child, perverse adult, and the Malthusian couple (Foucault, 1978). The Malthusian couple symbolised the ideal, reproductive, heterosexual couple, against which all other sexual categories would be measured.

construction of the natural environment, and the *de facto* exclusion from mainstream environmentalism of those who are unable to relate to majoritarian sexual and gendered desires. Importantly, in such initiatives, the ecosexuals utilise affect as part of their deterritorialising tactics, insofar as their performances and artefacts focus on engaging the *libidinal desires* of (in)dividuals. And this appeal to the libido is arguably an approach that is unique to the ecosexuals, and one that also entails recourse to a deeper kind of affect involving change on the level of the erotic – with potentially powerful political implications. To elaborate, the power of Eros as a political force was thematised at length by, among others, Herbert Marcuse in *Eros and Civilization: A Philosophical Inquiry into Freud*, when he advanced Eros as a ‘life drive’ that is diametrically opposed to capitalism – a system he understood to be underwritten by the ‘death drive’ that seeks to entangle libidinal energy with the systems of capitalist production, so that (in)dividuals will be content with the pseudo-pleasures offered by capitalism (and consumerism), rather than seeking pleasures outside of the striations of molar society (Kovacevic, 2007: 84; Neves, 2009). In line with this thinking, the ecosexuals seek to liberate Eros in their environmental activism with a view to making possible experiences of the sublime – or *awegasm* – within nature, with such experiences in many ways comparable to Spinoza’s concept of “beatitude,” which refers to the experience of becoming fully aware of one’s small part in, and connection to, the greater systems of the universe (Hadot, 1995: 266).

The most prominent ecosexual performances available online are those that form part of the Ecosex Wedding series. This series involves Sprinkle and Stephens, as well as many other participants, performing vows to different aspects of nature, including the earth, the sea, the Appalachian Mountains, and the snow, in an effort to draw attention to the effects that unbridled neoliberal extractive practices are having on nature and humans. The minoritarian environmental desires expressed in these performances are incredibly different from those expressed by mainstream environmental organisations and movements. This is particularly apparent in their Dionysian focus on eroticism as the basis of nature’s irrepressible reproduction of itself, and on human eroticism as inextricably intertwined with such desires, such that nature itself by definition becomes both a sensual context for human eroticism, and by implication, a possible erotic partner for humans – provided the latter can deterritorialise those State Apparatus striations that define nature instead as a lifeless and/or expendable resource that can be exploited without consequence. Importantly, on account of this, the related ecosexual performances resonate strongly with Deleuze and Guattari’s theorisation of minor literature (2003: 16 – 18), which is defined as highly deterritorialising, in addition to displaying strong political immediacy and collective enunciations. However, because these ecosexual literary performances are also catalogued online on social media platforms, such as Vimeo, YouTube, and Facebook, with the most comprehensive collection of ecosexual performance activism found on

Sprinkle and Stephens's Love Art Laboratory website (loveartlab.ucsc.edu), which displays all their work between 2008 to 2011, including the Ecosex Wedding series that will be analysed in Chapter Four, they arguably comprise a variant of the digital nomadic war machines referred to above. That is, a digital nomadic war machine that exceeds the simplistic resistance of computer viruses and online piracy, which Deleuze briefly alluded to in his late work "Postscript on the Societies of Control" (1992: 6), by virtue of its recourse to affect, which sees it approximate a form of counterinformation in its own right.

With a view to exploring the above, Chapter One firstly presents an overview of Deleuze and Guattari's theorisation of desire and related concepts, with close reference to their *Anti-Oedipus: Capitalism and Schizophrenia* and *A Thousand Plateaus: Capitalism and Schizophrenia*. Here, the duo's proposition that desire is dynamic and capable of being produced and channelled is discussed, before the ways in which neoliberal desires are formed and maintained by the forces of (Transnational) State Apparatuses – in an effort to channel desires towards those things that are profitable for the neoliberal economy – are expanded upon. Relatedly, Deleuze's "Postscript on the Societies of Control" will be used to detail how the growing power of global capitalism since 1948 has led to new societies of control that are characterised by control via modulation; in other words, control that operates as a "self-deforming cast that will continuously change from one moment to the other" (Deleuze, 1992: 4). Secondly, the limitations of Deleuze's above theorisations to account for dynamics in the contemporary era will be explored, with specific focus on developments he (i) could not have known about, (ii) did not emphasise, and (iii) could not have foreseen. In this regard, the chapter will consider the extent of the entanglement of digitality with neoliberal capitalism, as well as the burgeoning ecological crisis, which has been exacerbated by the intensification of extractive capitalism since the 1980s. Moreover, Robinson's assertions concerning how contemporary neoliberal capitalism is showing signs of systemic crisis will be engaged with, to explore how, despite the monolithic appearance of neoliberal capitalism, its edifice appears to be crumbling, such that change is not only possible, but in very practical terms, also thoroughly unavoidable.

Following this, Chapter Two will investigate Deleuze and Guattari's assertions that, while societies of control may display powerful reterritorialising tendencies, there also exist opportunities for members of society to escape these conditions through nomadic war machines and their deterritorialising tendencies, as indicated above. That is, according to Deleuze and Guattari, the State operates along an *arborescent* schema (2005: 15), which is a closed system that orders concepts vertically so that they are organised hierarchically, "from superior to subordinate," as it were, so that their "position is final, according to an organising principle implied or determined by the superior concept" (Stagoll, 2010: 14). But while arborescent thought informs the systems of societies of control, Deleuze and Guattari also offer *rhizomatic* thought as a counter-system (2005: 15), based on

the idea that “every thing and every body – all aspects of concrete, abstract and virtual entities and activities – can be seen as multiple in their interrelational movements with other things and bodies” (Colman, 2010: 233). And as will be shown, it is rhizomatic thought systems that make new molecular desires possible, because of how they contain “lines of deterritorialisation that run through [them]” and attempt to “carry [them] away from [their] current form” (Lorraine, 2010: 147). In line with this, related concepts such as smooth space, lines of flight, and the nomadic war machine will be discussed in detail, before focus shifts to the contemporary context where – despite digitality’s imbrication with systems of control – minoritarian resistance is indeed possible in digital spaces. Thereafter, the concepts of counterinformation and affect will be unpacked, to elaborate upon the ways in which the legacy media war machines of *A Sand County Almanac* and *Silent Spring* employed affective counterinformation to catalyse a change in environmental desire in their respective readers, which in many ways helped usher in the modern environmental movement. Next, the importance of new digital media war machines being employed by environmental activists in the contemporary era will be discussed, and how contemporary environmental organisations and activists are currently employing digital platforms to disseminate their messages – but with only limited recourse to affect – will also be considered.

Then, against the theoretical backdrop of the first two chapters, Chapter Three will introduce the ecosexual environmental movement, whose main activist focus has been performance art, but which has also been supported in recent years by increasing academic research into the philosophy, features, and political significance of ecosexuality. As will be discussed, the principal focus of ecosexuality is on shifting (in)dividuals’ mindsets from viewing the earth as a ‘mother,’ to perceiving it as a ‘lover,’ through means of which ecosexuals successfully entangle sexuality with ecology, in ways that open up possibilities for the exploration of sexuality and gender in relation to environmentalism. In terms of this, it is important that Foucault’s theorisation of the deployment of sexuality (1978: 75) is engaged with, to show how the rise to dominance of the discourse of heteronormativity since the eighteenth and nineteenth centuries has strongly influenced the way in which contemporary society perceives nature. To support this investigation, Mortimer-Sandilands’s “Unnatural Passions?: Notes Toward a Queer Ecology” will also be referred to. Thereafter, to build upon this, the ways in which ecosexuality constitutes a radically deterritorialising environmental movement, in terms of its explicit deterritorialisation of the deployment of sexuality and innovative use of humour in dealing with the ecological crisis, will be discussed, with reference to the works of Sprinkle and Stephens (2011), Eisenstein (2015), and Anderlini-D’Onofrio and Hagamen (2015), among others. And in the final part of Chapter Three, it will be argued that ecosexuality’s powerful use of *libidinal* affect resonates with Marcuse’s theorisation of Eros as a politically potent force, in ways that are also supported by Mouffe’s thinking in this regard. Accordingly, it will be proposed

that ecosexuality is unique in its emphasis on sublime ‘awegasmic’ experiences that are resonant with Spinoza’s third kind of intuitive knowledge, and which, because of their affective dimensions, are strongly counterinformational in character.

Next, Chapter Four will entail the analysis of a sample of ecosexual online artefacts, all of which form part of the Ecosex Wedding series, to establish the extent to which they display the characteristics of Deleuze and Guattari’s minor literature, as outlined in their *Kafka: Toward a Minor Literature*. More specifically, these characteristics – namely, a high degree of deterritorialisation, political immediacy, and the expression of collective enunciations – will be identified and elaborated upon in relation to the selected online wedding videos, namely, the Wedding to the Earth, Sea, Appalachian Mountains, and Snow, all of which are catalogued online on Sprinkle and Stephens’s Love Art Laboratory website (loveartlab.ucsc.edu), while parts of them are also available on social media platforms, such as Vimeo, YouTube, and Facebook. In short, the focus of this chapter falls on the analysis of these online artefacts as minoritarian literary performances, in which the ecosexual performers in question experiment with minoritarian-becoming, as part of the minoritarian-becoming of ecosexuality as an emerging environmental movement within the context of the striating forces of the current neoliberal context.

Finally, in the concluding Chapter Five, the minoritarian literary performances of the online videos analysed in Chapter Four will be considered through the lens of David Rodowick’s conceptualisation of the digital image. That is, while the videos – as minoritarian literary performances – display transformative environmental desires that open up a line of flight away from mainstream approaches to environmentalism, the fact that they take the form of digital images online adds a layer of complexity that must be considered. In order to engage with these complexities, Rodowick’s theorisations of the digital image will guide the discussion, which relates to the potentially negative formal aspects of digital images that stand to limit the efficacy of minoritarian products – such as the literary performances of the ecosexuals – to engender new environmental desires in (in)dividuals. However, in response to this, the arguments of other theorists, such as Brown, who contend that the digital image may carry potent possibilities for environmental activists who seek to conscientise (in)dividuals to humans’ entanglement with nature, will also be proffered, before the ecosexual literary performances analysed in Chapter Four are framed as highly counterinformational digital media war machines. However, because certain deficits in current ecosexual online artefacts are evident, the rest of the chapter will be dedicated to highlighting what these are, and offering some recommendations on how ecosexual activism on digital platforms could be strengthened. In this regard, the primary recommendation will concern the need to create new ecosexual movement- and/or time-images that would offer (in)dividuals not only a more immersive cinematic experience that is more *relatable* to their contemporary experiences, but also sublime

images of the time of nature, which by definition is always a sensual and erotic time, the thematisation of which can conceivably work towards normalising sensual interactions between humans and nature. And as will be discussed, such ecosexual movement- and/or time-images would thus not only stand to improve the efficacy of ecosexual digital activism, but could also, in addition, help to facilitate the growth of ecosexual communities throughout the global North and South, alike.

Chapter One: Deleuze, Guattari, and Robinson on Neoliberalism, Digitality, and the Ecological Crisis

1.1 Introduction

In this chapter, firstly, Deleuze and Guattari's Spinozan-inspired conceptualisation of desire as a politico-economically produced and productive force will be discussed with reference to their *Anti-Oedipus: Capitalism and Schizophrenia* and *A Thousand Plateaus: Capitalism and Schizophrenia*, and in relation to the emergence and characteristics of societies of control as outlined by Deleuze in his late work "Postscript on the Societies of Control." Secondly, the limitations of Deleuze's understanding of the contemporary era will be engaged with in three interconnected ways, to contribute to the establishment of a theoretical framework that includes his contentions but that also articulates them with developments (i) he could not have known about, (ii) did not emphasise, and (iii) could not have foreseen. That is, digital developments that corroborate his view of a continuous form of cyber monitoring in societies of control, the growing parameters and intensity of the ecological crisis, and the impending collapse of the neoliberal economy on account of the systemic crisis of ultimate market saturation, respectively. Through this, what will be produced is a theoretical framework that is Deleuzian in orientation, but also informed by the exigencies of the above three factors which, it will be argued, require the formulation of an ethical stance slightly different to that advanced by Deleuze, if they are to be responded to.

1.2 Desire and the living assemblage of digital neoliberalism

Deleuze and Guattari's *Anti-Oedipus* and *A Thousand Plateaus* are important responses to the previously widely accepted Freudian understanding of desire, which constrains it to "a fantasy of what we lack," or a consequence of psychic repression (Holland, 2010: 68). In contrast to this, Deleuze and Guattari conceive of desire not only as a positive and productive force (Ross, 2010: 66), but also as something immanently situated within the politico-economic realm. This is not least because Deleuze and Guattari draw much of their inspiration from the seventeenth-century philosopher, Baruch Spinoza. After all, it was Spinoza who proposed an "art of living" that enables us to "harmoniously combine the solicitations of affect and concept to intensify the coincidence of greater reason and more joy" (Dosse, 2010: 148). Accordingly, for Deleuze, Spinoza's philosophy suggests a deeply immanent and creative life underpinned by the desire to "persevere in one's own Being" (Agamben and Heller-Roazen, 1999: 236). However, in what follows, Deleuze's and Guattari's theorisation of desire will not only be elaborated upon with reference to some key Spinozan

ideas that form the basis of much of Deleuzoguattarian thinking in this regard, but will also be linked to neoliberalism as a living assemblage that desires no less to ‘persevere in its own being’ – the incompatibility between this and the continuation of life on earth, notwithstanding.

For Spinoza, every ‘thing’ – organic or inorganic – constitutes a ‘mode’ of the primary ‘substance’ of which everything is a part. This primary substance is understood as *Deus, sive Natura*/God, or Nature, which he advances as an “infinite, necessary and uncaused, indivisible being” that comprises the “universal, immanent and sustaining cause of all that exists” (Nadler, 2016). In keeping with this, Spinoza contends that “everything is in God,” and “nothing can be, or be conceived without God” (IP15). All things that are then considered ‘in’ God are understood as Spinozan modes; by their nature “inessential, transitory states of the substance to which they belong” (Curley, 1994: xxiii). Spinoza does, though, differentiate between infinite and finite modes. On the one hand, an infinite mode flows from God, but does not “come into or go out of being” (Nadler, 2016); for example, the laws of physics and the truths of geometry that determine our material experiences, as well as the laws of psychology that govern our perceptual experiences. On the other hand, finite modes are ‘things’ that do come into being and are therefore not by nature eternal, but rather comprise select expressions of God’s *attributes* of extension and thought (Nadler, 2016). These attributes are thus reflected as much in, for example, the inorganic extension and molecular memory of stones, as they are in the organic extension and genetic memory of trees, and the organic extension and complex cognitions of humans. For Spinoza, the actions of modes are hence determined by both the laws of the universe, and the movements or behaviours of other modes with which they combine to form increasingly complex modes – as when human beings combine to form communities that combine to form societies, et cetera (Hart, 1983: 55 – 56).

The Deleuzoguattarian equivalent of Spinozan ‘modes’ would be ‘parts,’ which combine to form ‘assemblages’ (Deleuze and Guattari, 2005; Lorraine, 2011: 90; Adkins and Hinlicky, 2013: 2). Dovey describes an assemblage as “a whole that is formed from the interconnectivity and flows between constituent parts,” and she maintains that it can also entail a “social-spatial cluster of interconnections” (2013: 131) that displays the characteristics of all parts through the interplay of flows. In other words, an assemblage is an organisation of different parts, ideas, and institutions; “constellations of objects, bodies, expressions, qualities, and territories that come together” (Livesey, 2010: 18) to function as a whole, until such a time as a part changes, which then precipitates the formation of a new assemblage. An assemblage is therefore a temporary system that always involves an element of flux, with any alteration to any part of the assemblage impacting on the dynamism that informs it (Rizzo, 2012: 8), such that assemblages are characterised by “processes of perpetual self-construction” (Bogue, 2007: 145).

To be sure, an assemblage also consists of both a concrete and an abstract machine (Patton, 2000: 44; Holland, 2013: 22). On the one hand, the concrete machine denotes the physical/actual assemblage, while on the other hand, the abstract/virtual machine is the ideational force animating the assemblage (Deleuze and Guattari, 2005: 142). But again, Spinoza’s ideas underwrite this conception, on account of how Spinozan modes are similarly always expressions of the attributes of both extension *and* thought (Nadler, 2016) – as indicated above – which corresponds with Deleuze and Guattari’s concepts of the actual and the virtual. That is, for Spinoza, every mode experiences itself and its functions as the result of the laws of extension – those of the physical world – while ideas are created and determined by the laws of thought or the realm of ideation. However, in contrast to how extension and thought were previously regarded as the separate substances of *res extensa* and *res cogitans* from the perspective of Cartesian dualism,⁸ Spinoza maintains that a parallel relationship between the two exists. That is, neither entirely idealist nor materialist, Spinoza asserts that the two attributes are “co-equal” (Holland, 2002: 110); or as Nadler puts it, “for every mode in extension that is a relatively stable collection of matter, there is a corresponding mode in thought,” which means that “every material thing thus has its own particular idea – an eternal adequate idea – that expresses or represents it” (2016).⁹

The above Spinozan thought-extension parallelism features prominently in Deleuze and Guattari’s work on desire, where they utilise the term ‘machine’ to denote a variety of assemblages with varying objectives, with “desiring-machines” (Deleuze and Guattari, 2000; Bogue, 2007: 145) often used to describe people-as-machinic-assemblages, to draw attention to the ‘assembled’ nature of humans and their desires. That is, how our bodies and thoughts are the result of couplings of disparate parts whose desires both flow into one another and change direction when the opportunity presents itself. For Deleuze and Guattari, desire is thus “first and foremost the psychical and corporeal production of what we want” (Holland, 2010: 68). Moreover, desire moves through flows, which are likened to “amniotic fluid spilling out of the sac and kidney stones; flowing hair; a flow of spittle, a flow of sperm, shit, [or] urine,” all of which evoke flows that are “produced by partial objects and

⁸ René Descartes, whose *Meditations* is often cited as marking the dawn of modern philosophy, first conceptualised such substance dualism – a separation of the mind and body – by reasoning that humans differ from animals by being “more than...machine[s]” because human consciousness and thought could not be explained through the mere mechanics of a body, and so for him a “separate, non-physical soul” had to exist (Clarke, 2015: 21). This way of thinking links to the Christian notion of a body-soul split, where the body is regarded as the “decaying” and worldly part of a person, while the soul is regarded as “incorporeal and immortal” (Stensvold, 2015: 37).

⁹ Interestingly, Spinoza’s ideas in this regard have received significant validation through developments in neurobiology. For more on this, see Antonio Damasio’s *Descartes’ Error: Emotion, Reason, and the Human Brain* (1994) and *Looking for Spinoza: Joy, Sorrow, and the Feeling Brain* (2003), in which the mind as an idea of the body is posited.

constantly cut off by other partial objects, which in turn produce other flows, interrupted by other partial objects” (Deleuze and Guattari, 2000: 5 – 6). For some, this description of how desire is generated and how it operates provides a welcome alternative to the relative rigidity of previously-accepted Freudian psychoanalytic and Marxist materialist views, which hold that desire is primarily the product of either psychic repression or socio-economic conditions, respectively.¹⁰ Rather, Deleuze and Guattari attempt to show that desire is ultimately fluid and may emerge spontaneously, because “each organ-machine interprets the entire world from the perspective of its own flux” (2000: 6). Consequently, the couplings that occur between and within desiring-machines temporarily determine their worldview and where/how they place themselves in relation to others, institutions of authority, nature, et cetera.

However, because of its ability to couple together and create new assemblages, desire can be regarded as a significant *social* force, on account of how it can bring together disparate desiring-machines (like people), and thereby help form new social conditions and realities (like communities). Indeed, Deleuze and Guattari’s notions of desiring- and social-production speak directly to desire’s productive force: while desiring-production “produces what we take to be reality...through the investment of psychological energy (libido),” social-production does the same “through the investment of corporeal energy (labour-power)” (Holland, 2010: 68). Interestingly, Bogue shows that Deleuze and Guattari’s ideas on desiring-production, at least in certain respects, marry aspects of Freudian and Marxist thinking, insofar as they “extend Freud beyond the confines of the family” while also “libidiniz[ing] Marx” (2001: 89). Thus, through these concepts, Deleuze and Guattari show that the political and libidinal economies are not separate, but are rather intertwined within a single economy of flows, such that “behind every investment of time and interest and capital” exists “an investment of desire, and vice versa” (Seem in Deleuze and Guattari, 2000: xviii). In short, for Deleuze and Guattari, everything we do, everything we are, and all that surrounds us, is the product of an investment of desire under certain conditions, with the consequence that “there is only desire and the social, and nothing else” (Deleuze and Guattari, 2000: 29).

¹⁰ On the one hand, for Freud, people’s behaviour and preferences are linked to their “unconscious mind,” in which the id, ego, and superego interact. The id is that part of the self that “demands gratification for biological desires,” while the superego “forces constant awareness of how society perceives one’s actions” (Andersen and Taylor, 2008: 92). Caught in the middle of them, the ego accordingly attempts to negotiate “an uneasy peace between the two parties” (Andersen and Taylor, 2008: 92). On the other hand, Marx believed that “it is not people’s consciousness that determines their being but...their social being that determines their consciousness” (Hubbard, Kitchin, Bertley, and Fuller, 2005: 44). As such, for Marx, people’s desires are determined by the “prevailing economic and social arrangements,” in terms of a materialist worldview predicated on the idea that “the political economy of a society shapes its superstructure,” which in turn determines the character of the “social, cultural, [and] political processes” of normal existence (Hubbard *et al.*, 2005: 44).

The two-fold corollary of this is, firstly, that the Freudian psychoanalytical concept of ‘lack’ emerges as problematic, because from a Deleuzoguattarian perspective “lack is created, planned, and organised in and through social production;” that is, “the deliberate creation of lack as a function of market economy is the art of a dominant class” – one which “involves deliberately organizing wants and needs amid an abundance of production; making all of desire teeter and fall victim to the great fear of not having one’s needs satisfied” (Deleuze and Guattari, 2000: 28). Secondly, it entails emphasis on an issue that exceeds the ambit of Marx’s theorisations. As Choat explains: “The question of desire remained marginal within Marx’s own work: he tended to write instead of needs, appetite, and enjoyment,” which “are offered as parts of a human nature that requires freeing from repression” (2010: 136). However, increasingly, the “rapid development of consumer capitalism since Marx’s death has made the issue of desire more pertinent and pressing,” insofar as populations are formed by capitalist dynamics in changing ways, rather than being essentially authentic beings exploited by inauthentic systems (2010: 136 – 137). Accordingly, the above not only implies that desires are created and/or manipulated by powerful social institutions, which may either create molar – or dominant and entrenched – desires that are easily satisfied through participation within the socio-economic system, or redirect marginal desires into molarity through their commercial co-optation. In addition, it also implies that there is no natural, essential, or authentic subjectivity, but only desiring- and social machines whose desires are always malleable.

However, to determine which desires are of particular interest to Deleuze and Guattari, it is once again necessary to turn to Spinoza. Spinozan ‘affects’ are human emotions that arise from one’s interactions with the eternal laws governing modes, as well as through one’s interactions with other modes. These affects are accordingly described as either joyful actions or sad passions: while actions are those emotions that arise from our own desires (Lebuffe, 2009: 192), passions are those feelings whose causes are external to the body, and which are hence experienced when one is being acted upon by an outside force – under the impetus of its own desire (Duffy, 2011: 61). For Spinoza, experiencing joyful actions or sad passions thus implies “some change in our mental capacities,” which results in either an increase or decrease in our “power to persevere in [our] being” (Nadler, 2016).

On the one hand, the pursuit of active joy implies a degree of autonomy, insofar as we come to understand the origins of our emotions, and of our focus on ensuring that our feelings are “understood,” in terms of “our own power, rather than the power of external causes” (Armstrong,

2009: 57).¹¹ For Spinoza, this urge to persevere in our being, or *conatus*, is the inherent power driving the existence of a mode, and while it has been likened to Nietzsche's "will-to-power" (Holland, 2002: 110), this is perhaps best understood as the Dionysian power of *impersonal* life, or "zoë," which "in the Greek language" is distinguishable from "*bios*" as each has "its own special resonance" – insofar as "zoë is the thread upon which every individual *bios* is strung like a bead, and which, in contrast to *bios*, can be conceived of only as endless" (Kerényi, 1996: xxxv). It is also what Deleuze and Guattari ultimately mean by 'desire.' As such, while for Spinoza *conatus* underpins humans' urge to develop their joyful potential, for Deleuze and Guattari 'desire' implies – under certain social conditions – the search for new ways of being that will facilitate ever greater joy. Thus, joyful 'actions' are the main focus of Deleuze and Guattari's work on desire, because of their potentiality to engender new molecular – or experimental and transformative – ways of being.

On the other hand, though, when the citizens of a given society experience less active joy and more sad passions, it is possible for a state of fear to develop, which contains negative implications for the society in question, involving its erosion of the social contract and corresponding descent back into the state of nature (Deleuze, 1990a: 267), with an obvious example of such a situation being the rise of totalitarianism, like in Nazi Germany during the 1930s and 1940s. For Deleuze and Guattari, this historical example is also valuably illustrative for a further reason; as they emphasise in *Anti-Oedipus*, in Nazi Germany "the masses were not deceived, they desired fascism, and that is what has to be explained" (Holland, 2002: 6). Put simply, a Spinozan interpretation of the rise of Nazi totalitarianism is that, initially, fascism constituted a joyful experimentation in affirmative actions that was desired, and which continued to be desired, at least until the state assumed the form of a social organisation in which sad passions were inculcated in the citizens, through the channelling of such desires in a way that limited or excluded other active joyful experimentation – at which point something different was desired. Considered in this light, for Deleuze and Guattari, sad passions tend to be associated with molar desires, or those desires that congeal into molarity and then increasingly

¹¹ In Part III of the *Ethics*, Spinoza points to examples of the passive affects that we may encounter, and which threaten to diminish our capacity to experience active joys. In this regard, he points to "gluttony, drunkenness, lust, greed, and ambition" (IIP56S), and contrasts them to "moderation," "sobriety," and "chastity," which he deems more likely to facilitate active joys (IIP56S). In terms of this, Spinoza suggests that "power of the mind over the affects" is indeed possible and can be achieved in five ways (VP20). Firstly, he notes that to have power over them, one must have "knowledge...of the affects," and secondly he maintains that the mind must "separate the affects" from the idea of an "external cause." Thirdly, one must strive towards a time when "the affections related to things we understand surpass those related to things we conceive confusedly," which stands to occur once we have increased our knowledge adequately. Spinoza then asserts that one must, fourthly, develop an understanding of the "multiplicity of causes by which affection related to common properties or to God are encouraged," and fifthly, work on growing one's capacity to "order [the mind's] affects and connect them to one another" (VP20).

seek to canalise activity along well-worn channels; channels that by virtue of their power and momentum all too easily co-opt any fledgling alternative molecular desire back into their normative and normalising molar flow.

Thus, however wonderful the pursuit of active joy may sound, escaping sad passions emerges as no simple task, because territorialising flows are created by powerful molar institutions to canalise people's desires towards activities that such institutions can profit from, in a process predicated on generating passivity and dependency (Deleuze and Guattari, 2005). As Patton explains, such territorialisation reflects the "nature" of those "movements governing [the assemblage's] actions" (2000: 44), insofar as strong territorialising occurs in molar structures that resist change, or whose flows have developed such momentum that efforts at changing their direction tend to be largely unsuccessful. In this regard, Conley elaborates on the political interpretation of such 'molar' forms as usually belonging to the "State or civic world," where they are "well defined, often massive, and...affiliated with a governing [state] apparatus" (2010: 175). Similarly, Deleuze and Guattari refer to the territorialising (and reterritorialising) forces of capitalism in relation to those state apparatuses whose flows are so powerful that creative alternatives – the fundamental components of active joy – are often difficult to initiate. Accordingly, the desire to engender new ways of being within a territorialised plane runs the risk of rapidly being overwhelmed at some point by the immense momentum of the state apparatus. So, even though the desire for something new may emerge, "under certain conditions what we want subsequently gets taken away from us" by molar power which draws the molecular into itself, and thereby negates or neutralises its difference (Holland, 2010: 68). This process of *channelling* desire through molar institutions has also effectively become the dominant project of contemporary transnational capitalist societies of control. But, that said, it must also be remembered that, just as in the above-mentioned example of Nazism in Germany in the 1930s and 1940s, the inception of transnational capitalism could not have occurred if it were not initially desired.

In this regard, at the start of the 1990s, Deleuze conceived the idea of control societies, which he discusses in the eponymous "Postscript on the Societies of Control." According to him, after World War II, the process of transformation from what Foucault previously identified as contiguously-controlled disciplinary society, into society predicated on continuous control was already underway. To clarify, Marks explains that disciplinary society revolved around certain important institutions, such as "prisons, hospitals, factories, schools, [and] the family," which all played a part in training or punishing individuals at different times in their lives, as it sought to normalise or "mould" them within each of these spheres, through a type of control that functioned *contiguously* (2010: 55). That is, while the control practised within each institution was similar in objective and form, there were nevertheless definite boundaries between each site, or 'breaks' in control. For example, the student leaving the normalising environment of school could momentarily find herself free from control while walking

the backstreets of town, or down a country lane, before re-entering the normalising space of the home. In contrast to this, contemporary societies of control place the individual in a *continuous* state of digital modulation, because there are now no unmonitored boundaries between the above-mentioned institutions (Marks, 2010: 56). For Deleuze, this is the result of two primary phenomena, namely neoliberalism and digitality. On the one hand, as Harvey explains, neoliberalism is a “theory of political economic practices” that advances “individual entrepreneurial freedoms and skills within an institutional framework characterized by strong private property rights, free markets, and free trade” (Harvey, 2007: 2). Correlatively, within a neoliberal society, the state is primarily responsible for ensuring that these processes run smoothly, and for incorporating as far as possible into them those sectors that did not historically form part of the market, such as public education and healthcare (Harvey, 2007: 2) – even though this effectively entails the state undermining “the bases of its own existence by diminishing the public service obligations previously entrusted to it” (Dardot and Laval, 2013: 2). But this is because the neoliberal system is underwritten by the idea that “social good will be maximised by maximising the reach and frequency of market transactions,” and for this reason it “seeks to bring all human action into the domain of the market” (Harvey, 2007: 3). However, such processes necessitate “technologies of information creation and capacities to accumulate, store, transfer, analyse, and use massive databases to guide decisions in the global marketplace” (Harvey, 2007: 3). And this requirement, in turn, underwrites “neoliberalism’s intense interest in and pursuit of information technologies,” which have “compressed the rising density of market transactions in both space and time” (Harvey, 2007: 3). The trend of increasing recourse to information technology accordingly led to the expansion of digitality, especially from the 1990s onwards, and the emergence of a context in which people “pass from one system to the next,” with their “access codes” and “passwords” as a new form of social control (Genosko and Thompson, 2011: 135). Moreover, because of its dominance in most countries in the global North – and increasingly in the global South – such digital neoliberalism has become a “hegemonic...mode of discourse,” which has been “incorporated into the common-sense way many of us interpret, live in, and understand the world” (Harvey, 2007: 3).¹² Indeed, this mode of discourse has grown to such an extent that today it “defines a certain existential norm” in the global North, which

¹² The concept of social hegemony was first introduced by Antonio Gramsci. In keeping with Marx’s thought, Gramsci proposed that society’s dominant groups enjoyed a hegemonic power over society, which resulted in the masses consenting to the “general direction [they] imposed on social life” (1971: 12). The dominant groups enjoyed this hegemonic power as a consequence of historical events, which had given them a certain prestigious “position and function in the world of production” (Gramsci, 1971: 12).

enjoins everyone to live in a world of generalized competition; it calls upon wage-earning classes and populations to engage in economic struggle against one another; it aligns social relations with the model of the market; it promotes the justifications of ever greater inequalities; it even transforms the individual, now called on to conceive and conduct him- or herself as an enterprise. (Dardot and Laval, 2013: 3)

In particular, the above idea of individuals being conceived of as enterprises ties in neatly with Deleuze's notion of "dividuals" (Deleuze, 1992: 5), who display all the same "attributes and relations as society as a whole, but in smaller and more concentrated form" (Gosden, 2004: 35). The term 'dividual' is thus informed by a *both/and* logic – in contrast to the *either/or* separation which has characterised preceding systems of thought – as it implies both the continuous connection of people to the greater social realm – through their online interactions and participation in the global capitalist marketplace and its related digital technologies, as well as via their assimilation into the norms of powerful techno-economic systems – and simultaneously the divisibility or the segmented character of people (Marks, 2010: 56). After all, in contemporary society, highly detailed information is continually gathered on people for the purpose of control, which entails reconfiguring them "in terms of data, samples and markets" (Marks, 2010: 56) through an ever-increasing array of digital platforms. But one of the consequences of this, Deleuze maintains, is that dividuals in societies of control no longer have identifiable singular desires, like those of individuals in the erstwhile disciplinary society; rather, everyone now instead increasingly forms part of the 'market' in their entirety. Bogue sheds further light on this when he describes societies of control as those in which a "global social order...transcends [erstwhile] cultural divisions," because of how the "very production of people – their bodies, their ways of living, their modes of subjectivity – undergoes a constant and thorough monitoring and control" (2007: 131). Relatedly, on account of the rise of transnational corporations and transnational capitalism, Deleuze distinguishes disciplinary from control societies because of how, within the latter, "the family, the school, the army, [and] the factory are no longer the distinct analogical spaces that converge towards an owner – state or private power," but now instead comprise "coded figures – deformable and transformable – of a single corporation that...has only stockholders" (1992: 6).¹³

Deleuze suggests that the emergence of contemporary transnational society was already underway in 1948, in the post war "transient" society (1992: 3), where the absolute values and norms

¹³ While Deleuze makes this distinction, it is important to remember that elements of both disciplinary and control society continue to co-exist in contemporary society. For example, while societies of control pursue the commodification of all things in pursuit of profit – even sexuality – there remain imprints of disciplinary attitudes in, for example, the continued relegation of people who do not identify with the categorised sexual identities imposed through the biopower identified by Foucault. This complex relationship between disciplinary and control society is further discussed in Chapter Three.

of disciplinary society either no longer prevailed, or were being eroded by market-orientated desires. In terms of this, he maintains that transnational capital – channelled through corporations – expands with the dynamism of a “spirit” or “gas” (Deleuze 1992: 4) as it seeks continuously to control the flows of desire within society, at all times progressively canalising desire towards interests that serve the ends of the free market economy. And for Deleuze, this entails a “universal system of deformation” (1992: 5) – as opposed to the formal/separate institutions of the earlier disciplinary society – governed by a “numerical language of control” that works through codes. That is, within the context of societies of control, “control is short-term and of rapid rates of turnover” while also being “continuous and without limit” (1992: 6), to the point where all members of society are perpetually monitored with the final aim of commodifying them completely and continuously (Deleuze, 1992; Hodkinson, 2017: 177). Relatedly, within societies of control, individuals are increasingly regarded as datasets from which information can and must be extracted at all times, for the purpose of the continual and evermore intensive commodification of desires for the benefit of the market economy (Deleuze, 1992: 5). As Bogue succinctly puts it, in societies of control,

[e]verything is converted into a quantitative unit of capital, all relations of production, exchange and consumption are commodified, and the world tends to resemble a universal machine of schizophrenic interconnecting flows that mingle commodified bits of people, places, things, processes, fantasies, ideas, and so on. (2007: 131)

The above Deleuzian schema is often used to refer to the ubiquitous process of intensifying commodification within transnational capitalist societies (Purdom, 2002: 122), which is indissociable from the increasing individualisation of people who live within such societies of control. Here, commodification is understood as denoting both “the industrial and commercial processes which create both material and symbolic artefacts and which turn them into commodities for sale in the formal market economy,” as well as the “ideological processes at work” within the artefacts which render “the products...in varying degrees, the expressions of the dominant values and ideas of the societies that produce them” (Silverstone, 1994: 124). To be sure, the concept of commodification derives from Marx’s work on capital, in which he describes the basis of capitalist wealth as the creation of commodities (1976: 125), and even though Marx himself never utilised the term ‘commodification,’ he is acknowledged as having laid the groundwork for this concept (Riordan, 2004: 351; Albritton, 2012: 66). According to his view, the commodity-form is imposed on the working class not only by creating the need for commodity ownership, but also by forcing workers to sell part of themselves – their labour – as commodities. Yet, despite emphasising the power of the commodity-form, Marx contends that *total* commodification would never be possible because of

“extra-economic forces” (Albritton, 2012: 67) – such as trade unions – which struggle to maintain workers’ rights. In contrast, though, Louis Althusser later listed such trade unions as part of the expanding network of Ideological State Apparatuses (ISAs) (Althusser, 1971; Conder, 2014: 134), and it is against this backdrop that Deleuze advances the commodity-form as a continuous controlling principle within contemporary society, insofar as entire populations are increasingly organised around different economic strata, each imbricated with different forms of commodity ownership.¹⁴

Deleuze and Guattari are thus to an extent influenced by Althusser’s development of the Marxian concept of the commodity-form as an organising principle, and this is especially noticeable in Deleuze’s proposition that markets are now “the instrument of social control” (1992: 6). Through this, Deleuze remarks on how societies of control tend to be governed by economic flows that, despite being abstract and abstruse, nevertheless compel people both to ‘buy into’ the neoliberal capitalist system and its commodities, and to allow themselves to simultaneously be commodified. In such a society nothing is sacred, as it were, as anything and everything is commodifiable, which amounts to a totalising phenomenon that challenges Marx’s assumption about the impossibility of total commodification. Bogue clarifies this issue when he points to the difference between how capital operates in traditional societies versus in societies of control. As he explains, from a Deleuzoguattarian perspective, traditional societies operate according to codes that limit and predetermine “who can produce what, which relations of exchange are permissible, which are taboo, who may consume what goods, [and] who may not” (2007: 131). In contrast, in contemporary societies of control, the “commodity form tends to replace all restrictive codes,” such that everything is interpreted numerically and regarded through the lens of commodifiability (Bogue, 2007: 131).

Correlatively, within this context, the commodification of individuals is continuously intensified through digitality, as the “fragmented and flexible forms of accumulation found in post-industrial capitalism find their perfect vehicle in the 1s and 0s of digital information” (Hand, 2016: 37). Indeed, Ng even identifies “digital labour” in those “digital value-creating practices” through which we “produce more data about ourselves even as we consume more digital offerings” (2014: 205). After all, through such processes, notable aspects of contemporary life are increasingly being commodified, from people’s interests, credibility, and time, to their personal information, knowledge,

¹⁴ In *On the Reproduction of Capitalism: Ideology and Ideological State Apparatuses* (2014), Althusser suggests that what defines an Ideological State Apparatus (ISA) is “the ideology that is realized in them,” and he further reminds us that the ideology referred to is “the dominant ideology...that of the dominant class, the class that holds state power” (2014: 137).

mood, and skill (Ng, 2014: 207).¹⁵ For Hand, this continuous and intensifying commodification of the (in)dividual has serious political implications, insofar as culture itself becomes commodified, leading to its production of citizens who are “expected to behave like the dominant images of private consumers in economic theory – anonymous, individualized decision-makers removed from the communitarian fabric” (2016: 39). Understandably, for some, this characteristic of societies of control is deemed highly problematic because, ultimately, “what remains of the citizen-subject is an atomized anti-society of privatized consumers of inauthentic simulacra,” who then “[take] centre stage” in a world where the processes of political management and engagement are inseparable from mass-mediated and customised forms of consumption (Hand, 2016: 38 – 39).

On the one hand, then, capitalism in the era of societies of control can thus be understood as a powerfully deterritorialising force that transverses traditional boundaries, exceeds the limitations of “kinship systems, class structure, religious beliefs, folk traditions, [and] customs,” and decodes “all social relations to commodity relations of universal equivalency” (Bogue, 2001: 88). However, on the other hand, capitalism can also be understood as reterritorialising space via the (Transnational) State Apparatus (Bogue, 2007: 144), which keeps capitalism’s schizophrenic flows in check, and which recodes flows of desire to ensure that only “commodified desire invests in the larger social domain” (Bogue, 2001: 88).

In many ways, the organising principles of such (Transnational) State Apparatuses become clear in Deleuze and Guattari’s suggestion that they construct and occupy *striated* space that is, by definition, “crisscrossed with grids of dividing and measuring lines,” even as they continuously endeavour to capture any hitherto peripheral *smooth* space whose “undivided and unmeasured” domain presents opportunity for striating profit generation (Bogue, 2007: 127). And for Deleuze and Guattari, such striated space implies a domain that is organised according to the principles of control, and overseen by (Transnational) State Apparatuses – most important of which are the digital mass media and the international banking system.

¹⁵ According to Ng, people’s interests and credibility have the potential to generate profits through their ‘likes’ on social media platforms, what they recommend, and their clicks on advertisements. This is because such data is gathered for complex algorithms to learn which products should be aimed at which users according to their preferences. In this regard, time is also commodified insofar as the more time a user must wait for online services to be rendered, the more likely a competing brand will receive the business in the future, while personal information that is made available through “information on buying behaviours, daily life, status updates, [and] polls,” is similarly used by advertisers. Importantly, users’ knowledge is commodified because everything they post online in the form of creative projects – such as YouTube videos and blogs – has the potential to become a platform for advertisements and the promotion of products. Indeed, even users’ moods are commodified through the music that they listen to or share at any given time, and through the data that is gatherable from it. Finally, skills are commodifiable through, for example, playing online games that in turn are used to promote products, or that are themselves accessible only through purchase via an applications store (Ng, 2014: 207).

1.3 Digital developments, the Anthropocene, and the systemic crisis facing neoliberalism

However, as indicated in the Introduction, notwithstanding Deleuze and Guattari's compelling arguments, detailed (and elaborated upon) above, on account of Deleuze's historical situation, there exist today (i) digital developments which he could not have known about, but which nevertheless corroborate his suspicions concerning the trajectory of societies of control, and so, in what follows, these will be outlined to support the continued recourse in this thesis to his theoretical framework. In turn, but to the same end, (ii) Deleuze's limited emphasis of the environmental crisis, despite the growth of the environmental movement from the late 1960s onward, will be engaged with in order to augment the cogency of this theoretical framework. Thereafter, it will be advanced that such focus on the contemporary era of the Anthropocene is all the more important to undertake because of how it has precipitated not only an ecological crisis, but also (iii) both social and economic crises that stand to radically undermine the intensity of neoliberalism – which was something Deleuze did not seem to foresee.

(i) *Developments in transnational mass media and digital consumerism*

Along with the economic and population booms that occurred after World War II, there also emerged a new culture of consumerism previously unimaginable. To be sure, as Hulme shows, while consumerism existed before the mid-twentieth century, from then on, “for the first time there were ‘instructions’ from above (i.e. government policies and messages) to spend” (2016: 27). This was animated by the imperative to recharge the war-damaged economies of the global North, and in response people were encouraged to spend their wages on mass produced goods to aid job creation and improve the fiscal situation across the board. But in this way, people were “specifically constructed as consumers and told that being a consumer was part of their national duty,” insofar as this new culture of consumerism regarded the individual as an “economic unit required to spend for the survival of the nation” (Hulme, 2016: 27). This new paradigm was most noticeable in the United States, where “consumerism became the dominant force in American popular culture” during the 1950s (Olsen, 2000: 61), leading to a “golden age of economic growth” (Sherman, Hunt, Nesiba, O'Hara, and Wiens-Tuers, 2008: 553). As Olsen explains,

when World War II ended, so did the shortages in consumer goods that had characterised the American economy since the bombings of Pearl Harbour. Most Americans had accumulated substantial savings during

the war – largely because of high wages, overtime pay, and a lack of consumer goods – and they were ready to buy. (2000: 61)

Not only does the above resonate strongly with Deleuze’s conceptualisation of the emergence of societies of control, organised according to quantifiable economic data and around the individual’s relegation to the status of a related individualised dataset. In addition, its more specific theorisation in terms of Kilbourne, Beckman, and Thelen’s schema of the Dominant Social Paradigm, or DSP – based on technophilia, liberal democracy, and capitalism also corroborate Deleuze’s claims. According to Kilbourne and his colleagues, the DSP is the construct that plays a primary role in influencing contemporary societal behaviour and values in general, and environmental attitudes in particular (2002: 193 – 204). And insofar as it “shapes the economic, political, ethical, and pedagogical beliefs, values, practices, and institutions of...society today” (Bednar, 2012: 4), it reflects the successful canalisation of desire spoken of by Deleuze and Guattari, “legitimizing [the] social, political, and economic institutions and practices” of a market economy (Cotgrove and Duff, 1981). Kilbourne and his colleagues identify the above three dimensions of the DSP – technology, politics, and economics – as effectively constituting the contemporary “techno-industrial paradigm” (Bednar, 2012: 4) to which the global North, and increasingly much of the global South, subscribe.¹⁶ To start with, the technological dimension refers more specifically to the technological optimism and technological politics that permeate liberal capitalist societies (Kilbourne *et al.*, 2002: 196). That is, within such societies, technological development is considered the *only* viable option for the future, to the extent that even when technological innovation is shown to be limiting and hence problematic for the environment, society remains convinced of future “technofixes” (2002: 196) that will eventually correct such deficits. However, the more society believes in the power of technology to solve the great problems of our time, the less ready it becomes to engage critically with the negative effects of technology on the environment and/or on people (Leonard and Kenny, 2010: 114), in favour of pursuing business as usual.

Next, the political dimension of the DSP entails the hegemony of liberal democracy, which emphasises personal freedom (particularly in terms of consumer choice), private property rights, and limited interference by the state in business matters (Kilbourne *et al.*, 2002: 197). These values, of course, are precursors to the global North’s – and today much of the global South’s – internalisation of endless accumulation as a primary principle of existence, despite growing evidence that such

¹⁶ While Kilbourne and his colleagues deal primarily with these three dimensions in relation to the DSP, Shafer indicates that since the first conceptualisation of the DSP, its dimensions have been widely used and interpreted; nevertheless the technological, political, and economic dimensions comprise the main socio-economic dimensions that are still used today (2010: 121 – 122; Siwak, 2016: 44).

hyper-production and consumption are the main contributing factors to the complexification of the ecological crisis (Hart, 2009: 319; Giroux, 2011: 9). Yet in terms of liberal democracy, any election promises that do not endorse such endless accumulation are a recipe for political failure, and so the very edifice of liberal democracy prevents the emergence and support of solutions that differ from those of the status quo. In this regard, Lewis proposes that Northern societies' preoccupation with "individualism, materialism, and the endless pursuit of wealth and power," and their correlative efforts to "integrate the world politically, economically, and culturally...are only accelerating [the] global collapse" (2002: 20 – 21). Indeed, it would seem that the more members of society pursue the values of liberal democracy unquestioningly, the less they are inclined to organise themselves politically for imminent ecological collapse (Kilbourne *et al.*, 2002: 197).

The third dimension of the DSP is closely connected to the above political dimension in its emphasis on liberal economics, which are characterised by free markets and the capitalist pursuit of self-interest. Global or transnational capitalism involves the "incorporation of all countries and all people into capitalism," and this entails "total commodification and marketisation, the global mobility of capital, transnational corporate investment and the rise of globalised circuits of production" (Fuchs, 2011: 172). And within this paradigm, "self-interest expressed through [economic] rationality is generally considered to be the sole motivator of behaviour" (Kilbourne *et al.*, 2002: 197), with the most efficient exhaustive extraction, allocation, and use of resources receiving the most valorisation – with little to no recognition that such resources are finite.

Deleuze is thus not alone in his observation that, from the 1950s onwards, the global North has sought to invest in technology as the panacea for all human ills, and ultimately to rationalise related liberal democratic political and capitalist economic processes, to the point where (in)dividuals are encouraged both to participate obsessively in the economy through acts of manic consumerism for the sake of the nation, and to do so indefinitely. Accordingly, consumerism grew and transformed throughout the 1960s and 1970s. In particular, the consumerism of these decades was marked by a significant departure from what had come before, insofar as consumption became "extraordinarily fluid" and adaptable, quickly changing into the "expression of a profoundly fragmenting individualism" founded on the premise that "the more things one owned, the more free and individual one was" (Cross, 2000: 191). This trend manifested strongly in the movement for consumer rights during the 1970s, during which the status of the consumer in society was "reconceptualized...in a new set of institutions;" these aimed to "protect the consumer in her new status," in relation to "an ideal vision of the modern consumer that emerged from a process of political contestation," which effectively rendered consumerism a "new dimension of citizenship" (Trumbull, 2006: 10). Specifically during Ronald Reagan's presidency, beginning in 1981, neoliberal economics and the culture of consumerism were catapulted to greater heights than ever before, and as Cross advances,

“if the culture of the 1960s generation contributed to a new, fragmenting, individualistic consumption, the unfettered market ideology of the Reagan generation only furthered that trend” (2000: 193). In effect, Reagan’s government achieved this by “tearing down the walls that [had] held back the market from seeping into every corner of the American psyche and society,” and by “abandoning...the ideals of market restraint and social obligation” (Cross, 2000: 193 – 194).¹⁷

In many ways, this new approach to political economy underpinned the ascension of legacy mass media industries – such as television, print media, and radio – to the level of (Transnational) State Apparatuses (McKeown, 1987; Rehmann, 2013), which still today serve to canalise people’s desires towards consumerism, while also blocking the emergence and formation of alternative desires that cannot readily be commodified. Indeed, Artz refers to individual mass media apparatuses as the “transnational media corporations” (TNMCs) (2016: 27), which produce most of the global North’s entertainment, advertising, and news. This is because, since the late 1970s, a clear restructuring of media companies globally has occurred in order to rationalise and globalise these companies, in line with transnational capitalist principles. To show this, Artz points to Miller, Govil, McMurria, Maxwell, and Wang’s 2005 study, where they identify a “new international division of cultural labour,” which “parallel[s] developments in transnational media that characterise all production by transnational capitalism” (Artz, 2016: 27). That is, the evolution of the mainstream mass media has mirrored that of other transnational corporations, to the point where the mass media now comprise part of Sklair’s “Transnational Capitalist Class” (2002: 144). Accordingly, apart from labour division, many other features of global capitalism also now exist within TNMCs. Admittedly, while Birkinbine, Gomez, and Wasko identify these features within the transnational mass media, they do fail to link them explicitly to Deleuze’s conception of contemporary control societies, but they nevertheless observe that “increasing technological convergence, digital (economic) disruption and increased interconnectivity have been heralded as harbingers of an entirely new epoch in human history” (2016: 2). Correlatively, although they construe these phenomena as foreshadowing a *future* epoch, instead of the result of obsessively capitalist and technophilic societies of control that have

¹⁷ The UK underwent similar neoliberal changes during Margaret Thatcher’s terms as Prime Minister, from 1979 until 1990, during which the ideology of Thatcherism rose to be “a particular British variant of an emerging US global project” of expanding global free market capitalism (Gifford, 2008: 86). Thatcher’s conservative politics contradicted the Labour reforms of the previous decades: “instead of planned economy, a market economy; instead of nationalised industry, free enterprise; instead of strong trade unions, limited union power; instead of an expanded welfare state, a body of public services that were efficient and economical” (Reitan, 2003: 27). In this regard, Thatcher considered one of the main ingredients informing the success of this American project to be English individualism (Gifford, 2008: 86), and this belief fuelled Thatcher’s vision of “unleashing...individualism and market forces throughout British society” (Gifford, 2008: 85).

developed over the last seventy years, the three theorists nevertheless underscore that through harnessing the power of these features, TNMCs are able to create “media commodities, ideologies, and profits” (Artz, 2016: 27) in support of global capitalism.

To elaborate, the power of TNMCs globally is widely recognised, as is the way in which the mass media produce and canalise desires, which facilitate ideas entering mainstream or popular consciousness and gaining momentum there. In this regard, Birkinbine and his colleagues remind us that “the terrain upon which the struggle for available alternatives takes place [is] within the creation, distribution, and access of mediated content;” thus “although the global economy is propped up by key sectors like finance, insurance, real estate, and extractive industries,” the fact remains that “the media, telecommunications, and information service sectors play a key role in determining which type of information is available at certain times and in certain locations” (2016: 3). As such, without the mass media, other (Transnational) State Apparatuses – such as the international banking system – would not be as effective as they are in canalising desire, because they would have limited audiences and would be forced to find different means to communicate their messages; messages which currently range from advertising both the banks and their services, to the products those services render affordable, albeit through credit.

The transnational mass media today enjoy huge audiences: In the USA, Fox News was the most-watched channel in 2020, with an average of 3.5 million viewers during primetime shows, in comparison with CBS and NBC, whose primetime viewership averaged at 3.28 million and 2.97 million, respectively (Lahut, 2020), while in the United Kingdom, the likes of the British Broadcasting Corporation (BBC) reported an average of 468 million viewers per week in 2020 (Wood, 2020). But despite the transnational mass media’s ability to *reach* huge global audiences, it is also important to understand how the transnational mass media *convinces* these audiences of the veracity of the information being disseminated, and that there is no viable alternative to the consumerist desires propagated directly and indirectly by them. Their successful canalisation of individuals’ desires, O’Shaughnessy, Stadler, and Casey suggest, rests upon the transnational mass media achieving two things. Firstly, they must “win the support of minority groups in society,” by creating “products that give these groups pleasure, since these groups collectively comprise the bulk of the audience” (2016: 180). Here, the minority is not understood simply in a quantitative sense; rather, minority here resonates with the Deleuzoguattarian understanding of the term, which implies a collective “of an entirely different kind” that might otherwise resist the “normalising power of the majority” (Patton, 2000: 48). Accordingly, by winning over these groups, the transnational mass media diminishes the possibility of resistance from them, with the consequence that those subversive groups who persist in offering “creative initiatives” are often, by default, simply “herded into their own cultural hegemony” (Artz, 2016: 28), where they are left to erode over time.

Secondly, O’Shaughnessy and his colleagues explain that for the transnational mass media to appear ‘authentic,’ social issues are often discussed through news and entertainment programming – such as situational comedies – that play out specifically within capitalist contexts that are characterised as relatively unproblematic (2016: 180). In this way, despite superficial focus on social complaints, such programmes do not “call into question the ultimate desirability of the current social system” (2016: 180). For example, while news might deal with current affairs and social disruptions, it frequently provides a platform for “institutional voices” that work to placate and reassure audiences of the normality of transnational systems; an idea that resonates with Herman and Chomsky’s notion of the use of so-called experts to “confirm the official slant on the news” and to promote the ideologies of the transnational class for audiences who may at times resist such ideologies (1988: xi). Similarly, situational comedies and dramas may act out disruptive social situations, but ultimately audiences are coerced into seeing the symbols of global capital as reflective of a ubiquitous world order that is ultimately benign; a view that “re-enforce[s] the ideals of consumerist fantasies” (Murphy, 2011: 298). Consequently, O’Shaughnessy and his colleagues show that the resolutions of all such programming seek “not [to] disturb society,” but rather to “allow the predominant ideology to be maintained” (2016: 180).

The ways in which the transnational mass media canalise (in)dividuals’ desires away from certain social and environmental issues are also important for the study at hand, and in this regard, O’Shaughnessy and his colleagues identify four main ways in which the mass media channel attention to some issues, while diverting attention from others. Firstly, the transnational mass media mask and displace social issues and problems (2016: 180), either by completely avoiding coverage of an issue through rendering some of its causes “invisible,” or by making some groups “notably absent” from mainstream media channels. A good example of how the transnational mass media mask important social issues is the relative exclusion from the mainstream media of news pertaining to black women, globally. That is, while black women still report high incidences of disturbing social trends, such as abuse and poverty, “more often than not, when mainstream journalists or political pundits take the pulse of black America, they consult nationally known black male politicians;” this means that a minority of black men are depicted as “quintessential representatives of black public opinion,” while “black women are rarely asked to speak for the black public” (Squires, 2007: 74). And without a platform to share their experiences, the issues that are specific to their demographic remain largely obscured.

Similarly, and more germane to the argument of this thesis, the ecological crisis is also often masked through the notable absence of environmentally-conscious elements in mainstream film narratives. Over the past ten years, Hollywood has produced approximately 700 films per year, with

only a tiny percentage of these drawing attention to current and impending ecological disaster.¹⁸ However, the relative scarcity of such films within the greater pool of normalising consumer-driven Hollywood narratives means that the desires reflected in these environmentally-orientated films – which moreover tend to be ambiguous on account of the motifs, metaphors and themes employed – remain at best unsupported by other media texts. In this way, on the one hand, the desire for alternatives to consumer society are not given the opportunity to be either formulated or reinforced, making the occasional ecologically-themed film a successful anomaly, which is easily swept to the margins of memory upon release of the next Hollywood blockbuster. On the other hand, the existence of a handful of well-known ecologically-themed films does not necessarily mean that the films’ narratives challenge the DSP. A case in point is Nolan’s *Interstellar*, which begins by bringing attention to food shortages and harsh environmental conditions being experienced by future American society. However, despite this promising start, the narrative quickly degenerates into a ‘technology-saves-all’ plot that positions space exploration as the only solution to humanity’s ecological crisis, and traditional patriarchal personas as the pioneers. Similarly, while Bier’s *Bird Box* (2018) reflects similar pseudo-critiques of elements of global capitalism – specifically the pervasiveness of digital cultures and social media – its conclusion again points to the DSP as the only option for the future, inasmuch as the antagonist of global capitalism is not defeated. Rather, a select group learn how to ‘cheat’ the system and so are able to function within it; choosing to adapt to their current conditions rather than to advocate for a system overhaul. Accordingly, these kinds of ambiguous treatments of the ecological crisis and global capitalism mitigate the seriousness of the situation in which we currently find ourselves, while disregarding other ways of being that do not comport with the tenets of the DSP.

Secondly, in order for the TNMC to successfully canalise desire, they use interpellation to place all social groups “under a unifying label” (O’Shaughnessy *et al.*, 2016: 181) of national or political identity.¹⁹ To be sure, these labels can encourage unity and social cohesion among people, but the implication of such interpellation is also that socio-cultural differences are easily displaced, ironically at the very moment when through globalisation they are proliferating exponentially.

¹⁸ Since 2008, films such as *Wall-E* (Stanton, 2008), *Avatar* (Cameron, 2009), *Interstellar* (Nolan, 2014), and *Mad Max: Fury Road* (Miller, 2015) have been among the most notable mainstream productions containing undercurrents of ecological concern.

¹⁹ The idea of interpellation was first introduced by Louis Althusser, who contended that ideology works to “recruit” and “transform” people into subjects by processes of interpellation or “hailing” (2014: 190); that is, all people are “summoned and constituted socially as a subject” (Bidet, 2014: xxvi). As Kunreuther explains, this process entails a person’s transformation into a subject, “endowed with consciousness, desires, and specific values,” by means of “reiterated forms of address and conventions that delineate a social position” (2014: 12).

Interpellation also occurs frequently within the mainstream media regarding environmental movements. Globally, environmental activists tend to be positioned under more or less the same umbrella, even though the individual communities they represent differ widely. For example, farmers in India protesting against the use of genetically modified seeds or the privatisation of water sources, or North American activists demonstrating against exploration of the Arctic for oil, have very different needs and agendas. However, when for the sake of expediency all activists are united in the media under the banner of a common cause – to ‘save the environment’ – the effect is the flattening out of those individual differences and circumstances within the specific countries in question, which over-simplifies the parameters and dynamics of their respective problems beneath a fatuous label. In this regard, Dalton advances the importance of emphasising the environmental movement’s diversity, because it not only “enables the movement to expand its resource...and membership base,” but also helps the movement emerge as a “many-headed Hydra, pressing for environmental reform from all sides” (1993: 64). Yet, when environmental movements are not grouped generically in the above way in the mass media, they are often depicted as disparate collections of anarchists standing in the way of human *development* – understood in the neoliberal sense of the term. Through such means, environmentalists have been painted in myriad negative ways, from “latter-day aristocrats who [seek] to preserve their own privileges by preventing economic growth” (Layzer, 2012: 140), to “anti-development, anti-progress, anti-technology, [and] anti-business” protestors (Ray in Layzer, 2012: 140). Recently, coverage of the Keystone Pipeline protests in the USA has often reflected this trend, most notably by referring to the protesting citizens as simply ‘demonstrators’ or ‘protestors’ (MSNBC, 2014) – rather than clarifying what they are demonstrating or protesting for or against – and by highlighting the fact that many of those who chose to participate were students or members of Indian communities (*Washington Post*, 2014). For example, in 2014 the *Washington Post* published a story with the title “Indians on Horseback Protest Keystone Pipeline.” Labels such as these operate to differentiate subversive groups from the rest of the population, creating the perception that those who participate in pro-environment demonstrations are part of an environmental clique, and that their concerns do not necessarily represent those of the greater population.

Thirdly, O’Shaughnessy and his colleagues suggest that the mass media canalise desire by “incorporating or containing other ideological positions” (2016: 182). Such incorporation of alternative cultures into mainstream media productions is a highly effective way of keeping such movements under control, as it were, through ensuring that any remedial representation can be easily undertaken should the movement in question at any point become too subversive. That is, content that “truly represents the popular, that releases creativity and unearths narratives of solidarity for human progress” (Artz, 2016: 33) may occasionally appear on mainstream platforms; but on such occasions, they appear to have been “smuggled in,” and are moreover strictly controlled by the

producers. In this way, movements are contained because they are only allowed to “continue within the confines of...society,” with a view to either “incorporat[ing] or recuperat[ing]” them should it become necessary by thematising their concerns within certain limits, in a way that ultimately “defuse[s] their radical potential” (O’Shaughnessy *et al.*, 2016: 182).²⁰ Examples of this strategy can be found on various mainstream news websites, where the media corporation in question will offer a special page on the website or fund a special talk show dedicated to ecological issues. Indeed, on their ‘Earth’ page, the BBC has now launched “Attenborough’s Story of Life,” which showcases many of David Attenborough’s “greatest wildlife moments.” Through this page, the BBC thereby provides the veneer of an environmentally-conscious dimension to their regular broadcasting, while the use of a famous environmentalist guarantees interest in the content; yet the BBC’s content regarding the ecological crisis in general remains very conservative.²¹ In turn, while Al Jazeera’s ‘Earthrise’ seems, in contrast, to deal with ecological concerns considerably more seriously,²² its containment within the limitations of Al Jazeera’s brand inhibits this potentiality. That is, the news corporation’s continued dependence on funding from the Qatari government “has created a problem in terms of its

²⁰ In Herman and Chomsky’s *Manufacturing Consent: The Political Economy of the Mass Media* (1988), the authors suggest that during the production of news, the information is passed through filters that “[conspire] to guarantee that the media propagate the views of big business under whose control they remain” (Smith, 2004: 201). The filter most relevant here would be ‘advertising,’ which relates to the fact that most media corporations derive the majority of their funding from advertising, and so “must sell markets (readers) to buyers (advertisers)” (Klaehn, 2005: 145). However, should a publication fail, on the whole, to espouse the same ideals as those companies whose products are being advertised, the profitability of the media corporation would be at stake when such companies withdraw their adverts, and corresponding financial support. As such, the mainstream media tend not to publish stories that have the potential to affect their economic bottom line, or do so only infrequently for the sake of sensationalism, while for the most part they continue to create or publish or broadcast media artefacts aligned with transnational capitalist desires.

²¹ For example, mainly conservationist themes emerge on the website, with articles such as “Why Marine Animals Can’t Stop Eating Plastic” (Gabbatiss, 2018), “Penguin Filmed Caring for a Snowball” (Shaw, 2018), “Saving the Blue Parrots of South America” (Baraniuk, 2020), and “Australia’s ‘Road Kill’ Map” (Gibson, 2020). While these stories may appeal to an audience interested in conservationism, they do not overtly express resistance to the conditions of transnational capitalist society for how it has helped precipitate the environmental crisis in the first place. It is also worth noting that as of late 2018, the BBC had created a separate website for its earth-related content, thus further widening the chasm between discussions on socio-economic and political issues – dealt with on the BBC’s main website – and conservation and the environmental crisis, which is now relegated to a separate site entirely (www.bbcearth.com).

²² Stories on offer include “Antarctic Sanctuary: The Weddell Sea Quest” (Al Jazeera, 2018a) “Fighting Insectageddon: Why Bugs Matter” (Al Jazeera, 2018b), “Climate Change: Coping with Extremes” (Al Jazeera, 2018c), “Reimagining Plastic: Turning Waste into Products” (Al Jazeera, 2019), and “The Time is Now: UK Protesters Urge Climate Action” (Gostoli, 2019), all of which confront the different dimensions of the realities facing humanity during this time of ecological crisis.

editorial independence” (Hachten and Scotton, 2016: 180), especially given that Qatar’s main source of income is through crude oil and natural gas extraction, and that the ownership of the news organisation is saliently neoliberal in orientation. Accordingly, despite including ecologically-conscious elements in its news offerings, for the most part the channel espouses pro-global capitalist and technological ideals, so that meaningful advancement of ecologically-conscious ideals tends to be neutralised. This dynamic, particularly, reflects the reterritorialising force of the transnational mass media, which maintains and extends striated space and the dominance of molar institutions and desires, through the incorporation of potentially subversive cultures into the mainstream.

Finally, the simple act of giving audiences pleasurable texts is cited as a way in which the transnational mass media canalise desires (O’Shaughnessy *et al.*, 2016: 184). In short, in order for the mass media to win over audiences, diverting their attention from troubling social and environmental issues has proved successful time and time again; after all, as O’Shaughnessy and his colleagues point out, “if we enjoy a program, who cares what its ideology is?” (2016: 184). That is, pleasurable texts – such as situational comedies, spectacular films, and funny or clever advertisements – tend to work in concert to convince audiences that the objects and lifestyles depicted therein “represent ideal types and desirable commodities” (O’Shaughnessy *et al.*, 2016: 184). Artz echoes this critique when she discusses the many ways in which consumer culture is framed as the most desirable way of life by transnational media corporations (2016: 32); as she explains, “transnational media...profit directly and facilitate the profit of other TNCs,” and thus “commercial media produce and distribute material products, which also always contain symbolic and social meanings” (2016: 32). And by way of elaboration, she points out that,

across all the national accents and social class cultural preferences, themes of consumerism and individualism predominate: independence, freedom, career success, sexual satisfaction, self-gratification, and so on, jump out from all the TNMC produced stories and narratives, serving the interests of transnational capitalism and its yearning for increased profits. (2016: 33)

Such efforts to divert attention away from social and ecological crises and towards consumer culture, become even clearer when one considers how overwrought the entertainment industry is with consumerist narratives, especially in the relatively recent rise of reality programming and its related popularity among global audiences. Popular reality programmes, such as *Keeping up with the Kardashians*, *Master Chef*, *The Real Housewives of New York City*, and *The Bachelor* all unashamedly promote consumer culture, and tout excess and self-gratification as major individual achievements. In particular, researchers have advanced that the characteristics of reality television tend to “reinforce neoliberal ideals, such as home ownership, corporate benevolence, and individual

volunteerism, and evade fundamental social inequalities in their portrayals” (Wu and McKernan, 2013: 121). To be sure, the realities of those depicted in many such programs contrast starkly with the experiences of most audiences, especially those residing in the global South. But as Iqani contends, ironically, many people in the global South remain hell-bent on ‘catching up’ to the global North’s levels of consumerism, because they are “eager to experience the full benefits of commodity culture, free-reign consumption and individualised prosperity” (2012: 171). This trend is reminiscent of René Girard’s theory of mimetic desire, in which he contends that because “man is the creature who does not know what to desire,...he turns to others in order to make up his mind” (Girard, 1987: 122). And in this regard, it appears as though (in)dividuals in the global South are being increasingly “captured” by the mass media through “ideas, tastes, models, ways of being,” and “images that are constantly injected into them, and even by the refrains that go round and round in their heads” (Pindar and Sutton 2000: 8), thus presenting them with things and ways of being to desire. Indeed, this has already occurred to such an extent for so many that “it is difficult to know where, or rather, who ‘we’ are, especially when the most dominant refrains are provided by [Integrated World Capitalism’s] ideological arm, the mass media” (Pindar and Sutton, 2000: 8). But this incredible demand for and gravitational pull of consumerist themes within the transnational mass media globally is the result of an immense “investment of desire” (Deleuze and Guattari, 2000: 29) in such programming, both on the part of audiences living under global capitalist conditions, and on the part of those who produce such fare for economic ends – as they pursue the same consumerist goals as the audiences of their programmes. In this way, dividuals’ desires continue to be canalised towards profitable pastimes, in relation to a notion of ‘lack’ that has been created through the apparatuses of global capital. In this regard, on almost every front, audiences face a bombardment of (pleasurable) consumerist-driven messaging – from ubiquitous snarky advertising campaigns, to the evening news encouraging holiday spending sprees – a bombardment which audiences *desire*. And as a consequence, consumer culture enjoys near guaranteed success, as dividuals increasingly fear nothing more than not having their (constantly emerging) needs satisfied. To be sure, they may be vaguely aware of social or environmental concerns, but the overwhelming amount of alternative pleasurable media content easily directs them back to the consumerist way of life as their primary reality – endorsed by global capitalism.

In this regard, Deleuze and Guattari remind us that although various seminal philosophers have proposed that at certain times in history ‘powerful’ forces have *compelled* people to behave and think in certain ways – for example in Nazi Germany – as mentioned earlier, it is important to remember that “the masses were not innocent dupes; at a certain point, under a certain set of conditions, they *wanted* fascism” (Deleuze and Guattari, 2000: 38). And just as fascism no doubt seemed to them initially a means of joyful affirmation, so too, neoliberalism and digitality no doubt

initially seemed – and for many today still appear – a joyful affirmation of the power of consumerism, such that it continues to be desired. Relatedly, what Spinoza calls *conatus*, or the desire to persevere in one’s being (Agamben and Heller-Roazen, 1999: 236), should at the same time not be thought of simply in organic terms, because the being in question could also be that of a digital-capitalist or techno-consumerist assemblage; a product of modal composition which does not recognise its constructedness, but instead in its narcissism demands to persevere in *its* being, by encouraging the pursuit of ‘business as usual.’ After all, seventy years of rampant extraction from, and destruction of, natural systems, as well as the inculcation of insatiable desire for consumer goods among the populations of the global North – and increasingly the global South – strongly indicates that contemporary societies of control have myopically canalised individuals’ desires towards these activities, to the point where most cannot anymore envisage an alternative way of life. Indeed, for such individuals, consumerism and ubiquitous digital forms of control have paradoxically become *natural*, owing to effective (Transnational) State Apparatuses that work continuously to channel their desires in this direction.

In this regard, consumerism, as it is understood today, really only began with the rise of the Internet and related digital technologies during the 1990s. This was because advances in information technologies during this period allowed “emergent transnational capital” to “achieve major gains in productivity,” and to “restructure...and shed labor worldwide” (Robinson, 2012: 76). Thanks to these developments, “a frenzied new round of accumulation worldwide” was unleashed, which made up for the economic crisis experienced in the 1970s (Robinson, 2012: 76).²³ One of the most notable developments in this regard was the rise of the Internet. The Internet, as a platform for sharing information and file transfers, existed in the 1980s already, but this first version – labelled Web 1.0 – was characterised by “static web pages” that users were only able to access and read (Creighton, 2012: 6). Unlike today, the developer was completely responsible for the content of the webpage, which normally displayed “text, images, multimedia, and links,” but tended to remain unchanged unless alterations were specifically requested by the owner of the site (Creighton, 2012: 7). However, by the turn of the millennium new developments in online technologies led to the emergence of Web 2.0, which distinguished itself from Web 1.0 by being a “socially constructed platform” that allows

²³ The 1970s was a tumultuous decade economically for states in the global North, especially in light of the OPEC oil crisis which emerged as a result of the 1973 October War, during which various states – including the United States and the United Kingdom – had an oil embargo placed on them by the petroleum exporting countries in the Middle East (Hellema, 2019). The embargo was in place from October 1973 until March 1974 and saw a quadrupling of the price of petroleum in the United States (Kelly, 2007: 42), which had severe implications for economies in the global North that were already experiencing “rising unemployment, persistent high inflation, and the loss of manufacturing jobs” owing to the transition to a post-industrial era (Borstelmann, 2012: 22).

users to “post comments to blogs and Facebook pages, tag content with informal keywords that help users locate material, collaborate with other Internet users in instant messaging (IM) and video chats, and create new content by uploading responses to blog posts and adding related photos, videos, audio files, and other multimedia” (Creighton, 2012: 7). This second generation of web development was thus more user-centred and focused on two-way communication, as opposed to a one-directional communication flow (Livingston, 2010: 1), and as a consequence “demand for the Internet [exploded]” (Clark, 2003: 453). This was mainly due to the worldwide web’s easy search and browse functions on personal computers (Clark, 2003: 453), which prompted innovations such as “online shopping, online banking, online television, online auctions, [and] the ability to search for a given product, supplier or keyword” (Clark, 2003: 453). In this regard, Brill explains that “high-tech companies and e-commerce led the [US] into economic improvement as computer-related businesses peaked during the 1990s” (2010: 61). Indeed, Internet sales quickly swelled as the public’s imagination was fired up at the prospect of exponentially expanding consumer options with now-major retailers Amazon.com and eBay.com both launching in 1995, in an era which saw a remarkable 8 billion dollars generated through online shopping during 1998 (Brill, 2010: 61) – 3.5 billion dollars of which was specifically generated during the Christmas season of that year (Wittekind, 2013: 62).

The new interactivity and flexibility of the Internet also encouraged such consumerism, and since then online retail sales have increased significantly year-on-year. In the US alone, in 2001, online retail sales “constituted 1.1 percent of total retail sales,” and this nearly doubled in 2004, during which Internet-based sales totalled 2.1 percent of all sales (Mokhtarian and Tang, 2013: 243). Moreover, by 2010, 4.3 percent of all retail sales in the US were attributed to online shopping – an industry at that time worth 167 billion dollars, with spending on “apparel, accessories, footwear, and jewellery,” growing from 1.6 percent in 2001 to 8.4 percent in 2007 (Mokhtarian and Tang, 2013: 243). Accordingly, by 2013, online sales in the US alone were worth 231 billion dollars, and in the first quarter of 2020 alone, the US Department of Commerce recorded a total of over 160 billion dollars in online retail sales (US Department of Commerce, 2020).

This emergence and normalisation of such web-based consumption is an important component of Deleuze’s societies of control, in which anything can be commodified and made accessible to the public for the purpose of turning a profit. In this regard, Hand suggests that “digital culture is intimately bound with cultures of consumption,” and that the “commodification of information” related to it may “further intensify the exploitative practices of the marketing industry and herald a new culture of limitless consumption” (2016: 37). To be sure, the virtual nature of the global economy is readily evident in how online shopping transactions lack materiality by virtue of their dependence on abstract payment systems, such as credit cards and PayPal. Moreover, the online vendor is itself an abstraction, insofar as a purchaser will most likely never meet the retailer in person,

or come face to face with the conditions under which the product was produced. But beyond this, the control referred to by Hand is most evident in the cunning tracking of users' data through social media, GPS, and search engine sites, in order for the data to be sold to marketers for the purpose of direct marketing. In this way, Google and other search engine sites are able to increasingly "understand how users think," by "tracing how users alter their searches through the iterations in a search episode" (Wayland, 2014: 85). This is all the more so as the data gathered from these searches can be used to "influence what [users] see on any other Google service as long as the user is identified by a cookie or a Google account" (Wayland, 2014: 85). That is, such information is used to promote targeted advertising, because Google tracks what users view on advertisers' pages, so that if a user views a certain product but does not make a purchase, "Google's tracking technology allows it to later remember what the user viewed...so that that item can be offered to the user in future ads," in a system of "remarketing" (Wayland, 2014: 85). As Ng elaborates, in this way "firms learn about their customers through the collection of their personal data and [then] repackage the data to sell on to other firms" (2014: 205 – 206) – all of which resonates deeply with the principle of dividualisation advanced by Deleuze.

In addition, social media platforms, such as Facebook, encourage users to 'check-in' when they reach any given destination, because of how the data collected on users' movements is incredibly valuable – economically and politically – as the 2016 election campaigns in the US showed.²⁴ Importantly, though, (in)dividuals *consent* to these measures of control when they, for example, choose to have control exercised over them through their wilful activation of Global Positioning System (GPS) tracking applications on their smartphones, or even by wearing GPS smart devices that continuously monitor their positions and feed their locations back to companies monitoring user activity. Through such GPS applications, companies today are "constantly monitoring the habits and routine of the user," officially in an effort to "improve their services and to build new user-friendly

²⁴ After Donald Trump's victory in the 2016 elections, it was revealed that his campaign had made use of data mined from Facebook by British company, Cambridge Analytica, in order to better predict users' wants and attitudes towards points of contention during the campaigns, by organising the data into "general categories of belief" (Bump, 2018) which involved using personality profiling principles. In short, by tracking what a user 'likes' on Facebook, the personality of the user can be categorised and her future decisions predicted. According to Quenqua (2015), Facebook is able to predict one's preferences better than close family and friends after a certain number of likes; Facebook "[needs] access to just 10 likes to beat a work colleague...150 to beat a parent...and 300 to beat a spouse." Cambridge Analytica utilised this method of psychological profiling in order to create targeted advertisements on Facebook, which appealed to the preferences of the users. And while the actual effectiveness of these Facebook advertisements for Trump's campaign is highly disputed, what is of significance to this study is the fact that private corporations are *able* to access this personal data and gain insight into users' psyches for the purpose of control, including the promotion of ever higher levels of consumerism in a high-tech variant of the canalisation of desire thematised by Deleuze and Guattari.

services” (Liyanage, Ahmad, Abro, Gurtov, and Ylianttila, 2018), but additionally to promote digital commodification.

While it is largely accepted that (in)dividuals who participate in these digital economies are viewed as datasets whose online interactions can be mined for valuable marketing information and surveillance, it must be acknowledged that the global digital divide prevents a large portion of the earth’s population from joining this consumer class. The first discussions that involved the concept of the digital divide in the 1990s focused on *access* to the Internet and, as such, the notion of the digital divide was based on the idea that there are those who are able to access the devices and infrastructure necessary to participate in online spaces, and those who are not (Ragnedda, 2017: 14 – 15). In this regard, the World Bank’s measurement of the share of global populations who used the Internet in 2017 shows Internet usage in the global North, including the US, UK, Australia, and Russia, to be between eighty and one hundred percent (Roser, Ritchie, and Ortiz-Ospina, 2020). In contrast to this, in the global South, including the majority of African countries and parts of Asia, between ten to sixty percent of populations were recorded as utilising the Internet.²⁵ In fact, in Africa alone, the average Internet penetration in 2019 was only 39.6 percent compared with the global average of 58.8 percent (*Internet World Stats*, 2019). These statistics not only indicate the disparity in access to the Internet in the global North versus the global South. In addition to this, Ragnedda points to an evolution in understanding the digital divide since the 1990s, in that contemporary discussions of this issue refer not only to access but also to people’s *skills* or know-how and *social context*, which affect their ability to use the Internet effectively (2017: 77). That is, while an (in)dividual may have access to the hardware required to use the Internet, they still need a degree of digital literacy in order to have meaningful interactions online (Mattson and Curran, 2017: 150). This is based on the idea that “users with more information skills, more resources, and more social and economic capital would gain greater advantages than others,” despite the Internet providing opportunities for free participation in the digital environment (Ragnedda, 2017: 15). The implication of this more complex understanding of the digital divide is that, access to devices and infrastructure notwithstanding, the rift between those operating in the global North and those in the global South is also based on social and economic complexities, which include but are not limited to age, gender, education, and culture. These socio-economic complexities in the global South especially result in (in)dividuals there being excluded on two levels, and left with a very slim chance of being able to participate effectively in the digital economy.

²⁵ This study counted all users who had used the Internet in the last three months, and the devices that were included ranged from computers and mobile phones to games machines and digital televisions (Roser, Ritchie, and Ortiz-Ospina, 2020).

But this does not mean that those who do not participate in the digital economy are not subject to commodification. Rather, as Robinson and Barrera show, there exists a “surplus population,” located mainly in the global South, that has been “alienated from the productive economy, thrown into the margins,” and made “subject to sophisticated systems of social control and to destruction,” which has fuelled a cycle of “dispossession-exploitation-exclusion” (2012: 7). This is because the billions of people who belong to this group – as well as those who are rapidly sliding into this category – pose a major political threat to the global economic elite; a threat that demands expanding methods of repression to contain them. And Robinson and Berrera explain that this is achieved by “neutralis[ing]...real or potential rebellion, criminalizing the poor and the dispossessed,” and endorsing interventions with “tendencies towards genocide in some cases...such as in the Congo, Somalia, Gaza or in the case of Amazonian indigenous nationalities” (2012: 10). Importantly, the methods of containment used to monitor and constrain this surplus humanity usually involve not only “private security guards and technologically advanced surveillance systems,” but also “ideological campaigns aimed at seduction and passivity through petty consumption and fantasy” (Robinson and Berrera, 2012: 10). As such, an entire industry exists to control these marginalised populations and, paradoxically, to ensure that they remain within their social strata and are given very few opportunities for upward socio-economic mobility. And the pervasive lack of concern over their plight painfully corroborates the corollary of Deleuze’s insight concerning dividualisation, namely that those without economic means do not count.

(ii) *The Anthropocene*

Internet connectivity has become essential to most residing in the global North, and this is increasingly the case in the global South too, and so it has become nearly impossible to avoid leaving an online trace of oneself, all of which comports with Deleuze’s sentiments in “Postscript on the Societies of Control.” But in a world plagued by the deleterious environmental effects of digital hyper-consumerism, the single-minded capitalist control wielded by molar (Transnational) State institutions through digital technologies is of great concern, especially to those wishing to promote ways of life that are instead synchronous with natural systems. That is, the ever-greater levels of production required to meet the demands of a growing consumer class are paradoxical in this era of ecological crisis, especially as many communities are already experiencing the negative consequences of such carboniferous capitalism through the effects of climate change (Kuus, 2016: 42). And for some, the devastating loss of wildlife being recorded globally is a mere precursor of the catastrophe set to befall humanity within the next one hundred years. Ironically, this was not something Deleuze emphasised, even though the environmental movement had emerged as a salient

force in the mid to late 1960s, particularly in the wake of Rachel Carson's *Silent Spring* (1962), which detailed the deadly effects on the environment – including human beings' health – of pesticides used to bolster the yields of agribusiness (Lear, 2002: xvi; Lear, 2009: 4). Indeed, in many ways, contemporary society is facing a systemic crisis, identifiable as a “historic moment of extreme uncertainty” during which “collective responses to the crisis from distinct social and class forces are in great flux” (Robinson, 2013: 661). In terms of this, growing bodies of evidence show that the global capitalist “system is fast reaching the ecological limits of its reproduction,” and correlatively the era of what Robinson terms the “ecological holocaust,” which is fast approaching as evinced by notable phenomena, such as “peak oil, climate change, the extinction of species, [and] the collapse of centralized agricultural systems in several regions of the world” (2013: 661).

That is, transnational capitalism's ‘infinitely distending’ economy has also proven to be extremely problematic for the natural environment, and recent literature highlighting the finite capacity of nature has illustrated this abundantly (Kovel, 2007; Korten, 2009; Bhaskar and Glyn, 2014; Klein, 2014). To begin with, it is crucial to understand that the crisis facing contemporary society is human-made and that, ironically, it offered many indications of its approach. In fact, humans' negative effect on the earth's natural systems has been so widely recognised for so long that some scholars now largely refer to the current era as the ‘Anthropocene.’ The era preceding the Anthropocene, namely the Holocene, began approximately 12 000 years ago (Artz, 1995: 67), and was defined by the relatively stable climatic conditions within which much of human history took place. Those who do not recognise the Anthropocene as a legitimate epoch, though, suggest that the Holocene continues today, and that the idea of an Anthropocene “can be misleading,” insofar as “modern humans were already well established long before the epoch began” (Bagley, 2013). Accordingly, the exact starting point of the Anthropocene is widely debated, with the original assertions pointing to the late eighteenth century (Ulvila and Wilén, 2017; Rimmereide, 2018: 209), while others have subsequently indicated the nineteenth and/or twentieth century as its point of genesis. In this regard, Ulvila and Wilén suggest that the starting point identified by scholars depends largely on their own worldviews. After all, those who, for example, maintain that the Anthropocene started nearly eight thousand years ago – when humans first started clearing large tracts of land and cultivating crops – tend to frame the Anthropocene as ‘good,’ and as an inevitable result of humankind's ingenuity. In contrast, those who situate the start of the Anthropocene within the last two centuries, tend to emphasise a ‘bad’ Anthropocene; the result of problematic social structures and “industrial rapaciousness” (Hamilton, 2013: 203).

In keeping with the latter perspective, Davies advances that the Anthropocene “provides both a motive and a means for taking a very, very long view of the environmental crisis,” in order to “grasp the force, the scale, and the shape of the catastrophe as it unfolds” (2016: 2). The severity of this

epoch can be contextualised by consideration of some of the troubling ‘decouplings’ occurring in nature as a result of changing weather patterns and rising oceans, such as early bird hatchings and late blooms, which have a severe knock-on effect on the natural systems of which they are a part (Davies, 2016: 1). Furthermore, Hickmann, Partzsch, Pattberg, and Weiland all point to the political implications of the Anthropocene; an epoch in which “the way we work, trade and do business on a global scale” must change in order to “reconcile our economies and ways of living with the natural basis of life on Earth” (2019: 1). For the purposes of this study, the Anthropocene is differentiated from the Holocene as the period during which humans have risen to become the “dominant force on the planet;” something which happened through an “accumulation of events that have now positioned the Anthropocene to push planetary boundaries beyond the level needed to support us and myriad other species” (DellaSala and Goldstein, 2018: 2). Similarly, McNeill and Engelke describe the Anthropocene as the epoch in which “human actions overshadow the quiet persistence of microbes and the endless wobbles and eccentricities in the Earth’s orbit” (2016: 2). In short, the Anthropocene can be understood as the historical era that entails humans making significant alterations to the earth’s natural organising and productive systems, primarily as a result of the rapid development of technologies and machinery that facilitated resource extraction and the mass production of consumer goods. But in many cases, these changes have had a cumulative effect, the extent of which is only now becoming apparent in the age of climate change and species extinction, which place humans themselves at risk of extinction.

That is, while *homo sapiens* have exhibited a significant ability to transform their natural surroundings, especially since the agricultural revolution 10 000 years ago (Coelho, Yuan, and Ahmed, 2013: 6; Harari, 2014), the scale of these changes increased significantly since the dawn of the industrial era in the late eighteenth century, and moreover accelerated exponentially since the 1950s. For this reason, Gaffney and Steffen suggest that while various start dates of the Anthropocene have been put forward, “none can match the mid-twentieth-century, global-level, synchronous step change in human enterprise and the simultaneous human-driven change in many features of Earth System structure and functioning” (2017: 57). More specifically, they refer to the 1950s as the decade in which “anthropogenic impact crossed a critical threshold,” because of how human activity in fact overpowered both astronomical and geophysical forces as the main variables in precipitating changes to the earth’s system (Gaffney and Steffen, 2017: 57). And this argument dovetails neatly with Deleuze’s suggestion of the start date of societies of control after 1948, with the birth of transnational capitalism.

Another name for the post-World War II period, conceptualised by prominent theoreticians Steffen, Crutzen, and McNeill to describe the tremendous increase in human activity, is that of the “Great Acceleration” (Steffen, Crutzen, and McNeill, 2007), and they argue that it was built upon the

immense industrial wealth and power made possible by intensive investment in coal mining during the nineteenth century (Kuus, 2016: 42). In this regard, the Millennium Ecosystem Assessment (MEA) report published in 2005 confirms that “over the past 50 years, humans have changed ecosystems more rapidly and extensively than in any comparable period of time in human history” (MEA, 2005). And these findings correspond with another ground-breaking undertaking led by the International Geosphere-Biosphere Program, which measures both human activity and changes to the earth’s systems, and which has charted gradual increases in all trends, since 1750, but identified a dramatic increase between the 1950s and 2010 (Steffen, Broadgate, Gaffney, and Deutsch, 2015).

Admittedly, before the new millennium, many uncertainties about climate change existed, but the fourth Intergovernmental Panel on Climate Change (IPCC) report in 2007 marked a turning point in this regard (Recher, 2012: 204), and over the past decade, the reality of anthropogenic climate change has been increasingly accepted by politicians, the scientific community, and citizens. The IPCC report confirmed that climate change was the result of human activity and, with scientific doubts largely quelled, research and interest in the field increased, while certain mainstream media outlets, for example Al Jazeera and *The Guardian*, displayed considerable augmentation in their number of news stories dealing with climate change and global warming. To be sure, some climate change deniers continue to attempt to refute the evidence of humans’ impact on the earth’s weather patterns and rising ocean levels; nevertheless “nearly all climate scientists are convinced of these basic facts” (Maibach, Myers, and Leiserowitz, 2014: 295), and recognise the link between human activity and changing earth systems.

In 2017, Gaffney and Steffen wrote “The Anthropocene Equation,” which has both helped to concretise the reality of humans’ deleterious effects on nature as a result of their rampant extractive industrialisation, and lent credence to the material changes being experienced by thousands of communities around the world. In short, the equation suggests that human influence on earth systems can be mathematically calculated by taking into consideration other variables, such as astronomical and geophysical forces, as well as internal dynamics such as changes in the biosphere. However, while the authors indicate that discounting the variable of human activity, “Holocene-like conditions could have been expected for probably another 50,000 years,” precisely because of the immense impact of human activity – especially over the past sixty years – this factor must be taken into account to accurately predict the rate of change of earth systems (2017: 54). In support of this, they add that “examination of individual Earth System processes shows the remarkable domination of [human activity] over the other three factors in [the] equation,” most notably through the doubling of reactive nitrogen within the atmosphere, the unparalleled rate of ocean acidification, and the intensifying rate of carbon emissions that has not been seen in 66 million years, when the eruption of large igneous

provinces (LIPs) was occurring,²⁶ and producing huge amounts of carbon dioxide and other greenhouse gases (MacDougall, 2011: 200).

Interestingly, in support of their findings, the national Aeronautics and Space Administration (NASA) recorded an annual average temperature anomaly of 0.9°C in 2017 (NASA, 2018). For NASA, a temperature anomaly is measured by seeing “how much warmer or colder than the long-term average” a period of time is, and in this regard in 2017 the world was on average 0.9°C hotter than what it should have been, according to long-term average temperatures. The pattern of rising temperatures also shows no sign of reversal, with India placing 2017 as the “fourth consecutive hottest year” for the country (Vyawahare, 2018), and Northern Europe experiencing record high summer temperatures in May 2018. Sweden, in particular, experienced temperatures at least 2°C warmer than the averages recorded between 1961 and 1990 (McElwee, 2018), while Latvia, Belgium, and Denmark all experienced similar record summer temperatures in 2018. In addition, since 2001, seventeen of the eighteen hottest years globally have occurred since data capturing began 136 years ago (NASA, 2018). All of this points to the critical situation in which contemporary society finds itself, confronted as it is with rising annual temperatures that have a direct effect upon the weather, because of how they lead to increased weather anomalies and rising ocean levels – both of which are causing societies to rethink their relationships with nature and, in some dire cases, to move to regions that are less apparently affected by these changes.

That is, on almost every continent, weather anomalies created as a result of climate change are being experienced, and it tends to be the poorer countries that feel the negative effects of this most directly, specifically in their inability to grow food (Lobell and Burke, 2010; Rippke, Ramirez-Villegas, Jarvis, Vermeulen, Parker, Mer, Diekkrüger, Challinor, and Howden, 2016). According to the United Nations High Commissioner for Refugees (UNHCR), from 2016 to 2017, extreme droughts were experienced in Ethiopia, Somalia, and Kenya, which led to agricultural devastation and extreme hunger, resulting in the displacement of an estimated 739 000 people in Somalia alone (UNHCR, 2017: 1). This extreme drought was caused by an exaggerated El Niño Southern

²⁶ Large Igneous Provinces are “massive magma emplacements and intrusions” that are created by “eruptions from...vent system[s] or a set of fissures” (Alfred-Wegener-Institut, 2018). LIPs date back to the Mesozoic and Cenozoic eras and have been found to have had a “significant effect on the environment,” through the release of “enormous amounts of heat and...volatiles such as CO₂, S, Cl, and F” (Alfred-Wegener-Institut, 2018).

Oscillation,²⁷ and while in Kenya the Maasai struggled to find grazing lands for their livestock and suffered severe loss of cattle (*Earthrise*, 2018), in Sierra Leone there were catastrophic mudslides that, although “unprecedented,” were still due to “a combination of economic and environmental factors,” and “culminated in a massive loss of life” (Mitchell, 2017; Glynn, 2018). Closer to home, in 2018 Cape Town experienced a severe drought that nearly resulted in ‘day zero,’ when the city would not be able to meet the residents’ water demands. And this drought continues in the Eastern Cape, where the Nelson Mandela Municipality has already announced the passing of day zero. This extreme weather anomaly has had a tremendous effect on farmers in the region and their ability to grow food and see to the needs of their livestock (Piliso, 2020). Similarly, Bolivian indigenous farmers are now having to radically change their traditional agricultural patterns because of the “reduction of the rainy season from five to two months,” followed by severe flooding and erosion which damage crops and harm livestock (Derks, 2018). Agricultural yields are thus no longer predictable and so agricultural insurance must now be turned to in order to protect farmers’ livelihoods (Cabitza, 2011; Derks, 2018). In turn, in Asia, Ghoramara Island – or the ‘sinking island’ – is being swallowed by the Sunderbans delta flowing into the Bay of Bengal, because as the snows in the Himalayas melt owing to global warming, the river has swelled and gradually reduced the area of the island from 20km² to 5km² (Pal, 2015); the entire island will conceivably be gone by 2025 (Sengupta, 2016).

For the inhabitants of regions such as the South West and Jubaland states of Somalia and the Bay of Bengal, the effects of climate change are a daily lived experience, which have rendered their continued existence in these places uncertain. Indeed, many have already been forced to become “climate refugees” (Kent and Behrman, 2018; Atapattu, 2018), as they leave their homes in search of regions that can provide long-term stability for their families. This growing phenomenon is an example of one of the more extreme decouplings occurring during the contemporary environmentally tumultuous era – namely the forced decoupling of people from their homelands. Certainly, the

²⁷ One of the main determinants of rainfall in Eastern and Southern African regions is the El Niño Southern Oscillation. Under normal conditions, “wind and ocean currents in the southern Pacific flow from east to west,” which brings “warm water and air to Southeast Asia,” and correlatively “cold, deep ocean water up along the coast of South America” (Maddox, 2006: 11). This naturally pushes a low-pressure system westward across the Indian ocean, which allows monsoon rains to fall in India and Eastern Africa. However, El Niño conditions occur when the South American coast warms up and stops the ‘upswelling’ of cold waters. The effect of this is felt across the Pacific and Indian oceans, because the low-pressure system across the Indian ocean is much weaker, bringing extremely dry conditions to Eastern Africa (Maddox, 2006: 11). The El Niño Southern Oscillation has existed for at least 5 000 years, as evinced by tree-ring analysis and the study of ice cores (Maddox, 2006: 12), however, this phenomenon is set to intensify under the conditions of a warming globe.

displacement of some Somalians as a result of the 2016/2017 drought may constitute only a short-term phenomenon, but for many who have made the journey to towns and cities that offer humanitarian relief, the move will likely become permanent, considering trends in return rates of refugees to their home countries (UNHCR, 2020: 50 – 51). Similarly, for the inhabitants of Ghoramara Island, migrating to the mainland is a necessity, and has already been undertaken by the majority of islanders. In fact, in much the same way, the islands of Papua New Guinea are witnessing rising sea levels first-hand, with many communities battling to hold back the encroaching waters by building seawalls and planting mangroves (Nazer, 2016). Yet, despite these efforts, the islanders understand that once the arable lands and fresh water sources are contaminated by salt water, the time will come for them to leave their islands permanently. Such long-term strategies are already in place elsewhere. In 2006, the Council of Elders on the Carteret Islands implemented their own relocation programme in the face of rising sea levels and, with the help of grassroots organisations, it has already relocated a large part of the population (Connell, 2016: 3). But it must be remembered that the Global North is by no means exempt from these catastrophic environmental changes. The city of Miami, for example, has begun planning for the potential impacts of rising sea levels, and have implemented infrastructural changes to the seafront houses and roads that are repeatedly experiencing flooding during extreme high tides (Miller and Yates, 2006: 46 – 47; Al Jazeera, 2016). Expensive pumps are being installed to redirect water back into the bay, while entire buildings and roads are being raised. Yet despite these changes, residents understand that their continued habitation of these seaside areas is now precarious and may not be possible in the face of long-term sea level rise (Al Jazeera, 2016).

For many, the prediction of heightened migration patterns as a result of climate-related phenomena is a major point of concern, not least because the tensions arising from the increasing proximity and interactions of associated nomads fleeing environmental disaster with those in the countries in which they seek refuge, have led to “local resistance and, in reaction, to the erection of more internal borders that inflect new striated spaces in the form of racism and immigration policy” (Conley, 2006: 96). Indeed, the escalation of internal border structures has been the cause of much debate in recent years, with many influential states choosing to tighten their immigration policies to curb the influx of ‘undesirable’ foreigners seeking refuge for whatever reasons (and this trend has only been exacerbated in recent months with the emergence of the Covid-19 pandemic).²⁸ Considered in this light, the aggravating factors of weather and climate-related phenomena stand to exert even

²⁸ Apart from the United States, some examples of countries currently tightening their border controls to limit migration include the United Kingdom (UK), which halted a programme to resettle refugee children after explaining that the country did not want to encourage the arrival of unaccompanied minors who may face a perilous journey to the UK. Similarly, while groups in Germany have called for a returning of refugees to Greece, if that was their country of entry into the European Union, Italy’s right-wing leadership is proposing the deportation of migrants (Vonberg, 2017).

greater pressure on an already-tense political environment characterised by a surge in right-wing sentiments. This is particularly in light of how Funes (2018) describes visible groups of nomads – called caravans – migrating out of desperation from various Central American countries, including Honduras, El Salvador, and Guatemala to the United States. Although climate-related events are not the only reason for these migrations, this factor is certainly becoming a major contributor. As Eckstein, Künzel and Schäfer (2017) point out, Honduras ranked highest in terms of countries that suffered weather-related loss events (such as droughts and floods) between 1997 and 2016. And the social effects of this have been catastrophic, because its people mostly depend on agriculture for their survival, so that, with unpredictable weather patterns over the past decade, their ability to grow adequate food has been severely stunted. However, despite the impossibility of surviving in their own countries, those who began to arrive at the US border in Tijuana in mid-November 2018 were met with inhospitable immigration policies (Zhou-Castro, 2018). In response, the migrants have expressed their intention to remain at the border until such a time as they are able to receive legal entry into the United States.

The above example points to the problem that many climate refugees from the global South face in contrast to their Northern counterparts, namely the absence of legal support for people currently undergoing such migrations. Not only is there a deficiency of “accessible legal routes for migration,” but many of those affected are also considered “trapped populations” who “lack the financial or educational resources to be able to move away from exposure to the extreme effects of climate change” (Kent and Behrman, 2018). This should be of tremendous concern globally, as the estimated number of people who may be displaced because of climate change by 2050, ranges between 20 million and 200 million (Atapattu, 2018: 35). And without the support of legal systems and governments, these millions of climate refugees will be “left to seek new homes in an era where ‘asylum’ has increasingly become an unwelcome term” (Wennersten and Robbins, 2017: 4). Moreover, aside from the obvious legal and political challenges facing climate refugees, there is also the question of loss of identity and place for those compelled to leave their homelands. In this regard, Figueroa explains that the shedding of past identities for the political identity of climate refugees, as well as the “loss of whole ways to communicate with and understand the surrounding ecology, places further burden on sustaining both biological and cultural diversity” (2011: 242). Additionally, while non-indigenous climate refugees tend to be relocated within the dominant culture they are accustomed to, often indigenous climate refugees end up existing “on the margins of dominant culture,” and so both “lose what they have of place” *and* “relocate to further marginalisation from dominant culture” (Figueroa, 2011: 242).

However, even when such relocation does not entail further marginalisation, but rather successful integration, the precariousness of life for those in the centres instead of the peripheral areas

remains a factor that all will have to deal with in time, because of the extinction of pollinators and the homogenisation of species. That is, until recently, news of changing climates and rising sea levels has tended to dominate mainstream news, but a much quieter yet no less important threat concerns the future prospects of insect and animal species, and globally this is now gaining attention. In particular, news of a dramatic decrease in insect populations is being highlighted more regularly than before on news platforms from the *New York Times* to *The Guardian*, as well as within scientific circles. Curt Stager, author of the *New York Times* article “The Silence of the Bugs,” refers to a study by Hallman, Sorg, Jongejans, Siepel, Hofland, Schwan, Stenmans, Muller, and Sumser, which confirms a significant decline of over 75 percent in flying insect biomass over the past 27 years in Germany. These declines point to yet another kind of decoupling owing to global warming – that of living creatures from the natural processes and systems that are required for the greater earth system to function. Hallman and his colleagues offer various reasons for the population decline, including “climate change, habitat loss and fragmentation, and deterioration of habitat” (2017: 2), but all of these are directly linked to the transnational capitalist hankering within societies of control for the continual expansion of commodification – regardless of the loss of life incurred in the process. Similarly, in the United Kingdom, significant declines have been noted in ladybird, butterfly, bee, and cicada species (McKie, 2018), and these declines have proven to be so drastic that *The Guardian*’s science editor, Robin McKie, has begun to refer to this phenomenon as the “insect Armageddon” (McKie, 2018). Supporting this serious claim are Hallman and his colleagues’ explanations of how catastrophic the effects of a dwindling insect population on ecosystems could be. To start with, an estimated 80 percent of plants depend on insects to pollinate them, and humans benefit from this natural process in myriad ways – most notably through the free pollination of their crops and orchards, which has hitherto ensured relatively stable food production globally. Indeed, Hallman and his colleagues add that the work done by wild insects has been valued at 57 billion dollars annually in the United States alone (2017: 1). But despite this incredible labour value provided by insects, their hidden and largely undocumented work is not considered valuable by transnational players, as it remains largely uncontrollable and therefore unquantifiable. From this perspective, intensive farming practices make more economic sense insofar as levels of productivity and efficiency can be measured, and control of production can be maintained through the use of chemical pesticides and herbicides.

But following on from this, the mass extermination of insects as a consequence of intensive farming – as well as through habitat loss as a result of human encroachment – could impact upon bird populations (Worldwatch Institute, 2015: 82 – 83; Carrington, 2017; Vogel, 2017). After all, approximately 60 percent of birds need insects as their food source, so that marked decreases in many insect species in the global North have statistically accompanied the decline of bird populations (Nature and Biodiversity Conservation Union, 2017). In particular, a recent study conducted over

twenty years by France's National Museum of Natural History notes a dramatic "decline in farmland birds," with statistics from the national survey indicating an acceleration in these declines over the past two years (Julliard in Gabbatiss, 2018). But it is not just insects and birds who are suffering as a result of the excesses of the transnational capitalist/societies of control paradigm, as many other animal species are also experiencing drops in population. In this regard, Angus reports that "over the past few hundred years, humans have increased the species extinction rate by as much as 1000 times over background rates typical over the planet's history" (2016: 41). Indeed, results of a study conducted by the World Wildlife Fund (WWF) and the Zoological Society of London in 2014 found that "the number of wild animals on earth has halved in the past 40 years" (Carrington, 2014; WWF, 2014). Importantly, these numbers were arrived at by analysing 10 000 populations, spanning 3000 species, between 1970 and 2010, and it was found that the main causes behind these population declines are environmental exploitation, habitat degradation, and habitat loss (WWF, 2014).²⁹ And despite these declines in wild animal populations, livestock numbers continue to grow, especially those of intensively farmed animals. Accordingly, this process of animal homogenisation for profit means that 60 percent of all mammals are now livestock (pigs and cattle), with humans making up 36 percent of mammals on earth, and wild mammals representing only the remaining 4 percent (Bar-On, Phillips, and Milo, 2018: 6508). Similarly, in terms of birds, 70 percent are farmed poultry while wild bird numbers make up the final 30 percent.

Accordingly, it has been estimated that "since the dawn of civilization, humanity has caused the loss of 83 percent of all wild animals and half of plants" (Carrington, 2018). In this regard, our ancestors differentiated themselves from other primates in that they were able to organise and hunt extremely effectively, and this particular skill resulted in the extinction of megafauna on nearly all continents inhabited by *homo sapiens* (Monbiot, 2014a; Harari, 2014; Scanes and Toukhsati, 2017: 72). However, many authors agree that the rate of destruction that is being witnessed in the Anthropocene is entirely unprecedented. In particular, Monbiot (2014b) describes the current rates of extinction as exceeding "even that of the first settlement of the Americas, 14 000 years ago, when an

²⁹ Although the Aichi Target 11, which plans to protect "17% of terrestrial land and inland water areas by 2020" has been established by the Convention on Biological Diversity, increasingly natural scientists are warning that this goal is insufficient for protecting earth's declining fauna and flora populations (Dinerstein, Olson, Joshi, Vynne, Burgess, Wikramanayake, Hahn, Palmintieri, Hedao, and Noss, 2017: 534). Rather, a growing number of scientists are urging for half of the earth to be named protected regions in order to secure the future of earth's biodiversity and to ensure future generations are able to experience natural biodiversity. This new plan is being proposed as a "Paris-style agreement" (Hance, 2018) and has been named "Nature Needs Half" (Dinerstein *et al.*, 2017: 535). Arguably, the emergence of such a large-scale proposal by the scientific community to protect the decreasing populations of fauna and flora indicates the gravity of the ecological crisis in which we are now fully immersed.

entire hemisphere's ecology was transformed through a firestorm of extinction within a few dozen generations, in which the majority of large vertebrate species disappeared." In their turn, Coelho and his colleagues echo this assertion, by explaining that over the past two hundred years, "the human dominance over the natural ecological system has rapidly and radically transformed relationships between *homo sapiens* and the environment," as more and more people now "uproot themselves in time and space," and "transform their environment on a scale that exceeds their own expectations" (2012: 6). In fact, Monbiot – in a way that resonates with Deleuze's assertions in "Postscript on the Societies of Control" – implicates two culprits in the modern ecological crisis: over-consumption and the ever-growing use of technology to power such consumption. In short, for him, "we are waging an increasingly asymmetric war against the living world" (Monbiot, 2014b).

Correlatively, recent trends indicate that those who seek to defend communities and nature against the encroaching forces of global capital put themselves in grave danger by doing so. The increasingly aggressive nature of the transnational capitalist system – aided by the systems of societies of control – has been expressed in some regions through the targeting of environmental defenders and social justice activists who stand in opposition to the destruction of natural systems and indigenous homelands. In fact, in 2017, there were 207 reported killings of environmental defenders, with the most dangerous countries for such activists being Nicaragua and Honduras (Bebbington, Bebbington, Sauls, Rogan, Agrawal, Gamboa, Imhof, Johnson, Rosa, Royo, Toumbourou, and Verdum, 2018: 13165). In these states, environmental defenders face "systemic criminalization" geared towards "doing away with social protest" (Pigrau and Borràs, 2015). Indeed, environmental defenders in Central American mining areas complain of "killings, kidnappings, torture, arbitrary detentions, and damage to [their] private property," all of which has been exacerbated by a lack of "adequate legislative means" to protect them from such abuses (Pigrau and Borràs, 2015). And worryingly, this trend has become symptomatic of the confrontation between global capital and those resisting the commodification of their natural and ancestral environments. Considered in this way, to work theoretically with Deleuze's concept of societies of control but without taking cognisance of the environmental effects of its neoliberal digitality, would not only be ethically problematic today, but would also lack cogency since the evidence connecting the two issues is so overwhelming.

(iii) *The systemic crisis facing neoliberalism*

However, the above backdrop notwithstanding, it is important to note that the neoliberal assemblage is by no means permanent, and its transience is progressively being laid bare by the burgeoning ecological crisis, indicating a strong necessity for systemic change. In this regard, Robinson explains

the dramatic shift towards global capitalism in the 1970s as the response to a *structural* crisis experienced within the Fordist-Keynesian capitalist system that preceded it – which was itself a response to the structural crisis of the 1930s (2013: 661). Put simply, the structural crisis of the 1920s laissez-faire capitalism, which manifested in the Great Depression in 1929, led to a restructuring of the economic system into “variants of social democracy” identifiable through the principles of redistribution, public sectors, and regulation of the market by the state; the economic system more commonly known as Fordism-Keynesianism (Robinson, 2012: 76). However, while Keynesianism worked for the post-World War II economy, especially during the 1940s and 1950s, by the 1960s demand had risen to problematic levels, which led states in the global North to use “fiscal measures to fine tune demand” (Gamble, 2009: 73). As a result of this, inflation began a steady creep upward, triggering interventions to control prices and wages, a consequence of which was a rising unemployment rate (Mieczkowski, 2005: 148).³⁰ As Domitrovic (2009) explains, in response to these problems during the 1970s, the US federal government focused on “fixing prices, pressuring labour unions not to take wage increases, begging shoppers to rein in their spending...and gobbling up an ever-increasing share of the gross national product.” Despite this, in 1974 unemployment was recorded at 7.1 percent (0.3 percent higher than any other postwar recession), while real growth exceeded a negative rate of over 5 percent (Mieczkowski, 2005: 148). It was in reaction to the growing shortcomings of Keynesian economics during this time that neoliberal thought began to emerge because of the shrinking confidence in the state’s ability to oversee markets and the economy effectively. One of the significant developments that came to the fore in the late 1970s, and which would underwrite the principles of neoliberalism, was supply-side economics, which emphasised production, tax cuts, and market deregulation, and asserted that higher rates of production would result in higher employment and ultimately consumer demand, which would help to stimulate the economy (Leicht and Fitzgerald, 2014: 34). As Domitrovic (2009) puts it, supply-side economists effectively instructed “government precisely how to get out of the way of an economy full of potential,” and in response to the growing support for this economic theory, capitalism in the 1970s changed entirely as it “entered a new phase” in the 1980s that came to be based on supply-side fiscal policies and neoliberal values (Gamble, 2009: 75). Neoliberal policies spread rapidly, effectively “jump[ing] the barrier into practical politics,” and they were subsequently positioned as the “leading ideas both in the national politics of particular states and, perhaps more crucially, in the thinking of

³⁰ Before the structural crisis of the 1970s, the simultaneous experience of inflation, on the one hand, and a high unemployment rate, on the other hand, had never occurred. This phenomenon came to be known as ‘stagflation,’ and presented economists with a major dilemma, inasmuch as previous prescriptions for these problems involved either slowing down the economy (in the case of high inflation) or stimulating the economy (in the case of high unemployment rates) (Mieczkowski, 2005: 149). A solution now had to be found that would solve both issues simultaneously.

the international agencies of the global order such as the IMF and the World Bank” (Gamble, 2009: 75). It was out of this context that Reagan and Thatcher’s politics emerged to establish neoliberalism as the “new dominant common sense, the paradigm shaping all policies,” as well as to “justify...the basic institutions of the capitalist order,” which was subsequently “rewarded with both economic and political success” (Gamble, 2009: 76 – 77).

In response to the new neoliberal policies that were being promulgated by the West, “capital went global” in an effort to “[break] free of nation-state constraints to accumulation” (Robinson, 2012: 76). In terms of this, Morton asserts that the changes of the 1970s facilitated the emergence of a “transnational historical bloc” that “[forged] links and a synthesis of interests and identities...beyond national boundaries and classes” while “also creating the conditions for the hegemony of transnational capital” (2011: 158). The implication of this has been an evolution in international finance which, as Stopford and Strange neatly show, has moved away from

nationally-centred credit systems toward a single system of integrated financial markets. Instead of a series of national financial systems linked by a few operators buying and selling credit across the exchanges, we now have a global system, in which national markets, physically separate, function as if they were all in the same place. The balance has shifted from a financial structure which was predominantly state-based with some transnational links, to a predominantly global system in which some residual local differences in markets, institutions and regulations persist as vestiges of a bygone era. (1998: 40 – 41)

According to Robinson, though, such structural crises as the one experienced in the 1970s have the potential to become *systemic* crises, which involve the “replacement of a system by an entirely new system,” or “an outright collapse” (2013: 661). But whether a structural crisis indeed escalates into a systemic crisis depends on the socio-political responses to it, as well as future events that are largely unpredictable. For the 1970s shift towards global capitalist systems, the structural crisis was quelled owing to the “globally-oriented elites” who were able to “[capture] state power in most countries around the world,” and utilise that power “to push capitalist globalization through the neo-liberal model” (Robinson, 2012: 76). Built upon, but vastly intensifying, the original extractivist principles of capitalism, these transnational systems went on to operate across borders as a homogenising and quantifying force, constantly seeking out opportunities for increased profits regardless of the resultant suffering of human and natural systems (Greiner and Semmler, 2008: 3 – 4).

But for Robinson, the subsequent expansion of digitality also indicates the “drying up” of new spaces to commodify. That is, capitalism is predicated on infinite expansion, and during the previous structural crises of capitalism, “the system went through a new round of extensive expansion,” including “colonial conquest” in the nineteenth century, and the “integration in the late 20th and early 21st centuries of the former socialist countries,” or places that had been “marginally outside the

system” (Robinson, 2018: 4). However, contemporary capitalism now faces a crisis because there are very few places left that have not been absorbed into the system, and the “pauperization of broad majorities” within the system of global capitalism has ultimately meant that “transnational capital cannot find productive outlets to unload the enormous amounts of surplus it has accumulated” (Robinson, 2013: 5). The answer to this has been the “development of new technologies associated with digitalization” (Robinson, 2018: 8), which has brought about the advent of the Fourth Industrial Revolution.³¹ According to the World Economic Forum (WEF), the Fourth Industrial Revolution is a “new chapter in human development, enabled by extraordinary technology advances,” which is forcing us to “rethink how countries develop, how organisations create value and even what it means to be human” (WEF, 2020). This new digital economy is based on advanced computer and information technology, as well as on the “collection, processing, and analysis of data,” which ensure the “application of digitalization to every aspect of global society, including war and repression” (Robinson, 2018: 8). These trends have resulted in the “Big Data computing paradigm,” which focuses on the “sensing, collection, storage, management and analysis of data” – processes that enable institutions to better understand consumers, despite the potential threat Big Data poses to the privacy and security of such consumers (Buyya, Calheiros, Dastjerdi, 2016: xxi). Specifically, the Fourth Industrial Revolution refers to how developments such as artificial intelligence and the Internet are “merging with humans’ physical lives,” as in the case of “voice-activated assistants, facial ID recognition or digital health-care sensors” (Schulze, 2019).³² But the reason for the expansion of commodification into digital spaces – as characterised by this new revolution – is the need for global capitalism to expand into virtual digital spaces in order to safeguard its continued existence through the growth of new means of virtual consumerism. This trend has sparked discussion around the notion

³¹ The term ‘Fourth Industrial Revolution’ was first coined in 2016 by the World Economic Forum’s founder and executive chairman, Klaus Schwab, in his book of the same name (Schwab, 2016).

³² This merging of digital technology and humans’ physical lives is perhaps nowhere clearer than in China, where a ‘social credit’ system has been developed and is being piloted in selected regions. While the current pilot projects – which differ from region to region – are largely opt-in, the Chinese government intends on making the social credit system mandatory in the future (Kobie, 2019). The system would involve a partnership between large companies, such as Sesame Credit, who collect big data on consumers via their digital interactions with them, and government who already use technologies such as facial recognition to identify ‘good’ and ‘bad’ citizens, for example, in the case of jaywalkers. The government will utilise a network of nearly 626 million surveillance cameras, which will assist it in assigning each citizen a continually updated score. Citizens with a good social credit score would benefit from preferential treatment regarding financial assistance and bureaucratic processes, while those with a bad score could face higher fees and increased paperwork in bureaucratic processes, as well as travel restrictions and bad credit ratings (Kobie, 2019). Should this project become mandatory, it would be a unique system of digital control, which the *Economist* (2016) identified as the makings of the first “digital totalitarian state.”

of the ‘social factory,’ which entails the “incorporation of immaterial labour and immaterial products into capitalism” (Jarrett, 2016: 53), and which Fuchs suggests gained immense momentum after the 1970s structural crisis, involving the production of value – normally situated within the factory space – shifting to the “broader realm of society” (Fuchs, 2014: 118).³³ In this regard, del Valle Alcalá (2020) explains that the social factory is the phenomenon of the whole of society being reduced to a factory whose parameters are no longer easy to trace, as previously understood “topological distinctions between the centre of production (the factory) and its social peripheries” have dissipated. According to Fuchs, the emergence of the social factory was part of capitalist efforts to “overcome [the] crises [of the 1970s] by reorganizing work” (2013: 117), and this reorganisation has meant that the factory “as locus for the production of value and commodities is everywhere,” with the consequence that “commodification has become universal and total” (2013: 118).³⁴

In terms of the commodification of digital spaces specifically, Fuchs suggests that “the entire planet today is a capitalist factory,” and the commodification of Internet users has contributed significantly to this trend (2013: 118). In this regard, Mitchell contends that the commodification of digital spaces is comparable to the privatisation of the commons, and that the major functions of mainstream digital spaces nowadays are the “facilitation of private communication, publication of news and magazines, as well as the display of commodities” (2003: 145). And this view of digital spaces resonates with Philip, whose genealogical study of the emergence of the ‘pirate’ as the “Other of the disciplined consumer of corporate information” (2014: 164) suggests that

[e]ven as digital technology promised unprecedented creative agency to a multitude of globally dispersed social formations, its ownership was being refigured by states and corporations. In the four or five decades since computation started to centrally shape techno-scientific and economic activity, the stakes have shifted from the control of hardware and software to the imbrication of culture itself with the power of state and capital. State and corporate-led...crackdowns grew increasingly successful in reclaiming the new digital spaces for the play of commodified consumerism rather than of free exchange. (2014: 160)

³³ Feminist Marxists such as Jarrett (2016) contend that the social factory is not a new phenomenon because labour in the social space – such as in the household and other care work – has always been critical to capitalist production. As such, for the purposes of this study, the notion of the social factory is understood as an *expanding* phenomenon, which has now incorporated digital spaces, rather than as a *new* phenomenon.

³⁴ Fuchs provides a useful clarification of contemporary understandings of the factory as the place where the production of value is situated; various kinds of factory exist today, including the “blue-collar/white-collar factories, the Internet factory, the sweatshop factory, [and] the domestic factory” (Fuchs, 2014: 118). As such, the emergence of the social factory as a locus of the production of value has not meant the expiration of the more traditional blue-collar factory, but rather indicates an expansion of the parameters of capitalist production further into social and online spaces.

Philip's assertion here is further supported by Barney, who contends that, in recent years, digital spaces have mainly mediated a "colonization of the public sphere by powerful private interests whose priorities and practices undermine, rather than complement democracy" (2003: 117). And one dimension of the digital playing field that has most successfully disguised its agenda of commodified consumerism with the notion of free exchange is social media, as discussed earlier in this chapter. That is, social media sites, in particular, have cleverly tapped into "immaterial labour" for the purposes of capital (Allmer, 2015: 173). Social media users form part of the social factory as they "work for free in their spare time by fulfilling social and communicative needs," via the "total commodification of social life, human communication, experiences, feelings, and creativity on the Net" (Allmer, 2015: 173). In terms of this, Scholz asserts that through social media interactions, "intimate forms of human sociability are being rendered profitable for Facebook" as the company sells users' data to third-party advertisers, despite the platform appearing to be free of charge (2013: 2). Instead, Scholz suggests that there are "hefty social costs" implicated in a system in which "oligarchs capture and financialize our productive expression and take flight with our data" (2013: 2). But in order for neoliberalism to continue its expansion into digital spaces, it is necessary for such social costs to be paid, lest the systemic crisis of neoliberal capitalism be compounded further by the rapidly decreasing number of spaces or things that remain 'uncommodified.'

1.4 Conclusion

Despite the scale of the socially and environmentally destructive forces involved, it would be premature to succumb at this point to pessimism over the possibility of current and future resistance to such dynamics. That is, while the above considerations, against the backdrop of the Deleuzoguattarian concept of desire, have sought to elaborate on recent developments that Deleuze (i) could not have known about, (ii) did not emphasise, and (iii) could not have foreseen, all with a view to establishing a more cogent theoretical framework for this thesis, this task is not yet complete, since Deleuze's theorisation of what such resistance might entail has yet to be thematised and built upon in the same manner, which will be the focus of Chapter Two.

Chapter Two: The Possibility of Resistance through Digital Media War Machines

2.1 Introduction

This chapter continues with the approach, begun in Chapter One, of engaging critically with Deleuzoguattarian perspectives, with a view to ascertaining the extent of their continued relevance for the contemporary era in terms of the conceptual tools of resistance with which they provide us, and where limitations in this regard are identified, to address these through critical constructive recourse to more recent digital developments. That is, while the arborescent (or tree-like) structures of those molar institutions of the State Apparatus which they identify, occupy large territories and are incredibly influential in their ability to canalise desire, Deleuze and Guattari also maintain that adversarial rhizomatic systems exist, which are “intertwined” with arborescent structures – “fundamentally in embrace” (Dreamer, 2016: 199) – but which are like root systems that “[spread] out laterally rather than vertically” and grow “in a fragmented, discontinuous,” and “multidirectional way” (Ashcroft, 2001: 50). For them, such rhizomes bring with them molecular changes, involving “almost imperceptible cracks or subtle shifts of feeling or attitude” in molar dispositions (Patton, 2010: 118), which accordingly can have powerfully erosive effects on molar structures. This is not least because the deterritorialising force of the rhizome creates and operates within smooth space, which is the space of constant innovation that “involves distribution across a surface that can vary,” in contrast to how molar striated space “divides a surface” in a grid-like fashion and tends towards static organisation (Boer, 2007: 159).

And it is within these smooth spaces, Deleuze and Guattari argue, that nomadic war machines work against aspects of the State Apparatus – which they appropriate and twist and shape to their own new ends – to produce ever more deterritorialised space that can open up the possibility for a line of flight away from molar normativity. However, after theorizing the advent of societies of control, in relation to the developments of neoliberalism and digitality – as discussed in the previous chapter – Deleuze did not elaborate significantly on how such war machines might operate in this new context. That is, on the one hand, although he did imply the existence of digital nomadic war machines, he seems to have considered their adversarial capacity as limited to acts of jamming, piracy and the spreading of computer viruses (1992: 6). However, on the other hand, around that time, he also emphasised the importance of “counterinformation,” which he maintained was “effective only when it becomes an act of resistance” – with such resistance defined in terms of *affect* because of the “fundamental affinity between the work of art and the act of [such] resistance” (1998: 18). Accordingly, when such counterinformation *affectively* embodies an alternative desire through aesthetic means, it not only runs counter to the State Apparatus-endorsed desires detailed in the

previous chapter, but also, through becoming an assemblage that will desire to persevere in its own being (no less than the assemblage of neoliberalism), it stands to imbue such resistance with longevity.

In relation to this, in this chapter it will be advanced that the efficacy of attempts to deterritorialise space online by means of digital nomadic war machines, is largely dependent on the ability of the latter's aesthetics to evoke *affect*. That is, their ability to inculcate in people desires that are more ecologically sensitive depends largely on their dissemination of counterinformation, which is not simply additional alternative information, but rather information that is transferred through an artistic medium that has the ability to sufficiently evoke intense alternative desires that can bring about political change (Massumi, 2015; Mouffe, 2018). Indeed, as will be discussed, it is possible that the lack of sufficient desire to shift away from ecologically-destructive consumerism to politico-economic and socio-cultural systems that prioritise natural systems, may be related to a shortage of digital media artefacts that appeal deeply enough to affect in this way. Correlatively, to increasingly incorporate affective elements into resistance – in a manner akin to the ecosexuals, who will be discussed in Chapter Three – is to give birth to an assemblage whose adversarial longevity might well exceed that of the assemblage of neoliberalism, which as Robinson and others pointed out in the previous chapter, is currently facing a crisis of sustainability.

With a view to exploring the above, firstly, Deleuze and Guattari's conceptualisation of arborescent and rhizomatic systems, as well as the difference between molar and molecular dynamics, will be discussed with further reference to *A Thousand Plateaus*, as well as Conley's "Borderlines." In this regard, the related concepts of smooth space, lines of flight, and the nomadic war machine will be considered, with reference to, among other texts, Bogue's *Deleuze's Way: Essays in Transverse Ethics and Aesthetics* and Patton's "Deleuze and Guattari: Ethics and Post-Modernity." And in terms of this it will be argued that it is important to explore the above concepts in relation to digital media developments today, because of how certain of these entail features that run counter to Deleuze's suspicion of such technology, as something thoroughly imbricated with the cyber networks of societies of control. That is, notwithstanding the evidence presented in the previous chapter that corroborates Deleuze's contentions concerning the digital underpinning of control societies, certain other developments also point to the possibility of digital variants of nomadic war machines.

Secondly, the important related concepts of counterinformation and affect will be discussed, with close reference to Massumi and Mouffe's thinking in this regard before a discussion of conservationist and environmental legacy media war machines that disseminated powerful counterinformation during the twentieth century – such as Aldo Leopold's *A Sand County Almanac* and Rachel Carson's *Silent Spring* – is proffered. Thirdly, the importance of exploring the prospect of digital nomadic war machines in relation to the environmental crisis and movements that seek to

address aspects of it, will be advanced, both because of the extent of the environmental problems facing us – which Deleuze did not seem to emphasise – and because of the role of neoliberal digitality in precipitating such ecological catastrophes. Accordingly, the emergence of new digital media war machines will be discussed, in terms of the three major ways in which digital platforms are being used by environmental organisations and activists. However, their limited recourse to affect, which limits their capacity to function as counterinformation, will also be thematised as a precursor to discussing the digital media war machines of ecosexuality, in the chapters that follow.

2.2 Deleuzoguattarian tools of resistance in a digital age

As discussed in Chapter One, Deleuze and Guattari identify molar institutions – in many respects synonymous today with the (Transnational) State Apparatuses of global capitalism – which seek to striate space for the purposes of organising and controlling it in ways that canalise (in)dividuals' desires towards economically profitable activities. However, on account of the immense momentum of this canalisation, and the power of transnational capitalism to reterritorialise space, it is extremely difficult for effective resistance to emerge and endure. And in the context of the ecological crisis this is especially problematic, as (in)dividuals' desires have been canalised so powerfully by (Transnational) State Apparatuses in general, and the mass media in particular, that demand for consumer goods and services continues to grow, despite the exploitation and degradation of the natural environment indissociable from their production. Deleuze and Guattari account for this dynamic when they link the State Apparatus to the concept of molarity involving *arborescent* perceptions of the world; that is, relatively static worldviews that grow like trees – predictably and unmovingly (Conley, 2006: 98) – and which concern primarily the reproduction of normative thought (Martin and Strom, 2018: 64). Their use of metaphor here is clarifying insofar as a sapling cannot grow to be anything other than a tree of a defined species; moreover, as the tree grows, its development is largely predictable because we can expect that “one becomes two,” two becomes four, and so on (Deleuze and Guattari, 2005: 5). Furthermore, the related arboreal thinking presupposes striated space organised in ways that facilitate growth, inasmuch as molar institutions take into account the existing territory and grow into that space, territorialising and transforming it as they tumefy. Arboreal worldviews are thus limited in terms of the creative thought they entail because they operate for the most part along predictable lines of thought, or “tracings,” which McGraw describes as “patterns that are familiar, known and coded” (2016: 194), and which encourage the persistence of behaviour like the unecological activities pointed to above, and discussed in detail in the previous chapter.

Yet, Deleuze and Guattari are critical of this “spatial model defined by vertical orderings” that, as argued in Chapter One, has become the status quo in the global North, and increasingly in the global South, and in opposition the duo conceptualise instead a “horizontal” way of thinking, defined by “rhizomatic lines and networks” (Conley, 2006: 97). This alternative way of thinking is important, they advance, because nature does not work in a purely arborescent way, but rather often behaves in terms of “a more multiple, lateral, and circular system of ramification, rather than a dichotomous one” (Deleuze and Guattari, 2005: 5; Dreamer, 2016: 199). In other words, the lateral and circular growth patterns of rhizomes mean that, instead of following a predictable monolithic vertical path, they are able to, for example, fold in on themselves, encircle others, and/or forge new paths that traverse or circumvent arboreal structures. Consequently, rhizomes engender molecular – rather than molar – movements that are able to create new spaces, shape-shifting as they go to suit the emerging space, and becoming multiple in the process. Accordingly, unlike in the case of arborescent structures, space is not presupposed, but rather is something “created through and between the proliferating lines” emerging from the rhizome (Conley, 2006: 98). This is the consequence of how the rhizome seeks to create connections “at every point to every other point” (Dreamer, 2016: 199), and become multiple to the extent that it “does not have a finite or ultimate shape” (Conley, 2006: 98). And to illustrate the rhizome, images that have been employed include rats that squirm and spill over each other; burrows, “in all their functions of shelter, supply, movement, evasion, and breakout” (Deleuze and Guattari, 2005: 6 – 7); and even grass as an “organizational framework of botanical roots” that grows without a “central core” (Corrigan, 2013: 34).

Connection-making is thus an important function of the rhizome, which seeks to connect hitherto disparate objects, concepts, and/or bodies to form new couplings and assemblages. Similarly, a rhizome’s multiple points and directions of expansion and/or movement mean that it can be “connected to anything,” which differs from an arboreal structure that “plots a point” and “fixes an order” (Deleuze and Guattari, 2005: 7). Accordingly, the connections that form through such rhizomatic play are made in what Deleuze and Guattari term “smooth space” (Massumi, 2005: xiii; Deleuze and Guattari, 2005), which is the space that allows for “optimal circulation,” and which “favour[s] connections” (Conley, 2006: 98). In many ways, the example of a mole is illustrative of this because it similarly creates smooth space as it burrows through ancient layers of sand and rock, forming a system of interconnected tunnels that rhizomatically criss-cross and extend according to the paths of least resistance. The smooth space of mole tunnels thus not only allows for mobility but also for the circulation of air and soil, which ultimately contributes to the regeneration of entire tracts of land in ways that render it creative, inasmuch as it allows for renewal and regrowth. However, the striating tendencies of the State Apparatus can limit the mole’s production of this smooth space through enclosing land, and through the deliberate extermination of moles in residential areas. For

example, the chutes that mole tunnels create as access points for their burrows can be filled in order to preserve the order of the striated residential world, and in such cases, the transience of these chutes – these opportunities for difference in otherwise homogenous settings – points to the immense reterritorialising force of molar structures.

Nevertheless, the definition of rhizomatic structures, and its corollary of smooth space, means that even apparent edifices of molarity can contain “lines of deterritorialisation that run through [them]” and attempt to “carry [them] away from [their] current form” (Lorraine, 2010: 147). In this regard, Deleuze and Guattari employ the notion of smooth space mainly to draw attention to the striated nature of modern capitalist societies, and to the opposing tendency to resist such organisation, and in the process, to instead promote creativity in order to “avoid... a deadened or zombified state of things” (Conley, 2006: 98). The creation of radically new ideas is thus immensely important socially and politically from a Deleuzoguattarian perspective, because such creativity undermines the otherwise relatively uninterrupted reign of molar institutions by allowing for new possibilities. Yet, regardless of the value assigned to smooth space, as Arroyo reminds us, Deleuze and Guattari never advanced a smooth space/striated space binary opposition, but rather considered them the opposing poles of a continuum (2013: 63). Accordingly, the interplay between these two spatial dynamics and their respective processes of smoothing and striating are understood as “happen[ing] persistently” and interminably, in a continuous “regenerative process,” in which “movement and energy changing along smooth spaces spark striation again only to unfold smooth space and then striated space again and again” (Arroyo, 2013: 64). Similarly, Conley maintains that, over time, smooth spaces can “lose their flexibility,” at which point “nodes and barriers [begin to] appear that slow down circulation and reduce the number of possible connections” (2006: 98), in a process that evinces the beginning of the re-striation of space.

For Deleuze and Guattari, though, even hairline cracks in molar structures are important as possible lines of flight, or “the line[s] along which a system breaks down,” by encountering the possibility of “transforming into something else” (Patton, 1986: 1153), through following the line of “becoming-other” (Bogue, 2007: 130). Indeed, for Patton, the line of “absolute deterritorialisation” is crucial, as it is the site where the “maximum of creative potential” exists, and simultaneously, the “greatest danger” (1986: 1153). That is, the inherent danger of a line of flight lies in the possibility of it “failing to connect with the necessary conditions of creative development,” and subsequently transforming into a line of destruction, which “generat[es] a passion for pure and simple abolition” (Patton, 1986: 1153). Nevertheless, those lines of flight that do meet with the necessary creative conditions, have the capacity to engender entirely new desires in people, albeit only fleetingly. But far from being pointless, such transient new desires – however momentary they might be – remain important because of how they are synonymous with leakage from a system that has failed to contain

them. In fact, Deleuze and Guattari's original French term *ligne de fuite* connotes a line of *leakage*, which is neatly illustrated by Bogue through his reference to a leak in a gas line, which involves a "line of escape from any fixed and stable order" (2007: 130). A line of flight is thus necessarily characterised by deterritorialisation, because of how it effectively comprises "a line *between* things" that is situated "between clearly demarcated entities and identities," and which accordingly resembles a "zigzag, unpredictable course that disrupts the coordinates of an organized space" (Bogue, 2007: 130). Consequently, the line of flight can be regarded as violent in its own way, as it "break[s] with and undermine[s] established patterns in order to create" something new (Bell, 2011: 162). And for this reason, May suggests that lines of flight are "constitutive," because of how they can "define whole societies" (2005a: 137), by providing a pathway for new thought to come into existence and become concretised.

For Deleuze and Guattari, the assemblage responsible for the creation or opening-up of such lines of flight is the war machine. Accordingly, war machines are first and foremost preoccupied with the creation of smooth space within striated space, which involves the deterritorialisation of striated space from the State Apparatus, so that the war machine effectively both resides within this space, and transforms it/creates smooth space as it moves along (Bogue, 2007: 130). It can thus be said that war machines contain a "fundamental antipathy to the apparatus of capture and striated space" (Patton, 2000: 114), because of how they release "ever more disordered and deterritorialising flows," through their work as a creative force that opens up the possibility for an assemblage to pursue a line of flight (Michelsen, 2016: 22). The war machine can therefore also be considered a "wandering machine" that produces "its own habitat and extend[s] that habitat as it wanders" (Bogue, 2007: 130), and it does this in much the same way as the mole – referred to above – burrows through the earth, following the path of least resistance in the process of "smooth-spacing" (Bogue, 2007: 131). Inherent to the war machine, then, is "creative power, capacity for transmutation and free movement," which are all made possible along and by the line of flight it transverses (Patton, 1986: 1154). As such, the war machine could be said to embody the pursuit of Spinoza's joyful actions – discussed in Chapter One – through facilitating the becoming of new desires via the opening up of lines of flight away from the sad passivity of canalised desires.

Accordingly, through the above, Deleuze and Guattari develop an alternative "anarcho-machinic theory of history" (Patton, 1986: 1154) to show how the war machine is different from the State Apparatus, inasmuch as it is "of another species, another nature, [and] another origin" (Deleuze and Guattari, 2010: 4); in fact, an abstract machine of "metamorphosis and transformation" that is the source of "movements of deterritorialisation" (Patton, 2006: 25). To illustrate this difference, Deleuze and Guattari in *Nomadology: The War Machine* compare the game of chess (as the State Apparatus) with Go (as the war machine). Here they show how while, on the one hand, a game of chess is an

“institutionalized, regulated, coded war,” focused on fixing “closed space” and on “occupying the maximum number of squares with the minimum number of pieces” (2010: 5), on the other hand, Go is “war without battle lines” that relies on strategy alone to move the game forward, with the pieces moving “without aim or destination” to ultimately destroy the opponent’s territory “from within” (2010: 5). Thus, the State Apparatus gains territory through its organised and steadily striated movements, which are largely predictable inasmuch as the State Apparatus tends to “reproduce itself,” while “remaining identical to itself across its variations,” all the while “seeking public recognition” (2010: 16). But in contrast, the war machine’s nebulosity enables it to take multiple forms – in fact, existing “only in its own metamorphoses” – and to move between/through the grid of the State Apparatus to create a line of difference from within the territory of the state. And by way of example, Deleuze and Guattari point out that the war machine can take many forms from “industrial innovation” to “technological invention,” and can appear in any domain, from a “commercial circuit” to even a “religious creation” (2010: 16). The war machine is thus an assemblage that is “outside and hostile to the state,” and entirely “Other in relation to the state-form” (Patton, 2000: 111).

On account of the above, the war machine also constitutes a “nomadic multiplicity,” the implications of which become clear when we unpack the two concepts. Firstly, as Tampio explains, Deleuzian multiplicity is “an entity that originates from a folding or twisting of simple elements,” and whose form is in “constant flux” (Tampio, 2018). A multiplicity thus has “porous boundaries” and is understood in terms of its varying forms; it is therefore a concept that can be deployed to make sense of various phenomena in creative and interpretive ways, because it has “a variable number of dimensions” that “cannot be unified or universalized” (Žukauskaitė, 2014: 76). Similarly, multiplicities look different to different people who philosophise under different conditions, and thus a multiplicity should not be considered “[part] of a greater whole” but should also not be read in terms of a “single concept or transcendent unity” (Roffe, 2010: 181). This is because Deleuze employs the idea of the multiplicity in direct opposition to Platonic thought-systems, which emphasise a single truth, and he does so in order to embrace difference-in-itself by showing that “new and surprising” assemblages can and do exist, and that creative intuition – in the works of, for example, Bergson and Nietzsche – is valuable for its genesis and flourishing (Tampio, 2010).

What the concept of the multiplicity thus underscores is Deleuze’s attempt both to poeticise philosophy and to direct desire away from the dominance of State Apparatus canalisation, both in theory and in day-to-day life. This is highly relevant to the present study because of the emphasis that will be placed, in later chapters, on the political potency of art-as-resistance, through which creative environmental movements can indeed deterritorialise – albeit briefly – domains of the State Apparatus, by introducing people to desires other than those couched in neoliberal consumerism. Multiplicities are, then, analogous to becomings, inasmuch as while each multiplicity is

“heterogeneous and continually transforming itself into other multiplicities,” so too is becoming a process of “opening up the medium of becoming,” by gaining distance from current identities in order to allow for the process of transformation to begin (Žukauskaitė, 2016: 86). According to Pekerman, the notion of such becoming points to a virtual ‘grey area’ in which people can understand each other and transform themselves outside of dualistic categorisation; this means that becoming both “necessitates embracing constant change,” and requires readiness “to leave the comfort of well-defined subject positions” (2012: 123). Put differently, becoming “expresses the body’s ability to change, to experience differences in kind, to affect and to be affected” (Žukauskaitė, 2016: 87). And as a consequence, all becomings are primarily minority-becomings (Žukauskaitė, 2016: 86), which bring with them new desires that are different from normal expectations (Tampio, 2010), and which precipitate changing identities as the becomings-minoritarian grapple with and resist majoritarian desires. This is neatly illustrated by the rhizome as a connecting-machine that joins together systems of language, described as “semiotic chains, organisations of power, and circumstances relative to the arts, sciences, and social struggles” (Deleuze and Guattari, 2005: 7); not as a major “totalizing system” that conforms to “one ideal,” but rather through “pluralisms” in a “non-hierarchical” minoritarian way (Corrigan, 2013: 34). And in this regard, it is important to recall the rhizome’s ability both to make such connections, and at times to engender disconnections from static or congealed elements, because of how this reminds us that – all superficial evidence to the contrary notwithstanding – arboreal structures are not permanent by nature, and it is indeed possible to disturb their molarity by effecting small molecular changes through the formation of new connections.

To elaborate on this point, Deleuze and Guattari use the example of the arboreal structure of major languages that often *seem* immovable and unnegotiable relative to the minor languages that surround them; however, upon closer inspection, what emerges is that “there is no language itself, nor are there any linguistic universals, only a throng of [minor] dialects, patois, slangs,” that live alongside the major “specialised languages” (2005: 7). Correlatively, even the most revered arboreal structures of a major language are continuously subject to incremental minor transformations as a result of changing desires, and/or historical shifts that lead to emerging dissatisfaction with the limitations of the structure. A good example of this is found in the rhizomatic dynamics between the major language of Dutch in seventeenth century South Africa, and the resistant desires of the enslaved groups of Khoisan, Malays, West Africans and Madagascans in the Cape at that time, which formed the minor language Kaaps. Kaaps is a patois, comprising of “a variety other than the standard or literary variety” of the major language of Dutch and was generally “eschewed by linguists” (Coulmas, 2018: 51) in the colonial era. In short, Kaaps developed out of a refusal by local slaves to speak Dutch, which was at that time the language of the colonists; instead, the slaves created their own ‘creole’ or ‘kitchen Dutch’ in order to communicate with each other and also to ensure that their conversations

were kept private (Walcott, 2007: 94; Hamman, 2018). This act of resistance against the major language of Dutch, which at the same time entailed the expression of new desires, points to the new coupling that was made at that time, which both sprang out of necessity and effected a minoritarian change to the major language of the colonists. And this is important to note because Deleuze's "politics of multiplicity" is not only predicated on such minoritarian-becomings, but also points to the possibility of similarly eroding and thereby transforming the current major frameworks of the (Transnational) State Apparatuses through the "careful chiselling of their borders" by other minoritarian-becomings (Tampio, 2010) – such as that of the ecosexuals, to be discussed shortly.

Secondly, Deleuze's idea of nomadism implies that "no containment of thought within the mind of [humans]...should limit thinking's power" (Colebrook, 2010: 186). What this means is that individuals should not limit their thoughts within any predetermined parameters of what is constituted as 'correct' and 'reasonable,' but should rather think new thoughts that are not characterised by the constraints of normalised thought patterns. Accordingly, for Deleuze and Guattari, the nomad signifies a person or people who "refuses to settle" and instead constantly "change[s] what they do and how they work" (Pekerman, 2012: 122), in the processes of which they are "freed from a fixed place" and any "fixed identity" (De Bolle, 2010: 7). In this regard, nomads are necessarily highly adaptable despite the harsh environmental, political, social, cultural, and/or economic conditions they may find themselves in. But precisely because of this, they are one of the best examples of minoritarian-becomings on account of their extensive deterritorialisation of State Apparatus striations, particularly insofar as they cause the "destruction of the conditions that necessitate the State" (Pekerman, 2012: 122).

Deleuze's above theorisations are highly relevant to the contemporary era where the nomadic multiplicities of the minoritarian-becomings of climate refugees and associated activists – discussed in the previous chapter – are increasingly a factor to be reckoned with. However, because of the online presence of such marginalised groups, Deleuze's association of digital technology with societies of control rather than with nomadic multiplicity no longer seems entirely appropriate. That is, in many respects, the phenomenon of nomadic minoritarian-becomings has arguably been heightened in the contemporary era of transnationalism, "in which capital, products, people, and ideas circulate globally as never before but also always across the borders of nations that refuse to fade" (Taberner, 2017: 16). In this regard, transnationalism has thrown identities into crisis globally as a result of, for example, heightened contact with the 'Other,' that accordingly results in a need to "assert our belonging to a particular place and to confront others who are perceived not to belong;" in particular, "asylum seekers, refugees, and migrants" (Taberner, 2017: 17). And this is an experience that has been intensified by the "quotidian presence in our lives of people, products, and ideas that have arrived from *somewhere else*, or rather from many other places contemporaneously" (Taberner, 2017:

17). Accordingly, Deleuze's concept of nomadic multiplicity in relation to minoritarian-becoming is very valuable today because it speaks directly to the rhizomatic proteanism of these different groups of people within the transnational era, who are often forced either to migrate to different lands or to accommodate migrating refugees, which in either case involves a profound uncoupling of themselves from previous states of being, and in some cases, homelands. And the processes of negotiating such uncoupling are today very much reflected online through social media, the existence and incredible dynamism of which – as mentioned above – presents a powerful challenge to Deleuze's association of digital technology with societies of control, rather than with nomadic multiplicity.³⁵

However, while the above, and earlier, discussions of nomadic groups have primarily dealt with people who have been forced to relocate physically from their erstwhile homelands because of the seriousness of the environmental crisis and/or the impact of factors that have contributed to it, nomadic groups are not necessarily defined by their geographic origins and need to relocate. Rather, in the context of the environmental crisis, nomads can also be understood as those who have become frustrated with the majoritarian striations of their existence, and who in response have both confronted the untenable conditions of their majoritarian existence and begun the process of creating new desires. For example, environmental activists who no longer feel at ease within consumer society, and who instead have begun seeking new ways of expressing their concern for the earth, and new ways of living that diverge from normative transcapitalist expectations. After all, Deleuze does not differentiate between nomads of the global North and nomads of the global South, but rather regards nomads as “warrior[s] against all kinds of oppression applied by any majority and any authoritarian discourse,” and who as a consequence are in a constant state of “becoming” (Pekerman, 2012: 122). Similarly, the Deleuzoguattarian concept of desire is also valuable here as, within this context, emerging molecular desires cannot always be accommodated within the institutionalised molar parameters of societies of control, with the consequence that “break[ing] the monopoly exercised by the State” over the canalisation of desires stands to occur more frequently (Holland, 2010: 188). Indeed, the nomad's lack of a fixed place means that in certain respects they have “no origin, no native country,” and rather “[carry their] roots on [their] back” (De Bolle, 2010: 8); roots which themselves are a product of transnational flux insofar as they are in a constant state of reconsideration,

³⁵ Many sites exist on which the stories of migrants are told through the various lenses of journalists and/or humanitarian organisations, when they are not detailed by migrants themselves. Similarly, humanitarian aid and support networks for migrants have been organised throughout Europe via social media by various organisations, with Nikunen maintaining that sites such as Twitter and Facebook further act as “tools for organizing and disseminating information concerning...demonstrations and other public action” (2019: 80). For the most part, these social media platforms operate on a “contested plane,” insofar as they oppose “other imaginations of Europe” predicated on nationalistic views (Nikunen, 2019: 80).

as new desires are given birth to. In this context, the nomad is, of course, not simply destructive, but also very productive, in the sense that their deterritorialisation of the status quo helps to show others that alternative desires are indeed possible. And the existence of these mobile groups is important to consider because of how they are symptomatic of today's seemingly "borderless" transnational society (Conley, 2006: 96) at odds with its natural limitations – limitations which it has hitherto either denied or ignored.

In recent years, organisations expressing the desires of (in)dividuals searching for more ecologically-sensitive ways of living have begun using digital technology to communicate rhizomatically with members and, indeed, for marketing purposes of their own. And it is in relation to this issue that it becomes necessary to engage with certain of Deleuze's prejudices against new media, on account of his view of digitality as thoroughly imbricated with both the neoliberal underpinnings of control societies, and its dividualising efforts. That is, in "Postscript on the Societies of Control," Deleuze does not consider at length the potentiality of digital technologies to be utilised for the purposes of nomadic minoritarian-becoming, and merely considers computers and related digital technologies as having limited passive and active capacities in this regard: with the former relating to jamming,³⁶ and the latter relating to piracy and the spreading of computer viruses (1992: 6). As such, Deleuze does not devote much effort to exploring the creative war machine possibilities of digital technologies, but rather classifies such technologies as primarily a medium of control that is inseparable from the molar desires of the state apparatus.

To be sure, Deleuze's perspectives have been corroborated by, for example, Nunes, who posits that the increasingly rationalised and controlled informational flows occurring especially in online spaces today, always remain open to errors and system glitches, and that these hiccoughs in the system represent "opportunit[ies] for unintended trajectories," as they signify "deviations from an optimal performance towards a purposive end" (2011: 8). Accordingly, for Nunes, it is possible that such "singular moments" – such as network downtime or disrupted Wi-Fi connectivity – comprise "a form of asystematic resistance" (Nunes, 2011: 8). Similarly, the productive capacity of error has also been explored by other theorists, such as Barker (2011) in his article, "Aesthetics of the Error: Media, Art, the Machine, the Unforeseen, and the Errant," which considers how errors – or chance occurrences – can transform intentionally static artworks into pieces that are dynamic and instead open to change. And this again underscores the transformative potential of errors, no matter how temporary, and their inherently adversarial and molecular nature that works in opposition to normatively canalised molar desires. However, beyond such perceptions, in recent years theorists have also argued that despite

³⁶ Jamming is the "use of a device to intentionally create interfering radio signals to 'jam' the airwaves," resulting in the effected devices no longer being able to transmit signal (Freire and Pereira, 2008: 503).

digitality being heavily imbued with molar desires – such as profitability, marketability, and drives to consumerism – users still “retain significant agency in the process of steering programmability not only through their own contributions but also because they may resist coded instructions or defy protocols” (Van Dijck and Poell, 2013: 6). And this point is important because it demonstrates that digitality can also be used as a technology of resistance through the creative expression that it allows within the confines of the controlled online environment. In terms of this, Valtysson explains that “contradictions between control and creativity are manifest in [digital] technology,” especially on social media sites such as Facebook (2018: 261), and he summarises this idea by asserting that

[o]n the control side, Facebook conditions citizens’ user manoeuvrability relative to certain forms of communication, which are tracked, stored, and sold to third parties. On the creativity side, empirical evidence demonstrates that while citizens are aware of Facebook as a technology of control, they still perceive their civic agency on Facebook as dynamic, providing spaces for creative, cultural, and political use. (2018: 261)

Moreover, in terms of the above, there is already evidence of nomads and nomadic organisations employing the rhizomaticism of digital technologies to communicate and share their emerging desires. That is, the digital features of control societies are aiding these groups to express their new desires and to connect with others through the Internet in general, and social media platforms in particular. This is not least because such communications are facilitated by content creators and audiences who understand how to navigate the “artificial world that humans have created” online, and who know how to take advantage of the hyper-connectivity that underwrites the contemporary global North, and increasingly much of the global South (Tsybulsky and Levin, 2017: 141). After all, the fact that Internet users are able to connect online with vast networks of people with similar interests, means that nomads in the global North are already adept at using digital tools to formulate, express, and engender new desires (Tsybulsky and Levin, 2017: 141).³⁷

2.3 Counterinformation, affect, and legacy media war machines

However, if one concedes – in light of the supportive contemporary evidence – that digitality today can be used for adversarial purposes beyond the jamming, piracy and spread of computer viruses thematised by Deleuze, the next thing to consider would be the extent of the efficacy of such

³⁷ Examples in this regard include well-known environmental organisations, such as the World Wildlife Fund (WWF), Greenpeace, and the Post Carbon Institute, as well as the popular environmental literary project, *Emergence Magazine*. Each of these organisations makes use of digital technology, such as dedicated websites, social media pages, and even podcasts via popular platforms, such as Spotify.

opposition. That is, while nomadic environmental efforts entail utilising digital technologies to disseminate their desires rhizomatically, it must also be considered whether their tactics in this regard ultimately generate a passive echo chamber of alternative sentiments,³⁸ or whether they promote active resistance to societies of control through what Deleuze terms *counterinformation*. This distinction is important to make because ‘information’ is, after all, part of the regulatory mechanisms of societies of control, insofar as information constitutes the “system of order-words” that is used to maintain the flows of State Apparatus-endorsed desires (Deleuze, 1998: 18). Consequently, Deleuze underscores that the simple provision of contrary information is not counterinformation, as by itself it is insufficient to bring about any significant change to molar institutions and operations, and the desires they precipitate and channel. In contrast, though, ‘counterinformation’ is information that not only opposes the dominant position, but that also entails an *affective* element, and which because of this has the potential both to conscientise audiences to alternative worldviews, and to precipitate in them new molecular desires to pursue lines of flight away from canalised molar desires. As Boljkovac explains, counterinformation works to counter the “subtle control enforced through instruments of communication and information” (2013: 19), and like Deleuze, he maintains that counterinformation is only useful “when it becomes an act of resistance” through functioning as something that communicates contrary information in an *evocative* way – with a power that springs from its additional indissociability from an alternative way of life (Deleuze, 1998: 18). For example, a work of art has the potential to create a line of flight through the counterinformation it provides, as it entails a profound life-act, one of “the only thing[s] that resists death” (Deleuze, 1998: 18) – understood as the drudgery of passive existence in accordance with only dictated desires.

To be sure, Deleuze does not provide extensive discussion on this issue, and consequently, understandings of counterinformation have at times remained rather vague. As Poster indicates, Deleuze’s thinking around this concept is somewhat ambiguous, with the consequence that today some place emphasis on critical *content*, while others stress the *form* of the critical content, as counterinformation (2006: 60). Thus, questions remain over whether a media artefact can comprise counterinformation as a result of the highly alternative desires expressed in the narrative, or whether it is the nuanced use of the medium through which they are expressed that renders it counterinformation, or whether an artefact becomes counterinformation because of its black-market distribution and illicit viewings. Alternatively, perhaps all of the above, plus other, as yet, unidentified

³⁸ When users seek information and news via digital media, algorithms store the interests of the individual users, to enable sites to more accurately suggest information or news that interests the individual users. What this means is that, while the users believe that they are being exposed to opinion and diverse information, they are, in reality, being diverted into online ‘echo chambers,’ in which “like-minded people provide a breeding ground for [similar] information to spread” to people with similar interests (Roese, 2018: 327).

modes, could lend to it such a status. However, the relative vagueness of definitions of counterinformation also lend the term a degree of philosophical flexibility and negotiability, which encourages the creative interpretation and application of those related ideas advanced by Deleuze in, among other works, “Having an Idea in Cinema (On the Cinema of Straub-Huillet).” In this regard, Pindar and Sutton respond to Deleuze’s consistent call for creative thinking by explaining how “the best artists don’t repeat themselves,” but rather “start over and over again from scratch, uncertain with each new attempt precisely where their next experiment will take them,” such that they produce counterinformation through a constant process of self-surpassing (2000: 12). In the same vein, they argue, notions such as counterinformation can – and should – be rethought in order to test their creative limitations, as part of the “endeavour to explore new possibilities” that have the potential to “[take] us off in a new direction” (Pindar and Sutton, 2000: 13), with the precipitation of such departure definitive of counterinformation. In this sense, the process of schizoanalysis,³⁹ in many ways implies considerations of “art works as a form of resistance to the norms defined by the majority” (Pekerman, 2012: 121), so that the *ways* in which aesthetic ideas achieve the above, by definition, cannot be prescribed.

To return to Deleuze’s suggestion, then, counterinformation is deemed effective inasmuch as it is able to produce affect within audiences. For Massumi, all bodies have the capacity to produce affect in others and to be affected, and these two experiences are ultimately one and the same thing, because “when you affect something, you are at the same time opening yourself up to being affected in turn,” which will lead you to experience a slight change from your state before the interaction (Massumi, 2015: 4). Massumi even describes this slight change as akin to “[stepping] over a threshold,” with affect being the action of passing over a threshold, no matter how slightly (2015: 4). Similarly, he maintains that emotions are only limited expressions of affect, because *what* a person feels at any given time is a condensed reaction to a “limited selection of memories,” which cannot possibly contain “all the depth and breadth of our experiencing of experiencing” (Massumi, 2015: 5). From this perspective, affect is linked to a body’s relations with others; a person’s ability to connect with new things outside of him/herself, and to adjust incrementally according to these interactions.

³⁹ A useful definition of schizoanalysis, within the context of this thesis, is provided by Zepke, who suggests that schizoanalysis is the “functional ‘art’ of making something – a class, a concept, a painting – escape from its ‘self’” (2014: 32). In *Anti-Oedipus* especially, schizoanalysis takes the form of a “critique of capitalism by and through art” (2014: 32), and thus this process helps to “develop techniques by which social and subjective ‘normality’ are overcome,” and “new way[s] of being” can emerge (2014: 33). As such, schizoanalysis is a process by which we are able to excavate desires and their roots and deterritorialise them against the backdrop of the normalising forces of capitalism. Through such problematisation, minoritarian desires can become, and are free to pursue, a line of flight away from the striating status quo.

And accordingly, Massumi reminds us that “in affect, we are never alone,” because affects are essentially “our angle of participation in processes larger than ourselves,” which allow us to experience a feeling of embeddedness in a system that is greater than ourselves (2015: 6). Moreover, the fact that affect has to do with connecting bodies in this way also imbues it with political potential, insofar as it is charged with creative capacity. In this regard, affect can be understood as

what remains of the potential after each or every thing a body says or does – as a perpetual bodily remainder. Looked at from a different angle, this perpetual remainder is an excess. It’s like a reserve of potential or newness or creativity that is experienced alongside every actual production of language or in any performance of a useful function – vaguely but directly experienced, as something more, a more to come, a life overflowing as it gathers itself up to move on. (Massumi, 2015: 8)

This potentiality – or political charge – that Massumi suggests is inherent in affect, comports with Deleuze’s notions of desiring-machines and assemblages, discussed in Chapter One. That is, if desiring-machines are free to couple/assemble themselves with whatever disparate objects, people, or institutions they desire, for as long as they desire, then such coupling – no matter how brief or enduring – would necessarily affect a given person, however incrementally, and may even lead to intense changes in affect later on. To illustrate this, the ocean is a good example on account of its constantly changing wave patterns that sometimes crash upon, and at other times gently lap against the beach. With normal tides, these exchanges between the water and sand are consistent and relatively predictable, with no major changes occurring to the beach outside of anticipated parameters. However, we know that with every flow, sand and pebbles within the swell are nudged closer to shore; and that with every ebb, sand and pebbles are pulled back into the ocean. In short, these incremental changes are akin to those of affect, so that, while normal tides bring about low intensity experiences of affect, over time the compound effect of our beach’s affective wave patterns may transform it entirely.⁴⁰ However, we also understand that extreme high tides have the capacity to wash an entire beach clean of sand, exposing the underlying layer of pebbles, or correlatively to dump great mounds of sand in the shallows – making our beach quite suddenly an entirely new version of itself. These would be high intensity experiences of affect, with the potential for change quickly realised.

As such, under conducive conditions, and with the right amount of impetus, affect can develop into an idea that can “compel systems of knowledge, history, memory, and circuits of power” to

⁴⁰ This is also in keeping with Deleuze’s ideas in *The Logic of Sense* concerning series, and the transformations they can precipitate, with an example being how “language includes terms which do not cease to displace their extension and which make possible a reversal of the connection in a given series,” such that “becoming is itself coextensive with language” (Deleuze, 1990b: 8).

change (Colman, 2010: 12). Art is thus politically very weighty, particularly when, through the use of approaches that evoke high intensity experiences of affect – for example, evocative visual depictions or performances – the audience is offered something *more* than simple information. That is, they are granted something that both expresses and precipitates alternative desires, and through this experience, alternative possibilities can emerge for the audience, however fleetingly or intermittently. Mouffe underscores this when she suggests that political change “requires mobilizing affective energy” through the existence of “discursive practices,” which are not necessarily speeches or political essays, but rather “signifying practices in which signification and action, linguistic and affective components cannot be separated” (2018: 73). Accordingly, the experience of affect through interaction with such discursive practices has the potential to produce new forms of temporary identification, which can be considered as the “crystallization of affects,” and which Mouffe believes are essential for politics, as they “provide the motor of political action” – specifically through the “collective forms of identification” they allow to emerge (2018: 74).

However, despite the existence of the above conceptual tools and the elaboration of contemporary theorists on their features and adversarial capacity, it would seem that the environmental movement has made only limited recourse to such means, and has accordingly experienced relatively limited political success over the past five decades. That is, notwithstanding the now overwhelming information concerning the damaging effects of the extractivist transnational economy on both human life and nature, contemporary society continues to desire the very practices that are killing it. Thus, an important question that emerges is *why* the environmental movement continues to struggle to find sufficient support to elicit change by deterritorialising people’s desires away from their suicidal canalisation under the auspices of transnational capitalism? Correlatively, it is important to consider *how* environmentalist efforts are lacking in this regard, and *what* needs to be done in order to employ affect politically to encourage the growing pursuit of lines of flight towards more ecologically-sensitive practices. With a view to exploring this issue, it is necessary to consider, firstly, the legacy media context which preceded the new media context of today, before considering, secondly, the current new media context and its nascent digital nomadic war machines.

The United States, while a major world power since the twentieth century – with all the responsibility for environmental damage that has accompanied this status – has also been a crucible of conservationist and environmentalist ideals, and American thought leaders in this regard have largely set the stage for present-day environmentalism. Indeed, many authors point to the spirit of conservationism that existed already in the nineteenth century in the US, but which gained momentum specifically during Theodore Roosevelt’s presidency at the turn of the century (Maher, 2008; Brinkley, 2010; Tyrrell, 2015). Internationally, the conservationists of this time were interested in finding ways of balancing increasingly industrial human activities with natural processes, with a view

to ensuring that natural resources could be kept in working order and not over-used (Beinart, 2003: 329). In particular, though, Roosevelt was influenced by conservationist John Muir, who was renowned for his essays on American nature and his theories concerning the formation of Yosemite's geological structures. Muir's essays on his travels through the American wilderness tend to express a profound appreciation for nature and a sincere sympathy for the creatures that he encounters on these journeys. In *My First Summer in the Sierra*, Muir describes in detail his experience of sleeping under the stars in the foothills of the Sierra Mountains: "the stars shone brighter; coons, coyotes, and owls stirred the silence here and there, while crickets and hylas made a cheerful, continuous music, so fitting and full that it seemed a part of the very body of the night" (Muir, 1911: 11). And further in his journey, he joyfully proclaims that "We are now in the mountains and they are in us, kindling enthusiasm, making every nerve quiver, filling every pore and cell of us" (Muir, 1911: 16). Evidently, Muir conveyed a strong sense of affect through his writing and, indeed, in 1903 even took President Roosevelt on an affectively-immersive three-night camping trip, which is said to have influenced the president's views on conservation significantly (Muir, 1996: 375). Muir was actively involved in the creation of the Yosemite, Grand Canyon, and Sequoia national parks at the end of the nineteenth century, and has accordingly been honoured as a visionary in the field of conservation ever since (Bardwell and Megarry, 2018: 15). Correlatively, during Roosevelt's time in office, a great deal of environmental legislation was passed.

The creation of the first National Bird Preserve on Pelican Island in 1903 by Roosevelt, was the first protected area of what would later become the National Wildlife Refuge System (US Department of the Interior, 2016). The National Bird Preserve was also put in the care of the Division of Biological Survey, which later acquired another 52 preservations, all of which were endorsed by Roosevelt (Arnett, 2020). Then in 1908, Roosevelt went on to establish the National Conservation Commission, whose main responsibility was the conservation of American natural resources, and which generated three reports providing inventories of natural resources and the health of American land. Moreover, the Commission's conservation bias meant that, although it recognised the growing trend of taking natural resources for granted, it simultaneously emphasised the need for better conservation of these resources, albeit in relation to their continued commercial use. In this regard, the reports explain how the initial American settlers began their development of the land "without appreciation of the measure or the value of natural resources other than land with water for commercial uses," until market values began to be assigned to various natural resources, such as coal and iron, the sales of which eventually grew to "monopolistic proportions," giving "greater enrichment to their holders than the world had seen before," but all with the "motive of immediate profit" (National Conservation Commission, 1910). The report then describes how American society developed a culture of mis- and overuse of natural resources, "with no concern for the future or

thought of the permanent benefit of country and people,” amounting to a “wasteful and profligate use of the resources” of the country (National Conservation Commission, 1910). However, importantly, in the report it is also explained that at the time of writing, American society was entering into a new stage of relations with the natural environment, insofar as Americans were realising that the “permanent welfare of the country” and the “prosperity of their offspring” was now unsure.

This strong sense of conservationism continued into the presidencies succeeding Roosevelt’s, as evinced by the passing of the Migratory Bird Treaty Act of 1918, to protect birds migrating between US and Canada. While the 1920s did admittedly experience a lull in environmental-related policy, in 1934 conservationism experienced something of a resurgence with the Fish and Wildlife Coordination Act, followed closely by the Soil Conservation and Domestic Allotment Act in 1935. The latter Act was focused on encouraging farmers to maintain healthy soil, and made allowance for the State to pay farmers while they rested their soil, contingent on efforts to prevent soil erosion on their land (Olson and Mendoza, 2015: 553). The US’s preoccupation with World War II understandably saw environmental legislation shelved from 1939 until 1947, when the Federal Insecticide, Fungicide, and Rodenticide Act was passed,⁴¹ which called for such chemical substances to be registered and controlled in their distribution and use (Environmental Protection Agency, 2020).

Many today in retrospect acknowledge Muir’s role in such developments (Fox, 1981; Sample and Cheng, 2004: 136 – 137; Worster, 2008), and by implication the role of his affective approach and indeed intimate connection to the environment, in the establishment of momentum behind subsequent policy initiatives. In the latter regard, though, Aldo Leopold’s *A Sand County Almanac: And Sketches Here and There* (1949) is considered one of the most important literary works that pick up where Muir left off in drawing attention to the cause of conservation in the first half of the last century. Indeed, the book not only served as a source of inspiration for those wanting to work within the field of environmental protection, but as Finch explains, *A Sand County Almanac* also continues to be “admired by an ever-growing number of readers,” and is considered “the core for modern conservation ethics” (1987: xv). In short, Leopold worked as a scientist, with a focus on forestry, soil conservation, wildlife management, and wilderness preservation (Meine, 1995: 413), and *A Sand County Almanac* was published a year after Leopold’s death. One of the most influential ideas to come from the book is contained within the concluding essay entitled “A Land Ethic,” in which the assertion that land should be treated with the same respect as humans and their institutions first

⁴¹ Paul Hermann Müller discovered the insecticidal properties of DDT in 1939, and after the war the product was widely used in rural areas as a means of killing insects that threatened food production (Guinness and Walpole, 2015: 46). Müller was awarded the Nobel Prize in Physiology and Medicine in 1948 for this discovery (McGrayne, 2001: 148).

appears. With regard to the importance of affect – and in response to those who gladly assert a love for nature – Leopold asks

but just what and whom do we love? Certainly not the soil, which we are sending helter-skelter downriver. Certainly not the waters, which we assume have no function except to turn turbines, float barges, and carry off sewage. Certainly not the plants, of which we exterminate whole communities without batting an eye. Certainly not the animals, of which we have already extirpated many of the largest and most beautiful species. (1987: 204)

Principally, what Leopold sought to illustrate was the idea that the land is intrinsically *more* than an economic resource, and accordingly it should be seen as a major constituent of the greater community; a view which would “[change] the role of *Homo sapiens* from conqueror of the land-community” to simply a “member and citizen of it” (Leopold, 1987: 204). The adoption of the land ethic also entailed the idea that the land and its natural inhabitants have a “right to continued existence,” wherever possible (Leopold, 1987: 204).

On account of such sentiments, *A Sand County Almanac* arguably marked the start of a new way of thinking of nature that – on the basis of an affective connection to nature – critically questioned the growing destruction and extraction of natural resources for the sake of human economic development. Interestingly, the book was also published in 1949, just a year after Deleuze and Guattari place the emergence of societies of control, but in contrast to this new context with its canalisation of desires, Leopold’s work contains strong lines of deterritorialisation that question the growing preoccupation with extractive capitalist systems since after World War II. Leopold’s ‘line of flight’ is evident, for example, in his assertions that “we face the question whether a still higher ‘standard of living’ is worth its cost in things natural, wild, and free” (Leopold, 1987: vii). Leopold similarly places himself and his colleagues in minoritarian opposition to what amount to the majoritarian forces of the nascent societies of control, by referring to those in favour of the development principle as their “opponents,” and those fighting for the cause of conservation as the “minority” (1987: vii). And in keeping with the emerging orientation of the latter *de facto* nomads, the land ethic – as it is discussed in the book – also underscores the affective value of viewing land as a community, because it is only once it is seen in this way that “we may begin to use it with love and respect (1987: viii). For Leopold, then, the negative implications of the majoritarian development mindset are thus clear, inasmuch as “our bigger-and-better society is now like a hypochondriac” that is “so obsessed with its own economic health” that it has “lost the capacity to remain healthy” (1987: ix).

The affective impact that *A Sand County Almanac* has had on environmentalists, past and present, in terms of shaping their views of conservationism, arguably renders it a *legacy media war*

machine; that is, one which could be televised, broadcast on the radio, or distributed in print form (Aula and Heinonen, 2016: 203), and which through such means deterritorialises the striated spatial and conceptual domains of the State Apparatus, and produces instead smooth spaces where alternative, more ecologically-sensitive desires become possible.

In this regard, the novel concepts contained in *A Sand County Almanac* – such as the proposition of a land ethic – directly oppose the dominant desires of intensifying global capitalist systems, in terms of which nature and land are viewed merely as the sites of resource extraction. Correlatively, encountering the alternative desires reflected in the book – such as the desire for pristine nature as an end-in-itself, and for land imbued with socio-cultural significance – thus constitutes for many the first step to pursuing these alternative desires. And in this way, the book offers a smooth space for readers to think differently about nature, and in doing so offers a line of flight away from molar desires, along which those who are open to more ecologically-sensitive desires may travel. Moreover, the fact that Leopold’s book remains popular in the contemporary era indicates that the creative ideas expressed therein are transmutable, insofar as their relevance has not been diminished even after some seven decades; instead, they continue to strike a chord with successive generations in radically different political, environmental, economic, and social contexts. Indeed, the book might even be said to exemplify a nomadic war machine as it holds no set place, but rather permeates various disciplines and interests in different times, smooth-spacing as it goes.⁴²

Part of the reason for *A Sand County Almanac*’s longevity is arguably its status as counterinformation, on account of how it evokes affective responses that are in concert with its strong undertones of resistance to the State Apparatus. This is apparent in the way Leopold positions himself and other conservationists in direct opposition to those advocating development for the sake of the economy, while expressing these concerns through artful sketches – both literary and visual – of personal experiences of nature. For example, “On a Monument to the Pigeon” (1987: 108) describes Leopold’s grief at the extinction of the North American passenger pigeon, as he laments how “no living man will see again the onrushing phalanx of victorious birds, sweeping a path for spring across the March skies” (1987: 109). Relatedly, Leopold also expresses his deep frustration that already one hundred years before the extinction of the pigeon, Darwin had shown how “[humans] are only fellow-voyagers with other creatures in the odyssey of evolution,” and that such understanding should have helped humans to develop a “sense of kinship with fellow-creatures,” and a correlative “wish to live and let live” that is informed by a “sense of wonder over the magnitude and duration of the biotic enterprise” (1987: 109). Interestingly, in this story, the pigeon is also characterised as a desiring

⁴² *A Sand County Almanac* has sold more than two million copies worldwide (The Aldo Leopold Foundation, 2019) and has been translated into ten languages (Heitman, 2013).

machine when Leopold explains that “the pigeon loved his land,” and “lived by the intensity of his desire for clustered grape and bursting beechnut” (1987: 111). And this highly affective allusion is important because of how Leopold thereby thematises the idiosyncratic desires and experiences of the pigeon – a creature previously scorned by developmentalists for its ravenous appetite for fruit crops – in a way that serves to bridge the divide between humans and animals in a tentative proto-version of Deleuzian becoming-animal.⁴³ Such evocative descriptions are also not specific to “On a Monument to the Pigeon,” but rather appear in other stories; for example, in the sketch of a single snail by Charles Schwartz (1987: 201), in which Leopold depicts the realities of a snail’s daily life – amidst the gentle foliage of lily plants and upon the crude surfaces of fallen trees – while simultaneously evoking a strong sense of childlike nostalgia and associated compassion for this creature as it glides along. Similarly, in “Thinking Like a Mountain,” in which the mountain is said to be the only thing that “has lived long enough to listen objectively to the howl of a wolf” (1987: 129), what one encounters is a becoming-other that proceeds beyond becoming-animal towards a becoming-nature.⁴⁴ Such affective combination of facts with evocative art that contains strong deterritorialising lines of flight, comprise good examples of counterinformation, which have also proven effective through their continued popularity among contemporary audiences – who either find in it ecologically-sensitive desires resonant with their own, or who formulate such desires in relation to it.

However, while *A Sand County Almanac* expresses the hopes and concerns of conservationists in the United States immediately after World War II, as already indicated, its publication also coincided with the starting point of societies of control, identified by Deleuze, which entailed a shift in economic attitudes from those of the pre-war Keynesian priorities of nation-states maintaining

⁴³ Inherent to their conceptualisation of ‘becoming-animal’ is Deleuze and Guattari’s assertion that people should “explore becomings,” outside of the parameters traditionally thought of as defining the human. Becoming-animal thus does not refer to “imitating an animal,” but rather emphasises being “drawn into a zone of action or passion” that a person may “have in common with an animal” (Thompson and Cox, 2005: 23). The concept refers to the process of deformation that takes place as a person moves towards non-identity (Bruns, 2007: 703), when through becoming-animal we “unlearn...physical and emotional habits,” at the same time as we “take on new ones...that...enlarge...the scope of one’s relationships and responses to the world” (Thompson and Cox, 2005: 23). In *Kafka: Toward a Minor Literature* (2003), Deleuze and Guattari apply this concept to Kafka’s *The Metamorphosis* (2002), when they refer to how the character of Gregor Samsa evinces a becoming-animal as he undergoes the process of transformation into an insect. Similarly, Captain Ahab in Melville’s *Moby Dick* (1851) reflects a becoming-whale as the lines separating him from the leviathan become blurred as the story progresses (Deleuze, 2003: 36).

⁴⁴ As with the process of becoming-animal, explained above, the idea of becoming-nature would involve a person undergoing a ‘deformation’ of their own identity, and learning to experience the world as nature might – in this case, in the way a mountain might understand and see the world.

nationalist economies, to the foundations of transnational neoliberalism, predicated on rapidly improving communication and transport systems. In the latter regard, during the 1950s, the percentage of households and private offices with telephones nearly doubled, from 36.9 percent in the 1940s to 61.8 percent in the 1950s (Statista, 2018), with this era also known as the decade of television, as access to this technology and its content expanded rapidly (Mickelson, 1998: 2). It was also during these years that jet aircraft began replacing propeller-driven planes for goods shipment (Mickelson, 1998: 2), speeding up the delivery of goods from afar. Relatedly, the ensuing economic boom of the 1950s led to significant changes in settlement landscapes. That is, with rapidly expanding factories, service offerings, and media enterprises, many people were drawn to the cities in the hope of beginning a career and cementing themselves firmly within the middle-class (Heikkilä and Kaskinoro, 2009: 28). As a result, “nearly all the major urban areas grew rapidly during 1950 to 1970” (McDonald, 2014: xi), with people moving “from farm to city, [and] from the central city to the suburbs,” as urbanisation gained momentum (Shiskin, 1975: 188). In fact, between 1945 and 1960, the rural population of the United States decreased from 17.5 percent of the entire population to only 8.7 percent, while the population grew by nearly 41 million people (Halliwell, 2007: 5).

During the 1950s unemployment was also comparatively low, at around 4.5 percent of the population (Freeman, 2007: 23) – helped largely by the Korean War that began in the 1950s, and which resulted in an unemployment rate of just 2.9 percent in 1953 (Akabas and Kurzman, 2005: 79). Moreover, despite this new war, people in the urban areas began to enjoy higher standards of living than ever before, with for example a decrease of 7.2 percent in household spending on food, alongside a 2 percent increase in household spending on health and recreation, as well as the inclusion of new ‘miscellaneous’ expenses deriving from purchases of television sets and spending on dinners out between 1952 and 1963 (Shiskin, 1975: 189). The above urbanisation and increase in disposable income that characterised the 1950s thus saw the emergence of a growing middle-class that could buy more and more consumer products manufactured through mass industry.

One consequence of this was that, while *rural* land issues dominated conservationist discourse from the nineteenth century until the end of World War II, the Great Acceleration after the war brought environmental issues into *urban* spaces. As discussed in Chapter One, the Great Acceleration coincides with the emergence of the societies of control identified by Deleuze as *the* post-war feature in the global North, characterised by the intensification of industrialisation, urbanisation, and the growth of the middle-class. And in particular, such industrialisation took the form of greater investments in the mining sector to cater for the increased demand for consumer goods, which were produced in the accompanying factories that flooded the urban areas. Moreover, during this period the intensification of agriculture took place, which required more fuel than ever before, and the large-scale clearing of land for the purpose of mass food production – of both crops and livestock. To be

sure, the intensification of agriculture was regarded as “one of America’s most dramatic triumphs,” and “evidence of an economic system that worked extremely well” (Parkerson, 1995: 6). But to aid the large-scale production of these crops, more severe insecticides, pesticides, and rodenticides had to be created to ensure successful yields and related returns on investments. As a consequence, from 1939 to 1954, the value of DDT (dichlorodiphenyltrichloroethane) shipments to the United States increased from 9.2 million dollars to 174.6 million dollars. While previously DDT had been used during World War II to combat insect-borne diseases, like malaria, and infestations of lice and bedbugs, after the war farmers began to see the potential benefits of utilising the pesticide in food production (Paarlberg and Paarlberg, 2008: 38). In this regard, DDT was highly effective because its chemical stability meant that it did not break down quickly, but rather remained on plants and the soil for an extended period of time, killing mosquitoes, flies and beetles for its duration (Tro, 2018: 159). However, the mass production required to sustain this new way of life compromised air and water quality, not only in the urban spaces, but also at the sites of production, particularly rural land in the case of agriculture. And these issues snowballed over time until, in the 1960s, environmental concerns began to emerge within the cities, sparked in large part by Rachel Carson’s *Silent Spring*, originally published in 1962. This book first brought the above destructive environmental practices to the public’s attention, and prompted a “powerful social movement that would alter the course of American history,” and indeed global history (Lear, 2009: 4), and for this reason – like Leopold’s *A Sand County Almanac* – *Silent Spring* arguably constitutes a powerful legacy media nomadic war machine.

Carson was a marine biologist and conservationist who first began working with ocean-related issues in her position as a junior aquatic biologist for the Bureau of Fisheries Division of Scientific Inquiry, during which time she published various works. Carson’s first publication “Undersea” (1937) was initially intended to be a brochure for the Fisheries Bureau that summarised the department’s research findings for that year. However, the lyricism Carson employed to communicate such information, and her powerful recourse to affective imagery, motivated her supervisor to urge her to submit the article for publication in *The Atlantic Monthly* (Popova, 2019), where it was well-received. Inspired by this success, her second publication, *Under the Sea Wind* (1941), explored through similar means the interconnectedness of marine life through a collection of short stories told from the perspective of birds and fish (Mills, 2014), while her following book, *The Sea Around Us* (1951), gave “clear expression to the interrelatedness of land, air, sea and the pull of sun and moon” (Mills, 2014). Even more so, her subsequent *The Edge of the Sea* (1955) delved affectively into the rich marine life found on seashores, which it described in poignant poetic detail that rendered conspicuous “the life of the creatures that [inhabit] the shells we find,” in diverse shoreline settings (*Kirkus Reviews*, 2019). After the success of these publications, Carson increasingly began to focus on her

research and spent more than six years building a case to show that “humans were misusing powerful, persistent, chemical pesticides” without first understanding the “full extent of their potential harm to the whole biota” (Lear, 2018). And this study culminated in *Silent Spring*, which was published only eighteen months before Carson’s death in 1964 from breast cancer.

Today, *Silent Spring* is still considered essential reading for those in the field of environmentalism, not least because of how Carson’s “ecological vision of the oneness of all life [both] indelibly shaped the contemporary environmental movement,” and predicted nearly six decades ago many aspects of the current ecological crisis (Lear, 2009: xxii). The title of the work itself is deeply affective, evoking as it does images of spring but without the call of birds; “a spring without [their] voices” because of the annihilation of avian life through chemical insecticides (Carson, 2002: 2). Moreover, like Leopold, Carson gained much of her inspiration from her own personal experiences of nature, which accordingly strengthened her conservationist case and underpinned her use of lyricism to facilitate a popular understanding of the scientific foundations of her work. *Silent Spring* shows that the widespread use of toxic pesticides like DDT had “not only killed bugs but also made [its] way up the food chain to threaten bird and fish populations,” and that it “could eventually sicken children” (Griswold, 2012). And this danger was in large part the result of DDT’s incredible durability, because the chemical did not break down after killing pests, but rather remained on their bodies and in their internal systems, which subsequently proved disastrous for bird and fish species that fed on contaminated insects (Paarlberg and Paarlberg, 2008: 38). Indeed, even the larger predatory species of birds were shown to be negatively affected by DDT; for example, it was discovered that the decline in population of the bald eagle at that time was a direct result of the birds eating fish from contaminated waterways, after which the chemicals remained in their bodies and caused their eggshells to become brittle, ultimately making it impossible for mothers to warm the eggs without cracking them. Various other birds – notably ospreys and pelicans – were also affected in this way (Marcovitz, 2015).

But in a manner akin to *A Sand County Almanac*, *Silent Spring* describes the above negative effects of insecticides on the environment and its creatures not only quantitatively, but also poetically, thereby illustrating the burgeoning environmental disaster in ways that are both poignant and accessible. In this regard, Carson has long been recognised for her ability to “convey scientific information in clear and luminous prose” (Stein, 2012: 13), which raises her work from simply contrary information to the level of evocative counterinformation, as a result of the affective responses it elicits. Accordingly, as with Leopold’s work, the immense impact and continued popularity of *Silent Spring* underscores its status as a legacy media war machine, inasmuch as it opened up a line of flight both for those who were feeling increasingly uneasy with the status quo at the time of its publication, and for those who had hitherto not realised that desires alternative to those

of extractive capitalism could exist – a line of flight which many continue to traverse today. This is largely achieved through Carson’s evocative imagery – expressed through prose as well as visual sketches – which draws the reader into sympathy with nature and into recognition of the importance of biodiversity for the survival of all species. This tactic is evident from the start of the text, where Carson employs a fairy-tale-like narrative titled “A Fable for Tomorrow,” to contrast the state of nature before industrial agriculture with the state of nature after its advent – which she moreover introduces via the following description: “A strange blight crept over the area and everything began to change. Some evil spell had settled on the community: mysterious maladies swept the flocks of chickens; the cattle and sheep sickened and died. Everywhere was a shadow of death” (Carson 2002: 2). Alluding to the ‘blight’ of chemical insecticides, Carson makes it clear that the various misfortunes experienced in her story have, in fact, already occurred in various American towns, and that it was not “witchcraft” or “enemy action” that had “silenced the rebirth of new life in [that] stricken world,” but rather “people [who] had done it to themselves” (Carson, 2002: 3).

Carson thus powerfully embroiders affect into the informational flow of her work, such that a libidinal response is elicited from the reader as s/he proceeds deeper into the narrative and recognises her own experiences reflected in the stories. Relatedly, Carson demonstrates a deft ability to make complex scientific concepts and discoveries accessible – such as in her thematisation of a link between dieldrin sprays and the convulsions suffered by World Health Organisation spraymen (Carson, 2002: 190) – and to show the reader the implications of this in her own life. By providing the reader with these facts poignantly packaged in evocative terms, *Silent Spring* draws its readers into a desire for a different, healthier world, and correlatively inculcates in them a sense of emotional urgency over the need to resist the status quo, by beginning to take control over choices – the corollary of which entails resisting those desires promulgated by molar institutions that tend to hamper the pursuit of active joy predicated on a healthy life, in favour of intensifying passive cycles of consumerism.

To this end, the illustrations within the book aid in pointing out the paradoxes of the scientific paradigm and evoke a strong sense of nostalgia for Carson’s pre-industrial world; for example, the drawing by Louis and Lois Darling at the start of Chapter Two (Carson, 2002: 5), depicts a branch in full bloom being crossed by an insecticide sprayer. The juxtaposition of the two items serves as a stark reminder of the harsh differences between nature and industry: the cold hard metal laid over the lush summer branch underscores the domination of nature by science, and reminds the reader of what precisely is being dominated. That is, a previously perfectly balanced natural system – of which we are all part – has been destabilised because we have chosen to distance ourselves from nature for the sake of convenience. But to arrive at such thoughts also implies engagement in a “[r]ather...Dionysian re-membering...of an ecstatic instinctual body that knows itself as parts, linked,

evocative of each other, but whose wholeness is also [the] multiplicity” (Rowland and Weishaus, 2021: 63) described earlier in this chapter. Correlatively, such powerful messages thus open up the possibility for the reader to experience a desire to persevere in their being towards active joy, without being subject to the desires of the State Apparatuses that encourage sad passivity – by separating us from nature and alienating us from each other through what is now understood as life-threatening consumerism. Arguably, because of this, Carson’s work instigated a powerful desire for change within the global community concerning how insecticides and pesticides are used, and for many her endeavours thus mark the start of contemporary environmentalism (Potter, 2007: 233; Stein, 2012: xiii; Dunlap and Mertig 2014: 2).

To be sure, Carson’s environmentalism differed from Leopold’s conservationism in that, firstly, environmentalism tends to deal with more complex issues than conservation; issues which often originate from technological advancements (Dunlap and Mertig, 2014: 2). Secondly, environmental issues tend to have “delayed, complex, and difficult-to-detect effects,” such as the establishment of a link between declining human health over a period of years and the use of poisons; and thirdly, environmentalism often focuses on the impact of modern practices on both human health and well-being, and the health and well-being of the natural environment (Dunlap and Mertig, 2014: 2). And these distinctions are important to make because the popularity of *Silent Spring*, which by 2012 had sold more than six million copies in the US alone (Palacio, 2012), means that, in relation to it, people can no longer simply consider the effects of modern practices on the environment alone, but must now also consider how those practices affect human well-being within urban areas. Indeed, *Silent Spring* makes it clear that all life is deeply interconnected, in ways that comport with the Dionysian concept of *zoë* as impersonal life, as opposed to the individuated lives of *bios*, as discussed in Chapter One. Accordingly, a poison used in farming can quite easily have deleterious long-term implications not only for the soil and those creatures dependent on it, but also for the urban consumer of related products – in what amounts to a deterritorialising smoothing of the striations that the State Apparatus otherwise seeks to establish and endorse between society and nature, for the purposes of division and control. As Lear explains, “Carson’s concept of the ecology of the human body was a major departure on our thinking about the relationship between humans and the natural environment,” because her book showed that “our bodies are not boundaries,” inasmuch as “chemical corruption of the globe affects us from conception to death,” since “we too are permeable” (2002: xvi).

Silent Spring accordingly contains a strong undertone of rhizomatic resistance to the destructive striations of our time through Carson’s clear opposition to the widely-accepted practices of copiously using poisons in agriculture. Carson’s distaste for this method of insect control is expressed, perhaps most effectively, when she describes this approach as being “as crude a weapon as the cave man’s club,” and laments how “the chemical barrage has been hurled against the fabric

of life – a fabric on the one hand delicate and destructible, on the other miraculously tough and resilient, and capable of striking back in unexpected ways” (2002: 297). This description both critiques modern industrial farming methods by implying their barbarity and short-sightedness, and also points to both the regenerative potential of nature, and to how – despite humans’ haphazard destruction of these natural systems – with time they will regenerate, and/or find ways of overcoming human obstacles.⁴⁵ But in addition to the rhizomatic connections her work establishes between humans and nature, on account of how the health of both is crucial to existence, the importance *Silent Spring* places on biological diversity is in itself an act of rhizomatic resistance, insofar as contemporary society tends to prioritise transnational relations of production and trade over the preservation of the biotic pyramid. As Crane points out, there is a real danger of “humanity being considered to exist for trade and not trade for the service of humanity” (2018: 137), and to the extent that *Silent Spring* evocatively links humanity and nature, and correlatively, affectively advances the importance of the healthy diversity of the latter over transnational trade and production, Carson’s book can be regarded as a legacy media war machine that produces counterinformation. Indeed, the book is widely construed as responsible for beginning the environmental movement in the early 1960s, and it remains the foundation of much of modern environmentalist thinking and activism. *Silent Spring* also set the stage for other related critical legacy media works – or war machines – such as *The Population Bomb* (Ehrlich, 1968), *Small is Beautiful* (Schumacher, 1973), *Our Stolen Future* (Colborn, Dumanosko, and Myers, 1996), and *Blessed Unrest* (Hawken, 2007).⁴⁶ *A Sand County*

⁴⁵ Again, one can scarcely miss the Dionysian echoes in such sentiments. That is, “[b]eing a yearly divinity Dionysus was a natural candidate for this function [whose]...experience in nature was characterized by a constant dying and rising again. Yet it was only by proxy that Dionysus passed through these experiences,” as “[t]he real Dionysus was the permanent spirit back of the phenomenon of nature which caused the recurrent revival of life” (Willoughby, 2007: 84).

⁴⁶ *The Population Bomb* first brought the concept of over-population to the public’s attention by pointing out the rapidly diminishing ability of the earth’s resources to cater for ever-growing populations during the late 1960s. The book emphasised that there seemed to be “too many people, packed into too-tight spaces,” who were “taking too much from the earth” (Mann, 2018). A few years later, *Small is Beautiful* emerged on the scene with related undertones as a “radical countercultural” text that challenged modern society’s growing obsession with larger businesses and mass production, particularly in its assertions that the exponential growth of transnational businesses – still a new phenomenon at that time – had led to the “dehumanisation of people” through “the economic systems that [now] ordered their lives” (Bunting, 2011). Both Ehrlich and Schumacher’s texts were highly disruptive in the way that they began eroding the molar desires for infinite economic growth, the nuclear family, and the expansion of capitalist enterprise. In turn, *Our Stolen Future* followed a similar line of investigation as Carson’s work in its consideration of the effects of those chemicals, used in everyday environments, on people’s hormones and especially foetal development (Lam, 2020), which entailed considerations that drew people away from the molar desire for a hyper-sanitised contemporary existence and directed them, instead, towards a molecular desire for health relative to the integrity of the environment. And finally, *Blessed Unrest* seeks to give readers a clear picture of the contemporary environmentalist movement in terms of the innovations

Almanac and *Silent Spring* are thus two of the more salient examples of highly affective legacy media war machines from the twentieth century, which deterritorialised molar desires – based on transnational capitalist principles of infinite growth – and correlatively opened up lines of flight through which alternative, eco-conscious molecular desires can be pursued. But the question remains, though, whether the development of digital technology under the auspices of societies of control still allows for such resistance, or whether it limits or even negates such affective endeavours?

2.4 Digital media war machines and affective counterinformation

After *Silent Spring*, the environmental movement grew exponentially, and by the 1970s environmentalism was “formalised,” as evinced by the first national Earth Day in the United States in 1970 (Dunlap and Mertig, 2014: 2). This day effectively signalled the “replacement of conservation with the full panoply of environmental issues,” as the environmental movement achieved immense traction through a new “activist culture;” one that sought to tackle societal problems through growing media coverage of major environmental problems, and through a new preoccupation with “quality of life” over the quantity of commodities that could be purchased (Dunlap and Mertig, 2014: 3). The early 1970s also birthed the Environmental Protection Agency and the Council on Environmental Quality, along with legislation clearly focused on monitoring air and water quality (Bearden, 2004: 125). However, environmental concern began to decrease from the mid-1970s onwards as the pro-environment Carter Administration came into office, because people assumed that environmental issues would henceforth be attended to by the state (Frisch and Kelly, 2008: 108). Yet at the same time, pro-capitalist and anti-environmental groups began to emerge, and these achieved increasing support with the election of Ronald Reagan in 1980, on account of the resonance between his neoliberal policies and their pro-business stance. Accordingly, by way of response, some people were once again inspired to participate actively in environmental causes to oppose what they perceived as anti-environmental neoliberal policies (Dunlap and Mertig, 2014: 4). In terms of this, within environmentalist circles, it is generally agreed that the “Reagan environmental record will be remembered as one of the worst of any modern Presidency” (Shabecoff, 1989). And Shabecoff suggests that this perception is because of how the Reagan administration was “lax in enforcing antipollution laws,” while also “promiscuous in making public lands and resources available for

and diversity of perspectives involved in fighting for the rights of the environment. That is, the book paints an optimistic image of how the environmentalist movement globally is “reimagin[ing] our relationship to the environment and one another” (Viking Press, 2007), such that *Blessed Unrest* both reflects many of the alternative desires expressed by environmentalists, and in doing so provides a line of flight for those interested in formulating even more ecologically-sensitive desires.

profit-making corporations;” moreover, during this period, environmental organisations had their funding cut and the administration “deliberately delayed attacking long-term problems,” such as “global warming linked to pollution, acid rain, toxic waste, air pollution, and the contamination of underground water supplies” (Shabecoff, 1989). This *de facto* attack on the successes of previous environmental movements accordingly led to a resurgence of environmental sentiment, including the rise of “grassroots biodiversity groups,” which would prove to be persistent agitators for biodiversity protection policies for the next twenty years (Bevington, 2009: 15).

Relatedly, by the 1990s, environmentalist discourse had entered the mainstream as the new decade precipitated many landmark socio-cultural and politico-economic changes, including the “end of the cold war, the collapse of the Soviet Union, the opening of China, and the rise of neoliberalism, globalization, the Internet, the dot.com boom, and ‘The New Economy’” (Dunham-Jones, 2014: 150). In this regard, the fall of the Berlin Wall in 1989 not only marked the end of communism – the Soviet Union collapsed soon after in 1991 – but also triggered the fragmentation of national trade borders, which facilitated the rapid growth of transnational capitalism globally. Thus, for many, by this time “capitalism had won,” and the related societal belief in the “ability to raise standards of living, promote democracy, and advance technology increasingly [all] squelched the remaining 1960s-era critiques of its consequences” (Dunham-Jones, 2014: 150). Indeed, the new economy even led to the corporatisation of many surviving social movements, and the co-opting of their signs into a “1990s-style reengineering for the information age,” which entailed the rise of individualised marketing and the “commodification of dissent” (Dunham-Jones, 2014: 150).⁴⁷ And aiding all these major cultural changes was the rapid development of digital communications during this decade, most notably the Internet.

Yet despite the strength that this new technology lent to major or molar institutions, digital communications also gave to minor or molecular social organisations a platform from which to disseminate their messages on their own terms, to organise, to network, and to fundraise (Pickerill, 2000; Zavestoski, 2014). That is, writing at the turn of the millennium, Pickerill observes that the early use of Information and Communication Technologies (ICTs) – especially the Internet and email – by environmental groups, mainly supplemented their traditional media use, inasmuch as they “transferred much of their information onto the new media,” and similarly used email in the same

⁴⁷ The commodification of dissent involves marketing strategies that ‘sell’ rebellion or activism back to people, so that they become “activist-consumer[s]” (Darnovsky, 1996: 218). This strategy is apparent in, for example, rap music, which often references rebellion, but whose entire industry is based upon album sales and downloads. Another good example is the sale of Banksy artwork, which always contains a strong element of capitalist critique, yet is in high demand by art collectors, who are willing to pay top dollar for these works.

way that word of mouth and “telephone trees” had previously been used (2000: 163).⁴⁸ In this regard, Zavestoski indicates that ICTs certainly helped to develop transnational relationships among environmental organisations, by facilitating “more rapid communication” that was able to be “broadcast to a much wider audience” (2014: 139). However, at this time, environmentalists had yet to “fully utilise the possibilities of ICTs,” and had neither “challenged their techniques of protest [n]or practically explored the potential of electronic civil disobedience;” they had also not yet used ICTs to organise “simultaneous global demonstrations” (Pickerill, 2000: 163). But as Haq and Paul advance, the environmental groups of the 1990s were nevertheless learning to use these new systems more effectively through the emergence of “do-it-yourself media,” which were utilised to share images and videos of protests and gatherings, and to develop a more global network in response to environmental concerns (2012: 17).

A good example of this is, of course, Greenpeace’s use of the Internet during the 1990s to “enhance member services, disseminate information, and encourage political participation” (Warkentin, 2001: 77). Greenpeace first created a website in 1994, and since then has created regional websites with area-specific focuses, which allow audiences to be directly targeted rather than simply having one generic site to which many people may not be able to relate. Warkentin explains that, in this way, Greenpeace capitalises on the Internet’s “interactive potential,” through using webcams and streaming video in order to broadcast its activities more directly to specific publics than those stories published by mainstream media channels (2001: 78). Moreover, Greenpeace has used online streaming facilities to carry out anti-political campaigns, such as when they digitally recorded liquid radioactive waste entering the ocean at France’s nuclear reprocessing facility in La Hague in 2000, and then streamed this live to a conference centre where discussions were being held about bringing an end to nuclear reprocessing in Europe (Warkentin, 2001: 78). Since its initial employment of the Internet, Greenpeace has also become increasingly sophisticated in its use of the medium. For example, the organisation today even employs e-marketing strategies to learn more about its audience’s preferences. This is done by tracking email communications to see the number of click-throughs, in order to determine the most ‘popular’ causes, and at what times audiences were most interested in those causes. Indeed, today, increasingly sophisticated market research is being carried out by the organisation, to the point where subscribers can even be assigned a dollar-worth, depending

⁴⁸ A telephone tree is a communication strategy often employed by advocate groups in order to “pass information quickly between their members” (St. Amant, 2013: 63). The process begins with one person phoning a set number of people to inform them of, for example, an event happening in their area. Those people then commit to calling a specified number of members themselves, and so on. This is still seen as an effective method of communicating because “the personal attention of a telephone call is more compelling than the impersonal character of some media,” such as e-mail communications, which tend to be experienced as abstract and are often easily brushed aside (McHale, 2004: 48).

on whether or not they have signed up for preferences in terms of the news they chose to receive. In this regard, the organisation found that “those who signed up for preferences were worth \$93 versus those who hadn’t signed up” and who were consequently worth only \$72 (Potts, 2005: 158). Yet, on account of this, many have perceived the organisation as falling prey to the forces of transnational capitalism, because of how the environmentalist group is opposing many of the environmentally problematic consequences of transnational capitalism, by using the very tools of capitalism to carry out its own research and to ‘commodify dissent’ – with the assigning of dollar values to its members a glaring case in point. For such critics, this underscores the insidious nature of borderless capitalism and the pervasiveness of techniques of control, which have rendered even those organisations proclaiming to be oppositional forces, guilty of buying into the system of commodification in order to attract larger audiences. It also highlights the double-edged nature of the media in question and the strategies that can either be used either to subvert or help concretise such organisations – a recurring theme throughout the critical literature pertaining to technology, the media, activism, and its manifold potentialities.

By the 1990s, climate change was already very much on the global environmental radar, and so environmentalism encompassed not only campaigning for water and air quality, and against the use of harmful chemicals in agriculture – as in the decades before – but also efforts to draw attention to the issue of changing climates and the immense threats they pose for the future.⁴⁹ And as digital communication technologies grew in popularity for their ability to increase followings and facilitate fundraising, the advent of social media – and especially platforms such as YouTube and Facebook – gave environmental organisations diverse ways in which to address followers, more and more accustomed to the unprecedented connectivity enabled by digitalisation and convergence (Papathanassopoulos and Negrine, 2011: 106). And, as we now know, this has also turned out to be an ambiguous process in terms of its efficacy due to the emergence of Big Data and the transformative nature of capitalist enterprise in the contemporary epoch. Indeed, the emergence of a new culture of user-generated content also meant that audiences began to seek out interactivity and participation online, and specifically to expect “access on demand, social and community media and content personalization” (Papathanassopoulos and Negrine, 2011: 106). Thus, while platforms like YouTube enable viewers to experience first-hand the accounts of environmental activists, and to see the devastation wreaked by transnational capitalism globally, Facebook gives users a newsfeed and

⁴⁹ The Intergovernmental Panel on Climate Change (IPCC) was established in 1988 after a series of events pushed climate change to the fore, namely, an intense drought in North America and fires in the Amazon, along with testimony by James E. Hansen who had found scientific evidence that the climate is indeed changing owing to human activities (Revkin, 2018).

clickable links to global fundraising efforts and petitions, all of which make such users feel as though they are virtually part of a cause – despite their unwillingness or inability to actually participate in protests. This phenomenon of social media activism has accordingly been named “clicktivism” and “slacktivism” to connote a kind of “armchair activism,” which entails primarily the sharing of viral content on social media platforms, after which the user feels that s/he has made an important difference in the real world (Cohen and Kenny, 2016: 133). However, as Cohen and Kenny point out, this viral sharing really only “raises brand awareness, rather than making a difference” (2016: 134), and thus involves another variant of the commodification of dissent, discussed above. Nevertheless, Facebook groups remain a popular way of generating interest and publicity for groups or organisations because, as Porter (2010) shows, such platforms “are an excellent way to manage membership relationships.” That is, for new organisations especially, Facebook provides a cost-effective way of allowing members to network, and to remind followers about upcoming calendar events.

The incredible reach of these State Apparatus platforms, their potential to be deterritorialised and appropriated by resistant groups, and the vulnerability of such minor appropriations to reterritorialisation via mechanisms of control that commodify dissent, means that the ability of such minor appropriations to comprise digital media war machines – or war machines that operate on cyber planes powered by the Internet – needs careful consideration. This is because, with the growing ecological crisis in the digital age, it is crucial to consider the efficacy of environmental organisations’ digital strategies before advancing their potential to evoke alternative ecologically-sensitive desires, on account of the risk that such endeavours can – albeit inadvertently – continue the canalisation of State Apparatus desires beneath the veneer of environmental concern. In the contemporary era characterised largely by digitalisation, a digital media war machine can be described as an online and/or digital phenomenon that expresses molecular desires within the majoritarian context of the world wide web, and that is able to ‘move along’ via the interactivity afforded by Web 2.0; for example, online shares, comments, and likes by (in)dividuals who can relate to the minoritarian desires expressed within the artefact, which can take the form of, among others, video, image, text, and/or sound clips.

Today there are many examples of popular environmental organisations and (in)dividuals using digital platforms to communicate with potential and current followers about their environmental desires; however, this is not to say that all of their artefacts are indeed digital media war machines. Broadly speaking, there are three principal types of environmental efforts currently dominating online platforms, and especially social media sites: Firstly, popular environmental organisations that operate via mainstream channels; secondly, ‘green consumer’ sites and channels whose aims are ultimately profit-related; and, thirdly, liberal democratic (in)dividuals broadcasting about environmental

concerns in their local regions and campaigning for people's rights to healthy environments. For all of these types of environmental projects, social media sites such as Facebook and YouTube seem to be the most popular platforms to use, not least of all because Facebook is a good platform for "developing networks of practice" and having a "visual presence," while YouTube correlatively excels in letting broadcasters "display a back catalogue of work" (Warren and Jones, 2016: 136), and allows viewers to see the organisations and/or (in)dividuals in action.

To start with, popular environmental organisations such as the Post Carbon Institute (47 608 followings), Greenpeace Africa (229 829 followings), and the Sierra Club (1 001 619 followings) seem to thrive on highly interactive platforms such as Facebook. Each of these organisations is active daily on the platform, from which they share content ranging from articles to live video streams, all with themes similar in focus – involving such things as conservation, environmentalism with special focus on people's health, and divestment from fossil fuels. On these pages, especially those of Greenpeace Africa and the Sierra Club, many images are posted of collective activism being carried out in their name, often depicting hundreds of people gathering to protest against, or to promote, a cause. As such, these organisations espouse a sincere interest in their causes, and people accessing their sites would certainly learn a great deal from them, as the information they offer is highly topical and articulated in a way that is widely accessible. For example, in November 2018, the Post Carbon Institute shared a number of news articles ranging in title from "California's Wildfire and Climate Change Warnings are Still too Conservative, Scientist Says" (McKenna, 2018), to "The Earth is in a Death Spiral. It will take Radical Action to Save Us" (Monbiot, 2018), while Greenpeace Africa focused on African environmental issues, from the cholera crisis in Cameroon, through calls to bring an end to coal-powered energy in South Africa, to a listserv for information on the rampant air pollution in Mpumalanga and Gauteng provinces. The Sierra Club, in its turn, shared a wide variety of content, from political stories in the US – "Trump Says He'll Nominate Andrew Wheeler to Head the E.P.A." (Friedman, 2018) – to concerns over the ubiquitous use of plastics, in a now quite famous article entitled "A New Study Finds Plastic in Our Poop" (Daley, 2018).

But while the above sites offer valid contrary information to the kind that would be found on traditional news platforms, they are also only limited disseminators of counterinformation. This is because, as shown above in the discussion of legacy media war machines, counterinformation by definition must contain an affective element – such as that found in art – or else it remains simply contrary *information*. That is, counterinformation must be effective in reaching people on an affective level, and in evoking alternative resistant desires in order to constitute a political force – but the above sites do not seem to meet these criteria. For example, the Post Carbon Institute, while providing essential information on fossil fuel use trends, fails to use affect as a salient strategy to inspire profound changes of desire within its followers. As such, followers may scroll through their page for

‘news updates’ and be informed, but will not necessarily receive an affective jolt that galvanises them into alternative action. Similarly, Greenpeace Africa and the Sierra Club spend a lot of their energy distributing stories involving community action, and corresponding conservational gains and losses – in their respective regions – in a strategy that is perhaps the most common one found across social media sites of environmentalist organisations. However, it is important to question whether this strategy is in fact working to elicit change today, especially given the continued majoritarian desire in most societies of the global North for consumer-oriented activities.

Indeed, in the case of these two sites, their lack of counterinformation may be related to the tension between their huge virtual followings and the relatively limited actual support they receive; in other words, the difference between the low numbers of those who actually engage in protests, and the relatively high proportion of slacktivism they engender. In addition to this, neither of these sites campaigns actively for new forms of economy, or new world orders, which might precipitate systemic transformation of the current conception of the economy to take into account the immense value of natural systems – rather than regarding them merely as extractable and expendable resources. Rather, it would seem that the three examples discussed above, and other environmental sites similar to them, are highly effective at providing contrary information to interested audiences, and at generating an echo chamber for the articulation of the organisations’ respective ideals and current projects. However, their lack of recourse to affect arguably limits the extent to which they can create innovatively resistant desires, and engender the further creation of such desires among audiences – the likes of which environmental organisations would in principle need in order for their online artefacts to function as digital media war machines.

Next, ‘green consumer’ sites like Kate Arnell’s “Eco Boost” YouTube channel (over 45 000 subscribers) use online platforms to channel desires towards a set of consumer products different from those normally endorsed by aspects of the State Apparatus. The ‘funky’ and ‘fashionable’ aesthetics integrated into her video titles, and Arnell’s own personal style – involving artistically-styled hair and make-up and her ‘English rose’ appeal – have drawn a considerable audience and developed a substantial online following. However, despite the channel’s emphasis on environmentally-friendly lifestyles, rather than resisting consumerism – which, as established in Chapter One, is the main molar desire at play within transnational capitalist societies – it similarly promotes the continuation of over-consumption, albeit of organic products, along with the reduction of single-use plastics. This trend is evident in various videos on the site, such as “Buy Me Once Faves,” “Zero Waste Beauty Launch,” and “Non-Toxic + Zero Waste Personal Care Faves!,” all of which echo aspects of an environmental discourse, even as they are reterritorialised through information about recycling and ‘green’ initiatives – which often amounts to little more than

astroturfing as opposed to a grassroots campaign (Demetrious, 2006: 104; Winston, 2009: 388).⁵⁰ Moreover, Arnell is quite transparent regarding her sponsored videos – noticeable by their ‘Ad’ tag – and has subsequently even launched her own online store, which stocks organic cotton clothing and shopping bags. These products are implicated in the commodification of dissent, inasmuch as they display labels such as ‘Serial Refiller’ and ‘Refillin’ Good,’ which explicitly point to the wearer’s support of the zero-waste movement, while simultaneously supporting their participation in hyper-consumerism under the guise of ‘ethical’ purchasing decisions. Accordingly, while Arnell’s efforts may be salutary, insofar as her channel does encourage a movement away from destructive to more thoughtful consumer choices, these activities remain largely superficial in effect. In this way, her efforts evince the immense power of transnational capital to reterritorialise desire, and correlatively point to the contemporary environmental movement’s limited success in conscientising people to the ecological crisis through new media means. Arnell’s channel is also just one of many similar, and admittedly very popular, initiatives⁵¹ – the popularity of which may stem largely from how followers are not necessarily encouraged to make profound changes to their ways of thinking or to their modes of acting. After all, they are still encouraged to shop and thereby to support the pinnacles of consumerism, such as the fashion industry, with the only difference being that the products purchased are labelled ‘green’ or ‘eco-friendly.’ Thus, so long as they avoid the use of plastic carrier bags, very little additional effort is required on their part. Consequently, this trend points neatly to Cross’s assertion that consumerism has proven itself highly “adaptable to the green and the hip” (Cross, 2000: 191).

And finally, liberal democratic channels such as Vera Scroggins’s YouTube site (over 1000 subscribers) have also become a trend in recent years. Vera Scroggins is an anti-fracking activist from

⁵⁰ Astroturfing is a common “public relations, political, and advertising tactic,” which is intentionally put in place by an organisation for the purpose of improving its image or generating sales, while being “disguised as a spontaneous grassroots campaign” (Kim, 2013: 44). Kim identifies four main differences between astroturfing efforts and legitimate grassroots campaigns, the first of which is that funding for astroturfing campaigns is never an issue because lucrative enterprises generally support them. Secondly, astroturfing efforts are run by public relations practitioners, or similar corporate figures, rather than individuals who have a vested interest in the community, as is often the case with grassroots movements. Thirdly, astroturfing campaigns do not emphasise community engagement because their main objective is to serve as a marketing ploy, while conversely grassroots projects are run by communities and hence require buy-in from locals in order to flourish. And fourthly, although astroturfing campaigns will often employ front groups to make it appear as though they are community-based projects, their efforts in terms of these projects tend to remain largely facile and superficial in nature (Kim, 2013: 44).

⁵¹ Similar YouTube channels would include “Eco Warrior Princess” (2020) and “Eco-Vegan Gal” (2020), which both underscore the importance of ethical shopping choices and diets, while remaining firmly within the realm of the majoritarian desires of hyper-consumerism and transnationalism.

Pennsylvania State in America who mainly uses YouTube to broadcast her protest efforts and to disseminate images taken of environmental destruction from around her region. And through such means, this ‘grandmother activist’ draws attention to her anti-fracking cause, via her rough-hewn manner of confronting fracking personnel and management, in videos that represent a liberal democratic environmentalist view. To be sure, her YouTube following remains relatively small because of her focus on fracking activities in her state alone, and also because of the negative publicity she has received owing to her confrontational character – something disparaged by fracking and governmental personnel. Nevertheless, Scroggins does represent one face of grass-roots anti-fracking activism. However, while her videos are quite relatable for their refreshing honesty and the fact that Scroggins is a grandmother, passionately fighting for rights to a clean and healthy environment, it is hard to overlook the fact that her videos remain reliant upon information alone, and correlatively do not affectively deterritorialise majoritarian striations enough to approximate the level of artful counterinformation that can precipitate new minoritarian desires. Moreover, Scroggins’s emphasis on liberal democratic politics does not represent a deep resistance to the current economic and political status quo, insofar as she does not critique liberal democracy itself for being part of the DSP cause of the environmental destruction she is witnessing, and so does not call for the sort of systemic change – thematised earlier by Robinson – that is increasingly emerging as necessary to avoid global environmental collapse.

2.5 Conclusion

The above examples demonstrate how not all environmentalist artefacts found online can be considered digital media war machines, on account of how many of them still lack the vital component of affective counterinformation so spectacularly present in the respective works of Leopold and Carson, whose nomadic legacy media war machines were – in contrast – able to contribute in salient ways to socio-cultural change. However, it is important to note that, while these digital efforts may seem misdirected and/or compromised through their association with transnational capitalist practice and/or their situation within the DSP, the popularity of channels such as those highlighted above, nevertheless indicates a sincere interest in environmentalism on the part of many people. Accordingly, if such interest could be offered a line of flight towards more radically ecologically-sensitive desires, through counterinformational means that are affectively transformative, then more meaningful change than has hitherto occurred might be possible to precipitate.

In short, what remains crucial is for popular environmental organisations to begin the task of conceptualising more affective digital media war machines that can offer audiences alternative,

ecologically-sensitive counterinformation which embodies environmental desires rather than those reflective of the State Apparatuses' canalisation of desires. And in this regard art remains an important tool for these organisations to use in their communications with audiences online, because art alone "does not represent the world; rather, the world becomes, worlds become, through the foldings and unfoldings of diverse subjectivities and flows" of art, in ways that make "these folds of the world reshape and rethink the present for future possibilities" (Boljkovac, 2013: 19). As such, projects displaying such experimentations with art and ecological thinking deserve much closer attention than they have hitherto received, because on account of their recourse to affect, they may well point to a means of reshaping our perceptions of nature, and thus may well carry with them profound potentialities for evoking molecular environmental desires in audiences. Accordingly, it is to the new ecosexual movement and the literary performances it disseminates via digital platforms, that we now turn.

Chapter Three: From Biopower to Ecosexuality – the Transformative Power of Affect

3.1 Introduction

In Chapters One and Two it was advanced that a tangible ecological crisis is being experienced by contemporary society as a result of molar desires that have emerged in the neoliberal era, oriented around mass consumption and predicated upon exponentially increasing extractivism, which have ravaged the natural environment and contributed to climate change. As argued, on the one hand, (Transnational) State Apparatuses – including the mass media – have facilitated the flow of these molar desires, ensuring through arboreal means that the neoliberal schema remains intact and ploughing forward unapologetically. However, on the other hand, nomadic groups are also emerging that work to deterritorialise these molar desires by forging their own molecular desires and related lines of flight. Indeed, in true nomadic war machine fashion, some of these groups are even utilising the tools of neoliberalism, such as digitality, to challenge the normalised desires upon which the neoliberal outlook is based. However, while such opposition is crucial today in order for (in)dividuals to transform their established ways of thinking and behaving to comport with more environmentally-sustainable practices, recourse to affect was advanced as a key feature of such deterritorialisation, because this allows such adversarial endeavours to approximate a form of counterinformation – in proportion to the degree of affect employed.

One particular group that exemplifies this approach is the ecosexuals, who first emerged during the 1990s as new voices within the environmental movement, and who gained increasing momentum and public attention from 2008 onwards, when activists Annie Sprinkle and Beth Stephens began to stage ecosexual performances and protests. Owing to their efforts, the movement soon became synonymous with radical environmental performance art, while a growing number of academics, such as Serena Anderlini-D’Onofrio and Charles Eisenstein, lent an increasingly theoretical edge to the movement through their research.⁵² In short, ecosexuality’s focus on love as a radical medium for engendering eco-sensitive sentiments within people, as well as its use of affect – through encouraging participants to view nature as a lover – offer something to the environmental movement that is entirely different from what has come before. To be sure, the movement itself has

⁵² Diverse academic journals have, in recent years, published articles dealing with ecosexuality. Examples of these include *ISLE: Interdisciplinary Studies in Literature and Environment* (Belmont, 2018), *Angelaki: The Journal of the Theoretical Humanities* (Konik and Konik, 2019). *Camera Obscura: Feminism, Culture, and Media Studies* (Chow, 2020), and *On Culture* (Türer, 2020).

proven to be polarising in terms of reactions to its online presence, which primarily takes the form of videos of ecosexual gatherings and performances. On the one hand, there exists strong opposition to ecosexuality in digital spaces pervaded by majoritarian desires, where certain people find the offerings of ecosexuality *too different* from the status quo to be accommodated within their frames of reference. On the other hand, though, there is also growing support for the movement from people who feel that traditional environmental organisations do not reflect their experiences of nature, or their nascent minoritarian desires in terms of the ecological crisis. And it is audiences such as these that ecosexuals seek to capture via their performances that parody majoritarian desires and deterritorialise normalised understandings of gender, sexuality, and nature, in order to stimulate audiences' affections for nature on a libidinal level, in a way that corresponds with Marcuse's understanding of the empowering potentialities of Eros.

With a view to exploring this, in what follows, Foucault's notion of biopower and the related deployment of sexuality proposed in *The History of Sexuality, Volume 1: The Will to Knowledge* will be discussed, in the interest of outlining how bourgeois notions of sexuality, as well as discourses of heteronormativity, emerged in the disciplinary era and went on to comprise the axiological backdrop for much of contemporary society – an axiology which ecosexuality parodies as it attempts to give birth to a different environmental sensibility, and indeed a different type of environmentally-conscious society. In this regard, the way in which sexuality in general, and heteronormativity in particular, arose as powerful disciplinary/bio-power discourses that affected society's perception of femininity, queerness, and nature, will be discussed, with close reference to Mortimer-Sandilands's "Unnatural Passions?: Notes Toward a Queer Ecology" and related works. Next, the new environmental movement of ecosexuality will be considered as a nomadic environmental movement that engenders new molecular desires among (in)dividuals, entailing lines of flight that diverge from molar understandings of femininity, queerness, and nature. More specifically, ecosexuality's innovative deterritorialisation of the deployment of sexuality and its correlative emphasis on playfulness in dealing with the current ecological meltdown, will be considered in strategic terms with reference to the works of prominent ecosexual scholars and activists, Sprinkle and Stephens (2011), Eisenstein (2015), and Anderlini-D'Onofrio and Hagamen (2015).

Thereafter, the ways in which ecosexuality revitalises the contemporary environmental movement, through its political use of affect in what amount to counterinformational activities and productions – which appeal strongly to libido – will be thematised. To this end, Marcuse's conceptualisation in *Eros and Civilization: A Philosophical Inquiry into Freud* of the erotic as the adversary of capitalist principles will be examined, alongside Mouffe's proposition of the political potential of libidinal energy in *For a Left Populism* and other works. Ultimately, it will be argued that ecosexuality offers (in)dividuals a creative, *awegasmic*, environmentally-oriented experience that

comprises an important contribution to contemporary environmentalist thinking, particularly on account of its counterinformational dimensions.

3.2 Biopower and the heteronormative construction of nature

Foucault in *The Will to Knowledge* advances biopower as a “series of techniques or ‘disciplines’ designed to manipulate human bodies and transform them into docile and productive subjects” (Novek, 2012: 132), which are linked to a discourse of “power over life itself” (Bresnihan, 2016: 12) that resulted in the state’s organisation of the “temporal processes of reproduction, disease, and mortality” (Cooper, 2008: 7) – specifically within Western European societies from the late eighteenth century onward. According to Marzec, the emergence of biopower indicates the “development of life as an industry,” and the corresponding rise of ‘governmentality’ – a Foucauldian term denoting the “general system of human subjugation” that “functions not through repression but through the reproductive forms that ‘foster life’” (Marzec, 2015). Accordingly, what this resulted in was “life itself [being] administered and controlled,” mainly through the use of “methods of power and knowledge” that rendered biological existences both “an object of study,” as well as something requiring “continually increasing levels of intervention” (Pickett, 2005: 18). In particular, spurred on by the growing number of people needing to be managed, governments began statistically monitoring new births, deaths, incidences of illness, and migration patterns in an effort to monitor and control the burgeoning populations, of the many new urban areas which sprang up in relation to industrial initiatives in the eighteenth century (Foucault, 1978: 25 – 26; Elmore, 2018: 82).

An important aspect of such biopower which emerged during the Victorian era and which was similarly linked to capitalism was *sexuality*. This concept accordingly signified a strengthening of the relationship between “power and the flesh” (Pickett, 2005: 19) and it subsequently became “a vector of power deployed by an emergent bourgeoisie seeking to distinguish itself from the aristocratic class that preceded it” (Weinbaum, 2004: 44). To elaborate, before the Victorian era, societies in the global North had an enduringly “tolerant familiarity with the illicit,” insofar as people were used to living within an environment where “direct gestures, shameless discourse, and open transgressions” with regard to sexuality were commonplace (Foucault, 1978: 3). In contrast, from the early nineteenth century onwards, the “deployment of sexuality” (Foucault, 1978: 75) saw the bourgeoisie systematically create their own new means of sexual ordering, or stratification, through scientific, medical, psychological, and religious discourse, and associated practices (McLaren, 2002: 90). These not only advanced that sex entailed an element of truth, but also made it imperative to pursue “the truth about sex” through mechanisms such as the confessional, particularly after its co-option into psychiatry (Frayser and Whitby, 1995: 52). In this regard, Foucault neatly shows how, with the rise

of the Victorian bourgeoisie, while sexuality was supposedly confined to the shadows and obscured by the discourses of reproduction and functionality (Foucault, 1978: 3), despite such apparent censorship, “making sexuality sinful did not eradicate it;” rather it served to strengthen people’s interest in it, to the extent that it became “ubiquitous” and a “constant preoccupation” in almost every conceivable domain, regardless of the veneer of social silence surrounding the issue (van Hooff, 2016: 91). As such, since the deployment of sexuality, sex has permeated every aspect of our lives and we have spoken of it more than almost anything else (Frayser and Whitby, 1995: 52).

In short, Foucault identifies four of the most important categories of sexuality that were established in scientific discourse during this period: First, the trope of the “hysterical woman” (Foucault, 1978: 104 – 105) was underpinned by the belief that the womb holds sway over her ability to be reasonable, such that her subsequent nervous condition was linked to sexuality; that is, “sex is the truth of the hysterical woman, who is to be found in almost all women” (May, 2014: 89). Correlatively, this assumption afforded medical practitioners power over women, as there now emerged a “corresponding need for the medical supervision” of all women (Pickett, 2005: 19) because of their ostensibly innate hysterical tendencies – which in later years was construed as ultimately treatable through medical excision of her reproductive capacity, via a hysterectomy. Second, Foucault points to the idea of the “masturbating child” (1978: 104 – 105) that arose during the nineteenth century, and which jarred with previous notions of children being pre-sexual. Now, instead, under the auspices of the deployment of sexuality, children were thought to be “saturated with sexuality from an early age” (May, 2014: 89). Accordingly, troubled by these ideas, bourgeois families were advised to limit children’s exposure to outside influences that may provoke masturbation, which, in turn, led to the establishment of the nuclear family as a unit within which the parents bore responsibility for their child’s sexual upbringing. But importantly, this upbringing was interspersed with regular medical interventions for both the child and the family unit (Pickett, 2005: 19), to avoid as far as possible the ‘premature’ sexual development of the child, which was deemed dangerous for the health of the social body.

Third, the “perverse adult” (Foucault, 1978: 105) – for the most part a homosexual male – was identified by their “warping of sexual desire” (May, 2014: 89) that called for intervention by medical staff, and which warranted constant monitoring not only of the perverse individual in question, but also of the greater society, as every person was deemed susceptible to such perversion. The perverse adult thus “became psychiatrized through normalization or pathologization” (Frayser and Whitby, 1995: 52). Fourth, and in contrast to the above three instances of pathology, Foucault points to the “Malthusian couple” (1978: 105) as the normative benchmark, “whose procreative behaviour...socialized through economic, political, and medical measures” (Frayser and Whitby, 1995: 52) comprised the standard that had to be pursued and maintained (May, 2014: 90). In this

regard, “the couple imposed itself as model, enforced the norm, safeguarded the truth, and reserved the right to speak while retaining the principle of secrecy” (Foucault, 1978: 3). And in this way, the Malthusian couple not only became the benchmark against which all other family units would be measured; in addition, they also provided justification for intervention into the private lives of couples who did not or could not live up to the related sexual standards set by society.

The prevalence of these dynamics in the nineteenth century – and still to a large extent within contemporary society – illustrates Foucault’s point that while sexuality was ostensibly hushed during the Victorian era, in reality the deployment of sexuality as a discourse was actually formalised and scientised at this time, after which it increasingly took up a prevalent place in social consciousness. In fact, the formalisation of the above examples within both the medical field and the social imagination effectively resulted in the “production of sexuality” (Pickett, 2005: 19), such that sexuality, rather than being something natural, emerged as an “historical construct” (Kelly, 2013: 78); one which continues to be regarded as a “fundamental principle working within human beings and the bearer of a secret truth” (Pickett, 2005: 20). But the consequence of this was that such “sexuality [became] naturalised,” particularly insofar as “an individual’s sexual desires were recorded as expressions of an inherent sexual condition, and that condition was understood in strongly biological terms” (Mortimer-Sandilands, 2005); something which thereafter came to be thought of in terms of ‘sexual identities.’ Indeed, as Pickett shows,

[o]ur sexuality is not given to us by instinct or genetics. It is socially constructed and is in no way an expression of a deep ‘truth’ about ourselves. The attempt, therefore, to get clear about our own sexuality, to chatter continuously about it in order to make it visible, merely further entraps us in the modern power regime...Our sex is not something fixed, nor is it something to liberate. Instead, it is quite plastic...Once we are ‘liberated’ from the attempt to discover our ‘true’ sexuality, it becomes possible to play and invent. (2005: 20)

However, such play and invention were historically inhibited by the rise of the Malthusian couple as a model, with the perverse (*viz.* queer) adult positioned as a threat to society, which meant that heterosexuality not only became “a distinct category of sexual practice,” but also became considered the most natural form of sexual relationship – such that any non-heterosexual practices were by way of corollary conceived of as unnatural, especially with reference to the emerging “evolutionary

narrative” (Mortimer-Sandilands, 2005).⁵³ That is, following this new “repro-centric” line of thinking, because homosexual and other queer sexualities did not lead to reproduction or to the strengthening of humans’ evolutionary lines, they became classified as deviant (Mortimer-Sandilands, 2005). And such deviance was accordingly “driven out, denied, and reduced to silence” in molar spaces because, within the context of Victorian society, it “had no right to exist and would be made to disappear upon its least manifestation” – as in the case of the psychiatrised pervert (Foucault, 1978: 4).⁵⁴ Indeed, within this social context increasingly preoccupied with discipline, psychiatrists took major interest in cases of sexual deviance, and sexual practices that did not conform to heterosexual norms were studied as illnesses.

However, while biopower is normally thought of in terms of the control of *human* bodies, this discourse was also very much at play in the management of nonhuman life during this time. That is, in the mid-eighteenth century, the movement for the enclosure of land in Britain gained increasing momentum in association with efforts to ‘rationalise’ agricultural production and animal husbandry, and with the additional aim of reorganising the commons – which included grazing land, forests, and rivers (Bresnihan, 2016: 197). In this regard, Novek explains that biopower was similarly applied to society’s relations with animals, based on the logic that “if human bodies can be colonized for their vitality and reproductive power, then similar techniques can be applied to the discipline of animal bodies” (2012: 132); and as a consequence, such perspectives were indeed progressively adopted from the early nineteenth century onward in the study of animals. In terms of this, Nealon proposes that during the formative years of the discourse of biopower, animals were not “excluded or forgotten,” but rather came to represent an instrument for the study of what life entails and, subsequently, how it could be disciplined, since animals were “understood as evolving, appetite-driven, secret, discontinuous, mendacious, inscrutable, always on the prowl, [and] looking for an opening to break free” (2016: 145). In this way, through the emerging discipline of biology at that time, “animality [was] fully incorporated into biopower as the template for life itself” (Nealon, 2016: 144). That is, against the backdrop of the ensuing understanding of how animals behave and how their anatomies operate, scientists derived insights into the operation of the human body and mind, which strengthened the mechanisms of discipline at work in society at that time.

⁵³ It was also during the Victorian period that Darwin published *On the Origin of Species* (1859), which touched on the role of “sexual selection” and “reproductive fitness” in the continuation of species (Mortimer-Sandilands, 2005). These themes undoubtedly influenced Victorian society’s outlook towards expressions of sexuality that did not concur with Darwin’s assumptions.

⁵⁴ Within this context, certain sanctioned spaces emerged in which alternative sexualities could flow more freely, and these were predominantly brothels and mental hospitals, which acted as “places of tolerance,” where sexual deviance could respectively be engaged in, or studied as an anomaly (Mortimer-Sandilands, 2005).

This was an important development because biopower's focus on the management of bodies – both human and nonhuman – fuelled capitalism, as workers became integral parts of the machinery of production, and people “at all levels of the social body,” operating in vastly different socio-economic spheres, nevertheless all felt their lives “adjust[ed]...to the needs of capital” (Pickett, 2005: 18). Biopower thus helped to create “a regulated, docile workforce,” which was “healthy and reproductive,” and which ensured that the new system of capitalism was able to function optimally owing to its constant supply of labour (Pickett, 2005: 18). Similarly, societies' perception of nature began to shift away from regarding it simply as a source of food or as the place in which wildness was situated, towards viewing nature predominantly as a source of *energy*; a perception indicative of a society increasingly preoccupied with the “general processes of managing, developing, and expanding the politico-commercial entity of the population” (Marzec, 2015). Indeed, it was during the Enclosure Movement that the concepts of “privatization, surveillance, and environmental manipulation” first emerged in relation to the use of land (Marzec, 2015); while the emergence of this market-oriented way of thinking about land first brought “the environment into an imperial market economy that made possible today's forms of neoliberalism” (Marzec, 2015). In other words, the rationalised organisation of land, and the effective control of its reproductive capacities, were intimately linked to the state's management of the human population, inasmuch as “improving nature's yields ensured the growth of the nation's population” (Marzec, 2015), which in turn required even more intensive and large-scale agricultural undertakings. Biopower thus became an “integral part of the bourgeois order” (Foucault, 1978: 5) by being explicitly connected to the notions of capital accumulation and the expansion of the means of production.

That is, the deployment of sexuality was tied to changes in the way people related to nature during this time – what Milstein and Dickinson refer to as “humanature relations” (2012: 510 – 532) – and in many ways this constructed the heteronormative understanding of nature that arguably still largely informs contemporary perceptions of it. In this regard, as heterosexuality emerged as the dominant form of sexuality during the Victorian era, such heterosexuality – and the intimately connected concept of masculinity – were also steadily imposed upon societal perceptions of nature and natural spaces. And the extent to which this was the case becomes conspicuous when one considers how nature was previously regarded. Before the modern era, societies in the global North perceived nature as “organic,” with the mutual interdependency of humans and nature accepted as truth (Reed, 2015: 94). However, from the eighteenth century onwards, the related worldview shifted to become increasingly “mechanical,” which correlated with society's new perception of nature as something “passive, dead, and inert” (Reed, 2015: 94). As Reed further explains, humans' relations with nature accordingly changed from recognising the potential both for “mutual nourishment and growth,” and correlatively for “mutual destruction and devastation,” to insisting on “humans

achieving mastery over nature” (2015: 94). Of course, this urge to exert dominance over nature during the modern era paralleled the development of those “dualistic and hierarchical conceptual structures” that have played such a powerful role in our construction of reality (Reed, 2015: 95). In terms of this, the modern view of the world thus came to associate women with ideas of “femininity, the body, Earth, sexuality, and flesh,” while men were ‘naturally’ linked to “masculinity, spirit, the sacred, mind, and power” (Reed, 2015: 95). And as a result of these associations, major binaries emerged; for example, “reason/emotion, mind/body, culture/nature, heaven/Earth, and man/woman” (Reed, 2015: 95), all of which contributed to the pejorative characterisation of all those considered ‘Other’ to the heterosexual white male category. Furthermore, a quantitative understanding of phenomena increasingly came to prevail over qualitative considerations – which impacted negatively upon the aesthetic appreciation of existence.

The dichotomisation promoted by the above concepts from the start of the modern era, which manifested in the gendered construction of modern understandings of nature and societies’ relationship with it, are explored by Catriona Mortimer-Sandilands in her “Unnatural Passions?: Notes Toward a Queer Ecology,” where she points out how notions of both gender and sexuality played a significant role in the construction of American national parks towards the end of the nineteenth century.⁵⁵ This was the period during which many of the above changes were occurring in American urban areas, especially as they were increasingly flooded by populations of immigrants. In this regard, Kweit and Kweit observe that

[s]tarting in 1830, large numbers of Germans immigrated to the United States, fleeing poor economic conditions, political instability, and rumblings of revolution. Fifteen years later thousands of Irish began pouring into the United States, fleeing famine caused by a blight of the potato, the staple of the Irish diet. In 1861, only 6 years after the flood of Irish had abated, large numbers of southern Italians began to arrive. Within another 10 years, larger numbers of Eastern Europeans, many of them Jewish, began to arrive in an attempt to escape both religious persecution and poor economic conditions. (2013: 30)

The arrival of these new cultures, religions, and languages certainly threatened the local urban males who were in close proximity to these groups in their daily lives, and American ideals of masculinity became formulated in reaction to the perceived deficits of immigrant masculinities. For example, just as before, where “Native American” men “were cast as foolish and naïve children...[, b]y the end of

⁵⁵ While sexuality and gender are recognised as denoting different ideas, where ‘sexuality’ denotes sexual preference, while ‘gender’ points to the socially-constructed roles related to notions of femininity and masculinity, it is important to recognise that these two concepts are, in fact, “intimately intertwined,” and that “the social construction and significance of one can rarely be understood without considering the other” (Rahman and Jackson, 2010: 5).

the century, new European immigrants were also added to the list of the unreal men, especially the Irish and Italians, who were seen as too passionate and emotionally volatile to remain controlled sturdy oaks,” while “Jews...were seen as too bookishly effete and too physically puny to truly measure up” (Kimmel, 2005: 38). Moreover, the upward mobility of middle-class women, who were starting to gain access to higher education and traditionally male professions, was also a threat to urban American men. That is, while women were still being excluded from various professional organisations, in the second half of the nineteenth century public universities were admitting women and women’s colleges were founded, with the consequence that “by 1890, women were approximately 40 percent of all college graduates” (Murrin, Hämäläinen, Johnson, Brunsman, and McPherson, 2016: 524). In response to these changing social conditions, certain white American men sought refuge from the above perceived threats to their masculinity and power by participating in recreational activities in the newly-formed National Parks. Parks such as Yellowstone thus came to “embody a specifically *masculine* ideal of nature, one that excluded women, the urban working class, and non-Europeans” (Mortimer-Sandilands, 2005).⁵⁶

In short, this coincidence of the deployment of sexuality with the creation of National Parks worked to characterise nature as a “space of intensive moral regulation,” and “given the increasing association of sexuality with ideas of nature, sex became a key element in the organisation of nature as a regulatory space” (Mortimer-Sandilands, 2005). In contrast, cities in particular were regarded as spaces of moral degeneracy that cultivated homosexuality and perversion, such that nature became advanced as the place for the restoration of masculinity and, ultimately, a “therapeutic antidote to the social ravages of effeminate homosexuality” (Mortimer-Sandilands, 2005). Perhaps most saliently, these ideas were spurred on by theorists such as Max Nordau, author of *Degeneration* (1895), who argued that the industrialisation of urban centres was increasing cases of hysteria and neurasthenia,⁵⁷ and more generally augmenting the incidents of degeneration of all kinds (Heise, 2011: 105). Also, for Nordau, degeneracy was expressed physically as well as cognitively; he observed in degenerate patients an “unequal development of the two halves of the face and cranium,” as well as the patients’ proclivity for surrendering themselves “to the perpetual obfuscation of a boundless, aimless, and shoreless stream of fugitive ideas” (Nordau in Heise, 2011: 105). Interestingly, though, in terms of this line of thought, degeneracy was irrevocably linked with the dissolution of masculine ideals, as

⁵⁶ For some, the conservationist movement’s roots in these same parks in the late nineteenth century is evidence that this movement was heavily influenced by principles of heteronormativity and dominance, which led them to “still view...nature as something subordinate to man” (Eisenstein, 2015: 33).

⁵⁷ Neurasthenia was believed to be a disease that manifested in various, and admittedly vague, symptoms, ranging from “bad, indescribable feelings in the head [and] the inability to concentrate,” to “terrible despondency, [and] the fear of going insane” (Robinson, 1893: 17).

Nordau predicted that high levels of degeneracy would eventually conclude in “the majority of men [clothing] themselves...in feminine apparel,” while women would increasingly “wear men’s dress” (Nordau in Heise, 2011: 105). Thus, queerness came to be regarded as not only an illness cultivated in the “artificiality of cities,” but also by implication as an artificial phenomenon itself (Mortimer-Sandilands, 2005). One consequence of this assumption was that rural spaces were deemed places in which homoerotic activity did not occur, since homosexuality was ostensibly an ‘unnatural’ phenomenon produced in the similarly unnatural urban spaces. Correlatively, what Mortimer-Sandilands describes as the “hetero-masculine deployment of wilderness,” saw nature become viewed as the site for moral and physical regeneration and fitness, especially for young men.

Accordingly, because of the perceived moral degeneracy of cities, urban parks were created as normative institutions that could allow residents a form of escape (Boyer, 1997: 33), but these spaces for the same reasons were highly disciplined, and operated as sites for the “conspicuous display of middle-class respectability” (Mortimer-Sandilands, 2005). That is, the parks were designed to provide the apparently fast degenerating urban population with opportunities both to come into contact with “the social values of an ideal rural order,” and to “restore the balance between [them] and nature” (Boyer, 1997: 34). Indeed, the government at that time was willing to spend conspicuous amounts of public money on this project to curb the further degeneration of the urban population, arguing that it was “right and just...that the state should regulate and control the boundaries beyond which man could not travel without being a detriment to himself and to civilization” (Boyer, 1997: 34). Nature was thus seen as holding “the power to uplift the downtrodden and instil in man the best ideals from America’s rural democratic past” (Boyer, 1997: 34). But as disciplinary spaces, urban parks were “explicitly organised around an agenda of discouraging expressions of sexuality other than those formally sanctioned in the public eye,” with deliberate inclusion of “pair-appropriate facilities” – like park benches – interspersing formalised walkways to underscore such aims (Mortimer-Sandilands, 2005).

Biopower thus became an organising force in modern society, with State Apparatuses – from schools and financial institutions to the medical fraternity – involved in channelling desire towards those activities underwritten by heteronormative and masculine principles, including the construction of nature. Most notably, biopower and the deployment of sexuality resulted in the tripartite oppression of women (hysterised), queer sexual identities (pathologised), and nature (masculinised), and the legacy of these dynamics identified by Foucault remains at play in contemporary society, notwithstanding the veneer of acceptability applied to queerness today. In this regard, Mortimer-Sandilands (2005) reminds us that, despite queer characters being present in contemporary mass media – especially popular television sitcoms such as *Will and Grace* and *Modern Family* – these shows represent a “narrow band of queerness” which suggests that, in such programming, “queers

are OK not because they are queer, but because they are exemplary consumers in a society that judges all people by their ability to consume.” In this regard, Goodman and Cohen explain that while the gay community was at first ignored as potential consumers, “consumer-oriented and popular-culture businesses” soon saw the profitability of this particular group (2004: 86), and out of this trend has even emerged the idea of the “pink dollar,” which is used to reference the “purchasing power of gays and lesbians” (Hughes, 2006: 2). As a result, the image of queers-as-consumers has proliferated in the contemporary mass media: after all, “we have danced to the Village People, Roseanne has been kissed by a lesbian on national television...Martina Navratilova has sold us computers, Ellen has come out, and gay marriage has been featured on the cover of the most conservative newspapers” (2004: 86 – 87). But the continued exclusion of diverse queer characters is nevertheless still apparent in the lack of representation in such programming of “working-class queer folk, lower-income or anti-aesthetic lesbians, and older, sicker, or even HIV+ gay men” (Mortimer-Sandilands, 2005). Rather, only the representation of the more affluent consumerist queer characters proliferates, because of the ease with which this category of queerness simultaneously appeals to, and desires, commodifiable products and services. Such desires have accordingly been produced and channelled because of their potentiality for profit in various industries, such as entertainment and fashion.

Similarly, the depiction of nature in contemporary mass media has also been limited to what is most profitable. That is, the masculine desire to dominate “fertile, feminine, and ripe” nature, in order to appear “virile” and in control of the land, continues to play out in contemporary advertising and film (Garlick, 2016: 186). For example, JanSport’s “Go for it, it can stand whatever you can” and Salomon’s “Designed for freedom” advertisements, sell the desire to ‘beat’ and conquer nature at all costs. Relatedly, television shows such as Bear Grylls’s *Man vs Wild*, as well as the Discovery Channel’s *Deadliest Catch* and *Yukon Men*, all focus on mankind’s capacity for survival against all odds in harsh natural environments through their enduring domination of its various features. The longevity of programming like this on channels such as Discovery points to the normative strength of these heteromale desires in contemporary society.⁵⁸ In this regard, despite the contemporary era being characterised by Deleuze as a Control Society that has progressed beyond the contiguous control of the disciplinary era before it, various of the related bio-power dynamics identified by Foucault remain relevant, and his theorisation of them still largely provides the framework for how sexual desire, and urban society’s desires concerning nature, have been and continue to be canalised by the (Transnational) State Apparatus. But in light of the immense strength of these molar desires, and their destructive repercussions within the context of the ecological crisis, it has become clear that

⁵⁸ Indeed, *Man vs Wild* aired for six years, *Deadliest Catch* has been showing since 2005, and *Yukon Men* has aired for the last eight years.

for an environmental movement to be effective, it would need to radically deterritorialise (in)dividuals' desires away from such heteronormative understandings of the natural world, through molecular lines of flight that marry the concerns of women, queers, and nature, resulting in a reinvigorated and transformed environmental movement. And as will be discussed next, such efficacy tends to be proportional to such war machines' recourse to affect.

3.3 Ecosexuality as an affective line of flight from androcentric humanature relations

Nearly a quarter century ago, Greta Gaard highlighted the interrelated struggles against oppression of feminists, queers, and nature, and she argued that "ecofeminists must be concerned with queer liberation" in the same way that "queers must be concerned with the liberation of women and of nature," because of the interlinked oppression of women, queers, and nature that has occurred throughout history, in societies dominated by normative heterosexual channelling of desire (1997: 132). In terms of this, the pejorative "perceived associations" (1997: 132) Gaard speaks of refer to the intertwined othering of these groups, involving the extension of certain qualities from one group to the next, such that where one group is assigned a negative label, the others are similarly branded. And because for Gaard this association "emphasize[s] the inferiority of these categories," she maintains that "all forms of oppression are now so inextricably linked that liberation efforts must be aimed at dismantling the system itself" (1997: 118).

However, she also argues that one potentially effective method of dissolving the systemic violences similarly perpetrated against these three groups is via the liberation of the erotic, through a "genuine transformation of Western conceptions of the erotic as fundamentally opposed to reason, culture, humanity, and masculinity" (1997: 132). This is because a large part of the oppression of these groups is a result of the "erotophobia of Western culture," which Gaard describes as a "fear of the erotic so strong that only one form of sexuality is overtly allowed; only in one position; and only in the context of certain legal, religious, and social sanctions" (1997: 118). But by way of corollary, those who express their alternative desires and refuse to abide by heteronormative rules, may succeed in placing themselves "to a certain extent outside the reach of power," and in this way may anticipate "the coming freedom" (Foucault, 1978: 6). In light of this, Gaard proposes a new queer ecofeminist approach, which would entail examining not only "the ways queers are feminized, animalized, eroticized, and naturalized in a culture that devalues women, animals, nature, and sexuality," but also how "nature is feminized, eroticized, and even queered" (1997: 119).

This notion of queer ecofeminism, as well as Mortimer-Sandilands's queer ecology, on account of the new networks they facilitate and establish, comprise strong rhizomatic oppositional forces to arboreal thought systems, particularly insofar as they excavate and rearticulate in new form

multiple desires that have been historically maligned in cultures in the global North, while at the same time providing new perspectives on how queers may in future provide “a unique standpoint on *resisting* these destructive relations [or desires]” (Mortimer-Sandilands, 2005). Today ecosexuality, as a fledgling environmental movement, is largely based on the ideas of ecofeminists and queer theorists like Gaard and Mortimer-Sandilands, comprising as it does a new environmental movement that radically deterritorialises the molar desires underwritten by the abovementioned heteronormative mindset, through its various initiatives that open people up to the prospect of ecologically-sensitive molecular ways of erotic life. Inherent to the movement is the playfulness and inventiveness Pickett alludes to when explaining that it is crucial for (in)dividuals to be “liberated from the attempt to discover [their] ‘true’ sexuality” (2005: 20), in order for new creative possibilities to emerge.

Ecosexuality first came about as a way of describing new-age preferences in the personal columns, and as a way to show one’s interest in eco-conscious activities on certain occasions by, for example, visiting farmers’ markets or dining at eco-friendly establishments (Anderlini-D’Onofrio and Hagamen, 2015: 2). However, as the term caught on during the 1990s, it increasingly came to denote various additional things, from a “social movement, a philosophy, [and] a lifestyle,” to a “spiritual path, a mode of loving, and a form of artistic expression” (Anderlini-D’Onofrio and Hagamen, 2015: 2). Moreover, ecosexuality soon also became viewed as an important new way of regarding “love that aligns sexuality and ecology,” in ways that create “a place for sex at the table alongside political, economic, and environmental issues” (Anderlini-D’Onofrio and Hagamen, 2015: 2).

For activists Sprinkle and Stephens, ecosexuality achieves this by including “nonhuman nature in the panoply of pleasure, from the roundness of a ripe tomato to the caress of water rushing by one’s body in a creek” (Scott, 2017). For them, ecosexuality is thus an entirely different environmental movement from that which has come before, inasmuch as participants may “embody a queer sexual agency” that constitutes a line of flight from “the way sexuality is ordinarily objectified in media or in life” (Scott, 2017). Of course, some have argued that the Ecosexual Manifesto’s widespread reference to normative sexual categorisations (heterosexual, lesbian, gay, queer, etc.) points to the movement’s own entanglement in the web of Foucauldian discipline/bio-power, which reinforces the importance of such subject-creating schematisation.

In this regard, Konik and Konik, on the one hand, recognise ecosexuality as a movement that transgresses aspects of *disciplinary* power as it “harness[es] the technology of panopticism – most overtly the digital camera – to promote [its] movement in very provocative ways” (2019: 86). But, on the other hand, their main critique of ecosexuality revolves around what they consider to be the movement’s failure to escape the discursive matrix of biopower through its significant emphasis on ecosexuality as a new sexual identity (2019: 87). That is, the authors maintain that the “category-generating aspect of bio-power is clearly evinced in ecosexuals’ own enthusiastic willingness to

participate in...processes of individualization on the basis of sexual definition” (2019: 87). However, a response to this critique would be that the ecosexual movement makes apparent its agenda to *blur the lines* between such categories, by employing ecosexual ‘identity’ as one that is all-encompassing, and hence naturally inclusive of all people and all natural things. This advances the idea that, just as all sex could be regarded as ecosex (Sprinkle and Stephens, 2011: 7), all desires are underwritten by our primal loyalties to the earth which – in Dionysian terms – precede any identity we might establish for ourselves, and also entail the constant possibility “of being drawn outside [any]...self” we might establish and identify with; this is because of how “[t]he Dionysian dimension of all passion...blend[s and] confuse[s]...generations, the dead and the living, the animal and the human, the sacred and the profane,” insofar as it “explodes all notions of identity with the self” by “maintain[ing] the reality of the erotic body, the desiring body, as the sole measure of a different – and radical – truth” (Dufourmantelle, 2007: 45). In keeping with this, ecosexuality does not therefore simply entail the inclusion of yet another sexual category alongside those of the deployment of sexuality, but rather signifies a move towards a Dionysian-inspired becoming-uncategorised, as it were, on account of how ecological systems and nature are the most fundamental aspects of all living creatures, and accordingly offer a material common ground for all communities. Through such means, ecosexuality “queers the distinction between love and sex in a way that opens [up] both categories to intersubjective complexity,” so that “loving becomes less about ownership, and more about response, while sexuality becomes less a project of subjectification and more of an interaction in the open” (Scott, 2017).

In this regard, the Ecosex Manifesto (Sprinkle and Stephens, 2011: 7) is an important text because of how it clarifies the aims of ecosexuality. The Manifesto describes ecosexuals as people who regard the earth as a lover, and who thus vow to “treat the Earth with kindness, respect and affection” (Stephens and Sprinkle, 2011: 7). Ecosexuals are also described as people who find profound pleasure in nature and, importantly, who “make love with the Earth through [their] senses,” and who are pleased through their “E-spots” (Sprinkle and Stephens, 2011: 7). Although those identifying as ecosexuals come from diverse backgrounds – in a testament to the ecumenical orientation of the movement – they nevertheless collectively agree to lower their consumption levels and “work and play tirelessly for Earth justice and global peace.” And the degree to which space is afforded them to subjectively appropriate the movement’s tenets in accordance with their own axiology, is underscored by Sprinkle and Stephens when they highlight how some people hold ecosexuality as their primary ‘sexual identity,’ while other queer and hetero-sexualities simultaneously proliferate among followers. Ultimately though, all ecosexuals are in agreement concerning the need to “love, honor and cherish [the] Earth, until death brings [them] closer together

forever” (Stephens and Sprinkle, 2011: 7). Indeed, at a San Franciscan Pride Parade, Guillermo Gómez-Peña neatly summed up who ecosexuals are by quoting from the Ecosex Manifesto:

We are aquaphiles, terraphiles, pyrophiles and aerophiles. We are skinny dippers, sun worshippers and stargazers. We are artists, sex workers, sexologists, academics, environmental and peace activists, feminists, eco-immigrants, putas y putas, trans/humanistas... Whether GLBTQI, hetero, asexual or Other, our primary drive and identity is being Ecosexual. (In Williams, 2018)

This statement quite unequivocally advances both the highly inclusive character of the ecosexual movement, and the way in which the movement’s principles transcend barriers between classes, genders, races, and sexualities in their focus on the *unified desire* to love the earth as ecosexuals. Accordingly, this statement reflects a powerful attempt to deterritorialise molar notions of sexuality, and the various stigmas attached to the more molecular activities of sex workers and sexologists, among others, which are negatively constructed in relation to the deployment of sexuality. Correlatively, through the emphasis on ecosexuals’ primary desire to love the earth, ecosexuals evoke Eros as a guiding force in the movement, which simultaneously situates it in opposition to the canalisation of desire under the auspices of global capitalism and its related (Transnational) State Apparatuses. To be sure, many of the principles of ecosexuality developed out of older movements; that is, apart from the obvious Dionysian influence thematised above and in the preceding two chapters, echoes and reflections of the idea of free love, the anti-consumerist and pacifist principles, and the communitarian undertones of the hippie movement of the 1960s (Etzioni, 2012: 223) can all be detected in ecosexual orientations. In fact, Sprinkle herself has explained that a lot of inspiration for her ecosex work is drawn from the sex-positive movement, of which she was a major figure in the 1980s. In terms of this, Sprinkle has worked as a dancer, masseuse, and sex worker, and performed in numerous shows that “juxtapose the negative ways that she had been treated by men in the pornographic film industry” with the “positive female sexual discourse and body performance” that she promotes (Carver, 2013).⁵⁹

Arguably, it is largely through the leadership of Sprinkle and others that ecosexuality has been able to emerge as markedly different from previous environmental movements, through its nomadic appropriation of aspects of the deployment of sexuality as both an *agent* and *site* for political change in terms of contemporary environmental concerns, and through its use of performance art to spread its message and infiltrate mainstream spaces oriented around molar desires. In particular, the

⁵⁹ An example of this is her show “Post Porn Modernist,” which includes an interactive display during which she “displays her cervix to audience members” by using a speculum to open up her vaginal canal so that audiences may “file by and take a look,” with the opportunity to take photographs or video the experience (Jones, 1997: 16).

ecosexual manipulation of the deployment of sexuality for their own ends is highly tactical. As van Hooff shows, while discourses of sexuality have become somewhat more positive in the past century, “there is [still] a persistence of some of the older themes,” such as the “interplay between sexuality and truth which was once played out through the confessional but [which today] has been replaced by...psychoanalysis” (2016: 92). However, although the generation of discourse usually “reinforces and transmits power,” it can also be used to “undermine and expose it” (van Hooff, 2016: 92), and this is precisely what the ecosexual movement’s innovative approach does through attaching itself to sexuality.

To elaborate, this act of drawing in people, rather than excluding them, is a radically rhizomatic move that points to a tactic of establishing connections between marginalised people (women and queer), and those who fit fairly comfortably within the mainstream but also share the desires expressed by ecosexuals. This also points to a tactical blurring of lines between categories of sexuality, so that ‘ecosexual’ can become the predominant holdall ‘identity,’ while others are allowed to gradually fall within its ambit. The highly rhizomatic and nebulous character of ecosexuality thus renders it a multiplicity, because its form and purpose change according to whomever considers it, and it is difficult, at times, to say definitively whether it is predominantly a *political* movement focused on changing perceptions regarding gender, sexuality, and/or nature, or whether it is predominantly *performance art* that wishes to transgress conservatism of all kinds in public spaces. Seymour remarks on this ambiguity in *Bad Environmentalism: Irony and Irreverence in the Ecological Age*, by observing that “Stephens and Sprinkle’s ecosexuality is affectively ambiguous, maybe even incoherent,” and asks “Is it a joke? Is it serious? Is it authentic? [Or is] it a performance?” For Seymour, the Ecosexual Manifesto is equally ambiguous, containing “straightforward, sincere statements,” as well as those that seem “queerer and more ironic,” and even those that are “unintentionally ridiculous” (Seymour, 2018). However, the reasons for the confusion outlined by Seymour are also provided in her reference to the Manifesto, which proclaims that ecosexuals “work and play tirelessly for Earth justice and global peace” (Sprinkle and Stephens, 2011: 7). That is, for the ecosexual movement, it is clear that the notions of working and playing are indeed “utterly inseparable” (Seymour, 2018).

The rhizomaticism of ecosexuality is also apparent in that the motivations of different ecosexuals differ radically – from nature walks where members become aroused by their encounters with nature, to those who point out the performative aspect of the movement and accordingly emphasise the highly political nature of ecosexuality’s concerns. Sprinkle and Stephens, who are widely considered the founders of the ecosexual movement, began with performance art in nature, where participants appeared to derive sexual pleasure from various natural elements. However, outside of these events, they placed great emphasis on the performative nature of these displays of

sexual gratification, which rendered them political acts,⁶⁰ but without denying that for some the achievement of sexual gratification with nature would be more personal and literal. Similarly, interpretations and expressions of ecosexuality are multiple and variable, and this further indicates how ecosexuality resists dichotomisation and categorisation. In this way, it could be said to operate in “a more multiple, lateral, and circular system of ramification” (Deleuze and Guattari, 2005: 5; Dreamer, 2016: 199), rather than aligning itself with clear cut and compartmentalised arborescent schemas. Indeed, the movement thrives on its lack of boundaries and its correlative inclusivity, thereby inviting further innovative interpretation and creative play that will “take dichotomies and destroy them” (Williams, 2018).

As discussed in Chapter Two, multiplicities can be considered minoritarian-becomings, as each multiplicity is by definition heterogeneous and in a continual process of transformation into different multiplicities (Žukauskaitė, 2016: 86). In the case of ecosexuality, its mix of theory and undefined membership parameters imbue it with heterogeneity, while its multiple interpretations and expressions point to the process of transformation that renders it both a multiplicity and a minoritarian-becoming. In many ways, this process of becoming draws on the idea of permeable boundaries, insofar as it playfully tries to make sense of the environmental crisis and gender/sexual oppression in creative and interpretive ways that “cannot be unified or universalized” (Žukauskaitė, 2014: 76). Indeed, the multiple and transformative nature of ecosexuality is similarly personified in the figure of Annie Sprinkle, who in an interview provocatively proclaimed, “my mother thought I would grow up to be a whore or an artist, and she was right” (Sprinkle in interview with Williams, 2018).

Through such means, then, the ecosexual movement and its developmental spaces facilitate the becoming-other of participants – a becoming-lover and becoming-ecology – while at the same time encouraging moments of molecular transformation through the creation of a virtual ‘grey area’ that defies normative dualistic categorisation, and which correlatively prepares participants to “leave the comfort of well-defined subject positions” (Pekerman, 2012: 123). In this regard, with reference to the 2017 Ecosex Symposium, Stephens offered the following observation:

Research has shown that films, performances, and art create empathetic connections that science often doesn't...[B]y bridging ecology with sexology, approaching harsh realities with some humour and joy, and using aesthetic surprises, we can develop fresh, inclusive ways to reach and engage new audiences such as

⁶⁰ In this regard, it must be recalled that, similarly, “[t]hroughout *The Birth of Tragedy*, Nietzsche narrates his exploration of the Dionysiac experience, along with all its ecstatic, tragic and destructive elements, through the vocabulary of performance” (Leczner, 2020: 133).

LGBTQIE folks, and other communities that are not historically included in mainstream environmental discussions. (In Rappaport, 2017)

Participation in ecosex workshops and symposiums accordingly requires participants to recognise the constructedness of their own identities, and challenges them to “change, to experience differences in kind [and] to affect and to be affected” (Žukauskaitė, 2016: 87) in response to the counterinformation that springs from the performances. This counterinformational challenging of identity is readily apparent in, for example, Guillermo Gómez-Peña’s poem “The New Barbarians” that is recited in the Wedding to the Earth ecosexual ceremony, and which calls upon peripheral and subaltern groups – those groups who are excluded and marginalised as a matter of course, and who do not enjoy the support of the State (Ray and Radhakrishnan, 2010: 47) – to shed their individual identities and instead focus on the immense power they have as a collective to create desires that are less ecologically (and socially) destructive.⁶¹

Eisenstein situates the above emerging importance of ecosexuality in relation to the increasingly rampant objectification of the earth currently underway within the neoliberal era (2015: 28 – 30). This objectification of nature, he argues, indicates a severe lack of love, which is clear in that “we can no more love what we see as a purposeless, random agglomeration of generic particles than we can love an objectified person” (Eisenstein, 2015: 30). Accordingly, a paradigmatic shift towards the desire for love is what ecosexuality attempts to bring about, along with “a revivification of matter, [and] a resacralization, [and]...restoration of nature’s status as a coequal subject” (Eisenstein, 2015: 30) – with such ‘resacralisation’ of all of nature understood in terms of the de-commodification of nature-as-resource, and the correlative establishment of nature-as-subject. Something which represents a brave attempt to deterritorialise global capitalist desires that are myopically founded on the principles of infinite growth and extractivism.

Eisenstein also makes reference to Rachel Carson’s work – discussed in Chapter Two – and how it “appealed most strongly to love, and awakened it in millions” (2015: 34), and with this, Eisenstein introduces an important motif in all ecosexual work, namely the idea of considering the earth as a lover rather than via the mediation of the trope of earth-as-mother. This is because the latter description is seen as problematic among ecosexual scholars, since mothers are stereotypically self-sacrificial beings and accepting of their children, even when they run awry (Sprinkle and Stephens, 2016a: 314). After all, the concept of ‘mother’ can be considered central to the ISA of the nuclear family; she is a disciplinary character whose task it is to ensure her children conform to the norms of society as she embodies “culture within the private sphere” (Ryan, 2014: 129). As such, considering the earth as a mother is not deemed helpful since it runs the risk of perpetuating the idea of the earth

⁶¹ This poem, and its significance within the ecosexual context, is discussed in greater detail in Chapter Four.

as a source of natural resources that can be extracted indefinitely, with neither reproach nor major consequence. Tola neatly sums up this ecosexual contention by stating that if the concept of Mother Earth suggests “someone is taking care of humans,” the concept of “the earth as lover” implies instead that it “is someone’s human desire to care for [the earth]” (2019: 233). And within the context of the ecological crisis, such desire and care for the earth are understood as very urgent to generate, so that humans begin to realise the immensity of the damage they have inflicted on life systems globally, and begin to repair whatever they can. Considered in this light, the image of the earth-as-mother will no longer suffice and must rather be replaced by an image that inspires (in)dividuals to begin caring for the earth. The idea of the earth-as-lover, then, offers a new way of relating to the earth that “seduces” audiences into loving, and therefore caring for, the earth (Eisenstein, 2015: 36), and it is for this reason that Eisenstein calls upon the affective language of Carson to show how love will always be a more effective means of convincing people to care for the earth. In short, he suggests that people will not be “*frightened* into sustainability,” because “fear changes nothing very deep; it is still all about me (us)” (2015: 37). Rather, it is proffered that “a real change would be a change in perception;” that is, “to fall in love with Earth and everything on it” (Eisenstein, 2015: 37) is understood as the basis of any enduring political change in our relations with the natural world.

Another important aspect of understanding the earth as a lover is that the idea of a ‘lover’ is heterogeneous; after all, lovers can take various forms and the word does not exclude particular groups or emphasise the importance of others. In contrast, understanding the earth as a mother is often quite limiting because of the gender connotations of this label, and may even imply that women are more ‘naturally’ inclined to experience relations with the earth than men, when in fact these relations are open and fundamentally part of *all* people. Moreover, paradoxically, this long-standing conceptualisation of nature as a mother easily plays into the *masculinisation* of nature, insofar as, within this schema, mother nature is cast as the homemaker and carer for those (men) who knock upon her door. That is, she is the passive provider whose work forms part of the private or domestic domain – the meta-industrial labour spoken of by Salleh (2010) – for which she is accordingly rarely appreciated and almost never compensated. Thinking of nature in this way, then, serves to justify the silent and invisible labour of nature, which ecosexuals on the contrary suggest is hugely important to all life on earth, such that it should be made publicly audible and visible in order to demystify the work of natural systems. Thus to avoid rendering nature passive, ecosexuals instead consider it a gender-neutral ‘lover’ that must be placated and have its own desires met. Similarly, by discarding the trope of the earth-as-mother, ecosexuals also confront the “intensive moral regulation” (Mortimer-Sandilands, 2005) upon which natural spaces were constructed over the last century.

3.4 Ecosexuality's deterritorialising tactics and awegasmic potentialities

The ecosexual movement nomadically disturbs the arboreal structures of (Transnational) State Apparatuses, which otherwise endeavour to maintain heteronormative constructs as far as gender, sexuality, and nature are concerned, and the movement achieves this by disrupting the illusory permanence of these structures through giving a voice to radically alternative eco-sensitive desires. To do this, ecosexuals can be understood as employing *tactics* or activities that resist the “rituals, representations, and laws imposed on them” (de Certeau, 1984: 13), either by appropriating and utilising the imposed structures (such as sexuality) in creative ways that suit their own ends, or by finding ways to bypass such structures and their associated normative expectations (Goff, 2015: 89).

And their approach in this regard contrasts with arboreal recourse to *strategy*, which for de Certeau is the counterpart of tactics, that can be identified by its tendency to self-isolate (Goff, 2015: 88). That is, strategy is carried out with an opponent in mind – an “object of [one’s] intentions” and on whom one desires to “impose [one’s] will” (Goff, 2015: 88) – and it thus requires a specific location from which to be carried out; “some place that is on the inside – central to the execution of the strategy, and separated from the surrounding environment,” which renders it isolated from any elements that are not implicated in its success. Accordingly, wherever strategy is at play, a barrier will emerge that separates “the insiders...from ...the outsiders” (Goff, 2015: 88), and for this reason strategy can be neatly associated with the ways in which (Transnational) State Apparatuses operate, namely through the creation of ordered, striated, space that can be easily controlled, as well as via the deep roots that they sink at a specific moment in time and place to ensure that their centralising arboreal structures present a formidable defence against the proliferation of difference. For instance, in the neoliberal context, activities that are not profitable, and/or those which oppose neoliberal principles, comprise threats that must be strategically negated in systematic ways upon their emergence, or co-opted into the free market economy, rather than being left to remain outside of the system from where they might undermine the longevity of current neoliberal-inculcated desires. However, through the use of tactics, oppositional flows – such as ecosexuality – are able to penetrate these well-established boundaries, or to circumvent them, in pursuit of new desires. For de Certeau, such tactical attempts to subvert a strategy can entail *bricolage* (1984: 15), which Goff describes as “itemized resistance or adaptation against the norm” (2015: 89), and which can be understood as attempts to render “established boundaries permeable” (2015: 90).

Some of the tactics employed by ecosexuals within the neoliberal context include offering ecosexual workshops in locations that are both widely accessible and connected to the channels of mainstream movement and transport; presenting performance art that is recorded and then distributed via digital media, rendering it ubiquitously and permanently available; and participating in a large

spectrum of protests, ranging from demonstrations against home foreclosures, to those protesting against mountaintop removals, which involve an admixture of anti-capitalist and pro-environmental activity.⁶² These activities can therefore be classified as part of the movement's tactics, insofar as they tend to make use of public spaces, both actual and/or virtual (when recorded footage of the events is distributed via mainstream digital platforms, such as social media). In this way, they can succeed in bringing those people and those desires that are external to the greater strategy of neoliberal institutions within the boundaries intentionally erected by the latter. Indeed, particularly during their protest activities and ecosex workshops, they purposefully place those who normally reside on the periphery of society within territories claimed by arboreal institutions, as will be explored in greater detail in Chapter Four.⁶³

While the parallels between the ecosexuals' and Nietzsche's performance-orientated approach to Dionysian experience was alluded to earlier (see note 49), in certain respects, the above tactics employed by the ecosexuals are also reminiscent of the playful aspects of Nietzschean philosophy, particularly those which emphasise the importance of humour, even when dealing with immensely profound and weighty considerations – such as the nature of existence. In this regard, Hamilton explains that

⁶² Indeed, the ecosexuals were actively involved in the establishment of the Occupy Bernal movement in 2011/12, which was an offshoot of the larger Occupy Movement. Occupy Bernal involved a series of demonstrations to stop the foreclosure of homes in Bernal Heights in San Francisco (Kamiya, 2013: 340). Sprinkle and Stephens's documentary *Goodbye Gauley Mountain: An Ecosexual Love Story* (2014), also depicts the ecosexuals' efforts to protest against the ongoing practice of mountaintop removal for the purposes of coal extraction in the Appalachian Mountains.

⁶³ For example, the ecosexuals' Wedding to the Moon took place in Farnworth Park Amphitheatre in Altadena, California in 2010. The amphitheatre is an open-air venue for concerts and public gatherings of all kinds, but its location in Farnworth Park placed it within a molar public space, and as shown earlier in this chapter, such spaces have been historically constructed according to consumerist and heteronormative desires. In contrast, the performance included an appearance by Reverend Billy of the Church of Life After Shopping, and its strong offering of *difference* in this molar space was such that conservative members of the Altadena public attempted to have it banned (Tayag, 2019). On a local community news platform where the event was advertised, one angry member of the public with the pseudonym "I HAVE MORALS!" wrote, "I don't care what the cause is, it is still an abomination to GOD using the rite of marriage for an unintended purpose" (*Altadenablog*, 2010). In addition to this, various universities have also hosted ecosexual performances, including the University of Nevada where a small wedding ceremony to the earth took place in 2019 in Pida Plaza, which "usually serves as an outdoor gathering area for the students of the University of Nevada," but which on this day "served as a chapel for the betrothed ecosexuals who decided to marry the planet" (Tayag, 2019). This event thus infiltrated the molar space of the square that is usually used for student socialisation to express the minoritarian desires of the ecosexuals and bring attention to the movement, however fleetingly.

Nietzsche believed, profoundly, in laughter; the power to laugh was, for him, the final mark of the noble man and he himself laughs constantly: the whole of his writing is interpenetrated and coloured by it. The things he laughs at are infinitely various...his humour is not compartmented: it plays over everything: it breaks across his most impassioned seriousness and is a part of it, its essence and flavour. (In Wininger, 1997: 14)

Arguably, the ecosexuals employ a similar tactic in their pervasively light-hearted responses to the ecological meltdown, even as they recognise its seriousness in their Ecosexual Manifesto, by proclaiming that they “embrace the revolutionary tactics of art, music, poetry, humour, and sex” (Sprinkle and Stephens, 2011: 7) in their attempts to address aspects of it. This recognition of the importance of humour as a political tactic manifests in, for example, their Ecosex Weddings, where some of their performances – along with their costumes – border on the absurd. For example, in their Wedding to the Mountains, the ceremony culminates in a performance by what resembles a group of furies,⁶⁴ who sing about the importance of ecological preservation. For some, the ecosexuals’ use of such playfulness as a tactic resonates with Nietzsche’s final stage of metamorphosis, as described in *Thus Spoke Zarathustra*. Here, the three metamorphoses in question describe, firstly, the camel, who is “well-adapted to take up the burdens of truth-seeking in the desert;” secondly, the lion who transforms from the camel when its “strong spirit can oppose [the] ‘thou shalt,’” which has hitherto burdened the camel, with “‘I will;’” and, thirdly, the child, who transforms from the lion when anger is relinquished, rendering it uniquely able to create, and to “wake...up to a completely new reality,” through developing “complete confidence” in “living vigorously” (Fritzsche, 2013: 33). Arguably, the ecosexual movement displays the characteristics of the Nietzschean child, inasmuch as it is joyously and creatively able to conceptualise a new understanding of the ecological meltdown – the gravity of the issue notwithstanding – and find new ways of rerouting molar desires (what Nietzsche may have called ‘myths’) towards molecular desires that are more ecologically-sustainable.

This playful attitude of the ecosexuals is evident in the Ecosexual Manifesto, which toys in rhizomatic fashion with arboreal structures and parameters through the creative, and often amusing, description of ecosexual practices, such as “admir[ing] the Earth’s curves,” being “very dirty,” “celebrat[ing] [their] E-spots,” and being “pollen-amorous” (Sprinkle and Stephens, 2011: 7). Through the creation of concepts like these that in nomadic fashion appropriate and twist and shape normative desires and their associated categories, the ecosexuals playfully deterritorialise the molar

⁶⁴ Furies are members of the ‘furry subculture’ which involves people establishing new identities through anthropomorphism and therianthropy – the act of imbuing animals with human qualities and humans with animal qualities, respectively (Maase, 2015: 1). This usually results in furies donning animal suits with human qualities that are representative of the person’s ‘fursona’ (Maase, 2015: 1). The international furry community is well established, with a number of annual ‘confurences’ such as the Texas Furry Fiesta, Anthrocon, and the Midwest FurFest.

concepts of ‘G-spot’ and ‘polyamory’ to create new smooth spaces of experimentation and transformation. Yet such blatant recourse to humour in the construction of the ecosexual movement’s rhetoric also makes it clear that, while ecosexual work is inherently political, audiences should approach their activities through a light-hearted Nietzschean lens. As Hamilton explains, because of its humour, Nietzsche’s work should similarly not be taken literally, because “the reader who takes his words literally, without perceiving that they are shot by this double colouring, naturally makes nonsense of them, as so many readers have done” (in Wininger, 1997: 14). Instead, readers should understand that “he is nearly always ironical,” because “irony is the form in which the sense of humour of a hard mind naturally expresses itself: and Nietzsche had a hard mind, if ever there was one” (in Wininger, 1997: 14). In many respects, the ecosexual movement requires analogous interpretation, because audiences who take the movement at face value – as many mainstream media outlets tend to do – will likely prematurely throw the baby out with the bathwater, so to speak, rather than approximating the poignant insights which ecosexual principles and practices work playfully towards.

In terms of this, the ecosexual movement facilitates an “opening up” of difference, or the process of gaining distance from molar desires to facilitate their molecular transformations (Žukauskaitė, 2016: 86). Practically speaking, ecosexuality makes space available for the exploration and expression of alternative desires through their online community pages, as well as via their workshops and events. Examples of these include workshops and events offered by Sprinkle and Stephens, such as their Weddings to the Earth and their ecosex workshops in Boulder Creek, Barcelona, and Gijon. An international Ecosex Symposium was also founded by Sprinkle and Stephens, the first of which took place in 2012 in three different locations: Spain, France, and the UK, with a similar event occurring in 2017. The activities scheduled during these events certainly encouraged the above process of ‘opening up’ and transforming – both physically and intellectually – through such things as group naturalism, which included displays of intimacy with nature. For example, in a reflective piece posted on the Love Art Laboratory website, Stephens recalls how the participants in the Barcelona workshop all shared an ecosexual experience or story with the group: “One person showed us how to make love to fruits and vegetables; another offered sandalwood scented clay body painting. One person brought honey, which we put all over our bodies then exfoliated with the sand...Two participants offered some delightful eco-BDSM scenes with tall grass flagellation, aloe vera cactus spanking, sand bondage, and more” (Sprinkle and Stephens, 2016b). Accordingly, the opportunities these events afford participants – to gain distance from molar societal expectations, and to experiment in molecular ways with new desires linked to their profound affection for nature – operate as lines of flight for participants who are seeking possibilities other than those of the majoritarian status quo. However, while the activities that take place during these workshops can often border on the absurd

– and often pursue approximation of this as a goal – there also tends to be a very clear focus on theory and activism within these meetings. In fact, on the official website for the first Ecosex Symposium, as well as those that followed, the importance of art, theory, practice, and activism were consistently stressed.⁶⁵

Based on the above discussion, it becomes possible to understand the ecosexual movement as nomadic in the Deleuzoguattarian sense of the term, as a movement that evinces a minority-becoming which is ushering in new desires profoundly different from State Apparatus-channelled desires, and which is precipitating a change in the desires of its minoritarian participants who are grappling with the socio-ecologically destructive desires of the majority. After all, a nomad is a person or people who “refuse to settle or to change nature to suit their needs,” but rather “change what they do and how they work” (Pekerman, 2012: 122). And the ecosexual movement is similarly populated with those who have rejected the mainstream desires that they view as being detrimental to ecological systems, and who instead experience a profound love for the earth; a molecular love considered problematically outlandish within molar circles. Yet negating these new molecular desires is also very problematic itself because of the serious consequences that stand to result from the uninterrupted flow of molar desires within the context of the current ecological meltdown. Accordingly, ecosexuals find themselves “freed from a fixed place,” and any “fixed identity” (de Bolla, 2010: 7) within contemporary society, as they struggle to adapt to, and simultaneously to disfigure, the conditions in which they are immersed but which they experience as intolerable. But through this process, they evince a minoritarian-becoming that forms part of Deleuze’s “politics of multiplicity,” which attempts to chip away at – or deterritorialise – contemporary neoliberal desires currently canalised by (Transnational) State Apparatuses. And they do this through the “careful chiselling of their borders” (Tampio, 2010) by employing the creative tactics described above, among others, to effect a revitalising of the environmental movement as a whole.

That is, the artefacts that are produced by ecosexuals – especially those on digital platforms – are highly evocative, to the point where they tend to polarise audiences: On the one hand, there are those who experience intensely negative emotions when confronted with their work, and who in response express their outrage – shaped by their majoritarian desires – via digital platforms in a private and/or public capacity. On the other hand, ecosexual artefacts evoke very positive affections in others, some of whom then go on to participate in ecosexual gatherings. Yet despite the differing reactions to ecosexual artefacts, and the counterinformation they entail, what remains important is that those who

⁶⁵ For example, according to official communication, the 2017 Ecosex Symposium sought to “stimulate discussion and discover new ways of working by encouraging cross-pollination between artists, philosophers, critics, sexologists, scientists, students, and activists” (Rappaport, 2017).

feel that the principles and/or practices of the movement strongly resonate with them undergo a *permanent* change of desire, which in terms of the Deleuzian concept of series – highlighted in Chapter Two (see note 31) – is no less important in cases where it is only incremental.

Moreover, as discussed in Chapter Two, Deleuze indicates that certain forms of art have a high potential to be counterinformation, on account of their evocative nature; that is, their ability to evoke powerful emotions and generate experiences of affect. In fact, for Deleuze and Guattari, one of the primary aims of such art is to “extract a bloc of sensations, a pure being of sensations” (1994: 167), so that audiences’ responses to art can be analogously emotively intense, with this experience of affect then carrying through into political potential. After all, as discussed in Chapter One, our experiences of affect – even “what seems to be the most individual and personal part of ourselves” – are intimately linked to our economic conditions as the “material base of every social formation” (Smith, 2012: 162). And for this reason, Deleuze and Guattari maintain that “the libidinal economy and political economy are one and the same thing” because “they have an identical nature” (Smith, 2012: 162). Thus, in order for people to deeply desire a change of external conditions, they must be driven by affect – a profound and personal reaction to an external event – and it is this reaction that counterinformation seeks to evoke.

However, what is meant by affect here requires qualification; that is, affect-inducing artefacts considered on their own have an obvious limitation, in the sense that once the counterinformation in question is no longer visible or tangible, the intensity of the affective experience can also dissipate proportionally. And with this ‘cooling down’ of new desire, the potential always exists for the reterritorialisation of desire by the State Apparatus. Within the context of the environmental crisis, the implication of this, then, is that, upon being exposed to counterinformation, (in)dividuals may certainly change their desires and even become momentarily conscientised to environmentalist principles. But as the counterinformation which precipitated this change is replaced with a deluge of other types of information, their desire to continue fighting for environmentalist principles could conceivably dissipate, with negative consequences in turn for the growth and strength of the environmental movement. In this scenario, an affect-inducing artefact by itself is thus vulnerable to social conditions. That is, it can be evoked, for example, through a video or photograph that depicts a horrific scene, such as Eddie Adams’s famous *Saigon Execution* in 1968 or Nick Ut’s *The Terror of War* in 1972, which depicted the atrocities of the Vietnam War and lent credence to the anti-war movement that was emerging at that time (Basu, 2018; Astor, 2018).⁶⁶ However, despite the initial

⁶⁶ *Saigon Execution* captures the moment when a military official casually assassinated a prisoner-of-war on the streets of Saigon, while in *The Terror of War*, nine-year-old Phan Thi Kim Phuc is seen running down a road after a napalm attack on her village.

outrage that such images generated and even the large, organised, movement for peace that these particular examples precipitated and/or galvanised into action, they were not enough to bring about an end to war globally. That is, while the affect generated from these instances of counterinformation contributed significantly to ending the Vietnam War itself, after the war related sentiments dissipated, and desires were once more canalised towards those endorsed by the State Apparatus – as evinced by the continual involvement of the US in global warfare since the Vietnam War.

Arguably, with the digital era's oversaturation of images and video content, there is considerable evidence to suggest that such circumstances are today increasingly being exacerbated, as audiences have been both thoroughly desensitised to horrific scenes depicted in images and videos, and are continually distracted with a plethora of other audio-visual material. In some cases, audiences are even *attracted* to horrific imagery, and certain developments in digital media have also been understood as encouraging such morbid curiosity. That is, according to Nunnally (2009), during the Vietnam War, which was the first televised war, "the American public was given essentially unrestricted access to how graphic and horrific war truly was," through images of the "terrified young faces of American soldiers and piles of death wherever one looked." And one consequence of the access people had to such graphic depictions of the war was that they were left feeling shocked and angry, and this helped motivate the peace movement of the time. In contrast, the contemporary mediascape sees these levels of violence "[funnelled] in all day and every day" through 24-hour news services, whose photographic and video material is often sourced from citizen journalists in the midst of violent events, as well as through the increasingly violent films and video games of the entertainment industry (Nunnally, 2009).

This has led to a growing desensitisation of audiences towards violence in all forms. For some, desensitisation to such tragedies is better described as "psychic numbing," which is a process by which "tragedies turn into abstractions in our minds," which can then more easily be ignored or pushed aside (Resnick, 2018). Put simply, psychic numbing entails people feeling less empathy the greater the tragedy is. Relatedly, people may feel "heartworn," or experience a sense of "compassion fatigue," which is experienced by those with "frequent or intimate exposure to the suffering of others" (Batcho, 2015). As such, while affect-inducing artefacts may carry political potency, in the context of an emotionally desensitised digital era, it is arguably becoming increasingly difficult to create an enduring experience of affect in reaction to tragic events, and this is all the more so in cases which are difficult to depict; for example, the loss of biodiversity in the oceans. And even when specific issues can be depicted, as in the case of the increasing migrations of polar bears inland as their ability

to fish on thinning ice declines,⁶⁷ because of people's regular exposure to such images, the latter's ability to generate transformative levels of affect stands to be diminished. Thus, to base a movement for environmental change solely on the premise of art's affective political potential faces limitations, as the goal posts are constantly moving further away in a world increasingly desensitised by a deluge of digital media. Accordingly, a more constant and robust form of desire needs to be drawn upon for the environmental movement to begin more effectively and consistently deterritorialising those (in)dividual desires that are canalised by (Transnational) State Apparatuses.

In terms of this, Chantal Mouffe's conceptualisation of "libidinal energy" (2018: 73) emerges as highly apposite, because for her such libidinal energy is "malleable," on account of its ability to produce "different affects" (2018: 73). However, here Mouffe is referring to the Spinozan understanding of affect, which does not necessarily involve an *emotional* reaction to something, but rather the larger idea of an "experiential force or a power source," which can develop into affection through interaction with others or different ideas (Colman, 2010: 12). Libidinal desire can thus be differentiated from the experience of simple emotional affect, insofar as the libido is a kind of 'inner constant,' one which is reliably present in all people and which unlike simple emotional affect is not entirely dependent upon external influences for its generation.⁶⁸ In this regard, Mouffe's conceptualisation of libidinal energy resonates with Herbert Marcuse's thinking around the role that libidinal energy plays in society, which he explores particularly in *Eros and Civilization: A*

⁶⁷ In 2019, there was a rise in the incidences of polar bears migrating south from their natural habitats, into urbanised areas in Russia. In February, a large group of polar bears invaded towns in the Novaya Zemlya archipelago, home to approximately three thousand people. This migration put residents in direct contact with the bears, which forced them to remain at home while specialists were called upon to sedate and remove the bears (Bennetts, 2019). The polar bears were filmed searching for food in rubbish dumps; a clear sign of their desperation as the ice in their natural habitat had thinned too much for them to fish efficiently. In June, a lone polar bear entered the city of Norilsk in Siberia, emaciated and sickly, searching for food, and various videos and photographs captured the bear's desperate search (*The Guardian*, 2019; Bever, 2019). The image of at least nineteen polar bears feeding at the rubbish dump earlier in February was also highly evocative, and was used as the main image for Carrington's piece entitled "Why the Guardian is changing the language it uses about the environment" (2019), which pointed to the image's potency in terms of evoking ecologically-sensitive desires. However, while evocative, the image is also just one of many pictures capturing the dire state of the environment, and while it may have caused an outcry at the time, no noticeable movement in mainstream society has arisen as a result of this particular image. Arguably, the fleeting way in which most audiences probably viewed the image – namely online – meant that the affect would have lasted only as long as they chose to keep the tab open. Afterwards, the deluge of other imagery could quite possibly have 'numbed' them to the affect experienced at the point of contact, or rendered it a distant memory – if it was remembered at all.

⁶⁸ Here, the libido is understood as the "energy of the Eros" (Gerber, 2019), or the life drive, recognised by theorists such as Marcuse and Freud. The concept surpasses the mere idea of sexuality, instead implying a process of generating "higher unities" (Gerber, 2019).

Philosophical Inquiry into Freud. Here Marcuse recognises the role of Eros as the ‘life drive,’ and situates it as the “basis for a political program that runs up against capitalist society and its performance principle” (Cho, 2009: 66).⁶⁹

Conversely, Thanatos – the death drive – has as its purpose the “dissolution and destruction of whatever is bound by libidinal energy,” and as such is opposed to life’s flourishing (Kovacevic, 2007: 84). For Marcuse, this characteristic of Thanatos makes it the drive that underwrites the capitalist system, especially considering capitalism’s “emphasis on mechanization, [the] conquest of internal and external nature, and alienated labour,” which positions capitalism and its manifestations as the enemy of Eros (Kovacevic, 2007: 84). In a capitalist system, then, humans similarly undergo a process of ‘desexualisation’ which sees “libidinal or sexual energy...invested into performing well and getting *the job done*” (Kovacevic, 2007: 85), and which amounts to a libidinal investment in the economic apparatus. Under different circumstances, though, where alienated labour no longer takes up the majority of a person’s time, such libidinal investments could be made in other spheres of a person’s life; for example, in one’s own body or in “social activities with other libidinally free individuals” (Kovacevic, 2007: 85).⁷⁰ This liberated libidinal energy thus potentially constitutes a powerful form of alternative desire that is life-affirming and creative and inherent in all (in)dividuals. Accordingly, with the careful deterritorialisation of such energy away from its entanglement with the desires of the State Apparatus, it is possible that (in)dividuals could experience a change of desire.

For Marcuse, Eros is thus a potent source of political transformation, and this is made clear by the fact that “it must be tamed by civilization;” it therefore stands to reason that “Eros at its most complete and uninhibited would be able to break free from the constraints of civilization, which is precisely why it must be held under shackle in the first place” (Cho, 2009: 66). Indeed, Eros is regarded as the basis of Marcuse’s notion of the Great Refusal, which is “the protest against unnecessary repression, [and] the struggle for the ultimate form of freedom” animated by the desire “to live without anxiety” (Marcuse, 1974: 149 – 150; Cho, 2009: 67). But of course, it must be remembered that, while Marcuse acknowledges the profound importance and power of Eros in the

⁶⁹ Marcuse’s performance principle states that “everyone has to earn his living in alienating but socially necessary performances,” with the consequence that “one’s status in society will be determined by this performance” (Marcuse, 2001: 197). Accordingly, workers who reject this principle in effect reject “the notion of progress which has up to now characterised the development of western civilization,” and which not only involves “increasingly productive exploitation and mastery of nature, external and human,” but has also shown itself to be based on “self-propelling destruction and domination” (Marcuse, 2001: 197).

⁷⁰ Such activities tend to take place outside the confines of those desires channelled by the State Apparatus, because those aligned with mainstream desires would be “guided by the profit motive,” and, as such, would be “just as constraining to individual freedom of libidinal choice as capitalist labor processes themselves” (Kovacevic, 2007: 85).

pursuit of happiness and pleasure (1974; 2009), he does not altogether part with the idea of reason, but rather recognises that “human happiness requires both the gratification of instinctual impulses and the exercise of reason” (Dahlem, 1986: 2). For Marcuse, an ideal arrangement would involve “repressive reason giv[ing] way to a new rationality of gratification,” with the result that “reason and happiness converge” (1974: 224), amounting to a new kind of “sensuous rationality” (1974: 228).

It is important to note that while Marcuse’s initial work establishes Eros as the adversary of capitalism, he also subsequently acknowledged that under late/advanced capitalism this idea requires revision, primarily as a consequence of what Deleuze and Guattari might refer to as such capitalism’s highly effective reterritorialisation of related forms of pleasure. In this regard, Marcuse recognises that the “problematic shifts focus away from the overwhelming presence of death to a pervasive affluence and an intoxicating enjoyment” in this system, where (in)dividuals are “mandated to consume,” to “ignore that overwhelming presence of death and...instead...to Enjoy!” (Cho, 2009: 67). And while Marcuse, as a result of this contradiction, chose to shift his focus from Eros to “finding a [new] base for political struggle against late capitalism’s enjoyment machine” (Cho, 2009: 68), as noted in Chapter One, for Robinson things are more complex. That is, while those residing in the global North are fully exposed to the conditions of societies of control – for example, ubiquitous neoliberal commodification and digitalisation – which situate them deeply within the ‘enjoyment machine,’ there also remain billions of people – the surplus humanity – who do not benefit from this system. Instead, they continue to be subject to cruel conditions of production, and are not able to participate in the more enjoyable aspects of the consumer economy, regardless of whether they reside in the global South or in the ghettos of the global North.

Thus, if the Eros Marcuse envisages is indeed that which is connected to the Great Refusal and the desire to live free of anxiety, then the enjoyment offered by global capitalism should rather be understood as a form of *pseudo*-eroticism. In other words, a distractive desire that channels (in)dividuals to continue buying into the consumer economy in which they work, such that they contribute to it even in their spare time. Taking into consideration the impact such enjoyment has on ecological systems, and the growing evidence that shows how such ways of life are inimical to the continuation of life on earth, it becomes apparent that global capitalism remains underwritten by Thanatos and *not* Eros. Accordingly, Eros in its unadulterated, manipulated, and commodified form can still be regarded as the adversary of global capitalism, and hence its political potency continues to be a viable source of societal change.

Considered in this light, the ecosexual movement is arguably the first environmental movement to recognise and seek to work directly with the full potency of Eros as the foundation of its political activism. According to Gaard, the movement couples queer, feminist, and environmentalist theory in a way that reconnects “eros and thanatos in an ecocycle of sensual

embrace,” and it achieves this through its emphasis on love-making in a society otherwise consumed with violence towards the Other (2017: 176). Indeed, ecosexuality does not simply seek to create experiences of affect, but rather seeks to change (in)dividuals on a libidinal level by appealing to both their sexual and ecological desires. In this regard, by understanding libido as an ‘inner constant,’ ecosexuality thus stands to precipitate the pursuit of a line of flight towards ecologically-sensitive ways of living in a far more enduring way than momentary experiences of simple emotional affect in relation to audio-visual material, could achieve. That is, by encouraging people to think of the earth as a lover, and to get them ‘turned on’ at the thought of a healthy planet, participants could conceivably move beyond requiring an external audio-visual affect-inducing artefact to keep them caring for the earth; rather, the motivation would be internal and constant.

One prominent way in which ecosexuality elucidates the link between libidinal desires and nature is through the work of theorists such as Anderlini-D’Onofrio and Hagamen, who show the interrelatedness of sexuality and nature. As they argue, inasmuch as the “natural world embraces sexuality as the preferred method for creating new life,” sexual relations are the spring from which nearly all forms of diversity emerge; furthermore, sexual relations are situated within specific ecosystems, which range from “a forest” to a “human body” (2015: 3), and both sexuality and ecology recognise that their related ecosystems must be well cared for in order to flourish. In this line of thinking, then, the human body is considered an ecosystem – which comports with the (Spinozan and) Deleuzoguattarian view of it as a machinic assemblage – while the importance of caring “for an ecosystem as if it were a body, and for a body as if it were an ecosystem” is advanced (2015: 3). Anderlini-D’Onofrio and Hagamen similarly suggest that approaching the body and nature in this way makes one consider the possibility of the body and nature being composed of a variety of smaller ecosystems, all kept together and made to function according to the flows of erotic desires. From this perspective, just as Deleuze and Guattari suggest that bodies are composed of smaller desiring machines – the desiring machine of the body comprises the machines of the arms and legs, and the machines of the eyes, nose, ears, and mouth, et cetera – it is also possible to think of them in terms of *ecosystems* that require certain couplings to remain balanced. For Anderlini-D’Onofrio and Hagamen, both sexuality and nature involve a “continual union and separation, intertwining, and division” (2015: 3), suggesting that we are in fact “nexuses in a matrix of relationships” (Eisenstein, 2015: 31), where ecology and sexuality “inform and enhance” each other (Anderlini-D’Onofrio and Hagamen, 2015: 3). This not only means that in struggles for environmental sustainability the principles of pleasure, collaboration, and interdependence inherent in the love-act are regarded as necessary principles. In addition, it also means that ecology’s focus on systems-thinking and holism carries unique insight into sexual relations and how the love-act is situated within, and influenced by, the greater whole.

Accordingly, for Eisenstein, ecosexuality is more about developing an abundance of love for nature, which could have revolutionary effects. For him, sincere, free-flowing, love of nature is a radical act in neoliberal society, because such love cannot be reconciled with the damaging and destructive forces currently laying siege to all life systems. Ecosexual activities can thus also be seen as a process of “making love” in a society

depleted of the deep nourishment of connection to the land and life and people and stories around us...[because of how] we are cast into a monoculture, a world where matter is standardized into commodities and relationships standardized into transactions, laws, job descriptions, grades, and bureaucratic categories. Alienated in a million ways from the livingness, sentience, and sacredness of all beings – alienated, that is, from the qualities of self that unites us with other – of course, we hurt and rage, all against something so ubiquitous we cannot know what it is or distinguish it from life itself. [But w]e can heal that alienation by making love; by enacting all the ways and means of experiencing the other as self. (Eisenstein, 2015: 38)

Alienation from such an elementary part of ourselves has had deleterious effects on people, as they find themselves ungrounded, as it were, and free-floating in digital spaces imbued with capital and propelled entirely by the pursuit of profit. It is difficult to conceive of how else this pattern could be interrupted, if not through the experience of love for the Other, be that nature, queerness, or femininity, and love such as this would necessarily be a libidinal experience of the sort advanced by Mouffe and Marcuse. Eisenstein also alludes to Deleuzian theory by regularly referencing the inter-relatedness of all things, and in fact describes ecosexuality as “a way of relating” that comprises “a metamorphosis of present technological power relationships with the Earth into a new, co-creative mode of technology” (2015: 32), which is also similar to Marcuse’s argument in *Eros and Civilization*. In this regard, ecosexuality explicitly rejects extractivism and the destruction of nature for the purposes of consumer pleasure, as evinced in a sentiment expressed in the *Ecosex Manifesto*: “As consumers we aim to buy less. When we must, we buy green, organic, and local... We will stop the rape, abuse and the poisoning of the Earth” (Sprinkle and Stephens, 2011: 7). Correlatively, with their passionately non-violent and anti-consumerist theoretical foundation, ecosexuality works to rip and fray the long-woven construct of sexuality and the discourse of biopower, to weave instead an alternative set of desires that challenges the tripartite oppression of women, queerness, and nature for the purpose of awakening (in)dividuals’ libidinal energies and reinvigorating the environmental movement.

But the extent to which ecosexuality seeks to precipitate (in)dividuals’ libidinal desires into lines of flight towards ecologically-sensitive activities is such that it could even be said to encourage the experience of *awe* within nature akin to Spinoza’s concept of “beatitude,” which Hadot describes as “consciousness that we are part of the cosmos, and the consequent dilation of our self throughout

the infinity of universal nature” (1995: 266). That is, by facilitating demonstrations and performances situated in nature – including the Ecosex Weddings which will be discussed in the following chapter – as well as workshops focused on strengthening participants’ awareness of themselves in nature, along with the various ways in which their bodies can derive pleasure through coupling with aspects of nature, the ecosexual movement effectively focuses on generating a type of *awegasm* resonant with Spinoza’s third kind of intuitive knowledge.⁷¹ After all, despite the difference between their practical approach and Spinoza’s theoretical terms, the end result is much the same, namely experiences of nature as sublime which could contribute to the participants coming away with renewed goodwill towards others, and a stronger understanding of the power, extent, and importance of nature, and correlatively, of the need to protect it.⁷² This is one salient way in which ecosexuals can be understood as reinvigorating the environmental movement, as experiences of awe are increasingly being linked to environmental sensibility and related compassionate activism. After all, Anwar (2016) reports that veterans who participated in rafting trips organised by the (admittedly conservative) Sierra Club experienced “a greater sense of awe during their rafting excursion,” and later reported that they were experiencing more positive relations with their family and close friends. And these experiences also have significant scientific support through the works of Keltner and Haidt, who explain that feelings of awe may trigger important urges to pursue a greater good and work towards the interests of the community (2003: 297 – 314). More specifically, awe may evoke “a sense that one is part of something larger than oneself,” such as “a community, a culture, the human species, or nature” (Piff, Dietze, Feinberg, Stancato, and Keltner, 2015: 884). While studies have also shown that “awe directs attention to entities vaster than the self,” and results in a decline in the “significance the individual attaches to personal concerns and goals,” because of how they learn to see themselves as a “small self” within a greater whole (2015: 884).

The experience of awe is understood as comprising of two main features: Firstly, the experience includes a sense of vastness, which involves perceiving something as being “much larger than the self, or the self’s ordinary level of experience or frame of reference” (Keltner and Haidt, 2003: 303). The concept of vastness here can include phenomena that are physically large, but can also entail “social signs or symbolic markers” (McGrath, 2015: 168), or those “vast in complexity” (Piff *et al.*, 2015: 893). This definition of ‘vastness’ is thus not limited to mountain ranges and large

⁷¹ For Spinoza, while the first kind of knowledge is couched in unsubstantiated “opinion and imagination,” and while the second kind of knowledge is the product of “reason,” the third and “highest sense of knowledge is intuitive knowledge” (Gangle, 2016: 55).

⁷² Admittedly, for Spinoza, writing in a pre-industrial context, the idea of *Deus sive Natura* requiring such protection would be foreign, not least because, as the substance of everything, it could never be destroyed, but could only change its form (Kober, 2013: 59 – 60).

expanses, but is also applicable both to social artefacts or signs which may render susceptible audiences ‘awestruck’ owing to their perceived immensity, and to small but nevertheless immensely complex organisms, like insects and flowers. Secondly, the experience of awe includes a “need for accommodation” (Emmons, 2005: 100), which is the psychological term for “the process by which human mental structures undergo an adjustment in the face of the challenge posed by new experiences” (McGrath, 2015: 168). As such, Keltner and Haidt suggest that “prototypical awe involves a challenge to or negation of mental structures when they fail to make sense of an experience or something vast” (2003: 304), and such experiences may include sensations of “rebirth” that extend to an initial sense of disorientation and terror. Of course, nature, along with art, is deemed a “primary elicitor of awe” (Piff *et al.*, 2015: 886), which may elicit both positive and negative experiences (2015: 893). That is, Piff and his colleagues maintain that the experience of awe in nature is not exclusive to positive experiences, such as happening upon a grove of beautiful redwoods, but can similarly include negative experiences, such as witnessing the destruction wrought by a tsunami (2015: 892). But in either case, the resulting intuition would be resonant with Spinoza’s beatitude, involving intuitive insight into the power and complexity of nature, which holds life in its hands.

Accordingly, this is also resonant with Deleuze’s argument concerning the spiritual automaton, which “refers to a mode of thought that is alien and outside [of]...normal thinking” (Frampton, 2006: 65) and which is precipitated by an unexpected encounter with difference; namely that, in the face of this, it is important “[t]o believe, not in a different world, but in a link between man and the world, in love or life, to believe in this as in the impossible, the unthinkable, which nonetheless cannot but be thought” (Deleuze, 1997b: 170). And in this regard, one could be said to encounter the spiritual automaton of the above-mentioned awe when faced with a coupling entirely different from arboreal expectations that is immense in its rhizomatic complexity. An entirely new and surprising coupling that seems vast and unintelligible in its existence, and which evokes sensations of initial terror, “when one fails to understand,” but a subsequent sense of beatitude when one is later able to accommodate this new unanticipated experience (Keltner and Haidt, 2003: 304).

For example, one may experience this when hiking an unknown path only to exit the brush and suddenly behold the ocean stretched below and out to the horizon. That is, this sudden coupling with the sea – its absolute vastness, the sea breeze, the sound of waves powering over rocks that we internalise unexpectedly – may evoke initial sensations of terror, as our minds struggle to make sense of what we see, and as we become acutely aware of our relative insignificance in comparison to the oceanic expanse. But over time – which would conceivably vary from person to person – we may feel a sense of absolute wonderment as our minds accommodate the experience; a kind of “wonder-joy,” which is a “profound and deeply moving [experience] of positive emotions where there is a co-occurrence of feelings of wonder, joy, gratitude, awe, yearning, poignancy, intensity, love, and

compassion” (Emmons, 2005: 100). This sense of wonder-joy is said to entail the “opening up of the heart” to what is being witnessed, and may result in a “sudden decentering of the self when faced with something novel and unexpectedly powerful,” followed by the “recentering of the self in response to new knowledge and understanding” (Emmons, 2005: 101). But this recentering of the self after such potent experiences of awe in many ways parallels the affection spoken of by Mouffe and Massumi, because when one experiences affect, one will leave the interaction slightly changed, as though one has “[stepped] over a threshold” (Massumi, 2015: 4), on account of an experience that necessarily opens one up to others – including nature – as it is the experience of connection-making itself. And if one concedes that this can be the case, then it means that the experience of awe carries with it the potentiality to evoke desires based on one’s embeddedness within a larger community (Massumi, 2015: 6), which is a similar premise to Keltner and Haidt’s proposition that the experience of awe leads to a greater sense of community among people, and the desire to work towards a greater good.

3.5 Conclusion

However, while such libidinal experiences of affect can have a powerful transformative effect on those who are open to changing their desires, (in)dividuals whose current desires are profoundly implicated with majoritarian desires may struggle to accommodate the new desires communicated by counterinformational art(efacts), such as ecosexual films and performances that are available on digital platforms. In fact, as indicated above, in a testament to the alterity that ecosexual artefacts embody, the desires espoused by ecosexuals have elicited significant *backlash* from mainstream media, as well as from various individuals who have encountered ecosexual performance art, and the ecosex website, *Sexecology*. And this has occurred despite the ecosexuals emphasising the performative nature of their work, and underscoring their intentions to draw attention to the earth and environmentalism through sex (Sprinkle in interview with Williams, 2018). That is, many headlines dealing with ecosexuality in the mainstream media express sentiments of outrage and incredulity at the idea of people having sexual relations with the earth, as evinced in Maloney’s article for *The Sun*, entitled “There are people who f*** trees: Meet the ‘Ecosexuals’ who think having sex with the earth could actually save it” (2016). The article’s conservative bias is a good example of molar reactions to the difference of ecosexual practices and theory, and is evident through its normalising statements that frame the ecosexual initiative in pejorative terms, such as “saving the earth is something most of us want to do but we draw the line at having sex with it” (Maloney, 2016). In addition to journalists like Maloney, ordinary individuals have also expressed their outrage over the alternative desires offered by the ecosex movement on platforms such as YouTube. For example, the YouTube channel

“Ready to Glare” exemplifies such resistance from the molar public to accepting ecosexuality in a broadcast titled “Ecosexuality is now a thing” (2018). Here, the presenter qualifies her repulsion for the movement by stating that while she “applied and almost went to art school,” and so considers herself “all for this weird shit,” she feels that via ecosexuality certain sacrosanct boundaries are crossed when “it turns into something literally sexual.” Interestingly, throughout the broadcast, the presenter struggles to articulate her outrage over the movement and its agenda, and so continually falls back on normalising/exclusive words, such as ‘weird’ when describing it. The presenter also points to her grounding in neoliberal desires orientated around an abstract concept of the earth-as-resource, by explaining how it troubles her that some people “prefer to see the earth as a lover than a mother,” because she would rather see the earth as “this neutral thing that [she does not] want to have sex with,” and that cannot “tell...her what her curfew is” (Ready to Glare, 2018). This clear advancement of a preference for continued neutrality in a time of escalating environmental catastrophe, is highly problematic, and while the ecosexual movement, with its strong libidinally affective appeal, can be understood as an important development in the battle against such abstraction, the presenter’s refusal to acknowledge such possibilities reflects the myopic effects of State Apparatus canalisation of desire.

Another related molar reaction to ecosexuality is found in Babbling Brooke’s “Ecosexuals??? Seriously?? What next???” (2017), in which the host, Babbling Brooke, introduces the concept of ecosexuality to the audience by overlaying a video produced by *In the Know* with her commentary on the activities displayed. As in “Ready to Glare,” the host’s reaction to the ecosexual activities is one of complete disbelief, as she struggles to accommodate this new concept into her existing normative frame of reference. However, while “Ready to Glare” reacts with annoyance and blatant aggression to the thought of ecosexuality, Babbling Brooke uses humour and disparaging labels – like designating participants as “perverts” – in an effort to dissolve the credibility of the movement. Interestingly, this categorisation of ecosexuals as perverts resonates strongly with the biopower dynamics identified by Foucault, in terms of which any sexual coupling not conducive to reproduction should be marginalised and studied as a pathology. In fact, for her, the idea of people expressing their love for nature in this way is so incomprehensibly different, that she evokes an eighteenth-century disciplinary mindset, orientated around fascination with ostensible deviance as a subject of study, by stating that “this whole culture of taking psychologically damaged people, putting them in a group where they can ‘freak-fest’ the day away, and calling them ‘normal’ is just...*awesome*.” In particular, this statement reflects strong links to the eighteenth-century practice of allowing public viewings of the mentally ill housed in designated institutions, such as Bethlem Hospital in London. This hospital was one of a few of its kind in Europe at that time, and became infamous for “the image of people visiting the Bedlam to laugh at the antics of the chained-up lunatics as a weekend diversion” (Sansom,

2008: 628). Considered in this light, the apparent entertainment value Babbling Brooke finds in the ecosexuals' activities harks back to attitudes found in the formative years of disciplinary society, during which difference was made a spectacle for the purpose of reinforcing normative expectations among the public. Furthermore, this attitude is also apparent among the host's audience, as punitive discourse circulates within the related commentary section. For example, "Lycan Seijin" states that "This is what happens to kids who *aren't* bullied in elementary school. They don't learn any self-awareness or restraint and become this. Bullying is an important natural resource." This quote exemplifies the continuation of ruthlessly disciplinary tenets concerning the importance of violence and constraint in education to facilitate the homogenous formation of 'individuals.' Similarly, "PorkyV2" patronisingly suggests to viewers: "dont [*sic*] be so hard on them. they [*sic*] need to get laid too and if it means doing it with vegetation and earth, let them." These sentiments, while they do evince a softening of normative biopower prescriptions in their explicit call for tolerance, nevertheless implicitly point to both the supposed social inadequacy of ecosexuals, which has made finding a human partner difficult, and to the speaker's social competency which renders them above such supposedly sad compensatory activity. But at no point is the alterity of ecosexuality admitted as an act of difference deserving of respect and contemplation. Moreover, and quite alarmingly, such commentary also seems to suggest that, despite the widespread facts of the current ecological meltdown, displays of intimacy with nature that espouse ecologically-sensitive values, with a view to mitigating the effects of climate change and species extinction, are still regarded as a form of *madness* through the lens of molar attitudes; madness that deserves punishment, and patronising discrimination, but never meaningful consideration.

In reaction to such molar interpretations of ecosexual work, Sprinkle explains that "the right wing takes our work literally. They think we are actually fucking trees. You should read our hate mail. They say Beth is going to hell...and I'm going to the gas chamber" (Sprinkle in interview with Williams, 2018). It is important to consider Sprinkle's sentiments in this regard, not only because they shed light on the metaphorical nature of their performances, but also because they underscore the incredibly emotional responses to ecosexuality on the part of those informed by molar desires. After all, that such respondents would regard ecosexuals as deserving of *death* – and a particularly heinous one at that – for simply expressing their desire for nature to be treated with love and passion, is disturbing for its totalitarian connotations. In short, such responses indicate the extent to which the State Apparatus has inculcated the desire for consumerism and transnational capitalism within mainstream society to such a degree, that those who do not comply with such canalisation are deemed worthy of neither dignity, nor even life. Indeed, the references to Nazi war crimes as an admissible response to ecosexual activities points to the incredible commitment that some consumers have developed for the current molar schema. Accordingly, when groups such as the ecosexuals propose

alternative ways of living and experiencing the world, what becomes clear is that they are, in fact, countering a *de facto* totalitarian regime; one for which desires that run contrary to the channels of transnational capitalism warrant condemnation and repression. But by the same token, the fact that ecosexual artefacts are able to produce such emotive responses in people – whether positive or negative – points to the strongly counterinformational character of their work, the specific deterritorialising aspects of which will be discussed in the next chapter.

Chapter Four: The Ecosex Weddings to the Earth, Sea, Mountains, and Snow as Transformative Minoritarian Literary Performances

4.1 Introduction

As discussed in Chapter One, contemporary society is in the midst of an ecological crisis, owing largely to the desires that have emerged in the neoliberal era, and which have also been canalised by (Transnational) State Apparatuses towards increasingly profitable pastimes, lifestyles, and ways of being. However, in Chapter Two, it was advanced that resistance to such destructive desires is also emerging in various parts of the world, as well as on globally accessible digital platforms. And in the latter regard, as discussed, some of the groups engaged in such resistance operate nomadically, using the neoliberal technology of digitality to their own advantage. In turn, in Chapter Three, the ecosexuals were introduced as a case in point; that is, as a relatively new environmental movement that operates in a nomadic way, and which is engendering highly transformative desires. These include the minoritarian desire for natural *awegasm*, which was advanced as in many respects synonymous with the beatitude of Spinoza's third kind of intuitive knowledge; the experience of which stands to increase participants' feelings of goodwill towards each other and nature, and through such means to contribute towards a new understanding of the importance of nature for all beings' existence. In this chapter, the extent to which a sample of ecosexual performances evinces the characteristics of minor literature in their pursuit of such minoritarian becoming, will be discussed. In terms of this, the characteristics of minor literature which Deleuze and Guattari identify in *Kafka: Toward a Minor Literature* – namely, a high degree of deterritorialisation, political immediacy, and transformative collective enunciations – will not only guide this analysis. In addition, they will also render conspicuous the ways in which, within the current context of transnational capitalism and the related ecological crisis, these ecosexual literary performances showcase the tentative minoritarian-becoming both of nomadic ecosexuality as a movement, and of ecosexuals themselves.

To this end, this chapter will analyse four ecosex weddings, all of which form part of Sprinkle and Stephens's Ecosex Weddings series that was created as a primary component of their Love Art Laboratory project. The Love Art Laboratory project emerged in 2005 from the two artists' resistance to "the violence of war, the anti-gay marriage movement, and our prevailing culture of greed" (Sprinkle and Stephens, 2010), and comprised of several different artistic initiatives, including twelve different weddings over seven years – not all of which were ecosexual in orientation since, as indicated above, some also responded to, for example, the anti-gay marriage movement. Nevertheless, the entire Love Art Laboratory project was catalogued online on the website loveartlab.ucsc.edu, and remains free to access; and while Sprinkle and Stephens refer to this site as the virtual home of the

project, clips of the various ecosex weddings are also available through social media sites, such as Vimeo, YouTube, and Facebook. Sprinkle and Stephens's ecosex weddings took place between 2008 to 2011, and so one wedding from each year has been purposively selected. In this regard, the wedding that was selected from each year is the one with the most workable information available freely online via the Love Art Laboratory website, as well as on social media platforms. Furthermore, the analyses are chronological, starting with the first ecosex wedding in 2008 and ending with one of the final weddings of the project in 2011. This order of analysis was chosen not only for its logical progression, but also to showcase the gradated intensity of deterritorialisation present in the literary performances, which increases year-on-year, and which is thus an important consideration in relation to Deleuze and Guattari's theorisation of minor literature, and the process of minoritarian-becoming associated with it.

To clarify, the first ecosex wedding took place in 2008, namely the Wedding to the Earth or the 'green wedding,' which was then followed by the 'blue weddings' to the sky and the sea in 2009, the 'purple weddings' to the moon and the Appalachian Mountains in 2010, and finally the 'silver wedding' to the rocks, the 'black wedding' to the coal, and the 'white weddings' to the snow and the sun in 2011. According to Sprinkle and Stephens, the colour designated to each wedding symbolises the *chakra* that each ceremony celebrates;⁷³ for example, green represents love, earth, and heart; blue signifies communication and throat; purple is associated with intuition, wisdom, and the third eye; and white (or silver) represents bliss, union, and crown (*LoveArtLab*, n.d.).⁷⁴ Increasing popular interest and involvement in the weddings is also evinced by how, at the end of 2011, nearly three thousand people had participated in the ceremonies (Preciado, 2013), and many more had viewed them online. However, for the purposes of this study – and for the reasons already given – the ensuing analysis will be limited to the Wedding to the Earth, the Wedding to the Sea, the Wedding to the Appalachian Mountains, and the Wedding to the Snow.⁷⁵ To start with, the Wedding to the Earth was performed at the University of California in Santa Cruz (UCSC) and was attended by 350 guests (Wedding to the Earth, n.d.). For Sprinkle and Stephens, the purpose of this wedding was for them to

⁷³ In ancient Indian culture there emerged a belief in energy centres, or *chakras*, which were thought to be situated throughout the body, and which were deemed responsible for circulating energy around the body; the seven main *chakras*, descending from the top of the body, are the crown, third eye, throat, heart, solar plexus, sacral, and root *chakras* (Mackinnon, 2012: 175).

⁷⁴ While there is no black *chakra* for the Wedding to the Coal, Sprinkle and Stephens group all the weddings that took place in 2011 – the white, silver, and black weddings – under the white *chakra* of bliss, union, and crown.

⁷⁵ While the Love Art Laboratory project ended in 2011, Sprinkle and Stephens have continued to strengthen their commitment to the earth through additional wedding ceremonies to Lake Kallavesi (2012), to the dirt (2014), and to the fog (2020).

“enter into a deeper, more committed relationship with [the earth],” which involved pledging their commitment to living sustainably, and helping through art to educate others about the destructive practices of neoliberal capitalism. Next, the Wedding to the Sea was performed in various locations across Venice, Italy, as part of the Venice Biennale festival in 2009 and involved a collaboration of ecosexual artists from the US and across Europe. In short, the point of this wedding was to draw attention to the destruction of our oceans through extractive neoliberalism, and to give participants a chance to love the sea *erotically*, in the hope that they would thereby “get wet” and thus recognise that they are “largely [made] of water,” such that they, in fact, “are the Sea” (Wedding to the Sea, n.d.).

Following this, in the Wedding to the Appalachian Mountains, Sprinkle and Stephens travelled to Athens, Ohio, to honour the mountains and to draw attention to the destructive mining practice of mountaintop removal.⁷⁶ In their Artists’ Statement, they also unequivocally implore audiences to “gather together to explore ideas and enact changes that will enable future generations of humans, animals, and plants to co-exist and enjoy the sensual pleasures and abundance of our magnificent lover Earth” (Wedding to the Appalachian Mountains, n.d.). Accordingly, this statement resonates with the theorisation of the ecosex movement offered in Chapter Three, where it was detailed how and why ecosexuals refer to the earth as a ‘lover’ and encourage displays of profound intimacy with nature. However, the overt public articulations of such sentiments at the weddings also bear testimony to growing participant confidence in, and commitment to, the ethos of the movement. Finally, the Wedding to the Snow was performed in Ottawa, Canada, in homage to water in all its forms, because “water is sexy and we’d just die without it” (Wedding to the Snow, n.d.). And in their wedding invitation, the artists moreover explain their intention to marry the snow “in order to garner more love, care, and appreciation for water,” as well as for “the sheer pleasure of it” (Wedding to the Snow, n.d.). In what follows, then, and in relation to Deleuze and Guattari’s theorisation of minor literature, these four weddings will be analysed with a view to exploring the extent to which they evince the tentative minoritarian-becoming of both nomadic ecosexuality as a movement, and of ecosexuals themselves.

⁷⁶ Sprinkle and Stephens subsequently produced the documentary *Goodbye Gauley Mountain: An Ecosexual Love Story*, in which the wedding ceremony is depicted. The film has been aired at many festivals internationally, including the Santa Cruz Film Festival (2013), the Conservation Film Festival (2013), the Sheffield Doc Fest (2014), and the Eastend Film Festival (2014).

4.2 The Wedding to the Earth

Deleuze and Guattari in *Kafka: Toward a Minor Literature* neatly show how Kafka's work exemplifies what they identify as "minor literature," or the type of literature "which a minority constructs within a major language" (2003: 16). Their work in this regard draws inspiration from Kafka's *Diaries* (1948), which contains an entry from 1911 entitled "The Literature of Small Peoples" (*kleine Literaturen*) (1948: 191), where Kafka "reflect[s] on the dynamics" involved in such creation (Bogue, 2003a: 92), and proffers various ideas that Deleuze and Guattari rearticulate as part of their three characteristics of minor literature. The first of these characteristics is that the work always entails a high degree of deterritorialisation on account of how it is produced under conditions of impasse – in Kafka's case, the "impossibility of not writing, the impossibility of writing in German," and the "impossibility of writing otherwise" (Deleuze and Guattari, 2003: 16). In other words, the impossibility of not expressing the experiences of one's nascent community through writing, the impossibility of doing so in the standard German of that place and time without diluting such experience, and the impossibility of not deterritorialising such German to make it resonate with one's experience. In this regard, Deleuze and Guattari advance Kafka's use of Prague German as an example of a "deterritorialized language," because of how he renders it "appropriate for strange and minor uses" (2003: 17), insofar as he twists and bends the formal structures of the official language in question to reflect the features of his everyday existence.⁷⁷ The ecosexual *Wedding to the Earth*, performed at UCSC, similarly contains potent lines of deterritorialisation, the first of which entails deterritorialisation of the normal understanding of *space* and *time* within the context of the (Transnational) State Apparatus of the university.

That is, as mentioned in Chapter One, Althusser in *On the Reproduction of Capitalism: Ideology and Ideological State Apparatuses*, identifies various Ideological State Apparatuses (ISAs) that embody and propagate the capitalist ideology of the dominant class. And here the university is recognised as an important ISA, lying as it does within the parameters of the more general scholastic apparatus (2014: 84 – 85), which Althusser suggests is perhaps the most potent modern ISA, insofar as it has taken the place of the "former dominant ideological state apparatus" of the church (Sarce, 2019: 160). In effect, the university – and the scholastic apparatus more generally – are deemed potent because of the frequency, regularity, and intensity with which young people interact with it

⁷⁷ More contemporary examples of this are the various ways in which English today is appropriated and shaped into alternative configurations by African Americans in the US and, for that matter, by so-called Coloured people in South Africa's Western Cape region. These creative deterritorialised uses of language often amount to a "vernacular use of a language...that disrupts its official or institutional functions" (Hogue, 2003: 227), which is what Bogue refers to as a "minorization of the dominant power structures inherent in language" (2003a: 97).

(Althusser, 2014: 146). Indeed, within the contemporary era, a university education, as well as accompanying work experience, is often touted as *necessary* for future employment opportunities and a successful career (Siebert, 2019: 127), with the consequence that students often feel obligated to remain within the parameters of the scholastic apparatus for a further length of time, after their initial years of primary and secondary schooling. Importantly, though, Readings indicates that the university itself can no longer be considered an ISA in the way in which Althusser, within the context of the nation-state, understood it (1999: 43). Rather, in a world run by transnational capitalism, the “University of Excellence” operates increasingly as a separate bureaucratic institution that amounts to “another corporation in a world of transnationally exchanged capital” (1999: 43). This is because universities themselves are situated in states increasingly governed by transnational monetary forces, as discussed in Chapter One, the result of which is that universities are now in the business of “selling education,” and have thus been largely “transformed into mere factories and corporations of the transnational economy” (Sarce, 2019: 161). This argument supports the idea that universities have transformed from ISAs into (Transnational) State Apparatuses, which incubate transnational capitalist ideology, and which are predisposed to fostering associated arboreal thought systems and their related desires – traditionally linked with masculine “rationality and logic, distance and objectivity” (Statham, Richardson, and Cook, 1991: 23). Correlatively, they are less and less home to rhizomatic thought systems and their related nomadism and molecular desires.

The University of California (UC) can be understood as a case in point. Established in 1869, it has grown into a large network and currently comprises of ten different campuses (University of California, 2020), of which the University of California in Santa Cruz (UCSC) is one that was opened in 1965, in response to the post-war baby boom in California, which saw the campus situated in an area with a “white majority population” (Lipschutz, 2020: 80). From the start, the focus of the university was to prepare mostly white middle-class students for “white-collar jobs that notionally required a college education” (Lipschutz, 2020: 48). However, although UCSC was at the same time thought of as a “statement against the rise of the large, impersonal, and inflexible university” (Townsend, 2015), the campus thereafter proved permeable to an increasing array of business decisions that were made by UC management in the decades that followed. Indeed, as Lipschutz shows, there has been a major transformation of UC’s mission and vision from 1965 until the present day, from an idealistic narrative that speaks of the university’s “obligations” to its students and society to satisfy “civic needs” through its activities, to a business narrative in which these goals have “been reduced to brief bullet points” that describe the function of the university (2020: 78 – 79). In terms of this, Lipschutz suggests that the transformation of UC’s mission and vision “reflects clearly the shift...to a market-based institutional logic,” along with a “primary concern [over]...the institution’s role in the economy” (2020: 79). As such, despite UCSC’s attempts to establish and pursue a new

academic project in the 1960s, it has not been able to escape the larger changes decided upon by UC management and imposed from above, including those that have signalled a move towards emphasis on profitability and investment value.⁷⁸ UCSC could thus be considered a (Transnational) State Apparatus itself, as a result of its ultimate management by UC and the clear economic rationality that it embodies today. Moreover, although UCSC promotes itself as an inclusive campus, it would seem that racial issues also persist, with white supremacist propaganda occasionally appearing on campus, and historical symbols of the oppression of indigenous people only recently being successfully contested.⁷⁹ It was within this context that the ecosex Wedding to the Earth took place.

Accordingly, various performances in the Wedding to the Earth deterritorialise the space and time of the (Transnational) State Apparatus of UCSC. That is, instead of espousing desires that contribute to the transnational capitalist project of such (Transnational) State Apparatuses, the ecosexual performances offer the audience and participants alternative transformative environmental desires that both align with those of indigenous and other emerging groups, and link up with alternative rhizomatic knowledge systems, including those pertaining to erotic knowledge. Indeed, one example of how the otherwise molar space of the university is deterritorialised in this wedding is through the privileging of indigenous and other voices during the ceremony. Perhaps the best illustration of this is the prominent role given to the well-known Chicano performance artist, Guillermo Gómez-Peña, who acts as the officiant and also performs an adaptation of his poem, “The New Barbarians,” while dressed as an Aztec priest. Gómez-Peña often appears in performances as an Aztec priest, and has even referred to himself as “El Aztec High Tech” (Castro, 2001: 113), such that his character is by no means new. But in the context of the ecosex wedding, its significance lies in how an indigenous voice, in many ways representative of the Other in global North society, is given the opportunity to lead a ceremony in the heart of an otherwise normatively conservative university space. That is, while the university is linked to the desires of transnational capital (after all, UCSC

⁷⁸ Arguably, this transformation from UCSC’s “utopian” educational ideals in the 1960s, to its current emphasis on commodification, is reflected in the recent protests by graduate employees calling for a cost of living adjustment, and their subsequent withholding of undergraduate grades until their demands were met. According to the graduate employees, their monthly payment is insufficient to sustain them in the context of an expensive housing market. In response to these protests, the university moved to fire those who continued to withhold results, while riot police were used to disperse picketers (Flaherty, 2020a).

⁷⁹ In 2016, *The Mercury News* reported the delivery of packages containing messages of white supremacy to the university, while in 2018, fliers with similar white supremacy messages were found posted around the campus; the fliers encouraged students to join the alt-right movement (Todd, 2018). In 2019, the El Camino Real bell – a bell that “memorialized Catholic missions in the state” (Hanna, 2019) – was finally removed after a group of Native Americans organised a petition against it. Up until then, the bell had memorialised the arrival of the Spanish missionaries, despite how they ultimately contributed to the erasure of significant numbers of Native American tribes.

was founded to cater for the career aspirations of middle-class white students), these arboreal desires are deterritorialised during the wedding via Gómez-Peña's performance.

To elaborate, his performances in general focus on the idea of 'borders,' and the hybridisation that occurs at the margins of things, which he highlights through gestures that are "satirical, humorous, [and] outrageous," but which, importantly, raise "serious questions about identity, race, and gender" (Castro, 2001: 113). In keeping with this, the poem he performs in the wedding expresses the molecular desires of multiple groups who have been relegated to the periphery by molar society, including queers, brown people, indigenous groups, and so-called 'deviants' of various kinds. Gómez-Peña starts the poem by saying the names of those groups for whom he speaks – including those considered Other and brown people – and, in doing so, highlights their status as nomads engaged in minoritarian becoming in lines such as "We, the Other people / We, the migrants, exiles, nomads and wetbacks / in permanent process of voluntary deportation" (lines 2 – 4). A particularly significant juxtaposition in this poem is thus the contrasting of the arboreal State Apparatus desires of global North civilisation, with those of the othered 'barbarians' who operate nomadically and rhizomatically, reflected in the lines "We, the citizens of the outer limits and crevasses / of 'Western civilization' / We, who have no government; / no flag or national anthem / We, the New Barbarians / We, in constant flux" (lines 7 – 12). Here, Gómez-Peña powerfully underscores the deterritorialised character not only of the above nomads, but also of the ecosexuals, who similarly recognise the necessity of becoming-nationless and becoming-barbarian (or other than 'civilised') in the face of the ecological crisis that transnational capitalist desires have largely created.

Gómez-Peña also recognises the dynamism, innovation, and necessity that underwrites the nomadic articulation of such new desires by the Other, in his valorisation of them as people who are "mapping the immediate future / so you and I can walk on it / without falling inside the great faults of history" (lines 202 – 204). The implication of this is that people with alternative desires are capable of forging new paths – along the lines of flight they pursue – for society to follow, instead of being obliged to defer to the leadership of university-educated people, who often embody the desires of the

(Transnational) State Apparatus which has systematically formed them as mirror-images of itself.⁸⁰ Similarly, he renders visible the struggles of the “Other 99%” (line 188), who currently do not benefit in significant ways from neoliberal capitalism, and who find themselves leading nomadic existences as a result of the status quo – with which their own alternative desires and realities do not comport. Through such means, by voicing the desires and the struggles of the Other on the very premises of UCSC, Gómez-Peña deterritorialises the (Transnational) State Apparatus space and time that would normally be utilised to canalise desire towards the requirements of capital, and its continued emphasis on development, linked in turn to the infinite task of ‘civilising’ the world according to the principles of capitalist economic rationality.

Another way in which the molar space of the university is deterritorialised in this wedding is through the performers’ appeal to an alternative knowledge system; one that opposes arboreal striations based on rationality in deference to erotic knowledge, which theorists like Evangelista advance as “a source of...non-Western knowledge” that has the potential to assist both in resisting normative forces and in changing people’s desires (2020: 81). Relatedly, Audre Lorde discusses at length the notion of such erotic knowledge in *Sister Outsider* (2007), where she maintains that it “empowers us” when it becomes both a “lens through which we scrutinize all aspects of our existence,” and the basis upon which we begin to “demand from ourselves and from our life-pursuits that they...accord...with th[e] joy” that experiences of the erotic expose us to (2007: 57). Of course, Lorde’s ideas in this regard resonate with Marcuse’s understanding of Eros and its creative potential, notwithstanding its current widespread entanglement in systems of capital, as discussed in Chapter Three. In particular, Evangelista – in a manner akin to Lorde (and Marcuse) – underscores the transformative power of the erotic as an alternative and rhizomatic knowledge system, when she contends that “the erotic is sublime, bodily pleasures, [and] ecstasy, all of which transcend the body, and by extension, *the social limits*” otherwise imposed on it; in fact, she goes so far as to argue that

⁸⁰ It must be noted that while the neoliberal university mimics and reproduces the desires of the (Transnational) State Apparatus, university spaces also offer, under certain conditions, the potential for dissenting thought and creative rebellion, as in the case of studies such as this one. However, more and more, university staff (and students) are simultaneously subject to the ebb and flow of capital into the institution, bureaucratic policies, and surveillance, which can have a neutralising effect on the creative outputs of the (in)dividuals affiliated with it. A good example of this is the effect that the Covid-19 pandemic has had on academic staff at universities internationally – most of whom have been subject to unreasonable workloads as a result of institutional decisions made in response to fee-payers’ expectations of how to manage higher education during the pandemic. These decisions have resulted in a dramatic loss of academics’ time, normally reserved for research or professional development, and have taken an immense toll on their emotional and mental well-being, never mind their sense of job security and institutional support (Batty, 2020; Flaherty, 2020b; Austin-Smith, 2020). The Covid-19 case study is thus just one example of how, at its core, the neoliberal university seeks to prioritise the needs and interests of investors or fee-payers, over those of the labourers in the institution.

erotic knowledge systems' political potential is so significant that it threatens those "normative prescriptions" of the body "which depend on time and space" (2020: 82).

In the *Wedding to the Earth*, various performances are strongly informed by such erotic knowledge and intimacy, rather than by rationality and abstraction, including Nolan Plant and Nina's "Painting," Emma McNairy's "Operatic Dance,"⁸¹ and perhaps the most erotic of all, the "Green Kink" performance of Sadie Lune and Lady Monster, which is a 'green' interpretation of BDSM during which Lune whips her bound assistant with a bouquet of flowers. The acronym BDSM denotes practices involving bondage, discipline, and roles of dominance and submission within the context of sadism and masochism, but the label is commonly used to describe "forms of sexuality that incorporate restraint, pressure, sensation, and elements of power exchange between engaged parties" (Ortmann and Sprott, 2013: xiii). However, Ortmann and Sprott also emphasise the alternative value of the BDSM community for how it has helped us to understand the "incredible breadth of sexual expression far beyond that of traditional genital and oral intercourse" (2013: 3). In Lune's case specifically, this is an apposite description, as she shows how nature itself can be brought into the ambit of kink-acts and erotic fantasies; something that State Apparatus desires – including commoditised forms of BDSM – do not promote. Lune introduces the performance provocatively by asking the audience: "Did you guys know that the earth is really, really, kinky?" after which she takes a large bouquet of flowers and alternates between whipping her assistant with the flowers, and running them over her back in a display of tenderness. During all of this, the assistant stands blindfolded with her hands bound, and indicates that she derives pleasure from the alternating processes.

Accordingly, because it thematises how humans can develop complex and pleasurable relationships with nature, this performance deterritorialises the kind of transnational capitalist rationality promoted by (Transnational) State Apparatuses, which instead advances normative perceptions of nature as the site from which resources can be extracted endlessly. Moreover, eroticising nature in this way helps participants to transcend not only the social (and spatial) limits they are otherwise subject to – as emphasised by Evangelista – but also majoritarian understandings of time. That is, the expression of such new and transgressive desires necessitates the re-interpretation and/or creation of spaces that allow for such pursuits, which by definition must also be able to accommodate flows of time that differ from the intense pace of neoliberal time. To clarify, the majoritarian spaces of universities tend to run according to regimented frameworks of time – from

⁸¹ Nolan Plant and Nina's "Painting" involves Plant being covered with body paint before Nina rolls him in paper, generating a print of his body. In turn, McNairy's "Operatic Dance" features the soprano singing an operatic piece while removing her green bikini top as an obstacle between her and a deeper connection with nature.

class timetables to staff schedules and assignment deadlines, et cetera – which help to homogenise life and canalise desires towards predictable activities that are linked, ultimately, to mass consumption. However, for ecosexuals, a new sense of time can be experienced when we introduce nature – and the erotic desire *for* nature – into our lives, as nature entails much slower and organic rhythms, thoroughly incompatible with the regimented scheduling that organises daily living geared towards capitalist productivity.

But the Wedding to the Earth deterritorialises not only the space and time of the university as a (Transnational) State Apparatus, but also the heteronormativity and related *mores* of conservative environmentalism with which the university is imbued. That is, in Chapter Three, Foucault’s identification of categories of sexuality that arose out of the eighteenth/nineteenth century discourse of biopower were discussed, and these included the idea of the psychiatrised adult, most often men who did not conform to the era’s normative expectations of heterosexuality. And such categorising in many ways still leads to those openly identifying as queer continually being disadvantaged in conservative spaces, and/or being relegated to the margins for being ‘unnatural.’ Moreover, as was shown, the perceptions of masculinity that arose during this time also shaped understandings of rural and natural spaces, to the point where such spaces came to be regarded as places where only heterosexual relationships occurred (Mortimer-Sandilands, 2005). Consequently, the domination of masculine ideals in rural and natural settings saw the environment itself painted as something “conducive to hegemonic ideals of heterosexuality,” especially on account of the implied ties between “the natural and procreation” in repro-centric societies (Foster, 2016: 82). Correlatively, nature reserves and urban parks alike were historically construed as restorative spaces for heteronormative masculine desires, and have thus largely been shaped by the deployment of sexuality.

However, the Wedding to the Earth takes place on UCSC grounds, in the Sinsheimer-Stanley Festival Glen, which is also known as Shakespeare Glen, and which occupies a site that is ensconced among redwood trees. In this regard, the campus borders on various conservation areas – mainly the Moore Creek Preserve, the Pogonip Open Space Preserve, and the Henry Cowell Redwoods State Park – and contains many green spaces, such as Hagar Meadow and the UCSC Arboretum and Botanical Garden. Thus, the university’s position within nature and adjacent to various protected spaces, has over time imbued it with an aura of conservation and environmentalism. Indeed, in many ways, UCSC has increasingly presented itself as an institution that is committed to conservation and environmentalism; for example, in its advertising of various departments, such as those of Ocean Sciences and Ecology, and Evolutionary Biology, along with additional ventures such as the Coastal Science and Policy Program. After all, the collective purpose of these is to “advance the sustainable use of coastal resources and conservation of coastal biodiversity, ecosystems, socio-economic integrity, and ecological services” (UC Santa Cruz Coastal Science and Policy, 2020), all of which

fits neatly within the institution's Vision of promoting "environmental stewardship" (UCSC, 2020). Beyond this, the larger body of the University of California manages the "University of California Natural Reserve System," which is the "largest university-administered reserve system in the world," whose mission is to "contribute to the understanding and wise management of the Earth and its natural systems by supporting university-level teaching, research, and public service at protected natural areas" (Coastside State Parks Association, 2018). Fittingly, since the founding of the campus, UCSC's mascot has been the banana slug – a bright yellow slug that lives in the redwood forests that surround the campus, and whose adoption as the mascot further points to the university's identification with its conservation role in relation to the largely protected natural spaces that surround it.

But the Wedding to the Earth – while clearly supportive of environmentalism – also deterritorialises the heteronormative and masculine desires that have informed the UCSC campus's managerially-orientated approach to earth stewardship, its conservation projects, and by extension, its disciplined curation of the Sinsheimer-Stanley Festival Glen (Shakespeare Glen), which is now a manicured space purposively surrounded by indigenous flora. That is, many of the performances during the wedding run counter to those flows of desire that are informed by the deployment of sexuality, and instead embrace queerness and homosexual pleasure. Perhaps the best example of this – other than the fact that the ceremony culminates in wedding vows between two women, namely Sprinkle and Stephens, and the earth – is a performance entitled "Lover Nature: Seven New Ways to Be A Good Lover to 21st Century Earth." Here, two of the performers, Greg Archer and Tobin Keller, are dressed as drag queens, while 'Rose' – whose gender is ambiguous – is dressed as a drag queen 'mother earth' who, according to the speaker, is "pregnant with possibility." In the latter regard, in an innovative theatrical gesture, the site of neoliberal extraction is located on the body of Rose in the form of an earth globe-as-pregnant-belly, which underscores both the immanence of the environmental crisis, as well as the relevance of the ecological crisis to the queer community, represented by Rose, Archer, and Keller. This is also emphasised by the speaker reaching out to tenderly touch Rose's swollen globe-belly, in a moment that communicates both the involvement of queer communities in contemporary environmentalism, and their very real pro-environmental desires – albeit in different forms from those of mainstream conservation initiatives, such as the efforts of UCSC. Through this, it is advanced that the environmental crisis is not something that will be solved exclusively by heterosexuality or masculine attitudes, but rather requires a combined effort by diverse people, including those previously marginalised on the basis of their ostensible pathology, in terms of the deployment of sexuality. And when the speaker goes on to address the environmental damage caused by coal companies, who have been "blowing off the tops of mountains in Appalachia to get at the coal seams underneath," such commentary counters the trope of queers as *unsuitable* for

environmental activism and politics, by underscoring their ability to organise and maintain activism, in the face of the discrimination they have been subject to, which in certain respects they share with the earth.

This deterritorialising performance – and others like it – thus contribute to the production of what Halberstam calls “queer space” (2005: 6) and “queer time” (2005: 2), in places where majoritarian norms usually dominate. That is, on the one hand, queer space is described as the “new understandings of space enabled by the production of queer counterpublics” (2005: 6), which emerge “in opposition to the institutions of family, heterosexuality, and reproduction” (2005: 1). On the other hand, queer time is produced when queer subcultures enable their participants “to believe that their futures can be imagined according to logics that lie outside of those paradigmatic markers of life experience – namely, birth, marriage, reproduction, and death” (2005: 2). Both of these concepts are highly relevant to the example discussed here, as the environmental activism of the queer performers is very different from what one would expect in conservational settings informed by majoritarian understandings of environmentalism. From their colourful outfits, which include fishnet stockings, negligees, outrageous hair pieces, and high-heeled shoes, to their clear departure from heterosexual desires, they transgress the officious benchmarks of decorum that have been established by conservative society. But performances like this in the Sinsheimer-Stanley Festival Glen do not only thereby carve out a queer space; one which privileges neither heterosexual reproduction nor related notions of environmental logic for the duration of the performance. In addition, the desires being expressed in performances such as these amount to lines of flight from majoritarian desires, such that they generate a queer temporality that is not inflected towards heteronormative expectations of productive time.

And this is important because, while environmentalism underwritten by heteronormativity would be indissociable from the “markers of life experience” that Halberstam refers to, queer environmentalism – free of such constraints – can facilitate a more immanent experience of the natural world, in which life processes, including sensory (and sensual) exploration and experimentation, are allowed to play out in the time they need to be completed, rather than being bound within any means-end economy. In particular, the urgent need for the creation of queer space and time in environmentalism is underscored in an interview with Sprinkle, in which she explains that their ecosex projects explicitly endeavour to make the environmental movement more “sexy, fun, and diverse,” not least because “some of us don’t quite fit into the Sierra Club, ‘cause we’re a little weird” (Sprinkle in KQED, 2016). After all, to marginalise anyone for their apparent ‘weirdness’ would only serve to thin the ranks of pro-environmental activists on the basis of conservative cultural, aesthetic, and sexual biases, all of which remain secondary to the primary goal of saving the earth through love. In this way, ecosexual performances serve a crucial role by creating queer spaces to cater for those

who have historically been excluded from the environmental movement, despite their ardent desire to participate in related activism, *but* in ways that resonate with their enduring experiences of minoritarian-becoming.

In addition to containing potent lines of deterritorialisation, the literary performances in the ecosex weddings are also immediately political, which for Deleuze and Guattari is the second characteristic of minor literature. That is, minor literature is immediately political because, while major literatures tend to focus on an individual's story within a given society that serves as a backdrop to the events that unfold, minor literature "exists in a narrow space" because of how individual issues are "immediately plugged into the political" context in which the individual is situated; a context to which they do not belong, but from which they cannot escape (Deleuze and Guattari, 2003: 16). Thus, on the one hand, majoritarian literature is written with the understanding that "everyone knows" and accepts the socio-historical context, which is accordingly taken for granted (Hogue, 2003: 227). But on the other hand, in minor literature the socio-historical context is *not* a given, because "the majority language has a tendency to exclude, repress, or subordinate... aspects of minorities" (Hogue, 2003: 227), even as the latter contest their marginalisation and try to make a new space or path for themselves therein. The implication of this is that stories revolving around such contestation are inherently political, inasmuch as they concern experiences of creatively treading a tightrope, as it were, between assimilation and rejection, which occurs within a much larger political context that confronts the protagonist/s each day, and with which they must negotiate. Each minor literature text thus represents a claustrophobic experience of a minority's conditions of existence within a major language. In this regard, the *Wedding to the Earth* contains many performances that evince the political immediacy of ecosexual environmentalism, and the most potent of these deterritorialise the discourses of biopower and associated majoritarian relations to nature.

To clarify, as discussed in Chapter Three, discourses of biopower not only resulted in the extension of control over human bodies through the related deployment of sexuality. In addition, they also resulted in the domination of nature, with the most well-known example of this being the great Enclosure Movement that took place during the eighteenth and nineteenth centuries, which saw privatisation emerging as a new way of relating to the land (Marzec, 2015). In this process, though, the needs and flows of nature were "adjust[ed]...to the needs of capital" (Pickett, 2005: 18), as large swathes of public land that had for centuries been used as communal spaces for grazing animals and growing food, were fenced off for private use and industry – both of which were entangled with the desires of capital. This change in the perception of land remains clear today in the continuation of a mechanistic worldview, in terms of which nature is seen as a lifeless source of resources that can be extracted endlessly, without penalty. However, the *Wedding to the Earth* erodes this approach to nature through two performances in particular, which focus instead on the *re-sacralising* of the soil.

The first underscores the immense complexity of the soil, which has been largely ignored by extractive industries in their exploitative approach to nature, upon which our contemporary societies have been built; the second emphasises the life- and pleasure-giving properties of soil. These performances thus respectively render public the hitherto private complexity of soil, and the act of pleasuring oneself with soil, and in so doing demonstrate how the desires of ecosexuals are immediately political.

To start with, Helen and Newton Harrison present the “Making Earth” Homily, in which they proclaim that “the world of soil is ancient and magical, contradictory and complex,” before they proceed to describe the abundance of life that inhabits the tiniest amounts of soil. They also point to the many ways in which soil has been both overlooked, and for that matter, over-extracted, within the neoliberal paradigm, before imploring the audience to begin drawing their attention to the importance and needs of the soil:

Consider the dynamism of healthy soil. Consider that soil covers most of the land surface of the planet. Consider that soil plays a fundamental role in stabilizing the biosphere. Consider that new soil formation has been arrested in many places. Healthy soil is a living system. Healthy soil needs to interact with the air and water. Healthy soil needs access to the products of the plants and other surface organisms. Therefore, tape this piece of paper on every bulldozer you encounter. (Harrison and Harrison, 2008)

In this homily, Harrison and Harrison offer a veritable meditation on the soil, and seek to motivate audiences to begin thinking of soil in a more intimate way, rather than in terms of abstract generalisations, and those discourses that perpetuate the idea of the soil as an expendable, and enclosable, resource. In short, majoritarian desires lead to people treating the soil with aggression when, as Stephens puts it, “[t]hey scrape it, push it, pave it, they just don’t value it as being the life-giving substance it is;” in contrast, were people to view soil in the minoritarian manner suggested by Harrison and Harrison, “something like mountaintop removal coal mining could never exist” (Stephens in interview with Kirschenmann, 2018). The repetition of the word “consider” in the above homily is thus important, as it works to draw the audience out of their habitual majoritarian mode of business-as-usual, into a place of quiet and serious contemplation of the importance of soil to life and all its experiences, before they are roused to immediate action by the final line. Through such means, the performers’ words effectively evoke the ‘living’ face of soil, rather than allowing it to continue being perceived as a lifeless mass. And in doing so, their minoritarian act of caring for the soil becomes a political act, insofar as it opposes the majoritarian desire to extract resources and minerals from soil infinitely, without acknowledging the ubiquitous and indelible part that soil plays in the ecological systems of the earth.

The second performance that refers specifically to soil in the *Wedding to the Earth* is Tina Butcher's act entitled "Performance," during which she masturbates with mud, before drawing her speech notes from her vagina. Her masturbation-act thus proceeds beyond the tentative recognition of the soil as something alive and life-giving, which Harrison and Harrison's performance precipitated, insofar as it embraces this living other as an erotic partner – in life processes that are universally sexual and in keeping with the ecosexual understanding of life as sublime, unpredictable, explosive, and ultimately *dirty*. This is important because the implication of re-imagining soil itself as a life- *and* pleasure-giving force is a paradigm shift away from majoritarian attitudes towards dirt and soil, which have historically been confrontational and aggressive. These majoritarian attitudes have resulted in the eradication of (healthy) soil perceived to be dirt, the sterilisation of soil through over-extraction, and the contamination of soil through the use of chemical fertilisers and pesticides on an industrial scale, despite their deleterious effects.⁸² However, Butcher instead shows how soil and human bodies alike are neither docile, nor simply the sites of economic exploitation. Rather, both are active participants in ecological systems and, as such, are life- and pleasure-givers, that cannot be relegated to sterile spaces controlled by capital and conservative prejudices. In this regard, what she effectively advances is that humans have the ability to experience soil intuitively, as suggested by Weintraub (2019), who maintains that even the "simple act of touch" is a way of creating a "deep and abiding rapport with soil," and that hands are in fact "exquisitely tuned to detect the innumerable textures that soils provide." In terms of this view, traditional garden tools – such as spades and rakes – create distance between people and soil, inasmuch as they "interfere with the detailed knowledge that connoisseurs seek through bodily explorations" (Weintraub, 2019). In her performance, Butcher, as one such connoisseur of soil, frames soil as a lover, and correlatively thematises the ecosexual alternative to the necrophiliac tendencies of neoliberal capitalism, which instead of involving desires that destroy nature, involve desires that imbue nature with life.⁸³

The *Wedding to the Earth* also entails collective enunciations, which is the third characteristic of minor literature identified by Deleuze and Guattari, who note a certain pervasive "collective value" in such works (2003: 17). That is, while major literature is preoccupied with the "individuated

⁸² In recent years, there has been a growing trend in nature writing of considering the negative effects of widespread chemical fertiliser use in agriculture, as well as efforts to imagine alternative practices. Examples of such projects include Dee's *Four Fields* (2013), Lewis-Stempel's *The Running Hare: The Secret Life of Farmland* (2016), and Tree's *Wilding: The Return of Nature to a British Farm* (2018).

⁸³ In addition to their *Wedding to the Dirt*, Sprinkle and Stephens also delivered a performance entitled *Dirt Bed* in 2012, during which the artists lay in a bed of soil and invited audience members to cuddle naked with them. Another soil-based piece was *Earthy: An Ecosex Bootcamp* in 2013, in which they "engaged in explicit queer ecosexual sex" (Robinson and Buszek, 2019) in two "breast like piles of dirt" (Sprinkle and Stephens, n.d).

enunciation” of a “literary master,” whose sentiments are benchmarked formalistically against those of the verbal virtuosos of the past, minor literature can instead be identified by its use of “collective terms,” and the ways in which it “produces collective utterance” (Colmenares and Friedrich, 2019: 182). What this means is that, even the individual creations of a minor writer constitute in some or other way a “communal action” on the part of a group of displaced persons, as they carefully feel their way forward in a world that is not theirs (Deleuze and Guattari, 2003: 18). Thus, minor literature can be seen as a “rallying point” (Bensmaïa, 2003: xiv) for the expression of a “new collective subjectivity” (Jun, 2011: 193), rather than a platform for the expression of idiosyncratic mastery. In terms of this, the *Wedding to the Earth* contains various instances of collective enunciation, especially in relation to processes of becoming-minoritarian within the context of majoritarian heteronormative attitudes towards nature in general, and masculine environmentalism in particular.

As discussed above, heteronormativity and privatisation have largely informed majoritarian relations to nature and, by extension, much of contemporary environmental practices, to the point that environmentalism itself has “functioned generally as a masculine preserve” (Mazel, 2000: 13), reserved mainly for “the Great White Dude” (Ross, 1995: 174) who boasts a certain “rugged individualism” (Mazel, 2000: 13). In contrast to this, the performances in the *Wedding to the Earth*, as already shown, neither valorise heteronormativity nor imply that the solution to the ecological crisis lies in atomistic individualism. Rather, various moments of collective enunciation take place during the wedding, from Harrison and Harrison’s earlier injunction that participants should ‘tape’ messages to bulldozers in a collective communication of dissent, to Sprinkle and Stephens’s performance of “Earth Massage,” during which they invite the audience to participate in an act of foreplay with the ground, before the wedding vows are taken. This activity involves the participants massaging the ground rhythmically with their feet, while Sprinkle and Stephens – who are on stage during this time – ‘channel’ the earth’s energy and encourage the audience to move in certain rhythmic ways to increase the pleasure of the earth.

In this regard, they begin by stating their intentions to “massage the earth...as if she’s our lover,” and to “make her skin feel like...heaven and...to make her cry with joy,” after which Sprinkle explains that the purpose of the activity is to get in touch with the earth before the vows are taken, in order to “seduce her” into being present at the wedding. In this way, Sprinkle and Stephens direct the audience to be conscious of the earth under their feet, and to feel it with their toes and heels, while directing their love for it into the ground. In response, the audience stands and then collectively begins to sway from side to side, to the beat of a drum, as they follow the instructions that are called out by Sprinkle and Stephens, which include playful imperatives, such as “massage her because she’s your honey,” and “a little faster,” or “a little to the left!” In effect, through the movement of their bodies, they articulate their desire to please the earth, and thereby also collectively acknowledge the earth’s

longing for pleasure, like any other living being. Moreover, on account of the phenomenological and contemplative dimensions of the performances, it is entirely possible to understand the to-and-fro motion of the participants as a gentle nomadic smoothing of space in Deleuzian terms, which is crucial for the growth of creation and innovation. Indeed, insofar as it facilitates a rhizomatic connection between the participants and the earth, it counters their conceptual separation that otherwise occurs through arboreal logic, and through related forms of State-Apparatus-induced canalisation of desire. As discussed in Chapter Two, for Deleuze and Guattari, smooth space is made through rhizomatic play, and it is such space that renders possible an “optimal circulation” of energy flows that “favour[s] connections” hitherto unanticipated (Conley, 2006: 98). This performance is also a good example of how the ecosexuals are at the forefront of *libidinal environmentalism*, and how the movement generally encourages – and at times pointedly precipitates – the experience of awegasm, through facilitating such intimate encounters with natural phenomena. These minoritarian ideas certainly do not correspond with those of majoritarian heteronormative environmentalism, as they encourage – often via incredibly intimate encounters with nature – a renewed connection with, and appreciation of, nature, and correlatively, a sense of its incredible vastness. As discussed in Chapter Three, it is libidinal encounters such as these that are crucial to consider today, as they have the potential to conscientise people to the needs of the earth’s systems in immediate ways through phenomenological learning, which stands to restore a sense of goodwill and connectedness among people, and between them and the earth, as displayed during the collective enunciation of the earth massage performance.

4.3 The Wedding to the Sea

Aspects of the above nomadism undergo intensification in the following Wedding to the Sea, which took place in 2009 in Venice, Italy, as part of the Venice Biennale festival, which is a prestigious art festival that occurs every two years. In much the same way as the Wedding to the Earth, the Wedding to the Sea entails potent lines of deterritorialisation, which erode the majoritarian uses of space and time at the site of the wedding. As discussed in Chapter One, neoliberal capitalism is characterised by transnational economic relations and hyper-consumerist activities that depend on continued resource extraction from nature in order to be profitably sustained. And a major industry that has gained increasing traction in this context is tourism, which in 2019 contributed 2.9 trillion US dollars internationally to gross domestic product (Lock, 2020). To be sure, despite the significant size of the industry in contemporary times, tourism is by no means a new activity, as historians have found traces of its dynamics and early forms of associated consumerism, dating back to the Middle Ages and before – although these travels were normally also motivated by discovery and exploration for empire, or religious practices such as pilgrimages (Robinson, Heitmann, and Dieke, 2011: xi). Moreover,

before the 1840s, tourism was largely restricted to the wealthy who could afford, and who had the freedom to embark on “Grand Tours” for the purpose of amassing experiences and collectables from all corners of the earth. Thus, it was only after the introduction of steam engines, paid holidays, and seaside resorts that the working classes started to participate in tourism activities similar to those of the industry today (Robinson, Heitmann, and Dieke, 2011: xi).

That is, the contemporary tourism industry grew out of rapidly increasing developments in transportation, especially the introduction of cars at the start of the twentieth century, and commercial aeroplanes in the 1950s (Robinson, Heitmann, and Dieke, 2011: xi). The rise of such commercial flights also coincided with the start of the Great Acceleration, as discussed in Chapter One, which signified the emergence of hyper-consumerism as an international phenomenon linked closely to the rise of transnational capitalism, which came to dominate the world a few decades later. Accordingly, because the modern tourism industry developed rapidly as a result of global flows of money and commodities, the industry is “fundamentally a capitalist phenomenon,” whose goals are to “earn money for tourism entrepreneurs by providing service to tourists,” such that “commodification is an inextricable part” of its dynamic (Hall and Lew, 2009: 137). Admittedly, while Hall and Lew contend that the contemporary tourism industry often involves the “unequal distribution of tourism resources and profits” (2009: 137) at local and international levels, other theorists respond that this is only to be expected, since the industry is intertwined with “broader processes of economic and social change, such as globalization [and] industrial and regional restructuring,” as well as increasing trends towards “entrepreneurial governance,” hyper-consumerism, and the “associated commodification of cultures and places” (Colomb and Novy, 2017: 8). Tourism has thus clearly become a significant social force, to the extent that, “in today’s hyper-connected world, few places remain whose cultures, economies, social relations and spatial dynamics are not impacted by tourism” (Colomb and Novy, 2017: 7).

Modern tourism is therefore a phenomenon born of transnational capitalism and, accordingly, is implicated in various deleterious consequences for both communities and the natural environment. Some of the negative impacts of mass tourism – also referred to as “overtourism” (Dodds and Butler, 2019; Pechlaner, Innerhofer, and Erschbamer, 2019; Milano, Cheer, and Novelli, 2019) – include contributing to a higher cost of living in major tourist towns and cities. This tends to affect low- and middle-income earners, who experience “heightened marginalization,” increased social conflict, the related issue of gentrification (Blázquez-Salom, Blanco-Romero, Carbonell, and Murray, 2019: 40), and the commodification of their previously public spaces (Novy and Colomb, 2017: 18), among other things. In this regard, Blázquez-Salom and her colleagues give the example of Palma, the capital of Majorca, where in an effort to cater for tourists’ needs, local shops that previously catered to residents have been replaced with stores that “fulfil tourist demand, especially fast-food and ice-cream shops, restaurants and cafeterias, as well as boutiques, accessory outlets and souvenir shops”

(2019: 40). This same trend is apparent in accommodation in the city, where companies like Airbnb ensure that prime properties are held for high-paying tourists, rather than being geared for local demand (Wheeler, 2019: xv). In both instances, “tourist needs are satisfied while everyday requirements are sidelined” (Wheeler, 2019: xv), and these problems are moreover increasingly being experienced in many tourist cities across Europe, including Prague, Lucerne, and Barcelona, where anti-tourism protests are also increasing as a consequence (Dodds and Butler, 2019: 3). The negative effects of overtourism on communities are similarly being experienced in the global South, where in cities such as Rio de Janeiro, Mumbai, and Cape Town, not only are the above issues being exacerbated, but additionally “slum tourism” is thriving (Wheeler, 2019: xvi). Something which arguably further entrenches material inequalities between the global North and South, and allows the transnational capitalist class to further exploit what Robinson and Berrera refer to as “surplus humanity” (2012: 10), as already discussed in Chapter One.

Overtourism is also implicated in the destruction of natural systems, not least because it is a large consumer of fossil fuels and correlative generator of pollution, including single-use plastics. In this regard, Robinson, Heitmann, and Dieke suggest that, following the development of air travel in the 1950s, travel destinations required speedy development in order to accommodate tourists’ new travel-related desires, and so, for example, in many European coastal cities, “hotels were unsympathetically built along seafronts, replacing countryside and providing accommodation for thousands of holidaymakers each year” (2011: xi). Such developments, though, were just the beginning of the displacement and upsetting of natural spaces to accommodate an influx of tourists. After all, today tourism is a carbon-intensive industry, estimated to account for 8 percent of global greenhouse gas emissions between 2009 and 2013, with transport and consumables being primary contributors (Lenzen, Sun, Faturay, Ting, Geschke, and Malik, 2018: 522). Moreover, between 2018 and 2019 a 4 percent growth in the industry was recorded, with the same growth predicted for 2020 (UNWTO, 2020a),⁸⁴ with no signs that the industry will slow its consumption of fossil fuels in the foreseeable future. This makes tourism a key contributor to the climate crisis, despite the industry’s direct dependence upon many natural sites as tourist attractions. In fact, its contribution to greenhouse gases aside, the industry is also responsible for the destruction of many natural areas and ecosystems.

A case in point is Thailand, where popular islands – such as Maya Bay – receive up to 5000 tourists per day, with one of the major consequences of this tremendous traffic to the island being the decimation of the coral reefs that surround it. That is, because of various human factors – from

⁸⁴ Of course, the recent outbreak of the Covid-19 pandemic has massively disrupted this prediction. In May 2020, the United Nations World Tourism Organization (UNWTO) calculated a 22 percent decline in international tourism, and predicted that it could decline even further to 60 percent over the course of 2020 (UNWTO, 2020b).

increased litter, oil and diesel pollution from boats, and chemicals from visitors' sunscreen – the coral reefs have largely been destroyed, leading the government in 2018 to announce the closure of the island to tourism for four months. This period was then subsequently extended until 2021 to allow the coral further time to regenerate (Zhou, 2019). Many other ecotourist destinations have faced similar issues, including Boracay in the Philippines, Cozumel in Mexico, and Bali in Indonesia (Smith, 2018). Bali in particular has since the 1970s suffered environmental damage as a result of steadily increasing tourist numbers, amounting to what the island called a “garbage emergency” in 2017, when “several of the country’s most popular beaches were inundated with a rising tide of plastic waste” (Smith, 2018). During the clean-up operation, workers were reportedly removing up to one hundred tons of garbage daily (Smith, 2018). Overtourism thus not only carries negative consequences for local communities in tourist destinations, but also often comes with a significant environmental cost.

The Wedding to the Sea takes place in Venice, which itself has been a case-study for various investigations into overtourism (Davis and Marvin, 2004; Visentin and Bertocchi, 2019; De Marchi and Manente, 2019), and which has become widely known as a city divided by the issue of mass tourism. Since the 1960s, Venice has experienced a steady increase in tourism, to the point where in recent years the city has attracted close to 25 million tourists annually (De Marchi and Manente, 2019), while the permanent residents in comparison amount to a meagre 270 000 people (World Population Review, 2020). The various consequences of overtourism in Venice include the historical city centre losing approximately 2 percent of its local residents per year over the past sixty years, while the tourist population has increased by 3 percent annually (De Marchi and Menente, 2019). One of the reasons for the city’s popularity among tourists is that Venice airport operates as a tourist hub, with connections to various other destinations, as well as an array of low-cost airlines that fly in and out of the city. This makes Venice a relatively affordable place to access for European tourist markets (Visentin and Bertocchi, 2019: 23). Furthermore, the port of Venice accepts approximately 1.5 million passengers per year on cruise ships (Visentin and Bertocchi, 2019: 23), which has become a serious point of contention among locals on account of the damage they inflict on Venetian heritage (such as the lagoon), and the visual impact they have on the cityscape. In reaction to this, the “No Grandi Navi” (no large cruise ships) movement has emerged, which involves locals boarding boats and protesting in the waters surrounding the docked cruise ships. In contrast to these efforts, though, the Venetian business community is “intent on ensuring that the flow of tourists to the city centre is not disrupted,” while the city administration similarly “enthusiastically embrac[es] the continuous and increasing flow of tourist taxes” that have been imposed in a supposed effort to limit the flow of tourists, but which in practise are a source of profit (Visentin and Bertocchi, 2019: 23).

Major Venetian events such as the Venice Carnival and Biennale have also contributed to “tourism massification” in the city (Visentin and Bertocchi, 2019: 22), which has had negative consequences for Venetian culture. As discussed above, overtourism is associated with the closure of local businesses to meet tourist demands (Blázquez-Salom *et al.*, 2019: 40; Wheeler, 2019: xv), and the same trend has occurred in Venice. Here “over the past two decades, free market principles have been followed dogmatically by the various local government administrations,” the consequences of which are visible in the “liberalization of retail stores whereby the pre-existing network of small shops, manufacturers and workshops have made way for enterprises largely focused on touristic traffic and with little direct relevance to Venetian culture” (Visentin and Bertocchi, 2019: 23). Relatedly, the increasing cost of accommodation in the city, the rise of bed and breakfasts, and the proliferation of short-term vacation rentals – what Visentin and Bertocchi call the “internationalization of real estate” (2019: 23) via transnational platforms like Airbnb – have had “massive inflationary effects on the local real estate market,” which has contributed significantly to the “crisis of housing affordability for local Venetians” (Visentin and Bertocchi, 2019: 23). Indeed, Venice has become so entirely consumed by overtourism that De Marchi and Manente (2019) beg the question of whether Venice is still a living city, or whether its “destiny [is] to become a Venice-land with tickets and turnstiles?” in a mirror-image of other centres of touristic hyper-consumerism, such as Disneyland.

Overtourism has also had significant environmental implications for Venice because, as France (2008) points out, “though tourists provide 35% of all economic activities on the island, they also account for 20% of all boat passengers and contribute 83% of the total amount of waste that is generated there.” As a result of this, France (2008) suggests that “rampant tourism has become one of the most pressing of all environmental and social concerns” in contemporary Venice, with the state of the polluted water in the canals – known to be contaminated with “accumulated heavy metals, mercury, and fecal coliform bacteria” – being a foremost concern of the City. Paradoxically, despite the Venetian administration’s apparent acceptance of tourism in Venice as a major means of income, there are also “few places in the world...as threatened by climate change as Venice” (Law, 2019), such that the transnational tourist monetary flows and the related hyper-consumerism that the city has come to rely upon for economic support, are also the forces behind the city’s impending destruction. That is, Venice’s position on the edge of the Venetian Lagoon has always required “a careful balance between the city and the natural world” (Law, 2019). However, within the context of the contemporary climate crisis, such careful negotiations are neither effective anymore, nor perhaps even possible. And while the city has always experienced occasional flooding – what Venetians refer to as *acqua alta* or ‘high water’ – these kinds of tides are becoming increasingly common (Johansen, 2009: 577), which poses a significant threat to the city’s infrastructure and cultural heritage.

With the above contextualisation, it becomes apparent that Venice today is a city shaped by transnational capital in general, and by overtourism and hyper-consumerism in particular, which have had a tremendously negative effect on the local environment. In relation to this, the ecosex Wedding to the Sea entailed an environmental activist performance which took place in various parts of the city, most notably outside the Fear Society Pavilion, after which the performers proceeded through Venice to a public square, where the wedding rings were blessed publicly, before the performers finally travelled by gondola to a bridge, where the rings were thrown into the sea. As discussed in Chapter Three, the ecosexual movement strongly opposes extractive capitalism and the rampant objectification of the earth that is required for neoliberal capitalism to function (Eisenstein, 2015: 28 – 30), both of which underpin the phenomenon of mass tourism in cities like Venice. Correlatively, ecosexuals promote a shift in perception that leads to “a revivification of matter, [and] a resacralization, [and]...restoration of nature’s status as a coequal subject” (Eisenstein, 2015: 30), which demands both the de-commodification of nature, and the related recognition of the harm that neoliberal capitalism is wreaking upon communities which are near to, or are themselves, the sites of such extractive activities. Ecosexual performances thus seek to deterritorialise neoliberal desires via the expression of alternative desires that promote a different approach to nature, one founded upon erotic love of all life (human and non-human). Indeed, even the presence of the ecosexuals in majoritarian Venetian space and time – as they temporarily occupy space and time around the Fear Society Pavilion, as well as in the streets and canals – can be understood as a deterritorialising act that involves a ‘flooding’ of the city with alternative transformative desires; an *acqua alternativa*, as it were, in a city otherwise consumed by neoliberal desires.

One salient way in which this is achieved is via the performers’ costumes, which are for the most part homemade and purposively pantomimic, and which thus contrast significantly with the cityscape that now caters for hyper-consumerism, via mass-produced goods – including high-end fashion aimed at the tourist market. Some of these costumes, including those donned by Sprinkle and Stephens, are made from various cheap materials in different shades of blue, and are intentionally gaudy to underscore this contrast. Sprinkle’s wedding dress is particularly outrageous, insofar as it has a large blue veil and two white spheres resembling seashells, which cup her breasts. Another homemade costume by an unknown performer consists of an aquamarine bra and skirt, with a dildo attached to the belt of the skirt, while performers Maggie Tapert and Esther-Maria are dressed in blue mermaid spandex costumes, clearly inspired by gimp suits⁸⁵ – one member of the duo even wears a

⁸⁵ ‘Gimp’ is a term sometimes used to describe a sexually submissive person within the context of BDSM. People who choose to adopt this role often dress in black leather, spandex, or rubber suits with a mask or hood of the same material (Khan, 2014: 323).

matching blue face covering, the only opening of which is at the mouth. The deterritorialising desires expressed by costumes such as these are thus very different from those towards which tourists are otherwise canalised in Venice, which predominantly entail the sale of mass-produced tourist trinkets, and the offering of photo opportunities in front of the major monuments.

Other explicitly deterritorialising moments in the *Wedding to the Sea* performance include the taking of vows in a public square, where the officiant, namely the self-described “anti-priest” Beatriz Preciado, asks Stephens: “Do you...promise to take the sea as your wife, until death do you part?” to which Stephens replies “Si!” – using wordplay to both reply affirmatively and to reinforce the ecosexuals’ commitment to the sea via a public platform. Preciado then asks Sprinkle, along with the audience, if they “promise to love, honour, and protect the sea?” to which all similarly respond with “Si!” Through such means the performance emerges as a transgressive moment in a public space normally consumed by tourism and the related activities of hyper-consumerism. Another example of such deterritorialisation is Sprinkle and Stephens’s act of throwing their wedding rings into the sea as the culmination of the wedding ceremony. This is an act that is specifically transgressive in Venice because the city is famous for its glass artwork, and many tourists choose to purchase glass jewellery – including rings – making these items part of the current mass-production aimed at satiating tourists’ desire to consume. However, Sprinkle and Stephens’s offering of their glass rings to the ocean in a symbolic gesture of love thus deterritorialises such consumer culture, while at the same time evincing the no less deterritorialising ethos of the performers’ profound commitment to the sea.

In addition to the above, a further performance that works to deterritorialise neoliberal flows in Venice is that of Natalie Loveless, whose “Blue Wrap” involves her tightly wrapping her face with what appears to be nylon string, to the point where her face becomes completely disfigured. She then dunks her face multiple times into a bucket of violet-coloured water, and moans as though in pain, before cutting the string off her face, allowing herself to breathe easily once more. While this performance can, of course, be interpreted in multiple ways, the strongest theme remains that of reconfiguration (Morris, 2015: 500), along with the necessity for rebirth into a new environmental paradigm. These themes are also closely related to the ecosexual credo that opposes neoliberalism and seeks new ways of relating to the natural environment. That is, neoliberal capitalism’s extractive orientation is currently carrying out widespread disfigurement, not only of the natural environment via striating activities such as mining, but also of communities as they lose their culture and heritage as a consequence of such activities – as in the case of Venice. As discussed in Chapter One, this is an escalating problem that has led to a systemic crisis, or a “historic moment of extreme uncertainty,” during which the ecological (and social) limits of capitalist production are fast being reached (Robinson, 2013: 661). In Loveless’s performance, this moment of extreme uncertainty arising from such striations is characterised by the way in which the string cuts painfully into her face, which

underscores how such dynamics are neither sustainable, nor tolerable. But Loveless's performance also shows that with new desires – such as the dramatic coupling of her hand with the scissors – society can break free of the normalising constraints of neoliberal capital, and its related negative consequences, which otherwise keep us in bondage. Such a change would then allow for a reconfigured reality, in which both human and non-human life can 'breathe easily' once more.

While the majoritarian space of contemporary Venice is deterritorialised in the above ways, majoritarian time is also arguably deterritorialised as the transnational flows that dominate the city – as well as the way in which time is mainly spent on touristic activities within the city – are disrupted by the ecosexual desires that oppose such extractive activities underwritten by a linear temporality. That is, the ecosexuals explicitly promote appreciation of a slower, more cyclical, flow of time that is aligned with the needs of nature in general, and the sea in particular. In this regard, Norton underscores the disconnect between humans' perception of time and the "slower, cyclical changes that characterize natural changes" (2015: 26), with reference to Aldo Leopold's *A Sand County Almanac*, which was discussed in Chapter Two. Norton suggests that Leopold neatly illustrates how "human experience of duration is but a glimpse into large, slow-moving processes of ecological and evolutionary change," and that wisdom instead "comes from...understanding that [such] time-as-duration is not the only time that is important" (2015: 26). However, within the context of neoliberal capitalism and its related transnational flows, (in)dividuals have increasingly become accustomed to instant gratification (Gómez-Encinas, 2019: 161), not only in terms of consumption practices but also in terms of global communication, which has led to an acceleration in our perception of time, something which becomes highly problematic when we then expect all life (human and non-human) to similarly live according to this intensified pace. However, as indicated by Norton, nature's slower cyclical processes do not and will not conform to neoliberal temporal flows; accordingly, a wise society interested in its own longevity would acknowledge these different processes as important – if not vital – to the continuation of life, especially in the era of climate crisis. Venice is one major site where the tumultuous intersection of humans' linear and accelerated conception of time, and nature's cyclical and slow processes of time, is visible. Indeed, the city is surrounded by nature's timing insofar as it remains historically subject to the sea's ebbs and flows, and is now suffering the effects of neoliberal desires which have resulted in rising waters and more frequent flooding, ultimately with deleterious consequences for the residents of the city.

In addition to deterritorialising Venetian space and time, the *Wedding to the Sea* also contains a strong sense of political immediacy, inasmuch as what would normally be considered very private moments are rendered public during various performances. And the intimate nature of these performances renders conspicuous how minoritarian characters "exist...in a narrow space" (Deleuze and Guattari, 2003: 16), in which they attempt to express their molecular desires within a

claustrophobia-inducing molar context. The first performance that demonstrates this is “Blue Squirting Fontana” by Diana Pornoterrorista, which involves her pulling a blue scarf out of her vagina and dancing with it around her neck, before publicly ejaculating. Pornoterrorista is named after the marginalised movement of porno terrorism, which involves using the “fragmentation and malleability of bodies” to “produce alternative meanings and politics” (Klumbyte, 2014: 274). To this end, activists use “explicit imagery” as well as “visual and narrative codes” from the majoritarian pornography industry, in order to express alternative sentiments and communicate contrasting political messages (Klumbyte, 2014: 274). Pornoterrorista’s recourse to ‘squirting’ as part of her performance references a popular pornographic narrative code,⁸⁶ but the message of her performance is very different from majoritarian understandings of pornography, which are linked to commodifiable sexual fantasies. Instead, Pornoterrorista’s performance honours the sea, which is made explicit via her blue painted body and the blue fluids that she ejaculates at the end of the performance – which arguably renders her act one of porno *ecoterrorism*. That is, similar to Butcher’s performance in the *Wedding to the Earth*, Pornoterrorista shows how the sea and people’s relations with it should not be simplified to the point where it is only viewed as an exploitable resource. Rather, what she advances is that the sea should be regarded as a lover and pleasure-giver in its own right, and she delivers this minoritarian message under claustrophobic majoritarian conditions – by engaging in this private and intimate experience with the sea, not only in a public space, but also surrounded by onlookers.⁸⁷

A similarly immediate political performance is that of “Swiss Mermaids,” which involves two performers in blue mermaid gimp suits engaging in sexual activities on the ground while the audience watches, and which accordingly also falls within the porno *ecoterrorism* genre. While the gimp costumes are a reference to majoritarian (commodified) kink that is commonplace in pornography, this performance at the same time conveys the claustrophobic experience of minoritarian *ecosexuality* very effectively, because the audience quickly realises that the gimp suits are intolerably hot in the Venetian summer; nevertheless, despite this, the mermaids remain fully covered – one leaving only a gap for her mouth as a respite from the heat. This performance is also elevated to the level of porno *ecoterrorism* not only because the two performers are women, but also through their emulation of how mermaids would engage in sex, which includes the incorporation of artefacts such as a pearl

⁸⁶ When female porn stars ejaculate onscreen, the act is referred to as ‘squirting,’ which, as Krzywinska (2000: 30 – 43) and Cruz (2016: 193) show, constitutes an entire subgenre of majoritarian hardcore pornography.

⁸⁷ More recently, Sprinkle and Stephens have themselves professed to being hydrophiles in their new documentary, *Water Makes Us Wet* (2017), which “chronicles the pleasures and politics of H₂O from an *ecosexual* perspective” (*Documenta 14*, 2017), and in which “earthly fluids” – from “mountain streams and vast oceans” to “sewerage and wastewater” – are considered in terms of their erotic and political potential (Tola, 2019: 240).

necklace – which is strung around both of their necks, connecting them – and a blue dildo, into the sex-act. On the one hand, the dildo is presented to Sprinkle and Stephens as a wedding gift at the end of the performance, in a gesture which does not correspond with the kink desires commodified by the (Transnational) State Apparatus, but rather introduces a new kind of ‘blue’ kink, very much reminiscent of Lady Monster’s green kink performance in the *Wedding to the Earth*, which involved an act of BDSM. On the other hand, the pearl necklace that connects the two performers is also a significant reference to the mainstream pornography industry, where a ‘pearl necklace’ denotes a specific sex-act involving a man ejaculating on his partner’s chest in an act of dominance (Sfetcu, 2011). However, in this performance, the pearl necklace gains new meaning as it is used to *connect* both performers, rather than reinforcing any dominance of one over another, while also providing a direct reference to the sea during the sex-acts.

Apart from displaying a high coefficient of political immediacy through the above means, the *Wedding to the Sea* also contains various moments of collective enunciation, especially as audience participation is encouraged throughout the ceremony. One such moment is when Preciado – the self-styled anti-priest mentioned earlier – advances the formation of a “liquid community;” a concept that is highly provocative within the age of neoliberalism and its related system of transnational capital. That is, calling forth a minoritarian liquid community-to-come is a further challenge to the domination of majoritarian transnational capitalism, as it evokes the idea of a fluid, malleable and rhizomatic community that operates very differently to the arboreality of the (Transnational) State Apparatus, which ranges from entrenched systems to those more skin to a “spirit” or “gas” (Deleuze, 1992: 4), as discussed in Chapter One. To elaborate, arboreal structures are characterised by their striated uses of space and their relative immobility, while ‘gaseous’ variants of such systems are recognisable by their ability to dissipate, and their reluctance to commit to a finite form. In contrast, a liquid community operates as a rhizome by pursuing and filling the lines and cracks that form along the periphery of majoritarian desires, while maintaining a cohesion and logic that at the same time differentiates it from a gas, and serves to strengthen its efforts. This idea resonates strongly with Patton’s suggestion that such fissures are “the line[s] along which a system breaks down,” because it is here where we encounter the possibility of “transforming into something else” (Patton, 1986: 1153); a possibility which makes a liquid community an apposite candidate for catalysing such deterritorialisation and transformation. This is not least because a liquid community is also nomadic, inasmuch as it can flow in various directions and take any form, depending on the function it seeks to fulfil. In fact, water’s ability to continually shape-shift makes it a good metaphor for minoritarian becoming, which as discussed in Chapter Two, “expresses the body’s ability to change, to experience differences in kind, to affect and to be affected” (Žukauskaitė, 2016: 87). As already discussed, the ecosexuals are themselves undergoing a process of minoritarian-becoming, as they seek to explore

and express their new desires, despite the boundaries to such exploration and expression that have been set by the (Transnational) State Apparatus. Indeed, by adopting the characteristics of a liquid community, the ecosexuals are able to collectively erode the margins of major (Transnational) State Apparatus frameworks, through thoughtful collective performative waves that “chisel...their borders” (Tampio, 2010).

But there are also more explicit moments of collective enunciations, such as when, for example, one performer requests that the audience all rest a hand on a place on their body that ‘turns them on.’ He then suggests that they remain in that position while he plays an instrumental piece of music, the purpose of which is to evoke an individual and collective response among the participants as they become excited by the sensation of their own touch – a sensation that is brought into clearer focus by the music. This performance is, of course, in many ways reminiscent of Sprinkle and Stephens’s “Earth Massage” in the *Wedding to the Earth*. However, while Sprinkle and Stephens in their performance requested the audience to give pleasure to the *earth*, this performance is meant to stir the *participants* libidinally, in order to awaken them to the sexuality they share with the earth. Accordingly, this constitutes another example of how the ecosexuals are at the forefront of libidinal environmentalism, which entangles ecological thinking with sexuality, and which promotes collective awegasmic experiences of and in nature. In this performance specifically, affective energy is mobilised through the “discursive practice” of the performance, which uses “signification...action, and linguistic and affective components” to arrive at a “crystallization of affects” (Mouffe, 2018: 73) that can be a strong catalyst for personal transformation and a motivation for political action. The *signification* that this performance entails is the point that, while the performance requires the participants to tune into their own sexual desires, the desire to love and bring pleasure to the ocean ultimately underwrites the wedding ceremony in its entirety. In terms of this, the participants are then called to *action*, when they are asked to rest their hands on the place on their respective bodies that excites them, before music is used as a *linguistic* tool to focus and deepen the experience. That is, the particular rhythm and melody converge into music that becomes increasingly excitable, mimicking the experience of arousal that the performance is trying to evoke within the participants. And in the process, it generates *affect*, understood as an “experiential force” or even a “power source” that can mobilise political action – which in this case would entail the promotion of new desires that recognise the entanglement of ecology and sexuality. By utilising this “malleable” libidinal energy (Mouffe, 2018: 73), ecosexuals neatly draw attention both to how sexual desires have previously been canalised towards ideas/objects designated by the (Transnational) State Apparatus, and to how they can be re-routed in collective moments of enunciation, such as this one, towards new desires that express a profound love of nature. Furthermore, via such new association of nature and libidinal energy, it is

possible that a more constant source of environmental desire can be established within the participants, as discussed in Chapter Three.

4.4 The Wedding to the Appalachian Mountains

As with the previous weddings discussed above, the Wedding to the Appalachian Mountains deterritorialises the majoritarian desires that otherwise dominate the space and time of its site, which is Galbreath Chapel in Athens, Ohio. However, this wedding specifically involves more intensified deterritorialisation of such desires than the previous weddings, especially on account of the majoritarian space it occupies in molecular fashion, namely a Protestant church. Various theorists, of course, continue to expound upon the connection between the Protestant church and the rise of capitalism (Tawney, 2016; Lehmann, 2016) against the backdrop of Marx and Weber's respective contributions in this regard. For Marx, the individualistic and egalitarian nature of Protestantism suited the ideals of capitalism (Baradat, 2016), and relatedly, for Weber in *The Protestant Ethic and the Spirit of Capitalism* (2005), the link between the two is similarly clear. Indeed, Weber neatly illustrates this point when he suggests that Protestantism suits the pursuit of profit, as long as business people stay within the "bounds of formal correctness" and refrain from using their money in an "objectionable" way (2005: 120). Moreover, the benefits to business of a pervasive Protestant ethical framework are said to include a "sober, conscientious, and unusually industrious" work force who dedicate themselves fully to their work, "as to a life purpose willed by God" (2005: 120). The church also remains useful to business people as an opportunity to mingle and network with employees and other business owners (Sunderland, 2007), while similarly building their reputation for trust and honesty as churchgoers.

Protestant churches have also served as potent enforcers of social norms, as lapses in members' morality were often sanctioned by means of "gossip and social exclusion," and at times even expulsion (Sunderland, 2007: 73). The status of respectability was thus an important characteristic for members of the congregation to pursue, in order to remain within the social and spiritual parameters of the church, while the need to be regarded as respectable, in turn, permeated all classes, with a good example of the expression of this need being the importance of the Sunday suit to Victorian society. In terms of this, the Sunday suit not only worked as a "prophylactic against the customary resort to the pub" after the service, but also became an "ongoing test of status and identity," to the extent that poorer families would often routinely purchase a Sunday suit from a pawn shop on Friday, only to return it the following Monday (Bailey, 2003: 38). In many ways, dress codes of this sort still exist – especially in more conservative communities – where they remain associated with notions of respectability.

Indeed, various contemporary Christian authors and community websites continue to underscore the importance of maintaining a respectable dress code during church services (Boswell, 2006; Kirkpatrick, 2016; Morgan, 2017). And in this regard, Boswell insists that “[g]arments are part of our visible demonstration of reverence for God,” and as such, “flashy, loud, or sloppy clothes that call undue attention to the person wearing them are inappropriate choices in worship service,” because they are more likely to encourage “irreverent displays” by members of the congregation (2006: 173). Accordingly, such churches tend to be imbued with an expectation – to varying degrees – that their congregations will not only behave respectably, but will also wear attire that reflects the majoritarian desires associated with Christian practice. Furthermore, behaviour *inside* churches is also largely prescribed and restricted; that is, members are generally encouraged to carry out acts of communal or individual worship from the pews, while the altar space is reserved for worship leaders. And acts of worship themselves also take the form of prescribed and restricted postures – standing in praise, sitting while listening to sermons, or sitting/kneeling with one’s head bowed in prayer. The normative use of space and time within the church building is thus evident and, indeed, disciplined.

In terms of the design of churches, a major consideration for architects is the emotional effect of the building on those who enter it, inasmuch as it is important that it creates a “worshipful atmosphere” (White, 2003: 28). Admittedly, the idea of a worshipful atmosphere differs considerably from person to person; however, as White indicates, certain important elements persist: “bright or dim light, soothing or brilliant colours, [and] rough or fine textures” are some of the important considerations, as well as – perhaps most importantly – “an unusually high interior” (2003: 29). These architectural elements, particularly the latter, serve to evoke emotional responses in the members of the church, which work to “stimulate a transcendent experience” within the building (Seasoltz, 2005: 65). In this regard, Seasoltz even maintains that sacred architectures can be defined by how they “make present the transcendent,” in the sense that “they point beyond themselves to what is other than themselves,” in an attempt to “facilitate the union of human beings with the divine” (2005: 65). From this perspective, when members sit within the church, their minds should be drawn upward in contemplation of that-which-is-bigger than themselves, while other elements within the building – such as the altar space and church organ – serve to remind congregants of the hierarchy and principle of overarching guidance implicit in church communities. Notably, church architecture also traditionally excludes nature, through implying a separation between the ‘civilised’ space of the church – the residence of a transcendent god – and ‘anarchic’ nature which since Adam and Eve bears testimony to human beings’ fall from grace.

However, in a significantly intensified gesture of deterritorialisation, the Wedding to the Appalachian Mountains takes place in Galbreath Chapel in Athens, Ohio. The chapel is part of the University of Ohio and was built in 1957 in memory of Helen Mauck Galbreath (Ohio University,

2016a). To be sure, while the chapel has clearly been built according to Christian tradition, the University of Ohio has recently described it in ecumenical terms as a building that can be “used by people of all faiths for personal prayer and meditation” (Ohio University, 2016a). The building itself also has strong connections to capital because the donor, John Galbreath (who dedicated the building to his first wife), “made a fortune as a real estate developer” while also owning the sports team Pittsburgh Pirates and two winning Kentucky Derby horses (*New York Times*, 1988). Galbreath was also one of the “first American real-estate developers to have an international portfolio of properties” (*The Columbus Dispatch*, 2017). Indeed, by 1986, *Forbes* magazine estimated Galbreath’s fortune at around 400 million dollars – a fortune possibly contributed to by his second marriage to Dorothy Bryan Firestone, the widow of Russell A. Firestone, whose father was the founder of the Firestone tyre company (Sowers, 2014: 204). As such, despite the chapel’s recent attempts to project the image of increasing cultural and political neutrality, its foundations remain linked to capital accumulation, and for that matter, to Protestantism.

Similarly, while the university today also insists that the building contains “no permanent furnishing that would be identified with one religion” (Ohio University, 2016b), some of the most popular uses of the building remain Christian wedding services and worship, not least because these are the predominant images of it available online, owing in large part to the continued use of the term ‘chapel’ to describe the building, which establishes strong links to Christian tradition. That is, the university does honour its ecumenical vision for the building to a limited extent, by allowing the space to be used for workshops and other cultural activities – an example of which is a vigil that was held in 2018 to remember the trans people who were “lost to hatred and violence” (Ohio University LGBT Center, 2018). But internet searches of activities at the chapel result in statements and photos that are overwhelmingly Christian in orientation, which points to the enduringly arboreal dynamics of the space. Accordingly, predominantly Christian desires are expressed in the chapel, which imbue the space with both the atmosphere of Christian morality, and the related conservative-capitalist norms of behaviour, discussed above.

Importantly, the colonial revival architectural style of the building references traditional Christian arboreality, particularly insofar as the steeple and weathervane were inspired by London’s All Souls Church (Ohio University, 2016a). Similarly, in terms of the architectural features which White says contribute to the ‘worshipful atmosphere’ within a church, the chapel has been created as a bright, soothing space, with fine textures, and certainly with the characteristic high ceiling that encourages contemplation of the divine. There is also a large central church organ and a clearly demarcated altar space. The building moreover has some rectangular windows that can conceivably provide glimpses of the outside university greens, but from the various images online of activities in the chapel, it would seem that this view to the outside is often obscured by blinds during wedding ceremonies and

services, which reflects the above-mentioned principle of excluding nature from traditional church affairs and sacred spaces. This is all the more so as there are no other indications of attempts to introduce nature into the interior space of the church; instead, the design of the building deliberately excludes it, so that the chapel effectively stands in competition with its natural surroundings.

Sprinkle and Stephens's Wedding to the Appalachian Mountains deterritorialises the molar desires that are entrenched within Galbreath Chapel in various ways. To start with, the ceremony stands in active opposition to the extractive practices of capitalism that have enabled the dominance of neoliberal capitalism internationally, and with which the protestant church has moreover aligned itself in the name of 'progress.' This is most apparent in the ceremony's explicit protest message against the practice of mountaintop removal for coal mining in Appalachia. This is communicated in several ways: while text onscreen explains how "in Appalachia mountaintop removal strip mining has destroyed over 500 mountains and covered over 2000 miles of streams, [and] poisoned the land, the animals and the people who live there," visceral images of the destruction of the natural landscape deriving from this mining practice are also shown. In terms of performance, one of the most evocative that stands in opposition to this extractive process is delivered by Larry Gibson, locally referred to as the "Keeper of the Mountains," who delivers an account of his experience of this practice near his home. He explains that when he first experienced the dynamiting of the mountains, "the sky was powder blue" and then suddenly he "started hearing a thunder," despite there being "no lightening and no rain." Gibson then describes how, over time, the thunder came closer and closer to his home, and brought with it "dust, dynamite, ammonium nitrate, diesel fuel, and fertiliser," all of which rendered the uncontaminated blue sky of his childhood a thing of the past. Similarly, McNeil, author of *Combating Mountaintop Removal: New Directions in the Fight Against Big Coal* (2011), recounts his visceral experiences of living in Appalachia and being subject to the encroaching practices of coal mining. In terms of this, McNeil maintains that

Living in Appalachia's coalfields is an experience you feel. Natural forces like the cold of winter and the stifling humidity of summer, the beating rain and the rising river go hand in hand with the human activities that shape and reshape the mountains. Wind rushing off a speeding coal truck slams against an old coal camp house. The ground trembles under the force of distant explosive blasts. My spleen vibrates with the engine of a loaded coal train straining in the predawn. (2011: 1)

Here, McNeil specifically contrasts the *natural* rhythms by which Appalachians live, with the *unnatural* and disturbing rhythms imposed upon them by the coal companies, as they carry out their processes of mining and transporting coal; a violent contrast created by his use of words such as 'speeding,' 'slams,' 'trembles,' and 'straining.' This resonates with what Gibson refers to when he mentions first hearing thunder on a clear day, before underscoring the large extent to which this

extractive practice both runs counter to the flows of nature, and is counter-intuitive to those who are sensitive to natural cycles, such as those who work with the land in sustainable ways. Moreover, his subsequent comment that the sounds of the dynamite were clearly “more than just the good lord letting steam off,” not only indicates how unnatural the mining process is perceived to be, but also shows that despite the protestant church’s deep links to capitalism, certain people are recognising that such extractive practices undertaken for capitalist reasons can no longer be associated with experiences of the divine. That is, the protestant church’s links to capitalism notwithstanding, minoritarian communities are recognising the importance of finding ways of connecting with the divine that are not implicated in the continuing destruction of natural systems. Accordingly, while Weber suggests that Protestantism encourages people to pursue business practices by remaining within the “bounds of formal correctness,” and by not being objectionable, minoritarian figures like Gibson and McNeil are clearly starting to question previous perceptions of what is ‘correct’ and ‘unobjectionable,’ against the backdrop of rampant destructive extractivism. In terms of this, McNeil underscores how, earlier in the twentieth century, coal mining in Appalachia allowed towns to “flourish,” but how in the neoliberal era, corporate mining now forces the same towns to “languish before its insatiable appetite” for profit (2011: 2). As such, the protests against mountaintop removal, particularly Gibson’s performance, within the space of the chapel and as part of the *Wedding to the Appalachian Mountains*, are deterritorialising activities, as they chip away at both the founding capitalist principles of protestant practice, and the related hegemonic system of neoliberal capitalism today.

Following this, the *Wedding to the Appalachian Mountains* also deterritorialises the normalised concept of respectability within the church, along with the movements and postures that members are expected to adhere to within its confines. Firstly, as established above, churches generally observe certain norms in terms of dress code within the building, insofar as members are expected to dress respectably, and in more conservative settings, may still be required to don a Sunday suit. However, the performers in the *Wedding to the Appalachian Mountains* deterritorialise this Christian-capitalist expectation because many of their outfits are thoroughly outrageous within a Christian setting. For example, Sprinkle’s wedding dress is not only a gaudy purple, but is also highly ‘immodest’ due to the way in which the low neckline emphasises her breasts. Moreover, images of the moon decorate her dress, which is strongly reminiscent of Pagan symbolism.⁸⁸ Stephens’s costume is similarly outlandish, most notably her headdress, which also references the moon, with

⁸⁸ The moon was an important part of Paganism, to the extent that the druidic calendar was calculated according to the lunar cycles – months were from full moon until the next full moon – and every month a festival to celebrate the full moon was held (Day, 2006: 48).

silver spheres orbiting her head. And while Sprinkle and Stephens's costumes seem to border on works of Dadaist art, other performers – such as dancer Michael Morris, and contemporary dance duo John Staszol and Erin Paun – evince a minimalist approach by wearing nothing but their underwear. Furthermore, one of the last performances – by Tony's Circus – involves a small group of people dressed in animal costumes, singing a song entitled “Keepers of the Mountain.” These characters are highly reminiscent of the furies subcultural group, discussed in Chapter Three, who represent transgressive social and even sexual desires. These molecular costumes (and lack thereof) thus represent a radical deterritorialisation of normative prescriptions concerning appropriate attire in a space that operates predominantly according to Christian molar desires.

Secondly, during the ceremony, Sprinkle and Stephens also deterritorialise the arboreal Christian practice of ‘pre-marital counselling,’ by requesting a fellow ecosexual to counsel them on how to *love the earth*, rather than on how to love each other alone in an insulated way. This latter ritual thus directly erodes the Foucauldian notion of the Malthusian couple as a cornerstone of biopower, which he explains in *The History of Sexuality, Volume 1* as connected to processes of socialisation into what it means to be a ‘normal’ couple in contemporary society; that is, the number of children a couple should have, their marital status, social activities, et cetera (1978: 104 – 105). Luibheid indicates that Foucault's Malthusian couple “clearly figured in relation to a project of fostering and extending a homogenous population” (2002: 65), such that pre-marital counselling was a significant point of departure for them, as it set the scene for married life. Sprinkle and Stephens's deterritorialisation of this norm is thus highly significant in that, by replacing notions of religious and/or capitalist desires with ecological desire, the ecosexuals succeed in smoothing a small but highly effective space for the budding of new ideas and related desires among the audience. This pre-marital counselling on how to love the earth also resonates strongly with what was discussed earlier, regarding the Wedding to the Earth's carving out of queer space and time (Halberstam, 2015). That is, Sprinkle and Stephens's displacement of the normative values of heterosexual family and married life, as well as the way in which intimate time should be spent in such a Malthusian relationship, results in the opening up of a queer space during the wedding ceremony; one that runs according to queer and/or natural temporalities, rather than the temporality imposed upon couples by normative heterosexuality, which takes as its goal the timely production of children rather than sensual pleasure.

Thirdly, in addition to the performers deterritorialising the dress code and pre-marital counselling norms of the church, the normalised practices of how to behave and/or move within the space of the church are also deterritorialised to a large extent. While normal behaviour within the church space would be respectful and largely limited to the major postures and gestures of standing quietly and attentively, or sitting/kneeling in prayer with one's head bowed, the performers in the Wedding to the Appalachian Mountains deterritorialise such dynamics within the church when they

move in unpredictable ways that often contravene what would be considered acceptable behaviour within a sacred space. That is, performances such as John Staszol and Erin Paun's contemporary dance, as well as Sarah Stolar's "Hoop Performance," entail non-linear movements which cut across the striated space of the church in spontaneous vectors. Indeed, even the altar space itself is transformed into a site for the creation of molecular desires, rather than the dissemination of majoritarian ones. These performances are also distinctly rhizomatic in nature, inasmuch as they work to connect things not traditionally encountered in churches: people with playful objects such as hula-hoops; people with other people through the medium of intimate contemporary dance; people with the sacred space of the church, as the performers move in unconventional ways along the aisle and within the altar space; and even people with nature.

A good example of the latter is the moment during the wedding vows when Sprinkle and Stephens take turns smelling handfuls of soil, sipping water from the Appalachian Mountains, and eating an apple that represents the local produce. This is also an allusion to Adam and Eve's eating of the fruit of the Tree of Knowledge, with the difference that, in this instance, it is an explicit aspiration and not an oversight that leads to a fall from grace. Indeed, while these actions do partly resemble the Christian tradition of communion, this normally sacred activity is deterritorialised by the performers through their sensualising of their experiences of each of these natural things. This sensuality is clearly indicated by their expressions of pleasure, as they bring each item to their lips, and finally underscored by Sprinkle seductively kissing a handful of soil when the officiant tells them to "now kiss and hug the brides and grooms."

Relatedly, the next way in which the Wedding to the Appalachian Mountains deterritorialises the majoritarian desires channelled by the church is via the molecular changes that are made to the appearance of the interior, which effectively invites nature inside the building, instead of leaving it outside as the realm of the fallen. As discussed above, the interior of Galbreath Chapel is typical of a Christian church – it is a well-lit and ordered space, with high ceilings and large rectangular windows. However, as indicated, during Christian ceremonies these windows are often shaded by blinds, thus cutting off the members' connection with nature while they are in the church. Yet, for the ecosexual wedding ceremony, the chapel has been decorated in a way that expressly invites nature into the interior space. Small bundles of sticks are tied to the end of each pew, framing the aisle, while an impromptu archway made of sticks and leaves stands over the altar, establishing a rhizomatic connection between this interior sacred space and the natural environment.

And while all the performances reference new environmental desires, one that explicitly brings natural imagery further into the church as an object of focus is Benny Key's rendition of "The West Virginia Hills," during which evocative images of Virginian countryside are projected above the altar. Indeed, this is a particularly potent deterritorialisation of the church space because in this moment,

the transformative ecological desires of the ecosexuals are directly projected *upon* the body of the church, which serves as a screen. Again, the projected images offer the audience a view of nature during the ceremony, rather than maintaining the rigidly-striated separation of nature from spirituality, as prescribed in terms of the Christian metanarrative. This performance, supported by the natural decoration, is also important for how it cleverly redirects the attention of the audience from the effects the architecture otherwise helps to create – that a divine presence dwells in the space *above* the members. Rather, via the images of nature and natural décor, the ‘worshipful atmosphere’ is temporarily redirected from a vertical experience, to a horizontal one. That is, instead of being encouraged to contemplate a transcendent divinity which dwells above them, the audience members are asked to contemplate the divine immanence of nature which surrounds them, both in the interior and the exterior of the church. The ecosexuals thus briefly replace the majoritarian Christian perception of the divine with nature, in a move that resonates closely with Spinoza’s theorisation of ‘*Deus, sive Natura,*’ discussed in Chapters One and Three. In this way, the audience is invited to experience an immanent divinity that is not based on notions of faith or capital accumulation, but which rather manifests materially around them in an infinite complexity that is worthy of profound contemplation.

Aside from such deterritorialisation within the Wedding to the Appalachian Mountains, there is also a strong sense of political immediacy in the performance, with many moments being explicitly activist in nature; for example, Larry Gibson’s account of the effect of mountaintop removal, as well as “Objector” Damon Cater’s brief interruption of the ceremony.⁸⁹ However, one performance that underscores the political immediacy of even immensely private moments experienced by ecosexuals, is the Butoh solo “Re-membering the Mountains Ritual” performed by Michael J. Morris. Morris’s piece is inspired by the work of Theresa May, among others, in whose article “Re-Membering the Mountain: Grotowski’s Deep Ecology” (2005b) it is argued that “cultivating reverence” (2005b: 355) could be an important part of changing culture in favour of more sustainable attitudes. May maintains that rituals – and specifically performances – could contribute to the cultivation of such reverence, and it is this idea that underwrites Morris’s performance. This notion of cultivating reverence also resonates with the discussion in Chapter Three pertaining to the ecosexuals’ pursuit of experiences of *awegasm*; an experience of something greater-than-oneself in nature. And such pursuits are

⁸⁹ When an officiant asks the audience whether anyone has reason to object to the wedding, Beth Stephens’s cousin Damon Cater objects by stating that “if mining is necessary in order to keep peace and order in our world by utilising the resources that our mountains offer, then it’s worth the cost of some environmental damage.” The audience is then encouraged to jeer at this objection, before Cater admits to the objection being false. This short appearance by a supposed neoliberal capitalist, and the subsequent jeering, is a strong political statement made by the ecosexuals that points to their ultimate disassociation from extractivist mindsets, such as the one mimicked in their presence.

deemed important because the resultant experiences would also likely change people's perceptions of non-human bodies as "non-grievable subjects" (Cunsolo, 2017a: 175), at a time of great upheavals in ecological systems when such a change is desperately needed. To elaborate, the changes to ecological systems that accompany the ecological crisis are increasingly evoking a sense of profound loss within varying and dispersed communities, and Cunsolo describes such an experience in an interview with an Inuit woman, in Northern Labrador, during which the woman displayed clear signs of mourning and loss for her changing land:

She cried because of the pain she was feeling as she watched beloved landscapes change. She cried for the impacts it was having on her family and her people. She cried for the sense of loss that was coming as cultural practices, thousands of years old, were being disrupted. And she cried for the changes that had not yet come, but which she was expecting, and what that meant for the land and for [the] Inuit. (2017b: xiv)

Experiences of ecological grief, as described here, are becoming commonplace in the context of the ecological crisis, to the point where people sensitive to this loss stand to be "completely overwhelm[ed] and perhaps debilitate[d]," because there is simply "too much to grieve" for (Christie, 2013: 70). In this regard, Lertzman coined the term "environmental melancholia" to describe the "condition in which even those who care deeply about the well-being of ecosystems and future generations are paralyzed to translate such concern into action" (2015: 4), because of the extent of the challenges. But despite the risk of being overwhelmed or becoming melancholic, it is increasingly important that (in)dividuals begin to make sense of ecological loss, and to find the words and actions to help them grieve. This is because, "despite the absence of mourning in climate change discourse, and the implicit framing of non-human bodies as non-grievable subjects," it remains important to "highlight and share these grief experiences," since "public mourning can be an important mechanism for political mobilization, [and] the counteraction of dominant discourses around the derealization of non-human bodies" (Cunsolo, 2017a: 175).

Morris attempts to address precisely this 'absence of mourning' in their performance in the *Wedding to the Appalachian Mountains*. They describe their piece as "a *public* ritual for the incorporation of environmental melancholy, mourning, and re-membering in/as the body" (own italics) (Morris, 2010), which attempts to render public the very private experience of loss and mourning, for the purposes of generating political interest and activism. The Butoh performance is an incredibly physical act that, Morris explains, depicts a metamorphosis: from a state of helplessness and enslavement to forces of aggressive extraction, to a standing state in which they realise that "all things are One," and that "I am everything, and in that everything, I am a mountain" (Morris, 2010). This realisation resonates with Nietzsche's thematisation of transformation in *Thus Spoke Zarathustra*

discussed in Chapter Three, in which he considers the transition from the camel burdened by normative prescriptions that distance it from life, to a lion which angrily rejects such burdens, to a child that relinquishes such anger for playful creation.

The performance's rationale follows a similar trajectory, starting in a position of little power or influence – at the mercy of those with power – and little by little gaining the strength and momentum required to take up the sacred yes-saying of the child, to realise the transformative possibilities of this action. This process of metamorphosis also mimics the stages of mourning – from accepting one's loss, to finding emotional closure and developing a new way to see the world via self-transformation. In this performance, Morris's body is the site of the convergence of disparate elements, such as the struggle for justice for queers and women, ecological concern, and grief for the "mountains dismembered by human violence" (Morris, 2010). As Cunsolo indicates, when she went through her own experience of ecological loss, "[t]here was no one to tell," and similarly, "no ritual of mourning to provide comfort or solace, [and]...no memorializing, no public expression, no community of support that rallied, as when the death of a person occurs" (2017b: xvi). But during the *Wedding to the Appalachian Mountains*, these private concerns publicly converge on Morris's body as they perform their metamorphosis, which symbolises the tentative steps of ecosexual minoritarian-becoming that involves creating a public ritual for the private experience of mourning the loss of species, ecosystems, and ancient ways of being.

Finally, in addition to the political immediacy that the *Wedding to the Appalachian Mountains* entails, various moments of collective enunciation also occur during which the performances are imbued with collective value. The most apparent and vibrant example of this is the performance by *Tony's Circus*, in which three performers dressed in animal costumes – a lion, an elephant, and a parrot – sing "Keepers of the Mountain." This performance is highly significant for its recourse to humour in addressing the immediate threat that mountaintop removal poses to local Appalachians. As discussed in Chapter Three, ecosexual philosophy is imbued with humour, which is deployed as a political tactic to draw (in)dividuals into the ecosexual movement, or alternatively, to begin engaging in their own molecular expressions of environmentalism. This tactic also resonates with Nietzschean philosophy as it pertains to the idea of the child, who, having transformed from both the camel and the lion, wakes up "to a completely new reality" (Fritzsche, 2013: 33) that enables it to create and to pursue new desires. Arguably, it is this way of thinking that sets the ecosexual movement apart from other forms of environmentalism as one that seeks to explore new molecular desires in relation to environmentalism, in a joyous and experimental spirit.

At first, the "Keepers of the Mountain" song sounds like a traditional children's tune with a simple and steady rhythm. The voices of the performers themselves are also made to sound like characters out of a children's story, while the performers' exaggerated actions in the altar space

parody those typical of children's television characters, such as Barney or the Teletubbies. However, as the song progresses, it becomes clear that the lyrics are highly political and hence not representative of the platitudes of certain children's songs. In this way, the performers could be understood as deterritorialising the idea of children's entertainment, via the tactical use of various codes associated with the genre, to draw attention to a serious political message. In short, the lyrics of the song compare a circus tent – the supposed home of the performers – with the Appalachian Mountains, which are home to both people and non-human animals alike. To illustrate this, the performers sing “An ecosystem is kind of like a circus, that's what Tony always believed / An inter-species tightrope act where my balance is achieved.” Apart from resonating once more with Nietzsche's tightrope metaphor from *Thus Spoke Zarathustra*, these lyrics also bring attention to the sensitivity of natural systems, and to the correlative importance of maintaining a good balance within those systems – something that the mountaintop removal process is destroying. Relatedly, the song's chorus calls people to oppose the forces of extractive capitalism, because of the devastating destruction the mining industry is wreaking in the region:

Let's all be keepers of the mountains...
 If we keep sleeping they'll be chipping at our mountains.
 We see a valley,
 They see a landfill,
 They're making our mountains into their molehill.

The final four lines of the chorus are particularly apposite, insofar as they not only render clear what the mining industry is doing by dynamiting the tops off of large mountains, but also underscore the homogenising attitude of the mining industry and related corporations – that they are willing to reduce the diverse natural heritage of entire regions to uniform rubble for the purpose of profit. While the song itself is a highly provocative political statement, what renders this performance even more significant is its collective value. That is, not only does the song express the molecular desires of people living in the region, who would rather promote alternative industries to bring income to the region. In addition, it also effectively generates audience participation during the wedding ceremony, via eliciting enthusiastic clapping and singing along to the chorus. This collective participation in the expression of these desires thus raises them from the level of dispersed individual enunciations, to transformative collective utterances. The light-hearted nature of the performance thereby serves to oil the wheels of this transformative social process, which unfolds in relation to the politically antagonistic insights that the lyrics offer.

4.5 The Wedding to the Snow

The above dynamics of deterritorialisation are further intensified in the Wedding to the Snow, which took place in Saint Brigid's Centre for the Arts in 2011. The building was originally a Catholic church, built in 1889 to serve the Irish immigrants in Lower Town, Ottawa, and so, like the Wedding to the Appalachian Mountains, the majoritarian space of this wedding reflects Christian desires. However, unlike the previous wedding, this church was Catholic and was thus informed by somewhat different dynamics to those underpinning Galbreath Chapel. That is, despite Protestantism's significant links to neoliberal capitalism, as discussed above, Catholicism continues to wield immense power in global politics, such that the Catholic Church itself constitutes a (Transnational) State Apparatus, implicated in flows of transnational capital. In this regard, Rieck and Niebuhr contend that, despite the Vatican City's limited size, resources, and population, it "enjoys enormous symbolic power at a religious, cultural and social level," owing to the City's direct link to the Catholic Church (2015: 41). Indeed, in the second half of the twentieth century especially, the Catholic Church "has developed into a true global player due to...strong global population growth," with numbers of Catholics increasing disproportionately in the global South, so that the Catholic Church is now one of "the largest organisation[s] in the world" (Rieck and Niebuhr, 2015: 41). Estimated to have a global following of over one billion people (William, 2006: 130; Amir-Aslani, 2013: 181), with 50 percent of Catholics living in the Americas, 25 percent in Europe, 15 percent in Africa, and nearly 10 percent in Asia (Rieck and Niebuhr, 2015: 41), the organisational configuration of the Catholic Church also mirrors that of a transnational corporation, with a "hierarchical and bureaucratic leadership structure from the Pope to local priests" (Garcia-Alexander, Woo, and Carlson, 2017: 131). Moreover, the Vatican, as the seat of the Catholic Church, has remained a significant power on the international stage, where it has used its influence to lead various global efforts, including peace projects, interreligious dialogues, disarmament efforts, humanitarian aid, and climate change discussions (Rieck and Niebuhr, 2015). And by wielding soft power in these projects, the Catholic Church has not sought to "change the structure of political authority," because through it the Catholic Church has been able to "carry out its operations without hindrance around the world" (Lundan, 2015: 6), in ways that have allowed it to maintain a prominent place in public discourse, while correlatively increasing its sphere of influence in the global South.

The Catholic Church is thus an incredibly powerful arboreal institution today, which uses its influence to propagate the majoritarian desires that underwrite the principles it espouses, often to the detriment of various alternative groups on the periphery of society. The Church's historical involvement in violent activities, such as missionary work that led to the destruction and enslavement of indigenous people, is well documented (French, 1999: 242; Stacy, 2002: 138), as is its continued

marginalisation of LGBTQI identities (Callaghan, 2018), and the frequency of child abuse within the organisation (Rossetti, 1996; Bruni and Burkett, 2002; Frawley-O’Dea, 2007). Moreover, the Catholic Church remains a deeply patriarchal institution, which is reflected in women’s continued exclusion from “positions of hierarchical authority such as priest, pastor, monsignor, bishop, cardinal, and Pope,” despite contemporary affirmations of the social equality of men and women by the Church (Hamington, 1995: 40). To be sure, in reaction to the continued exclusion of women from prominent positions within the organisation, the Roman Catholic Womenpriest (RCWP) movement was started in the 1960s, and continues to this day to agitate for women’s ordination, which they maintain is the correct thing to do, as it “allows them to work within the tradition, retain sacramental and ministerial elements, and follow their Catholic conscience...by transgressing unjust laws that the Vatican will not change” (Peterfeso, 2020: 34). But, to date, the Catholic Church has yet to overhaul its policies in this regard.

In much the same way that the Catholic Church emphasises the continuation of such traditions based on liturgy,⁹⁰ so too, the architectural principles that inform Catholic churches strictly reflect Catholic tradition and tenets. In some ways, the architecture of these churches follows principles similar to those of Protestant churches, discussed above. Both types of church seek to create a “worshipful atmosphere” (White, 2003: 28) via the light, colours, and textures that are incorporated into such spaces, including the design of unusually high ceilings that facilitate contemplation of the divine. However, in terms of Catholic church design, there is a significant amount of emphasis placed on the *traditional* form of the building, in terms of both the physical structure of the building itself, and its interior adornments. That is, while Protestant churches continue to display certain typical features, such as an aisle leading to an altar space, as well as a church organ and high ceilings, the principles informing these churches tend to be a lot more flexible and adaptable than those informing Catholic churches. As such, while in contemporary times, Protestant churches can take varying forms, Catholic churches tend to “adhere to the received Tradition” (McNamara, 2009: 7), because of the belief that “retaining at least a basic historical, communal, and symbolic vocabulary for both the exterior and the interior design of the church building...acknowledge[s] that the Christian faith offers an alternative way of existence to the ways of the world” – something that seeks to “transcend...time, and retain...a connection to believers across cultural boundaries” (Torgerson, 2007: 201). This

⁹⁰ For Catholics, the liturgy is the “public worship prescribed by the Church,” which is expressed in practices such as the sacraments, over which Christ is said to preside (Laughlin, 2018: 4). In relation to ecosexuality, liturgical practices can be understood as the collective, performative, expressions of participants’ desire to be closer, and increasingly sensitive to the needs of nature – as discussed later in this section.

accordingly points to Catholicism's intensified arboreality, which renders it reluctant to accommodate variance or difference in its architectural vision.

Relatedly, the design of Catholic churches is explicitly aimed at evoking experiences of the divine, "in the same way [that its associated] convincing rhetoric moves the mind and will" by employing the "compelling power of...Truth" or "Beauty" (McNamara, 2009: 7). The idea here is that the church's design should be aligned with the liturgical beliefs of the church, which attempt to make the "glory of heaven knowable to the senses" (McNamara, 2009: 12), so that people who stand in awe of the beauty of the church itself will feel as though they are undergoing a religious experience. With regard to the interior adornment of Catholic churches, McNamara maintains that three primary images are used – historical, devotional, and liturgical (2009: 156). The purpose of historical images is to convey important scenes from the history of Christianity to keep the memory of these events and characters alive among devotees, while devotional images are found in those artworks and figures used for personal religious contemplation, such as the statues of saints that seem to hold eye contact with devotees, and/or appear to convey blessings upon passers-by. In turn, liturgical images provide glimpses of the "glory of the heavenly realm and show the heavenly beings filled with divine life where all is radiant, orderly, and restored," in an effort to illustrate the transcendent underpinning of the Catholic Church's interpretation of the divine (McNamara, 2009: 156). One particularly prominent feature of Catholic churches, which is both historical and devotional, is the image of Jesus on the cross, naked, wearing a crown of thorns, and with bloodied injuries to his feet, hands, and abdomen. For Catholics, this image of Jesus is a reminder of the "sacrifice and the death that Jesus endured for [them]," as well as the "redemption he...won for [them]" (Moorcroft, 2014: 96). Consequently, this prominent image of a tortured Jesus is one of the foundations of the ontological guilt that remains so "central to Catholic teaching," the prescribed solution to which is the confession of sins that is understood as playing a "distinctive, cathartic role in dealing with [such] guilt" (Katchadourian, 2010: 211). In fact, as Katchadourian shows, such guilt is touted as a *positive* thing within Catholic culture, with even Catholic websites aimed at teenagers advancing guilt as a necessary emotion, and a helpful indicator of their extent of moral wellbeing (2010: 211).

St Brigid's Centre for the Arts, the venue of the *Wedding to the Snow*, is admittedly a deconsecrated church that was purchased by members of the Irish community in 2007, and thereafter established as a Centre for the Arts (*Heritage Ottawa*, 2019). As a result of the deconsecration of the building, the Catholic Church no longer wields administrative power over the building, and the project managers of the renovation have thus undertaken to modernise certain aspects of its internal furnishings. But despite this, the renovations still preserve major parts of the church's Catholic heritage (Cook, 2008); for example, the organ has been restored and the altarpiece remains intact, while the stations of the cross that are plastered into the walls continue to conscientise onlookers to

the story of Jesus's crucifixion. As a result, while the Catholic Church itself no longer holds exclusive power here, by preserving Catholic symbols within the space, the reflections of Catholic tenets remain intact, not only in the interior of the building, but also inasmuch as the outside features of the building have not been changed *at all*, such that the building itself – for all intents and purposes – still resembles a Catholic church to passers-by, who are unfamiliar with the building's deconsecration.

Architecturally, St Brigid's is an example of a Romanesque Revival style church with three towers, the tallest of which imitates a bishop's mitre, and thus situates the building firmly within Catholic tradition. In comparison to the relatively compact red brick Galbreath Chapel, St Brigid's is also far more traditional and imposing in its design of grey-brown brick, which accurately imitates the style of Catholic churches built in late nineteenth century Ireland. Moreover, inside, St Brigid's evokes a worshipful atmosphere, with the philosophy behind the design of the building orientating it in a very different way to Galbreath Chapel. In terms of White's list of interior elements that contribute to a worshipful atmosphere (2003: 29), the building makes use of a dim light with splashes of colour emanating from its various paintings and adornments. The texture of the interior is also less smooth than that of Galbreath Chapel, owing to the exposed stonemasonry throughout the church – a typical feature of the Romanesque Revival architectural style (Passikoff, 2011: 111). Importantly, St Brigid's furthermore boasts high vaulted ceilings – considerably higher than those of Galbreath Chapel – which thus give the impression, along with other features such as the rough stonework, of an incredibly *ancient* and *powerful* divinity residing in the heavens above the devotee, which differs from the contemporary contemplative divinity reflected in the features of Galbreath Chapel.

Catholic imagery also remains highly prominent in the interior of the church, especially on account of the stations of the cross, the large altarpiece (in front of which a stage has been erected for performances), and the stained-glass windows. In particular, the stations of the cross are important historical and devotional images in Catholicism, as they allow “sacred history and devotion [to] overlap,” when devotees contemplate these images, “recall Christ's life[,] and express their devotion for the suffering of Christ at the same time” (McNamara, 2009: 156). This is a significant point because, despite the church's newly ecumenical purposes, the stations of the cross continue to dominate the interior walls of the church, in the form of scenes made of plaster and mounted into the walls, as already mentioned. As a consequence, the Church's majoritarian message concerning Jesus's sacrifice for Christians, and their correlative obligatory devotion to his memory, continues relatively uninterrupted within this space, in an extension of the arboreal tone of the church.

Another prominent image in the chancel of the church is the altarpiece. An altarpiece is an “image-bearing structure set on the rear part of the altar” that is placed in such a way as to be “visually joined with the altar when viewed from a distance,” and the purpose of this is to “declare...which saint or mystery the altar was dedicated” to (Hourihane, 2012: 44). Here, the saint to which the

building is dedicated is Saint Brigid, whose statue is central to the altarpiece, where it clearly remains a devotional image, insofar as it seems to hold eye contact with onlookers, such that it could be used for personal prayer and devotion. Accordingly, the significance of the preservation of the altarpiece in St Brigid's is that, when performances take place on the stage in front of it, the altarpiece continues to dominate the space, with the statue of St Brigid 'overseeing' the performance, as it were. This arguably still gives the impression of the building as a Catholic space, despite any alternative use to which it might be put. Similarly, the stained-glass windows throughout the church are an important feature of the building, as they contribute significantly to the worshipful atmosphere within the church, despite its deconsecration. The most notable windows include one that overlooks the main altar space, which illustrates St Brigid in prayer, while the windows placed over the organ depict St Patrick, St Anne, the Virgin, and St Joseph. Much like the stations of the cross, these images are both historical and devotional because they remind those within the building of the sacred history that underwrites the Catholic faith, and present the onlooker with the opportunity to practice individual devotion to each of the saints.

It is thus reasonable to assume that the preservation of such imagery – historical and devotional – within the church, implies an enduring expectation that those within its interior will subscribe to, or at least acknowledge, the desires that these images work to create within (in)dividuals, and to canalise within society. That is, as McNamara shows above, the design of Catholic churches, both internally and externally, is such that all their elements align with the liturgical teachings of the church, to the point where even unbelievers who enter the church should be made to feel as though they are undergoing a religious experience, when they admire the aesthetics of the building itself. And this is largely achieved via the incredible beauty of St Brigid's – especially in features such as intricately designed altarpieces, high and deeply-coloured stained-glass windows, and even the moody high vaulted ceilings. As such, the new ecumenical vision of the building as a "multi-purpose performance space for theatre, music, dance, literary arts, art exhibits, lectures, [and] conferences" (Cook, 2008) notwithstanding, the continued presence of these Catholic features cannot be considered neutral, as they express the desires of one of the most powerful arboreal organisations in the world – the Catholic Church.

Correlatively, and as with Galbreath Chapel, St Brigid's design actively excludes nature, but this is all the more so because, while Galbreath Chapel does have large clear windows that in principle *could* allow views of nature – although these views are often obscured by blinds during ceremonies – St Brigid's stained-glass windows tower above those within the building, in ways that deny them views of nature, both as a result of the colouring of the glass and the positioning of the windows. Adding to this eschewal of nature is the size of the building and the thickness of its stone walls, which further insulate the human interior from the nature that is outside. But as in the case of Galbreath

Chapel, this exclusion of nature from the interior space of the church serves to encourage hierarchically-orientated vertical relations of power, via contemplation of the divine that supposedly dwells above, rather than through considerations of more lateral connections with the immanent possibilities of the natural world. Of course, use of the stained-glass windows both to create a worshipful atmosphere within the building, and to highlight certain key saints and figures of Catholicism, also points to the clever *manipulation* of sunlight, that amounts to the co-opting of nature into the majoritarian Catholic narrative.

However, in the *Wedding to the Snow*, the majoritarian desires reflected within the interior space of St Brigid's are significantly deterritorialised in multiple ways, the most prominent of which entails the dominance of indigenous, queer, and feminist desires throughout the ceremony, and repeated recourse to the metaphor of snow-as-saviour. The first deterritorialising performance in the *Wedding to the Snow* is a traditional Mi'kmaq dance performed by Thomas Clair, who is a Canadian artist from the Elsipogtog band of First Nations people. As a young child, Clair was taken from his community and placed in a residential school, where he was educated for four years before being returned to his band (Clair, 2020). In Canada, the Catholic Church was a prominent force in establishing these residential schools, with 44 such Catholic institutions already in existence by 1931 (Fay, 2012: 47), for the express purpose of facilitating the assimilation of various indigenous people to systems of the global North. This involved the teaching of colonial languages, and correlative "destruction...of aboriginal languages and cultures," as well as the "supplanting of children's aboriginal spirituality with Christianity" (Gough, 2011: 49). These facilities were also incredibly violent places, where "stark, physical abuse bordering on terror" was a common occurrence on account of prevalent punitive measures, such as "whippings...beatings, chaining...shackling, and incarceration" (Gough, 2011: 49). To be sure, in 1991, the Catholic order mostly responsible for these institutions, the Oblates, issued an apology for the "physical and sexual abuse that was experienced by Aboriginal Canadian children" in these institutions (Fay, 2012: 47). But for many, this did little to assuage the suffering of those most affected by such violence, not least because churches – like St Brigid's – remain as testimonies to Catholic power and prestige in the country. Clair's performance of a traditional Mi'kmaq dance in St Brigid's is thus a deterritorialising act, as he is expressing his minoritarian culture via molecular dance and language in a molar Catholic space. To this end, Clair is also dressed in traditional garb, with a painted face and eagle feathers arranged in a circle on his back, while the stars on his sleeves are representative of the east coast region of Canada, and a wolf's paw print on his cuff emblematic of his clan. In his performance, Clair moreover traverses the stage to the beat of a traditional drum, which resonates throughout the church.

His outfit's references to nature – the eagle feathers and wolf's paw print – are also significant within the context of the church because, as discussed above, nature is otherwise excluded from the

interior of the church, such that the presence of these elements, and indeed the reverence with which they are included in his ceremonial garb, is a further deterritorialising feature of the performance. And this is all the more so when it is recalled that, for Native American people, the Bald Eagle is considered a symbol of “wisdom and strength,” and is thought of as a spiritual messenger because of its tendency to fly above the clouds (Crump, 2018: 181). Indeed, various tribes believe that the eagle can convey messages from people to the gods and that they can help to influence rainfall, so that the feathers of these birds are imbued with spiritual power that forms an important part of traditional ceremonies (Crump, 2018: 181). In this regard, Wexler points to an explanation of the importance of the eagle to Native Americans, deriving from the Northern Arapaho Tribe: “Eagles are revered and used for ceremonial purposes...An Arapaho does not go out with the purpose to ‘hunt’ an eagle. An eagle presents itself and donates its ‘holy body’ ...for ceremonial purposes...The eagle is a messenger to and from the Creator” (2016: 107). Accordingly, the presence of this sacred symbol within the church has a deterritorialising effect because the eagle has direct links to the Native American spirituality that was purposefully repressed during the Catholic missions in North America, by institutions such as the abovementioned residential schools. Correlatively, this also underscores how Native Americans regard the eagle as a salvific entity that willingly sacrifices its ‘holy body’ for ceremonial purposes, in addition to serving as an intermediary between people and the divine – a perspective that parallels the Christian view of Jesus as God’s divine/human son, who willingly gave his life so that Christians can have eternal salvation. This contrast between the sacred natural image of the eagle, on the one hand, and Christians’ interpretation of Jesus’s role on earth, on the other hand, is valuable because it works to erode the majoritarian spirituality of the church as a hegemonic transcendental truth, and to simultaneously assert the possibility of an alternative understanding of an immanent divinity situated in nature instead.

Another way in which the arboreality of the church is eroded in the performance is via the dominance of queer and feminist voices throughout the ceremony. As mentioned before, the Catholic Church throughout its history has had a contentious relationship with both homosexuals and feminists. With regard to homosexuality, the Church’s official position is generally that “while it is not necessarily sinful to be lesbian or gay in terms of sexual orientation, homosexual acts are not permissible” (Davidson and Moore, 1996: 119), because they cannot lead to procreation, which is deemed the purpose of conjugal acts, according to the Church (Phipps, 2004: 207). As such, homosexual sexuality is required to be repressed, and those with such urges are obliged to lead a life of celibacy – despite the irony that the priesthood “serv[es] as a magnet for gays,” as evinced by various surveys conducted with priests, as well as personal accounts from people who worked within the organisation (Phipps, 2004: 207). In contrast, in the *Wedding to the Snow*, homosexual and queer sexuality is continually on display, and is even explicitly expressed within the church. Most

prominently, the ceremony culminates in the marriage of Sprinkle and Stephens to the snow, while during their vows to each other, the two make their mutual sexual attraction publicly clear via provocative utterances and gestures – as when Sprinkle vows to make Stephens “melt into a great big puddle,” and proclaims that Stephens makes her “wet.” In turn, in Stephens’s vows, she similarly reminisces about how much she enjoys Sprinkle “dragging [her] off to have sex” as a distraction from her work. These direct homosexual provocations are, accordingly, highly deterritorialising in the space of the church, where previously only repro-centric sexuality was condoned under the auspices of heterosexual marriage.

In addition to this, a false objector named Brigid Rowan, who introduces herself as “Brigid, the Celtic mother goddess,” expresses feminist pagan desires within the church, which is a deterritorialising act not least because, historically speaking, Catholicism in Ireland appropriated many pagan traditions. In terms of this, Greeley maintains that “Catholicism...has never been afraid to appropriate and transform pagan religious practices,” as long as the practices being appropriated are considered “good paganism” (1997: 274). And this was an effective strategy employed by Catholic priests seeking to convert pagans to Christianity, to the point that, “wherever Christianity took root, it was invariably grafted onto pre-existing pagan beliefs” (Farrell, 2017: 100), in order to make the new Christian beliefs more relatable to local people. In response, though, the false objector, speaking from the perspective of a Celtic mother goddess, expresses her anger at Catholicism for “[taking] away [her] power and [her] agency,” while, at the same time, she connects the contemporary practice of heterosexual monogamous marriage to a similar form of repression for women. However, she proclaims that the Wedding to the Snow is not part of this repressive tradition, as it is not “marriage as usual,” but rather an instance of “sister Pagan goddesses who are marrying of their own free will, to honour and express their love to the earth and to each other.” This performance is thus highly deterritorialising not only as an expression of the minor desires of Celtic paganism within the majoritarian space of the church, but also in its thematisation of the marriage between Sprinkle and Stephens as an act that displays a high level of feminist agency, otherwise eschewed by the Catholic Church. Indeed, feminism is a tremendously strong theme throughout the ceremony, as evinced by the fact that the entire ceremony is dominated by women – both in terms of the performances, and the organisers.

Another way in which the majoritarian desires reflected in the church are deterritorialised in the Wedding to the Snow, is via the metaphor of the snow-as-saviour, in contrast to the Christian view of Jesus as the saviour. That is, normally within the space of the church, the image of Jesus is reified as the fundamental icon of the faith, via the various artefacts and artworks alluding to his story, while his self-sacrifice forms the basis of Christian faith. Accordingly, as shown above, Catholic churches especially emphasise the image of Jesus and his crucifixion to remind worshippers of his

suffering. In the *Wedding to the Snow*, though, a similar tactic is employed, but now snow is put on display in the altar space throughout the ceremony, while performers dedicate their pieces to it out of reverence for its life-giving properties. Thus, in much the same way as the members of a Catholic church might be encouraged to contemplate Jesus's sacrifice – using the images of the stations of the cross that adorn the walls for inspiration – the *Wedding to the Snow* encourages the audience to contemplate the messages of the performances in terms of the significance of snow for both humankind and greater natural systems. Moreover, the ecosexuals go even further by appropriating the notion of Catholic guilt and applying its logic to the snow. That is, when the ecosexuals present snow as a saviour whose existence is being threatened by global warming as a result of human activity, they evoke a sense of guilt similar to that experienced by Catholics over Jesus's suffering, with the difference that the suffering of snow can be alleviated if people effectively channel their desires towards environmental activism.

The ecosexuals also work with the above metaphor via the insertion of their own devotional and liturgical images into the performances throughout the wedding ceremony, which divert attention away from the religious imagery that is present on the walls, on the altarpiece, and in the stained-glass windows. The traditional purpose of such devotional images is to “mediate...the relationship between humans and the divine” (Merriam, 2012: 26) and, as such, these images tend to be interactional and accessible to participants (Wilson, 2015: 42), to allow them the opportunity to contemplate both their faith, and its manifestation in figures such as those of Jesus and the various saints. In the *Wedding to the Snow*, however, many of the performances comprise ecosexual devotional imagery, which grant participants the opportunity to contemplate the environmental importance of snow and, in turn, to worship it as a source of salvific eroticism. In this regard, these performances mediate the relationship between the participants and snow, with several of them explicitly telling, or showing, the audience why, and how, they should love the snow, with a view to influencing their perceptions of it in positive ways. Such examples range from Angeline Woon's “*Toast to the Snow*,” in which she discusses the miraculous nature of snowflakes, Luna Allison's “*Snow Invocation*,” which explores the various traits of snow that make it a good lover, Andrée Préfontaine's performance of Bach's *Cello Suite No. 1* while dressed entirely in white and with a large white veil draped over both her and her cello – making her resemble Mary cradling the Christ child – and Émilie Roby's highly interactive tattooing service at the end of the ceremony, where participants are offered the opportunity to be tattooed with an image of a snowflake.

Along with such devotional imagery, there is also ecosexual liturgical imagery present in the ceremony. As mentioned above, such imagery traditionally seeks to make “heavenly liturgy visible and sacramentally present” to worshippers, to help them imagine the “fuller reality of what is happening” in the liturgy (Visel, 2016: 96). However, during the performance, the ecosexual liturgical

imagery functions to instil within participants a sense of wonderment for snow, both as an inherently valuable natural entity, and as a potential lover, in ways that underscore the possibility of awe-gasmic experiences with the snow in particular, and nature in general. In short, such imagery helps to make visible the immanently divine relationship that humans could have with snow. Examples of performances that comprise such ecosexual liturgical imagery include Tobaron Waxman's "Jewish Marriage Blessings," during which a traditional Jewish blessing is reinterpreted for the Wedding to the Snow; Sprinkle and Stephens's act of inserting icicles into each other in order to consummate the marriage (further discussed, below); and Andreane Leclerc's "Contortionist" performance, which sees her seductively contort her body while naked and surrounded by mounds of snow on the stage.

In addition to deterritorialising the majoritarian desires reflected in St Brigid's through the above means, the performances in the Wedding to the Snow also display a strong sense of political immediacy. That is, the performances in the Wedding to the Snow are imbued with political significance, inasmuch as their molecular desires are in immediate opposition to molarity which – as established in relation to the various other ecosexual weddings – tends to relegate uncommodifiable desires to the margins of consideration. Here, instead, the ecosexuals' expression of desires to please the earth in general, and snow in particular, represents a continual, moment-by-moment struggle for difference in the realm of environmentalism. Accordingly, this again reflects Nietzsche's analogy of the tightrope walker in *Thus Spoke Zarathustra*, where the tightrope walker is understood as a person who challenges the status quo by "depart[ing] from the security of [tradition's] doctrines" (Higgins, 2010: 56), with the immense concentration that the tightrope walker requires to make his journey across the high wire underscoring the "psychological difficulty involved in any effort to escape the orientation of the traditional worldview" (Higgins, 2010: 56). Arguably, the struggle of the ecosexuals is comparable to that of Nietzsche's tightrope walker, since it would be much easier for ecosexuals to follow the path of least resistance by refusing this confrontation, and allowing their desires to be canalised instead once more by molar flows. However, their continued persistence in this regard points to their nomadic existence, and corresponding resolve to call upon a people not yet in existence, to join their struggle as they emerge into existence.

One notable performance that displays such political immediacy, and for that matter the tenacity of a Nietzschean tightrope walker, is Sprinkle and Stephens's consummation of their marriage to the snow via the public insertion of icicles into each other's vaginas. This is an incredibly potent display of political immediacy because, in Catholic marriage, the act of consummation is both important and private, as it represents the husband and wife becoming "one flesh" and "form[ing] one procreative unit" (May, 2007). The emphasis on a heterosexual and reproductive union in Catholic culture is similarly strong, with the act of consummation cherished for being "the only kind of bodily act through which human life can be given" (May, 2007). Indeed, the consummation of a

marriage is deemed so important in the eyes of the Catholic church, that it is understood that such a union “cannot be dissolved by any human power,” with the indissolubility of this relationship resting “in the fact that it is the image, the sacrament, [and] the witness of the indissoluble union between Christ and the church” (Lawler, 2002: 77). In the *Wedding to the Snow*, however, Sprinkle and Stephens render this important private moment public, and moreover, queer, when they consummate their marriage to the snow by taking turns to publicly insert icicles into each other. This performance within the church thus renders it a deterritorialisation of an act that is traditionally considered immensely private and sacred, between a heterosexual Catholic couple, with a view to publicly showing the audience the immanent pleasures of committing to the snow as a lover, as well as the potentially awegasmic experiences that await those who form analogously intimate unions with nature.

This approach to environmentalism, accordingly, also disrupts the notion of nature as a “purposeless, random agglomeration of generic particles” (Eisenstein, 2015: 30), and instead imbues nature with agency and inherent value. In this regard, performance artist Billy Talen of the Church of Stop Shopping, underscores that what the ecosexuals are doing by taking the earth as their lover is an amplification and intensification of the environmental movement as we know it. As Talen explains, “tree-hugging is just an environmental organisation slogan,” and molar environmental organisations have until now been “coy” in their approach to saving the environment (Talen in KQED, 2016). Thus, he maintains that we need to go further than simply hugging trees, because “stopping at hugging is what we’ve been doing and that hasn’t been working.” As such, the ecosexual performances of the weddings are understood as pushing majoritarian notions of environmentalism to their limits, in order to render more permeable the parameters of molar environmental organisations.

To be sure, this challenging of well-established norms is by no means an *easy* task, but rather one that remains as difficult as it is necessary, considering that humanity now finds itself on the precipice of environmental collapse; accordingly, the value of related collective enunciations lies in the expression of incremental steps already successfully taken. Various collective enunciations occur in the *Wedding to the Snow*, which together function as a “rallying point” (Bensmaïa, 2003: xiv) for the expression, and also the creation, of new desires, or a “new collective subjectivity” (Jun, 2011: 193). Many of these collective expressions of minority-becoming moreover involve audience participation, in an effort to extend the parameters of the group in question. For example, the throwing of the bride’s garter to the audience, as well as the toss of the bride’s bouquet, involve the audience actively gathering in front of the stage in order to catch each item. Thus, the participation of the audience members in this way, indicates their support for the new minoritarian environmental desires expressed in the ceremony, and correlatively, their rejection of majoritarian desires that otherwise work to distance people from nature. But a more potent expression of collective enunciation arguably

lies in Sprinkle and Stephens's wedding vows to the snow, which they take publicly, and which they invite participants to join them in articulating. To start with, the officiant declares that, "We are gathered here today to join Elizabeth and Annie in holy matrimony with the snow [and they] would like to invite you to join them in making these sacred vows...if you so desire." This invitation is later followed by Sprinkle and Stephens "tun[ing] in to each other" by chanting:

Snow...

Water...

Love...

Dashing through the snow on a one horse open sled,
O're the fields we go, laughing all the way.

Here, Sprinkle and Stephens chant these lines simultaneously, before taking vows to the snow, with Stephens's vows in particular expressing a sincere dedication to, and gratitude for, the snow, when she states: "I promise to love you, snow, and try to keep the world cold enough that you will return to us year after year," and to protest against mountaintop removal "so that you will have mountain tops to rest upon from early winter through late spring." Furthermore, she thanks the snow for "providing us with beauty, with pleasure, with the miracle of individual snowflakes and for making sure that we have enough water for life, all year long." The genuine care and love expressed in these vows resonates strongly with Eisenstein's understanding of ecosexuality as a force for love, which seeks to make amends for the previous rampant objectification of the earth, and to commence with a "revivification of matter, a resacralization, a restoration of nature's status as a coequal subject" (2015: 30). Thus, by taking vows to cherish the snow, the ecosexuals are recognising it as a subject in its own right that is also a crucial part of natural cycles, without which life on earth would be in jeopardy. The fact that such vows are normally taken within the context of Catholic wedding ceremonies, similarly acts to resacralise the relationship between people and nature, by showing that this relationship need not be based on the negation of nature, in keeping with the Christian metanarrative of original sin, but rather can also entail healthier interactions that recognise nature as a co-equal and vitally necessary partner for the continuation of life on earth. After the vows are taken by Sprinkle and Stephens, the audience is then invited to repeat variants of them: "I vow to love, honour, and cherish you, Snow, for as long as I shall live," before individual audience members are given the opportunity to shout their personal vows from their seats. This highly interactive and collective part of the performance – which also deterritorialises the traditional Catholic limiting of speech to that of the officiant in front of the altar – then ends with a communal 'snowball fight' inside the church, which again deterritorialises the austere economy of movement traditionally associated with such spaces.

4.6 Conclusion

Considered together, these activities all indicate a growing sense of community among the ecosexuals, who are in the process of creating and transforming their desires, in a dynamic hastened by the transformative collective enunciations shared in moments such as those described above. Moments that are moreover politically immediate on account of the radical difference they entail, which in relation to the various settings in which the weddings take place, is also unavoidably deterritorialising of majoritarian desires. However, as with all minoritarian movements – which by definition are nascent – there remain both limitations to the current tactical approach of ecosexuals, and possible ways in which these might be addressed in future, with a view to growing the movement and extending the nomadic ambit of its activism. And discussion of these and associated issues will be the topic of the following final chapter.

Chapter Five: From *Ecosexual Digital War Machines* to *Ecosexual Movement- and Time-Images*

5.1 Introduction

As argued in Chapter Four, the various Ecosex Weddings all display all of the characteristics of minor literature, namely a strong coefficient of deterritorialisation, constant political immediacy, and the formulation of collective enunciations. Accordingly, these literary performances amount to an ecosexual line of flight away from majoritarian dynamics of environmentalism, and towards the possibility of radical difference via the creation of alternative environmental desires. Moreover, as indicated, the digital artefacts of the Ecosex Weddings are also catalogued online at loveartlab.ucsc.edu, and additional textual and audio-visual documentation concerning the Ecosex Weddings and other related events are similarly available on various digital platforms, such as YouTube, Vimeo, and Facebook. And what this means is that such deterritorialising ecosexual artefacts are not limited by the spatial-temporal restrictions of an analogue world, because digitality has instead enabled them to propagate their associated desires globally via the worldwide web. To be sure, on the one hand, such widespread exposure and accessibility has been responded to with severe criticism from majoritarian (in)dividuals whose desires remain so tightly entangled with (Transnational) State Apparatus-informed desires that they are unable to relate to, or understand, the alternative desires expressed by the ecosexuals, as discussed in Chapter Three. But, on the other hand, digitality at the same time presents the minoritarian movement of ecosexuality with increasingly diverse opportunities to reach those who *can* relate to the new environmental desires expressed via their online artefacts – opportunities that would scarcely have been possible, or indeed even imaginable, a mere quarter century ago (even if this does expose such media artefacts to the problems associated with the digital age).

Against this backdrop, the purpose of this chapter is twofold: The first part expands on the complexities of digitality by considering the views of Deleuze and other prominent theorists on the minoritarian possibilities of digitality, in general, and the digital image, in particular. To this end, Deleuze's "Postscript on the Societies of Control" will once more constitute a key text, in addition to Rodowick's *The Virtual Life of Film*, and their varying degrees of scepticism concerning the positive societal effects of digitality will be considered. Correlatively, such scepticism will then be countered with reference to the arguments of Brown, who advances a more optimistic view of digitality, which extends even to improved humanature relations. Ecosexual online artefacts will then be considered against this theoretical backdrop – in terms of the transformative possibilities they offer – before

being framed as *ecosexual* digital media war machines; a concept that builds upon Chapter Two's theorisation of the digital media war machine. The second part of this chapter will then offer recommendations on how the movement might improve its digital tactics to potentially increase the reach and efficacy of its counterinformation. And in this regard, what will be advanced is the need for a new *ecosexual* cinema that, through intensified recourse to what Deleuze calls movement- and time-images, might offer audiences spectacular 'awegasmic' and sensual images of humanature relations. Images which could work towards the progressive normalisation of the *ecosexual* ethos through visually articulating its themes and motifs in ever more cinematically eloquent terms, such that they may increasingly constitute the given ethical context in which we abide – physically and intellectually – instead of remaining a series of important but nevertheless often fragmented and fledgling minoritarian stammerings of difference. And as will be advanced, the three aspects of what Deleuze calls modern political cinema or minor cinema – which parallel the three aspects of Deleuze and Guattari's minor literature, discussed in the previous chapter – provide a helpful way in which to conceptualize how such *ecosexual* cinema might be proceeded towards.

5.2 Towards an *ecosexual* digital media war machine

As discussed in Chapter Four, the *Ecosex Weddings* express molecular environmental desires that are highly transgressive in their deterritorialisation of the molar desires of neoliberal capitalism, and indeed of mainstream forms of more conservative environmentalism, and on account of their related political immediacy and the collective enunciations which they formulate – characteristics that support their classification as minor literary performances. In this regard, their minor literary performances also entail a line of flight away from majoritarian understandings of gender, sexuality, and environmentalism, the trajectory of which at the same time presents a catalyst for other associated lines of flight. However, what is significant about these literary performances is that, despite their minoritarian features, they are fully catalogued online, in ways that utilise digitality and the advantage of the global reach it entails, via the use of websites and the mechanisms of social media. And this is important to note because, as Chapter One showed, neoliberal capitalism works by constantly expanding into spaces that have not yet been commodified and, to this end, the virtual worldwide web itself has been increasingly appropriated in this regard, particularly in light of how actual material resources have in many cases been pushed to their limits, such that they can no longer guarantee continued supply or markets to absorb surplus production (Robinson, 2013: 661). Accordingly, and because without continued growth capitalism would be faced with a systemic crisis that could precipitate an "outright collapse" of the global economy (Robinson, 2013: 661), neoliberalism has been forced to increasingly utilise the virtual spaces of the worldwide web with a view to safeguarding

the system's continued distension. In short, through such means, "computers have cemented the grip of capital" (Brown, 2018: 4), at least for the present, insofar as mainstream online spaces have not only become synonymous with consumer culture – in terms of promoted content, online shopping, and advertising – but have also become sites for gathering valuable consumer data on users, which correlatively enables advertisers, and even governments, to target marketing at (in)dividuals' specific consumerist and/or political desires.⁹¹ Digital spaces are thus currently functioning as a further extension of "capitalism's commodity logic," such that they increasingly "reflect individual private property, individualism and structures of exploitation and domination" (Fuchs, 2016: 114).

But if these are the current dynamics of the (Transnational) State Apparatus informed by the axiomatic of late/advanced capitalism, then from a Deleuzian perspective, the coterminous existence of nomadic lines of flight, such as the ecosexual videos and other related content *on* digital platforms, should not be overlooked because of the counterinformation they might entail. Yet, as mentioned in Chapters One and Two, it should also be recalled that Deleuze expressed a degree of scepticism over the advent and adversarial capacity of digitality, on account of its direct links to his conception of societies of control, and to the neoliberal capitalist rationality that underwrites it. To be sure, in "Postscript on the Societies of Control," Deleuze briefly mentions that certain digital activities – such as piracy, computer viruses, and jamming – may offer opportunities for resistance in the future (1992: 6), but his limited experience of digitality in the 1980s and 1990s, meant that he could not predict the long-term effects that digitality would have on the canalisation of desire, or its ability to contribute significantly to minoritarian political struggles. It is, of course, also possible that this limitation in Deleuze's argument stems from his general pessimism regarding digitality, based on its close connection to the neoliberal orientations that inform societies of control. And in this regard, as Watson similarly maintains, any optimistic points of view regarding the critical or emancipatory capacity of digital technologies and new media need to be counterbalanced by a recognition of the (Transnational) State Apparatus's ability to "capture and axiomatize any flow," even when such flows

⁹¹ In response to the widespread collection and abuse of user data, theorists such as Jaron Lanier and Glen Weyl have begun the task of imagining changes that could be implemented within the technology industry in particular, and online in general, which would enable users to be compensated fairly for their data. In "A Blueprint for a Better Digital Society," Lanier and Weyl recognise that the current system is "optimized for influencing unwitting people," via the deployment of "perverse incentives that lead to violations of privacy, manipulated elections, personal anxiety, and social strife" (2018: 3). In response, one solution that has been proposed is based on the principle of "data dignity" (2018: 4), which entails people not only being paid for the use of their data, but also having to compensate other people in instances where the latter's data is used. Moreover, users would be able to select their own "self-defined interests" that would guide what they see online, rather than having these decisions made for them by "manipulative platforms beholden to advertisers or other third parties" (2018: 4).

“are themselves [initially] deterritorialized” (2010: 247). By way of evidence, Watson also points to Wall Street, which has in recent years become “determined to profit from user-generated content of social-networking sites,” particularly by “harnessing the money-making potential of their production and distribution technologies” (2010: 247).⁹² But such indictment of digitality for its complicity with the neoliberal State Apparatus notwithstanding, it must also be recalled that, offering a slightly different approach to digitality from Deleuze and Watson, Guattari in *Chaosmosis: An Ethico-Aesthetic Paradigm*, contends that it is impossible to determine whether digitalism is a positive or negative development without first considering its “articulation within collective assemblages of enunciation” (1995: 5). As such, for Guattari, judgement can only be passed on digitality on a case-by-case basis, when the specific articulations of these technologies are considered. This is because, for him, the results of these articulations lie on a spectrum, where the most positive outcome involves the “creation, or invention, of new Universes of reference,” while the most negative possibility involves the “deadening influence of the mass media to which millions...are currently condemned” (1995: 5). Accordingly, his contention makes possible consideration of how the digital repositories of ecosexual literary performances may well entail the invention of a new universe, or universes, of reference, instead of dismissing them out of hand because of a prejudice against digitality *tout court*.

Nevertheless, it would arguably still be prudent to consider the reasons for the former view, so that major points of contention can be engaged with, for the sake of formulating a cogent way forward. For Deleuze and others (Rodowick, 2007; Rushton, 2012a), a central concern regarding digitality is the new kind of digital image that has emerged, via the use of digital technologies. This line of argument follows Deleuze’s focus on the different images that developed under specific socio-political conditions, namely the movement-image and time-image, which he deals with primarily in *Cinema 1: The Movement-Image* and *Cinema 2: The Time-Image*, respectively. On the one hand, the movement-image characterises the type of cinema that developed before World War II and involves the kind of films that “ground... narration...in the image” (Verevis, 2010: 50); the movement-image is thus often associated with Hollywood-style films that present a coherent narrative and line of action, emphasising representation within the image. On the other hand, the time-image is the result of a “post-war crisis in the movement image” (Verevis, 2010: 50), which resulted in a breakdown of the relations between the image and action – most notably in the five features of Italian Neorealism, namely “the dispersive situation, the deliberately weak links, the voyage form, the consciousness of

⁹² This perspective on social media sites has also been highlighted in a number of recent studies (Fuchs, 2016; Faucher, 2018; Fuchs, 2018), and is indeed the crux of Netflix’s *The Social Dilemma* (Orlowski, 2020), a documentary which draws on the experiences of various high-profile past employees of major sites, such as Facebook, Instagram, and Google, to show the profit motive behind the seemingly innocuous features of these platforms.

clichés, [and] the condemnation of the plot” (Deleuze, 2004: 210). And this led to an image that is “beyond...movement,” as it were, which “bring[s] the senses into direct relation with time and thought” (Verevis, 2010: 50). However, although theorisation of these latter images has been widely used in cinema and legacy media studies, the new media and digital technology currently being used to develop online content, points to the possibility of a new digital image; one that is ontologically different from the movement- and time-images created through analogue technology. In this regard, Rushton acknowledges the possibility of a new type of digital (or silicon) image that requires further investigation along the same lines as Deleuze’s theorisations of the movement- and time-images (2012a; 2012b). That is, Rushton ultimately confirms the relevance of such conceptions of movement- and time-images to previous and certain contemporary cinema, but he also acknowledges that in light of recent developments, “cinema might be capable of producing other images” (2012a: 120) beyond those thematised in *Cinema 1* and *Cinema 2*, which opens up the possibility of a new category of image, one that is specific to the digital era, and which differs from its predecessors. Indeed, the different features of the digital image have led theorists to consider, among other things, the potential effects of its widespread distribution via new media networks, as well as its use in contemporary cinema.

Rodowick is one such theorist who, in *The Virtual Life of Film*, grapples with the concept of digitality and the rise of the digital – or silicon – image. In this regard, Rodowick expresses concern over how digital images are disconnected from temporality, which accordingly differentiates them from analogue images. That is, analogue images impressed upon light sensitive film which thereby captures them, are, for him, able to “express duration and our present relationship to past events” because of the physicality of film (Rodowick, 2007: 116), which requires such direct contact via light with a particular event or scene. In this way, Rodowick maintains, analogue photographs “transcribe” a moment that conveys, and which is also created from, a material event – such that analogue images effectively comprise “traces” of these events (Rodowick, 2007: 116). In contrast, digital images do not contain traces of events inasmuch as they are not, in fact, linked in any physical way to the imaged moment in question. This is because, instead of entailing a process of “analogical transcription,” a digital image is the result of a “process of calculation,” which sees the conversion at the time of “light into code” – the binary code of ones and zeros upon which digitality depends (Rodowick, 2007: 117). This is accordingly a problem of “indexicality,” insofar as, while the analogue image “functions as evidence...of what was before the camera at the time of the image’s taking,” the digital image “does not have the same direct link with reality” (Brown, 2020: 57). Rather, in the creation of the digital image, “the spatial link of physical causality is broken,” because the actual physical trace of the event no longer exists in a physical form, which carries with it the idea that the “temporal continuity” that is present in an analogue image is missing in a digital image (Rodowick, 2007: 117). This

characteristic of the digital image is thus in keeping with larger trends in societies of control, involving the reduction of everything to datasets for the purpose of commodification, and, indeed, manipulation. After all, digital technology's capturing of images effectively "quantifies the world as manipulable series of numbers" (Rodowick, 2007: 116), such that the previous "singularity of an event in space and time" in the analogue era, now becomes open to near-limitless "processing and manipulation" (Rodowick, 2007: 118). And it is this digital disconnection from the spatial-temporal reality of the event, and the fact that the ensuing digital images are open to endless processes of adjustment, which underpin Rodowick's scepticism of the capacity of the new digital image to connect us to the past in the same way that analogue images did before, with the correlative potential effects of the current shift towards digital production of images – and digital media in general – thus being alienation from the past.

However, in response to such lines of argument, Brown insists that discourses concerning digitality and the digital image need not be imbued with such pessimism. Rather, in *Non-Cinema: Global Digital Film-making and the Multitude*, it is suggested that, the formal aspects of digitality notwithstanding, the digital era has given (in)dividuals tools that enable them "not just to make visible hidden aspects of the world, but [also] to help us to experience, or at least to understand the existence of, those things which are not and perhaps cannot be visible" (Brown, 2018: 4). According to Brown, these tools have allowed for the proliferation of what he terms "non-cinema," which is about making visible "heterogeneity, the unusual, the minor, [and] the multitudinous" (2018: 2 – 3). Such 'non-cinema' thus includes the use of accessible digital tools – like smartphone cameras and social media platforms like YouTube, along with even photo-editing software or CGI technology – to allow an entirely virtual reality to be created. To be sure, Rodowick himself identifies some traits of digitality as positive in this regard, inasmuch as it can facilitate hitherto unimaginable networked communications and real-time interactions (Rodowick, 2007: 179). And in terms of this, he suggests that the networked character of digital communications is such that they allow for "many-to-many interactions" to take place, via both the eradication of spatial boundaries and the emergence of a "framework of a common time" online (Rodowick, 2007: 179). Moreover, the increasing preference for real-time interactions online, means that online communities are more and more subject to a "perpetually-reassertive present" (Rodowick, 2007: 179).

Consequently, it is possible that communities expressing new minoritarian desires can effectively utilise such digital technologies, spaces, and images to their advantage. Indeed, as Rodowick also maintains, the "virtual communities" that are forming online have facilitated the emergence of "new forms of scepticism" (2007: 179), couched in new minoritarian desires that might previously not have had the opportunity to develop support, with members of such communities now being dispersed across the globe in ways that are unthinkable without access to unifying digital

platforms. And this resonates with Guattari's understanding both of the possibility of new media technologies to help audiences navigate their way out of oppressive regimes (1995: 5), and of the current "unprecedented...globally networked unrelenting sensory bombardment" that exists – owing to "the way new technologies deliver torrents of words, sounds, and images" (Watson, 2010: 245) – to offer lines of flight, especially if these features can be effectively (and affectively) articulated and appropriated by minoritarian efforts. Relatedly, despite some theorists' wariness of the digital image, Brown contends that, in some instances, digital images – specifically those that are computer generated (CGI) – may also have the potential to give audiences powerful "non-anthropocentric perspectives," because of their "virtual immaterial nature" and "lack of indexicality" (2020: 66), which could readily see the creation, or invention, of the new universes of reference, spoken of by Guattari. That is, on account of how digital images are not beholden to actual reality for their creation, the 'virtual cameras' used in the creation of films such as *Gravity* and *Interstellar* can, according to Brown, present audiences with perspectives that otherwise would not have been possible to shoot, yet which – with the right articulations – can virtually illustrate how "humans are not divorced from the world but thoroughly entangled...with it," as exemplified in the aforementioned films (2020: 67). Linked to this idea, then, is also the prospect that, via CGI technology, audiences can be presented with images of the sublime that are not possible to capture with traditional film-making techniques. As discussed in Chapter Three, such experiences of awe – or the sublime – have been directly linked to a greater sense of community responsibility and to increased drives to take care of the environment, with the consequence that digital images that can allow audiences such experiences could play a potentially important role in socio-environmental activism in the years to come.

In sum, contemporary society does not yet know for certain what a digital image can do, because whether or not its lack of indexicality and the fact that it forms part of the system of commodification that underlies societies of control are necessarily features that demand only scepticism, is hard to say. What *is* clear, though, is that further research is required by a "new generation of philosophers," who may develop different insights to those theorists whose "subjectivit[ies were] forged in a cinematic culture" (Rodowick, 2007: 181), and whose understanding of the issue of digitality may correlatively remain too couched in their past experiences of analogue society for them to see clearly the potential of digital developments. That is, while comparisons between analogue and digital regimes remain apposite, new "concepts for critical and social assessment" are also urgently needed for the analysis of digital productions, as we witness the "birth of a medium...whose future is...difficult to imagine" (Rodowick, 2007: 184). In this regard, even as Rushton maintains the continued relevance of the movement- and time-image to contemporary cinema, he also indicates a gap in the related theory, which sees audio-visual artefacts – such as "short 'internet films'" and "contemporary 'gallery films'" – being read in terms of theory

based on analogue images, despite the tensions this gives rise to (Rushton 2012a: 120). Similarly, Watson suggests that the different nature of new media requires “new theoretical tools beyond those of literary, film, music, and art criticism” to be conceptualised, regardless of the ostensible similarities between old and new media regarding “word, sound, and image” (Watson, 2010: 245).

The Ecosex Wedding videos fall solidly into this new category of ‘short internet films’ that require a new line of inquiry, owing to their digitality and related lack of indexicality. However, certain of Rodowick’s and Deleuze’s reservations about digital images remain valid to an extent, when one considers the potential of these audio-visual artefacts to be endlessly manipulated and absorbed into systems controlled by capital. That is, on the one hand, their manipulation is increasingly possible in our era of rampant disinformation, which has recently been aggravated by technologies such as deepfake images. Importantly, *disinformation* is distinguished from *misinformation* by its intent in that, while misinformation is false information that is spread unwittingly by a user, disinformation is spread *intentionally* by those with political motives (Shu, Wang, Lee, and Liu, 2020: 2). The creation of deepfake images thus falls solidly within the realm of disinformation, as it involves the “use of algorithms and artificial intelligence for face re-enactment, face swapping, lip-synching and the synthetic mimicking of voices” (Teyssou and Spangenberg, 2019: 8), with the goal of completely transferring one person’s facial movements and voice characteristics to the image of another person, which, in theory, could lead to utterly fake recordings of (in)dividuals, or even groups, appearing online.⁹³ In light of how majoritarian echelons have responded with contempt to ecosexual work online, as discussed in Chapter Three, the possibility of related defamatory projects involving deepfake or similar technologies is real, and such efforts could conceivably cast doubts over the believability of the ecosexual artefacts online and, by extension, the philosophy and activism they entail – all in deference to conservative norms. Correlatively, even

⁹³ In their 2019 report, cybersecurity company Deeptrace Labs claimed that they were not yet aware of any instances of deepfake being used in disinformation campaigns (Fortner, 2021: 39). However, a more urgent concern being expressed by those monitoring deepfake trends online, is that the very existence of deepfake technology is cause for (in)dividuals to question both actual *and* virtual reality; that is, the more urgent concern is not that deepfake will trick audiences into believing in something fake, but rather that its existence will over time instil a general disbelief of all representations of reality (Fortner, 2021: 39). And there are already worrying examples of this trend, one of which concerns the events in Gabon in late 2018, when citizens were convinced that footage of their president delivering his New Year’s address was fake, leading them to think that the government was concealing information about the president’s health. The resulting tensions that developed fuelled an attempt at a military coup, which although ultimately unsuccessful, was nevertheless tremendously destabilising for both the population and the government (Hao, 2019). Deepfake thus poses a serious socio-political threat as its very existence feeds the already significant mechanisms of disinformation, which have come to characterise the ‘post-truth’ era, and which lend credibility to Deleuze and Rodowick’s concerns over the indexical deficit of digital images.

without deepfake campaigns directed specifically at the ecosexuals, the very existence of deepfake and similar technologies could cause viewers to question the reality of the ecosexual gatherings – especially considering their often outlandish features as literary performance – no less than the reality of climate change itself.

On the other hand, in addition to such concerns over ecosexual artefacts' digital manipulability, their existence on digital online platforms also means that they are subject to the regulations imposed by the transnational networks themselves, which leaves them – particularly those on social media – vulnerable to censorship by corporations that apply broad-stroke regulations, via algorithms, which are aimed at ensuring the content posted on their sites does not contravene their policies. An example of this is the ongoing debate around Instagram's censorship of images depicting what their algorithms identify as female nipples, while nipples that are identified as belonging to males can be shown. This prejudicial form of censorship has been responded to with the #freethenipple campaign, which involves artists and activists "pushing the boundaries" of what the algorithms will allow via various methods, such as using "paint, glitter, hair[,]...flower petals,...leaves, cornstarch, handbags, shot glasses...and sand" to adorn female nipples in ways that evade the algorithm's computation (Jacobs, 2019). As such, while much of the ecosexual content on YouTube remains available and uncensored for the time being, it is also worth noting that those artefacts present on this platform are not as explicit as those available on the loveartlab.ucsc.edu website. And this may point to a dynamic of self-censorship in the process of making the content available on social media, or alternatively, it could be that the more explicit videos that are available on the website were not approved by YouTube's content gatekeepers. In this regard, evidence of self-censorship is clear on the "Ecosex, Sexecology and Sustainable Love" Facebook page, particularly in relation to a recent post by Susan M. Block, an unconventional sex therapist. Her post encourages users to access a video she posted about a therapy session with her, but in her post she states: "Of course, we have to cover the 'best parts' here on FB so as not to arouse Marky Z," which suggests that videos of this nature are regularly being censored by their creators to avoid being identified as inappropriate for the platform. Although she does provide a link to an uncensored version of the video on an external platform, the very fact of this tactic underscores the presence – real or anticipated – of regulatory mechanisms on Facebook. Accordingly, these concerns around how ecosexual digital artefacts rely upon neoliberal social media platforms in ways that coerce them into degrees of alignment with the majoritarian status quo, relate to Deleuze's questions around the potential of digital images to reflect actual experiences of difference online, because of how they are beholden to the very canalising system that is responsible for the production of repetitive majoritarian desires on a global scale. And, as Fuchs indicates, alternative online platforms face their own complex problems, such as smaller audiences and a dependency on "precarious voluntary labour" (2014: 264), which

renders activism in these spaces difficult – a fact that could undermine the objectives of movements such as ecosexuality. As such, alternative movements are obliged to make use of majoritarian sites, despite the inherent paradox this creates.

But the above pitfalls of digital ecosexual activism are, at least for the time being, arguably outweighed by the gains of employing such technology and images to further the aims of their environmental movement. That is, despite Deleuze's above doubts, online ecosexual artefacts currently provide a compelling example of how majoritarian tools of digitality can be nomadically appropriated for minor purposes. To start with, in the case of the Ecosex Wedding videos, as well as the other ecosexual artefacts available via social media, the ability to engage in many-to-many interactions in real time, as suggested by Rodowick (2007: 179), is evident, most notably via the comments sections on various platforms. However, it must be noted that the comments function on YouTube itself tends to be dominated by criticism from exponents of majoritarian desires – criticism, which is often toxic in nature – to the extent that ecosexuals often choose instead to engage in minoritarian discussions in safer spaces, such as, for example, on Annie Sprinkle's Facebook page, among other sites.⁹⁴ Sprinkle also sometimes shares content here relating to past and upcoming weddings, as well as other ecosexual events, and these posts have attracted considerable commentary and praise. For example, in 2014, Sprinkle posted a photo of the Wedding to the Snow on her page with an accompanying caption reminiscing about the event (Sprinkle, 2014). The post subsequently received 112 'likes,' was shared three times, and has 18 comments on it to date. To be sure, many of the comments are simply followers expressing their admiration for the event, but others do point Sprinkle to supporting academic texts, and suggest ideas for future weddings. Accordingly, this is a good example of ecosexuals engaging in real-time interactions to contribute to the emergence and diversification of the movement. These platforms also all allow many-to-many interactions, should ecosexuals feel the need to engage with the larger ecosexual community – engagements that would similarly allow for the nurturing of "new forms of scepticism" (Rodowick, 2007: 179) over neoliberalism and its related desires, mentioned earlier. These interactions between such dispersed (in)dividuals would not have been possible in an analogue context, and certainly not with the ease

⁹⁴ This trend is evident in the example of the video "Ecosexual Weddings" posted by Stephens in 2014 on Vimeo, where only two users have made comments, one of which reads "Thanks Reddit for sending me to watch this crazy shit," thus expressing the majoritarian misunderstanding of ecosexuality, in line with what has already been discussed in Chapter Three. In contrast to this, a link shared by Sprinkle on her Facebook page to exactly the same video elicited 61 'likes and loves,' six supportive comments, and 11 shares. This difference in response on the two platforms could be because of how the ecosexuals prefer to express their desires in safer spaces, and/or because of how Sprinkle has amassed a large online following on her Facebook page of 14 475 followers, and so already has a sympathetic captive audience, whereas ecosexuals on other major platforms would need to be directed to the content via other channels.

and pace that digital environments allow. Accordingly, it is important that minoritarian movements such as the ecosexuals operate in digital spaces and utilise all the related tools to their advantage,⁹⁵ especially given the sheer number of (in)dividuals who use the Internet in general, and social media in particular.⁹⁶

In fact, the presence of ecosexual content online, and the viewing of this content, have grown significantly over the past few years via social media and mainstream platforms – regardless of the looming threat of censorship. YouTube itself seems to host the most videos related to ecosexuality, with various of them indicating thousands of views; some of the videos with the highest number of views at the time of writing include, for example, “Students at Ecosexual School Swipe on Tree Tinder Profiles” (Campus Reform, 2018), with 9 358 views (276 likes compared with 29 dislikes); “Annie Sprinkle and Beth Stephens ‘True Colours’ Ecosexual Purple Wedding” (EroticFineArts, n.d.) with 26 790 views (38 likes compared with 17 dislikes); “Married to the Sea: An Ecosexual Wedding” (The Corsair Online, 2016) with 48 037 views (likes not indicated); and “Christopher Kane SS20 Ecosexual Runway Show” (Christopher Kane, 2019), with 194 163 views (825 likes compared with 521 dislikes). There is also an “Ecosex, Sexecology and Sustainable Love” Facebook group with 992 members, in addition to Annie Sprinkle’s private Facebook page that is used to communicate upcoming performances and demonstrations relating to the movement. And in addition to the loveartlab.ucsc.edu site, where Sprinkle and Stephens’s performances are catalogued but which does not indicate the number of views or site visits, there is also a “Sexecology” *Wikipedia* page that was created in 2013, and which has since then been subject to over 100 revisions from diverse contributors. Accordingly, these are all important examples of how the minoritarian ecosexuals are deterritorialising spaces in the digital environment for themselves, in a very nomadic and rhizomatic fashion, on account of how the various ecosexual posts and websites can differ dramatically from each other in terms of approach and overall tenor.

⁹⁵ It is worth noting that the videos on the loveartlab.ucsc.edu website require improvements in this regard, as they do not currently allow for user commentary or sharing of content, which is potentially a missed opportunity for this molecular ecosexual material to further nomadically appropriate the tools of digitality, in order to spread rhizomatically across and further deterritorialise the molar space of the worldwide web.

⁹⁶ In 2020, it has been estimated that there are approximately 3.6 billion social media users worldwide, and this number is predicted to rise by nearly a billion more within the next five years (Clement, 2020). Those who are not engaging in some sort of social media largely fall within Robinson’s category of surplus humanity, while the consumer class largely responsible for the creation and aggravation of the ecological crisis are well connected online. The time-management mobile application RescueTime used over 11 000 users’ data to conclude that the average user spends over three hours per day on their smartphones, while more frequent users can exceed four hours per day (MacKay, 2019).

Aside from the use of the interactive features of Web 2.0 for cataloguing and disseminating such content and engagement online, it is also important that the ecosexuals make use of digital platforms to increase the chances of (in)dividuals encountering their highly affective activism. That is, the fact that their affective work is available online itself remains significant, because its molecular presence in spaces otherwise mostly used for the purpose of commodification, directly challenges the molar desires that tend to channel much of the flows of online content towards consumerism. Indeed, even the Ecosex Wedding videos on the loveartlab.ucsc.edu site, despite not using the features of Web 2.0 as effectively as other ecosexual artefacts on social media, nevertheless still work to deterritorialise digital molar space with affective counterinformation, specifically via their deeply libidinal affective components that are largely absent from mainstream environmental discourse. That is, as discussed in Chapter Three, their highly evocative content utilises libidinal affect to power the lines of flight of the participants in the online material, but via digitality this also presents an analogous catalyst for users who happen upon this content online. These online videos thus have the capacity to inform different lines of flight among diverse audiences, even as their tactics provide audiences with what is often an entirely *new experience* of environmentalism – which, as Deleuze and Guattari remind us, has the potential to lead to the creation of new “circuits of power” (Colman, 2010: 12). In this way, these digital images continue to assist in “mak[ing] visible hidden aspects of the world” (Brown, 2018: 4), as well as in facilitating an understanding, and affective experience, of ecosexuality – something that might otherwise have remained largely invisible in a purely analogue world.

The importance of this should not be overlooked because, as discussed in Chapters Two and Three, the lack of such evocative libidinally affective acts of resistance – involving variants of counterinformation – has arguably been one factor in the mainstream environmental movement’s failure in recent years, to achieve its transformational goals. In contrast, the Ecosex Wedding performances – as well as other ecosexual online artefacts – are strongly counterinformational in orientation, precisely because of the critical ways in which they communicate information on the environmental crisis, while at the same time evincing new libidinally affective environmental desires that comport with such information, through expressions of deeply erotic love for nature. Accordingly, the ways in which these digital artefacts both display affective counterinformation in the digital space of the worldwide web, and utilise to various degrees the features of Web 2.0 to their advantage, suggest that these artefacts constitute *digital media war machines*. That is, war machines that effectively (and affectively) deterritorialise parts of otherwise striated online space – such as websites and social media sites – and thereby smooth space around them as they work to generate new desires, and to communicate such possibility to others. In this way, they open up lines of flight

away from the striated digital space in which they are embedded, whose main purpose it is to support the neoliberal project of commodification, as discussed in Chapter One.

The desires expressed through these ecosexual artefacts are specific to the ecosexual movement, inasmuch as they confront heterosexual and androcentric normative prejudices and related approaches to environmentalism, by highlighting how questions of gender and sexuality intersect with contemporary forms of environmentalism, and how the erosion of majoritarian understandings of these concepts is necessary to precipitate the sustained attitudinal change contemporary society so desperately requires in the context of the ecological crisis. As such, these particular artefacts emerge as specifically *ecosexual* digital war machines – so classified as a result of the particular ecosexual environmental desires they create and engender within (in)dividuals. Indeed, in an echo of Guattari’s suggestion that digital technologies may hold the potential to help (in)dividuals find a way out of oppressive regimes (1995: 5), these ecosexual digital war machines stand to catalyse creative responses in (in)dividuals who have become uncomfortable with the majoritarian status quo; creative responses that entail not only finding other becoming-nomads who are seeking a change, but also producing affective counterinformation of their own, in pursuit of new transformative and potentially awegasmic experiences. This entails minoritarian experiences involving active and joyful molecular possibilities beyond the sad passivity of molar frameworks, and the associated majoritarian canalisation of desire.

5.3 Towards *ecosexual* movement- and time-images

Deleuze emphasised the creation of new desires as a primary aspect of our reality, despite the State Apparatuses’ endeavour to facilitate the repetition of majoritarian desires in ways that fail to recognise, or only recognise to a limited extent, how even these are always subject to change. After all, for Deleuze, even “variation must always vary itself,” and move through “new and always unexpected routes” (1997a: 254). In this regard, in our search for innovative responses, we must therefore be willing to consider the ideas of those more saturated with difference, even when they “stammer” rather than speak eloquently, because in such faltering speech we encounter the alterity of minorities who have “acquired the right to stammer in contrast to the ‘well-spoken’ majority” (Deleuze, 1997a: 254). Accordingly, while such stammering may not be readily intelligible to majoritarian audiences because of their striated understandings, this dilutes neither the creative power nor the relevance for contemporary activism of the stammering in question. As argued in this thesis, the ecosexual environmental movement comprises one such creative minoritarian response to the current environmental crisis, which because of its at times awkward acts of deterritorialisation, has often been eschewed and ridiculed by majoritarian forces, but which as a digital media war machine

nevertheless remains deserving of our consideration. However, such consideration, if it is to be meaningful, cannot only entail identification of the compelling aspects of the minoritarian efforts in question, but must also involve both the exploration of potential opportunities for their improvement, and the corresponding offer of recommendations concerning how the movement could be rendered more compelling, so that it might be built upon, via further research and/or praxis.

In terms of ecosexuality, the primary area where improvements could conceivably be made would be in the production value of their related digital artefacts, which currently tend to come across as quite unsophisticated in both their quality and their entertainment value. That is, on the one hand, the relatively low quality of these productions stands to limit viewers' understanding of both the seriousness of the movement, and the profound implications of its philosophy within the context of the environmental crisis. Consequently, although ecosexuality challenges the notion of the "humourless, killjoy environmentalist" through its variants of queer performance environmentalism, the latter have also been construed as a form of "low environmental culture" that, while more "accessible" because it is "nonhierarchical, and lowbrow" (Seymour, 2018), also does not provide enduring reasons to continue accessing the related digital artefacts. But, arguably, their orientation around joyful environmental activism does not necessitate the confinement of their methods to the often amateur 'home-made' productions that currently characterise much of the online ecosexual audio-visual material. Rather, there is huge scope for the development of a more formalised ecosexual cinema that comprises of poignant and spectacular imagery, which would work to render ecosexual philosophy increasingly accessible, intriguing, and indeed compelling to audiences. In fact, in cinematographic terms, many of the existing ecosexual videos often display only elementary features of Deleuze's movement-image when they fail to make good use of shots, frames, and cuts that are purposefully sequenced to create the "effect of movement," and instead appear content for their shots to resemble "static photographic poses," which ignore both the idea and the capacity of the movement-image (Conley, 2010: 179). This is especially when the ecosexual videos – most notably the *Ecosex Weddings* – are primarily filmed using stationary cameras that accordingly capture most of the performances with very few instances of camera movement, in ways that refrain from utilising the rich tools at their disposal in the digital era, in favour of cinematographic techniques that have scarcely developed since the creation of motion picture films over a century ago.⁹⁷ The result is that the videos tend to be a collection of stationary shots of the performances, linked together by what amount to elementary cuts between performances, rather than intentionally placed transitions that create a sense of movement.

⁹⁷ See, for example, the Lumiere brothers' *L'Arrivée d'un Train en Gare de la Ciotat* (1895).

The above critique of ecosexual videos notwithstanding, it must of course be remembered that the ecosexual movement itself is still currently in its early stages of development, and so it would be too much to expect of a movement that is just over a decade old to have developed a sophisticated cinematic style of its own. Rather, the current digital artefacts, in Deleuzian terms, represent the rudimentary and tentative stammerings referred to above, borne out of attempts by ecosexuals to gropingly feel their way forward in their minoritarian exploration of difference. But the evolution of a movement's artefacts is nonetheless required if it is not to fall into obscurity and dissolve. In this regard, Isaac Kfir (2005), by way of example, points to the Islamic State of Iraq and Syria (ISIS) as a social movement that has been highly effective in growing its support base because of the innovative media tactics it has made great effort to adopt and to develop in a short space of time, to avoid the stasis that seems to precipitate decline in today's context of immensely rapid news cycles. But where violence serves the ends of ISIS, aesthetics serve the ends of ecosexuals, and a pertinent related example of such aesthetic evolution is the way in which the worship of Dionysus – which as indicated throughout this thesis can be understood as thematically resonant with ecosexuality in various ways – evolved from its Cretan origins rooted in natural symbolism, to its later “cosmopolitan” form in Greece (Fenyvesi, 2014: 56). That is, in its oldest form dating back to the Minoan culture, gods were understood as “rooted in the Cretan flora and fauna,” and thus Dionysus was commonly represented by the grapevine and ivy-wreath (Fenyvesi, 2014: 52). However, in later Grecian interpretations of Dionysus, the god was no longer merely represented by natural phenomena, but instead received a human form which also became progressively foregrounded, resulting in the many highly sophisticated statues and mosaics of Dionysus in the second century CE – with an obvious case in point being the marble *Dionysus with Panther and Satyr* figure in the Palazzo Attemps in Rome. This statue is also a restoration of the original, and entails a mature and luxuriously ornate depiction of the god, holding a bunch of grapes in his left hand – instead of the grapes themselves providing the natural index of the god's presence, as they previously did in the Minoan culture of Crete. However, it must be recalled that such religio-aesthetic development occurred over a period of more than three thousand years. Thus, although ecosexual artefacts may well follow a similar path of growing sophistication over time, within the context of the current ecological crisis, time is a luxury that environmental movements simply do not have. Moreover, the ecosexual movement cannot afford delays in its own growth because, as indicated above by Isaac Kfir, in the contemporary era, social movements are required to continually innovate in order to constantly expand their support base, or else face a steady if not precipitous decline into extinction. That is, in contemporary news media, issues that are topical one day are quickly replaced by new stories the next day, often with very few quality follow-up investigations, due in large part to the increasingly competitive nature of the online environment, which social media has intensified exponentially (Craig, 2011: 26). So, while

ecosexuality may be enjoying an upward trend in popularity on social media sites currently – as discussed in this thesis – interest in the movement could very quickly be eclipsed in the near future by a new ‘trending’ movement or fad. The onus is thus on ecosexual activists to continue to produce topical content that can be shared widely, and which can both capture *and hold* the attention of people, to maximise viewing of their digital artefacts, and grow support for their movement. And this is tremendously important because, without innovation in their methods, the lines of flight that the ecosexuals have hitherto created via both their digital artefacts and the literary performances which they depict, could easily and quickly deteriorate into a line of destruction instead. As Deleuze and Guattari remind us, every line of flight always also has the potential to inadvertently “veer...toward destruction” and unhappiness (2005: 299) if the creative conditions are not maintained. It is therefore incredibly important that ecosexual activists urgently consider the cinematic tools available to them in the digital era, and find innovative means of improving the image production of their movement, so that larger numbers of (in)dividuals are able not only to understand and relate to their philosophy, but also to take their philosophy more seriously as the basis for a contemporary environmental movement.

Looking ahead, their efforts in this regard would need to exceed the limitations of their current academic projects – which extend even to this thesis – on account of how such cerebral endeavours linked to theorisation via monographs and academic journal articles and the like, can realistically only be expected to reach a small pool of educated readers. After all, in terms of this activism, it must be remembered that nowadays many (in)dividuals – especially millennials and generation Z⁹⁸ – are less textually orientated than their predecessors, preferring to learn through audio-visual media (Vassilakaki, 2016; Aikat, 2020). In fact, according to Aikat, millennials specifically not only prefer audio-visual content, but also enjoy “digital video and immersive storytelling,” which arguably points to the potential power of ecosexuals utilising a blended approach to “visual, verbal and the vital aspects of media” to garner support for their movement and to broaden its audience base (2020: 20). That is, while the digital format that is currently being used by ecosexuals to disseminate representations of their alternative desires is well aligned with the preferences of younger (and growing) generations, their potential to immerse these audiences in such representations via more effective and affective storytelling, is arguably not being achieved to the extent that it could be, on account of their current approach to production, and related narrative construction.

⁹⁸ Although the intervals are often debated, millennials can generally be grouped as those being born between 1986 and 2005, although some researchers propose an interval beginning closer to 1980 and ending in 1996 (Bibby, Thiessen, and Bailey, 2019: 5). In turn, generation Z follows on from millennials, being born between 1996 and 2005, depending on interpretation, and continuing even to the present generation of new-borns (Gross, 2020: 158).

Considering the above, there is thus an urgent need for ecosexual digital images to shift away from the current largely amateur and unsophisticated focus on the visceral and controversial, and towards a focus on providing a more immersive cinematic experience, via spectacularly awe-gasmic imagery and exquisitely nuanced narratives, in which ecosexual stories are progressively normalised. One of the first ways in which this could be achieved is by incorporating more *movement* into shots; that is, more movement of the frame, in the frame, and between frames via montage. The incorporation of frames *in motion*, as it were, is achieved through the use of moving cameras, so that the frame avoids the stasis that currently characterises so many ecosexual videos. The use of new digital technologies towards such ends, especially in the case of drone technology, stands to be very valuable here, on account of how this technology allows not only for spectacular moving frames, but also, more importantly, for the creation of spectacular imagery of nature, with strong potential to inspire awe within (in)dividuals otherwise primarily confined to cityscapes.

In short, this opens up the opportunity for contemporary filmmakers, firstly, to communicate spectacular images of natural phenomena – both land and seascapes – that have the potential to instil experiences of awe within audiences, through conveying a sense of the vastness, power, and changing idiosyncrasies of these aspects of nature, with such relentless transformations resonant with the ongoing movement within the frame, mentioned above.⁹⁹ Secondly, such technology could, of course, further be used not only to capture the effects of human society on the natural environment, but also to depict the inextricable entanglement of humans with nature. Thus while the former kind of image has the potential to catalyse the experience of awe-gasm within viewers, discussed in this thesis, the latter has a similar potential to grant viewers glimpses of “non-anthropocentric perspectives” (Brown, 2020: 66), evoking a powerful shift in orientation within the audience.¹⁰⁰

Thirdly, more movement between frames could be achieved by more extensive use of montage, which involves the “process of cutting and splicing” shots that are then ordered “in relation to one another” (Bogue, 2003b: 42), in terms of a “logic of composition...that informs the system of

⁹⁹ Examples of drone photography being used in this way include Max Seigal’s image of a rock climber in Utah, which shows the relative smallness of the climber against the enormous cliff face he is scaling, and thereby provides a view that would not have been possible before drone technology, without the incursion of major costs. A second example is Jonathan Payet’s image of an erupting volcano on the Island of Reunion. Taken from above, this image provides a unique perspective of the eruption and the tremendous force involved in this phenomenon (BBC, 2016).

¹⁰⁰ A case in point in this regard is Ehrlich and Reed’s highly acclaimed *My Octopus Teacher* (2020), which makes extensive use of drone technology to capture the vast beauty and haunting mystery of the South African coastline around the Cape of Storms. In addition to showing the tremendous beauty and scale of this coastline, Ehrlich and Reed also use drone technology to depict Craig Foster’s entanglement with the territory of his octopus friend specifically, and the greater natural environment in general, to spectacular effect.

the film both globally and in each of its parts” (Rodowick, 2003: 51). This is very important because, via montage, specific ideas that speak to the larger themes of the ecosexual movement can emerge from the placement of single shots in relation to each other, in ways that create a “metacinema” (Colman, 2011: 43), as it were. According to Cole and Bradley, this entails the frames, shots, and cuts being considered processually, in order to study the “imaginary ‘yet to come’” implicit in the film (2016: 7), which emerges through the deliberate organisation of images or their “internal elements” throughout the film, that work to allow political themes to emerge (Colman, 2011: 150). In this way, cinema can be regarded as an exercise in “politiciz[ing] images according to the social mores of the culture that produced that image,” which lend to the film in question a certain “flavour” (2011: 152), as a “socially-coded process” in which political themes are encoded via the specific cinematographic frames, shots, and cuts. This would accordingly be of great value in the case of ecosexual cinema, as montage could be used to create meaning from ordering the spectacular images referred to above, both to evoke a sense of the sublime, and/or to underscore the more-than-human perception of the natural world as informed by Eros – of which the human components of ecosexuality are only a partial reflection. Such ecosexual use of technology in the above ways would, in turn, also constitute a further deterritorialisation of digital technologies that have emerged in the neoliberal era for use by the (Transnational) State Apparatus,¹⁰¹ in much the same way as the ecosexual recourse to digital images and social media, discussed in this thesis.

However, the incorporation of greater motion in, of, and between frames would only be the first of two steps towards the development of a more sophisticated ecosexual cinema. That is, this would have to be followed by the second step, of establishing a temporal element in ecosexual cinema, via visual allusions to both the past and future in new productions. To elaborate, it would be important for such films to connect to the *longue durée* of both human and natural history – a concept that implies the existence of a “history covering longer periods of time than could be perceived by individuals or [even] generations” (Hoy, 2009: 119). A relevant contextualising figure here, is Bergson’s memory cone, which he introduced in his *Matter and Memory*, and which illustrates how the virtual past is constantly informing the actual present, even as the present continually falls into the past from which it can only ever be creatively recalled (Bergson, 1962: 211). The past and present are thus always interacting, insofar as the past is always constituting the present via the creative recollection of memories, while the present constantly becomes the memories of the past, as the actual slips into the virtual. Through illustrating this, the Bergsonian cone points to a “dynamic process” that signifies Bergson’s understanding of duration as an endlessly seething process (Lawlor and

¹⁰¹ Drones were initially created to serve the military for various purposes, including surveillance, pilot training, and eventually active warfare (Rothstein, 2015: 88; Bartsch, Coyne, and Gray, 2017: 5).

Leonard, 2020), and such a view of time can consequently lead to an understanding of temporality as “stretched out,” rather than merely a “series of atomistic nows” (Hoy, 2009: 119) – as the (Transnational) State Apparatus would otherwise have us believe. Films that approximate Deleuze’s time-image through incorporating the notion of such continual interplay of past and present, via explorations of memory and time, can be understood as a form of activism when they present time as a “fourth dimension,” in which “people and things occupy a place in time which is incommensurable with the one they have in space” (Deleuze, 1997b: 39). Of course, many contemporary commercial examples of this exist, including *Donnie Darko* (Kelly, 2001), *K-Pax* (Softley, 2001), and Nolan’s *Inception* (2010) and *Interstellar* (2014). But by adopting this approach to time in ecosexual films, the *longue durée* of the erotic dynamics so important to their movement, which are mirrored in human desire but by no means limited to it, can be foregrounded. And this could allow for the exploration of various critical themes, such as the idea of the current ecological crisis as grounded in material choices of the past, the effects of which continue to reverberate in the present by way of habit rather than necessity; along with reflections of memories of human nature relations spanning millennia, and how these memories can also be recalled creatively to constitute our present experiences of such relations in alternative, remedial ways. Understandably, the depiction of such *longue durée* of existence would also stand to underscore the irrepressible life-force worshipped in Ancient Greece as “zoë,” or the endless spirit of Dionysus, which was differentiated from any individual “bios” (Kerényi, 1996: xxxv) in Chapter One, and which remains so important to ecosexuality as that which is inherent in nature, and which ensures an endless cyclical return, despite the challenges encountered seasonally, and more recently as a consequence of human intervention. Were this depth of understanding to be reflected in more immersive ecosexual cinematic productions, (in)dividual viewers may well start to recognise nature as a powerful ancient life-force, which still seethes through them, instead of continuing to view it as an expendable resource that can be extracted from, endlessly and without consequence.

Such exploration of the *longue durée* of relations between nature and human society is, in fact, an increasingly central concern of the relatively new genre of ecocinema. In “The Ecocinema Experience,” MacDonald considers a handful of films that he classifies as falling within the ecocinema genre, and suggests that what all of these films have in common is their use of “extended duration” (2013: 21). This is realised mainly through the unapologetic use of shots that pause on various aspects of nature for much longer periods of time than what would normally be encountered in mainstream cinema, which forces the audience to pay attention to the objects in the frame for an extended period of time, because of the obligation to identify with the point-of-view of the camera (Engelhardt, 1971: 481). In terms of this, MacDonald explains that

[i]n conventional, commercial film and television, whatever beautiful imagery we do see is onscreen briefly, and as background to the ‘more important’ melodramatic activities in the foreground. Viewers are implicitly trained to see the beauties of landscape and place as ephemeral and comparatively insignificant, *not* something deserving of sustained attention or commitment. (2013: 21)

However, in response to this, critical films within the ecocinema genre have increasingly made use of extended shots of natural landscapes and/or features, in an effort to show that these things are, in fact, “worthy of our sustained attention” (MacDonald, 2013: 21), if not characters in the narrative in their own right. Accordingly, this is one example of how the stationary time-images of Yasujiro Ozu, so important to Deleuze’s conceptualisation of durational cinema involving otherwise “empty and disconnected spaces, and...still lives, which reveal...the strata of the visual image and submit...it...to a stratigraphic reading” (Deleuze, 1997b: 246) linked to the *longue durée*, can similarly be underscored as a central concern of ecosexual films. But in addition to this, other methods – beyond the ambit of those analogue time-images thematised by Deleuze – would today also include the use of CGI technology to depict time as a fourth dimension within the film, in order to explore the virtual past’s relation to the actual present. The affective power of this technique has already been evinced in successful commercial films such as *Interstellar*, especially in the tesseract scene in which Cooper observes, and partially interacts with, memories of his daughter. But by the same token, in the case of ecosexual cinema, CGI could similarly be used both to give viewers complex time-images of the past and present “indiscernibility” (Deleuze, 1997b: 273) of humanature relations, as well as to precipitate them into embarking on explorations of such relations in the present. In this regard, it is worth noting that in the ecosexual literary performances reflected in the Ecosex Wedding videos, aspects of the virtual past are already being incorporated into the actual ceremonies; for example, through the inclusion of the Celtic Mother Goddess in the Wedding to the Snow, and through Larry Gibson’s historical account of the dynamiting of the Appalachian Mountains in the Wedding to the Appalachian Mountains. As such, the interplay of the virtual past and actual present is already thematised in various ecosexual performances. However, the affective power of this approach when combined with the deterritorialisation of the sophisticated technologies of CGI in future films, stand to result in exponentially more evocative and immersive experiences for audiences. Moreover, the explicit integration of CGI, and an accompanying deliberate manipulation of images for the purposes of disseminating creative reflections of ecosexual desires, would to some extent safeguard the movement from the effects of deepfake – highlighted earlier – because what would emerge is an aesthetic image that does not claim to depict a *truth* as the current ecosex weddings do; the ‘truthfulness’ of which could subsequently be brought into question by deepfake. Rather, such ecosexual CGI films would instead “present images...[surrounded]...with a world” (Deleuze, 1997b:

68) that provide audiences with spectacular immersive experiences, which are open for interpretation and philosophical reflection.

Arguably, what has been discussed above addresses the first aspect of Deleuze's modern political or minor cinema, which he advances as expressing the desires of "people [who] no longer exist, or not yet" (Deleuze, 1997b: 216), and who are thus necessarily a people-to-come, made up of nomads undergoing minority-becomings. And just as this type of cinema works towards the "invention of a people" (Deleuze, 1997b: 217), so too in the case of a new ecosexual cinema oriented around the above approach, the resulting films would help to invent a people possessed of radical environmental desires, through the simple – but also technologically complex – act of providing them with narratives and images that they can *imagine* themselves within. And if this is done effectively, it could possibly lead into the second characteristic of modern political or minor cinema, namely, political immediacy, which suggests that the "private affair merges with the social – or political – immediate" (Deleuze, 1997b: 218). Although Deleuze theorises such dynamics in relation to post-independence so-called Third-World cinema (1997b: 217), this aspect of modern political cinema can be transposed into the ambit of ecosexual cinema, via an exploration onscreen of how different people integrate ecosexual desires into their everyday existence, with *eco-sensuality* in particular a means of highlighting how ecosexual desires are neither as foreign nor 'absurd' as they may first appear to be from the current ecosexual online artefacts. That is, considering the above, one of the first ways in which this could be achieved in ecosexual cinema would be via images and narratives depicting the sensuous entanglement of humans and nature, especially in situations of intimacy or enchantment with nature, with which so many people are familiar, but which so few recognise for what they are, even as they, ironically walk barefoot along the seashore, or breathe in the delicate scent of a quiet pine forest. According to Bennett, such "moments of sensuous enchantment with nature" are crucial in helping to create the "right mood or landscape of affect" for enduring changes to take place within (in)dividuals, in relation to their environmental attitudes (2010: xi). This is not to negate the value of existing ecosexual digital artefacts which show in very explicit and visceral ways how humans can experience sexual pleasure with/in nature, but it is to consider how it is usually through more subtle means that humans become enchanted with nature, and what such moments of enchantment entail. And this is important not least because oversights in this regard in current ecosexual audio-visual material may deter viewers who are not able to relate to, or imagine themselves in, the current depictions of ecosexuality online, but who might otherwise readily identify with the movement as reflecting their own ardent desires if sensual enchantment with nature were foregrounded. In short, focus would need to fall on experiences of profound intimacy within nature, and how this is already for many *desired* as something normal, as a precursor to films that depict sensual, romantic, and enchanting encounters between humans in nature, and with nature, as part of a process of developing

a new psycho-sexual spirituality that moves beyond the moral striations of Christianity, and the exploitative striations of neoliberal desires. In terms of this, Deleuze and Guattari's emphasis on "going beyond the organism," in the sense of "penetrating past the phenomenological interest in the 'lived body' and 'being-in-the-world,' in order to discover the ontological processes that create what we are accustomed to calling the 'organism'" is the point; indeed, seen from this angle "[t]he organism is the enemy" insofar as such a concept stops our thought, instead of prompting us to ask further questions about the "many...factors that go into the actualization of any beings we call an organism" (Buchanan, 2008: 151 – 152). After all, such questions rapidly dissolve those boundaries we may hitherto have imagined separating a given (human) organism from its (natural) milieu, in a manner resonant with ecosexual considerations, and also practice.

Interestingly, such images and themes are already quite commonplace in our current majoritarian cinematic milieu; for example, in the gentle lapping of the ocean at a human character's feet, leaves and grass caressing human characters as they walk in nature, or even in the evidently welcome breeze cooling the characters' skin on a summer's afternoon. But through a combination of the movement- and time-image approach to cinema and recourse to CGI technology, discussed above, and through imbricating this with humanature narratives that explore sensual points of interface, only a small step would remain, the traversing of which, one could imagine, would see the ocean waves replace the caress of a human lover, and the brush of the wind equivalent to a gentle kiss on the neck. Moments such as these, as part of a *confident* narrative that casts nature in a primary sensual role – rather than as a mere background to human sensuality (which it has in fact never been) – would go a long way towards both improving the sophistication of ecosexual cinema, and also normalising the ecosexual appropriation of the deployment of sexuality.

Relatedly, a large part of this thesis focused on the ecosexual use of libidinal affect, as well as the movement's appropriation of the deployment of sexuality for its own ends. And both of these tactics could be easily transferable into the thematic – and even formal – layers of a film. After all, such tactics stand to be highly effective on account of how the underlying element of affect has the potential to evoke changes in desire, such that pleasure itself can become regarded as a form of environmental activism (Seymour, 2018); one that can promote life-affirming erotic pleasure with and/or within nature, instead of the "spectacular consumption" of nature (Fletcher, 2014: 88) promoted by neoliberalism. Consumption, whose purpose it is to provide a "pseudocatharsis" (Neves, 2009) that gives (in)dividuals "just enough stimulation [so] that they are motivated to continue their commitment to neoliberal mechanisms," while the creative pursuit of different pleasure remains "constantly deferred" (Fletcher, 2014: 88). Analogous approaches to environmentalism have already emerged in the social sciences through the development of an "affective political ecology," which has seen research into humanature relations merge with political ecology and theories of affect to

produce alternatives to “totalising and critique-based” responses to the urgent socio-ecological problems linked to the ecological crisis (Singh, 2018: 1 – 7). And thus, it would be important for ecosexuals to explore how their movement might interface with such social science developments, with a view to inflecting ecosexual cinema accordingly. To be sure, some theorists still argue that such affective approaches to environmentalism may distract from ‘real’ political issues, such as sustainability and human rights (Fraser, 1997), but Singh also points to others, like Bennett, who contend that “there can be no greening of the economy, no redistribution of wealth, no enforcement or extension of rights, without human dispositions, moods, and cultural ensembles hospitable to these effects” (2010: xi). Thus, against the backdrop of such considerations, films that appeal strongly to libidinal affect in an attempt to alter the ‘moods’ of audiences – to get them ‘in the mood,’ as it were, for a change in desire – can no longer be underestimated, let alone rejected out of hand as ‘pointless.’

Finally, once the above aspects have been put into play in a new ecosexual cinema, the third characteristic of Deleuze’s modern political or minor cinema will conceivably be able to emerge organically within and between communities of ecosexual filmmakers. This third feature entails the formulation of “collective utterances” (Deleuze, 1997b: 222), the political significance of which is “immediate and inescapable” (Deleuze, 1997b: 221). And with the growth of the ecosexual cinema genre, it is anticipated that communities of artists, activists, filmmakers, and many other people involved in related projects, would be positioned not only to undertake rhizomatic networking with a view to sharing common interests, but also – as part of this process – to produce increasingly idiosyncratic and nuanced variants of the cinematic genre, under the auspices of the current spectacle/performance paradigm involving “a new era of participatory media consumption” (Longhurst, Smith, Bagnall, Crawford, and Ogborn, 2017: 79 – 82). This paradigm was first conceptualised by Abercrombie and Longhurst, who suggest that, within the neoliberal context, the experience of being an audience member has undergone significant change, because today an audience is no longer “contained,” but rather has become a part of everyday life (1998: 37). That is, being a member of an audience is no longer a contiguous experience, but one that is continuously present and “bound up” in (in)dividuals’ identities (Abercrombie and Longhurst, 1998: 37). In terms of this, Crawford maintains that this paradigm is indicative of how the consumption of media has become “omnipresent and intertwined with our everyday lives and identities,” to the extent that “media are drawn on as a resource in fuelling identity constructions and social performances” (2012: 45).

Within this context, establishing rhizomatic connections would also remain incredibly important in the interest of creating multidisciplinary networks, and this is something that the ecosexual movement will need to develop in order to add another layer of complexity to its approach, along with, as outlined above, a much-needed augmentation of technological/cinematic sophistication

in its media artefacts, in order to enhance their efficacy and impact. This is because currently, online representations of the movement are dominated by students of the arts, perhaps because of the performative character of the movement, while its increasing representation in current academic literature would benefit considerably from multidisciplinary explorations from diverse fields. In this regard, a more active culture of rhizomatic networking would also stand to alleviate some of the problems the movement currently faces in terms of the global North-South divide. That is, because ecosexuality depends strongly upon digitality for communicating its new desires and the aims of its movement to increasing numbers of (in)dividuals, the movement is constrained by the limitations of the digital divide, which, as discussed in Chapter One, continues to inhibit access to online platforms for a considerable portion of the global population (Mattson and Curran, 2017; Ragnedda, 2017; Roser, Ritchie, and Ortiz-Ospina, 2020). Thus, if the movement continues to involve mainly members of the artistic community of the global North, and to depend upon digital technologies to catalogue, display, and share its philosophy, its reach will remain limited to those audiences with both access to the relevant infrastructure, and the required levels of digital literacy to enable them to use these technologies.

This is a difficult reality to reconcile with the tenets of the environmental movement, as it ultimately stands to exclude the very surplus humanity who, as Robinson and Berrera contend, continue to suffer the most under the neoliberal status quo (2012: 10). However, a small step towards addressing this problem may lie in establishing rhizomatic networks with academics and activists in the global South, whose own environmental philosophies resonate with aspects of those relational understandings expressed by ecosexuals, and who consequently would be able to form their own local articulations of ecosexuality, either via research or through community activism. This goal is arguably quite realisable, as many indigenous cultures across the globe already express understandings commensurate with certain aspects of ecosexual philosophy. For example, not only is the contemporary cult of Shiva in India in many ways equivalent in terms of its images, tropes, practices, and even religious nomenclature, to the cult of Dionysus in Ancient Greece – so important to ecosexuality – owing to a common Dravidian root (Daniélou, 1992: 20 – 23). In addition, many Indian communities to this day recognise “sacred groves” of trees, where members of the community can go to worship gods and goddesses, as well as the trees themselves (Mawlong, 2015: 4). Similarly, in both Central America and the Caribbean, the Ceiba tree is regarded as sacred and conscious; so that “[a]nyone striking it with an axe feels it in his or her own body, while a “person should [also] not walk in its shade without asking permission, [although]...it opens when asked for shelter” (Hogan, 2013: 26). Of course, an exhaustive discussion of these connections is well beyond the scope of the current thesis, but the existence of beliefs and practices such as these, which indicate both an inherent respect for the trees as more-than-resources in these specific cases, and a deep understanding of

humans' entanglement with the natural world and co-dependency on it for survival, nevertheless presents possible points of cross cultural interface which might be explored further through cinematic means. That is, while it would be inaccurate to assume that all cultures in the global South are inclined towards these kinds of understandings – not least because of Indo-Aryan influence which historically replaced such Dravidian lines of thought (Daniélou, 1992: 154) – their continued existence in minoritarian communities globally means that the ecosexual movement still has the potential to link rhizomatically with such resonant cultural features throughout the global South, particularly via the medium of cinema.

5.4 Conclusion

In an interview with *Cahiers du Cinéma*, Deleuze famously stated that “the brain is the screen,” and linked the molecular nature of thought to the way in which cinema creates images out of molecular ‘grains’ (2000: 366). According to Deleuze, because cinema lends motion to images and “[traces] the circuits of the brain” (2000: 366), cinema could be said to constitute thought in the same way that thought constitutes cinema. Thus, although what audiences see on the screen often reflects their own desires, cinema also correlatively has the power both to canalise such desires, and to influence the development of new desires and related ways of being. The ecosexual movement would thus do well to take this into consideration going forward, on account of how this would place pressure on them to develop the production value of their online material necessary for global audiences to take their philosophy more and more seriously, and to be affected by it to the extent that their desires could be redirected away from those powerful channels created by the (Transnational) State Apparatus, and towards alternatives that are commensurate with a healthy natural environment. To be sure, the performances depicted in their existing videos are highly evocative and expressive of new environmental desires, especially in the way that they introduce libidinal affect into environmentalism. However, the mere presence of highly deterritorialised desires in these performances is arguably not sufficient on its own to elicit the requisite changes in desires of more diverse audiences, to address the current environmental crisis. Rather, for their productions to be more effective in capturing and holding the attention of larger audiences, the ecosexuals will have to approach audiences via a route of imagistic seduction and enchantment, in association with spectacularly ‘awegasmic’ movement- and time-images. But if they do accept this challenge, an ecosexual cinema like the one proposed above may well emerge with the power not only to convey ecosexual philosophy in ways that will enable viewers to project themselves into the images they encounter onscreen, as a result of the more sophisticated and relatable content and form the new genre will entail. In addition, it will also stand to precipitate lines of flight towards ways of thinking and

being that are increasingly ecologically sensitive, and progressively conscious of humans' irrevocable entanglement in greater natural systems.

Bibliography

- Abercrombie, N. and Longhurst, B. 1998. *Audiences: A Sociological Theory of Performance and Imagination*. London: SAGE.
- Adkins, B. and Hinlicky, P. 2013. *Rethinking Philosophy and Theology with Deleuze: A New Cartography*. London: Bloomsbury.
- Agamben, G. and Heller-Roazen, D. 1999. *Potentialities: Collected Essays in Philosophy*. Stanford: Stanford University Press.
- Aikat, D. 2020. Millennials Usher a Post-Digital Era: Theorizing How Generation Y Engages with Digital Media. In Schultz, J., Robinson, L., Khilnani, A., Baldwin, J., Pait, H., Williams, A. Davis, J., and Ignatow, G. (Eds.) *Mediated Millennials*. London: Emerald Publishing.
- Akabas, S. and Kurzman, P. 2005. *Work and the Workplace: A Resource for Innovative Policy and Practice*. New York: Columbia University Press.
- Al Jazeera*. 2016. The Politics of Climate Change in the United States. [Online.] Available at: <https://www.aljazeera.com/programmes/techknow/2016/07/politics-climate-change-united-states-160714105644450.html> [Accessed: 3 June 2018].
- Al Jazeera*. 2018a. Antarctic Sanctuary: The Weddell Sea Quest. [Online.] Available at: <https://www.aljazeera.com/programmes/earthrise/2018/05/antarctic-sanctuary-weddell-sea-quest-180528044155165.html> [Accessed: 29 June 2018].
- Al Jazeera*. 2018b. Fighting Insectageddon: Why Bugs Matter. [Online.] Available at: <https://www.aljazeera.com/programmes/earthrise/2018/06/fighting-insectageddon-bugs-matter-180603102924067.html> [Accessed: 29 June 2018].
- Al Jazeera*. 2018c. Climate Change: Coping with Extremes. [Online.] Available at: <https://www.aljazeera.com/programmes/earthrise/2018/04/climate-change-coping-extremes-180429112513988.html> [Accessed: 29 June 2018].
- Al Jazeera*. 2019. Reimagining Plastic: Turning Waste into Products. [Online.] Available at: <https://www.aljazeera.com/programmes/earthrise/2019/05/reimagining-plastic-turning-waste-products-190523125405404.html> [Accessed: 16 February 2020].
- Albritton, R. 2012. Commodification and Commodity Fetishism. In Fine, B., Saad-Filho, A. and Boffo, M. (Eds.) *The Elgar Companion to Marxist Economics*. Cheltenham: Edward Elgar Publishing.
- Alfred-Wegener-Institut. 2018. Large Igneous Provinces. [Online.] Available at: <https://www.awi.de/en/science/geosciences/geophysics/research-focus/large-igneous-provinces.html> [Accessed: 10 March 2019].
- Allmer, T. 2015. *Critical Theory and Social Media: Between Emancipation and Commodification*. Oxon: Routledge.

- Altadenablog*. 2010. Ecosexual Wedding Planned at Farnsworth Park, Oct. 23. Available at: <http://altadenablog.altadenahistoricalociety.org/archive/www.altadenablog.com/2010/09/ecosexual-wedding-planned-at-farnsworth-park-oct-23.html> [Accessed: 20 March 2020].
- Althusser, L. 1971. *Lenin and Philosophy and Other Essays*. New York: Monthly Review Press.
- Althusser, L. 2014. *On the Reproduction of Capitalism: Ideology and Ideological State Apparatuses*. London: Verso.
- Amir-Aslani, A. 2013. *Islam and the West: Wars of the Gods*. New York: Enigma Books.
- Anderlini-D'Onofrio, S. and Hagamen, L. (Eds.) *Ecosexuality: When Nature Inspires the Arts of Love*. Scotts Valley: CreateSpace Independent Publishing.
- Andersen, M.L. and Taylor, H.F. 2008. *Sociology: Understanding a Diverse Society*. Belmont: Thompson Wadsworth.
- Angus, I. 2016. *Facing the Anthropocene: Fossil Capitalism and the Crisis of the Earth System*. New York: Monthly Review Press.
- Anwar, Y. 2016. Rush of Wild Nature Lowers PTSD in Veterans, At-risk Teens. *Berkeley News*. [Online.] Available at: <https://news.berkeley.edu/2016/05/31/awevswar/> [Accessed: 22 November 2020].
- Armstrong, A. 2009. Autonomy and the Relational Individual: Spinoza and Feminism. In Gatens, M. (Ed.) *Feminist Interpretations of Benedict Spinoza*. Pennsylvania: Pennsylvania State University Press.
- Arnell, K. 2020. Eco Boost. *YouTube*. [Online.] Available at: <https://www.youtube.com/channel/UC3pE1IqHqdbf3vqtaALL4nA> [Accessed: 19 November 2020].
- Arnett, E. 2020. Why Allow Hunting and Fishing on Wildlife Refuges? *Theodore Roosevelt Conservation Partnership*. [Online.] Available at: <https://www.trcp.org/2020/06/04/great-american-outdoors-act-gains-steam-capitol-hill/> [Accessed: 15 November 2020].
- Arroyo, S. 2013. *Participatory Composition: Video Culture, Writing, and Electracy*. Carbondale: Southern Illinois University Press.
- Artz, J. 1995. Geological Contexts of the Early and Middle Holocene Archaeological Record in North Dakota and Adjoining Areas of the Northern Plains. In Bettis, E. A. (Ed.) *Archaeological Geology of the Archaic Period in North America*. Boulder: The Geological Society of America.
- Artz, L. 2016. Transnational Media Corporations and Global Division of Cultural Labor and Consumption. *Cairn*, Vol. 17(2): 25 – 38.
- Ashcroft, B. 2001. *Post-Colonial Transformation*. London: Routledge.
- Astor, M. 2018. A Photo That Changed the Course of the Vietnam War. *New York Times*. [Online.] Available at: <https://www.nytimes.com/2018/02/01/world/asia/vietnam-execution-photo.html> [Accessed: 21 November 2020].

- Atapattu, S. 2018. A New Category of Refugees? ‘Climate Refugees’ and a Gaping Hole in International Law. In Behrman, S. and Kent, A. (Eds.) *Climate Refugees: Beyond the Legal Impasse?* London: Routledge.
- Aula, P. and Heinonen, J. 2016. *The Reputable Firm: How Digitalization of Communication is Revolutionizing Reputation Management*. New York: Springer.
- Austin-Smith, B. 2020. The Impact of the Pandemic on Academic Workers and Work – the Canadian Experience. *Education International*. [Online.] Available at: https://www.ei-ie.org/en/woe_homepage/woe_detail/17085/%E2%80%9Cthe-impact-of-the-pandemic-on-academic-workers-and-work-the-canadian-experience%E2%80%9D-by-brenda-austin-smith [Accessed: 29 March 2021].
- Babbling Brooke. 2017. Ecosexuals??? Seriously?? What Next??? *YouTube*. [Online.] Available at: https://www.youtube.com/watch?v=E-rvwo9C_VI [Accessed: 29 July 2019].
- Bagley, 2013. Holocene Epoch: The Age of Man. *Live Science*. [Online.] Available at: <https://www.livescience.com/28219-holocene-epoch.html> [Accessed: 9 March 2019].
- Bailey, P. 2003. *Popular Culture and Performance in the Victorian City*. Cambridge: Cambridge University Press.
- Baradat, L. 2016. *Political Ideologies*. Oxon: Routledge.
- Baraniuk, C. 2020. Saving the Blue Parrots of South America. *BBC Earth*. [Online.] Available at: <https://www.bbcearth.com/blog/?article=saving-the-blue-parrots-of-south-america> [Accessed: 13 November 2020].
- Bardwell, S. and Megarry, J. 2018. *John Muir Way: A Rucksack Reader*. Edinburgh: Rucksack Readers.
- Barker, T. 2011. Aesthetics of the Error: Media Art, the Machine, the Unforeseen, and the Errant. In Nunes, M. (Ed.) *Error: Glitch, Noise, and Jam in New Media Cultures*. New York: Continuum.
- Barney, D. 2003. Invasions of Publicity: Digital Technology and the Privatization of the Public Sphere. In Law Commission of Canada (Ed.) *New Perspectives on the Public-Private Divide*. Vancouver: University of British Columbia Press.
- Bar-On, Y., Phillips, R., and Milo, R. 2018. The Biomass Distribution on Earth. *PNAS*, Vol. 115(25): 6506 – 6511.
- Bartsch, R., Coyne, J., and Gray, K. 2017. *Drones in Society: Exploring the Strange New World of Unmanned Aircraft*. London: Routledge.
- Basu, S. 2018. In Conversation with Nick Ut, Whose ‘Napalm Girl’ Photograph Changed the Course of Vietnam War. *The Wire*. [Online.] Available at: <https://thewire.in/culture/nick-ut-napalm-girl-photograph> [Accessed: 21 November 2020].
- Batcho, K. 2015. Too Much Tragedy Making You “Heartworn” – Weary of Compassion? *Psychology Today*. [Online.] Available at: <https://www.psychologytoday.com/intl/blog/longing->

[nostalgia/201508/too-much-tragedy-making-you-heartworn-weary-compassion](#) [Accessed: 5 January 2019].

- Batty, D. 2020. ‘I Feel out of my Depth’: University Lecturers in England on the Impact of the Pandemic. *The Guardian*. [Online.] Available at: <https://www.theguardian.com/education/2020/dec/03/i-feel-out-of-my-depth-university-lecturers-in-england-on-the-impact-of-the-pandemic> [Accessed: 29 March 2021].
- BBC. 2016. Drone Photography: On Top of the World. *BBC*. [Online.] Available at: <https://www.bbc.com/news/in-pictures-38390897> [Accessed: 7 November 2020].
- BBC. 2018. Attenborough’s Story of Life. [Online.] Available at: <http://www.bbc.com/earth/columns/attenboroughs-story-of-life> [Accessed: 29 June 2018].
- Bearden, D. 2004. Air Quality and Emissions Trading: An Overview of Current Issues. In Tooker, L. (Ed.) *Air Quality: Issues and Outlook*. New York: Nova Science Publishers, Inc.
- Bebbington, A., Bebbington, D., Sauls, L., Rogan, J., Agrawal, S., Gamboa, C., Imhof, A., Johnson, K., Rosa, H., Royo, A., Toumbourou, T., and Verdum, R. 2018. Resource Extraction and Infrastructure Threaten Forest Cover and Community Rights. *PNAS*, Vol. 115(52): 13164 – 13173.
- Bednar, C. 2012. *Transforming the Dream: Ecologism and the Shaping of an Alternative American Vision*. New York: SUNY.
- Beinart, W. 2003. *The Rise of Conservation in South Africa: Settlers, Livestock, and the Environment 1770 – 1950*. Oxford: Oxford University Press.
- Bell, J. 2011. Deleuze and Selfless Sex: Undoing Kant’s Copernican Revolution. In Beckman, F. (Ed.) *Deleuze and Sex*. Edinburgh: Edinburgh University Press.
- Belmont, C. 2018. Ecosexuals in Appalachia: Identity, Community, and Counter-discourse in *Goodbye Gauley Mountain*. *ISLE*, Vol. 25(4): 742 – 766.
- Bennett, J. 2010. *Vibrant Matter: A Political Ecology of Things*. Durham: Duke University Press.
- Bennetts, M. 2019. Russian Islands Declare Emergency after Mass Invasion of Polar Bears. *The Guardian*. [Online.] Available at: <https://www.theguardian.com/world/2019/feb/11/russian-islands-emergency-mass-invasion-polar-bears-novaya-zemlya> [Accessed: 29 July 2019].
- Bensmaïa, R. 2003. Foreword: The Kafka Effect. In Deleuze, G. and Guattari, F. *Kafka: Toward a Minor Literature*. Minneapolis: University of Minnesota Press.
- Bergson, H. 1962. *Matter and Memory*. London: George Allen and Unwin.
- Bever, L. 2019. Polar Bear Seen Wandering Streets of Russian City, Hundreds of Miles from Home. *The Washington Post*. [Online.] Available at: https://www.washingtonpost.com/world/2019/06/19/starving-polar-bear-wandered-into-city-scavenging-food-hundreds-miles-home/?noredirect=on&utm_term=.623ed87cc9a1 [Accessed: 29 July 2019].

- Bevington, D. 2009. *The Rebirth of Environmentalism: Grassroots Activism from the Spotted Owl to the Polar Bear*. Washington: Island Press.
- Bhaskar, V. and Glyn, A. 2014. *The North, the South and the Environment*. London: Routledge.
- Bibby, R., Thiessen, J., and Bailey, M. 2019. *The Millennial Mosaic: How Pluralism and Choice are Shaping Canadian Youth and the Future of Canada*. Toronto: Dundurn.
- Bidet, J. 2014. An Invitation to Reread Althusser. In Althusser, L. *On the Reproduction of Capitalism: Ideology and Ideological State Apparatuses*. London: Verso.
- Bier, S. 2018. *Bird Box*. [Online.] USA: Netflix.
- Birkinbine, B., Gomez, R., and Wasko, J. (Eds.) 2016. *Global Media Giants*. London: Routledge.
- Blázquez-Salom, M., Blanco-Romero, A., Carbonell, J.G., and Murray, I. 2019. Tourist Gentrification of Retail Shops in Palma (Majorca). In Milano, C., Cheer, J., and Novelli, M. (Eds.) *Overtourism: Excesses, Discontents and Measures in Travel and Tourism*. Wallingford: CABI.
- Boer, I. 2007. No-Man's-Land? Five Short Cases on Deserts and the Politics of Place. In Verstraete, G. and Cresswell, T. (Eds.) *Mobilizing Place, Placing Mobility: The Politics of Representation in a Globalized World*. New York: Rodopi.
- Bogue, R. 2001. *Deleuze and Guattari*. London: Routledge.
- Bogue, R. 2003a. *Deleuze on Literature*. Oxon: Routledge.
- Bogue, R. 2003b. *Deleuze on Cinema*. London: Routledge.
- Bogue, R. 2007. *Deleuze's Way: Essays in Transverse Ethics and Aesthetics*. Hampshire: Ashgate Publishing Limited.
- Boljkovac, N. 2013. *Untimely Affects: Gilles Deleuze and an Ethics of Cinema*. Edinburgh: Edinburgh University Press.
- Borstelmann, T. 2012. *1970s: A New Global History from Civil Rights to Economic Inequality*. Princeton: Princeton University Press.
- Boswell, S. 2006. *Protocol Matters: Cultivating Social Graces in Christian Homes and Schools*. Moscow: Canon Press.
- Boyer, M. C. 1997. *Dreaming the Rational City: The Myth of American City Planning*. Cambridge: MIT Press.
- Bresnihan, P. 2016. *Transforming the Fisheries: Neoliberalism, Nature, and the Commons*. Lincoln: University of Nebraska Press.
- Brill, M. 2010. *America in the 1990s*. Minneapolis: Twenty-First Century Books.
- Brinkley, D. 2010. *The Wilderness Warrior: Theodore Roosevelt and the Crusade for America*. New York: Harper Collins.

- Brown, W. 2018. *Non-Cinema: Global Digital Film-making and the Multitude*. New York: Bloomsbury Academic.
- Brown, W. 2020. Knowing Not What to Believe: Digital Space and Entanglement in *Life of Pi*, *Gravity*, and *Interstellar*. In Saether, S. and Bull, Synne. (Eds.) *Screen Space Reconfigured*. Amsterdam: Amsterdam University Press.
- Bruni, F. and Burkett, E. 2002. *A Gospel of Shame: Children, Sexual Abuse, and the Catholic Church*. New York: Harper Collins.
- Bruns, G. 2007. Becoming-Animal (Some Simple Ways). *New Literary History*, Vol. 38(4): 703 – 720.
- Buchanan, B. 2008. *Onto-Ethologies: The Animal Environments of Uexküll, Heidegger, Merleau-Ponty, and Deleuze*. Albany: SUNY.
- Bump, P. 2018. All the Ways Trump’s Campaign Was Aided by Facebook, Ranked by Importance. *The Washington Post*. [Online.] Available at: <https://www.washingtonpost.com/news/politics/wp/2018/03/22/all-the-ways-trumps-campaign-was-aided-by-facebook-ranked-by-importance/?noredirect=on> [Accessed: 4 May 2019].
- Bunting, M. 2011. Small is Beautiful – An Economic Idea that has Sadly Been Forgotten. *The Guardian*. [Online.] Available at: <https://www.theguardian.com/commentisfree/2011/nov/10/small-is-beautiful-economic-idea> [Accessed: 18 November 2020].
- Buyya, R., Calheiros, R., and Dastjerdi, A.V. (Eds.) 2016. *Big Data: Principles and Paradigms*. Cambridge: Elsevier.
- Cabitza, M. 2011. Bolivia’s First Crop Insurance Scheme Promises to Empower Farmers. *The Guardian*. [Online.] Available at: <https://www.theguardian.com/global-development/poverty-matters/2011/aug/19/bolivia-crop-insurance-credit-alternative> [Accessed: 2 June 2018].
- Callaghan, T. 2018. *Homophobia in the Hallways: Heterosexism and Transphobia in Canadian Catholic Schools*. Toronto: University of Toronto Press.
- Cameron, J. 2009. *Avatar*. [DVD] USA: 20th Century Fox.
- Campus Reform. 2018. Students at Ecosexual School Swipe on Tree Tinder Profiles. *YouTube*. [Online.] Available at: https://www.youtube.com/watch?v=HWO_V-oCBTA [Accessed: 8 October 2020].
- Carrington, D. 2014. Earth has Lost Half of its Wildlife in the Past 40 Years, Says WWF. *The Guardian*. [Online.] Available at: <https://www.theguardian.com/environment/2014/sep/29/earth-lost-50-wildlife-in-40-years-wwf> [Accessed: 21 June 2018].
- Carrington, D. 2017. Warning of ‘Ecological Armageddon’ after Dramatic Plunge in Insect Numbers. *The Guardian*. [Online.] Available:

<https://www.theguardian.com/environment/2017/oct/18/warning-of-ecological-armageddon-after-dramatic-plunge-in-insect-numbers> [Accessed: 25 June 2018].

Carrington, D. 2018. Humans Just 0.01% of all Life but have Destroyed 83% of Wild Mammals – Study. *The Guardian*. [Online.] Available at: <https://www.theguardian.com/environment/2018/may/21/human-race-just-001-of-all-life-but-has-destroyed-over-80-of-wild-mammals-study> [Accessed: 21 June 2018].

Carrington, D. 2019. Why the Guardian Is Changing the Language It Uses about the Environment. *The Guardian*. [Online.] Available at: https://www.theguardian.com/environment/2019/may/17/why-the-guardian-is-changing-the-language-it-uses-about-the-environment?CMP=share_btn_fb&fbclid=IwAR360r9GGZ0LH8d8SpVIRO-nZuwIAJNG--uOLUKhe6N9o_1LP-86fRJKp4k [Accessed: 28 July 2019].

Carson, R. 1937. Undersea. *Atlantic Monthly*, Vol. 160(3): 322 – 325.

Carson, R. 1941. *Under the Sea Wind*. New York: Simon and Schuster.

Carson, R. 1951. *The Sea Around Us*. Oxford: Oxford University Press.

Carson, R. 1955. *The Edge of the Sea*. Boston: Houghton Mifflin.

Carson, R. 2002. *Silent Spring*. Boston: Houghton Mifflin.

Carver, M. H. 2013. Annie Sprinkle. In Strange, M. and Oyster, C. (Eds.) 2013. *A Multimedia Encyclopedia of Women in Today's World*. [Online.] Available at: https://www.google.co.uk/books/edition/The_Multimedia_Encyclopedia_of_Women_in/PTMTBwAAQBAJ?hl=en&gbpv=0 [Accessed: 31 March 2021].

Castro, R. 2001. *Chicano Folklore: A Guide to the Folktales, Traditions, Rituals and Religious Practices of Mexican Americans*. New York: Oxford University Press.

Cho, K. D. 2009. Thanatos and Civilization: Lacan, Marcuse, and the Death Drive. In Kellner, D., Lewis, T., Pierce, C., and Cho, K. D. (Eds.) *Marcuse's Challenge to Education*. Lanham: Rowman and Littlefield.

Choat, S. 2010. *Marx through Post-Structuralism: Lyotard, Derrida, Foucault, Deleuze*. London: Continuum.

Chow, J. 2020. Masturbatory Ecologies: Pornography, Ecosexuality, and Perverted Environmental Justice. *Camera Obscura: Feminism, Culture, and Media Studies*, Vol. 35(3): 30 – 59.

Christie, D. 2013. *The Blue Sapphire of the Mind: Notes for a Contemplative Ecology*. New York: Oxford University Press.

Christopher Kane. 2019. Christopher Kane SS20 Ecosexual Runway Show. *YouTube*. [Online.] Available at: <https://www.youtube.com/watch?v=5MOC3foFkbQ> [Accessed: 8 October 2020].

Clair, T. 2020. Mi'kmaq Artist and Entertainer. *Thomasclair*. [Online.] Available at: <http://thomasclair.com/bio.php> [Accessed: 6 August 2020].

- Clark, M. 2003. *Data Networks, IP and the Internet: Protocols, Design and Operation*. Chichester: John Wiley and Sons.
- Clarke, P. 2015. *All in the Mind? Challenges of Neuroscience to Faith and Ethics*. Oxford: Lion Hudson.
- Clement, J. 2020. Number of Social Network Users Worldwide from 2017 to 2025. *Statista*. [Online.] Available at: <https://www.statista.com/statistics/278414/number-of-worldwide-social-network-users/#:~:text=Social%20media%20usage%20is%20one,almost%204.41%20billion%20in%202025.&text=Social%20network%20penetration%20is%20constantly,2020%20stood%20at%2049%20percent>. [Accessed: 3 October 2020].
- Coastside State Parks Association. 2018. BIOACOUSTICS - CURRENT RESEARCH FOCUS AT AÑO NUEVO. *Coastside State Parks Association*. [Online.] Available at: <https://www.coastsidestateparks.org/articles/bioacoustics-current-research-focus-a%C3%B1o-nuevo> [Accessed: 19 June 2020].
- Coelho, G., Yuan, Y., and Ahmed, P. 2013. *Uprooting and Development: Dilemmas of Coping with Modernization*. London: Plenum Press.
- Cohen, J. and Kenny, T. 2016. *Producing New and Digital Media: Your Guide to Savvy Use of the Web*. New York: Focal Press.
- Colborn, T., Dumanoski, D., and Myers, P. 1996. *Our Stolen Future*. Boston: Dutton.
- Cole, D. and Bradley, J. 2016. *A Pedagogy of Cinema*. Rotterdam: Sense Publishers.
- Colebrook, C. 2010. Nomadicism. In Parr, A. (Ed.) *The Deleuze Dictionary*. Edinburgh: University of Edinburgh Press.
- Colman, F. 2010. Affect. In Parr, A. (Ed.) *The Deleuze Dictionary*. Edinburgh: Edinburgh University Press.
- Colman, F. 2010. Rhizome. In Parr, A. (Ed.) *The Deleuze Dictionary*. Edinburgh: Edinburgh University Press.
- Colman, F. 2011. *Deleuze and Cinema: The Film Concepts*. New York: Berg.
- Colmenares, E. and Friedrich, D. 2019. Coda *El Chavo de 8's* Connections and Reverberations. In Friedrich, D. and Colmenares, E. (Eds.) *Resonances of El Chavo del Ocho in Latin American Childhood, Schooling, and Societies*. London: Bloomsbury.
- Colomb, C. and Novy, J. (Eds.) 2017. *Protest and Resistance in the Tourist City*. London: Routledge.
- Conder, T. 2014. In God's Country: Deploying Detournement to Expose the Enmeshment of Christianity within the Spectacle of Capitalism. In Trier, J. (Ed.) *Detournement as Pedagogical Praxis*. Rotterdam: Sense Publishers.
- Conley, T. 2010. Molar. In Parr, A. (Ed.) *The Deleuze Dictionary*. Edinburgh: Edinburgh University Press.

- Conley, V. 2006. Borderlines. In Buchanan, I. and Parr, A. (Eds.) *Deleuze and the Contemporary World*. Edinburgh: Edinburgh University Press.
- Connell, J. 2016. Last Days in the Carteret Islands? Climate Change, Livelihoods and Migration on Coral Atolls. *Asia Pacific Viewpoint*, Vol. 57(1): 3 – 15.
- Cook, M. 2008. The Artful Rebirth of St. Brigid's. *The Ottawa Citizen*. [Online.] Available at: <https://www.pressreader.com/> [Accessed: 2 August 2020].
- Cooper, M. 2008. *Life as Surplus: Biotechnology and Capitalism in the Neoliberal Era*. Seattle: University of Washington Press.
- Corrigan, M. 2013. Rushdie as an International Writer: *The Ground Beneath Her Feet, Fury, Shalimar the Clown, and The Enchantress of Florence*. In Eaglestone, R. and McQuillan, M. (Eds.) *Salman Rushdie: Contemporary Critical Perspectives*. London: Bloomsbury.
- Cotgrove, S. and Duff, A. 1981. Environmentalism, Values, and Social Change. *The British Journal of Sociology*, Vol. 32(1): 92 – 110.
- Coulmas, F. 2018. *An Introduction to Multilingualism: Language in a Changing World*. Oxford: Oxford University Press.
- Craig, D. 2011. *Excellence in Online Journalism: Exploring Current Practices in an Evolving Environment*. Los Angeles: Sage.
- Crane, W. 2018. *William Morris to Whistler*. Frankfurt am Main: Outlook.
- Crawford, G. 2012. *Video Gamers*. Oxon: Routledge.
- Creighton, P. 2012. *The Secret Reasons Why Teachers Are Not Using Web 2.0 Tools and What School Librarians Can Do About It*. Santa Barbara: ABC-CLIO.
- Cross, G. 2000. *An All-Consuming Century: Why Commercialism Won in Modern America*. New York: Columbia University Press.
- Crump, M. 2018. *A Year with Nature: An Almanac*. Chicago: University of Chicago Press.
- Cruz, A. 2016. *The Color of Kink: Black Women, BDSM, and Pornography*. New York: New York University Press.
- Cunsolo, A. 2017a. Climate Change as the Work of Mourning. In Cunsolo, A. and Landman, K. (Eds.) *Mourning Nature: Hope at the Heart of Ecological Loss and Grief*. Montreal: McGill-Queen's University Press.
- Cunsolo, A. 2017b. She Was Bereft. In Cunsolo, A. and Landman, K. (Eds.) *Mourning Nature: Hope at the Heart of Ecological Loss and Grief*. Montreal: McGill-Queen's University Press.
- Curley, E. 1994. *A Spinoza Reader: The Ethics and Other Works*. New Jersey: Princeton University Press.

- Dahlem, M. 1986. *The Critical Theory of Herbert Marcuse: An Inquiry into the Possibility of Human Happiness*. MA Dissertation, University of Montana, Missoula.
- Daley, J. 2018. A New Study Finds Plastic in Our Poop. *Sierra*. [Online.] Available at: https://www.sierraclub.org/sierra/new-study-finds-plastic-our-poop?utm_source=facebook&utm_campaign=sierramag&utm_medium=social&fbclid=IwAR27Y4ZlvRFsq7XhFkxFQnUI653R9H9wovVa32OVgyecCHCPXDxxDUyScm8 [Accessed: 18 December 2018].
- Dalton, R. 1993. *The Environmental Movement in Western Europe*. In Kamieniecki, S. (Ed.) *Environmental Politics in the International Arena: Movements, Parties, Organizations, and Policy*. Albany: State University of New York.
- Damasio, A. 1994. *Descartes' Error: Emotion, Reason, and the Human Brain*. USA: Quill House Publishers.
- Damasio, A. 2003. *Looking for Spinoza: Joy, Sorrow, and the Feeling Brain*. New York: Houghton Mifflin Harcourt Publishing.
- Daniélou, A. 1992. *Gods of Love and Ecstasy: The Traditions of Shiva and Dionysus*. Rochester: Inner Traditions.
- Dardot, P. and Laval, C. 2013. *The New Way of the World: On Neo-Liberal Society*. London: Verso.
- Darnovsky, M. 1996. *The Green Challenge to Consumer Culture*. Santa Cruz: University of California.
- Davidson, J. K. and Moore, N. 1996. *Marriage and the Family: Change and Continuity*. Boston: Allyn and Bacon.
- Davies, J. 2016. *The Birth of the Anthropocene*. Oakland: University of California Press.
- Davis, R. and Marvin, G. 2004. *Venice the Tourist Maze: A Cultural Critique of the World's Most Touristed City*. Berkeley: University of California Press.
- Day, B. 2006. *The Modern Pagan: How to Live a Natural Lifestyle in the Twenty-first Century*. London: Rider.
- Debnath, A. and Barton, S. 2019. Global Currency Trading Surges to \$6.6 Trillion-A-Day Market. *Bloomberg*. [Online.] Available at: <https://www.bloomberg.com/news/articles/2019-09-16/global-currency-trading-surges-to-6-6-trillion-a-day-market> [Accessed: 18 December 2020].
- De Bolle, L. 2010. *Deleuze and Psychoanalysis: Philosophical Essays on Deleuze's Debate with Psychoanalysis*. Leuven: Leuven University Press.
- De Certeau, M. 1984. *The Practice of Everyday Life*. Berkeley: University of California Press.
- De Marchi, D. and Manente, M. 2019. Key Themes for Tourism Development Management: Lessons from Venice. In Pechlaner, H., Innerhofer, E., and Erschbamer, G. (Eds.) *Overtourism: Tourism Management and Solutions*. [Online.] Available at: <https://www.google.co.uk/books/edition/Overtourism/WpGyDwAAQBAJ?hl=en&gbpv=1&>

[dq=Overtourism:+Tourism+Management+and+Solutions.&printsec=frontcover](#) [Accessed: 31 March 2021].

Dee, T. 2013. *Four Fields*. London: Jonathan Cape.

Del Valle Alcalá, R. 2020. *Contemporary Capitalism, Crisis, and the Politics of Fiction*. [Online.] Available at:
[https://books.google.co.uk/books?id=YC27DwAAQBAJ&pg=PT147&lpg=PT147&dq=topological+distinctions+between+the+centre+of+production+\(the+factory\)+and+its+social+peripheries+de+valle&source=bl&ots=hqKuqkJZhE&sig=ACfU3U1wtXhN5ju5g-05yxKQZxIXcYA-TA&hl=en&sa=X&ved=2ahUKEwi6rYO_iNvAhX2hf0HHfipDa4Q6AEwAnoECA0QAw#v=onepage&q=topological%20distinctions%20between%20the%20centre%20of%20production%20\(the%20factory\)%20and%20its%20social%20peripheries%20de%20valle&f=false](https://books.google.co.uk/books?id=YC27DwAAQBAJ&pg=PT147&lpg=PT147&dq=topological+distinctions+between+the+centre+of+production+(the+factory)+and+its+social+peripheries+de+valle&source=bl&ots=hqKuqkJZhE&sig=ACfU3U1wtXhN5ju5g-05yxKQZxIXcYA-TA&hl=en&sa=X&ved=2ahUKEwi6rYO_iNvAhX2hf0HHfipDa4Q6AEwAnoECA0QAw#v=onepage&q=topological%20distinctions%20between%20the%20centre%20of%20production%20(the%20factory)%20and%20its%20social%20peripheries%20de%20valle&f=false)
 [Accessed: 31 March 2021].

Deleuze, G. 1990a. *Expressionism in Philosophy: Spinoza*. Brooklyn: Zone Books.

Deleuze, G. 1990b. *The Logic of Sense*. New York: Columbia University Press.

Deleuze, G. 1992. Postscript on the Societies of Control. *October*, 59: 3 – 7.

Deleuze, G. 1997a. One Less Manifesto. In Murray, T. (Ed.) *Mimesis, Masochism and Mime: The Politics of Theatricality in Contemporary French Thought*. Michigan: University of Michigan Press.

Deleuze, G. 1997b. *Cinema 2: The Time-Image*. Minneapolis: University of Minnesota Press.

Deleuze, G. 1998. Having an Idea in Cinema (On the Cinema of Straub-Huillet). In Kaufman, E. and Heller, K. (Eds.) *Deleuze and Guattari: New Mappings in Politics, Philosophy, and Culture*. Minneapolis: University of Minnesota Press.

Deleuze, G. 2000. The Brain is the Screen: An Interview with Gilles Deleuze. In Flaxman, G. (Ed.) *The Brain is the Screen: Deleuze and the Philosophy of Cinema*. Minneapolis: University of Minnesota Press.

Deleuze, G. 2004. *Cinema 1: The Movement-Image*. London: Continuum.

Deleuze, G. and Guattari, F. 1994. *What is Philosophy?* New York: Columbia University Press.

Deleuze, G. and Guattari, F. 2000. *Anti-Oedipus: Capitalism and Schizophrenia*. Minneapolis: University of Minnesota Press.

Deleuze, G. and Guattari, F. 2003. *Kafka: Toward a Minor Literature*. Minneapolis: University of Minnesota Press.

Deleuze, G. and Guattari, F. 2005. *A Thousand Plateaus: Capitalism and Schizophrenia*. Minneapolis: University of Minnesota Press.

Deleuze, G. and Guattari, F. 2010. *Nomadology: The War Machine*. Seattle: Wormwood Distribution.

- DellaSala, D. and Goldstein, M. 2018. *The Encyclopedia of the Anthropocene*. Oxford: Elsevier.
- Demetriou, K. 2006. Active Voices. In L'Etang, J. and Pieczka, M. (Eds.) *Public Relations: Critical Debates and Contemporary Practice*. New Jersey: Lawrence Erlbaum Associates.
- Derks, S. 2018. Bolivia's Indigenous Women Cope with Climate Change. *Al Jazeera*. [Online.] Available at: <https://www.aljazeera.com/indepth/inpictures/bolivia-indigenous-women-cope-climate-change-180222075556932.html> [Accessed: 2 June 2018].
- Dinerstein, E., Olson, D., Joshi, A., Vynne, C., Burgess, N., Wikramanayake, E., Hahn, N., Palminteri, S., Hedao, P., and Noss, R. 2017. An Ecoregion-Based Approach to Protecting Half the Terrestrial Realm. *BioScience*, 67: 534 – 545.
- Documenta 14*. 2017. The Parliament of Bodies: *Water Makes Us Wet – An Ecosexual Adventure* by Annie Sprinkle and Beth Stephens. [Online.] Available at: <https://www.documenta14.de/en/calendar/22345/water-makes-us-wet-an-ecosexual-adventure#:~:text=The%20Parliament%20of%20Bodies%3A%20Water,Annie%20Sprinkle%20and%20Beth%20Stephens&text=With%20a%20poetic%20blend%20of,H2O%20from%20an%20ecosexual%20perspective>. [Accessed: 20 July 2020].
- Dodds, R. and Butler, R. (Eds.) 2019. *Overtourism: Issues, Realities, and Solutions*. Berlin: De Gruyter.
- Domitrovic, B. 2009. *Econoclasts: Rebels Who Sparked the Supply-Side Revolution and Restored American Prosperity*. [Online.] Available at: <https://www.google.co.uk/books/edition/Econoclasts/MNQ6AwAAQBAJ?hl=en&gbpv=1&dq=Domitrovic+fixing+prices,+pressuring+labour+unions+not+to+take+wage+increases,+begging+shoppers+to+rein+in+their+spending&pg=PT17&printsec=frontcover> [Accessed: 31 March 2021].
- Dosse, F. 2010. *Gilles Deleuze and Felix Guattari: Intersecting Lives*. New York: Columbia University Press.
- Dovey, K. 2013. Assembling Architecture. In Frichot, H. (Ed.) *Deleuze and Architecture*. Edinburgh: Edinburgh University Press.
- Dreamer, D. 2016. *Deleuze's Cinema Books: Three Introductions to the Taxonomy of Images*. Edinburgh: Edinburgh University Press.
- Duffy, S. 2011. Joyful Passions in Spinoza's Theory of Relations. In Vardoulakis, D. (Ed.) *Spinoza Now*. London: University of Minnesota Press.
- Dufourmantelle, A. 2007. *BlindDate: Sex and Philosophy*. Illinois: University of Illinois Press.
- Dunham-Jones, E. 2014. Irrational Exuberance: Rem Koolhaas and the 1990s. In Deamer, P. (Ed.) *Architecture and Capitalism: 1845 to the Present*. New York: Routledge.
- Dunlap, R. and Mertig, A. (Eds.) 2014. *American Environmentalism: The US Environmental Movement, 1970 - 1990*. London: Routledge.

- Earthrise*, 2018. Climate Change: Coping with Extremes. [Online.] Available at: <https://www.aljazeera.com/programmes/earthrise/2018/04/climate-change-coping-extremes-180429112513988.html> [Accessed: 2 June 2018].
- Eckstein, D., Künzel, V. and Schäfer, L. 2017. *Global Climate Risk Index 2018: Who Suffers Most from Extreme Weather Events? Weather-related Loss Events in 2016 and 1997 to 2016*. [Online.] Available at: <https://germanwatch.org/en/node/14987> [Accessed: 31 March 2021].
- Eco Warrior Princess. 2020. *YouTube*. [Online.] Available at: <https://www.youtube.com/channel/UCxgLdmGhMDZw3Dk2gIRuDHg> [Accessed: 19 November 2020].
- Eco-Vegan Girl. 2020. *YouTube*. Available at: <https://www.youtube.com/user/EcoVeganGal> [Accessed: 19 November 2020].
- Ehrlich, P. 1968. *The Population Bomb*. New York: Ballantine Books.
- Ehrlich, P. and Reed, J. 2020. *My Octopus Teacher*. Netflix: <https://www.netflix.com/watch/81045007?trackId=13752289&tctx=0%2C1%2C12b8e1460b0d328693889c6f2708e0324224ed97%3A7967b58a836cb8eb7443cb30c4cd339e87f8ac27%2C12b8e1460b0d328693889c6f2708e0324224ed97%3A7967b58a836cb8eb7443cb30c4cd339e87f8ac27%2C%2C>
- Eisenstein, C. 2015. The Ecosexual Awakening. In Anderlini-D'Onofrio, S. and Hagamen, L. (Eds.) *Ecosexuality: When Nature Inspires the Arts of Love*. Scotts Valley: CreateSpace Independent Publishing.
- Elmore, R. 2018. Biopolitics. In Turner, L., Sellbach, U., and Broglio, R. (Eds.) *Edinburgh Companion to Animal Studies*. Edinburgh: Edinburgh University Press.
- Emmons, R. 2005. Sacred Emotions. In Bulkeley, K. (Ed.) *Soul, Psyche, Brain: New Directions in the Study of Religion and Brain-Mind Science*. New York: Palgrave MacMillan.
- Engelhardt, T. 1971. Ambush at Kanikazi Pass. In Lazere, D. (Ed.) *American Media and Mass Culture: Left Perspective*. Berkeley: University of California Press.
- Environmental Protection Agency. 2020. Summary of the Federal Insecticide, Fungicide, and Rodenticide Act. EPA. [Online.] Available at: <https://www.epa.gov/laws-regulations/summary-federal-insecticide-fungicide-and-rodenticide-act> [Accessed: 18 November 2020].
- EroticFineArts. N.d. Annie Sprinkle and Beth Stephens 'True Colours' Ecosexual Purple Wedding. *YouTube*. [Online.] Available at: <https://www.youtube.com/watch?v=YGHqYmmqogo&t=105s> [Accessed: 8 October 2020].
- Etzioni, A. 2012. *Hot Spots: American Foreign Policy in a Post-Human-Rights World*. New Brunswick: Transaction Publishers.
- Evangelista, L.M. 2020. Cannibalising the Politics of Empowerment and the Erotic Potential in *Gabriela, Clove and Cinnamon* and *Like Water for Chocolate*. In Buttigieg, L., Kanaouti, S., Evangelista, L.M., and Stewart, R.S. (Eds.) *Expanding and Restricting the Erotic: A Critique of Current and Past Norms*. Leiden: Brill.

- Farrell, G. 2017. *The 'Mere Irish' and Colonisation of Ulster, 1570 – 1641*. Cham: Springer Nature.
- Faucher, K. X. 2018. *Social Capital Online: Alienation and Accumulation*. London: University of Westminster Press.
- Fay, T. 2012. Catholic Christians. In Scott, J. (Ed.) *The Religions of Canadians*. Toronto: University of Toronto Press.
- Fenyvesi, K. 2014. Dionysian Biopolitics: Karl Kerényi's Concept of Indestructible Life. *Comparative Philosophy*, Vol. 5(2): 45 – 68.
- Figueroa, R.M. 2011. Indigenous Peoples and Cultural Loss. In Dryzek, J., Norgaard, R., and Schlosberg, D. (Eds.) *Restorative Justice and Climate Change. The Oxford Handbook of Climate Change and Society*. Oxford: Oxford University Press.
- Finch, R. in Leopold, A. 1987. *A Sand County Almanac and Sketches Here and There*. New York: Oxford University Press.
- Flaherty, C. 2020a. Santa Cruz Fires Striking TAs. *Inside Higher Ed*. [Online.] Available at: <https://www.insidehighered.com/news/2020/03/02/university-california-santa-cruz-fires-striking-tas> [Accessed: 12 June 2020].
- Flaherty, C. 2020b. Faculty Pandemic Stress is now Chronic. *Inside Higher Ed*. [Online.] Available at: <https://www.insidehighered.com/news/2020/11/19/faculty-pandemic-stress-now-chronic> [Accessed: 29 March 2021].
- Fletcher, R. 2014. Taking the Chocolate Laxative: Why Neoliberal Conservation 'Fails Forward.' In Fletcher, R., Büscher, B., and Dressler, W. (Eds.) *Nature Inc.: Environmental Conservation in the Neoliberal Age*. Tucson: University of Arizona Press.
- Fletcher, R., Büscher, B., and Dressler, W. (Eds.) 2014. *Nature Inc.: Environmental Conservation in the Neoliberal Age*. Tucson: University of Arizona Press.
- Fortner, R. S. 2021. *Ethics in the Digital Domain*. Lanham: Rowman and Littlefield Publishing Group.
- Foster, E. 2016. Eco-sexual Normativity and Queer(ing) Ecologies. In Brown, G. and Browne, K. *The Routledge Research Companion to Geographies of Sex and Sexualities*. London: Routledge.
- Foucault, M. 1978. *The History of Sexuality, Volume I: An Introduction*. New York: Pantheon Books.
- Fox, S. 1981. *John Muir and His Legacy: The American Conservation Movement*. Madison: The University of Wisconsin Press.
- Frampton, D. 2006. *Filmosophy*. London: Wallflower Press.
- France, R. 2008. *Handbook of Regenerative Landscape Design*. [Online.] Available at: https://www.google.co.uk/books/edition/Handbook_of_Regenerative_Landscape_Design/kqJ63HTs5bYC?hl=en&gbpv=1&dq=Handbook+of+Regenerative+Landscape+Design&prints=frontcover [Accessed: 31 March 2021].

- Fraser, N. 1997. *Justice Interruptus: Critical Reflections on the 'Postsocialist' Condition*. New York: Routledge.
- Frawley-O'Dea, M. 2007. *Perversion of Power: Sexual Abuse in the Catholic Church*. Nashville: Vanderbilt University Press.
- Frayser, S. and Whitby, T. 1995. *Studies in Human Sexuality: A Selected Guide*. Santa Barbara: ABC-CLIO.
- Freeman, R. 2007. *America Works: Thoughts on an Exceptional U.S. Labor Market*. New York: Russell Sage Foundation.
- Freire, M. and Periera, M. 2008. *Encyclopedia of Internet Technologies and Applications*. Hershey: IGI Global.
- French, L.A. 1999. Native American Reparations: Five Hundred Years and Counting. In Brooks, R. (Ed.) *When Sorry Isn't Enough: The Controversy over Apologies and Reparations for Human Injustice*. New York: New York University Press.
- Friedman, L. 2018. Trump Says He'll Nominate Andrew Wheeler to Head the E.P.A. *The New York Times*. [Online.] Available at: <https://www.nytimes.com/2018/11/16/climate/trump-andrew-wheeler-epa.html?fbclid=IwAR0fO4ZkurZtirkHRWumzp0StzQVW8f3KvrPSgrT3x3AjlDQ1gdg0Z7kzxw> [Accessed: 30 January 2019].
- Frisch, S. and Kelly, S. 2008. *Jimmy Carter and the Water Wars: Presidential Influence and the Politics of Pork*. Amherst: Cambria Press.
- Fritzsche, P. 2013. *Nietzsche and the Death of God: Selected Writings*. Long Grove: Waveland Press, Inc.
- Fuchs, C. 2011. *Foundations of Critical Media and Information Studies*. Oxon: Routledge.
- Fuchs, C. 2014. *Social Media: A Critical Introduction*. Los Angeles: Sage.
- Fuchs, C. 2016. *Critical Theory of Communication: New Readings of Lukács, Adorno, Marcuse, Honneth and Habermas in the Age of the Internet*. London: University of Westminster Press.
- Fuchs, C. 2018. Propaganda 2.0: Herman and Chomsky's Propaganda Model in the Age of the Internet, Big Data and Social Media. In Pedro-Carañana, J., Broudy, D., and Klaehn, J. (Eds.) *The Propaganda Model Today*. London: University of Westminster Press.
- Funes, Y. 2018. The Migrant Caravan's Plight is a Glimpse of our Coming Climate Crisis. *Earther* [Online.] Available at: <https://earther.gizmodo.com/the-migrant-caravans-plight-is-a-glimpse-of-our-coming-1829995639?fbclid=IwAR0KNLOfFQAgWYNuj4of4rGoYEenoneXDoeE0yngnGumItits6FNB0qkJuo> [Accessed: 30 October 2018].
- Gaard, G. 1997. Toward a Queer Ecofeminism. *Hypatia*, Vol. 12(1): 114 – 137.
- Gaard, G. 2017. *Critical Ecofeminism*. Lanham: Lexington Books.

- Gabbatiss, J. 2018. Why Marine Animals Can't Stop Eating Plastic. *BBC Earth*. [Online.] Available: <https://ourblueplanet.bbcearth.com/blog/?article=why-do-marine-animals-eat-plastic> [Accessed: 29 June 2018].
- Gaffney, O. and Steffen, W. 2017. The Anthropocene Equation. *The Anthropocene Review*, Vol. 4(1): 53 – 61.
- Gamble, A. 2009. *The Spectre at the Feast: Capitalist Crisis and the Politics of Recession*. New York: Palgrave Macmillan.
- Gangle, R. 2016. *Diagrammatic Immanence: Category Theory and Philosophy*. Edinburgh: Edinburgh University Press.
- Garcia-Alexander, G., Woo, H., and Carlson, M. 2017. *Social Foundations of Behaviour for the Health Sciences*. Cham: Springer.
- Garlick, S. 2016. *The Nature of Masculinity: Critical Theory, New Materialisms, and Technologies of Embodiment*. Vancouver: UBC Press.
- Genosko, G. and Thompson, S. 2011. Tense Theory: The Temporalities of Surveillance. In Lyon, D. (Ed.) *Theorizing Surveillance: The Panopticon and Beyond*. London: Routledge.
- Gerber, T. 2019. Eros and Thanatos: Freud's Two Fundamental Drives. *Epoché Magazine*. [Online.] Available at: <https://epochemagazine.org/20/eros-and-thanatos-freuds-two-fundamental-drives/> [Accessed: 29 March 2021].
- Gibson, E. 2020. Australia's 'Road Kill' Map. *BBC Earth* [Online.] Available at: <https://www.bbcearth.com/blog/?article=australias-road-kill-map> [Accessed: 16 February 2020].
- Gifford, C. 2008. *The Making of Eurosceptic Britain: Identity and Economy in a Post-Imperial State*. Aldershot: Ashgate Publishing.
- Girard, R. 1987. Generative Scapegoating. In Hammerton-Kelly, R. (Ed.) *Violent Origins: Walter Burkert, René Girard, and Jonathan Z. Smith on Ritual Killing and Cultural Formation*. Redwood City: Stanford University Press.
- Giroux, H. 2011. *Zombie Politics and Culture in the Age of Casino Capitalism*. New York: Peter Lang.
- Glynn, P. 2018. The Day the Mountain Fell: Sierra Leone's Mudslide. *Al Jazeera*. [Online.] Available: <https://www.aljazeera.com/blogs/africa/2018/02/day-mountain-fell-sierra-leone-mudslide-180221122154473.html> [Accessed: 2 June 2018].
- Goff, S. 2015. *Borderline: Reflections on War, Sex, and Church*. Eugene: Cascade Books.
- Gómez-Encinas, L. 2019. The Neoliberal Tourism System: Strategies of Production. In Scribano, A., Timmermann Lopez, F., and Korstanje, M.E. (Eds.) *Neoliberalism in Multi-Disciplinary Perspective*. Cham: Palgrave Macmillan.

- Gómez-Peña, G. The New Barbarians: A Declaration of Poetic Disobedience from the New Border. In Johnson, D. (Ed.) 2013. *Pleading in the Blood: The Art and Performances of Ron Athey*. London: Intellect.
- Goodman, D. and Cohen, M. 2004. *Consumer Culture: A Reference Handbook*. Santa Barbara: ABC-CLIO.
- Gosden, C. 2004. *Archaeology and Colonialism: Cultural Contact from 5000 BC to the Present*. Cambridge: Cambridge University Press.
- Gostoli, Y. 2019. The Time is Now: UK Protesters Urge Climate Action. *Al Jazeera* [Online.] Available at: <https://www.aljazeera.com/news/2019/06/time-uk-protesters-urge-climate-action-190626191036551.html> [Accessed: 16 February 2020].
- Gough, B. 2011. *Historical Dictionary of Canada*. Lanham: The Scarecrow Press.
- Gramsci, A. 1971. *Selections from the Prison Notebooks of Antonio Gramsci*. New York: International Publishers.
- Greeley, A. 1997. *The Catholic Myth: The Behaviour and Beliefs of American Catholics*. New York: Touchstone.
- Greiner, A. and Semmler, W. 2008. *The Global Environment, Natural Resources, and Economic Growth*. Oxford: Oxford University Press.
- Griswold, E. 2012. How 'Silent Spring' Ignited the Environmental Movement. *New York Times*. [Online.] Available at: <https://www.nytimes.com/2012/09/23/magazine/how-silent-spring-ignited-the-environmental-movement.html#:~:text=%E2%80%9CSilent%20Spring%E2%80%9D%20presents%20a%20view,and%20could%20eventually%20sicken%20children>. [Accessed: 18 November 2020].
- Gross, K. 2020. *Trauma Doesn't Stop at the School Door: Strategies and Solutions for Educators, PreK-College*. New York: Teachers College Press.
- Guattari, F. 1995. *Chaosmosis: An Ethico-Aesthetic Paradigm*. Bloomington: Indiana University Press.
- Guinness, P. and Walpole, B. 2015. *Environmental Systems and Societies*. Cambridge: Cambridge University Press.
- Hachten, W. and Scotton, J. 2016. *The World News Prism: Digital, Social and Interactive*. Chichester: John Wiley and Sons.
- Hadot, P. 1995. *Philosophy as a Way of Life: Spiritual Exercises from Socrates to Foucault, translated by M. Chase*. Malden: Blackwell.
- Halberstam, J. 2005. *In a Queer Time and Place: Transgender Bodies, Subcultural Lives*. New York: New York University Press.
- Hall, C.M. and Lew, A.A. 2009. *Understanding and Managing Tourism Impacts: An Integrated Approach*. London: Routledge.

- Halliwell, M. 2007. *American Culture in the 1950s*. Edinburgh: Edinburgh University Press.
- Hallmann, C., Sorg, M., Jongejans, E., Siepel, H., Hofland, N., and Schwan, H. 2017. More than 75 Percent Decline Over 27 Years in Total Flying Insect Biomass in Protected Areas. *PLOS ONE*, 12(10): e0185809. <https://doi.org/10.1371/journal.pone.0185809>.
- Hamilton, C. 2013. *Earthmasters: Playing God with the Climate*. Crows Nest: Allen and Unwin.
- Hamilton, M. A. in Wininger, K. 1997. *Nietzsche's Reclamation of Philosophy*. Amsterdam: Rodopi.
- Hamington, M. 1995. *Hail Mary? The Struggle for Ultimate Womanhood in Catholicism*. London: Routledge.
- Hamman, M. 2018. Kaaps? A Brief Look at the History of Kaaps and the Origins of Afrikaans. *Cape Town Magazine*. [Online.] Available at: <https://www.capetownmagazine.com/kaaps> [Accessed: 18 November 2018].
- Hance, J. 2018. Scientists Call for a Paris-style Agreement to Save Life on Earth. *The Guardian*. [Online.] Available at: <https://www.theguardian.com/environment/radical-conservation/2018/jun/28/scientists-call-for-a-paris-style-agreement-to-save-life-on-earth> [Accessed: 1 July 2018].
- Hand, M. 2016. *Making Digital Cultures: Access, Interactivity, and Authenticity*. London: Routledge.
- Hanna, J. 2019. A California University Removes a Mission Bell from Campus, Concerned It's Seen as a Racist Symbol. *CNN*. [Online.] Available at: <https://edition.cnn.com/2019/06/22/us/university-california-santa-cruz-mission-bell/index.html> [Accessed: 24 June 2020].
- Hao, K. 2019. The Biggest Threat of Deepfakes Isn't the Deepfakes Themselves. *MIT Technology Review*. [Online.] Available at: <https://www.technologyreview.com/2019/10/10/132667/the-biggest-threat-of-deepfakes-isnt-the-deepfakes-themselves/> [Accessed: 17 October 2020].
- Haq, G. and Paul, A. 2012. *Environmentalism Since 1945*. Oxon: Routledge.
- Harari, Y. 2014. *Sapiens: A Brief History of Humankind*. New York: Harper and Row.
- Harrison, N. and Harrison, H. 2008. Green Wedding Homily. *Love Art Laboratory*. [Online.] Available at: <https://loveartlab.ucsc.edu/2016/06/13/green-wedding-homily/> [Accessed: 11 November 2020].
- Hart, A. 1983. *Spinoza's Ethics, Parts I and II: A Platonic Commentary*. Leiden: Brill.
- Hart, K. 2009. *Film and Television Stardom*. Cambridge: Cambridge Scholars Publishing.
- Harvey, D. 2007. *A Brief History of Neoliberalism*. New York: Oxford University Press.
- Hawken, P. 2007. *Blessed Unrest*. New York: Viking.

- Heikkilä, E. and Kaskinoro, H. 2009. Differential Urbanization Trends in Europe: The European Case. In Geyer, H. S. (Ed.) *International Handbook of Urban Policy, Volume 2: Issues in the Developed World*. Cheltenham: Edward Elgar.
- Heise, T. 2011. *Urban Underworlds: A Geography of Twentieth-Century American Literature and Culture*. New Brunswick: Rutgers University Press.
- Heitman, D. 2013. Aldo Leopold: A Sand County Almanac & Other Writings on Conservation and Ecology. *The Christian Science Monitor*. [Online.] Available at: <https://www.csmonitor.com/Books/Book-Reviews/2013/0423/Aldo-Leopold-A-Sand-County-Almanac-Other-Writings-on-Conservation-and-Ecology> [Accessed: 27 March 2019].
- Hellema, D. 2019. *The Global 1970s: Radicalism, Reform, and Crisis*. [Online.] Available at: https://www.google.co.uk/books/edition/The_Global_1970s/eQtpDwAAQBAJ?hl=en&gbpv=1&dq=The+Global+1970s:+Radicalism,+Reform,+and+Crisis&printsec=frontcover [Accessed: 31 March 2021].
- Heritage Ottawa*. 2019. St Brigid's Church: St Brigid's Centre for the Arts. [Online.] Available at: <https://heritageottawa.org/50years/st-brigids-church-st-brigids-centre-arts> [Accessed: 12 November 2020].
- Herman, E. and Chomsky, N. 1988. *Manufacturing Consent: The Political Economy of the Mass Media*. New York: Pantheon Books.
- Hickmann, T., Partzsch, L., Pattberg, P., and Weiland, S. (Eds.) 2019. *The Anthropocene Debate and Political Science*. Oxon: Routledge.
- Higgins, K. 2010. *Nietzsche's Zarathustra*. Plymouth: Lexington Books.
- Hodgson, C. 2021. UN Report Card on Paris Agreement Goals Gives 75 Governments a 'Fail' Mark. *Financial Times*. [Online.] Available at: <https://www.ft.com/content/28462108-5897-4a91-93d2-5aed4b7ad186> [Accessed: 31 March 2021].
- Hodkinson, P. 2017. *Media Culture and Society: An Introduction*. London: SAGE.
- Hogan, L. 2013. We Call It Tradition. In Harvey, G. (Ed.) *The Handbook of Contemporary Animism*. London: Routledge.
- Hogue, W. L. 2003. *The African American Male, Writing and Difference: A Polycentric Approach to African American Literature, Criticism, and History*. New York: University of New York Press.
- Holland, E. 2002. *Deleuze and Guattari's Anti-Oedipus: Introduction to Schizoanalysis*. London: Routledge.
- Holland, E. 2010. Desire + Social-Production. In Parr, A. (Ed.) *The Deleuze Dictionary*. Edinburgh: Edinburgh University Press.
- Holland, E. 2013. *Deleuze and Guattari's 'A Thousand Plateaus': A Reader's Guide*. London: Bloomsbury.

- Hourihane, C. 2012. *The Grove Encyclopedia of Medieval Art and Architecture, Volume 2*. Oxford: Oxford University Press.
- Hoy, D. C. 2009. *The Time of Our Lives: A Critical History of Temporality*. Cambridge: MIT.
- Hubbard, P., Kitchin, R., Bartley, B., and Fuller, D. 2005. *Thinking Geographically: Space, Theory and Contemporary Human Geography*. London: Continuum.
- Hughes, H. 2006. *Pink Tourism: Holidays of Gay Men and Lesbians*. Wallingford: CABI.
- Hulme, A. 2016. *Consumerism on TV: Popular Media from the 1950s to the Present*. London: Routledge.
- Internet World Stats*. 2019. Internet Penetration in Africa. [Online.] Available at: <https://www.internetworldstats.com/stats1.htm> [Accessed: 13 November 2020].
- Iqani, M. 2012. *Consumer Culture and the Media: Magazines in the Public Eye*. New York: Palgrave Macmillan.
- Jacobs, J. 2019. Will Instagram Ever ‘Free the Nipple’? *New York Times*. [Online.] Available at: <https://www.nytimes.com/2019/11/22/arts/design/instagram-free-the-nipple.html> [Accessed: 17 October 2020].
- Jansport. N.d. Go for It, it Can Stand Whatever You Can. [Online.] Available at: <https://i.pinimg.com/originals/b8/aa/0d/b8aa0da931a1b6db41c09be8966b29cb.jpg> [Accessed: 28 June 2019].
- Jarrett, K. 2016. *Feminism, Labour and Digital Media: The Digital Housewife*. New York: Routledge.
- Johansen, B. 2009. *The Encyclopedia of Global Warming Science and Technology*. Santa Barbara: ABC-CLIO.
- Jones, A. 1997. ‘Presence’ in Absentia: Experiencing Performance as Documentation. *Art Journal*, Vol. 56(4): 11 – 18.
- Julliard, R. in Gabbatiss, J. 2018. ‘Shocking’ Decline in Birds Across Europe due to Pesticide Use, Say Scientists. *Independent*. [Online.] Available at: <https://www.independent.co.uk/environment/europe-bird-population-country-side-reduced-pesticides-france-wildlife-cnrs-a8267246.html> [Accessed: 17 August 2018].
- Jun, N. 2011. *Deleuze and Ethics*. Edinburgh: Edinburgh University Press.
- Kafka, F. 1948. In Brod, M. (Ed.) *The Diaries of Franz Kafka 1910 - 1913*. London: Secker and Warbur.
- Kafka, F. 2002. *The Metamorphosis*. London: Legend Press.
- Kamiya, G. 2013. *Cool Gray City of Love: 49 Views of San Francisco*. New York: Bloomsbury.
- Katchadourian, H. 2010. *Guilt: The Bite of Conscience*. Stanford: Stanford General Books.

- Kelly, M. 2013. *Foucault's History of Sexuality, Volume I: The Will to Knowledge*. Edinburgh: Edinburgh University Press.
- Kelly, R. 2001. *Donnie Darko*. [DVD] USA: Flower Films.
- Kelly, R. 2007. *Global Issues: Energy Supply and Renewable Resources*. New York: Facts on File.
- Keltner, D. and Haidt, J. 2003. Approaching Awe, a Moral, Spiritual, and Aesthetic Emotion. *Cognition and Emotion*, Vol. 17(2): 297 – 314.
- Kent, A. and Behrman, S. 2018. *Facilitating the Resettlement and Rights of Climate Refugees: An Argument for Developing Existing Principles*. London: Routledge.
- Kerényi, C. 1996. *Dionysos: Archetypal Image of Indestructible Life*. Princeton: Princeton University Press.
- Kfir, I. 2015. Social Identity Group and Human (In)Security: The Case of Islamic State in Iraq and the Levant. *Studies in Conflict and Terrorism*, Vol. 38(4): 233 – 252.
- Khan, U. 2014. *Various Kinks: S/M in the Socio-Legal Imaginary*. Toronto: University of Toronto Press.
- Kilbourne, W., Beckmann, S. and Thelen, E. 2002. The Role of the Dominant Social Paradigm in Environmental Attitudes: A Multinational Examination. *Journal of Business Research*, 55(2002): 193 – 204.
- Kim, S. 2013. Astroturfing. In Heath, R. (Ed.) *Encyclopedia of Public Relations, Vol. 1*. Thousand Oaks: SAGE.
- Kimmel, M. 2005. *The Gender of Desire: Essays on Male Sexuality*. Albany: State University of New York Press.
- Kirkpatrick, R. 2016. Church Dress Code: Rules vs. Values. *Share Faith Magazine*. [Online.] Available at: <https://www.sharefaith.com/blog/2016/07/church-dress-code-rules-versus-values/> [Accessed: 1 July 2020].
- Kirkus Reviews*. 2019. The Edge of the Sea. [Online.] Available at: <https://www.kirkusreviews.com/book-reviews/rachel-carson/the-edge-of-the-sea/> [Accessed: 18 November 2020].
- Klaehn, J. 2005. A Critical Review and Assessment of Herman and Chomsky's 'Propaganda Model.' In McQuail, D., Golding, P., and de Bens, E. (Eds.) *Communication Theory and Research*. London: SAGE Publications.
- Klein, N. 2014. *This Changes Everything: Capitalism vs. The Climate*. New York: Simon and Schuster.
- Klumbyte, G. 2014. Wired Fingers, Sticky Keyboards: Towards an Embodied Approach to Internet Pornography. In Olivieri, D. and Leurs, K. (Eds.) *Everyday Feminist Research Praxis: Doing Gender in the Netherlands*. Newcastle upon Tyne: Cambridge Scholars Publishing.

- Kober, G. 2013. For They Do Not Agree in Nature: Spinoza and the Deep Ecology Movement. *Ethics and the Environment*, Vol.18(1).
- Kobie, N. 2019. The Complicated Truth about China's Social Credit System. *Wired*. [Online.] Available at: <https://www.wired.co.uk/article/china-social-credit-system-explained> [Accessed: 14 November 2020].
- Konik, I. and Konik, A. 2019. Unearthing Ecosexuality. *Angelaki*, Vol. 24(6): 76 – 94.
- Korten, D. 2009. *The Great Turning: From Empire to Earth Community*. San Francisco: Berrett-Koehler Publishers.
- Kovacevic, F. 2007. *Liberating Oedipus? Psychoanalysis as Critical Theory*. Lanham: Lexington Books.
- Kovel, J. 2007. *The Enemy of Nature: The End of Capitalism or the End of the World?* London: Zed Books
- KQED. 2016. Eco Artists Transform “Mother Earth” into “Lover Earth.” *KQED Arts*. [Online.] Available at: <https://www.youtube.com/watch?v=NP2OgI5adwM> [Accessed: 29 November 2019].
- Krzywinska, T. 2000. The Dynamics of Squirting: Female Ejaculation and Lactation in Hardcore Film. In Mendik, X. and Harper, G. (Eds.) *Unruly Pleasures: The Cult Film and Its Critics*. Guildford: FAB Press.
- Kunreuther, L. 2014. *Voicing Subjects: Public Intimacy and Mediation in Kathmandu*. Oakland: University of California Press.
- Kuus, M. 2016. *The Routledge Research Companion to Critical Geopolitics*. London: Routledge.
- Kweit, R. and Kweit, M. 2013. *People and Politics in Urban America*. Oxon: Routledge.
- Lahut, J. 2020. Fox News Dominated Primetime Ratings for COVID Summer – Not Just on Cable, But All of TV. *Business Insider*. [Online.] Available at: <https://www.businessinsider.com/fox-news-ratings-most-watched-channel-summer-2020-primetime-2020-9?IR=T> [Accessed: 13 November 2020].
- Lam, A. 2020. ‘Emerging’ Public Health Threat: Endocrine Disrupting Chemicals. *Iowa Cancer Consortium*. [Online.] Available at: <https://canceriowa.org/emerging-public-health-threat-endocrine-disrupting-chemicals/> [Accessed: 18 November 2020].
- Lanier, J. and Weyl, E.G. 2018. A Blueprint for a Better Digital Society. *Harvard Business Review*. [Online.] Available at: <https://hbr.org/2018/09/a-blueprint-for-a-better-digital-society> [Accessed: 8 October 2020].
- Laughlin, C. 2018. *The Liturgy: The Source and Summit of Our Christian Life*. Chicago: Liturgy Training Publications.
- Law, T. 2019. It's Not Just Flooding in Venice. Here's How Climate Change Threatens World Heritage Sites Everywhere. *Time*. [Online.] Available at: <https://time.com/5736322/venice-flooding-climate-change/> [Accessed: 15 July 2020].

- Lawler, M. 2002. *Marriage and the Catholic Church: Disputed Questions*. Minnesota: The Liturgical Press.
- Lawlor, L. and Leonard, V. 2020. Henri Bergson. *The Stanford Encyclopedia of Philosophy*. [Online.] Available at: <https://plato.stanford.edu/archives/fall2020/entries/bergson> [Accessed: 7 November].
- Layzer, J. 2012. *Open for Business: Conservatives' Opposition to Environmental Regulation*. Cambridge: MIT Press.
- Leahy, S. 2019. Most Countries Aren't Hitting 2030 Climate Goals, and Everyone Will Pay the Price. *National Geographic*. [Online.] Available at: <https://www.nationalgeographic.com/science/article/nations-miss-paris-targets-climate-driven-weather-events-cost-billions> [Accessed: 31 March 2021].
- Lear, L. 2002. Introduction. In Carson, R. *Silent Spring*. New York: Houghton Mifflin Company.
- Lear, L. 2009. *Rachel Carson: Witness for Nature*. Boston: Houghton Mifflin Harcourt.
- Lear, L. 2018. Silent Spring. *The Life and Legacy of Rachel Carson*. [Online.] Available at: <http://www.rachelcarson.org/SilentSpring.aspx> [Accessed: 18 November 2020].
- Lebuffe, M. 2009. The Anatomy of the Passions. In Koistinen, O. (Ed.) *The Cambridge Companion to Spinoza's Ethics*. New York: Cambridge University Press.
- Lecznar, A. 2020. *Dionysus after Nietzsche: The Birth of Tragedy in Twentieth-Century Literature and Thought*. Cambridge: Cambridge University Press.
- Lehmann, C. 2016. *The Money Cult: Capitalism, Christianity, and the Unmaking of the American Dream*. New York: Melville House.
- Leicht, K. and Fitzgerald, S. 2014. *Middle Class Meltdown in America: Causes, Consequences, and Remedies*. Oxon: Routledge.
- Lenzen, M., Sun, Y., Faturay, F., Ting, Y., Geschke, A., and Malik, A. 2018. The Carbon Footprint of Global Tourism. *Nature*, Vol. 8: 522 – 528.
- Leonard, L. and Kenny, P. 2010. *Sustainable Justice and the Community*. Bingley: Emerald Group Publishing Limited.
- Leopold, A. 1987. *A Sand County Almanac and Sketches Here and There*. New York: Oxford University Press.
- Lertzman, R. 2015. *Environmental Melancholia: Psychoanalytic Dimensions of Engagement*. London: Routledge.
- Lewis, C. 2002. Global Industrial Civilization: The Necessary Collapse. In Dobkowski, M. and Wallimann, I. (Eds.) *On the Edge of Scarcity: Environment, Resources, Population, Sustainability, and Conflict*. New York: Syracuse University Press.
- Lewis-Stempel, J. 2016. *The Running Hare: The Secret Life of Farmland*. London: Doubleday.

- Lipschutz, R. 2020. *Unhappy in Its Own Way: An Institutional Biography of UC Santa Cruz*. Used with permission under Creative Commons licence.
- Livesey, G. 2010. Assemblage. In Parr, A. (Ed.) *The Deleuze Dictionary*. Edinburgh: Edinburgh University Press.
- Livingston, B. 2010. Infoline: Tips, Tools, and Intelligence for Trainers. *Using Web 2.0 Technologies*, Vol. 27(1001).
- Liyanage, M., Ahmad, I., Abro, A., Gurtov, A., and Ylianttila, M. 2018. *A Comprehensive Guide to 5G Security*. Hoboken: Wiley.
- Lobell, D. and Burke, M. (Eds.) 2010. *Climate Change and Food Security: Adapting Agriculture to a Warmer World*. Dordrecht: Springer.
- Lock, S. 2020. Global Tourism Industry – Statistics and Facts. *Statista*. [Online.] Available at: <https://www.statista.com/topics/962/global-tourism/> [Accessed: 11 November 2020].
- Longhurst, B., Smith, G., Bagnall, G., Crawford, G., and Ogborn, M. (Eds.) 2017. *Introducing Cultural Studies*. Oxon: Routledge.
- Lorde, A. 2007. *Sister Outsider*. New York: Crown Publishing Group.
- Lorraine, T. 2010. Lines of Flight. In Parr, A. (Ed.) *The Deleuze Dictionary*. Edinburgh: Edinburgh University Press.
- Lorraine, T. 2011. *Deleuze and Guattari's Immanent Ethics: Theory, Subjectivity, and Duration*. New York: SUNY Press.
- LoveArtLab. N.d. Available at: <https://loveartlab.ucsc.edu/> [Accessed: 23 November 2020].
- Luibheid, E. 2002. *Entry Denied: Controlling Sexuality at the Border*. Minneapolis: University of Minnesota Press.
- Lumiere, L. 1896. *L'Arrivée d'un Train à la Ciotat*. [Online.] Available at: https://www.youtube.com/results?search_query=l%27arriv%C3%A9+d%27un+train+en+gare+de+la+ciotat+ [Accessed: 25 November 2020].
- Lundan, S. (Ed.) 2015. *Transnational Corporations and Transnational Governance: The Cost of Crossing Borders in the Global Economy*. Basingstoke: Palgrave Macmillan.
- Maase, J. 2015. Keeping the Magic: Fursona Identity and Performance in the Furry Fandom. MA Thesis, Western Kentucky University, Bowling Green.
- MacDonald, S. 2013. The Ecocinema Experience. In Rust, S., Monani, S., and Cubitt, S. (Eds.) *Ecocinema Theory and Practice*. New York: Routledge.
- MacDougall, D. 2011. *Why Geology Matters*. Berkeley: University of California Press.

- MacKay, J. 2019. Screen Time Stats 2019: Here's How Much You Use Your Phone During the Workday. *RescueTime*. [Online.] Available at: <https://blog.rescuetime.com/screen-time-stats-2018/> [Accessed: 3 October 2020].
- Mackinnon, F. 2012. *Essential Connections: The How and Why of Your Personal Energy*. Hampshire: Adeline Ink.
- Maddox, G. 2006. *Sub-Saharan Africa: An Environmental History*. Santa Barbara: ABC-CLIO.
- Maher, N. 2008. *Nature's New Deal: The Civilian Conservation Corps and the Roots of the American Environmental Movement*. Oxford: Oxford University Press.
- Maibach, E., Meyers, T., and Leiserowitz, A. 2014. Climate Scientists Need to Set the Record Straight: There is a Scientific Consensus that Human-Caused Climate Change is Happening. *Earth's Future*, Vol. 2: 295 – 298.
- Maloney, A. 2016. There Are People Who F*** Trees: Meet the Ecosexuals Who Think Having Sex with the Earth Could Actually Save It. *The Sun*. [Online.] Available at: <https://www.thesun.co.uk/living/2122817/meet-the-ecosexuals-who-thinking-having-sex-with-the-earth-could-actually-save-it/> [Accessed: 22 November 2020].
- Mann, C. 2018. The Book that Incited a Worldwide Fear of Overpopulation. *Smithsonian Magazine*. [Online.] Available at: <https://www.smithsonianmag.com/innovation/book-incited-worldwide-fear-overpopulation-180967499/> [Accessed: 18 November 2020].
- Marcovitz, H. 2015. *Bald Eagle: The Story of our National Bird*. [Online.] Available at: https://www.google.co.uk/books/edition/Bald_Eagle/q3uQBQAAQBAJ?hl=en&gbpv=1&dq=Bald+Eagle:+The+Story+of+our+National+Bird&printsec=frontcover [Accessed: 31 March 2021].
- Marcuse, H. 1974. *Eros and Civilization: A Philosophical Inquiry into Freud*. Boston: Beacon Press.
- Marcuse, H. 2001. *Towards a Critical Theory of Society*. London: Routledge.
- Marcuse, H. 2009. On Hedonism. In *Negations: Essays in Critical Theory*. London: MayFly Books.
- Marks, J. 2010. Control Society. In Parr, A. (Ed.) *The Deleuze Dictionary*. Edinburgh: Edinburgh University Press.
- Martin, A. and Strom, K. 2018. Coping as a Line of Flight in a Linguistically Diverse Kindergarten Classroom. In Rishel, T. and Miller, P. (Eds.) *Stress and Coping of English Learners*. Charlotte: Information Age Publishing.
- Marx, K. 1976. *Capital: A Critique of Political Economy, Vol. I*. London: Penguin Books.
- Marzec, R. 2015. *Militarizing the Environment: Climate Change and the Security State*. [Online.] Available at: https://www.google.co.uk/books/edition/Militarizing_the_Environment/qTB0DwAAQBAJ?hl=en&gbpv=1&dq=Militarizing+the+Environment:+Climate+Change+and+the+Security+State&printsec=frontcover [Accessed: 31 March 2021].

- Massumi, B. 2005. Translator's Foreword: Pleasures of Philosophy. In Deleuze, G. and Guattari, F. *A Thousand Plateaus: Capitalism and Schizophrenia*. Minneapolis: University of Minnesota Press.
- Massumi, B. 2015. *Politics of Affect*. Cambridge: Polity Press.
- Mattson, K. and Curran, M. 2017. Digital Citizenship Education: Moving Beyond Personal Responsibility. In Abreu, B., Mihailidis, P., Lee, A., Melki, J., and McDougall, J. (Eds.) *International Handbook of Media Literacy Education*. New York: Routledge.
- Mawlong, B. 2015. Introduction. In Mawlong, B. and Mitri, M. (Eds.) *Environment-Cultural Interaction and the Tribes of North-East India*. Newcastle-upon-Tyne: Cambridge Scholars Publishing.
- May, T. 2005a. *Gilles Deleuze: An Introduction*. Cambridge: Cambridge University Press.
- May, T. 2005b. Re-Membering the Mountain: Grotowski's Deep Ecology. In Giannachi, G. and Stewart, N. (Eds.) *Performing Nature: Exploration in Ecology and the Arts*. Bern: Peter Lang.
- May, T. 2014. *The Philosophy of Foucault*. Oxon: Routledge.
- May, W. 2007. The Significance of the Consummation of Marriage, Contraception, and Condoms to Prevent HIV. *Culture of Life*. [Online.] Available at: <https://cultureoflife.org/2007/11/13/the-significance-of-the-consummation-of-marriage-contraception-and-condoms-to-prevent-hiv/> [Accessed: 28 July 2020].
- Mazel, D. 2000. *American Literary Environmentalism*. Athens: The University of Georgia Press.
- McDonald, J. 2014. *Postwar Urban America: Demography, Economics, and Social Policies*. London: Routledge.
- McElwee, R. 2018. A Record Warm May in Northern Europe. *Al Jazeera*. [Online.] Available at: <https://www.aljazeera.com/news/2018/05/record-warm-northern-europe-180531105959433.html> [Accessed: 2 June 2018].
- McGrath, A. 2015. *Dawkins' God: From the Selfish Gene to the God Delusion*. Chichester: John Wiley and Sons.
- McGraw, J. 2016. Reimagining Portland's Future Past: Lessons from Indigenous Placemaking in a Colonial City. In Frichot, H., Gabrielsson, C., and Metzger, J. (Eds.) *Deleuze and the City*. Edinburgh: Edinburgh University Press.
- McGrayne, S. 2001. *Prometheans in the Lab: Chemistry and the Making of the Modern World*. New York: McGraw-Hill.
- McHale, J. 2004. *Communicating for Change: Strategies of Social and Political Advocates*. Lanham: Rowman and Littlefield.
- McKenna, P. 2018. California's Wildfire and Climate Change Warnings Are Still Too Conservative, Scientist Says. *Inside Climate News*. [Online.] Available at: <https://insideclimatenews.org/news/13112018/california-deadliest-wildfire-climate-change-warnings-firefighting-costs-too-conservative->

[scientists?fbclid=IwAR27SW3FV7Io7_xUsn6tau1UXZcoQQOyXoVyKKr-C78yjd8cbfVFR1Ub9c](https://www.theguardian.com/environment/2018/jun/17/where-have-insects-gone-climate-change-population-decline) [Accessed: 18 December 2018].

- McKeown, K. 1987. *Marxist Political Economy and Marxist Urban Sociology*. New York: Palgrave Macmillan.
- McKie, R. 2018. Where Have All Our Insects Gone? *The Guardian*. [Online.] Available at: <https://www.theguardian.com/environment/2018/jun/17/where-have-insects-gone-climate-change-population-decline> [Accessed 18 June 2018].
- Mclaren, M. 2002. *Feminism, Foucault, and Embodied Subjectivity*. New York: State University of New York Press.
- McNamara, D. 2009. *Catholic Church Architecture and the Spirit of the Liturgy*. Chicago: Hillenbrand Books.
- McNeil, B. 2011. *Combating Mountaintop Removal: New Directions in the Fight Against Big Coal*. Urbana: University of Illinois Press.
- McNeill, J.R. and Engelke, P. 2016. *The Great Acceleration: An Environmental History of the Anthropocene Since 1945*. Cambridge: Harvard University Press.
- Meine, C. 1995. In Paehlke, R. (Ed.) *Conservation and Environmentalism: An Encyclopedia*. New York: Garland Publishing.
- Melville, H. 2015. *Moby-Dick or, the Whale*. New York: Cosimo Classics.
- Merriam, S. 2012. *Seventeenth-Century Flemish Garland Paintings: Still Life, Vision, and the Devotional Image*. London: Routledge.
- Michelsen, N. 2016. *Politics and Suicide: The Philosophy of Political Self-Destruction*. London: Routledge.
- Mickelson, S. 1998. *The Decade that Shaped Television News*. Westport: Praeger.
- Mieczkowski, Y. 2005. *Gerald Ford and the Challenges of the 1970s*. Lexington: University Press of Kentucky.
- Milano, C., Cheer, J., and Novelli, M. (Eds.) 2019. *Overtourism: Excesses, Discontents and Measures in Travel and Tourism*. Wallingford: CABI.
- Millennium Ecosystem Assessment. 2005. Overview of the Millennium Ecosystem Assessment. *Millennium Ecosystem Assessment*. [Online.] Available at: <https://www.millenniumassessment.org/en/About.html> [Accessed: 13 November 2020].
- Miller, G. 2015. *Mad Max: Fury Road*. [DVD] USA: Warner Brothers.
- Miller, K. and Yates, D. 2006. *Climate Change and Water Resources: A Primer for Municipal Water Providers*. Denver: AWWA Research Foundation.
- Miller, T., Govil, N., McMurria, J., Maxwell, R., and Wang, T. 2005. *Global Hollywood 2*. London: British Film Institute.

- Mills, B. 2014. A Book for the Beach: The Sea Around Us by Rachel Carson. *The Guardian*. [Online.] Available at: <https://www.theguardian.com/books/booksblog/2014/jul/28/book-beach-the-sea-around-us-rachel-carson> [Accessed: 18 November 2020].
- Milstein, T. and Dickinson, E. 2012. Gynocentric Greenwashing: The Discursive Gendering of Nature. *Communication, Culture, and Critique*, 5: 510 – 532.
- Mitchell, D. 2003. *The Right to the City: Social Justice and the Fight for Public Space*. New York: Guildford Press.
- Mitchell, H. 2017. I've Seen How Perilous Life in Sierra Leone Can Be. We Cannot Ignore this Disaster. *Al Jazeera*. [Online.] Available at: <https://www.theguardian.com/commentisfree/2017/aug/17/sierra-leone-mudslide-disaster-climate-change> [Accessed 2 June 2018].
- Mokhtarian, P. and Tang, W. 2013. Trivariate Probit Models of Pre-Purchase/Purchase Shopping Channel Choice: Clothing Purchases in Northern California. In Hess, S. and Daly, A. (Eds.) *Choice Modelling: The State of the Art and the State of Practice*. Cheltenham: Edward Elgar.
- Monbiot, G. 2014a. Is This All Humans Are? Diminutive Monsters of Death and Destruction? *The Guardian*. [Online.] Available at: <https://www.theguardian.com/commentisfree/2014/mar/24/humans-diminutive-monster-destruction> [Accessed: 14 November 2020].
- Monbiot, G. 2014b. It's Time to Shout Stop on This War on the Living World. *The Guardian*. [Online.] Available at: <https://www.theguardian.com/environment/georgemonbiot/2014/oct/01/george-monbiot-war-on-the-living-world-wildlife> [Accessed: 14 November 2020].
- Monbiot, G. 2018. The Earth is in a Death Spiral. It will take Radical Action to Save Us. *The Guardian*. [Online.] Available at: https://www.theguardian.com/commentisfree/2018/nov/14/earth-death-spiral-radical-action-climate-breakdown?CMP=tw_t_a-environment_b-gdneco&fbclid=IwAR3rnpEZET6kYEDAo2CyVgpw6aSXdsgjVKFx6IVJvkMJ_EIkqv4A2lEdLaA [Accessed: 18 December 2018].
- Moorcroft, J. 2014. *A Catholic Response to the Jehovah's Witnesses*. Bloomington: Author House.
- Morgan, D. 2017. *The F.A.I.T.H. of Modern-Day Christianity*. Bloomington: Balboa Press.
- Morris, M.J. 2010. Re-memembering the Mountains. *Morris Michael J.* [Online.] Available at: <https://morrismichaelj.wordpress.com/about/> [Accessed: 26 April 2020].
- Morris, M.J. 2015. Orientations as Materializations: The Love Art Laboratory's *Eco-sexual Blue Wedding to the Sea*. In George-Graves, N. (Ed.) *The Oxford Handbook of Dance and Theatre*. Oxford: Oxford University Press.
- Mortimer-Sandilands, C. 2005. Unnatural Passions?: Notes Toward a Queer Ecology. *Invisible Culture: An Electronic Journal for Visual Culture*, issue 9. Available at: <https://ivc.lib.rochester.edu/unnatural-passions-notes-toward-a-queer-ecology/> [Accessed: 10 November 2020].

- Morton, A. 2011. Social Forces in the Struggle over Hegemony. In Green, M. (Ed.) *Rethinking Gramsci*. Oxon: Routledge.
- Mouffe, C. 2018. *For a Left Populism*. London: Verso Books.
- MSNBC, 2014. Hundreds Arrested at Keystone XL Protest. *MSNBC*. [Online.] Available at: <https://www.msnbc.com/morning-joe/watch/hundreds-arrested-at-keystone-xl-protest-179901507697?playlist=associated> [Accessed: 28 June 2018].
- Muir, J. 1911. *My First Summer in the Sierra*. New York: Houghton Mifflin Company.
- Muir, J. 1996. *John Muir: His Life and Letters and Other Writings*. London: Baton Wicks.
- Murphy, E. 2011. *On the Mind and Freedom*. London: Lulu.
- Murrin, J., Hämäläinen, P., Johnson, P., Brunsmann, D., and McPherson, J. 2016. *Liberty, Equality, Power: A History of the American People*. Boston: Cengage Learning.
- Nadler, S. 2016. Baruch Spinoza. *Stanford Encyclopedia of Philosophy*. [Online.] Available at: <https://plato.stanford.edu/entries/spinoza/#PassActi> [Accessed: 11 March 2018].
- NASA, 2018. Global Climate Change: Vital Signs of the Planet. *NASA*. [Online.] Available at: <https://climate.nasa.gov/vital-signs/global-temperature/> [Accessed: 2 June 2018].
- National Conservation Commission. 1910. *Senate Reports, Vol. 3*. Washington: Government Printing Office.
- Nature and Biodiversity Conservation Union. 2017. Over Twelve Million Fewer Bird Breeding Pairs in Germany. *NABU*. [Online.] Available at: <https://www.nabu.de/news/2017/10/23284.html> [Accessed: 17 August 2018].
- Nazer, S. 2016. The Last Islanders: Rising Sea Levels in Papua New Guinea. *Reliefweb*. [Online.] Available at: <https://reliefweb.int/report/papua-new-guinea/last-islanders-rising-sea-levels-papua-new-guinea> [Accessed: 2 June 2018].
- Nealon, J. 2016. The Archaeology of Biopower: From Plant to Animal Life in *The Order of Things*. In Cisney, V. and Morar, N. (Eds.) *Biopower: Foucault and Beyond*. Chicago: The University of Chicago Press.
- Neves, K. 2009. The Sacredness of Human-Cetacean Unities: Towards a Non-Mechanical Non-Transcendental Ethnographic Approach. *American Academy of Religion Conference*. Montreal, Canada, 7 – 10 November.
- New York Times*. 1988. John Galbreath, 90, a Sportsman and Real Estate Developer, Dies. [Online.] Available at: <https://www.nytimes.com/1988/07/21/obituaries/john-galbreath-90-a-sportsman-and-real-estate-developer-dies.html> [Accessed: 2 July 2020].
- Ng, I. 2014. *Creating New Markets in the Digital Economy: Value and Worth*. Cambridge: Cambridge University Press.
- Nietzsche, F. 2006. *Thus Spoke Zarathustra*. New York: Cambridge University Press.

- Nikunen, K. 2019. *Media Solidarities: Emotions, Power and Justice in the Digital Age*. London: SAGE.
- Nolan, C. 2010. *Inception*. [DVD] USA: Legendary Pictures.
- Nolan, C. 2014. *Interstellar*. [DVD] USA: Paramount Pictures.
- Nordau, M. 1895. *Degeneration*. London: William Heinemann.
- Norton, B.G. 2015. *Sustainable Values, Sustainable Change: A Guide to Environmental Decision Making*. Chicago: University of Chicago Press.
- Novek, J. 2012. Discipline and Distancing: Confined Pigs in the Factory Farm Gulag. In Gross, A. and Vallely, A. (Eds.) *Animals and the Human Imagination: A Companion to Animal Studies*. New York: Columbia University Press.
- Nunes, M. (Ed.) 2011. *Error: Glitch, Noise, and Jam in New Media Cultures*. New York: Continuum.
- Nunnally, A. 2009. A Desensitized American Psyche. *The Harvard Crimson*. [Online.] Available at: <https://www.thecrimson.com/article/2009/4/10/a-desensitized-american-psyche-this-past/> [Accessed: 29 July 2019].
- O'Shaughnessy, M., Stadler, J., Casey, S. 2016. *Media and Society*. Melbourne: Oxford University Press.
- Ohio University LGBT Center. 2018. *National Trans Day of Remembrance and Resistance Vigil*. [Online.] Available at: <https://www.facebook.com/events/galbreath-chapel/national-trans-day-of-remembrance-and-resistance-vigil/2100491606934621/> [Accessed: 2 July 2020].
- Ohio University. 2016a. Athens Campus Map and Tour. [Online.] Available at: <https://www.ohio.edu/athens/bldgs/gchapel.html?fbclid=IwAR0z9U0pEbUTrrjGp7EcxeKszYJZMABLRj3C9SXVURCqNcl82Z3GYe3hVQs> [Accessed: 2 July 2020].
- Ohio University. 2016b. Helen Mauck Galbreath Memorial Chapel. [Online.] Available at: <https://www.ohio.edu/student-affairs/event-services/venues/galbreath-chapel> [Accessed: 2 July 2020].
- Olsen, J. 2000. *Historical Dictionary of the 1950s*. Westport: Greenwood Press.
- Olson, J. and Mendoza, A. 2015. *American Economic History: A Dictionary and Chronology*. Santa Barbara: ABC-CLIO.
- Orlowski, J. 2020. *The Social Dilemma*. Exposure Labs: <https://www.netflix.com/watch/81254224?trackId=13752289&tctx=0%2C0%2C12b8e1460b0d328693889c6f2708e0324224ed97%3A7967b58a836cb8eb7443cb30c4cd339e87f8ac27%2C12b8e1460b0d328693889c6f2708e0324224ed97%3A7967b58a836cb8eb7443cb30c4cd339e87f8ac27%2C%2C>
- Ortmann, D. and Sprott, R. 2013. *Sexual Outsiders: Understanding BDSM Sexualities and Communities*. Lanham: Rowman and Littlefield Publishers.

- Paarlberg, D. and Paarlberg, P. 2008. *The Agricultural Revolution of the 20th Century*. Ames: Iowa State University Press.
- Pal, S. 2015. The Hungry Tide: Bay of Bengal's Sinking Islands. *Al Jazeera*. [Online.] Available at: <https://www.aljazeera.com/indepth/inpictures/2015/08/hungry-tide-bay-bengal-sinking-islands-150805083124465.html> [Accessed: 2 June 2018].
- Palacio, Z. 2012. 'Silent Spring' Turns Fifty. *VOA*. [Online.] Available at: <https://www.voanews.com/a/silent-spring-turns-fifty-years-old/1501317.html> [Accessed: 12 November 2018].
- Papathanassopoulos, S. and Negrine, R. 2011. *European Media: Structures, Policies and Identity*. Cambridge: Polity Press.
- Parkerson, D. 1995. *The Agricultural Transition in New York State: Markets and Migration in Mid-Nineteenth-Century America*. Ames: Iowa State University Press.
- Parr, A. 2010. Deterritorialisation/Reterritorialisation. In Parr, A. (Ed.) *The Deleuze Dictionary*. Edinburgh: Edinburgh University Press.
- Passikoff, A. 2011. *A Façade of Buildings: A Collection of Architectural Styles, Architects, and Their Buildings that Make Up the Face of New York*. Bloomington: Author House.
- Patton, P. 1986. Deleuze and Guattari: Ethics and Post-Modernity. In Genosko, G. (Ed.) 2001. *Deleuze and Guattari: Critical Assessments of Leading Philosophers*. London: Routledge.
- Patton, P. 2000. *Deleuze and the Political*. London: Routledge.
- Patton, P. 2006. Order, Exteriority and Flat Multiplicities in the Social. In Fuglsang, M. (Ed.) *Deleuze and the Social*. Edinburgh: Edinburgh University Press.
- Patton, P. 2010. Freedom. In Parr, A. (Ed.) *The Deleuze Dictionary*. Edinburgh: Edinburgh University Press.
- Pechlaner, H., Innerhofer, E., and Erschbamer, G. (Eds.) 2019. *Overtourism: Tourism Management and Solutions*. London: Routledge.
- Pekerman, S. 2012. The Schizoanalysis of European Surveillance Films. In Martin-Jones, D. and Brown, W. (Eds.) *Deleuze and Film*. Edinburgh: Edinburgh University Press.
- Peterfeso, J. 2020. *Womanpriest: Tradition and Transgression in the Contemporary Roman Catholic Church*. New York: Fordham University Press.
- Philip, K. 2014. Keep on Copyin' in the Free World? Genealogies of the Postcolonial Pirate Figure. In Eckstein, L. and Schwarz, A. (Eds.) *Postcolonial Piracy: Media Distribution and Cultural Production in the Global South*. London: Bloomsbury.
- Phipps, W. 2004. *Clerical Celibacy: The Heritage*. New York: Continuum.
- Pickerill, J. 2000. Environmentalists and the Net: Pressure Groups, New Social Movements and New ICTs. In Gibson, R. and Ward, S. 2018. (Eds.) *Reinvigorating Democracy?: British Politics and the Internet*. Oxon: Routledge.

- Pickett, B. 2005. *On the Use and Abuse of Foucault for Politics*. Oxford: Lexington Books.
- Piff, P., Dietze, P., Feinberg, M., Stancato, D., and Keltner, D. 2015. Awe, the Small Self, and Prosocial Behaviour. *Journal of Personality and Social Psychology*, Vol. 108(6): 883 – 899.
- Pigrau, A. and Borràs, S. 2015. Environmental Defenders: The Green Peaceful Resistance. In Westra, L., Gray, J., and Karageorgou, V. (Eds.) *Ecological Systems Integrity: Governance, Law and Human Rights*. London: Routledge.
- Piliso, M. 2020. Eastern Cape Farmers' Drought Misery to Continue. *Dispatch Live*. [Online.] Available at: <https://www.dispatchlive.co.za/news/2020-08-21-eastern-cape-farmers-drought-misery-to-continue/> [Accessed: 14 November 2020].
- Pindar, I. and Sutton, P. 2000. Translator's Introduction. In Guattari, F. *The Three Ecologies*. London: The Athlone Press.
- Popova, M. 2019. Undersea: Rachel Carson's Lyrical and Revolutionary 1937 Masterpiece Inviting Humans to Explore Earth from the Perspective of Other Creatures. *Brain Pickings*. [Online.] Available at: <https://www.brainpickings.org/2017/02/28/undersea-rachel-carson/> [Accessed: 18 November].
- Porter, J. 2010. Facebook for Public Relations. *Journalistics*. [Online.] Available at: <http://blog.journalistics.com/facebook-for-public-relations/> [Accessed: 15 November 2018].
- Poster, M. 2006. *Information Please: Culture and Politics in the Age of Digital Machines*. Durham: Duke University Press.
- Potter, R. 2007. Jeremiah's Decade: Environmental Discourse in the 1950s from Aldo Leopold to Rachel Carson. In Hurn, G. and Fallon, A. (Eds.) *Rebels without a Cause?: Renegotiating the American 1950s*. Bern: Peter Lang.
- Potts, J. 2005. E-Stewardship or e-VRM: Building and Managing Lasting and Profitable Relationships Online. In Hart, T., Greenfield, J. and Johnson, M. (Eds.) *Nonprofit Internet Strategies: Best Practices for Marketing, Communications, and Fundraising Success*. Hoboken: John Wiley and Sons, Inc.
- Preciado, B. 2013. Ecosexual Marriage with Annie Sprinkle and Beth Stephens. *Jeu de Paume*. [Online.] Available at: <http://lemagazine.jeudepaume.org/blogs/beatrizpreciado/2013/06/10/ecosexual-marriage-with-annie-sprinkle-and-beth-stephens/> [Accessed: 23 November 2020].
- Purdom, J. 2002. Postmodernity as a Spectre of the Future: The Force of Capital and the Unmasking of Difference. In Ansell-Pearson, K. (Ed.) *Deleuze and Philosophy: The Difference Engineer*. London: Routledge.
- Quenqua, D. 2015. Facebook Knows You Better Than Anyone Else. *New York Times*. [Online.] Available at: <https://www.nytimes.com/2015/01/20/science/facebook-knows-you-better-than-anyone-else.html> [Accessed: 13 November 2020].
- Ragnedda, M. 2017. *The Third Digital Divide: A Weberian Approach to Digital Inequalities*. London: Routledge.

- Rahman, M. and Jackson, S. 2010. *Gender and Sexuality: Sociological Approaches*. Cambridge: Polity Press.
- Rappaport, S. 2017. Environmentalism Outside the Box: An Ecosex Symposium. *UC Santa Cruz* [Online.] Available at: <https://news.ucsc.edu/2017/05/arts-ecosex-symposium.html> [Accessed: 28 July 2019].
- Ray, R. and Radhakrishnan, S. 2010. The Subaltern, the Postcolonial, and Cultural Sociology. In Hall, J., Grindstaff, L., and Lo, M. (Eds.) *Handbook of Cultural Sociology*. Oxon: Routledge.
- Readings, B. 1999. *The University in Ruins*. Cambridge: Harvard University Press.
- Ready to Glare. 2018. Ecosexuality is Now a Thing. *YouTube*. [Online.] Available at: <https://www.youtube.com/watch?v=NXbqW24EuTQ&t=414s> [Accessed: 22 November 2020].
- Recher, H. 2012. Climate Change and the Social Responsibility of Scientists: A Reaction to Lunney and Hutchings. In Lunney, D. and Hutchings, P. (Eds.) *Wildlife and Climate Change: Towards Robust Conservation Strategies for Australian Fauna*. Mosman: Royal Zoological Society of New South Wales.
- Reed, J. 2015. From Ecofeminism to Ecosexuality: Queering the Environmental Movement. In Anderlini-D'Onofrio, S. and Hagamen, L. (Eds.) *Ecosexuality: When Nature Inspires the Arts of Love*. Scotts Valley: CreateSpace Independent Publishing.
- Rehmann, J. 2013. *Theories of Ideology*. Leiden: Brill.
- Reitan, A. 2003. *The Thatcher Revolution: Margaret Thatcher, John Major, Tony Blair, and the Transformation of Modern Britain, 1979 – 2001*. Lanham: Rowman and Littlefield Publishers.
- Resnick, B. 2018. Mass Shootings and the Limits of Human Compassion. *Vox*. [Online.] Available at: <https://www.vox.com/science-and-health/2018/2/15/17016098/parkland-florida-school-shooting-psychology-psychic-numbing> [Accessed: 5 January 2019].
- Revkin, A. 2018. Climate Change First Became News 30 Years Ago. Why Haven't We Changed It? *National Geographic*. [Online.] Available at: <https://www.nationalgeographic.com/magazine/2018/07/embark-essay-climate-change-pollution-revkin/> [Accessed: 13 November 2018].
- Rieck, C. and Niebuhr, D. 2015. Microstate and Power: The Vatican in International Politics. *KAS International Reports*, Vol. 10: 38 – 60.
- Rimmereide, H. E. 2018. “Who Will Save Us From The Rabbits?” Problematizing Nature in the Anthropocene. In Goga, N., Guanio-Ulura, L., Hallås, B., and Nyrnes, A. (Eds.) *Ecocritical Perspective on Children's Texts and Cultures*. Cham: Palgrave Macmillan.
- Riordan, E. 2004. Feminist Theory and the Political Economy of Communication. In Calabrese, A. and Sparks, C. (Eds.) *Toward a Political Economy of Culture: Capitalism and Communication in the Twenty-First Century*. Lanham: Rowman and Littlefield.

- Rippke, U., Ramirez-Villegas, J., Jarvis, A., Vermeulen, S., Parker, L., Mer, F., Diekkrüger, B., Challinor, A., and Howden, M. 2016. Timescales of Transformational Climate Change Adaptation in Sub-Saharan African Agriculture. *Nature Climate Change*, Vol. 6: 605 – 609.
- Rizzo, T. 2012. *Deleuze and Film: A Feminist Introduction*. London: Continuum International Publishing Group.
- Robinson, H. and Buszek, M. (Eds.) 2019. *A Companion to Feminist Art*. Hoboken: Wiley Blackwell.
- Robinson, P., Heitmann, S., and Dieke, P. 2011. *Research Themes for Tourism*. Wallingford: CABI.
- Robinson, W. F. 1893. *Electro-Therapeutics of Neurasthenia*. Detroit: George S. Davis.
- Robinson, W. I. 2012. Global Rebellion: The Coming Chaos. In Targ, H. (Ed.) *Dialogue and Initiative*. New York: Committees of Correspondence Education Fund.
- Robinson, W. I. 2013. Global Capitalism and its Anti-‘Human Face’: Organic Intellectuals and Interpretations of the Crisis. *Globalizations*, Vol. 10(5): 659 – 671.
- Robinson, W. I. 2018. Accumulation Crisis and Global Police State. *Critical Sociology*, Vol. 45(6): 1 – 14.
- Robinson, W. I. and Barrera, M. 2012. Global Capitalism and Twenty-First Century Fascism: A US Case Study. *Race and Class*, 53(3): 4 – 29.
- Rodowick, D. N. 2003. *Gilles Deleuze’s Time Machine*. Durham: Duke University Press.
- Rodowick, D. N. 2007. *The Virtual Life of Film*. Cambridge: Harvard University Press.
- Roese, V. 2018. You Won’t Believe How Co-Dependent They Are Or: Media Hype and the Interaction of News Media, Social Media, and the User. In Vasterman, P. *From Media Hype to Twitter Storm*. Amsterdam: Amsterdam University Press.
- Roffe, J. 2010. Multiplicity. In Parr, A. (Ed.) *The Deleuze Dictionary*. Edinburgh: Edinburgh University Press.
- Roser, M., Ritchie, H., and Ortiz-Ospina, E. 2020. Internet. *Our World in Data*. [Online.] Available at: <https://ourworldindata.org/internet> [Accessed: 27 January 2020].
- Ross, A. 1995. The Great White Dude. In Berger, M., Wallis, B., and Watson, S. (Eds.) *Constructing Masculinity*. New York: Routledge.
- Ross, A. 2010. Desire. In Parr, A. (Ed.) *The Deleuze Dictionary*. Edinburgh: Edinburgh University Press.
- Rossetti, S.J. 1996. *A Tragic Grace: The Catholic Church and Child Sexual Abuse*. Collegeville: The Liturgical Press.
- Rothstein, A. 2015. *Drone*. New York: Bloomsbury.
- Rowland, S. and Weishaus, J. 2020. *Jungian Arts-Based Research and ‘The Nuclear Enchantment of New Mexico.’* Oxon: Taylor and Francis.

- Rushton, R. 2012a. *Cinema After Deleuze*. London: Continuum International Publishing Group.
- Rushton, R. 2012b. The Rebirth of the World: Cinema According to Baz Luhrmann. In Martin-Jones, D. and Brown, W. (Eds.) *Deleuze and Film*. Edinburgh: Edinburgh University Press.
- Ryan, L. 2014. Social Trauma and Motherhood in Postwar Spain. In Cooper, D. and Phelan, C. (Eds.) *Motherhood and War: International Perspectives*. New York: Palgrave MacMillan.
- Salleh, A. 2010. The Meta-industrial Class and Why We Need It. *Democracy and Nature*, Vol. 6(1): 27 – 36.
- Salomon. N.d. Designed for Freedom. [Online.] Available at: <https://i.pinimg.com/originals/f3/5b/8a/f35b8a259256fe7de616dded357e84b8.jpg> [Accessed 28 June 2019].
- Sample, V. and Cheng, A. 2004. *Forest Conservation Policy: A Reference Handbook*. Santa Barbara: ABC-CLIO, Inc.
- Sansom, C. J. 2008. *Revelation*. London: Macmillan.
- Sarce, J.P. 2019. Locating Digital Humanities: Teaching e-Literature in the Pacific. In Tso, A. W. (Ed.) *Digital Humanities and New Ways of Teaching*. Singapore: Springer Nature.
- Scanes, C. and Toukhsati, S. (Eds.) 2017. *Animals and Human Society*. London: Elsevier.
- Scholz, T. 2013. Introduction: Why Does Digital Labor Matter Now? In Scholz, T. (Ed.) *Digital Labor: The Internet as Playground and Factory*. New York: Routledge.
- Schulze, E. 2019. Everything You Need to Know about the Fourth Industrial Revolution. *CNBC*. [Online.] Available at: <https://www.cnbc.com/2019/01/16/fourth-industrial-revolution-explained-davos-2019.html> [Accessed: 14 November 2020].
- Schumacher, E. 1973. *Small is Beautiful*. San Francisco: Harper and Row.
- Schwab, K. 2016. *The Fourth Industrial Revolution*. Redfern: Currency Publishers.
- Scott, R. 2017. Love. In Cohen, J. and Duckert, L. (Eds.) *Veer Ecology: A Companion for Environmental Thinking*. [Online.] Available at: https://www.google.co.uk/books/edition/Veer_Ecology/5il0DwAAQBAJ?hl=en&gbpv=1&dq=Veer+Ecology:+A+Companion+for+Environmental+Thinking&printsec=frontcover [Accessed: 31 March 2021].
- Seasoltz, K. 2005. *A Sense of the Sacred: Theological Foundations of Sacred Architecture and Art*. New York: Continuum International Publishing Group.
- Seem, M. in Deleuze, G. and Guattari, F. 2000. *Anti-Oedipus: Capitalism and Schizophrenia*. Minneapolis: University of Minnesota Press.
- Sengupta, A. 2016. Sinking Island of Ghoramara. *Gulfnews*. [Online.] Available at: <https://gulfnews.com/culture/people/sinking-island-of-ghoramara-1.1812915> [Accessed: 2 June 2018].

- Sexecology. 2020. *Wikipedia*. [Online.] Available at: <https://en.wikipedia.org/wiki/Sexecology> [Accessed: 8 October 2020].
- Seymour, N. 2018. *Bad Environmentalism: Irony and Irreverence in the Ecological Age*. [Online.] Available at: https://www.google.co.uk/books/edition/Bad_Environmentalism/tip0DwAAQBAJ?hl=en&gbpv=1&dq=Seymour+bad+environmentalism&printsec=frontcover [Accessed: 31 March 2021].
- Sfetcu, N. 2011. *The Art of Movies*. [Online.] Available from: https://books.google.co.uk/books?id=OUCDAAwAAQBAJ&newbks=0&hl=en&source=newbks_fb&redir_esc=y [Accessed: 31 March 2021].
- Shabecoff, P. 1989. Reagan and Environment: To Many, a Stalemate. *New York Times*. [Online.] Available at: <https://www.nytimes.com/1989/01/02/us/reagan-and-environment-to-many-a-stalemate.html> [Accessed: 18 November 2020].
- Shafer, W. 2010. Social Paradigms in China and the West. In Fukukawa, K. (Ed.) *Corporate Social Responsibility in Asia*. London: Routledge.
- Shaw, A. 2018. A Penguin Filmed Caring for a Snowball. *BBC Earth*. [Online.] Available at: <https://www.bbcearth.com/blog/?article=practicing-for-parenthood> [Accessed: 13 November. 2020].
- Sherman, H., Hunt, E.K., Nesiba, R., O'Hara, P., and Wiens-Tuers, B. 2008. *Economics: An Introduction to Traditional and Progressive Views*. New York: M.E. Sharpe.
- Shiskin, J. 1975. Updating the Consumer Price Index – An Overview. *Monthly Labor Review Reader*. Washington: US Department of Labor.
- Shu, K., Wang, S., Lee, D., and Liu, H. (Eds.) 2020. *Disinformation, Misinformation, and Fake News in Social Media: Emerging Research Challenges and Opportunities*. Cham: Springer.
- Siebert, S. 2019. Universities and Unpaid Work: Louis Althusser Re-visited. In Gibbs, P., Jameson, J., and Elwick, A. (Eds.) *Values of the University in a Time of Uncertainty*. Cham: Springer Nature.
- Silverstone, R. 1994. *Television and Everyday Life*. London: Routledge.
- Singh, N. 2018. Introduction: Affective Ecologies and Conservation. *Conservation and Society*, Vol. 16(1): 1 – 7.
- Siwak, J. 2016. Investigating Emerging Deleuzoguattrian Connections to the Environment via Information Technology. PhD Thesis, Nelson Mandela University, Port Elizabeth.
- Sklair, L. 2002. *Globalization: Capitalism and Its Alternatives*. Oxford: Oxford University Press.
- Smith, D. 2012. *Essays on Deleuze*. Edinburgh: Edinburgh University Press.
- Smith, N. 2004. *Chomsky: Ideas and Ideals*. Cambridge: Cambridge University Press.

- Smith, O. 2018. Paradise Lost: Beautiful Islands Ruined by Tourism. *The Telegraph*. [Online.] Available at: <https://www.telegraph.co.uk/travel/lists/beautiful-islands-ruined-by-tourism/> [Accessed: 14 July 2020].
- Softley, I. 2001. *K-Pax*. [DVD] USA: Intermedia Films.
- Sowers, R. 2014. *The Kentucky Derby, Preakness and Belmont Stakes: A Comprehensive History*. Jefferson: McFarland and Company.
- Spinoza, B. 2017. *The Ethics*. Los Angeles: Moonrise Press.
- Sprinkle, A. 2014. Annie Sprinkle. [Online.] Available at: <https://www.facebook.com/photo?fbid=10152805690015141&set=a.126286105140> [Accessed: 17 October 2020].
- Sprinkle, A. in KQED. 2016. Eco Artists Transform “Mother Earth” into “Lover Earth.” *KQED Arts*. [Online.] Available at: <https://www.youtube.com/watch?v=NP2OgI5adwM> [Accessed: 29 November 2019].
- Sprinkle, A. and Stephens, E. 2010. Valentine Lecture. *University of California Santa Cruz*. [Online.] Available at: https://art.ucsc.edu/news_events/valentine-lecture [Accessed: 10 November 2020].
- Sprinkle, A. and Stephens, E. 2011. *The Journal of Ecosex Research*. [Online.] Available at: <https://cpb-us-e1.wpmucdn.com/sites.ucsc.edu/dist/3/101/files/2016/06/Journalecosex.pdf> [Accessed: 21 November 2020].
- Sprinkle, A. and Stephens, E. 2014. *Goodbye Gauley Mountain: An Ecosexual Love Story*. [DVD] USA: Alive Mind.
- Sprinkle, A. and Stephens, E. 2016a. Ecosexuality. In Van der Tuin, I. (Ed.) *Gender: Nature*. Farmington Hills: MacMillan Reference.
- Sprinkle, A. and Stephens, E. 2016b. Ecosex Workshop 1 & 2 – Barcelona. *LoveArtLab*. [Online.] Available at: <https://loveartlab.ucsc.edu/2016/06/24/ecosex-workshop-1-2-barcelona/> [Accessed: 21 November 2020].
- Sprinkle, A. and Stephens, E. 2017. *Water Makes Us Wet: An Ecosexual Adventure*. [DVD] Princeton: Juno Films.
- Sprinkle, A. and Stephens, E. N.d. Earthy: An Ecosex Bootcamp (Theater Piece). *Sexecology*. [Online.] Available at: <http://sexecology.org/projects/earthy/> [Accessed: 23 November 2020].
- Squires, C. 2007. Popular Sentiments and Black Women’s Studies: The Scholarly and Experiential Divide. *Black Women, Gender + Families*, Vol. 1(1): 74 - 93.
- St. Amant, R. 2013. *Computing for Ordinary Mortals*. Oxford: Oxford University Press.
- Stacy, L. 2002. *Mexico and the United States*. New York: Marshall Cavendish.

- Stager, C. 2018. The Silence of the Bugs. *New York Times*. [Online.] Available at: <https://www.nytimes.com/2018/05/26/opinion/sunday/insects-bugs-naturalists-scientists.html> [Accessed: 14 November 2020].
- Stagoll, C. 2010. Arborescent Schema. In Parr, A. (Ed.) *The Deleuze Dictionary*. Edinburgh: Edinburgh University Press.
- Stanton, A. 2008. *Wall-E*. [DVD] USA: Pixar
- Statham, A., Richardson, L., and Cook, J. 1991. *Gender and University Teaching: A Negotiated Difference*. Albany: State University of New York.
- Statista. 2018. Percentage of Housing Units with Telephones in the United States from 1920 to 2008. *Statista*. [Online.] Available at: <https://www.statista.com/statistics/189959/housing-units-with-telephones-in-the-united-states-since-1920/> [Accessed: 20 January 2019].
- Steffen, W., Broadgate, W., Gaffney, O., and Deutsch, L. 2015. The Trajectory of the Anthropocene: The Great Acceleration. *The Anthropocene Review*, Vol. 2(1): 1 – 18.
- Steffen, W., Crutzen, P., and McNeill, J. 2007. The Anthropocene: Are Humans Now Overwhelming the Great Forces of Nature? *Ambio*, Vol. 36(8): 614 – 621.
- Stein, K. 2012. *Rachel Carson: Challenging Authors*. Rotterdam: Sense Publishers.
- Stensvold, A. 2015. *A History of Pregnancy in Christianity: From Original Sin to Contemporary Abortion Debates*. New York: Routledge.
- Stephens, E. 2014. Ecosexual Weddings. *Vimeo*. [Online.] Available at: https://vimeo.com/115605575?fbclid=IwAR1QYEXA9pJOazYIjXeIGZEK72LqCE0ujQLkS Ufw-fohjfAIhCQLF_uw3hw [Accessed: 17 October 2020].
- Stephens, E. in interview with Kirschenmann, F. 2018. Soil Lovers Unite for a Down and Dirty Q&A. In Toland, A., Noller, J., and Wessolek, G. *Field to Palette: Dialogues on Soil and Art in the Anthropocene*. [Online.] Available at: google.co.uk/books/edition/Field_to_Palette/GH50DwAAQBAJ?hl=en&gbpv=1&dq=Field+to+Palette:+Dialogues+on+Soil+and+Art+in+the+Anthropocene&printsec=frontcover [Accessed: 31 March 2021].
- Stopford, J. and Strange, S. 1998. *Rival States, Rival Firms: Competition for World Market Shares*. Cambridge: Press Syndicate.
- Sunderland, D. 2007. *Social Capital, Trust and the Industrial Revolution, 1780 – 1880*. Oxon: Routledge.
- Taberner, S. 2017. *Transnationalism and German-Language Literature in the Twenty-First Century*. Switzerland: Springer International Publishing.
- Tampio, N. 2010. Multiplicity. *Encyclopedia of Political Theory*. [Online.] Available at: <http://faculty.fordham.edu/tampio/Tampio%20-%20Multiplicity.pdf> [Accessed: 7 October 2021].
- Tawney, R.H. 2016. *Religion and the Rise of Capitalism*. London: Verso.

- Tayag, Y. 2019. Las Vegas Ecosexuals Married the Earth in a Nevada Wedding Ceremony. *Inverse*. [Online.] Available: <https://www.inverse.com/article/55161-ecosexuals-marriage-to-the-earth-ceremony-unlv> [Accessed: 20 March 2020].
- Teyssou, D. and Spangenberg, J. 2019. Video Verifications: Motivation and Requirements. In Mezaris, V., Nixon, L., Papadopoulos, S., and Teyssou, D. (Eds.) *Video Verification in the Fake News Era*. Cham: Springer Nature.
- The Aldo Leopold Foundation. 2019. Aldo Leopold. *The Aldo Leopold Foundation*. [Online.] Available at: <https://www.aldoleopold.org/about/aldo-leopold/> [Accessed: 18 November 2020].
- The Columbus Dispatch*. 2017. Legendary Developer John W. Galbreath Remembered with Urban Land Institute Honor. [Online.] Available at: <https://www.dispatch.com/business/20170911/legendary-developer-john-w-galbreath-remembered-with-urban-land-institute-honor> [Accessed: 2 July 2020].
- The Corsair Online. 2016. Married to the Sea: An Ecosexual Wedding. *YouTube*. [Online.] Available at: <https://www.youtube.com/watch?v=qVkxANfgBco> [Accessed: 8 October 2020].
- The Economist*. 2016. China Invents the Digital Totalitarian State. [Online.] Available at: <https://www.economist.com/briefing/2016/12/17/china-invents-the-digital-totalitarian-state> [Accessed: 14 November 2020].
- The Guardian*. 2019. Stricken Polar Bear Turns up in Siberian City, Hundreds of Miles from Home. [Online.] Available at: <https://www.theguardian.com/world/2019/jun/18/polar-bear-russia-siberia-norilsk-climate-crisis> [Accessed 28 July 2019].
- The Mercury News*. 2016. Racially Biased Packages Delivered at UC Santa Cruz. [Online.] Available at: <https://www.mercurynews.com/2016/10/01/racially-biased-packages-delivered-at-uc-santa-cruz/> [Accessed: 24 June 2020].
- Thompson, N. and Cox, C. 2005. *Becoming Animal: Contemporary Art in the Animal Kingdom*. Boston: MIT Press.
- Todd, M. 2018. White-supremacist Fliers Posted at UCSC. *Santa Cruz Sentinel*. [Online.] Available at: <https://www.santacruzsentinel.com/2017/04/26/white-supremacist-fliers-posted-at-ucsc/> [Accessed: 24 June 2020].
- Tola, M. 2019. Planetary Lovers: On Annie Sprinkle and Beth Stephens's *Water Makes Us Wet*. In Ferdinand, S., Villaescusa-Illán, I., and Peeren, E. (Eds.) *Other Globes: Past and Peripheral Imaginations of Globalization*. Cham: Palgrave Macmillan.
- Torgerson, M. 2007. *An Architecture of Immanence: Architecture for Worship and Ministry Today*. Grand Rapids: William B. Eerdmans Publishing Company.
- Townsend, P. 2015. The Birth of UC Santa Cruz: Audacious and Academic. *UC Santa Cruz*. [Online.] Available at: <https://news.ucsc.edu/2014/12/birth-of-ucsc.html> [Accessed: 12 June 2020].
- Tree, I. 2018. *Wilding: The Return of Nature to a British Farm*. London: Pan MacMillan.

- Tro, N. 2018. *Chemistry in Focus: A Molecular View of Our World*. Boston: Cengage Learning.
- Trumbull, G. 2006. *Consumer Capitalism: Politics, Product Markets, and Firm Strategy in France and Germany*. London: Cornell University Press.
- Tsybulsky, D. and Levin, I. 2017. Inquiry-based Science Education and the Digital Research Triad. In Tsybulsky, D. and Levin, I. (Eds.) *Digital Tools and Solutions for Inquiry-Based STEM Learning*. Hershey: IGI Global.
- Türer, P. 2020. An Erotic Re-Imagination of Human/Nature Relationality: Ecosexuality and the Legacies of Coloniality in Love and Sex. *On_Culture: The Open Journal for the Study of Culture*, Issue 9 <<http://geb.uni-giessen.de/geb/volltexte/2020/15443/>>.
- Tyrrell, I. 2015. *Crisis of the Wasteful Nation: Empire and Conservation in Theodore Roosevelt's America*. London: University of Chicago Press.
- U.S. Department of Commerce. 2020. Quarterly Retail E-Commerce Sales. *Census.gov*. [Online.] Available at: https://www.census.gov/retail/mrts/www/data/pdf/ec_current.pdf [Accessed: 13 November 2020].
- U.S. Department of the Interior. 2016. The Conservation Legacy of Theodore Roosevelt. [Online.] Available at: <https://www.doi.gov/blog/conservation-legacy-theodore-roosevelt> [Accessed: 11 November 2018].
- UC Santa Cruz Coastal Science and Policy. 2020. The Next Generation of Coastal Science and Policy Leaders. *UC Santa Cruz Coastal Science and Policy*. [Online.] Available at: <https://csp.ucsc.edu/> [Accessed: 19 June 2020].
- UCSC. 2020. Envision UC Santa Cruz. *UC Santa Cruz*. [Online.] Available at: <https://cpevc.ucsc.edu/envision-ucsc/index.html> [Accessed: 19 June 2020].
- Ulvila, M. and Wilén, K. 2017. Engaging with the Plutocene: Moving Towards Degrowth and Post-Capitalistic Futures. In Heikkurinen, P. (Ed.) *Sustainability and Peaceful Coexistence for the Anthropocene*. London: Routledge.
- United Nations (UN). 2019. Only 11 Years Left to Prevent Irreversible Damage from Climate Change, Speakers Warn during General Assembly High-Level Meeting. *United Nations*. [Online.] Available at: <https://www.un.org/press/en/2019/ga12131.doc.htm> [Accessed: 16 December 2020].
- UNHCR. 2017. UNHCR Somalia: PRMN Drought Displacements to 31 May 2017. *Reliefweb*. [Online.] Available at: <https://reliefweb.int/report/somalia/unhcr-somalia-prmn-drought-displacements-31-may-2017> [Accessed: 2 June 2018].
- UNHCR. 2020. Global Trends: Forced Displacement in 2019. *UNHCR*. [Online.] Available at: <https://www.unhcr.org/5ee200e37.pdf> [Accessed: 14 November 2020].
- University of California. 2020. The Parts of UC. *University of California*. [Online.] Available at: <https://www.universityofcalifornia.edu/uc-system/parts-of-uc> [Accessed: 23 November 2020].

- UNWTO (United Nations World Tourism Organisation). 2020a. International Tourism Growth Continues to Outpace the Global Economy. [Online.] Available at: <https://www.unwto.org/international-tourism-growth-continues-to-outpace-the-economy#:~:text=International%20tourism%20growth%20continues%20to%20outpace%20the%20global%20economy,-All%20Regions&text=1.5%20billion%20international%20tourist%20arrivals,in%20view%20of%20current%20uncertainties> [Accessed: 14 July 2020].
- UNWTO (United Nations World Tourism Organisation). 2020b. International Tourist Numbers Could Fall 60 – 80% in 2020, UNWTO Reports. [Online.] Available at: <https://www.unwto.org/news/covid-19-international-tourist-numbers-could-fall-60-80-in-2020> [Accessed: 22 July 2020].
- Valtysson, B. 2018. Regulation, Technology, and Civic Agency: The Case of Facebook. In Bilić, P., Primorac, J., and Valtysson, B. (Eds.) *Technologies of Labour and the Politics of Contradiction*. Cham: Palgrave MacMillan.
- Van Dijck, J. and Poell, T. 2013. Understanding Social Media Logic. *Media and Communication*, Vol. 1(1): 2 – 14.
- Van Hooff, J. 2016. *Modern Couples?: Continuity and Change in Heterosexual Relationships*. Oxon: Routledge.
- Vassilakaki, E. 2016. Knowing Your Users, Discovering Your Library: An Overview of the Characteristics of User Generations. In Baker, D. and Evans, W. (Eds.) *Digital Information Strategies: From Applications and Content to Libraries and People*. Waltham: Chandos Publishing.
- Vera Scroggins. 2020. *YouTube*. [Online.] Available at: <https://www.youtube.com/user/veraduerga> [Accessed: 19 November 2020].
- Verevis, C. 2010. Cinema. In Parr, A. (Ed.) *The Deleuze Dictionary*. Edinburgh: Edinburgh University Press.
- Viking Press. 2007. Blessed Unrest: How the Largest Movement in the World Came into Being and Why No One Saw It Coming. *Paul Hawken*. [Online.] Available at: <http://www.paulhawken.com/write> [Accessed: 18 November 2020].
- Visel, J. 2016. *Icons in the Western Church: Towards a More Sacramental Encounter*. Collegeville: Liturgical Press.
- Visentin, F. and Bertocchi, D. 2019. Venice: An Analysis of Tourism Excesses in an Overtourism Icon. In Milano, C., Cheer, J., and Novelli, M. (Eds.) *Overtourism: Excesses, Discontents and Measures in Travel and Tourism*. Wallingford: CABI.
- Vogel, G. 2017. Where Have All the Insects Gone? *Science*. [Online.] Available at: <http://www.sciencemag.org/news/2017/05/where-have-all-insects-gone> [Accessed: 25 June 2018].
- Vonberg, J. 2017. How Some European Countries are Tightening their Refugee Policies. *CNN*. [Online.] Available at: <https://edition.cnn.com/2017/02/22/europe/europe-refugee-policy/index.html> [Accessed: 18 November 2018].

- Vyawahare, M. 2018. 2017 was Fourth Consecutive Hottest Year for India: IMD. *Hindustan Times*. [Online.] Available at: <https://www.hindustantimes.com/environment/2017-was-fourth-consecutive-hottest-year-for-india-imd/story-D8HvExmcBE1gDQrean8wQM.html> [Accessed: 2 June 2018].
- Walcott, W. 2007. *Knowledge, Competence and Communication: Chomsky, Freire, Searle, and Communicative Language Teaching*. Montreal: Black Rose Books.
- Warkentin, C. 2001. *Reshaping World Politics: NGOs, the Internet and Global Civil Society*. Lanham: Rowman and Littlefield Publishers, Inc.
- Warren, S. and Jones, P. 2016. *Creative Economies, Creative Communities: Rethinking Place, Policy and Practice*. London: Routledge.
- Washington Post*. 2014. Indians on Horseback Protest Keystone Pipeline. [Online.] Available at: https://www.youtube.com/watch?v=Dp_S-9pWlvs [Accessed: 28 June 2018].
- Watson, J. 2010. Semiotics and New Media. In Parr, A. (Ed.) *The Deleuze Dictionary*. Edinburgh: Edinburgh University Press.
- Wayland, K. 2014. Google: Simple Data, Powerful Rendering. In Johnson, D. and Regan, P. (Eds.) *Transparency and Surveillance as Sociotechnical Accountability: A House of Mirrors*. New York: Routledge.
- Weber, M. 2005. *The Protestant Ethic and the Spirit of Capitalism*. London: Routledge.
- Wedding to the Appalachian Mountains. N.d. *Sexecology*. [Online.] Available at: <http://sexecology.org/purple-wedding/> [Accessed: 23 November 2020].
- Wedding to the Earth. N.d. *Sexecology*. [Online.] Available at: <http://sexecology.org/wedding-to-the-earth/> [Accessed: 23 November].
- Wedding to the Sea. N.d. *Sexecology*. [Online.] Available at: <http://sexecology.org/blue-wedding/> [Accessed: 23 November 2020].
- Wedding to the Snow. N.d. *Sexecology*. [Online.] Available at: <http://sexecology.org/white-wedding/> [Accessed: 23 November 2020].
- Weinbaum, A. 2004. *Wayward Reproductions: Genealogies of Race and Nation in Transatlantic Modern Thought*. Durham: Duke University Press.
- Weintraub, L. 2019. Soil Connoisseurship. In Toland, A., Noller, J., and Wessolek, G. (Eds.) *Field to Palette: Dialogues on Soil and Art in the Anthropocene*. Boca Raton: CRC Press.
- Wennersten, J. and Robbins, D. 2017. *Rising Tides: Climate Refugees in the Twenty-First Century*. Bloomington: Indiana University Press.
- Wexler, J. 2016. *When God Isn't Green: A World-Wide Journey to Places Where Religious Practices and Environmentalism Collide*. Boston: Beacon Press.

- Wheeler, T. 2019. Forward. In Milano, C., Cheer, J., and Novelli, M. (Eds.) *Overtourism: Excesses, Discontents and Measures in Travel and Tourism*. Wallingford: CABI.
- White, J. 2003. *Protestant Worship and Church Architecture: Theological and Historical Considerations*. Eugene: Wipf and Stock Publishers.
- Wilkes, T. and Chatterjee, S. 2019. Global Daily Forex Trading at Record 6.6 Trillion as London Extends Lead. *Reuters*. [Online.] Available at: <https://uk.reuters.com/article/uk-global-forex-bis/global-daily-forex-trading-at-record-6-6-trillion-as-london-extends-lead-idUKKBN1W1210> [Accessed: 18 December 2020].
- William, X. 2006. *Economics, Ethics, Religion and Superstitions: A New Age Insight into How Economic Forces Shape Ethics, Religions, Superstitions, Politics, Sex and Relationships*. Lincoln: iUniverse.
- Williams, L. 2018. A Conversation with Annie Sprinkle and Beth Stephens. In Meek, M. (Ed.) *Independent Female Filmmakers: A Chronicle through Interviews, profiles, and Manifestos*. Oxon: Routledge.
- Willoughby, H. R. 2007. *Pagan Regeneration: A Study of Mystery Initiations in the Graeco-Roman World*. Eugene: WIPF and Stock.
- Wilson, A. 2015. The Material and Visual Culture of the Construction of Irish Catholic Identity: St. Colman's Cathedral, Queenstown, County Cork. In Jones, T. and Matthews-Jones, L. (Eds.) *Material Religion in Modern Britain: The Spirit of Things*. New York: Palgrave Macmillan.
- Winston, M. 2009. Multinational Corporations and Global Responsibilities. In Hayden, P. (Ed.) *The Ashgate Research Companion to Ethics and International Relations*. Farnham: Ashgate Publishing.
- Wittekind, E. 2013. *Amazon.com: The Company and Its Founder*. Minneapolis: ABDO Publishing Company.
- Wood, P. 2020. BBC Reaches Record Global Audience in 2020 Despite Cash Crunch. *CityAm*. [Online.] Available at: <https://www.cityam.com/bbc-reaches-record-global-audience-in-2020-despite-cash-crunch/#:~:text=The%20public%20service%20broadcaster%20announced,m%20weekly%20views%20this%20year.> [Accessed: 13 November 2020].
- World Economic Forum. 2020. Fourth Industrial Revolution. *World Economic Forum*. [Online.] Available at: <https://www.weforum.org/focus/fourth-industrial-revolution#:~:text=It%20is%20a%20new%20chapter,huge%20promise%20and%20potential%20peril.> [Accessed: 14 November 2020].
- World Population Review. 2020. Venice Population 2020. [Online.] Available at: <https://worldpopulationreview.com/world-cities/venice-population> [Accessed: 15 July 2020].
- World Wildlife Fund. 2014. Global Wildlife Populations Halve in 40 Years. *WWF*. [Online.] Available at: <https://www.wwf.org.uk/updates/global-wildlife-populations-halve-40-years> [Accessed: 21 June 2018].

- Worldwatch Institute. 2015. *Vital Signs 2003: The Trends that are Shaping Our Future*. London: W.W. Norton and Company.
- Worster, D. 2008. *A Passion for Nature: The Life of John Muir*. Oxford: Oxford University Press.
- Wu, J. and McKernan, B. 2013. Reality Check: Real Housewives and Fan Discourses on Parenting and Family. In Ryan, K. and Macey, D. (Eds.) *Television and the Self: Knowledge, Identity, and Media Representation*. Lanham: Lexington Books.
- Zavestoski, S. 2014. The Struggle for Justice in Bhopal: A New/Old Breed of Transnational Social Movement. In Amiero, M. and Sedrez, L. (Eds.) *A History of Environmentalism: Local Struggles, Global Histories*. London: Bloomsbury Academic.
- Zepke, S. 2014. Schizo-Revolutionary Art: Deleuze, Guattari and Communization Theory. In Buchanan, I. and Collins, L. (Eds.) *Deleuze and the Schizoanalysis of Visual Art*. London: Bloomsbury.
- Zhou, W. 2019. The Environmental and Economic Impacts of Overtourism: A Closer Look at Thailand's Maya Bay. *Medium*. [Online.] Available at: <https://medium.com/willazhou/the-environmental-economic-impacts-of-overtourism-b400ed853493> [Accessed: 14 July 2020].
- Zhou-Castro, H. 2018. Migrant Caravan Comes to a Halt in Tijuana Near US Border. *Al Jazeera*. [Online.] Available at: <https://www.youtube.com/watch?v=69UhUk7GBWM> [Accessed: 18 November 2018].
- Žukauskaitė, A. 2014. Intensive Multiplicities in *A Thousand Plateaus*. In Ardoin, P., Gontarski, S. and Mattison, L. (Eds.) *Understanding Deleuze, Understanding Modernism*. London: Bloomsbury.
- Žukauskaitė, A. 2016. From Biopolitics to Biophilosophy, or the Vanishing Subject of Biopolitics. In Wilmer, S. and Žukauskaitė, A. (Eds.) *Resisting Biopolitics: Philosophical, Political, and Performative Strategies*. New York: Routledge.