


Ewelina Jarosz  <https://orcid.org/0000-0002-1964-4303>

University of The National Education Commission

EXPLORING ‘ECOSEXUALITY’ AS A MANUAL FOR TRANSDISCIPLINARY ART & RESEARCH PRACTICES AND A CREATIVE CONCEPT FOR MORE-THAN-HUMAN HUMANITIES. A BOOK REVIEW ESSAY OF ANNIE SPRINKLE, BETH STEPHENS WITH JENNIE KLEIN’S *ASSUMING THE ECOSEXUAL POSITION: THE EARTH AS LOVER* (UNIVERSITY OF MINNESOTA PRESS, MINNEAPOLIS–LONDON 2021)

Introduction

Annie Sprinkle and Elisabeth Stephens are Californian performance artists, filmmakers, educators, and the founders of the ecosexual movement in art, who married queer and sex-positive attitudes with environmental art strategies under the umbrella term of ‘ecosexuality’. Through their art practices, they have provided a variety of examples. *Assuming the Ecosexual Position: The Earth as Lover*, their first book published in 2021 that will be discussed in this review, elegantly wraps up the definitions in the *Introduction*. *Rolling around the Theoretical Ground*:

ecosexual – eco from ancient Greek *oikos*; sexual form Latin *sexuales*. 1. A person who finds nature romantic, sensual, erotic, o sexy, which can include humans or not. 2. A new sexual identity (self-defined) 3. A person that takes the Earth as their lover. 4. A term used in dating advertisements. 5. An environmental art strategy. 6. A grassroots movement. 7. A person who has a more expanded concept of what sex and orgasm are beyond mainstream definitions 8. A person who imagines sex as an ecology that extends beyond the physical body. 9. Other definitions as yet to be determined.¹

¹ A. Sprinkle, B. Stephens, J. Klein, *Assuming the Ecosexual Position: The Earth as Lover*, University of Minnesota Press, Minneapolis–London 2021, p. 2.

While adding to the previous literature on ecosexuality,² a term that was previously ‘floating around dating sites’,³ began to be discussed even more within the academic context,⁴ spanning performance and queer ecopoetics.⁵ Before I delve into reviewing Sprinkle and Stephens’ first book, which in this case will also serve as an example of a political act of integrating its content into one’s own research and artistic practice, let me start by providing some biographical context.

Beth, who began her career as a punk, a dyke sculptor, and a feminist performance artist from West Virginia, has become a professor at one of the most influential academies in the Western world. The artist currently holds a professorship in the Art Department at Cal-

ifornia University, Santa Cruz, and she has also served as the Chair of the Department, where she teaches. Currently, she holds the position of Assistant Dean and directs the E.A.R.T.H. Lab (which stands for Environmental, Art, Research, Theory, & Happenings).⁶ Annie (born as Ellen F. Steinberg) was a porn star and sex worker raised in a liberal Los Angeles-based family, who next morphed into a feminist film director/producer, sex educator, and advocate for sex worker rights and health care.⁷ In 1996, she achieved a groundbreaking milestone as the first documented porn star to obtain a doctoral degree in human sexuality at the Institute for Advanced Study of Human Sexuality, in San Francisco.⁸

In 2002, Stephens and Sprinkle became life partners and artistic collaborators. In 2007, they were legally married in Canada at a performance art festival. They share a love for nature and in 2008 they led a performance piece in which they married the Earth with 400 witness guests and committed to making environmental art and pollinating their ecosexual ideas, art projects, and workshops. This performance marked the beginning of the ecosexual movement in the arts, which has since then garnered

² You may want to check these references on ecosexuality: S. Anderlini-D’Onofrio, L. Hagamen (eds.), *Ecosexuality: When Nature Inspires the Arts of Love*, 3WayKiss, Puerto Rico 2015; B. Stephens, A. Sprinkle in consultation with M.J. Morris, *Ecosexuality* [in:] I. van der Tuin (ed.), *Macmillan Interdisciplinary Handbooks. Gender: Nature*, Macmillan Reference, Farmington Hills 2016 (ebook), pp. 313–330; J.J. Reed, *In Pursuit of Social Justice at the Post-modern Turn: Intersectional Activism through the Lens of the Ecosexual Movement*, doctoral dissertation, University of Nevada, Las Vegas 2019.

³ A. Sprinkle, B. Stephens, J. Klein, *Assuming the Ecosexual Position...*, op. cit., p. 2.

⁴ E. Jarosz, *Ecosexuality: Art Practices for Queering the Earth, Healing and Recovering* [in:] C. Loggie, P. Aggleton, R. Parker (eds.), *Routledge Handbook of Sexuality, Human Rights and Health*, Taylor & Francis, London 2024, pp. 267–277.

⁵ L. van den Hengel, *Love in the Sacrifice Zone: Queer Ecopoetics in the Appalachian Mountains*, “Textual Practice” 2023, vol. 37, no. 10, pp. 1499–1523.

⁶ To access art projects’ documentation, engage, or for further research on the ecosexual movement, follow Stephens and Sprinkle’s E.A.R.T.H. Lab website: <https://earthlab.ucsc.edu/> (accessed: 10.10.2023).

⁷ To learn more about Sprinkle and access documentation of Sprinkle’s career, you may visit her website: <https://anniesprinkle.org/> (accessed: 1.10.2023).

⁸ T. Stoddard Smith, *Whore Stories: A Revealing History of the World’s Oldest Profession*, Adams Media, Avon, MA 2012.

global attention. It has been attracting a diverse range of artists, scholars, activists, and sex workers as collaborators to deal with climate crises and to build the community in troubled times of global social, cultural, and political backlashes.

Assuming the Ecosexual Position: The Earth as Lover, published by the University of Minnesota Press, provides a summary of the ongoing life work of the American artist-couple. In this academic essay, which expands upon the genre of the book review, I am going to argue that through their collaboration on this book with Jennie Klein, Sprinkle and Stephens have become bodies of authors with whom it is even more worthwhile to act than before.

Through their effort to change the way Western societies approached the Earth, these authors emphasize collaborative work being made in the field of environmental art to challenge the world's capitalist system and human experience and perception of nature. Their approach to environmental activism, which will be further explored in this paper and demonstrated in the context of both crisis and reforming discourses and practices in academia, can make an example worth following. Additionally, I will also bring it into creative dialogue with different types of emerging environmental humanities. My idea is to think of the book under review as a manual for postdisciplinary art and research practices. Specifically, I want to master its key concept – ‘ecosexuality’ – as a creative and critical concept within the broader scope of more-than-human humanities and sexualities. I intend to move beyond exploring this concept solely concerning

the field of art and connect it with the principles derived from queer feminist posthumanities. This involves emphasizing ‘modes of worldly relationality’ and postulating bringing together new concepts in the narratives for future thinking and doing.⁹

Considering the plenty of transitions and a multitude of transformations

The book consists of eight chapters and a conclusion chapter. It is generously announced by a professor of English, Drama, and Environmental Studies at New York University Una Chaudhuri who wrote foreplay (the introduction), the authors’ welcoming to the Earthlings, and an ecosexual glossary. Curator, critical thinker, and academic, Paul B. Preciado, wrote the afterword and a feminist performance artist, Linda Mary Montano, wrote the postscript to support Sprinkle and Stephens’ simple and brilliant idea of transforming tired, wounded, and over-exploited ‘Mother Earth’ into a sensual and sexual more-than-human partner, the ‘Earth Lover’. While reading, you will learn more about the artists’ exciting milieu consisting of artists, porn stars, burlesque queens, dancers, critical theorists, environmentalists, sex workers, gender-bending academics, and others helping them unmaking modern notions of sexuality based in cultural and gender dichotomies. Their art practice involves

⁹ C. Åsberg, R. Braidotti (eds.), *A Feminist Companion to Posthumanities*, Springer Nature, Cham 2018 (ebook), p. 3.

dismantling the detrimental behaviors rooted in capitalism and fostering more sensual and nonbinary attitudes toward nature, in alignment with the emerging fields of sex and queer ecologies.¹⁰

The bunch of humans the readers will have the opportunity to encounter within the pages of this book will surprise them with their generosity. Some of them will also provoke thoughts on the roles academics may take today. To delve deeper into this liberating aspect of the book's storytelling, I would add that *Assuming the Ecosexual Position...* has offered an empowering reading to the academic used in a country that has been suppressed by the ideologies of patriarchy and Catholicism. Within the ecosexual frame, I no longer perceive an academic as merely an inner showman but rather as someone with the potential to continually become with the local flourishing queer community, sharing a common interest in reframing oppressive concepts of humans and nature and succeeding in thriving beyond national borders. As a side note, when Donna Haraway, whose ideas resonate globally among feminist and posthumanities scholars, publicly identified as an ecosexual in Sprinkle and Stephens' second feature film, *The Water Makes Us Wet: An Ecosexual Adventure* (2017), the excitement in the artists' expressions on the screen was evident.

If you read the introduction to the book carefully, you will understand the nonlinear elements of the plot, including transitions, relapses, circulating, and growing up. These elements are intertwined with the author's life experiences that have led them to become credible challengers of the suppressive heritage of modern sexuality, reproduced in late capitalist societies, also across the art world or academia. In the *Ecosexuality, the Anthropocene, New Materialism, and Posthumanism* section of this chapter, you will find a clear declaration of the alignment of 'ecosexuality' as developed by Sprinkle and Stephens in the field of environmental art with recent academic developments exploring the 'more-than-human' concept: "Ecosexuality provides alternative ways of thinking about sexuality that go beyond human reproduction, genital sex, and human exceptionalism (the belief that humans are different from and superior to all other forms of life)."¹¹

In the final part of my review, I will discuss the possibility of tightening the bonds between 'ecosexuality' and post- and environmental humanities. This involves introducing developments and amplifications within this concept of more-than-human sexualities and emphasizing a bottom-up, walk-the-talk practice that embodies and manifests resilience, resistance against capitalism and empowerment for multispecies futures.

Sprinkle and Stephens' approach to sexuality involves introducing revolutionary language in environmental art in

¹⁰ To find out more about the first concept, see: S. Hessler (ed.), *Sex Ecologies*, MIT Press, Cambridge, MA 2021. To learn more about the second one, see: N. Seymour, *Strange Natures: Futurity, Empathy, and the Queer Ecological Imagination*, University of Illinois Press, Champaign, IL 2013.

¹¹ A. Sprinkle, B. Stephens, J. Klein, *Assuming the Ecosexual Position...*, op. cit., p. 19.

Dirty Words: An Ecosexual Glossary at the beginning of the book. The artists' experimental exploration of language brings a whole new vocabulary aiming at reimagining humancentric relationship to nature, attuning our verbal expression of love to the Earth, or decolonizing tactics offering non-binary polyvocal expressions of love. Terms such as 'ecobation', 'clayphilia', 'ecosexual gaze', 'tregasm', and others not only prove a creative alternative to the medical definitions of sexuality but also amplify natureculture vision shaping human intertwinement in the worlds of 'nature'. The artists' explanations of these terms show Haraway's influences (e.g., through exercising 'tentacular thinking') in connecting practice with theory and making environmental goals closer to what the scholar would call a 'world-making community'.¹² By undoing repressive language and bringing fresh verbal representations of enthusiasm, connectivity, and positivity about the explored possibility of expanding sensual or sexual pleasure beyond the individual human body on Earth, Sprinkle and Stephens play with language. They disclose fictional boundaries separating modern humans from nature. Instead of bleak divisions, they want to explore connectivity, hope, and shivers. This approach to language also applies to amusing and thought-provoking book chapter titles and associative subheadings, which welcome readers and beckons to be unpacked.

When Chaudhuri playfully invites the readers to 'cuddle this book' in her 'fore-play', it creates the impression that what readers hold in their hands is the multi-sensorial text for the new millennium. At this point, you may be tempted to see how Sprinkle and Stephens follow Roland Barthes' idea of integrating words with fingers expressed in his essay *Le Plaisir du Texte* (1973). However, through exploring their community-building joys that connect environmental activism and sex ecology, the artists' storytelling expands the pleasures of the text situated within the individual body of the beholder. It infuses storytelling with the collective agency as exemplified by the artists' idea of integrating the 'E' moniker into the ever-growing acronym LGBTQIA+ to extend the exploration of queer identity politics into the realms beyond the human, embracing a more inclusive and interconnected perspective.¹³ The book *Assuming the Ecosexual Position: The Earth as Lover* explores various ingenious strategies enhancing eroticism, sexuality, and sex-positive attitudes within world-making practices. Before elaborating on how this book can serve as a relevant reference in the transformation of 'ecosexuality' into a creative concept within and for the environmental humanities, it is worth examining how it narrates the intersection of art, environmental activism, and sexual activism within the ecosexual movement it initiated.

¹² See the chapter *Tentacular Thinking: Anthropocene, Capitalocene, Chthulucene* in Donna Haraway's book *Staying with the Trouble: Making Kin in the Chthulucene*, Duke University Press, Durham–London 2016, pp. 30–57.

¹³ A. Sprinkle, B. Stephens, J. Klein, *Assuming the Ecosexual Position...*, op. cit., p. xiv.

'Ecosexuality' in the multi-, post-, and transdisciplinary framework

In the chapter *Our Ecosex Herstories*, the readers will follow the story of two different paths of coming to ecosexuality waved into America's countercultural history. Biographical references are beefed up by the funny dialogues between Stephens and Sprinkle, a balancing practice worth considering when narrating about famous artistic couples. While Stephens' ecosexual identity stemmed from her youthful rodeo experiences in her home state of West Virginia, where she became hyperaware of her body, Sprinkle's originated from her being a city girl who loved camping and peeing into her family's sparkling blue swimming pools in San Fernando Valley in LA. Growing up in the province surrounded by the spectacular scenery of the Appalachian Mountains, Beth's queer youth persona was rejected by the traditional community. In turn, Annie from her early childhood absorbed the artistic atmosphere of Los Angeles and was supported by her liberal family.

In turn, in the chapter such as *First Comes Art, then Comes Marriage*, and *An Old Whore and Hillbilly Make a Splash at Documenta 14*, the readers will find out about Sprinkle and Stephens coming out with elaborated contracts with different nature entities and a platform from which they 'speak about the political issues and transmit a different kind of messages regarding Love to their Audience'.¹⁴ These contracts refer to inter-

active Ecosexual Wedding Happenings, which, along with their Ecosex Walking Tours, Sidewalk Ecosex Clinics, and Ecosex Symposia, represent significant achievements by Sprinkle and Stephens in environmental art. They serve to embody new ideas for connecting diverse social groups and link theory with art practice, making the 'walk the talk' slogan a social reality. In the chapters mentioned above, readers are introduced to the cultural background of Sprinkle and Stephens' 'punk rock, queer drag, and pin-up grrrl versions of environmental activism'.¹⁵ It stems from the atmosphere of queer culture and art in the U.S. in the late 1980s and 1990s, as well as from the participatory strategies and collective protest actions of the new millennium.

The stories of cultural wars, HIV/AIDS health crises, agitating for the visibility of lesbian art, the example of which was Stephens' MFA dyke-out photographic exhibition *Who's Zoomin' Who: Lessons in Photography* (1992), or the 'activist turn' among the artists provide a great deal of support for a nowadays global queer community facing a super strong wave of backlashes caused by the global ultra-conservative turns. The well-known 1990s story of raising battles against freedom of art by inciting racism and homophobia, a part of Sprinkle's biography, in the book, is turned upside down, and Jesse Helms, its renowned spokesman, is reintroduced by the authors as Sprinkle's *Post-Porn Modernist* (1993) show indirect supporter. His harsh criticism of the show chronicling the art-

¹⁴ The original quotation sounds like "our Audience" instead of "their Audience". Ibidem, p. 51.

¹⁵ Ibidem, p. 2.

ists' transformation from Ellen Steinberg to Annie Sprinkle, along with his critique of the patriarchal perception of female sexuality, contributed to the increased fame of the show. The controversy eventually worked in Sprinkle's favor, promoting emancipation and the success of the sexual revolution.¹⁶ In summary, the book shares a lot about Sprinkle and Stephens embodying a queer-at-heart attitude of turning negatives into positives. I assume this approach is crucial when attempting to liberate the very institution of marriage from its controversial status in radical feminist and queer theories. Often, marriage is too literally associated with the Ecosexual Wedding Happenings, while it is the wedding that the artists have turned into a subversive tool for environmental change.

Most of all the book is a manual for artists, cultural workers, and art producers. Sprinkle and Stephens generously impart their extensive knowledge and experience of five (Sprinkle) and four (Stephens) decades of making art and producing events, navigating between street activism and big institutionalized art formats, such as art festivals, biennales, or museum exhibitions. In particular, the book serves as a manual for planning and coordinating the whole transgenerational social ecosystem around the fully accessorized, environmental performances. Especially, in *Happy Trails and the Climax of the Love Lab* or *Off the Beaten Paths* the readers will learn about the technicalities of 'assuming the ecosexual position' such as organizing, developing, strategizing, and producing spectacular

art events with props, costumes, characters, a designed program, and promotion strategy. Moreover, the wedding events you will learn about in this book, e.g., with the Appalachian Mountains, the Sky, the Rocks, the Coal, the Sun, the Moon, and many others, will also bring a varied understanding of how queer and environmental art may challenge and transform the hierarchical model of domination and subordination inscribed in the art world. The motivations behind the wedding events may differ depending on specific environmental topics they address, including raising the questions of empathy, care, consent, and solidarity between humans and non-humans in the face of environmental threats of global climate crises.

The *Blue Wedding to the Sea*, including Preciado's *Artist's Statement* and his *Homily*,¹⁷ serves as an example of the intervention of the 'global citizens' in the long history of colonial violence imposed on the seas and driven by the desire to make nations richer. From the queer feminist posthumanities perspective I will delve deeper in the next section of my paper, it also showcases how saltwater, instead of dividing, can foster a sense of solidarity among trans- and non-binary people.¹⁸ Meanwhile, Sprinkle and Stephens document the durational art event as a challenge to the somewhat disappointing communication with the Venice Biennale organizers. As a side note, it is worth mentioning what

¹⁷ Ibidem, p. 107, 110.

¹⁸ For further aligning this art event with the hydrofeminist theories see E. Jarosz, *Ecosexuality: Art Practices for Queering the Earth...*, op. cit., p. 274.

¹⁶ Ibidem, p. 44.

Felicity Fenner refers to as an anomaly, mainly that the Venice Biennale, famous for presenting art in the national pavilions, is criticized for a format that fails to ‘face pressing global issues.’¹⁹ The *Blue Wedding* unexpectedly turned out to be an endurance event that took place at the edge of one of the Venice canals and after the biennale’s opening hours. Aside from the venue hosting the old-fashioned model of market-framed competition among the artists and nations, and thus not really belonging there, the *Blue Wedding* prioritized a gathering involving ‘forty people from nineteen countries’ who dedicated their performative skills (instead of material gifts) to the ceremony.²⁰ The comingling move beyond the biennale format seems to prove the art world needs counterculture as never before.

I have been considering how to effectively implement the manual I am holding to ensure it serves its readers and practitioners well. In conclusion of this section, I draw from my collaborative experience with Sprinkle and Stephens in our art-research duo ‘cyber_nymphs,’ co-created with transmedia artist Justyna Górowska.²¹ So far,

our collaborations include events such as the performance *Cyber Wedding to the Brine Shrimp* (2021),²² the art documentary *Cyber Wedding to the Brine Shrimp: Hydrosexual Love Affair* (2023), and *Performing Hydrosex Manifesto* at the 2023 anti-symposium *Exploring the Earth as Lover: Ecosex and the City*.²³ In dialogue with artists whose practice is influenced by American political, feminist, and queer performance, we have further nuanced the ecosexual art movement by placing emphasis on water, incorporating Slavic hydromythology, and introducing eco-technological themes. Through our collaborative work across performance art, documentary, digital art, and emerging technologies, the already cross-disciplinary legacy of Sprinkle and Stephens was amplified in the realms of contemporary digital art and post-media performance practices.

Furthermore, my firsthand experience from our collaboration informs my goal: aligning Sprinkle and Stephens’ work, as well as our own, with an understanding of the changing role of art in society. Connecting our work with a few useful concepts will next help me to facilitate the integration of eco-, and respectively hydrosex, art into the field of environmental and blue humanities – a research interest of mine. These concepts are to amplify the agency of art amidst the troubled

¹⁹ F. Fenner, *As we Face Pressing Global Issues, the Pavilions of Venice Biennale Are a 21st-century Anomaly*, “The Conversation” 2019, <https://theconversation.com/as-we-face-pressing-global-issues-the-pavilions-of-venice-biennale-are-a-21st-century-anomaly-117078> (accessed: 7.10.2023).

²⁰ A. Sprinkle, B. Stephens, J. Klein, *Assuming the Ecosexual Position...*, op. cit., p. 106.

²¹ To learn more about the cyber_nymphs duo, follow the link: <https://hydrosexmanifesto.cargo.site/?fbclid=IwAR0jh3sqk4X8YO4wuLvFYi8CHdvQpOrvoDkfyDAV7YzzzLZx-V2zQUKp3lMc> (accessed: 7.10.2023).

²² To watch the performance, follow the link: <https://justynagorowska.com/Cyber-wedding-to-the-brine-shrimp> (accessed: 9.10.2023).

²³ To learn more about the program of this event, follow the link: <https://performancespacenewyork.org/shows/exploring-the-earth-as-lover/> (accessed: 9.10.2023).

times of multiple crises. They include ‘multidisciplinary practices’, which draw from various artistic disciplines, languages, and traditions; in turn, ‘post-disciplinary practices’ insist on pushing art beyond disciplinary boundaries; and ‘transdisciplinary practices’ emphasize integrating knowledge from different areas of practices and expertise. In the case discussed, these areas intersect art, ecology, sexology, and environmental and blue humanities. Additionally, there are ‘post-artistic practices,’ a term that originated in the Polish neo-avant-garde, and they focus more on redefining ‘art’ than on ‘practice’. Sebastian Cichocki adapted this term to some contemporary art in Poland and defined it as follows: ‘Provoked by measures taken by politicians in power, who pose a threat to the rights of women and sexual minorities as well as the environment, they [new generation of Polish artists – E.J.] started using artistic tools outside the traditional system of producing and distributing art.’²⁴ This last term, which underscores the importance of art’s impact on society, directs readers to Jerzy Ludwiński’s writings from the 1970s where he coined the term ‘postartistic age.’²⁵ The author argued that art and other disciplines are closely intertwined, and he suggested that this new form of art de-

fies precise definitions and the confines of existing institutional structures. One of the most outstanding and elaborated examples of integrating the reconfigured notion of art in scientific practice is explored in the recent book *State of the Art – Elements for Critical Thinking and Doing*.²⁶ The book under review engages in dialogue with the terms mentioned above and operationalizes them where our joint efforts are now mostly needed.

Ecosexual revolution to reimagine academia?

By addressing the ecosexual developments within the University of Santa Cruz, Stephens’ alma mater, Sprinkle and Stephens also engage with the current landscape of Western academia. In their book, the ‘academia’ topics appear, e.g., in the *E.A.R.T.H. Lab Experiments* chapter. Here, the readers will learn more about this ‘dynamic hotbed of creativity to build community by creating collaborative, multidisciplinary art projects that re-envision the Earth’²⁷. Stephens’ approach includes anchoring the ecosexual movement within academia and grant systems. Creating ‘inclusive, diverse, and imaginative possibilities for Earth-related relationships,’ within the higher education system is also discussed. However, art projects within the E.A.R.T.H. Lab extend beyond the ecosexual

²⁴ S. Cichocki, *In Search of Impact (Yet Again): Postartistic Practices in the Twenty-first Century Poland*, <https://blokmagazine.com/in-search-of-impact-yet-again-postartistic-practices-in-the-twenty-first-century-poland/> (accessed: 8.10.2023).

²⁵ J. Ludwiński, *Sztuka w epoce postartystycznej i inne teksty*, Akademia Sztuk Pięknych w Poznaniu, Poznań 2009, p. 57.

²⁶ E. Berger, M. Keski-Korsu, M. Radomska, L. Thastum (eds.), *State of the Art – Elements for Critical Thinking and Doing*, Ecoprint AS, Estonia 2023.

²⁷ A. Sprinkle, B. Stephens, J. Klein, *Assuming the Ecosexual Position...*, op. cit., p. 153.

movement, which is also open to art students. For instance, they helped renovate an old camper into the ‘Pollination Pod,’ a sculptural multipurpose mobile art unit²⁸ now located at the university campus. Upon seeing it, I cannot help but notice its royal blue, glittering bodywork, resembling an anti-monument that may inspire younger generations to explore less conventional yet more exciting paths in engaging with practices and ideas in environmental art.

Overall, the trend of embracing environmentalism and eco-art as pathways to confront the various civilizational crises reflected in academia, and to foster the emergence of ecologically educated civil society, is becoming increasingly popular yet challenging within institutions across different parts of the globe. In Poland, for instance, where along with negative consumerist behaviors numerous examples of state violence towards nature exist,²⁹ individuals like Cecylia Malik,

Magdalena Ochwat, Anna Nacher, and Magdalena Zamorska, to name just a few scholars, conduct education processes at the intersections of academia, art, culture, and emphasize the importance of practical approaches to knowledge. Their critical and open attitudes to higher education often help to engage students in post- and environmental humanities and nurture activism and emerging transdisciplinarity. Yet, I must mention the fossilized system of evaluation to which these academics are tethered. This system is inherently unfair to transdisciplinary work, assessing solely based on disciplinary achievements. In my case, involvement in art and the queer feminist blue humanities often leaves me feeling unsustainable, tired, and breathless.

With that said, I aim to examine eco-sexual developments within the broader context of reimagining academia, where they represent an attempt to transform these spaces into more diverse, sustainable, and emancipatory ones. By integrating sexual education and pleasure activism with environmental and climate crisis concerns, ecosexuality resonates with some of the current challenges within academia. These challenges include struggles to foster community building by meeting diverse community needs under the principle of equity, diversity, and inclusion (EDI). This requires unbiased models of knowledge and communication that speak to minorities and vulnerable groups.³⁰ In this context, it

²⁸ Ibidem.

²⁹ The high-profile case of the ecological disaster in the Odra River in 2022 serves as a good example of state violence, manifested through the government’s authorization for agricultural and industrial activities in Poland to pollute and dispose of waste into the river. This approval contributes to the water salinization of the Odra and, in conjunction with climate change-induced temperature increases, also facilitates the proliferation of toxic algae, *Prymnesium parvum*. The ensuing bloom of this algae became a direct cause of the substantial loss of the river’s biota. For the scientific analysis of the catastrophe see: H. Siwek, J. Podlasińska, *Threats to the Lower Section of the River after Fish Mortality in the Ecological Environment of the Oder River*, “Water” 2023, vol. 15, no. 23, 4050; Ł. Ślugocki, R. Czerniawski, *Water Quality of the Odra (Oder) River before and during*

the Ecological Disaster in 2022: A Warning to Water Management, “Sustainability” 2023, vol. 15, no. 11, 8594.

³⁰ See: e.g., M. Duarte, K. Losleben, K. Fjørtoft, *Gender Diversity, Equity, and Inclusion in Aca-*

has to be noticed that Sprinkle and Stephens' idea of the ecosexual movement in art prompted a critical response from the perspective of the crip-of-color critique³¹. Having become familiar with this criticism, in this part of the review I want to give my creative attention to the integrative potential of ecosexuality with more-than-human humanities to expand beyond the human politics of identity. I will do so firstly, by positioning myself as a queer lesbian, white,³² relatively abled-bodied³³ person disentangling

from terrestrial notions of Eastern and Central European identity. Furthermore, I want to foster this direction of overcoming some of the limitations of the human politics of identity by advocating for embracing a sense of belonging to the Baltic Sea, which has recently become the focus of my research as a queer feminist blue humanities scholar.

It's important to acknowledge that my engagement with Sprinke and Stephens' idea of ecosexuality is, in part, stimulated by my exhaustion within contemporary academia in Poland. This exhaustion is exacerbated by the delayed incorporation of ecocritical programs into its curricula and the overload of teaching, along with bureaucratic complexities and pressures. My understanding is that, by succumbing to these conditions, I acknowledge obedience, conformism, and neo-authoritarianism within myself that I wish to disassociate from. Simultaneously, I recognize an environmental non(identity) associated with the Baltic Sea and Gdańsk, Sopot, and Gdynia, my historical and cultural origins, supporting a desire for resilience, solidarity, and openness to the world. The other part of my entanglement with ecosexuality is stimulated by my encounter with The Posthumanities Hub – a multi-university

demia: A Conceptual Framework for Sustainable Transformation, Taylor & Francis, London 2023; A.S., Mori, *Diversity, Equity, and Inclusion in Academia to Guide Society*, "Trends in Ecology & Evolution" 2022, vol. 37, no. 1, pp. 1–4.

³¹ V. Raditz, J. Martinez, 'I Am Cringe, But I Am Free': A Reparative Reading of Assuming the Ecosexual Position, "Ethics & the Environment" 2023, vol. 28, no. 1, pp. 105–123.

³² If we hold on to the category of race, it is worth ensuring that intersectionality can support fair recognition of individual and collective experiences of 'white' ('Caucasian') people. Belonging to a particular race does not imply by default a set of privileges. From the perspective of the Western world, Eastern or Central-Eastern Europe is still widely ignored or treated as a *nullus locus* (or to speak to the theme of my paper, a *nullus sea*). Therefore, it is important to recognize historical, cultural, and social struggles against oppression as well as the fights for equal rights and emancipation across geographies, cultures, and races (which is something different than ignoring any of these identity factors).

³³ I apply the characteristic of 'relative ability' after engaging with Magdalena Zdrodowska's paper *Polityki niesprawności i kapital wykluczenia (Politics of Disability and Capital of Exclusion)*, where, following Lennard J. Davis's concepts of dismodernism (connecting disability and modernism), the author develops the notion of the politics of disability. This

frame aims to present the condition of disability as a common one and, among other things, address it in the context of environmental and climate change impacts on different bodies. This approach broadens and better contextualizes our understanding of disability, fostering solidarity in crisis conditions. M. Zdrodowska, *Polityki niesprawności i kapital wykluczenia* [in:] Z. Nierodzińska (ed.), *Polityki (nie)dostępności*, Galeria Miejska Arsenal, Poznań 2023, pp. 78–87.

research and networking platform established in 2008 and directed by Åsberg at Tema Genus, Linköping University in Sweden. In Åsberg's words, the hub "is a *collaboratory* for new humanities and more-than-human humanities, a feminist incubator for symbiotic arts and science networks aiming to build bridges and create new alliances, a haven for guest researchers and practices of posthumanities and, simply, a testing ground for new shared ideas on how to co-exist, work and think better together in a troubled world."³⁴

In this vibrant hub for creativity within more-than-human humanities, which also serves as a nexus connecting researchers with artistic talents engaged in making multispecies practices communicative and appealing to the academic audience and beyond, I had the opportunity to curate *Eco is the New Sexual: A Performative Transmedia Webinar* with Sprinkle and Stephens as our special guests.³⁵ Górowska, my creative partner, and Agata Polak, a queer hydro-feminist composer and sound producer, also joined us. Polak contributed to our event with the soundscape *Nymph's Orgasm*. Together with Åsberg as the host

and Caroline Elgh,³⁶ a curator deeply immersed in feminist blue posthumanities who also served as a commentator during the webinar, we aimed to present the potential of ecosexuality to further engage the academic community in post-, environmental, and blue humanities' theories and practices. Furthermore, while presenting alongside Górowska as a cyber_nymphs duo, we introduced a hydrosexual movement in the arts.

The hydrosexual movement, which focuses on salt and freshwaters, was launched with the hydrosex manifesto during the transdisciplinary conference *Deep Sea Babies: Navigating Between Dystopias and Utopias for the Blue Planet*.³⁷ We conceive it as an offspring of the ecosexual movement. During this conference, our duo intertwined The Posthumanities Hub's concepts that revolve around generational responsibilities – pertaining to safeguarding a broader environmental future and transcending individualism. The call for environmental (non)identity was crucial to address, in the language of the new humanities, a sense of belonging to the Baltic Sea

³⁴ You may check The Posthumanities Hub's work and projects at <https://posthumanitieshub.net/> (accessed: 10.10.2023).

³⁵ To learn more about this event follow the link: <https://posthumanitieshub.net/2023/08/30/eco-is-the-new-sexual-a-performative-transmedia-webinar/> (accessed: 10.10.2023). My collaboration with The Posthumanities Hub as an intern and research fellow was possible due to the program IDUB Excellent Mobility provided by UKEN.

³⁶ C. Elgh, *Coastal Imaginations and Intermedialities: The Art Exhibition as a Response to Present Planetary Environmental Disruptions* [in:] E. Berger, M. Keski-Korsu, M. Radomska, L. Thastum (eds.), *State of the Art...*, op. cit.

³⁷ The conference was organized on April 13–15, 2023, at the Podbrzezie Gallery of the University of the Commission of National Education in Krakow by Karolina Kolenda, Justyna Górowska, and Ewelina Jarosz. To view materials from the conference, you can visit the Ocean Archive website: https://ocean-archive.org/collection/375?fbclid=IwAR26DVmx2a2s6ZM-TePKCrzS2scLpiNiN4FqyNmzC175R_YBp-21Z5AeYAjuo (accessed: 14.01.2024).

and to recognize the environmental issues with which it is grappling. Furthermore, this new concept aims to challenge larger collective identity concepts such as ‘post-Soviet Europe,’ ‘Central Eastern Europe,’ ‘Nordic Europe,’ ‘Baltic states,’ or the recent ‘Three Seas initiative’ that today prove to be insufficient and inadequate in the face of global climate crises³⁸. In this context, the term ‘ecosexuality’ initiated the concept of ‘hydrosexuality,’ which essentially aligns with the definition derived from its etymology but prioritizes water-centred pleasure activism unfolding in a dystopian reality. ‘Hydrosexuality’ also critically investigates more-than-human sensibilities.³⁹ Moreover, in dialogue with sex ecologies⁴⁰ and queer death studies,⁴¹ the latter term postulates transdisciplinary research seeking more multispecies solidarity among ‘bodies of water’.⁴²

With this intention, some harmful concepts developed by traditional humanities or marine science (for instance, to justify speciesism) can be challenged. For instance, it may stimulate the critique of the notion of ‘reproductive knowledge,’ which often instrumentalizes and objectifies the love life of aquatic animals to better serve human needs and exploit the oceans and seas.

To further engage with this specific more-than-human direction of reviewing ecosexuality, I will now revisit certain aspects of the crisis in academia as related to professional identity. This engagement with ecosexuality offers a critique of academia as a space that, perhaps unlike any other, can put our personal and love lives ‘on pause’ and make us forget that we are embodied sexual beings. Therefore, I perceive working with the concept of ‘ecosexuality’ as a viable alternative to the monastic-capitalist and productivist-reductionist model adopted by contemporary academia, which has been amplified by post-pandemic social changes. In this framing, it is worth recalling Nina Lykke, a feminist queer scholar and a friend of The Posthumanities Hub, passionately disidentifying with traditional humanities and recon-

³⁸ These ideas were presented during cyber_nymphs keynote lecture *Launching the Hydrosexual Movement for the Baltic Region to Navigate Between Utopias And Dystopias*.

³⁹ According to my knowledge of Sprinkle and Stephens’ art projects, ‘ecosexuality’ primarily addresses a desire to broaden human sensibility and empathy towards more-than-human worlds and endangered environments.

⁴⁰ S. Hessler (ed.), *Sex Ecologies*, op. cit.

⁴¹ M. Radomska, T. Mehrabi, N. Lykke, *Queer Death Studies: Death, Dying and Mourning from a Queerfeminist Perspective*, “Australian Feminist Studies” 2020, vol. 35, no. 104, pp. 81–100.

⁴² I use the term ‘bodies of water’ after Astrida Neimanis, who contributed to the environmental politics of identity by challenging the philosophical idea of the autonomous human subject. Through water, understood as a relational substance, and by engaging with the feminist theories of subjectivity, Neimanis

opens our understanding of the human body to more-than-human discourses and practices of solidarity with non-human animals. See: A. Neimanis, *Hydrofeminism: Or, On Becoming a Body of Water* [in:] H. Gunkel, Ch. Nigianni, F. Söderbäck (eds.), *Undutiful Daughters: Mobilizing Future Concepts, Bodies and Subjectivities in Feminist Thought and Practice*, Palgrave Macmillan, New York 2012, pp. 85–99; A. Neimanis, *Bodies of the Water: Posthuman Feminist Phenomenology*, Bloomsbury Academic, London 2017.

structuring the struggles within the context of the crisis and survival of academia. These challenges encompass commercialization and commodification. I perceive Lykke's criticism as constructive and instructive beyond the Swedish context. Outlining her sense of belonging to a transdisciplinary environment, this intellectual notes:

I am also critical of the methodological nationalisms (i.e. the ways in which ones own nation or region of the world is taken as the horizon of research) (Braidotti 2011, 209–239), in which much humanities as well as social science research have been and still are embedded. As a feminist, I find the humanities disciplines' traditional cultivation of national canons of literature, arts and so on very problematic together with the ways in which European colonial legacies and Euro- or Westerncentric schemes of thought often are blindly reproduced.⁴³

In Poland, notable systemic issues include overloaded and often outdated or market-oriented curricula, digital exclusion, a lack of equality in access to higher education, undervaluation of anti-discriminatory, inclusive, and ecological education, as well as insufficient funding for the humanities. Over the past eight years, the Ministry of Higher Education, under the conservative Law and Justice party, significantly contributed to the party's 'state healing' program for education at the expense of marginalized groups. The rise in xenophobia and discrimination, particularly hate speech towards the

LGBTQIA+ community, aligned well with the limitations on sexual education. Despite the formation of a new government in 2024, where conservatives lost the majority, concerns persist regarding the desire for systemic changes and the need for comprehensive, diverse, inclusive, and sustainable education. From a hydrosexual perspective, it is crucial to broaden the notion of public health concerning sexual and reproductive rights policies, encompassing both human and non-human entities. Thus far, systemic wrongdoings in education have provided ample reason to assert an experience of hypoxia within contemporary academia, a condition that resonates well with Adrienne Rich's remarkable poem *Diving into the Wreck* (1973), which explores the difficult truths about the 'I' and society at large. The truths explored by the lyrical persona, clad in 'the body-armor of black rubber,' 'the absurd flippers,' and 'the grave and awkward mask,'⁴⁴ bear the weight of interpretation within the context of the academic crisis as well.

Therefore, to amplify Lykke's (and my) call for survival, I feel tempted to carve out a space for ecosexual 'pleasure activism,'⁴⁵ and apply it to the task of reforming academia. At a fundamental level, this necessitates transforming our academic activities, which, as Lykke

⁴³ N. Lykke, *Passionately Posthuman: From Feminist Disidentifications to Postdisciplinary Posthumanities* [in:] C. Åsberg, R. Braidotti (eds.), *A Feminist Companion to Posthumanities*, op. cit., p. 25.

⁴⁴ The readers can access the poem online by following the link: <https://poets.org/poem/diving-wreck> (accessed: 24.01.2024).

⁴⁵ 'Pleasure activism' is Adrienne Maree Brown's concept I have learned through the ecosexual movement in the arts. To learn more see: A.M. Brown, *Pleasure Activism: The Politics of Feeling Good*, Ak Press, Chico, Edinburgh 2019.

(among other critics of academia) expounds, have been deprived of pleasure by the regime systems. Creating a space resistant to academia's tendency to deplete the bodies of human animals through an extractivist approach to teaching and imposing various forms of productivity appears crucial for paving the way toward a more Earth-lover-friendly model of education. The ecosexual program seems to offer one viable path suitable to assist in a necessary broad systemic transformation.

However, for this resistance to become a reality, academia must recognize the importance of alliances with post-, environmental, and blue humanities in what I would like to refer to as the ecosexual revolution. The postulate of this revolution envisions transforming academia into a more habitable and enjoyable ecosystem, thriving with sensed and sensualized 'enviromediated embodiments'.⁴⁶ This term, introduced by Åsberg and Braidotti, envisions a feminist approach to posthumanities emphasizing the fact that our bodies are environments carrying negative and positive implications of such an identification. It may resonate well with the call for diverse and inclusive environmental politics that embraces more-than-human sexual liberation, with the condition that a deeper engagement in 'racial and decolonial politics',⁴⁷ as postulated by Vanesa Raditz and Jess Martinez, informs ecosexuality. According to their postulation, embracing a 'context

of rapidly accelerating climate change, which disproportionately impacts queer people of color and queer people with disabilities'⁴⁸ could further amplify the challenge of addressing different types of indeterminism and the ignorance present in Western academia and beyond.

Decolonization, de-neoliberalization, and denationalization of higher education, coupled with necessary program reforms, appear to establish a solid foundation for the emergence and flourishing of more progressive sensual and sexual sensibilities. I argue that acknowledging these sensibilities within an institution could help reimagine academia to survive as a viable ecosystem, rather than merely as an exhausted and apparent entity consisting of corporate mechanisms in the overconsuming academic machine. These sensibilities, the ecosexuality represents, could further inform transdisciplinary and intersectional approaches to the sexual liberation of human and non-human bodies within the larger societal context. This recognition must be accurately supported and informed by integrative knowledge derived from queer and feminist approaches to posthumanities, environmental humanities, biohumanities, technohumanities, and medical humanities offered by this hub. These approaches are crucial for addressing the current challenges of human and non-human bodies overexploited in unsustainable environments amidst climate crises.

Furthermore, Sprinkle and Stephens' idea of 'ecosexual' and cyber_nymphs' idea of 'hydrosexual' aligns with what Iris van der Tuin and Nanna Verhoeff,

⁴⁶ C. Åsberg, R. Braidotti (eds.), *A Feminist Companion to Posthumanities*, op. cit., Introduction, p. 1.

⁴⁷ V. Raditz, J. Martinez, 'I Am Cringe, But I Am Free'..., op. cit.

⁴⁸ Ibidem, p. 107.

other research guests of The Posthumanities Hub, refer to as ‘creative concepts for the humanities.’ By this, the authors mean that ‘concepts are fruitful for and emerge from current research, educational innovations, and interdisciplinary projects at the intersection of humanities scholarship and creative practices, such as art, activism, curation, design, performance, and other forms of expression’.⁴⁹ These concepts are also supposed to be valuable for future thinking. Under the conditions described, and assuming the integration of creativity in environmental art with contemporary new humanities, ‘ecosexuality’ just like ‘hydrosexuality’ can be perceived as an artistic practice that has recently begun to transition into a practical concept finding its way into universities. Both terms can contribute to and stimulate discussions about new ideas and practices related to sexuality within the broader category of more-than-human sexualities. This understanding can help better pave the way for regenerative approaches to decolonizing human sexual behaviors and studying the sexual behaviors of plants and animals ‘beyond the box’ of classic humanities and natural sciences. Ideally, these approaches should encompass the context of the human-made Sixth Mass Extinction and sexual and reproductive rights across flourishing fields of sex ecologies coupled with wet crip-of-color critique.

As a conclusion of this section of my paper, I want to employ more tangible

vocabulary drawing from more-than-human worlds and bridging the realms of environmental studies and blue humanities under the new umbrella terms. I argue that an emphasis on the practical and empirical side of academic activities of human animals aligning with the ethical focus on the embodied and multisensorial research bringing a more-than-human understanding of plants or animals could inspire academics and researchers to refer to ‘eco’ and ‘hydrosexual’ as, for instance, a ‘coyote,’⁵⁰ a ‘shorthorn sculpin,’⁵¹ or ‘the dinoflagellates’⁵² concepts

⁵⁰ In Native American folklore and mythology, the coyote is a frequently encountered figure, often portrayed as a trickster or a clever and cunning character. I am grateful to Beth Stephens for highlighting the cultural significance of this wild canine. However, I defer the exploration of the potential contributions of the coyote to expanding topics related to ecosexuality and leave this possibility to indigenous artists and scholars.

⁵¹ According to Western science, *Myoxocephalus scorpius* commonly known as shorthorn sculpin or bull rout, is referred to as ‘kur diabeł’ (‘hen devil’) in Poland. This name is just one example of the various ways in which humans perceive this benthic fish that can be found in the Baltic Sea. Additional examples of designations reflect a mix of artistry, interspecies hybridity, a touch of monstrosity, and the projection of derogatory perceptions of sex work. Notable names include: ‘European sculpin,’ ‘father-lasher,’ ‘goat sculpin,’ ‘Greenland sculpin,’ ‘guffy,’ ‘horny whore,’ ‘pig-fish,’ ‘scully,’ ‘scummy,’ ‘short-spined sea scorpion,’ ‘warty sculpin,’ ‘double uglies.’

⁵² Dinoflagellates are a diverse group of single-celled, mostly aquatic organisms that belong to the *phylum Dinoflagellata*. They are typically considered a type of marine plankton. A rapid accumulation of certain dinoflagellates can result in toxic algal bloom. Certain dinoflagellates have the extraordinary genetic,

⁴⁹ I. Van der Tuin, N. Verhoeff, *Critical Concepts for the Creative Humanities*, Rowman & Littlefield, London 2022.

‘lubricating’ the intersections of the non-anthropocentric humanities. Other engaging connections offering the potential to foster critical knowledge enrichment, empathy, and harm reduction with a breath of fresh air are possible and yet to be established.

Conclusions

I find it challenging to summarize a book that has become a kind of perpetual mobile for my uneasy adventures in desiring integrity in my professional and personal life, especially since the latter has been absorbed by academia. On a personal level, the book serves as an abundance of means of finding positive political expression beyond disappointment related to functioning in a predominantly heteronormative society. In this review, I explored how *Assuming the Ecosexual Position...* offers a sex-positive knowledge transfer to queer and feminist environmental and blue humanities scholarship. Through this exploration, I discovered a form of embodied curiosity within myself, making me feel more alive, connected to nature, and closer to desired satisfaction. In this private-political context, I mostly assume a ‘pollen-amorous’ outlook. According to Sprinkle and Stephens, this term refers

biochemical, and cellular capabilities required to generate bioluminescence. It was Cecilia Åsberg who directed my hydrosexual attention to these remarkable organisms, prompting me to contemplate how to incorporate bioluminescence into feminist queer blue humanities, particularly within the context of academia intoxicated by market-oriented thinking and practices.

to ‘someone who gives, receives, and spreads love to and from all manner of things, both human and nonhuman.’⁵³ In light of this definition, love may serve as a powerful balancing force and a bridge between personal and social struggles. Environmental challenges have now become a crucial component of the hardships faced by more and more living beings today (although not equally!), whether human or non-human.

To summarize the first two parts of this review, it is important to emphasize that considering *Assuming the Ecosexual Position...* as a manual, as suggested by the title of this paper, is not merely reducing it to a pretext for action but rather exploring it as a form of DIWO (do-it-with-others!). In this context, the art practices discussed in these sections contribute to the ongoing process of recalibrating the role of art in times of multiple crises. The third part explained how the manual can function by extending a welcoming invitation to share a love for the planet with others – both humans and nonhumans – to environmental and blue humanities scholars. Some of these individuals, such as The Posthumanities Hub founder Åsberg and a core member Elgh, are academics keen on adapting the transformative logic of performance art and humor into their work. Through the ‘nature’ of their academic endeavors, they demonstrate that ‘staying with the trouble’ – a phrase coined by Donna Haraway to signify active engagement with the complex challenges of our world – can be accompanied by infusing our

⁵³ A. Sprinkle, B. Stephens, J. Klein, *Assuming the Ecosexual Position...*, op. cit., p. 27.

steps with a sense of spring and sprinkles. On this regenerative level, the book offers exciting opportunities for environmental humanities scholars to engage with activism, experimental approaches, and doing things differently. These engagements should ideally form an integral part of the academic journey that not everywhere (and not on equal terms) has become tightly bound to hosting activism and challenging corporatism in both time and tide.

Besides these amplifying opportunities offered by ecosexuality to academia, I reckon that the book provides sufficient material to alleviate some of the neurosis and burdens placed on academics. By incorporating the concept of ‘the ecosexual’ (or, respectively, the newborn term ‘hydrosexual’) into an emerging body of theories and practices, we admit pleasure in our approach to social change – one that has the potential to better oppose hegemonic politics and cultural mindsets that Åsberg and Braidotti point to while discussing ways of overcoming the traditional model of humanities, for instance through transdisciplinary feminist research practice.⁵⁴ The book encourages academics to explore this extra opportunity to reshape our understanding of what ‘sex,’ ‘sexual,’ or ‘sensual’ can mean in society, culture, and the environment. It mostly speaks from the perspective of the love of a duo that has expanded on the Earth. Some profes-

sional readers may appreciate this perspective, while others may reject it based on a less rigid approach to the academic convention of expression. Some readers identified a limitation in the explanation of whose perspective is being included and who is not, and there are still plenty of opportunities to enhance intersectional diversity within environmental activism that ecosexuality represents.

Assuming the Ecosexual Position... is not a typical book by professors for other professors, nor is it perfect (fortunately!). Instead of fulfilling every single criterion of human-centered politics of identity, it offers an open, relational, abundant, provocative, dynamic, and disobedient concept that can be thought through, played with, and stretched into a transdisciplinary practice amplifying a reformist approach to our institutions. My primary takeaway from this book is that we need to fall more deeply in love with our ideas to defend them – and ourselves – more effectively, and to stop adapting to systems that do not serve our health or our collective well-being. I would also argue that we need to keep them wet, wild, and bioluminescent, but perhaps that is a story for another paper.

References

- Anderlini-D’Onofrio S., Hagamen L. (eds.), *Ecosexuality: When Nature Inspires the Arts of Love*, 3WayKiss, Puerto Rico 2015.
- Åsberg C., Braidotti R. (eds.), *A Feminist Companion to Posthumanities*, Springer Nature, Cham 2018 (ebook).
- Berger E., Keski-Korsu M., Radomska M., Thastum L., *State of the Art – Elements*

⁵⁴ These scholars see the parallel between transcending borders and disciplinary divisions to counter ‘nationalisms’ and ‘homogenizing humanism.’ C. Åsberg, R. Braidotti (eds.), *A Feminist Companion to Posthumanities*, op. cit., p. 9.

- for *Critical Thinking and Doing*, Eco-print AS, Estonia 2023.
- Brown A.M., *Pleasure Activism: The Politics of Feeling Good*, Ak Press, Chico, Edinburgh 2019.
- Cichocki S., *In Search of Impact (Yet Again): Postartistic Practices in the Twenty-first Century Poland*, <https://blokmagazine.com/in-search-of-impact-yet-again-postartistic-practices-in-the-twenty-first-century-poland/> (accessed: 8.10.2023).
- Duarte M., Losleben K., Fjortoft K., *Gender Diversity, Equity, and Inclusion in Academia: A Conceptual Framework for Sustainable Transformation*, Taylor & Francis, London 2023.
- Fenner F., *As we Face Pressing Global Issues, the Pavilions of Venice Biennale Are a 21st-century Anomaly*, “The Conversation” 2019, <https://theconversation.com/as-we-face-pressing-global-issues-the-pavilions-of-venice-biennale-are-a-21st-century-anomaly-117078> (accessed: 7.10.2023).
- Elgh C., *Coastal Imaginations and Intermedialities: The Art Exhibition as a Response to Present Planetary Environmental Disruptions* [in:] E. Berger, M. Keski-Korsu, M. Radomska, L. Thastum (eds.), *State of the Art – Elements for Critical Thinking and Doing*, Bioart Society, Helsinki 2023.
- Haraway D., *Staying with the Trouble: Making Kin in the Chthulucene*, Duke University Press, Durham–London 2016.
- Hengel van den L., *Love in the Sacrifice Zone: Queer Ecopoetics in the Appalachian Mountains*, “Textual Practice” 2023, vol. 37, no. 10, pp. 1499–1523.
- Hessler S. (ed.), *Sex Ecologies*, MIT Press, Cambridge, MA 2021.
- Jarosz E., *Ecosexuality: Art Practices for Queering the Earth, Healing and Recovering* [in:] C. Loggie, P. Aggleton, R. Parker (eds.), *Routledge Handbook of Sexuality, Human Rights and Health*, Taylor & Francis, London 2024, pp. 267–277.
- Ludwiński J., *Sztuka w epoce postartystycznej i inne teksty*, Akademia Sztuk Pięknych w Poznaniu, Poznań 2009.
- Reed J.J., *In Pursuit of Social Justice at the Postmodern Turn: Intersectional Activism through the Lens of the Ecosexual Movement*, doctoral dissertation, University of Nevada, Las Vegas 2019.
- Mori A.S., *Diversity, Equity, and Inclusion in Academia to Guide Society*, “Trends in Ecology & Evolution” 2022, vol. 37, no. 1, pp. 1–4.
- Neimanis A., *Bodies of the Water: Posthuman Feminist Phenomenology*, Bloomsbury Academic, London 2017.
- Neimanis A., *Hydrofeminism: Or, On Becoming a Body of Water* [in:] H. Gunkel, Ch. Nigianni, F. Söderbäck (eds.), *Undutiful Daughters: Mobilizing Future Concepts, Bodies and Subjectivities in Feminist Thought and Practice*, Palgrave Macmillan, New York 2012, pp. 85–99.
- Raditz V., Martinez J., *‘I Am Cringe, But I Am Free’: A Reparative Reading of Assuming the Ecosexual Position*, “Ethics & the Environment” 2023, vol. 28, no. 1, pp. 105–123.
- Radomska M., Mehrabi T., Lykke N., *Queer Death Studies: Death, Dying and Mourning From a Queerfeminist Perspective*, “Australian Feminist Studies” 2020, vol. 35, no. 104, pp.81–100.
- Seymour N., *Strange Natures: Futurity, Empathy, and the Queer Ecological Imagination*, University of Illinois Press, Champaign, IL 2013.
- Siwiek H., Podlasińska J., *Threats to the Lower Section of the River after Fish Mortality in the Ecological Environment of the Oder River*, “Water” 2023, vol. 15, no. 23, 4050.
- Sługocki Ł., Czerniawski R., *Water Quality of the Odra (Oder) River before and during the Ecological Disaster in 2022:*

- A Warning to Water Management*, “Sustainability” 2023, vol. 15, no. 11, 8594.
- Sprinkle A., Stephens E. in consultation with M.J. Morris, *Ecosexuality* [in:] I. van der Tuin (ed.), *Macmillan Interdisciplinary Handbooks. Gender: Nature*, Macmillan Reference, Farmington Hills 2016 (ebook), p. 313–330.
- Sprinkle A., Stephens E., Klein J., *Assuming the Ecosexual Position: The Earth as Lover*, University of Minnesota Press, Minneapolis–London 2021.
- Smith T.S., *Whore Stories: A Revealing History of the World’s Oldest Profession*, Adams Media, Massachusetts 2012.
- Stoddard Smith T., *Whore Stories: A Revealing History of the World’s Oldest Profession*, Adams Media, Avon, MA 2012.
- Tuin van der I., Verhoeff N., *Critical Concepts for the Creative Humanities*, Rowman & Littlefield, London 2022.
- Zrodowska M., *Polityki niesprawności i kapitał wykluczenia (Politics of Disability and Capital of Exclusion)* [in:] Z. Nierodzińska (ed.), *Polityki (nie)dostępności*, Galeria Miejska Arsenał, Poznań 2023, pp. 78–87.