

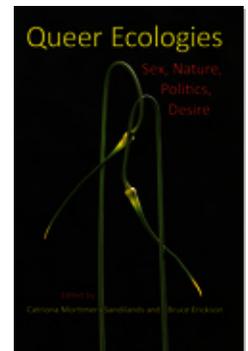


PROJECT MUSE®

Queer Ecologies

Bruce Erickson

Published by Indiana University Press



➔ For additional information about this book

<http://muse.jhu.edu/books/9780253004741>

CHAPTER 4

Queernaturecultures

DAVID BELL

In this chapter, I want to think about what Jeffrey Weeks (1991, 86) calls “the nature of our sexual natures” by considering three particular articulations of the nature of sex and the sex of nature: eco-porn, queer animals, and naturism. In so doing, my aim is to use these lenses to think through the broader articulations of sex and nature, or “nature loving,” that the chosen examples simultaneously reaffirm and unsettle, drawing on Donna Haraway’s (2003) discussion of “naturecultures”—of the impossibility of uncoupling “nature” from “culture,” and of the need to find new ways to think about and talk about the multiple and heterogeneous associations and “queer confederacies” that are produced here through attempts to lay claim on nature as an uncontestable realm of sexual truth.

In so doing, my aim is to make a modest contribution to the interdisciplinary endeavor that as yet bears no coherent name, but that is captured in this book’s title, and others such as Giffney and Hird’s (2008) *Queering the Non/Human*. This work marks an important intervention in queer theory, science studies, environmentalism, philosophy, and ethics and, as Giffney and Hird note, brings together the humanities, social sciences, and natural sciences. Now, this is going to always be an uneasy coming-together, since the intellectual heritages of these different sites of knowledge production have shown increasing differentiation from each other. I should know: I work in a school of geography, where my natural science colleagues would largely scoff at the notion of queer ecologies while working hard on projects concerned with ecological science. It frequently seems to me that the traffic between these disciplines could be a lot more vigorous, and I hope that this chapter, like others in the book, is

suggestive of the productive potential for thinking a subject like nature in as many different ways as possible. In what follows, I will discuss my three chosen sites for such nature-talk, and then stitch together some common threads in a discussion.

Welcome, Nature Lover!

In July 2004, at an outdoor music festival in Kristiansand, Norway, Leona Johansson and Tommy Hol Ellingsen appeared on stage with a band called The Cumshots. After delivering a short speech about the destruction of the rainforest, the couple stripped and had sex on stage while the band played on. Arrested and charged with public nudity and indecent behavior, the pair relocated to Berlin, Germany, rather than face jail. From there they continue their project of connecting sex and nature.

Ellingsen and Johansson run and front a not-for-profit organization called Fuck For Forests (FFF), which stages public sex acts that are photographed or videoed and then shown via their subscription website in exchange for donations to ecological projects.¹ Through this site, FFF articulates an explicit link between sex politics and ecopolitics:

Our goal is to save nature, but it is also important to show the beauty of natural sex and sexuality. We believe that through a better relationship to our spiritual and sexual body, we can change the reality around us. . . . We believe that humanity's bad relationship to sexuality has a lot in common with the destroying of nature. Sexuality is a beautiful part of nature. . . . Sexuality and nature is [*sic*] connected. We are basically here because of sex. But open sexuality is often looked down upon as something dirty and strange. We felt sexuality was treated like nature, with disrespect. So why not use pure, open-minded sexuality to put focus on this unnatural way of treating this planet? (FFF 2007)

FFF's embodied ecopolitics is thus aligned with earlier political uses of sexed bodies, where the supposed naturalness of sex provides a platform for nature-centered activism—the utopian pastoralism evoked in Walt Whitman and lived out by Edward Carpenter, lesbian separatist communes, and radical faeries, stretching ambivalently up to *Brokeback Mountain* and to practices such as dogging (Bell 2006a, Herring 2006, Shuttleton 2000). The staging of nature-loving through sex acts framed in “natural settings” by FFF at once repoliticizes public sex and also re-naturalizes it through fucking *in* as well as *for* forests. In choosing natural

settings, then, FFF also connects to cultures of public sex in “the wild,” where the setting confirms the naturalness of sex but also the publicness of nature. There are two key variants of this equation: (1) those in which nature itself is “the public,” the approving wilderness that affirms sex acts considered taboo by human society, whose prying eyes and laws cannot reach into the wild (I will return to ideas of a more-than-human public later; see also Fone 1983); and (2) as in the case of FFF, a political publicness that needs human eyes and laws in order to make its point. Here is a scene from the FFF site, described by San Francisco online journalist Gregory Dicum:

Tommy and Leona are having sex on a tree stump in the middle of a Norwegian clear-cut. . . . A few minutes earlier, Leona and Tommy stood at the same spot lecturing about the evils of industrial forestry. But now they’re moaning in feral ecstasy, overcoming the powerful negativity of the place—the broken branches and dried-out logs—with the juices of the life force itself. (Dicum 2005)

As FFF’s website says, the group don’t consider itself exhibitionist, though “it is possible to experience quite exciting moments with public sex if you know somebody is watching.” Of course, in another sense FFF depends entirely on people watching: its fund-raising comes from subscribers paying to view both footage of the two main members and other images donated by like minds. The sex-positive stance of eco-porn unsettles the standard critique of the porn industry by instating an ethical objective and by drawing on what Ruth Barcan (2004) calls a “reality porn” ethic and aesthetic, one that stresses “real” bodies and “real” sex as an antidote to scripted, airbrushed, commercial porn. Barcan describes the flourishing of reality (a.k.a. “amateur” or “homemade”) porn, especially online, noting how the internet and related technologies have radically transformed practices of producing and consuming porn and how this reality genre trades on staged authenticity—its realness or naturalness is precisely what sets it apart from commercial porn. FFF shares this aesthetic, which it ties explicitly to its political mission: “Erotic activists showing you real idealism,” the FFF website states, adding that “FFF is not really porn . . . not more than a private video of two lovers is porn.” But, in fact, the organization knowingly deploys the imagery of reality porn (including its not-porn-ness) in order to communicate its political message of sexual freedom and ecopolitics.

FFF also aims to democratize public sex by naturalizing it, encouraging visitors to the group’s site to participate as well as consuming its im-

ages, and “working to show that sex is not something you should fear”: “It is possible if you take a walk in the forest one day that you will come across a couple having sex in nature. It is important that you are prepared then, we are trying to prepare people for this and of course at the same time create awareness about nature and FFF” (FFF 2007). FFF urges visitors to “live like animals, just being a part of nature, celebrating life” (FFF 2007) while also drawing on Gaian ideas about the Earth as a “sensitive system” and about nature-based spirituality: “We see this as a spiritual project, and often feel guided” (FFF 2007). Rainforest destruction and industrial forestry are emblematic of humanity’s abuse of nature for FFF, and the group works with ecoprojects in the rainforests of Brazil and Costa Rica (having had their cash rejected by mainstream environmental organizations such as the World Wide Fund for Nature). While the Norwegian festival performance and subsequent court case has brought notoriety and media attention to FFF, the group downplays its provocative intent, arguing instead that it wants public sex and nudity to be seen as natural, not shocking. Yet in mobilizing the naturalness of sex and of “naturefucking” politically or counterculturally, FFF draws on a strong lineage of nature-based sex radicalism (or sex-based nature radicalism), with the nature of sex staged as a critique of both sex-negative and nature-destroying human cultures. Reconnecting to sex here renaturalizes humanity, too, by reminding us of our own embodied naturalness.

“To Conceive of those Magnificent Beasts as ‘Queers’—Oh God!”

Work on “queer animals,” such as Bruce Bagemihl’s (1999) *Biological Exuberance* and Joan Roughgarden’s (2004) *Evolution’s Rainbow* (which concerns human animals, too), posits nonhuman (a.k.a. more-than-human)² animal sex acts as evidence of the naturalness of homosexuality (as well as other nonreproductive sexual and gender practices, including transvestism and transgender). Nonhuman animal homosexuality is thus naturalized through the figure of the “queer animal” (Terry 2000), while homophobia is denaturalized as a culturally specific human response since animals do not exhibit hostility toward same-sex acts in their presence (Hird 2004).³

As with Simon LeVay’s (1993) work on the “gay brain” and Gilbert Herdt’s (1997) work on “same sex in different cultures,” which use neuroscience and anthropology respectively in order to find the truth of human sexuality, research on queer animals stages a troubling re-essentialization or renaturalization of same-sex sex acts, often mobilized as part of the political project of staking rights claims for sexual minorities on the

grounds that, because this is a natural phenomenon, denying rights is discriminatory. There is no denying the potency of this appeal, given the currency of the idea of the natural across a range of academic and popular domains. Thus it is perhaps unsurprising that a contemporary liberal political project appeals to nature—via science—as the proof of the unnaturalness of discrimination and the naturalness of polymorphous sexual practice, undermining the procreative and genetic logic that has previously underpinned biological models of sex. Bagemihl (1999) calls for a “new paradigm” in theorizing the nature of sex, which he calls “biological exuberance”—a notion of excess and extravagance, drawing on (1) post-Darwinianism, (2) Gaian and (3) chaos theory, along with (4) Bataille and (5) what he refers to as aboriginal or indigenous cosmologies, or the “vast storehouse of knowledge about the natural world” (215) that modern science has disavowed and that only something more akin to “postmodern science” can begin to reincorporate into this new paradigm.

Modern science, as Myra Hird (2004) argues, has busily ignored, denied, or explained away homosexuality in nonhuman animals, since the logic of much evolutionary theory emphasizes the primacy of sexual reproduction for species survival and development. This logic thereby denaturalizes all other forms of sexual activity, unless that can be explained or contained within the overall imperative of sexual reproduction (however tenuously). As critics such as Hird, Jennifer Terry (2000), Roughgarden (2004), and Bagemihl (1999) all suggest, this denial has served to legitimate reproductive opposite-sex acts as the only truly natural form of sex. This move is, of course, ideological, and articulates what Terry calls the traffic between nature and culture. This traffic is complexly two-way, with ideas projected back and forth, from human to nonhuman and back again. The search for the scientific truth of sex inevitably turns to nature as its proving ground, yet it brings to nature a powerfully normative set of ideas about the truth to be found there. As Hird explains:

Research on nonhuman animals immediately raises a number of issues. Nonhuman animals are closely linked with “nature”; thus what animals do is considered to be “natural.” In western cultures, “natural” is often attached to morality—“nature” becomes “natural” becomes “good.” So when animals behave in ways that apparently reinforce normative conceptions, the moral economy runs smoothly. Problems occur when nonhuman animals do not behave in ways that are obviously interpretable within the normative framework. (2004, 117)

If nature behaves unnaturally, in short, then what lies ahead is, as Barcan (2004, 171) puts it, “nature trouble.” Of course, turning to nature to uncover the nature of sex also trades on a remarkably resilient cultural narrative that sees humans as animals—a narrative that toes a tricky line, too, in terms of how much naturalness human nature can legitimately exhibit. The equation of nature with good that Hird outlines above tells only half the story: the brutish, cruel, instinctive side of nature “red in tooth and claw” is also something to be denied or explained away. The domestication of nonhuman animals and the “culturalization” of humans both attempt to contain “bad nature,” while a strong discourse of “good nature” is used to critique humanity’s seemingly anti-natural acts, as FFF elaborates. Clearly, the classification of good nature and bad nature is contingent—Bagemihl’s recourse to indigenous cosmologies represents his attempt to shift context away from modern Western worldviews.

The project of reclaiming queer animals is, as already noted, driven by a political imperative to naturalize the rights of sexual minorities; it is also driven by a scientific imperative to get to the real truth of the nature of sex. Crossover texts such as *Evolution’s Rainbow* and *Biological Exuberance* target scientists and educators as well as activists—Roughgarden imagines in the introduction to her book the range of potential readers, from scoutmasters to therapists, doctoral students to the “woman scientist wondering how to contribute to feminist theory” (2004, 5). Perhaps inevitably then, they trade on the dominant sense-making frame of their imagined audience, which combines the truth of science (underpinned by the proper legitimating apparatus of scholarly citation, etc.) with the populist nature wonder of what we might call the “naturalist media”—embodied in countless spectacular wildlife documentaries, programs that themselves are often called upon to narrativize and dramatize nonhuman animal reproduction through populist anthropomorphism (relatedly, see Halberstam 2008 and Terry 2000 on a *Nightline* discussion of the bonobo).⁴ As Terry (2000, 160) also notes, texts (and shows) like these reflect the “obviously widespread cultural wish” to understand the “true nature” of sexuality—a wish that inevitably reaches to the explanatory potency of science.

The call upon science to explain the nature of sex sits at odds, of course, with the powerful anti-essentialism of queer theory and politics (see Alaimo, this volume). Wary of the uses of scientific discourses of sexuality, and equally wary of the problematic fixity of identity categories, queer theory and politics have proven resistant to claims to biological or natural explanation of sexuality. Yet there have been moments when a

strategic essentialism has been mobilized in defense of minority rights claims, for example in rebuffing the logic of the UK government's notorious Section 28. This clause, within a broader Act of Parliament passed in 1988, forbade state organizations such as schools, libraries, and art galleries from "promoting" homosexuality as a "pretended family relationship" (see Smith 1994). Underpinning the clause was a moral panic about the contagiousness of homosexuality—the idea that people could be "turned gay" by exposure to gay-positive materials. Activists were quick to point out that no one could be turned gay if homosexuality was innate, using the "born gay" argument to contest the logic of Section 28. Moreover, queer's anti-essentialism has often been at odds with the agenda of activists, who did not want to be told that their fight against oppression was founded on a fiction, even if it was a "necessary fiction" (Weeks 1995). What this tension has meant, among other things, is a reopening of a gap between politics and theory in the context of queer, fracturing what could have been a more productive interplay of ideas and practices.

Appeals to nature have also to be understood as powerfully appealing and affirming, especially when science is used to "reveal" nature's truth. Simon LeVay's "gay brain" research was greeted positively by those who welcomed a final, tangible explanation for homosexuality (Bell 2006b). A similar anti-queer anti-essentialism is noted by Michael Cobb (2006) in the U.S. movement of "former homosexuals," who cite the pervasive "born-gay" message as a trap that they have finally managed to escape. The naturalness of sexuality can be deconstructed from very different angles, with very different motivations.⁵ Nevertheless, in popular science formats, the new science of sexuality, in all its exuberant rainbows, challenges the natural history equation of procreative heterosexuality, sex selection, and nature, opening up a space to rethink the nature of sex and the sex of nature.

"A Gathering of Happy People Enjoying Life!"

My third lens is the contemporary naturist movement, and in particular how it attempts to contain its own ambivalent orientation toward sex. In this case, sex and the naturalness of the naked body are arguably decoupled, and sex becomes culture rather than nature. The naturist movement attempts to distance itself from sex-positive cultures, deploying a range of performative and discursive regulatory frames through its own internal organization and policing: prohibitions against single people, rules about bodily adornment, and so on (Bell and Holliday 2000). The

naked body is thus coded as natural, and while sexual arousal is often also accommodated as a natural occurrence, the desire for sex acts is commuted from nature to culture in a move that cordons public nudity off from sexualization. In this formulation, it is human culture that codes nudity as sexual, and human nature is a model of naked restraint instead. The naturist movement is often ambivalent about homosexuality, which is similarly bracketed off as culture, while the procreative nuclear matrimonial family is the embodiment of naked naturalness.⁶

Yet the nature of naturism brings with it Barcan's nature trouble, and the histories of naturism speak of the various negotiations of this trouble. Barcan explains: "Nudists enjoy a form of naked embodiment that they idealize as authentic and natural and yet which is widely conceived of by others as perverse. Nudism is inherently paradoxical—the natural, authentic practice that needs to argue constantly for its own normalcy. Wholesome perversion, uncommon naturalness, nudism is a practice both banal and extraordinary" (2004, 167). The paradoxical nature of naturism lies in its claim to banal naturalism: It should be ordinary, natural, normal, but it is recast as deviant or perverse. Why? Because the "clothing compulsory" culture of humans has denaturalized and sexualized nakedness. As Rob Cover (2003) argues, the pervasive sexualization of the public sphere in Western societies has closed off spaces where nakedness can be seen as nonsexual. He attributes this to the sexualizing gaze, which frames the to-be-looked-at-ness of the naked body as always sexual—the display of nakedness cannot not be sexual, in short.⁷

Barcan is interested in interrogating the nature trouble at the heart of naturism, for what she describes as the movement's "'problem' with the erotic" (2001, 312) has shaped the ways in which naturists articulate the relationships between the naked body and nature. As she concludes, "both the nakedness and the nature at the heart of naturism are culturally unstable" (2004, 171): "Nudism has always had a troubled relation with the erotic. The popular equation of nudity with sex must inevitably cross paths at some point with nudism's core claim about the naturalness of nakedness, obliging nudist thought to grapple with the problem of conceptualizing the 'natural' place of sex in the human world" (172).

Barcan tracks four discourses used by naturists that, like those around queer animals, variously deny, ignore, or explain away sex in naturism. The first draws on puritanism to decouple nudity from sex, bracketing sex off to the private sphere; the second is based on ascetism, and sees nudity as sexually calming; the third borrows from sexology to see nudism as beneficial for proper development. The fourth discourse, according to

Barcan, radicalizes nakedness, drawing on 1960s countercultural ideas—though she concludes that this is a very rare discourse in contemporary naturism (though we can trace an obvious link here to FFF). More commonly, sexual pleasure is deprioritized, and other bodily pleasures of nakedness are emphasized instead, especially the “feel” of the natural elements on the unclothed body, and the “freedom” to move unencumbered by vestments. In this move, the connection between nakedness and the erotic is denaturalized—sex, like clothes, becomes part of the culture cast off, while the emphasis on family-oriented, nonsexual, nude recreation packages contemporary naturism as a leisure practice, a holiday from clothing and culture (Bell and Holliday 2000). Those poor “textiles” unable to see past the naked body as an object of arousal (or humor) are deprived of access to this utopian space of nature.

Of course, one of the key compromises of the contemporary naturist movement is to permit that utopian space to be bounded, demarcated, and privatized. While there are calls for a radical public naturism somewhat akin to FFF’s ethos (but without the fucking), most contemporary organized Western naturism takes place in designated zones, in clubs and camps and on beaches, governed by rules and regulations. The nature of naturism requires much organization, and there is intense labor behind the production of a natural, leisurely, “relaxed lifestyle” (Barcan 2004, 171, e.g., her discussion of the labor of producing the “natural body”). A large part of this labor concerns boundary work, preventing the return of the repressed in the guise of the erotic. Hence, as already noted, there are proscriptions on bodily styling and decoration, and ambivalence toward singles and gay men (whose motives for naturism are more readily codable as sexual, given the unnaturalness of singledom and the hypersexualization of homosexuals). In naturism, then, the nature of sex is naturally restrained, civilized by the very fact of its nakedness.

Natural Sex, Public Nature

The three examples of the complex articulations of the sex of nature and the nature of sex discussed here all rest on the nature/culture divide, itself a powerful structuring binary in Western thought. In each case, certain things are parceled up as properly part of nature, others as part of culture. Sex is often a problematic case. Is sex nature or culture? While it might appear that discussions of queer animals want to argue that sex is natural, Hird (2004) cautions against this view that only humans have culture. This idea has long been used to police the human/nonhuman

boundary. Now that such boundaries have been argued to have been thoroughly breached, it makes no sense to deny the idea of (nonhuman) animal cultures. In relation to sexual practices, Hird notes, for example, “animals clearly learn sexual behaviors within their social groups and pass sexual behaviors down from generation to generation” (105). So there is nature trouble in attempts to define nonhuman animal sex as natural. Yet the power of appeals to nature is resilient.

Haraway (2003) offers a way out of this cul-de-sac when she argues the need to bond the two terms across the divide, to always talk of naturecultures. This is certainly a useful shorthand that keeps visible the interconnections. It reminds us that the very idea of nature itself is not natural; *nature is cultural*. But the term does not simply want to erase nature and call everything culture. This would be to miss the point of entwined naturecultures: This is not an incorporation, but a grafting. In each of the three examples I have focused on here, this grafting works (or doesn't work) in particular ways. FFF wants to realign human with nature, to claim sex as a natural act but at one and the same time as a political act. And not just that: an *ecopolitical* act. Here, natural sex is deployed as a critique of the devaluing of both sex and nature. The contemporary naturist movement, in my analysis, wants to naturalize only nuclear-family, reproductive sex. As Ralph Rugoff once wrote, “naturists don't fuck, they breed” (1995, 181). Other sexual acts belong to the sphere of culture, which is a degradation of nature (and naturism). On this last point, FFF and the naturist movement are in seeming agreement—culture is bad for nature. Meanwhile, the discussion of queer animals has been popularly positioned as a way to claim the naturalness of queer, to exemplify the “rainbow” of sexual practices manifest in nature. But, as noted, this powerful assertion rests on the denial of culture beyond the human. “Naturecultures” here reminds us that nature has cultures: *culture is natural*. Clearly, queer ecologists and ecological scientists should be talking the same language after all.

I want to end by returning to a point made earlier, one that recurs throughout this collection. FFF's eco-porn arguably does more than use nature as a backdrop. The importance of the setting connects to the group's “spiritual” view of nature. In discussions of nature as a space for queer desires to find liberation, nature itself is often evoked, giving its blessing: in the “queer pastoral,” as noted in the introduction, nature becomes the natural setting for sexual desires outlawed by human civilization (Fone 1983). As seen in *Brokeback Mountain*, it's only when back among their fellow humans that Ennis and Jack are shamed. Remember, too, that writers such as Bagemihl (1999) and Hird (2004) note reports of the non-

existence of homophobia in nonhuman animals. Bagemihl writes that the “animal public” is either nonchalant or else likely to join in with any sexual activity witnessed. While Queen Victoria might have, according to popular stories, expressed disgust at sex that “scares the horses,” it seems she had neither consulted the relevant science periodicals nor watched enough of the *Discovery Channel*, as the horses don’t seem to be scared by unnatural acts in nature, whether homosexual or bestial (as the film *Zoo* explores, Devor 2007). This point raises some last questions. In what ways can we see nature as making up (part of) the public in public sex? What would it mean for our understandings of public sex to think about nature-as-public? What does it mean to talk of the publicness of nature? And if we can speak of more-than-human publics, what does that mean for the politics of nature and the politics of sex?⁸

NOTES

1. “Welcome, Nature Lover!” is taken from the FFF website (Fuck For Forests 2007). All other FFF quotes are taken from same site.

2. Some writers prefer the phrase “more-than-human” to describe animals and plants, rather than the too-human-centric “nonhuman.”

3. The title of this section is from Valerius Geist, *Mountain Sheep and Man in the Northern Wilds* (1975), quoted in Bagemihl 1999, 107.

4. Wildlife documentaries are often mocked as “animal porn,” a notion captured perfectly in the lines of the Bloodhound Gang song: “You and me baby we ain’t nothing but mammals, so let’s do it like they do on *The Discovery Channel*.”

5. At times, the “gays in the military” debates also traded on the contagious nature of homosexuality as grounds for its prohibition in the forces.

6. The title of this section is spoken by Bert, nudist, respondent in Barcan’s study, discussing whether he saw naturism as a “movement”; see Barcan (2004, 174).

7. Barcan (2001) contests this view in her work on how female nudists resist the sexualizing gaze.

8. Although there isn’t room to discuss it here, this issue raises interesting questions for bestiality and transspecies sex, too.

REFERENCES

- Bagemihl, Bruce. 1999. *Biological Exuberance: Animal Homosexuality and Natural Diversity*. New York: St. Martin’s Press.
- Barcan, Ruth. 2001. “The Moral Bath of Bodily Unconsciousness”: Female Nudism, Bodily Exposure and the Gaze. *Continuum: Journal of Media and Cultural Studies* 13.3: 303–17.

- . 2004. *Nudity: A Cultural Anatomy*. Oxford, UK: Berg.
- Bell, David. 2006a. Bodies, Technologies, Spaces: On “Dogging.” *Sexualities* 9.4: 387–407.
- . 2006b. *Science, Technology and Culture*. Maidenhead, UK: Open University Press.
- Bell, David, and Ruth Holliday. 2000. Naked as Nature Intended. *Body and Society* 6.3–4: 127–40.
- Cobb, Michael. 2006. God Hates Cowboys (Kind of). *GLQ* 13.1: 102–105.
- Cover, Rob. 2003. The Naked Subject: Nudity, Context and Sexualization in Contemporary Culture. *Body and Society* 9.3: 53–72.
- Devor, Robinson, dir. 2007. Motion picture. *Zoo*. THINKfilm.
- Dicum, Gregory. 2005. Eco-Porn: Great Sex for a Good Cause. *SFGate*, April 13. <http://www.sfgate.com/cgi-bin/article.cgi?f=/g/a/2005/04/13/gree.DTL>.
- Fone, Byrne. 1983. This Other Eden: Arcadia and the Homosexual Imagination. *Journal of Homosexuality* 8.1: 13–34.
- Fuck For Forests. 2007. About Fuck For Forests. <http://www.fuckforforest.com/AboutFFF.html>.
- Giffney, Noreen, and Myra Hird, eds. 2008. *Queering the Non/Human*. Aldershot, UK: Ashgate.
- Halberstam, Judith. 2008. Animating Revolt/Revolution Animation: Penguin Love, Doll Sex, and the Spectacle of the Queer Non-human. In *Queering the Non/Human*, ed. Noreen Giffney and Myra Hird, 265–82. Aldershot, UK: Ashgate.
- Haraway, Donna. 2003. *The Companion Species Manifesto*. Chicago: Prickly Paradigm.
- Herd, Gilbert. 1997. *Same Sex, Different Cultures*. Boulder, Colo.: Westview Press.
- Herring, Scott. 2006. *Brokeback Mountain* Dossier. *GLQ* 31.1: 93–109.
- Hird, Myra. 2004. *Sex, Gender and Science*. Basingstoke, UK: Palgrave.
- LeVay, Simon. 1993. *The Sexual Brain*. Cambridge, Mass.: MIT Press.
- Roughgarden, Joan. 2004. *Evolution’s Rainbow: Diversity, Gender, and Sexuality in Nature and People*. Berkeley and Los Angeles: University of California Press.
- Rugoff, Ralph. 1995. *Circus Americanus*. London: Verso.
- Shuttleton, David. 2000. The Queer Politics of Gay Pastoral. In *De-Centring Sexualities: Politics and Representations beyond the Metropolis*, ed. Richard Phillips, Diane Watt, and David Shuttleton, 125–46. London: Routledge.
- Smith, Anne. 1994. *New Right Discourse on Race and Sexuality: Britain 1968–1990*. Cambridge: Cambridge University Press.
- Terry, Jennifer. 2000. “Unnatural Acts” in Nature: The Scientific Fascination with Queer Animals. *GLQ* 6.2: 151–93.
- Weeks, Jeffrey. 1991. *Against Nature: Essays on History, Sexuality, and Identity*. London: Rivers Oram Press.
- . 1995. *Invented Moralities: Sexual Values in an Age of Uncertainty*. Cambridge, UK: Polity Press.

