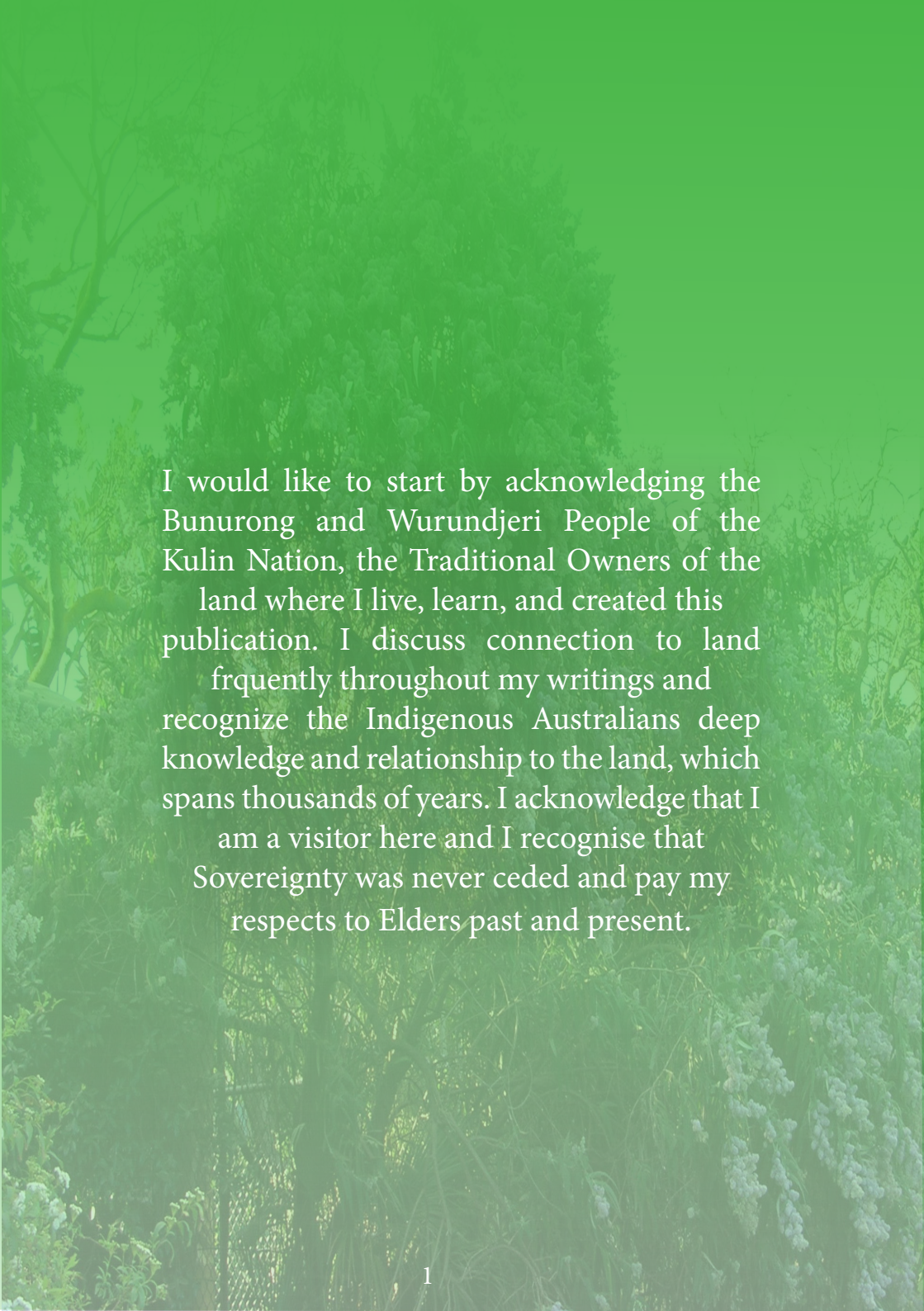


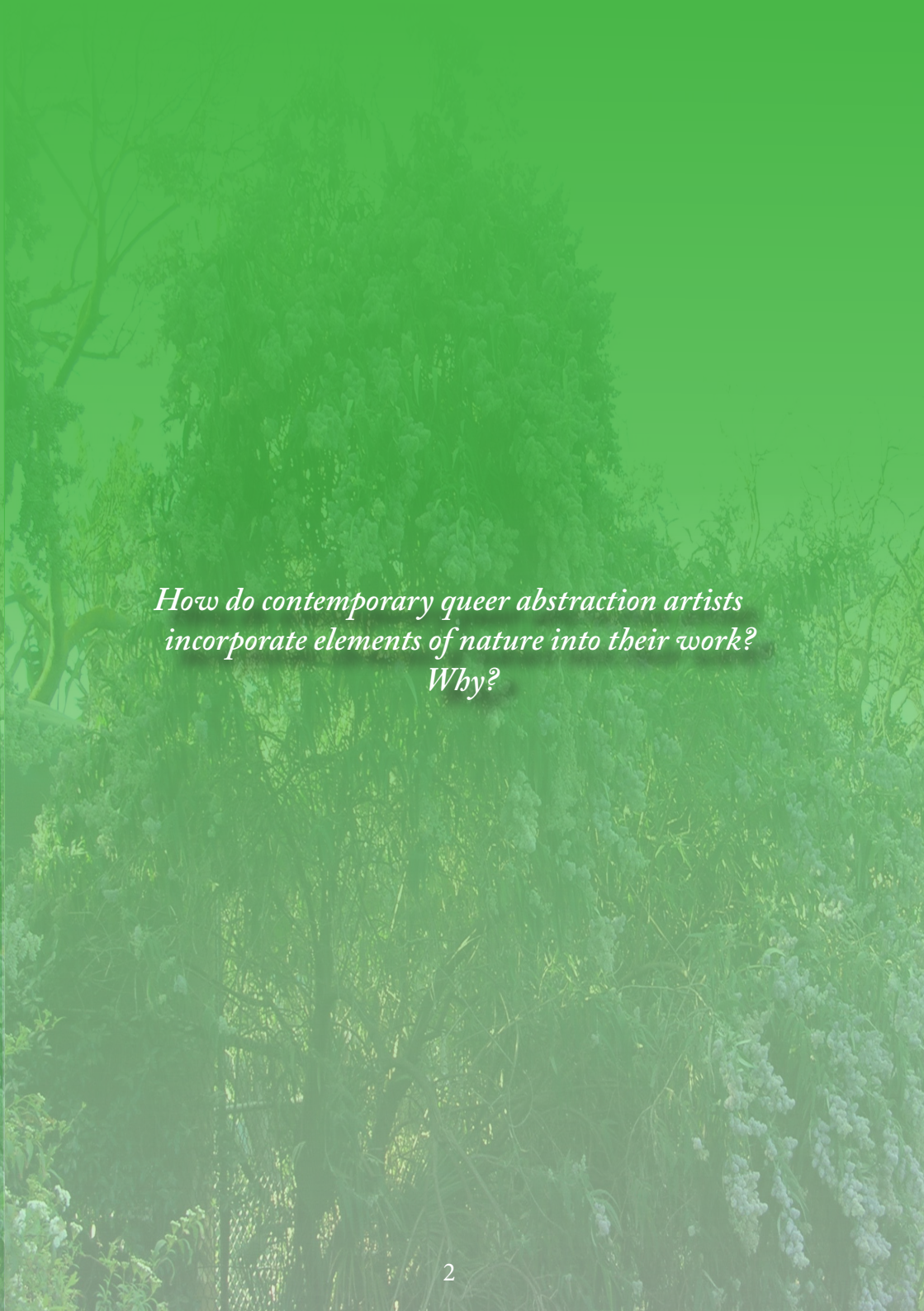
ALIDA WORTHY

THEIR ABSTRACT NATURE



The background of the page is a photograph of a lush green forest. In the foreground, there is a wire mesh fence. The entire image is overlaid with a semi-transparent green filter. The text is centered in the middle of the page.

I would like to start by acknowledging the Bunurong and Wurundjeri People of the Kulin Nation, the Traditional Owners of the land where I live, learn, and created this publication. I discuss connection to land frequently throughout my writings and recognize the Indigenous Australians deep knowledge and relationship to the land, which spans thousands of years. I acknowledge that I am a visitor here and I recognise that Sovereignty was never ceded and pay my respects to Elders past and present.



*How do contemporary queer abstraction artists
incorporate elements of nature into their work?
Why?*






TRANSCENDING

Referring to the overarching idea that connects all the artists included, this publication examines how contemporary artists challenge boundaries between human and non-human existence through their queer, abstract practices. It investigates the intersection of queer theory and ecology, exploring how artists incorporate these themes into their work. Key themes include queer theory, ecology, and connection, with all featured artists addressing these concepts in various ways.

Split into two sections “Sharing Space” and “the Anthropocene”, I will explore a variety of my chosen artists’ works, relating them to each other and the key themes of each section. Using a range of creative processes my three core artists Raf McDonald, Emily Parsons-Lord and CAConrad have developed a range of artworks and practices that examine the intersection of the natural world and queer abstraction. Ranging from canvas works that grow mould and interact with bugs under the earth, to explosions and explorations with air, to poetry that focuses more on the physical process before hand, all three vastly different disciplines follow a similar notion of connecting to the natural world, demonstrating its magnitude and bringing attention to the important relationship we share with it. I focus largely on three main artists, however in true abstract manner, this is not a concrete parameter and I do mention a few other artworks or art practices that relate to the current themes.

BARRIERS



*”contemporary art engages
with ecological issues...
artists deconstruct the binary
between nature and culture,
highlighting the entanglement
of human and non-human”*

Decolonising nature: Contemporary art &
politics of Ecology by T.J Demo

Ecology is the study of the interactions between living aspects of the world, and their environment, looking at how they engage with physical surroundings such as climate, greenery and water. Queer ecology draws on the same branch of queer theory as queer abstraction applying it to environmental & ecological contexts. This project explores the intersection between ecological studies and queer theory in order to challenge traditional notions of gender, sexuality and nature, once again emphasising the flexibility and diversity that's present within both wildlife and humans. Understanding how non-normative identities and connections within humans can inform and offer new insights into ecological systems, leading to more ideas on how to tackle environmental issues. This approach also prompts a reevaluation of established norms and binaries in both contexts.

ECOLOGY

QUEERNESS

Queerness for me is the act of diverging from the norm, the expected. Using this queer theory lens on our societal understanding of the environment encourages us to move past the simple definitions we have imposed on it, and embrace a broader understanding of not just the world around us, but our position within it. Artworks within this category tend to weave abstract and natural elements together to challenge conventional narratives and highlight the fluidity present within both.

My understanding has been informed through the ideas laid out in *Decolonising nature: Contemporary art & politics of Ecology* by T.J Demo, and *Ecology without nature* by Tim Morton, have also assisted in my perception of environmental queerness, as they both explore how arts involvement in environmental activism can provide alternatives to living and “unsettle normative boundaries between nature and culture.”

I have also based my knowledge of queer theory off of *Dragging Away: Queer Abstraction in Contemporary Art* by Lex Morgan

“an artistic strategy that resists normative representations of identity, utilising non-representational forms such as colour, shape and texture to evoke the fluid, multi-faceted nature of queer experiences.

Challenging both the conventions of abstraction and traditional understandings of queer invisibility”

Dragging Away: Queer Abstraction in Contemporary

Art by Lex Morgan





RAF MCDONALD

Raf McDonald self describes their work as **playful, experimental, gestural and expressionist**, as it incorporates natural elements, explorations of queer abstraction and proposing a “different way of relating”¹ to others, the environment and non human beings. McDonald collaborates with dirt and insects allowing them to interact with their canvases in a natural way. Exploring the loss of control that humans have over the environment, they highlight the fusion between man made objects and nature, displaying the similarities as well as its power over us. Queer abstraction in regards to nature focuses on its inability to be easily categorised, which is present in this work as McDonald blurs the lines between artwork and naturally occurring events, is it categorised as a work of art or a work of nature?

1. NGV Melbourne now Raf McDonald

EMILY PARSONS-LORD

Emily Parsons-Lord creates artworks that emphasise the intersection between art, the environment and science, using these themes to enhance a discussion about the Anthropocene. The artists work covers a range of categories including installation, performance, conceptual and abstract works. Her direct engagement with the environment and the way that she challenges & reframes ideas of existence add supporting arguments to the key themes of the publication.

*“To dissolve boundary between
human and other
points to interconnectedness of
living”*

Raf McDonald

CAC Conrad

Exploring identity and the environment, CAC Conrad draws on inspiration from queer abstraction and its relationship to nature in order to create their poetry. Using abstract formations, ritualistic practices and their body, their poems explore the fluidity and complexity found in nature as well as in the queer experiences. Their art places a lot of emphasis on the interconnectedness of the body and the natural world, and how these elements coincide with the queer identity.

*“this idea of queer and nature,
the fallacy of nature “the birds
and the bees”, the genders
are separate and they’re
reproductive” “queering of
nature is loving the edges...
the inbetween”*

Emily Parsons-Lord

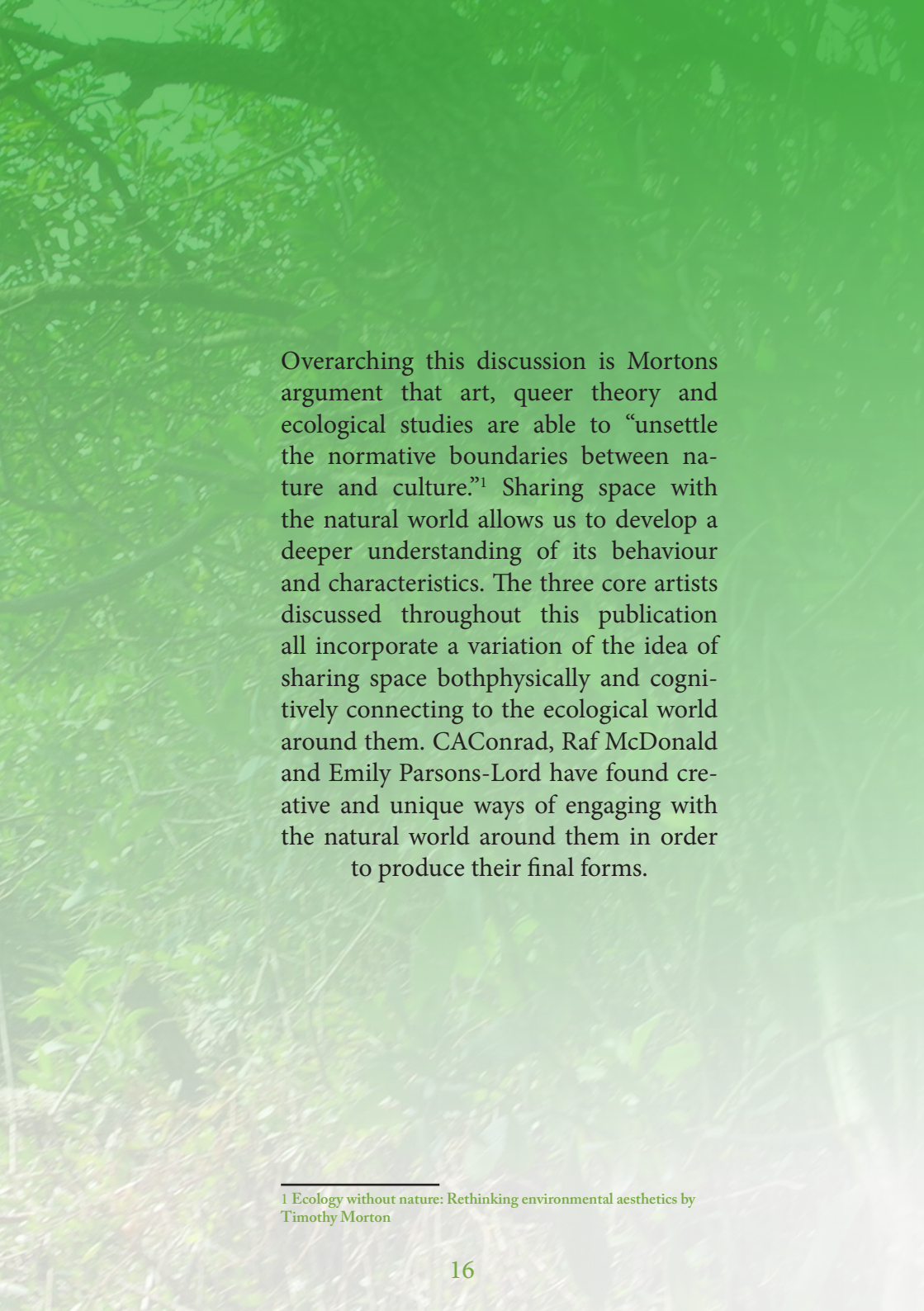


SHARING SPACE---SHARING SPACE---SHARING SPACE---SHARING SPACE---SHARING SPACE---
SHARING SPACE---SHARING SPACE---SHARING SPACE---SHARING SPACE---SHARING SPACE---
SHARING SPACE---SHARING SPACE---SHARING SPACE---SHARING SPACE---SHARING SPACE---SHARING SPACE---SHARING SPACE---SHARING SPACE---SHARING SPACE---
SHARING SPACE---SHARING SPACE---SHARING SPACE---SHARING SPACE---SHARING SPACE---
SHARING SPACE---SHARING SPACE---SHARING SPACE---SHARING SPACE---SHARING SPACE---
SHARING SPACE---SHARING SPACE---SHARING SPACE---SHARING SPACE---SHARING SPACE---



*”Art, queer theory and ecology
are not separate domains but
intersecting fields that can
inform and transform one
another. By engaging with these
intersections we can develop
new ways of thinking about
the environment, identity and
culture”*

Ecology without nature: Rethinking
environmental aesthetics by Timothy Morton



Overarching this discussion is Morton's argument that art, queer theory and ecological studies are able to “unsettle the normative boundaries between nature and culture.”¹ Sharing space with the natural world allows us to develop a deeper understanding of its behaviour and characteristics. The three core artists discussed throughout this publication all incorporate a variation of the idea of sharing space both physically and cognitively connecting to the ecological world around them. CA Conrad, Raf McDonald and Emily Parsons-Lord have found creative and unique ways of engaging with the natural world around them in order to produce their final forms.

¹ Ecology without nature: Rethinking environmental aesthetics by Timothy Morton

Highlighting the lack of neutrality within the ecological world, McDonald mixes canvases with the ecosystem, articulating these interdependent relationships that are present between humans and others. *Ground obsessed & Eternally falling* (2023), explores our own physical connection to the earth, the fluidity within the ecosystems in rivers and waterways, and how that is enhanced through queer theory. McDonald alters canvases by washing them through the Clarence River, their pristine quality is overtaken and mutated by insects, bugs and other living matter within the water. Demonstrating a collaboration between humans and non-humans, a hybrid artwork is created through which McDonald uses as an opportunity to highlight

“The shared future that all living things possess.”

Through gestural marks and natural bodies forming on the canvas, the artwork is no longer a singular object but has been influenced by the beings around it. The idea of sharing space is not just explored through the artist's physical collaboration with the earth but also through viewing nature through a queer theoretical lens. Opening up an opportunity for our society to “consider the natural world as a site of diversity and fluidity”¹, inspiration for us to prioritise less adherence to traditional ideas of ‘naturalness’ and ‘normality’.

Utilising public space is another way in which both McDonald and CAConrad are able to demonstrate their ideology behind their practices. In *I am Passing Through* 2021, by McDonald, the artist explores how we connect to our surroundings and the environment. Placed in an open space, McDonald “invites viewers to reflect on their own passage through life, and the connections they have forged with people and place.”²

¹ Sandilands, Catriona, and Bruce Erickson. *Queer Ecologies : Sex, Nature, Politics, Desire*. Bloomington, Ind: Indiana University Press, 2010.

² Raf McDonald *I am Passing through* Rafaella McDonald



Ground obsessed and eternally falling
(2023)
Raf McDonald
Images by Katie Holmes

I Am Passing Through
(2021)
Raf McDonald
Image by Emma Lipschitz.



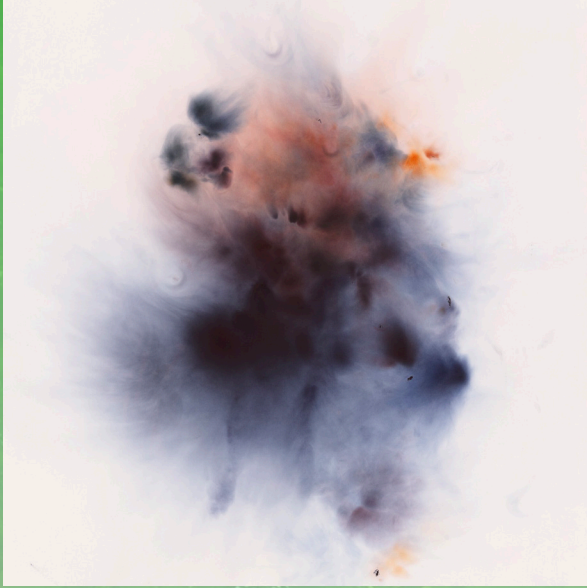


An oval shape with



h three to four windows.

AI'm So, So, So, So, So Sorry, Katherine
(2020)
Emily Parsons-Lord



*“An intricate web of
connections”*

Ecology without nature: Rethinking
environmental aesthetics by Timothy Morton

Embracing the complex network, Emily Parsons-Lord incorporates queer theory into their air based artworks in order to demonstrate the physical connection humans have with the environment. Portraying a collective self portrait of humanity in their array of air based world, the artist demonstrates how even though this is an invisible medium, humans have a deep connection and reliance on it. The artist dissects the invisibility of air, associating it closely with their other material storytelling. With this method being such a crucial and useful tool in exploring air, she states that the method is so powerful as it engages the audience, through their direct involvement standing with the works. Air is an overarching theme throughout almost all of Parsons-Lord's artworks, exploring how air crosses all boundaries and how it shares space with anyone, not just the artist.

Emily Parsons-Lord's practice centres a lot around queer theory, geological time, storytelling and the material use of air. Originally starting off interested in the "dark side" of environmental evolution they questioned "what would happen if the soil changes, or the water, or the air", starting with air and getting hooked immediately. The forming of a similar familiarity as previously artworks is explored in *A great shock of brilliant hairs thrilled the sky* (2022) and *I'm so, so, so, so, so sorry Katherine* (2024). The humanity that these star names have encourages a feeling of connectedness and yearning for the sublime. The viewer is given an insight into the nuances of these peoples relationships, ideas that need to be shared on such a magnitude scale that they triangulate with the stars. This almost invited intrusion is aided through Parsons-Lord's artwork, taking the unique colour signature of each star and generating a pigment that reflects that.

*Through this final explosion we are able
to star-gaze.*

In Emily Parsons-Lord's practice they explore this idea of sharing space in a less concrete form compared to the previous artists, as their practice centres more around air and the ephemeral. In *Things Fall Apart* (2017), a column of mist is created through a mixture of air and the plant distress pheromone methyl jasmonate. Placed over a shallow pool over water, visitors are able to walk onto a board and stand underneath this pillar. The viewer physically soaks and inhales the work, internalising this disaster created before them. Instead of the artist herself having a physical engagement with the materials while creating the work, it is the visitor who interacts with the project in order to create the final effect.



In Emily Parsons-Lord's practice they explore this idea of sharing space in a less concrete form compared to the previous artists, as their practice centres more around air and the ephemeral. In *Things Fall Apart* (2017), a column of mist is created through a mixture of air and the plant distress pheromone methyl jasmonate. Placed over a shallow pool over water, visitors are able to walk onto a board and stand underneath this pillar.



Things Fall Apart
(2017)
Emily Parsons-Lord

The viewer physically soaks and inhales the work, internalising this disaster created before them. Instead of the artist herself having a physical engagement with the materials while creating the work, it is the visitor who interacts with the project in order to create the final effect.

CAConrad's (SOMA)tic poetry exercises

The first and bracketed part of (Soma)tics, “Soma” comes from the indo-iranian drink made from pressing specific psychedelics and energiser plants together, often associated with the divine. In Sanskrit and Indo-European languages it means “to press & be newly born”

The entire word “somatic” is Greek and means “the body”. Often found in medical contexts, it refers to a range of body related elements such as cells, tissue or part of the nervous system that controls sensation and movement.

Letter to a Future Lover (2017)

Assigning each animal a spot on their body they are able to rub or press that body part whenever seeing or interacting with the animal.

Quails are their right jawline

Coyotes are associated with the back of their ear

Lizards are just below their navel

Roadrunners, their spine

Chipmunks are their ankles

and finally Doves are their hands, which they don't like too much but understand why they're related, referencing the brand of soap named Dove as the source.

*“The coyotes are the backs of my ears.
I can easily image that if one
of them let me rub
the back of their ears, they would
like it a lot”*

CAConrad

Reading through the different rituals listed in “CAConrad’s (SOMA)tic poetry exercises”, I took note of any that stood out to me and related to the core ideas within my publication. The approach and gathering of information that leads up to the poetry is what CAConrad largely focuses on, so it was my intention to recreate a few of these rituals in order to produce my own forms of written work.

(Soma)tic Poetry Ritual

Number 29 in this list begins with the poet (originally CAConrad, but applicable to anyone) sitting under a chosen tree in a car park, advised to “sit on the roots to see if it wants you OFF!”¹ They also instructed the poet to not worry about “what a lunatic [they] appear to be”² as you sit with your tree friend which was a key thing to remember as I did feel a bit silly sitting under a tree in the Woolworths carpark. The poet is instructed to take notes as if discovering a sleeping creature that “may wake up at any moment and ATTACK YOU”³. Make sure to study every detail of the tree—from the veins in the leaves to the surrounding sky, buildings, and people. Another task involves looking in one direction for a moment, closing your eyes to recall what you saw, then noticing what you missed upon opening your eyes. This activity enhances the sense of being hyper-present. The final part involves touching the tree with your non-dominant hand to receive a message from it, then walking to other trees and touching them with your dominant hand to pass on the message. You must think about and take notes on what messages you’re passing on. Once at home, this is when you write your poetry from your notes, memory and experience, CAConrad instructs that you use the key words or “filters” tract and initiate to shape your poems.

1 University of Pennsylvania, CAConrad’s (SOMA)TIC POETRY EXERCISES

2 University of Pennsylvania, CAConrad’s (SOMA)TIC POETRY EXERCISES

3 University of Pennsylvania, CAConrad’s (SOMA)TIC POETRY EXERCISES

The other exercise I noted from this document was 47, specifically day 2. In comparison to 29, the poet is not stationary, rather, walking around their neighbourhood. You are instructed to take notice of all the animals that surround you, keeping a list of them and the conversations you have as you cross paths. The examples provided by CAConrad in the exercise outline include “squirrels, dogs, cats, rats, mice and bugs” and it was enjoyable adjusting this list of animals to fit a more suburban Australian setting. After you have engaged with the animals, refer to your notes about these meetings and use at least $\frac{1}{3}$ of these conversations in the poem.

little bird

he's sat waiting, expecting

shadowed by houses

look away

flew away

piercing black eyes

sorry quick paced

he eats

heavy

my step on the grass

past lives and past days

i hope she rests

tweet

tweet

tweet

familiarity I share with them

little bird

he's sat waiting, expecting

shadowed by houses

look away

flew away

piercing black eyes

sorry quick paced

he eats

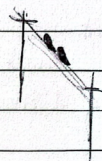
landing on a wire next to her

they share a story

sitting at a dining table

we share a laugh

home.



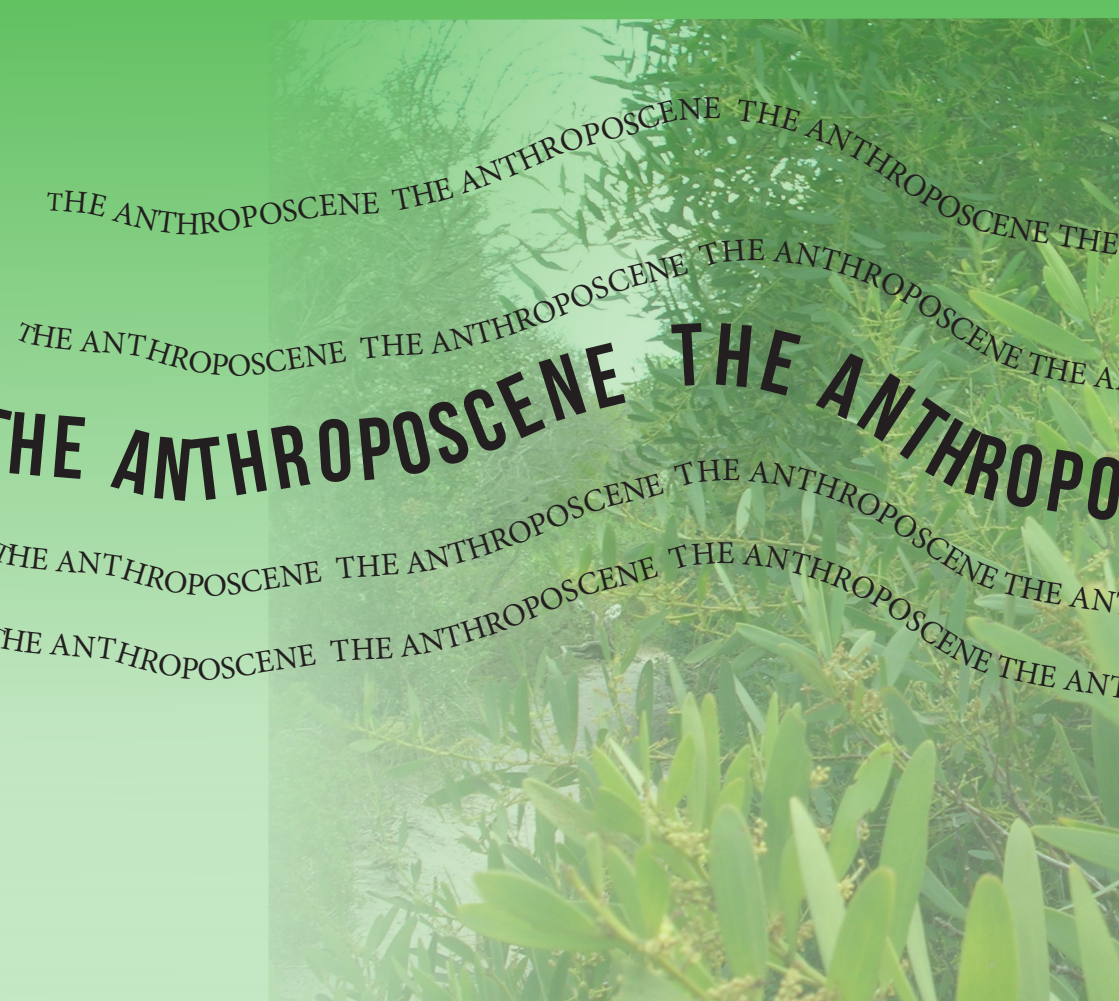
fluttering

home

encased in comfort

I too will relate in a few more steps

home



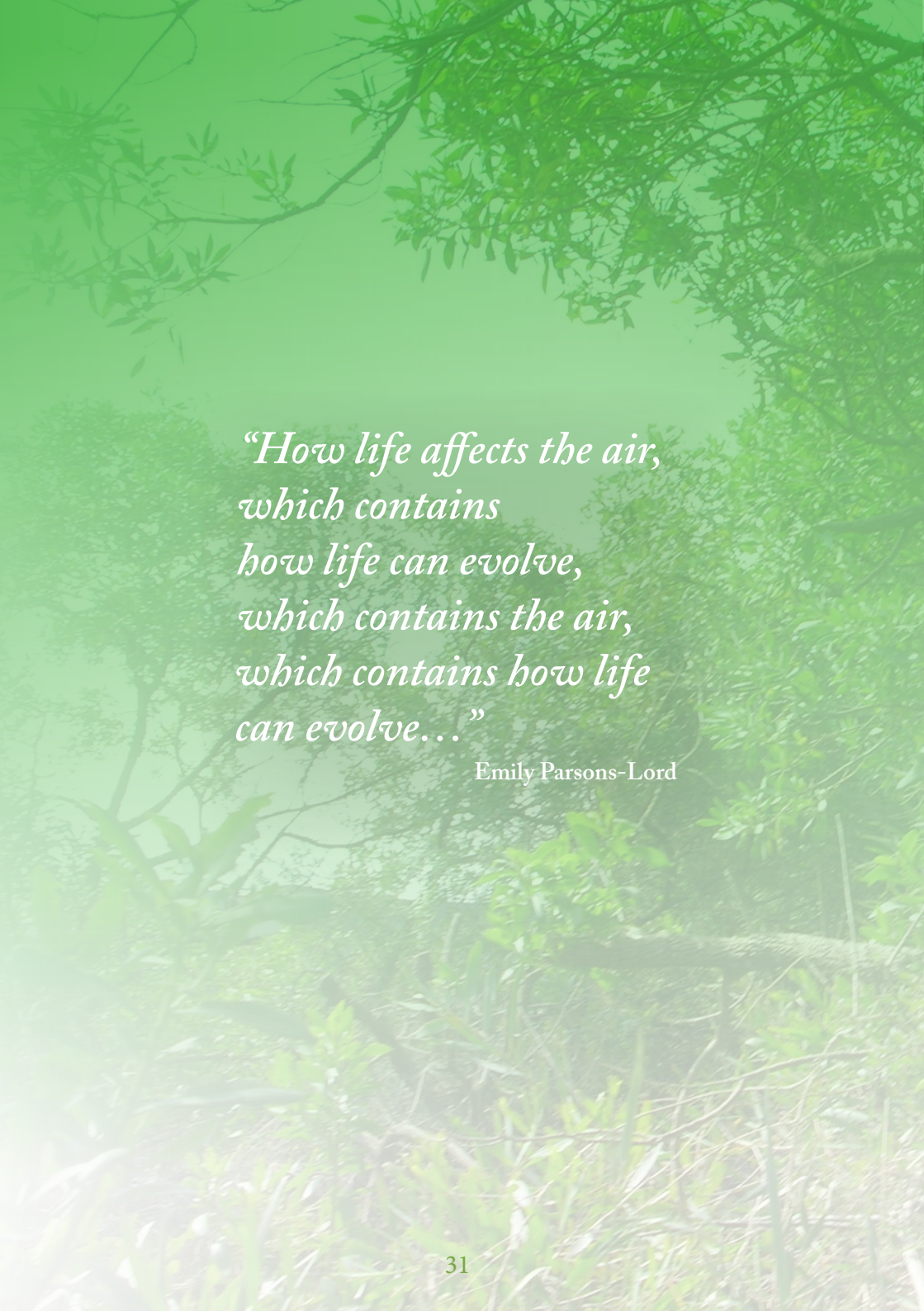
THE ANTHROPOSCENE THE ANTHROPOSCENE THE ANTHROPOSCENE THE ANTHROPOSCENE THE ANTHROPOSCENE

THE ANTHROPOSCENE THE ANTHROPOSCENE THE ANTHROPOSCENE THE ANTHROPOSCENE THE ANTHROPOSCENE

THE ANTHROPOSCENE THE ANTHROPOSCENE

THE ANTHROPOSCENE THE ANTHROPOSCENE THE ANTHROPOSCENE THE ANTHROPOSCENE THE ANTHROPOSCENE

THE ANTHROPOSCENE THE ANTHROPOSCENE THE ANTHROPOSCENE THE ANTHROPOSCENE THE ANTHROPOSCENE



*“How life affects the air,
which contains
how life can evolve,
which contains the air,
which contains how life
can evolve...”*

Emily Parsons-Lord

Humans have an interdependent relationship, demonstrated through McDonalds practice, and it is through queer ecological understanding that we can develop a deeper and more compassionate one. In Decolonising nature, the author Demo argues that an understanding of the “intersection of contemporary art, environmental activism and ecology politics” are all needed in order to never stand the environmental crisis. He analyses and critiques the ways in which mainstream environmentalism is overlooking the intertwined relationship between humans and nature. Similar to Morton, the theorist challenges the idea of nature as clean, using the idea of the Anthropocene to enhance the argument.

It is irrefutable that nature has been modified and “adjusted by historical, cultural and political forces.” With our current time period being classified as the Anthropocene. Contemporary art becomes crucial in understanding and disseminating information about the climate crisis. In the text, the author argues that due to the art movements unique qualities, it is able to engage with ecological issues by challenging the rift between nature and culture.





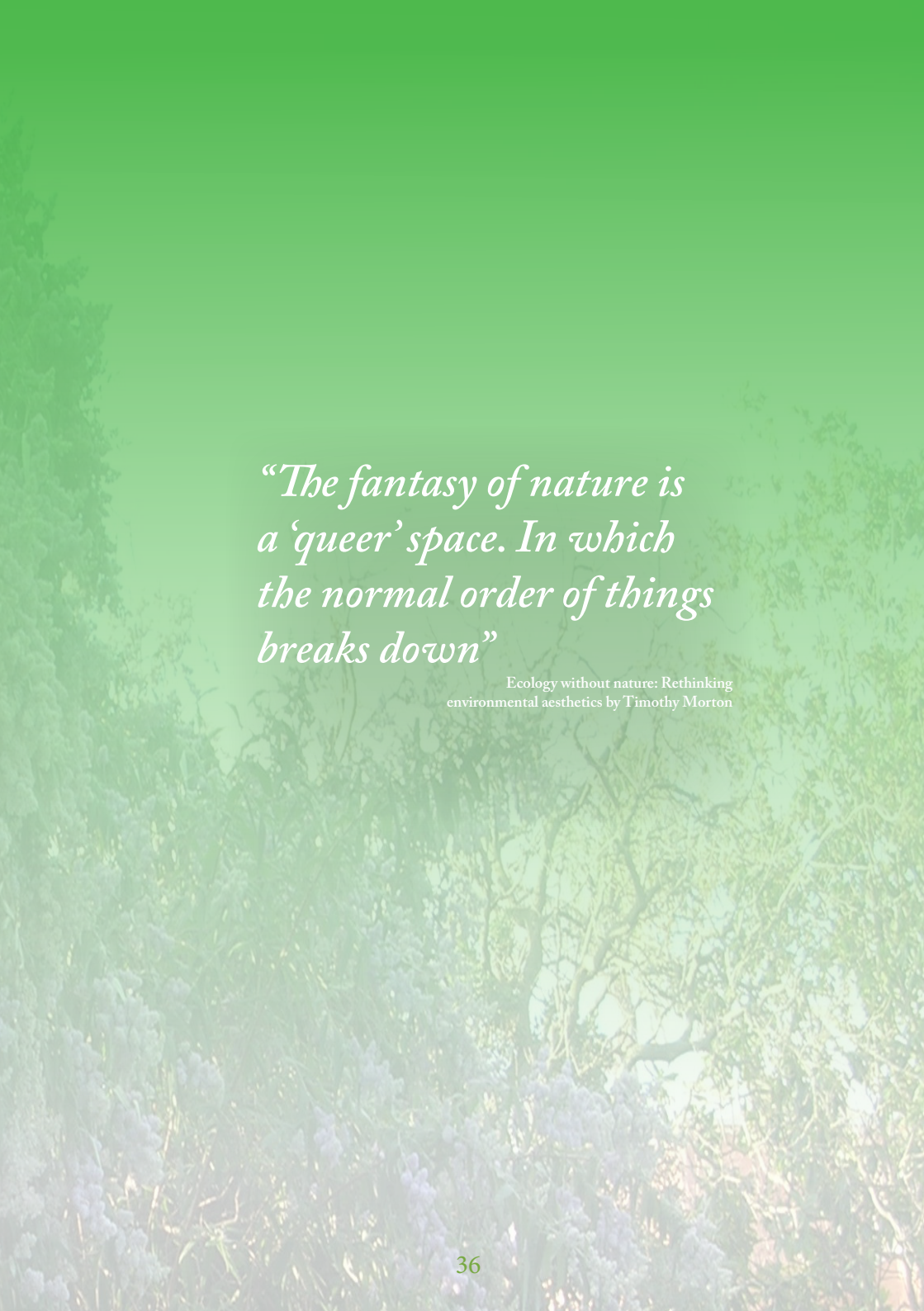
The Record

A term I encountered while interviewing McDonald: the record, through which they discuss how they are interested in queering traditional notions of recording deep time and the lived experience. Expanding and abstracting this idea in their unique way, the artist explores other purposes of recording, with their paintings as an example of an alternative portrayal of past time. Showcasing the direct connection shared between the artist, the canvas and the environment, the final artwork queers what a record is, presenting a more intertwined one. The artist discusses the fluidity of life and connection, something that cannot be recorded in full. A small moment can be marked onto a canvas.

Their abstract artwork in relation
to queerness is one that is a


“punctuation mark in an ongoing lifespan,”

The art physically demonstrates the need to dissolve the barriers between the natural environment and us. Critiquing current societies attitudes and actions towards the environment, McDonald places the viewer in a perspective of an individual looking retrospectively at our behaviours. The artist questions our legacy, what we are actively adding to the planet and how it will look in the future, what we are leaving behind, advocating for a more aware and conscious world.



*“The fantasy of nature is
a ‘queer’ space. In which
the normal order of things
breaks down”*

Ecology without nature: Rethinking
environmental aesthetics by Timothy Morton



*“Queering of nature is
loving the edges...the
inbetween”*

Emily Parsons Lord

In a similar vein of portraying the past in a less rigid and structured form, Parsons-Lord's artwork "*Different Kinds of Air - A Plants Diary*" (2014), reflects on the past in a unique and queer way. Continuing her use of air as a material, the artist examines how this ecological quality is heavily involved in our past, present and future. As a place that holds heat, its involvement in global heating is immense, trapping smoke and pollution, often regurgitating it back to us later on. Our reliance on air and the assumed safety we have towards it is challenged as the artist makes "this thing that we think we know so intimately, so alien."

Recreating past gases, the bags of air portray a queer timeline of life, focusing on the air that encompassed the globe at various points in history. The changes in compounds brought attention to how life changed the air, and how air influenced life. Demonstrating air from the time of giants, when oxygen levels were twice as high as they are today, to the great dying that occurred just before dinosaurs existed, where almost 95% of species died out due to a volcanic eruption spiking carbon dioxide levels and halving oxygen. Revealing how earth is ever changing and evolving, this view of the past can be used to inform our present and future interactions with the environment.





*“In a future life, would we like
to fall in love with the world
as it is? With no recollection
of the beauty we destroyed
today?”*

CAConrad

Resurrection Extinct Vibrations, is a set of somatic rituals that CAConrad devised in order to connect with the world around them, bringing back “music” as they describe it, to the land, air and body. There were a range of customs set out in this collection, all revolving around the idea of connecting with the present world, and acknowledging the harm humans have done to the planet. In a TedTalk about their poetry in relation to the climate crisis, they discuss how humans are replacing extinct animal sounds with our own mechanical noise, drowning out their “breath, heartbeat, song and wing flutter with bombs, drones and cars”. Their practice lends well to also appreciating the animals that still exist around us, stating that their understanding of creativity being present in everything around us comes from the “learned compassion for [themselves], other people and other animals.” Lying in fields all across America, with speakers playing field recordings of recently extinct and highly endangered animals, they let the vibrations of these entities flood their body, taking inspiration from the energy to write their poems.

*“Queer performance shows us
better futures are always at
hand”*

CAConrad

The way in which CAConrad proposes speculative futures differs from the other two artists, as their ritual practices centre around “being anything but present,” with it being nearly impossible. They do, however, discuss possible futures, believing that positive alternative futures can be achieved through being more present.

**“activating queer possibilities of everyday life,”
can produce
“glittery queer utopias.”**

Using queer theory in everyday life and disrupting societal norms, and recognising the interconnectedness and fluid nature of all living beings, CAConrad proposes a positive and much more aesthetic experience of the world. In contrast to the previous two artists who investigate the future in relation to the past, the poet positions all new ways of living that converge from past experiences.



Raf McDonald
Imagining a future looking backwards to now, excavating 60 billion
chicken bones (2023)

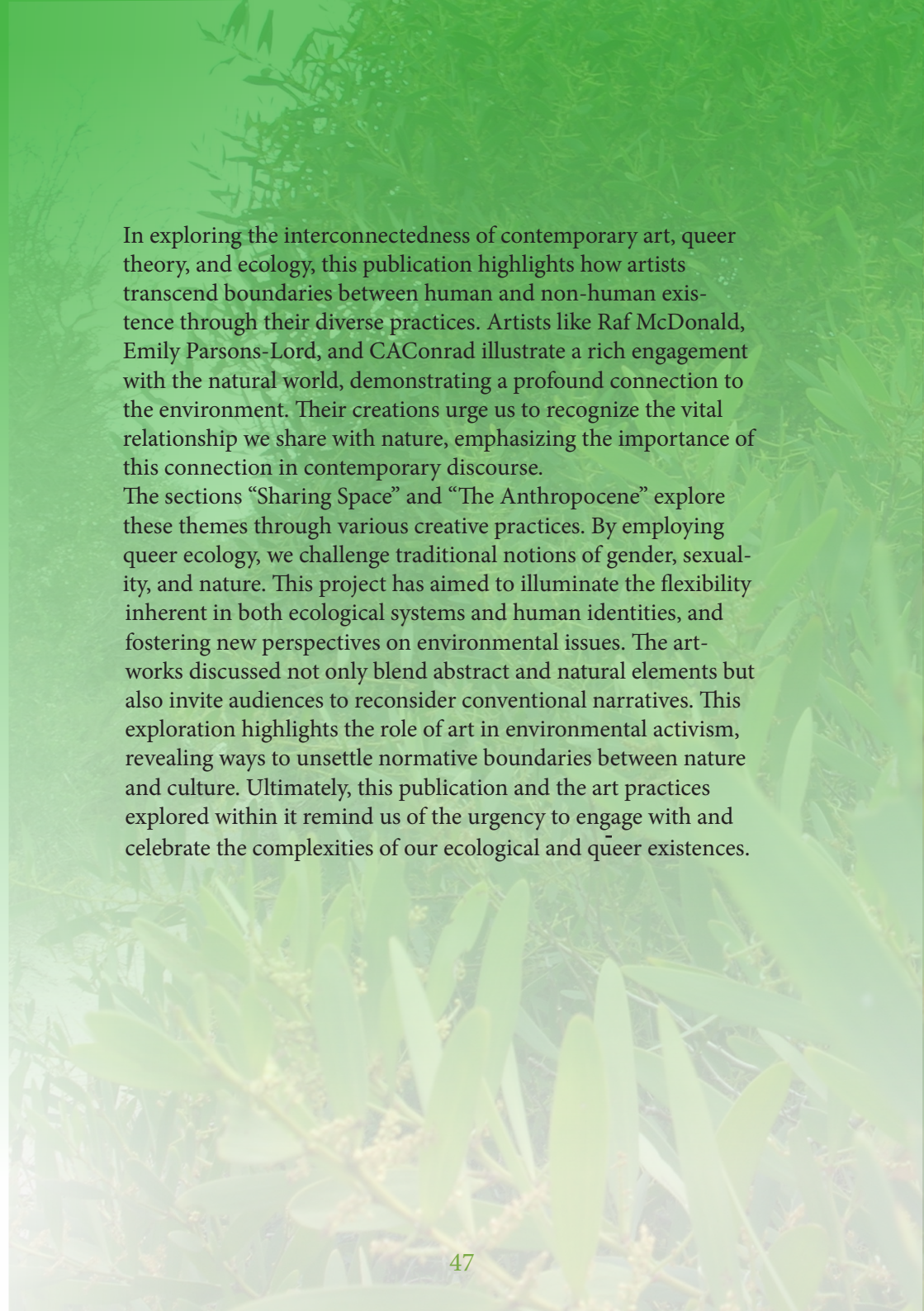
McDonald considers geological time in their artwork *Imagining a future looking backwards to now, excavating 60 billion chicken bones* (2023), a possible future is informed by the past, a time that cannot be changed but only learnt from. Reflecting on how in the future the main record of human life will be all the fossilised chicken bones, the artwork is buried, and is impacted by insects and mould that grow and interact with it. Interested in fun facts and trivia, the title of the artwork refers to a study McDonald found in the book “7 cheap things” by Jason W. Moore and Raj Pate,¹ which states that humans consume 60 billion chicken bones a year, and that those bones will be a bigger indication of human life rather than human bones. Using the chicken figure on the canvas as a self-portrait, they propose a future as seen through the eyes of an animal, bringing attention to the enmeshment of animal and human. Not just our pasts are linked, but more importantly our futures, with the bones of chickens being the largest example of our human existence.

Parsons-Lord examines a very possible future where the average temperature of earth has gone up a few degrees, disrupting the ecosystem. In *The future leaks out* (2017), a reservoir is built behind a gallery wall, with a small hole connecting one side to the other. The gallery is set to a few degrees above ambient temperature and gallium is placed on the outside area of the wall; this metal melts when it gets above 29 degrees. As the rooms begin to heat up. The once solid metal begins to drip into the space, the slight change in temperature almost unnoticeable to the audience, but having dramatic transforming qualities on the metal. Queer theory and practice is also in play throughout this artwork as Parsons-Lord comments on how through its unclear state as a metal or a liquid

“there’s a real queering to the material”

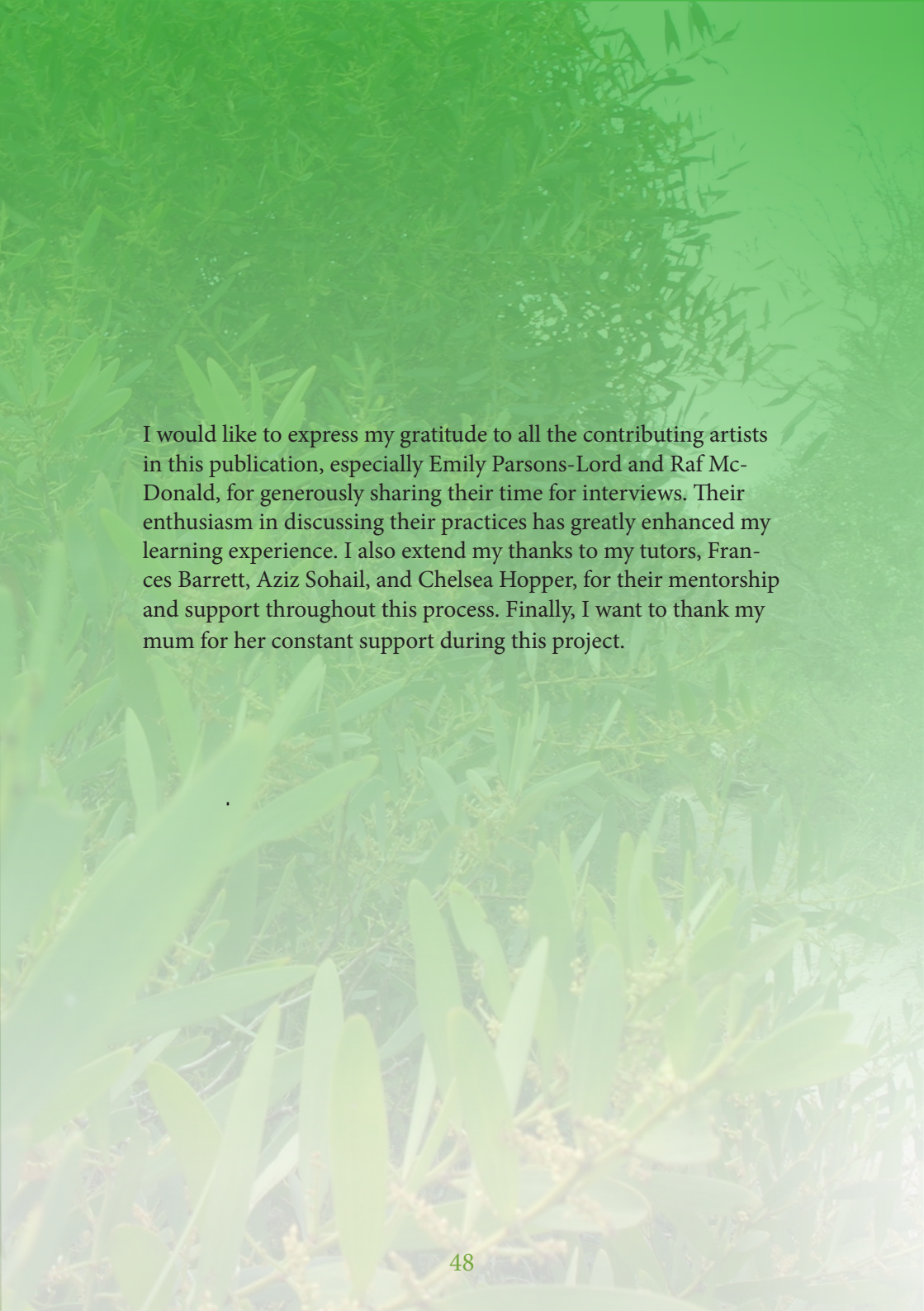
This extends to a further queering of the constructed barriers between the natural world and humans, dissolving this boundary and bringing a climate crisis affected element into a space thought to be removed from the environmental world.





In exploring the interconnectedness of contemporary art, queer theory, and ecology, this publication highlights how artists transcend boundaries between human and non-human existence through their diverse practices. Artists like Raf McDonald, Emily Parsons-Lord, and CAConrad illustrate a rich engagement with the natural world, demonstrating a profound connection to the environment. Their creations urge us to recognize the vital relationship we share with nature, emphasizing the importance of this connection in contemporary discourse.

The sections “Sharing Space” and “The Anthropocene” explore these themes through various creative practices. By employing queer ecology, we challenge traditional notions of gender, sexuality, and nature. This project has aimed to illuminate the flexibility inherent in both ecological systems and human identities, and fostering new perspectives on environmental issues. The artworks discussed not only blend abstract and natural elements but also invite audiences to reconsider conventional narratives. This exploration highlights the role of art in environmental activism, revealing ways to unsettle normative boundaries between nature and culture. Ultimately, this publication and the art practices explored within it remind us of the urgency to engage with and celebrate the complexities of our ecological and queer existences.



I would like to express my gratitude to all the contributing artists in this publication, especially Emily Parsons-Lord and Raf McDonald, for generously sharing their time for interviews. Their enthusiasm in discussing their practices has greatly enhanced my learning experience. I also extend my thanks to my tutors, Frances Barrett, Aziz Sohail, and Chelsea Hopper, for their mentorship and support throughout this process. Finally, I want to thank my mum for her constant support during this project.

Bibliography

*Decolonising nature: Contemporary
Art & politics of Ecology*

T,J Demo

*Dragging Away: Queer Abstraction in
Contemporary Art*

Lex Morgan

Figuring ground
grafton regional gallery
curated by Abbra Kotarczyk
2023

*Composing in the Future Particular:
Reading CAConrad's (Soma)tics*

Nate Mickelson

New York University

*CAConrad's (Soma)tic Poetry
Exercises*

CAConrad

*The Poem as a Ritualistic Structure:
A Creative Exercise Inspired by
CAConrad.*

Queeney, Maggie

April 5, 2023.

*Introduction to (Soma)tic Poetry
Rituals*

CAConrad

Poetry Foundation

*(Soma)tic Poetics: An Interview
with CAConrad*

Thom Donovan, CAConrad

2012

Bibliography

NGV Melbourne now Raf McDonald

Queer Ecologies : Sex, Nature, Politics, Desire.
Sandilands, Catriona, and Bruce
Erickson. Bloomington, Ind: Indiana
University Press, 2010.

*CAConrad's (SOMA)TIC POETRY
EXERCISES*
University of Pennsylvania,

The Anthropocene
National Geographic Society
October 19, 2023

*Social and environmental issues through
poetry*
CAConrad
TEDxArchivorum

Picturing the Air Around Us
Emily Parsons-Lord
TEDxYouth@Sydney

*A History of the World in Seven Cheap Things
A Guide to Capitalism, Nature, and the Fu-
ture of the Planet*
Jason W. Moore and Raj Patel

Queer Abstraction: A Roundtable.
ASAP Journal
Cooper, A., Britton, L., Downey, K., Ed-
monds, J., Epstein, M. J., Finkelstein, A.,
Ganesh, C., Medina, G., & Pepe, S.
2017.

