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FFF flyer.

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Abstract

This study explores the ‘irrationalities’ of deep ecology activism in the context of radical environmentalism by using the empirical example of ecoporn. Fuck For Forest is an environmental Non-Governmental Organisation which undertakes fund-raising for re-forestation and forest protection by means of pornography. Following twelve months of ethnographic fieldwork, this study presents first research results on a radical environmental project which does not promote democratic and established procedures for protecting Nature but, instead, promotes the naked human body and human sexuality. Similar to other deep ecologist projects, Fuck For Forest aims at socio-ecological change by non-violent means. But, distinct from most deep ecologist projects, Fuck For Forest focuses on sexuality as a universal force of life and promotes Nature protection in connection with human body liberation from contemporary forms of sexual and body commercialism. While critics of deep ecology blame the mismatch between aims and means in radical environmentalism in general, and in deep ecology in particular, this study shows how deviations from conventional forms of protest produce unforeseen political pathways for attaining environmental protection.

Keywords: deep ecology, green liberalism, pornography, biopolitics

1. Introduction: Radical Environmentalism, Deep Ecology and Direct Action

In the terminology of social movements, direct action means the immediate act, using any available means, to solve a problem that conventional institutions (governments, established unions, etc.) do not solve. According to the means used by direct action activists for attaining aims, direct action can be considered as being on a gradient from violent to non-violent. Many direct actions, more or less violent, are referred to as *radical* in the academic and public discourses for their misfit with conventional practices of contestation.¹ Conventional and direct forms of contestation have developed concomitantly and reciprocally in the Western societies over the past six decades (Epstein 1991, Drengson et al. 2010).

Starting with the mid-1980s, non-violent environmental activism became entwined with deep ecology (Devall 1991). Norwegian philosopher and mountaineer, Arne Naess, coined the term, deep ecology, at the Third World Future Research Conference in 1972 (Naess 1973). ‘Deep’ refers to the level of comprehension of human-Nature relations, as well as to the rhetoric used when arguing in environmental conflicts. This understanding of environmental activism is based on Gandhian philosophy (Weber 1999) and expresses, first and foremost, the idea that Nature possesses intrinsic value and not only use-value for humans.

In 1984, Arne Naess and George Sessions coined the *Basic Principles of Deep Ecology*, which became a platform in deep ecology activism. These principles are:

- “1. The well-being and flourishing of human and nonhuman life on Earth have value in themselves (synonyms: inherent worth, intrinsic value, inherent value). These values are independent of the usefulness of the nonhuman world for human purposes.
2. Richness and diversity of life forms contribute to the realization of these values and are also values in themselves.
3. Humans have no right to reduce this richness and diversity except to satisfy vital needs.
4. Present human interference with the nonhuman world is excessive, and the situation is rapidly worsening.
5. The flourishing of human life and cultures is compatible with a substantial decrease of the human population. The flourishing of nonhuman life requires such a decrease.
6. Policies must therefore be changed. The changes in policies affect basic economic, technological, and ideological structures. The resulting state of affairs will be deeply different from the present.
7. The ideological change is mainly that of appreciating life quality (dwelling in situations of inherent worth) rather than adhering to an increasingly higher standard of living.

¹ Conventional forms of contestation follow an institutionally established parkour, such as public awareness, negotiation or elections. For detailed accounts see Taylor 1995, 3-6, 13-27; Hay 2002; Ratkau 2012.

8. Those who subscribe to the foregoing points have an obligation directly or indirectly to participate in the attempt to implement the necessary changes.” (in Naess and Haukeland 2002, 108-9; various expanded versions of this platform have been proposed, see Bender 2003, 448-9).

The principles are not anti-human and do not oppose technological development. They are formulated so that they can be endorsed by a diversity of people with different religious, political, and philosophical backgrounds (Drengson et al. 2010). Naess contrasted deep ecology with shallow ecology, which accounts for Nature as a resource and is concerned with the management of natural resources for the well-being of humans. Yet, Naess did not consider shallow and deep ecology as being mutually exclusive (*ibid.*, 101-2, Naess 1973, 95).

The narrative of deep ecology emphasises the sacredness and entanglements² of all forms of life and promotes dialogue and peaceful aims in the fight against environmental degradation. Deep ecologists aim deepening human connection to Nature by creating new sustainable cultures and new forms of organising human life. A spiritual thread is implied in this philosophy and activism. Yet, deep ecology is profoundly political as the idea of the intrinsic value of Nature is conducive to political acts which challenge the moral primacy of human individuals (Taylor 2010, 179). Together with green anarchism, earth-liberationists, anarcho-primitivists, ecofeminists, Wiccans and neo-pagans, deep ecology belongs to the big family of radical environmentalism. Although differing substantially in pointing to the causes of environmental crises as well as in political aims (Devall 1991, Taylor 2001, Taylor 2010), these movements share affinity to radical societal change for achieving environmental protection. Their claims and means to attain their aims are far from mainstream views, outrageous to some, and irrational to many.

Radical environmentalism, in general, and deep ecology in particular, have been strongly criticised from a pragmatic ethics perspective for the impossibility to develop a critical theory with practical intent (Stark 1995, Light and Katz 1996). Other arguments against deep ecology mention the lack of clear ethical stances (Harlow 1992) and Nature mysticism (Wood 1985). Deep ecology has also been criticised for both its aims and its means, but mostly for the mismatch between the two. The critique is rooted in green liberal political philosophy, which argues that deep ecology is preaching isolation of its adherents from the political life of the larger public sphere (Dobson 1989, 1990), therefore representing a threat to conventional social life.

² I use this term in Barad’s understanding as entities which cannot exist disjoined, which lack “an independent, self-contained existence” (Barad 2007, IX).

Conceptually, the green liberal theory raised the issue that deep ecology fails in providing a conceptual platform by which biological egalitarianism can achieve sociopolitical egalitarianism (Bradford 1989). This problem is seen as rooted in deep ecology's epistemological commitment to the intrinsic value of Nature (Wissenburg 1998).³ As such, the green liberal critique of deep ecology essentially questions how realistic the aims of the deep ecologist are. Brennan pointed, for example, to the lack of "grounding or rationale" regarding aims and means in deep ecology (Brennan 1988, 7), and Stark argued that "[w]hat is at issue in this discussion is the fate of reason in radical environmentalism" (Stark 1995, 276).

These critiques of the lack of rationale and reasonability have hampered the legitimacy of deep ecology and radical environmentalism in academic and public discourses and have not been seriously countered until now. What the green liberal critique failed to address is how deviations from widely-established ideas of rationality can in fact lead to coherent political acts and strategies. Classic research in the social sciences that investigates rationality has long argued that this can indeed be the case and that addressing rationality requires a distinction between reason and rationality, at first. I consider, along with Mosterin (2008), that reason is a psychological faculty that is developed in human-beings and is linked with the development of articulated language, while rationality is an optimising strategy for achieving goals. In early social and cultural anthropology, for example, 'the strange' actions and beliefs of non-western cultures became objects of study.⁴ Via the means of scientific methodology, looking at the diversity of religious conducts, economic actions, work ethics, property relations, family relations, sexualities and different ways of being in the natural environment established an epistemic pluralist view of rationality (Benedict 1934). With the rise of social and cultural anthropology, rationality became a matter of geographical, historical and cultural contexts.

In the industrialised world, sociologists tried to explain in the same manner what weakens and empowers strategic action and what 'rationality' is actually about (Merton 1936, Elster 1984). Classical sociology did not consider irrational action as the negative counterpoint of rational action,

³ Marcel Wissenburg claims that no valuation can be undertaken outside a valuer, and therefore, intrinsic value, even of Nature, does not exist. He notes: "There can be no value without a valuer, and there is no reason to believe that the category of independent value cannot be reduced to instrumental or at least external value. Even if an object or act x could have intrinsic value, this would be inconsequential without being valued by those who either create or discover value in the world: individuals guided by plans of life or theories of the good. To have more than purely theoretical consequences, intrinsic value must be recognized as anthropocentric, i.e. a valuer must 'put value into' an object. Thus, intrinsic value is, for all practical purposes, redundant and reducible to external value" (Wissenburg 1998, 97).

⁴ This was not only candid curiosity, but also an indirect promotion of western rationality (Pyenson 1993, 5).

but rather as having “its own shape and complexity” (Albrow 1990, 129) and contributing actively, and often silently, to societal change. Max Weber gives a paramount example in this regard: “the greatest irrational force of live: sexual love” (Weber 1970, 343). He notes:

“primitive people [sic] do not regard this act as containing anything unusual, and they may indeed be enacted before the eyes of onlooking travelers, without the slightest feeling of shame. They do not regard this act as having any significance beyond the routine of living. The decisive development, from the point of view that concerns us, is the sublimation of the sexual expression into an eroticism that becomes the basis of idiosyncratic sensations, hence it generates its own unique values and transcends everyday life” (Weber 1978, 606-7).

Apart from its evolutionist perspective, the above quote encapsulates very well the debate that this study addresses. The point here is that it is inappropriate to dismiss deep ecology on the basis of its lack of ‘grounding’ or ‘rationality’, and that, environmental movements, even in extreme displays, shall not be thought about through a rational-irrational divide. The empirical evidence presented here shows how ecological claims are constructed in relation with sexuality and are promoted through a certain type of pornography. While this might seem ‘irrational’ or ‘outrageous’, in fact deep ecologist claims, even in one of their most extreme displays, of openly exposing human sexuality for saving the planet, do cohere with long-term political aims and lead to considerable social and ecological outputs. While detractors question the rationale of radical environmentalism in general, and of deep ecology in particular, this study shows that the rational/irrational binary is futile when analysing direct political action.

When I first encountered Fuck for Forest (henceforth FFF) I was curious about this new type of ‘forest-dependent community’ in the heart of Berlin, which in 2014 succeeded in raising more than US\$300.000 dollars by means of pornography. After running a Google Scholar search, I realised that despite a growing literature on radical activism, deep ecology and pornography - in which it could feature as a case study – FFF is absent from scholarly publications except for only a few mentions (Lindholdt 2009, Attwood 2011). This was confirmed by a succinct overview on an online search on the topic (Bell 2010, 135-7). Deciding that this was an interesting subject, I spent a sporadic period within a time-window of twelve months at their Berlin base, having chats, undertaking more formal and informal interviews, and attending their performances. I also examined interviews that FFF members had undertaken with the media, with their blogs and with discussion forums.

This study is organised into three main parts. First, I introduce a genealogy of ecoporn, starting from its synonym for industrial greenwashing in the mid-1970s to ‘irrational practices’ of environmental contestation in the 2000s; second, I present FFF, their understanding of deep ecology, and their ‘irrational’ activism. In the last part, I open up the data in a discussion section on the role of ‘irrationalities’ in FFF’s radical environmentalism.

2. A genealogy of Ecoporn

This section describes the conversion of ecoporn from a metonym for greenwashing to a practice of contestation in radical environmentalism. This genealogy of ecoporn aims at showing the conceptual roots of a contestation practice which links sexuality, body liberation and Nature protection.

2.1. Ecoporn as Greenwashing

The syntagm of ecoporn has been used first in the 1970s in communication studies dealing with advertisement (Turner 1970, Sandman 1971). The 1970s were years of heavy social upheaval in the US and Western Europe. Following the social and environmental movements from the mid-1960s, the industrial sectors in the Western world started to absorb important parts of the critiques coming from labour unions and social and environmental activists (Boltanski and Chiapello 2005). Corporations started to green their image through printed ads, and with this, “maturing in political sex appeal” (Turner 1970, 263). The ecological advertisement was not regulated back then (Sandman 1972), and this first wave of greenwashing (Karliner 1997) communicated values and attitudes about public issues which were not conform to reality (Sandman 1973, 45).

Seizing the fraudulence, Jerry Mander introduced the term to the public (Mander 1972) through a magazine article entitled “EcoPornography: One Year and Nearly one Billion Dollars Later Advertising Owns Ecology”. Mander worked as an advertising executive in a public relations (PR) firm on Madison Avenue in New York (the hotspot of the American advertising industry) (Karliner 1997, 170). He became involved in environmental activism when he realised how PR was used for re-building the environmental credibility of heavy industry corporations.⁵ Mander did not define ecoporn but, using an insider perspective, he referred to it as a PR strategy for greenwashing, as overblown statements of sustainability and care for the natural environment which do not fit the

⁵ On the history of corporate greenwashing see Karliner (1997, 168-190).

reality.⁶ Images of people swimming happily next to a nuclear power plant were, for example, ecopornographic for Mander.

The term was soon adopted by Eduard Abbey (Abbey [1975] 2011) in his famous novel *The Monkey Wrench Gang*. Abbey's novel describes the sabotage practices of an environmental 'commando' that was fighting environmentally harmful projects in the Southwestern United States. The book has since been many times reprinted and has inspired many environmental activists to undertake direct actions for protecting the environment.⁷ Abbey uses the term ecoporn only once in his book, but the way he does this is very telling:

"He watched the news. Same as yesterday's. The General Crisis coming along nicely. Nothing new except the commercials full of sly art and eco-porn. Scenes of the Louisiana bayous, strange birds in slow-motion flight, cypress trees bearded with Spanish moss. Above the primeval scene the voice of Power spoke, reeking with sincerity, in praise of itself, the Exxon Oil Company – its tidiness, its fastidious care for all things wild, its concern for human needs" (Abbey 2011, 236).

In its early understanding, ecoporn means manipulation of the visual senses for achieving commercial goals; it means a mode of communication for "the voice of Power"; it means the hypocrite use of scenic beauty for greening the image of industry. Abbey, one of the forefathers of radical environmentalism, shows curtly how the beauty of Nature can be used for social manipulation.

In the following twenty years since its inception, the term ecoporn consolidated itself in media as synonymous for greenwashing à la Exxon Oil Company. It was only in the 1990s, however, that the term reached legal debates in the US. Legal scholars, David Hoch and Robert Franz, analyse the tension between greenwashing/ecopornographic practices and the provisions of the American Constitution (Hoch and Franz 1994). They define ecoporn as follows:

"Greenwashing, or eco-pornography, is the advertising of a product as "environmental friendly" when some aspects of the product (or its distribution) has, in fact, deleterious effects on the environment" (ibid, 441; see also Hoch and Franz 1992; Smith 1998, 116-122).

Hence, ecoporn in its greenwashing understanding has nothing to do with sexual explicitness. What links ecological concerns with porn is a rough manipulation of consumers. Porn appears in this

⁶ For a distinction between corporate environmental policies and greenwashing see Ramus and Montiel (2005).

⁷ The importance of the book for environmental activism has been documented in the documentary film 'Wrenched' (2014).

regard as a synonym for dishonesty, deceitfulness, fraudulence, corruption, and treachery of mind, Nature and the wallet of consumers. The word ‘porn’ is meant to put an emphasis on the sensuous and sensational aspects of an object or service and, albeit using no sexual allusion, to raise a compulsive interest of the audience. Porn induces, therefore, a state of desire for something that is not real, or has little to do with the reality that it hides.

2.2. Desire, Ecoporn and Domination

By the mid-1990s, another understanding of ecoporn started to emerge in the media, with a fresh input from eco-feminist and queer studies: ecoporn as exacerbated desire, which eventually leads to domination. In this regard, ecoporn links the exploitation of women and Nature to patriarchal understandings of human-Nature relations.

Important in this regard is José Knighton’s “Ecoporn and the Manipulation of Desire” which was first published in *Wild Earth* magazine in 1993. Although a magazine article which does not satisfy the exigencies of academic writing, the argument here is built upon eco-feminist research.⁸ Knighton parallels the depersonalisation of women in the sexual porn industry⁹ with the false depiction and de-contextualisation of natural landscapes from their larger socio-ecological settings. The “stereotyped ideal,” “intimate setting,” “provocative lighting,” and “suggestive atmosphere” (Knighton 2002, 167) are the same techniques used in sexual porn and in landscape video and photo documentaries: “the intention of most landscape photography is to appeal to, even seduce, the beholder with an image removed from its physical context, amplified into a commodity by technique” (Knighton *ibid*, 168).

Knighton argues that our western and westernised social fabric is wrapped by distorted perception. This argument has been reinforced by eco-feminist studies (Welling 2009). Jane Caputi talks about “the pornography of everyday life”: “a worldview, a way of thinking and acting (...), a form of propaganda, a representational style linked with defamation and desensitization, if not destruction” (Caputi 2004, 74-5). Modern Western culture, Caputi argues, describes chaos as feminine and irrational, irrationality which eventually must be put into a psychological ward, enchained by reason and brought to judgment (Caputi 1993, 206). Furthermore, eco-feminist research (Adams 1990,

⁸ One can easily read *The Dialectics of Sex* (Firestone 1970), or amendments on the ‘pastoral’ idealisation of Nature and women, which prevents a genuine encounter with both (Griffin 1978, 1982, Haraway 1991).

⁹ An important debate occurred in the 1980’s on pornography and sex work in relation to human dignity. The idea is that using human individuals as a means for achieving ends contravenes human rights principles. The debate is too complex, and with little reward, to be addressed in this study. For a glimpse into the issue, see Lederer 1980.

Merchant 1990, King 1993) showed how the rational/irrational divide makes the ontological link between desire and domination.

More recently, queer theory has made some progress in dismantling social Darwinism and Freudian claims about the nature and the naturalness of sexuality, both human and non/human (Giffney and Hird 2008), mainly by relying on post-Foucauldian scholarships (Mortimer-Sandilands and Erickson 2010). ‘The queers’ made it clear that there is nothing ‘natural’ in the way Western societies understand, practice and portray sex. Queer theorists focused on sexual practices and the symbolisms of sex in contemporary Western and Westernised societies. By shifting the attention from bodies to the act of sex, many ‘operational’ theoretical categories are disabled and the focus turns instead “to the acts that give bodies significance” (Gosine 2010, 151).

A great deal of work has been undertaken in queer theory on the role that the concept of Nature has played, and plays, in creating social difference and justifying domination (Butler 1993, Ahmed 2000, Scheich and Wagels 2011, Bauhardt 2010, 2011). Bell, for instance, used precisely the example of FFF in support for his argument against seeing Nature “as the uncontestable realm of sexual truth” (Bell 2010, 134). Bell uses the empirical example of FFF, albeit only knowing FFF from what was available on Internet in 2008, as a case in point for renaturalising humanity by “reminding us of our own embodied naturalness” (Bell 2010, 137). He notes:

“FFF draws a strong lineage of sex-based on nature-based sex radicalism (or sex-based nature radicalism) with the nature of sex staged as critique of both sex-negative and nature destroying-human cultures.” (idem).

I distributed Bell’s article among the FFF members and asked for their opinions. They were all laughing, but for different reasons. Some found it completely unintelligible; others were upset because the author made bold claims about their work without asking them; others were mocking the misuse of “naturalness”, precisely by a queer scholar; and some were amused because some queers are among the main opponents of FFF, as I show few pages below.

2.3. Ecoporn within new ways of pornography

Similar usage of porn as a trope for de-contextualised, exacerbated desire is also to be found in the food industry. Gastro-pornography (Cockburn 1977), “the taste of the times”, as Smart put it (Smart 2014: 171), the practice of watching others cooking on TV or admiring unattainable dishes that are perfectly presented in gastronomy magazines (Lindholdt 2009, Mc Bride 2010, see also Chamberlain 2004 for a psychological view-point) is a field of inquiry which has so far received

little attention in scientific research. The pornography of meat (Adams 2003) proposes a feminist-vegetarian critical theory of culinary habits. According to Adams, meat eating is related to virility and patriarchal politics.

Also, little attention has been given to others types of pornographies from our ordinary life, such as the pornography of poverty and aid. Saul Alinsky denounced the war on world-wide poverty that was launched from the US by the Johnson administration (1963-1969) as “a macabre masquerade of political pornography” (Alinsky 1965, 47). Two decades later, the war on world poverty took different names and tags, masking a variety of strategies of western money investment, which some scholars find equally pornographic (Forje 1989, Plewes and Stuart 2007, Nathanson 2013).

French sociologist, Jean Baudrillard (1929-2007), reflected upon the Iraqi war following the attacks on 9/11 as the pornography of war, “a desperate simulacrum of power” (Baudrillard 2005, 23). Violence is legitimised, Baudrillard argues, by questioning openness, and by this, democracy finds a way to restore its virtues by publicising its vices.

Since the economic crisis of 2007-2008, doom pornography has proliferated. The media has constantly provided material for a “pessimism porn” (Lindgren 2009) or even more, for an “Armageddon Porn” (Ecohusler 2011), that is, exciting information about a presumable doom of the world as we know it. This sort of news and entertainment (video games, music, etc.) allegedly induces a sense of desired eschatological and survivalist thrill in the audience (Manjikian 2012, 6). Bad news sells, we all know this, but preaching and receiving ‘The Downfall’ in exchange for cash, academic reputation, or simply to make others feeling miserable, as if all that would make one feel better, is what Phillips (Phillips 2015, 6) calls Collapse-Porn.

These doom pornographies are ingrained in an econo-pornography as Lindgren argues (Lindgren 2009), in an illusion of perpetual economic growth and, therefore, perpetual opportunities for success. I would add that doom pornographies might also be related to an illusionary sense of freedom of action and freedom of choice induced by the neoliberal creed, which in turn, encourage an exacerbated desire for risk-taking. I leave, however, the parallels between ecoporn and other types of pornographies for a later endeavour.

3. Becoming-ecoporn

Political resistance by means of sex started in the mid-1990s.¹⁰ In the past decade, movements such as Pussy Riots (Smyth and Soboleva 2014, Willems 2014), Gaga Feminism (Halberstam 2012), Sexual Freedom Coalition (Wright 2006) are all “charming for the revolution” (Halberstam 2015, 184). FFF is charming for a revolution, too. The following ethnographic account shows how charming for a revolution in environmental protection happens.

3.1. The FFF setting

Friedrichshain, a neighbourhood in the eastern part of Berlin, is one of the last shelters for the anarchist movements in Germany. Rigaer Straße is the backbone of various resistance movements and is located on the northern side of the neighbourhood, *der Nordkiez*. *Kiez* is a word which in the local slang means an area smaller than a neighbourhood, but bigger than a block. In the *Nordkiez*, *Touries* (tourists) are not very welcome and gentrification is happening fast. During Christmas Eve of 2014, a new foundation was laid for yet another block of luxurious apartments at the site of a small park. This is where I meet Carla and Max, relaxing in the twilight of an Autumn Sunday. Carla is 19 and Max is 26 and both were born in Germany. Walking along the Rigaer Straße, we counted the new apartment blocks: “12, I say. - You forgot those by the Voigtstraße”, Max replies.

Any tourist is a potential investor who may later change the face of the *Kiez* dramatically: they bring bigger salaries, commoditised expectations and the lifestyle of bourgeois young professionals, Carla believes. A new world-view occupies Friedrichshain. Max rolls slowly on his skateboard along the sloping Samariterstraße. “The skateboard is my soul”, he tells me. And, I pay attention to what he says. Very often Carla and Max, like all members of FFF, talk in metaphors. I look at Max on his skateboard: he flows with the calm of the street. Tomorrow, there will no longer be any calm, for pick-hammers will start drilling again at seven o’clock in the morning.

Most of the FFF activists live together in a shared flat in Friedrichshain. This permanent spatial proximity means that group dynamics are very intense and important in all the decisions and activities of the organization, at times determining its course of action. The flat is in a typical old

¹⁰ Annie Sprinkle was, according to current available knowledge, the first sexual activist who advocated for political resistance by means of pornography. “A provoking agent” (Williams 1993), her courageous staged performances had, and still have, a considerable impact on American society, for it “demonstrates that the political context in which we ponder the questions of sexual obscenity can be safely confined to the wings of sexual representation” (ibid, 117). Annie Sprinkle became an iconic figure for sexual rights activists, visual artists and, later on, for sexual environmentalists, including FFF.

Berlin building, with high ceilings and wooden floor. It has a cosy feeling to it, being decorated in a style that they define as *trippy-trashy*. In Mika's room, we always sit on the floor on a few cushions. The room is warm, slightly crowded with small artefacts, furniture and plants. The dim afternoon light gets filtered by the smoke emanating from an incense stick. Our eyes are focused on a high-canopied bed that is draped with curtains, with a big computer screen on a corner of the bed. Above our heads, several pieces of underwear are hanging from the branches of a little apartment tree - a simple black bra, some straps; a candle sitting on the table, a spinning green wheel turning back and forth on a wavy metal frame. The FFF members perceive the shared flat as a base. It is not only where the activists live, but also the place where some of the photo and video shootings are undertaken. On the Website, Leona is quoted as saying "the FuckForForest base should be a safe place for people to go over their borders and try new stuff, experimenting with body and sexuality".

To me, the flat felt comfortable and peaceful, but I was told that "before, when Tommy and Leona were there, it used to be different. People used to have a darker energy to them which could be felt in the house. Some freaks used to come in here and do weird things; there were more drugs, it was dirty..."

Mika and Spiralena demarcated a time and space divide. There was a before and after Tommy and Leona left for Mexico. Now there is a Berlin branch, with the flat as their base, and the Mexico branch, with a ranch as their base. The Mexico branch is "Rancho La Manzana Podrida" (the Rotten Apple Ranch), a farm of about 27 hectares with mixed forest that is meant to host a centre for conservation and information about medicinal plants. It was bought for approximately US\$46,200 in 2013. The Berlin base, currently led by Mika, aims to be less of a radical place. According to the Berliner FFF, "now the base is better taken care of, the arrangement in the house is good, the flow of energy is better; people take more responsibility to obey some basic rules, the flat is cleaned regularly". Changes in the house reflected changes in the spirit of FFF.

3.2. The FFF short story

FFF's early reputation revolved around imparting an environmentalist message through shocking action: having sex in public. They did not only protest, but they also raised much-needed money to save the rainforest via means of selling sex. The notion that united sex and Nature was straightforward: both represent a natural and unspoiled order of human kind, that is currently being infringed upon by unnatural developments. Both need to be liberated and saved. And, unlike other

deep ecology movements, FFF acknowledges the intersections with oppression in an unpretentious way.

FFF's most common flyer



Talking about sexual environmentalism at FFF base in Berlin. Photo credits: FFF

Tommy and Leona started this alternative environmental organisation and its Website with seed funding from the Norwegian Government. Later on, after FFF's actions became notorious, the Government regretted their support, leading Tommy and Leona to sarcastically comment on the Website: "the Norwegian state was quite frustrated about helping to build such an indecent ecological organization". The government even tried to reclaim the money, but were unsuccessful as the couple just did what they said they would in the submitted project for getting the funds. The first episode that stirred up their fame dates back to 2004. During a concert by the band *Cumshots* at the Quart Music Festival in Norway, Tommy and Leona had sex on stage. Tommy delivered a short talk about the negative impacts of people on Nature and at some point he asked: "How far are you willing to go to save the world?" the couple then took off their clothes and started to have sex in front of an audience of some 5,000 people. For this action, they got tried in court for obscene behaviour and were sentenced to pay a fine. The two appeared in court, dressed as babies with pictures of genitals attached to their clothes. During the trial, Tommy dropped his trousers "to demonstrate the beauty of nudity" and to perform "a short moment of love between him and the media" (the FFF Website).

Their actions directed major traffic to their Website. Around 1,000 new members, paying membership fees of US\$15 per month, joined their Website within three months of their arrest. Initially, the money they raised was intended as donations to large environmental organisations, such as the Rainforest Foundation and the WWF – the Netherlands division, but the organisations did not accept the money, due to ethical concerns. This quote from a WWF official is very telling:

“We do not want to be associated in any way with this type of industry,” said Kees Verhagen, a spokesperson for WWF. “We are one of the biggest NGOs [in Holland], with the support of about 1 million Dutch people. I think they will protest if we support groups like this. We could lose credibility with our members, and also with the stakeholders we have to deal with every day” (quoted in Harris 2004).

Tommy discarded these statements as amazingly hypocrite. He explained to me how, initially, the WWF wanted to take the money, but with the condition that FFF would keep silent and not use the WWF to legitimise themselves. Keeping silent was, and is, the last thing that FFF would ever do, hence the proposed WWF deal failed.

Consequently, FFF reassessed their methods and directly contacted small associations from Latin America to make donations. At their first donation action in 2006, they donated approximately US\$40,000 to an association named Arbofilia in Costa Rica, in order to buy land and to delineate a protected area (they bought around 60 hectares of land), and also to support reforestation in the area.

Shortly after the trial, they moved their headquarters from Norway to Berlin, a city in which they expected to feel more free. There, episodes of ‘outrageous’ public behaviour followed. In 2009, at the Berlin Anarchist Congress, they insisted on their right to go naked during a workshop on anarchism and sex. Their action polarised the audience. Some of the anarchists were fully supportive, others showed strong adversity, apparently not because of the nakedness, but because of perceived sexist remarks and the ostentation of the action. However, FFF dismissed these critiques by stressing the lack of tolerance and attempts at manipulation on the part of the anarchists. This episode created a number of enemies among ecofeminist activists and green-anarchists, who perceived FFF as being too imposing and aggressive, and too heteronormative and simplistic in their division between sexually liberated and conservative persons, criticisms that I will come back later in this paper. However, the couple continued to promote their goals by committing shocking actions. In 2011, the couple protested while being naked and simulated having sex in Oslo cathedral during mass, in defence of a priest who had been laid off for writing about sex. Appalled clergymen had to drag them both off the altar.

Besides their outrageous protests, FFF used other ways of expression. They staged performances, which they described as “surreal, recycled, shamanistic, chaotic” shows; charity and sex parties were staged as well, and they took part in many protest marches. Some of the events were very successful in raising funds, for example, in 2007 at the Kit Kat Club, a notorious sex-friendly club in Berlin where they organised a charity party, they raised around €1,000 that they invested into the Costa Rica project.

However, at some of the events where they participated, even at some with an explicit militant message or with sexual content, they were not so well-received, either for being too outrageous or for having a sexist attitude, as happened at the aforementioned anarchist congress. In 2009, at the Fotoshop Galerie in Berlin, they made an installation for the exhibition *Independent Fuckers*. And, in FFF’s ironic words, this is what happened: “During the opening of the exhibition one of the visitors decided it was her right to destroy one of the FFF photos. The reason was that the photo showed a boy getting a blowjob by two girls; oppressive for the women and obviously sexist, right?” In 2011, they were invited to present FFF at a rather stiff (formal) professional conference in Paris, called “Forests, a space for innovation”. Their presentation was called “Why the forest is impotent?” and by the end of it, Tommy and Natty were naked; but they were not allowed to show any images with sexual content, to which they commented: “How can people that are not are able to see grown up people fucking be able to change the world to something better?”.

FFF has supported, to date, eight environmental projects, in Costa Rica, Ecuador, Brazil, Slovakia, and Peru with approximately US\$175,000 (excluding the last Mexico purchase). To give a few examples, they supported developing networks of seed exchange among indigenous communities in Ecuador, helped implement different aspects of permaculture into an eco-village in Peru, and contributed to the promotion of conservation of neo-tropical forest habitat and wildlife.

At times, their charity created controversy inside South and Central American communities and with NGOs as well. They faced problems with giving away so-called sex-tainted and West-tainted cash. Given their unpleasant colonial experiences, people were aversive towards Western Europeans who were offering money - an experience shared by other Western-financed aid workers - and even more so when hearing about the provenance of the money. The relationship between communities and Western money was not as easy and straightforward as FFF believed at the time and neither were people in the communities as open-minded about sexuality as FFF would have wanted them to be.

The most important turning point in the history of FFF occurred in 2014. Several things happened at once: Tommy and Leona bought the ranch in Mexico and founded the FFF Mexico branch, which will also be the base for launching their centre for conservation and information about the healing plants in the area. With this move, the two founders gave up the radical side of FFF, as they will not be performing their naked protests in Europe anymore. FFF Berlin, under the leadership of Mika, continued to take part in protests and undertake performances in support of their message. But, as the Berlin-based activists told me in interviews, as declared objective they have to become less provocative. In Mika's words, they will shift to more private and welcoming practices: "Having sex in public appeared too extreme, too aggressive; people were doing their shopping and we were having sex in the supermarket, right in their face. Instead, now we rather want people to get the message in a sense of unity with us, not to be outraged against us, we don't want negative feelings."

FFF actions cover a wide range: from performances in private shows, to outrageous public behaviour, to public presentations and marching. They are radical in the sense that they are eccentric and shocking, but like many radical environmentalists and deep ecologists, they stay truthful to their own way of life. Having sex on stage or going naked is not only a disruptive way to get the message across and attract attention, but it fully expresses the lifestyle of the FFF members. As the flow of their actions has been discussed, in what follows, the flow of their ideas will be discussed.

3.3. Pornography, Resistance and Deep Ecology

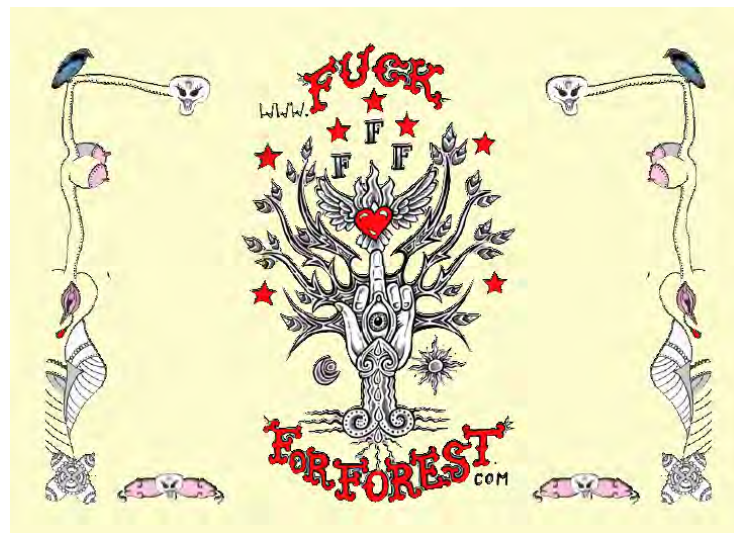
In a broad sense, FFF fights ecophobia and erotophobia. In other words, they challenge encroaching sexual taboos and mainstream body culture, by an appeal to acceptance and enjoyment of any form of sexuality, nudity and the body as natural. Their strength lays not so much in promoting sophisticated ideas, but rather in promoting whatever is contrary to these ideas.

The endorsed philosophy that centres on the freedom of sex is not unique or altogether new in activist circles, but the nature of their actions certainly distinguishes them on the radical environmentalism scene. In practice, the relation is porn and cash for a good ecological cause, as Tommy notes, "We use our nature, to protect Nature". At the level of ideology, their stance starts from amazement with the hypocrisy and narrow-mindedness of Western society: "it seems that open sexual behaviour is a much more sensitive subject than Nature getting destroyed [...]. We think it is kind of scary when, in our society, the innocence of sex is not tolerated while industrialization of the world is generally accepted."

Being called anything from exhibitionists to a strange subculture, freaky fringe dwellers, smutty crusaders, kinky eco-activists, porn stars or foliage fetishists, what is it that properly describes them? What exactly distinguishes them in the field of environmental activism? First, it is the use of pornography as a fundraising tool. Most activists see pornography as definitely bad. It is sexist, it promotes the sexual exploitation and objectification of women and it exposes an unnatural ideal of femininity. But, FFF claims that their pornography is different, in that it is not staged, it centres on human feelings and it celebrates the human-in-Nature.

A second point of distinction is the spirit that ‘anything goes’ in matters of sexuality. Promoting neither queerness nor heterosexuality, nor sado-maso sexuality, but rather absolute freedom, void of moral constraints on what people do with their own bodies, FFF can be said to have a rather ‘soft’ attitude towards sex. While most environmental movements relate to feminism and gay rights, FFF does not necessarily care to promote either in particular.

Third, following the manner of acting, one can notice their looseness and sharp sense of humour, together with their rather unruffled way of responding to criticism or aggression. Seen from outside, one can almost say that they do not take themselves seriously. But, let us get into more detail with each point.



FFF's new flyer (front)

3.3.1. FFF's Ecoporn

Many people would not accept that there can be a good type of pornography, yet FFF claims that *their pornography* is more legitimate than *others'*. Not only because it is undertaken for a noble cause, but also because it is undertaken in a totally different way. It is not just porn; it is ecoporn.

The approach to production is different and it is meant not to abide by market rules. It is not staged, it is close to Nature, truthful, and shows feelings. They are not selling an illusion.

On their website, one can find their own pornographic photos and videos, or those which others have donated. It is not a place for Photoshopped, surgically augmented, carefully-shaved porn stars, but instead the ‘models’ are regular people and nobody is paid for participating. FFF want to promote a living, raw picture of sexuality and of the human body, looking amateurish, authentic, and natural. In Leona’s words: “Usually the porn industry treats sex more like a product, but we have a more impulsive relationship with sex and nudity. Sex, for us, is something that works best when you’re not thinking too much. The main idea is to have fun, not to make a product. We don’t stage anything. It’s all based on what people are willing to do for us.”. Hence, for Leona, the trademark of their porn is the non-commercial purpose of it. It is not made to fit some requirements of the market, but simply presents films of people enjoying sex. This also means that they prefer to show ‘natural bodies’. Challenged on what a natural body means, members of FFF admitted that they shave and do not necessarily like the smell of sweat. Spiralena, one of the prominent FFF members, recounts that a natural body is not necessarily a bare body, that is void of any form of beautification (as many of the FFF members have tattoos, piercings and dreadlocks), but a body that is untouched by mainstream practices of body remodelling, such as implants. For Spiralena, it is important to provide an anti-hegemonic message for the here and now, that is an alternative to what is considered as mainstream in Western culture and to make a point about making a difference and also feeling good in one’s own skin.

From an outsider like Michal, a Polish moviemaker who spent one year accompanying FFF in order to make a documentary, the porn videos of FFF are “hardcore, they’re amateur and they’re very badly made [...] It’s really vulgar and its very ... hairy.” But, Michal also speaks about a kind of truthfulness of the kind of porn that they are making and about enjoyment: “I noticed that the people mostly seem happy in it. There are moments when they just left the camera on for a little while after they’ve finished and you see genuine emotion in people, like you hardly ever see in porn films.”.

In 2014, FFF raised the equivalent in Euros of US\$377.486. Only one person in FFF has access to the bank accounts, and this is Leona.

3.3.2. 'Anything goes' and critiques

In their pornography there is no policy towards gender, body type, sexual orientation or disability, but critics stress that the majority of their contributors seem to be able-bodied, young and white. Also, critics emphasise that, despite their declared revolutionary intentions, FFF promotes mainstream body culture: "Fuck for Forest's vision of revolutionary sex doesn't stray far from conventional porn images. The teaser models sprinkled around the site (most of them women) are thin and conventionally pretty, save for a pierced nose here and some dreadlocks there" and that they favour images of women over images of men, perpetuating the exploitative stance: "The main page sports a photo illustration of a naked girl crouching in a forest, blindfolded with a sort of bag over her face, while a hand holding a chainsaw advances from stage right. (Sexy women in close proximity to chainsaws must be a growing fetish.)" (Onion 2006, 29).

FFF argues that they practice organic sex and ecological porn, that is, in their understanding, a type of pornography that is void of domination practices and commercial fetishism. They militate for tolerance in every aspect of social life. Some of them are bisexual, some are pansexual,¹¹ some are heterosexual. Within FFF, the sexual act is more about energy than about sex and gender. FFF made it clear at every occasion that they do not discriminate, but it just so happens that in some pictures there are women, in others men, and in others both men and women. In response to criticisms, they note, in an interview to the *Masta Magazine*: "I say, this is not sexist at all. All the girls that are here do it because they like it. Nobody tells them: "get on your knees and give me a blow job!"¹² As aforementioned, FFF encountered a lot of resistance, not only from the general public, which they expected, but to their disappointment, from fellow-activists, feminists, queers and anarchists.

In addition to selling by showing sexualised women, other activists are bothered by the use of radical methods. Paradoxically, FFF's message of love, beauty and freedom got to be perceived as subversive, being promoted in an imposing and violent way. The anarchists that were bothered by FFF at the anarchist congress in Berlin noted that FFF showed self-righteousness ("We are liberated – you are repressed!"), aggressiveness ("If you have a problem with that, that's YOUR problem!") and sexual insistence. They also noted that the borderlines drawn by FFF between liberation and conservativeness are too simplistic: "It is plainly wrong to only equate discomfort with nakedness with 'bourgeois sexual repression' and 'Christian morality'."

¹¹ According to the Oxford dictionary, pansexual means not limited in sexual choice by gender, biological sex or gender identity. <http://www.oxforddictionaries.com/definition/english/pansexual>

¹² Undated interview, accessed on 23rd of March 2015 <http://mastazine.net/handbook/interviews/fff-still-fucking-forest>

However, FFF is mostly attacked by those to whom they feel ideologically closer. The following example is illustrative in this regard. In Spiralena's words:

"Of course FFF is under the magnifying glass of many people, and especially the extreme left, alternative, feminist, queer people. Although, me personally, and I think everybody in FFF, we feel belonging somehow to these categories. But many of these people find us totally sexist, and they do not want to have anything to do with us. Sometimes I would not pass in the queer circles, because a lot of the people there are so stiff and withered that... I don't know, I can't even say it... I was to a women-lesbian-transsexual workshop (FLT*I) here in Berlin, for example, and I demolished the whole workshop because I am too strong [*Krass*, in original] for these people. Imagine: there are only 'female' 'individuals' in there and there is the invitation at the beginning of the seminar saying: Please introduce yourself with your name and the personal pronoun that you want to be addressed with. And then, check this out, somebody says: "My name is Ulrich and my pronoun is the double "he"". And then I was like... uff, FLT*I workshop... and my name is Ulrich and I want to be called with "double he"? Hey...! And when my turn came to introduce myself I said: Hi, my name is Spiralena and I don't give a shit which pronoun you use to talk about me. And this is the thing: I cannot come along with the whole politically correctness staff. It's so much unnecessary bullshit! I cannot go there, because I love to provoke. I have to explain myself with whom do I have sex with, and if we are equal when having sex? To me is all unimportant. People are people for me, love knows no gender, I am pansexual and I don't need these categories. These are all ideal projections, and I don't need this! Or, I go to a queer party and they are all so... Don't touch me! You know? As if I am dangerous. But I have a human body, I have a lot of love, I do this not because I want to tease people, but because I want to give! And I am a bit like this, and a bit like that, and I am not interested in what you are. See what I am saying...? Sometimes it is very hard with these people... This is why I feel most connected with the drag queens of all queer people."

3.3.3. A good sense of humour

FFF started as an experiment for Tommy and Leona, as a challenge to their own boundaries; they were inspired by Annie Sprinkle's post-porn art movement, by her funny and ironic approach, which they also use. In contrast to other environmental activists, FFF wants to be creative and artistic, not only political. According to their own view, moving on the borderline between abstract expression and political action often confuses the audience, but confusion creates discussion, which they believe is sometimes more important than their performances.

In the field of environmental activism, playfulness and lightheartedness sets FFF apart. To all the criticism, FFF responded so far only with humour. Not caring necessarily to be right or to be applauded, they care more about stirring up furores. Also, they do not believe that their ideas or actions are, or should be, perfect; it is more important to be expressive.



FFF's new flyer (back)

Creativity, irony, and looseness summarise their attitude. However, being relaxed and laid back, coupled with making money from porn easily dismisses FFF members in the eyes of the majority as carefree, lazy and self-indulgent. Being called hedonistic, naïve and other unflattering names, Tommy underlines in a few interviews that what they do is not that easy and one has to work hard in order to get a Website running, to do performances, marches and to get projects funded: “With the Website, all the uploading and emailing, we’re a small group keeping it together and it’s an incredible amount of work. But we’re subject to so much suspicion, and we have to answer for so much of what we’re doing.” “Right now FFF is a full-time “job” — we just have no time to do anything else. And FFF is not the only job for us. We make extra money to stay alive through selling FFF T-shirts and posters, as well as jewellery made by the tribe we are helping in Ecuador.”.

3.3.4. FFF's Deep Ecology

Therefore, how deep is FFF's deep ecology? If one would expect to find the eight principles of deep ecology posted on the walls of the FFF base, one is wrong. It would be equally wrong to assume a lack of deep-thinking on issues such as existence, value, freedom, knowledge or reason from these people. Most FFF members did not hear about deep ecology as environmental philosophy or movement; some know about Arne Naess, mostly the Norwegians, and most of them are familiar with Gandhism. Yet, FFF promotes the idea that is at the core of deep ecology's creed, namely that Nature has intrinsic value and not only use-value for humans. FFF members also agree that the only way to fight environmental degradation is through peaceful means, although their provocative actions have incited violent conflicts, as described above.

When I told the FFF members that I was writing about FFF as a case of deep ecology the overall reactions were always “Deep what?” and the discussion would often stop there. The FFF members have an enduring reluctance to labelling as well as to the meaning of ecology. “I don’t know what ecology is, it is such a wide range, and it became a trend to market stuff, through biological products, through ‘ecological consciousness’...! Ecology is somehow another way to enslave people again”, Max blurted out one evening. For FFF, the term ‘ecology’ is a part of a bigger and subtler greenwashing campaign.

How then is FFF related to deep ecology? This, I think, is captured in how FFF members understand human-Nature relations. There is an overall agreement within FFF that contemporary Western and Westernised societies have lost their abilities to communicate with Nature. In the FFF view, to communicate with Nature means first to respect, then to pay attention, then to comprehend, and then act, but not by suppressing Nature in order to make Nature listen, but rather make Nature listen by acting in accordance with Nature’s drive. “Many times Nature knows better than us how and when to create harmony and disorder”, notes Carla; and not necessarily because Nature is a Self-embodied entity, but mainly because we do not know what Nature really is. In the view of FFF, everything starts with respecting the unknown.

Another recurrent deep ecologist idea among the FFF members is the strong connection between how humans live their lives, how we as humans understand our nature, how we understand Nature as a whole and, in turn, how we are affecting and constructing both our nature and the Nature around us.

“Deep ecology is a philosophy, or a concept, that is in movement all the time”, Tommy explained, at some point echoing the openness to interpretation of the deep ecology principles. What is important in his view is that we must not abandon the intrinsic value of Nature and that in our battle against the depletion of Nature we must stay peaceful. He continued:

“I see myself more as an expressional activist. My connection to Nature is more important than the concept of ecology. I try to understand why humans lost the connection to Nature and how to reestablish this connection through which we somehow learn from Nature and not suppress it; in the same way that we learn from each other and not suppress each other. Is the same process happening in both these worlds: suppression against ourselves, how we suppress our partner, how we suppress the other, and how we are not able to communicate in the end.”

After sex shows or shootings, this theme came always to the fore: how social norms limit our actions and our possibilities to reach a clearer way to see what is happening around us. The

discussions were sometimes convulsive, as if the sexual act which just happened had opened some hidden gates and the flow of ideas made its way outside in a stormy manner. I was passionately talking for hours with FFF members about self-censorship, about self-suppression induced by the societal realm and about the oppression of the partner, which translates into the oppression of ‘the other’ and eventually impedes comprehension. For the FFF members, ‘the other’ can be a part of our self, can be human or non-human, organic or inorganic, from this world, or other-worldly . ‘The other’ is not exterior, and it is not marginal; the other is not invasive, but rather it is an opportunity for self-expanding into the world, a world which is at the same time socially constructed and naturally given. Self-liberation means exploration for the FFF members. To explore means, by leaving behind the comfort zone of norms and the solid understandings about the self and the world. Yet, when suppression dominates social interaction, inner- and outer-exploration fades away. Deepening the understanding of the-self-in-Nature is, in the FFF view, seeing *otherness* as formative and not as occlusive.

4. Discussion

Deep ecology lost academic legitimacy in the mid-1990s following the criticisms of its ‘rationale’ coming from the green liberal philosophy. Yet, ever-increasing ecological degradation world-wide continues and subsequent developments in environmental resistance movements call for a re-examination of the issue of rationality in these movements, and in deep ecology in particular. The empirical example of ecoporn, as enacted by FFF, provides an illustration of why detractors of deep ecology ought to reevaluate their accounts when criticising deep ecology, and by extension radical environmentalism, on grounds of a lack of rationale.

The will to ‘do something’ in order to limit environmental degradation combined with the sexual desire took the sensual and the sexual relation of Tommy and Leona from the private to the public sphere. In Norway, Germany, and later on in Mexico, they found like-minded activists who were willing to use their bodies for ‘saving the planet’. They delivered shocking acts at first and then moved to less-shocking acts, that became more contextualised strategies later, but their goal remained the same: fighting environmental degradation by re-naturalising the human body and the sexual act. However, none of them thought, or currently thinks, that they will really save the planet by undertaking, promoting and selling organic sex and ecological pornography. The grand humour

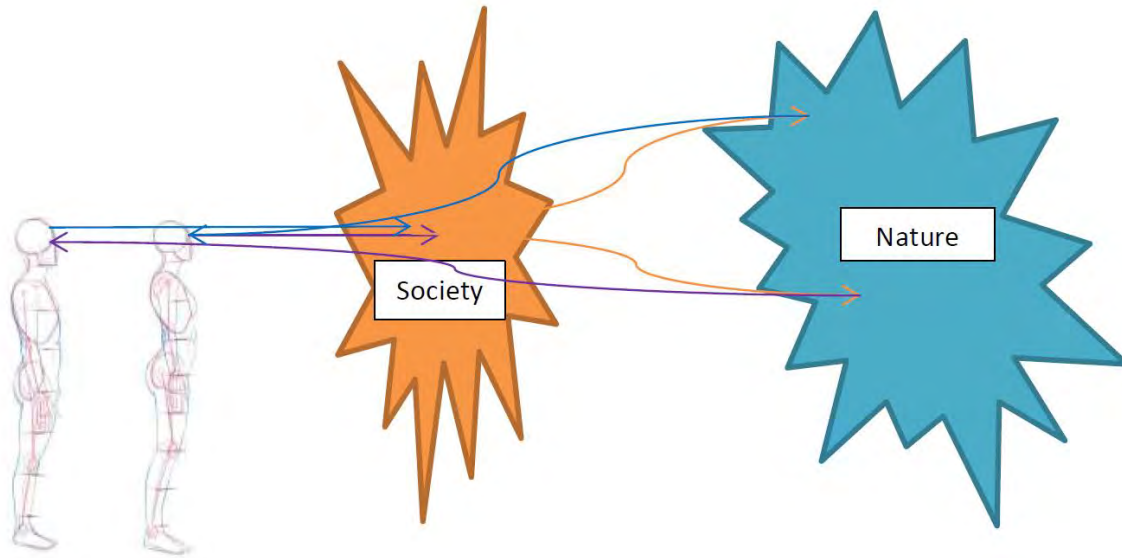
of both Tommy and Spiralena accounts for this. But, they truly believe that their acts may help, a tiny bit, in re-considering sexuality, Nature protection and environmental degradation from a managerial-rationalist pragmatic vision to an organic encounter.

This organic encounter starts, in the FFF view, at the level of the individual self. It starts where one meets one's body, together with societally induced anxieties, untold fantasies or superfluous caprices related to corporeality. In this light, it is not only the socially constructed body that wants to become naked in front of the camera, but a western produced 'self' wants to go naked as well. Going naked in front of the camera in FFF shootings means leaving the western body-ideal behind, together with its normative self. This does not imply an annulment of the psychological self altogether, but a dilution of it in the arms of the others who are 'travelling' the same paths. The main difference between FFF's ecoporn and conventional pornography is hence to be found at the cognitive level. It is not as if one shows one's body to the camera for the sake of the body, for The-Perfect-Body-Show, for the sake of carnal obedience/disobedience play, or for the sake of the various sexual techniques that are performed. FFF's ecoporn glorifies the human body by dismantling it from a constructed pornographic sexuality which burdens individuals in contemporary Western and Westernised societies.

As such, exposing human sexuality in public in order to save the planet is a political act on many fronts. Making money out of it, money which goes to reforestation and other environmental projects, is the means to enact environmental change. Getting more than a quarter of a million US dollars in one year, reforesting several thousands of hectares of forests, helping village communities to become better off, are all political acts with undeniable social and environmental impacts. But, the FFF members target not only fund-raising, Nature protection and the fight against sexualisation, but also, with humour and easy hearts, socially accepted ideas of corporality, Nature and conventional understandings of human-Nature relations. They undo the pornography of our everyday lives, to use Caputi's felicitous terminology, using pornography. FFF fights fire with fire.

FFF members do not propose a clear aim-oriented and strategically-articulated conceptual platform through which their ideas of biological and sociopolitical egalitarianism can be communicated. Yet, their sensual and sexual environmentalism, their acts, show that understanding current environmental problems can be related to western understandings of corporality and sex. Through our bodies we encounter Nature; and such encounters take place within a dynamic form of society. A societally altered body encounters a societally altered Nature (see Figure 1).

Figure 1: A societally altered body encounters a societally altered Nature.



The societal construction of human bodies through adornments, manipulation or mutilation can be traced back at least 30,000 years (Mascia-Lees and Sharpe 1992). Our corporality, that is, the socially constructed human body, is inscribed with socially mediated understandings of Nature and of human-Nature relations (Goodman 1999, Peace and Witten 2010). Recent interdisciplinary research on contemporary obesity epidemics in Western and Westernised societies (Paffarini et al. 2016), for example, allude to how obesogenic food production and environmental degradation might be related. The socially mediated encounter between human body and Nature is not void of economic concerns and politics. From this perspective, FFF's ecoporn counters corporeal centred forms of contemporary biopolitics.

In its classical understanding, biopolitics is the political control of the human body and of human populations through discipline technologies (Foucault 1979, 253-3). Foucault argues that, since the rise of industrial capitalism, the human body is subject to anatomo-politics which keep individual bodies under surveillance, continuously trains them, uses them, and punishes the uncooperative ones for the purpose of productivity of a certain end.

Capitalism relies on a continuous insertion of fit bodies into the production mechanism. Furthermore, it is not only the body that goes to work for capitalism, because capitalism also needs the body which consumes, parties, travels, does wellness, wants to look good and also needs to feel good. The fit body in capitalism is whipped at first and is then cosmeticised with smiles afterwards, in order to appear happy and fit for another round of alternating whippings and cocktails. Attaining,

or coming close to attaining, the western ideal-body is concomitantly an industry and an ideology and capitalism cannot stop fabricating bodies as fodder for its own dynamics.

For FFF, both human body and Nature suffer of marketization. Making the human body subject to market relations on labour and leisure markets means an ever-increasing pressure to outperform body's capabilities. Likewise, the natural environment is forced to outperform its abilities and capacities, such as outperforming regeneration cycles, in order to keep-spinning an economic system which relies on such cycles and which shall not slow-down, and cannot stop, for this would mean the system's collapse. Outperforming capabilities means for FFF denaturalization.

Since Nature and the human body are, and according to green liberalism, can only be (see note 3) externally evaluated, they have value only in regard to productivity of a certain end. And this is yet another meaning of denaturalization that FFF members trigger with their radical forms of protest. To denaturalize means this time to lose intrinsic value, that is, to ignore value which is not defined by its aims, to ignore potential importance and significance of body and Nature which are not evident, manifest or understandable in a given frame of assessment.

FFF does not promote clearly outlined action-plans for the liberation of the body from the capitalist gear. Nor does it have ecological strategies for saving the planet. What FFF does is concomitantly obvious and subtle, because it promotes a body-Nature liberation ethos veiled in humour, sarcasm and social-caricature that is appealing to whatever sells the most in a sexualised society, and that is sex. FFF brings back the common sense of the human body by taking the shine off Western sexuality. In the FFF ecoporn the human body serves no ends other than becoming corporeal again among other bodies, whether they are human or not. In this corporeal renaissance sex may happen; the senses become sharper, eventually discovering and endowing new meanings. To all this, Nature is synonymous with *the unknown*, but also with *potentiality*, with an incomprehensible but emotionally sensible ability to come into existence.

Indeed, FFF's ecoporn re-naturalises sexuality and potentialises Nature protection in a denaturalised, sexualised, if not pornographic, society. The conflict between deep ecology and green liberal philosophy, as illustrated by the FFF case, is therefore not as much a conflict on rationalities, or on the mismatch between aims and means, but more a conflict on aims alone.

5. Conclusion

The ecoporn practiced by FFF is a form of sensual and sexual environmentalism where “Take Action!” means showing beauty, love and passion. Practicing, promoting and selling organic sex and ecological pornography is, for FFF, a way to fight environmental degradation. The FFF case also shows how doing so combines individual desires, world-views, beliefs, feelings, and opportunities for taking action, leading to purposive, socially coordinated environmental resistance acts which actually manage to both collect money, protect Nature, fight poverty and raise debates. According to some detractors of radical environmentalism and deep ecology, radical environmentalists like FFF fight environmental degradation in inappropriate and irrational ways. In this paper, I have aimed at showing that such criticisms are based on an inadequate understanding of rationality and of the social fabric within which these forms of resistance emerge and develop. In the light of the empirical evidence and the discussion above, the dichotomy of rational-irrational appears flawed and the criticism of deep ecological claims as being irrational are inadequate, even in extreme displays such as committing pornographic acts for saving the planet.

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