

a, Santa
: author,
Finance,
2 Stars of

y, Jenny
Gaines,
né Hole,
A. Lewis,
lorrissey,
Penley,
Radner,
Yvonne
Mossner,

THE ROUTLEDGE COMPANION TO CINEMA AND GENDER

*Edited by Kristin Lené Hole, Dijana Jelača,
E. Ann Kaplan, and Patrice Petro*

- 2017 -

 **Routledge**
Taylor & Francis Group
LONDON AND NEW YORK

GREEN PORNO AND THE SEX LIFE OF ANIMALS IN THE DIGITAL AGE

Jennifer Peterson

The interdisciplinary field of animal studies shares much in common with feminist and queer theory. In the simplest terms possible, animal studies' foundational stance of questioning human dominance in every realm of existence (including critical theory) bears structural resemblance to feminism and queer theory's shared effort to interrogate the hegemony of patriarchy. As literary scholar Susan McHugh explains, "Nonhuman non-heteronormativity presents a profound challenge not just to identity forms but more importantly to disciplinary habits of thinking of human subjectivity as the default form of social agency" (McHugh 2009: 155). From a more materialist perspective, ecofeminist Carol J. Adams argues that there is an essential connection between patriarchal culture and meat eating; for Adams, the oppression of women and the oppression of animals "are culturally analogous and interdependent" (Adams 1990: 90).

We might locate another region of common concern in the domain of sexuality. The evidence is all around us, and the issue merits analysis more than ever in the digital era: animal images, like images of women, obsessively center on questions of sexual behavior. It is a commonplace to observe that the internet's *raison d'être* is porn ... and cats. Though these two categories (internet porn and animals on the internet) might seem unrelated, what happens if we consider their commonalities? (Indeed the porn-animal confluence has spawned many a meme and Tumblr site: visit the BarelyFeral Tumblr for starters.) Not just cats but animals in general thrive (as images) in digital culture. Animal reproductive habits function as one of the major motifs in nature documentaries, and YouTube is filled with animal mating videos. Although it is impossible to determine the amount of internet traffic devoted to it, pornography is now receiving sustained critical attention from feminist scholars working in the burgeoning field of porn studies (Grebowicz 2013; Williams 2014). While Constance Penley, Celine Parreñas Shimizu, Mireille Miller-Young, and Tristan Taormino are handling the topic of feminist porn elsewhere in this volume, this article aims to interrogate the convergence between animals, gender, and sexuality in contemporary digital culture. In order to find a point of focus on this large topic, I concentrate on a rather singular case study: the web series *Green Porno* (2008–9), directed by and starring Isabella Rossellini.

Green Porno crystallizes a set of concerns shared by feminism, media studies, and post-humanism, including sexuality, anthropomorphism, and the performative female body.

Each episode in the series takes the form of an educational film, presenting information about the mating habits of certain animals (insects and sea creatures, specifically). But *Green Porno's* style of visualization is nothing like the staid presentation of facts one finds in the old-school classroom film. Instead, the series features Rossellini herself dressed as each animal—earthworm, firefly, barnacle, anglerfish—in colorful costumes made out of simple materials such as paper, foam, and lycra. There is no attempt at realism, and yet the series succeeds in educating viewers about animal reproduction while at the same time reveling in its polymorphously perverse blurring of human/animal and male/female boundaries. *Green Porno* is unique (and uniquely delightful), yet it is one of countless “novelty” videos to go viral in the hothouse environment of early social media in the late 2000s. As such a digital novelty, it is both exceptional and symptomatic. The fact that it is about sex, gender, and animals is what makes it of interest here.

Animal studies emerged as an interdisciplinary field in the humanities in the 1980s, the same era that fueled much feminist film theory. But until recently, animal studies has been much less influential than feminism; it has been gaining momentum in the last decade as related critical paradigms in posthumanism and the nonhuman have been gaining critical traction. Of course, there are many feminisms; likewise there are many perspectives within animal studies. Rather than trying to sketch an overview of animal studies' many forms, and rather than arguing for one or another version as the best approach, this article is motivated by the question: What do images of animals share in common with images of women in the digital era? I argue that *Green Porno* is an example of feminist performance that uses the figure of the animal to challenge normative concepts of sexuality.

John Berger's article “Why Look at Animals,” first published in 1977, is arguably the foundational work of critical animal studies. In it, Berger makes the now-canonical argument that while animals have disappeared from everyday life in modernity, they have reappeared as signs of themselves in a set of specific practices: zoos, pets, children's toys. If he were to rewrite his essay now, Berger would most certainly address the proliferation of animals on the internet. Berger's essay was not explicitly feminist, nor did it engage with questions of gender, but it did establish the key point that when you look at animals (zoo animals in particular), “*you are looking at something that has been rendered absolutely marginal*” (Berger 1991: 24, italics in original). It is only a small step to recognize that the question of marginality or minoritarian status (whether actual, imposed, or strategic) has been one to which feminist film theorists have returned repeatedly over the years.

One of the key arguments of animal studies is that animals are rarely, if ever, represented as animals; rather they are constructed by and through their relationship to the human via anthropomorphism, allegory, or other anthropocentric constructs. Science might seem to come closest to the goal of objective representation, but even scientific images fail to represent animals as animals (see Daston and Galison 2007). Instead, scholars have argued, following Berger, that animals disseminate an *idea* of “nature” rather than nature itself. And “nature,” as Raymond Williams famously wrote, “is perhaps the most complex word in the language” (Williams 1983: 219). We might start by pointing out that the word frequently exists as a category through which to define what or who counts as “human.” Akira Lippit writes,

As figures of nature that lack the capacity for speech and thus (self) reflection and (self) conception, animals are incapable of determining or regulating the discourse they put forth: they simply *transmit*. Animals are unable to withhold the outflow of signals and significations with which they are endowed.

(Lippit 2000: 21)

In other words, animals take on a huge burden of signification in human culture that extends well beyond their material existence or biological function in the world. And as voiceless creatures who have a poignant ability to gaze back at us, animals have no power to determine or influence the tremendous load of signification with which they have been burdened.

Once this point is understood, it becomes necessary to identify the set of discourses animals signify. Individual animals have served allegorical purposes since antiquity (the lion signifying pride, the owl signifying intelligence, and so forth). But thinking more broadly across the meaning of animals as a general category, we can identify a much smaller set of key concepts associated with the animal in modernity, including categories such as reproduction, sentience, and death. In the case of animals on the internet, cuteness and sentimentality are clearly two dominant aesthetics. It would be reductive, however, to conclude that animals are allied with the feminine in contemporary culture, for horror and disgust also form major subcategories of animal imagery today. In this essay, I am concerned not only with the gendering of animals in visual culture but also with ways in which the image of the animal in the digital age connects to earlier visualizations of animals in film history. I argue that *Green Porno* demonstrates new media's remediation of formerly marginal topics and styles for mass audiences. In this case, *Green Porno*'s success demonstrates the popular appeal of a return-to-nature discourse that takes shape through the figure of the animal, a kind of vernacular rendition of the Deleuzian concept of "becoming animal" in the digital age.

***Green Porno* and animal drag**

A series of very short videos depicting animal mating habits, the *Green Porno* series was created by Rossellini for the Sundance channel (episodes can be viewed online at the Sundance Channel website). The series debuted in May 2008 and quickly went viral. Produced, directed, written by, and starring Rossellini, *Green Porno* is a case of auteurism in which authorship is written on the body of the author herself. The success of the series hinges on Rossellini's ingenious remaking of her previous image as a movie star and model in favor of a series of whimsical performances in animal drag. Although much is made of her star persona and acting experience in the show's press coverage, Rossellini also returned to school while creating the series in order to study for a master's degree in animal behavior at Hunter College. In numerous interviews Rossellini has said that she chose to focus on animal sexual behavior because everyone is interested in sex, not science. In naming the series *Green Porno*, Rossellini acknowledges the internet's preponderance of porn, yet the particular iteration of sex in these short videos is anything but commonplace. Rather, these "sex scenes" are absurd, stylized, and frequently transgender, with Rossellini more often than not playing the male role. In other words, the series queers its two generic touchstones: the nature documentary and pornography. Two spinoff series followed (*Seduce Me* and *Mammias*), followed by a live stage version that continues to tour the United States at the time of this writing. Thanks to new media, along with her own performance and production talents, Rossellini has remade her career on her own terms in her late fifties and early sixties.

In combining the seemingly unlikely genres of the nature documentary and the sex video, *Green Porno* gleefully crosses the wires of each genre's cultural function, making documentary facts seem strange and short-circuiting the visual sexual gratification of pornography. This generic mash-up is made possible by a strategy of zoomorphism, in which a

human dressed in artificial animal costumes pantomimes animal sexual behavior. We are all familiar with the seemingly inescapable gesture of anthropomorphism, familiar from children's stories, Disney films, and documentary films that project human characteristics onto animals, thus erasing animality and difference from the concept of the animal. *Green Porno's* reverse anthropomorphism overturns this gesture, and instead presents a human who takes on animal characteristics. In dressing as an animal, Rossellini is not trying to pass as an animal. Rather, she reveals the anthropocentrism and artifice that fuels the human understanding of animals. We might best characterize this as a form of animal drag. Debra Ferreday has argued that forms of animal drag in popular culture (as practiced by "furies" and "cervine" fans of the online game *The Endless Forest*) function "as a kind of human-to-nonhuman cross-dressing that queers the boundaries of the human" (Ferreday 2011: 222). In her willingness to appear ridiculous, in her jubilant upending of every convention of feminine beauty, Rossellini manages to transcend the traditional role of feminine screen image to become something else: a human-animal-sexual hybrid. *Green Porno's* zoomorphism blurs human-animal boundaries in the service of conveying information, but it also serves a purpose beyond simple education. *Green Porno* portrays nature itself as a queer domain and rewrites natural history as a queer science.

In each episode of *Green Porno*, as Rossellini appears dressed as an insect or a marine creature, she speaks in the first person while enacting the mating habits of each animal. "If I were a dragonfly ... I would have compound eyes," begins the first episode, as a close-up of Rossellini's familiar visage dissolves into a close-up of her face in costume with bulging eyes and green bodysuit. The video continues, presenting a radically truncated dramatization of dragonfly sex accompanied by Rossellini's continuing first-person narration, which uses the future conditional tense. Here is the entire remaining text of the first episode:

And I would see upwards, downwards, forwards, backwards. I would have a slim, slim body. I would have translucent, transparent wings. At the end of my slender body, I would have a pair of clasping organs. I would find a female, and I would grab her with them by the neck. She would twist her body to get to my genital pouch. But first, I will clean her vagina, to make sure she would only have my babies. Then, we would copulate. When finished, I don't let her go, but would drag her where I want her to lay our eggs. Then, release her.

The entire running time for this episode (minus credits) is only 48 seconds. Note the subtle shift between future unreal and real conditional tenses here: would/will. This slippage, which occurs throughout the series, helps blur the boundary between Rossellini as unreal animal and Rossellini as actual animal. This linguistic slippage is just one of several ways in which the series dissolves human-animal boundaries; here that dissolution is established on the level of discourse, but throughout the series that dissolution is also handled through characterization, costume, and performance.

The series' uncanny shift between human and nonhuman animality, played out through the presentation of Rossellini's voice and body, is echoed by the fluidity of sexed identities, as Rossellini adopts male, female, and hermaphrodite animal personas. Rossellini has said she chose to enact male animals more frequently than female ones in the series because: "Often the *males* are the ones that move. ... It was already so absurd to play a worm or a barnacle that I didn't think it was a problem to play a male" (Hesse 2009). This statement disavows the unsettling effect of Rossellini's animal drag performances, however. In the episode "Whale," she appears dressed in a whale costume with a 6-foot erection (Figure 40.1).



Figure 40.1 Isabella Rossellini as a whale.

Source: "Whale" *Green Porno*, Isabella Rossellini, 2008.

As she stands, surrounded by other (paper) whales with giant erections, it is clear that this is a moment designed to render all penises strange. In fact, the entire series arguably works to undermine phallogocentrism, as penises are characterized as liabilities ("A penis has disadvantages in water, because it produces drag. And a dangling organ is in danger of being snagged") and sperm are described as "cheap." When, in the episode "Why Vagina?" Rossellini walks amid a comical forest of paper animal penises; she describes penis forms as secondary to the defining vagina. She explains that vaginas are different in different animal species, "so that I am not screwed by a bear. Penises. Species-specific. Each one unique to their respective vaginas."

In the episode "Praying Mantis" Rossellini mounts a (cardboard) female praying mantis and pantomimes the act of penetration, only to have her head bit off in mid-copulation a moment later while screaming, "Nothing stops me. I keep going! SEX!" In this episode and many others, Rossellini builds her animal drag performance to a frenzied climax of perverse pleasure that hinges on a unique blend of information and humor. Rossellini's human-animal-sexual hybrid embodiment retains some amount of uncanny disturbance even as it is rendered cute and inoffensive by the artificiality of the costuming and *mise-en-scène*.

Along with Rossellini herself, the highly artificial and stylized costumes and set design are a key part of the series' visual appeal. The show's co-producer and art director, Rick Gilbert, helped design the simple, low-budget, brightly colored sets. The costumes, designed by Andy Byers, are made out of everyday materials that might be found in a children's classroom. These important elements of *mise-en-scène* make it plain that the series is not aiming for a traditional documentary style approach to animal behavior. For all its artificiality, however, the series gets closer to portraying a concept of animality than many documentaries or, for that matter, a whole raft of Disney anthropomorphisms. Animality here is blatant yet unconscious, the paper costumes evoking subtle resonances in a way that live-action documentary footage does not.

Rossellini's animal performances are fluid, ever-changing, and somewhat monstrous, but at the same time delightful and funny. *Green Porno* focuses on animals not as sentimental or Oedipalized beings, but as creatures operating as micro-level agents with the power to destabilize established power structures. As such, it exemplifies the Deleuzian idea of "becoming animal," one of the more important concepts in animal and nonhuman studies today. For Gilles Deleuze and Félix Guattari, "becoming-animal" is not literally about humans

becoming animals, but about a mode of relating to and envisioning animals, as an oppressed or minoritarian group (Deleuze and Guattari 1987). I am arguing that *Green Porno* is a kind of vernacular iteration of this idea, one that moves closer to a fantasy of becoming animal, but that really has to do with ideas of nature and the naturalization of sexual practices. While purporting to present facts about animal reproduction, these little episodes actually deconstruct the nature of sexual behavior itself, portraying the many surprising mating practices of animals as simply an existing multiplicity of (nonhuman) activities.

Digital novelties and sex as work

Green Porno must be understood within its production context at a particular moment in media history when social media was just emerging. The series became a set of early viral videos, rocketing across the internet in the early years of YouTube and Facebook, both of which had begun gaining momentum over the preceding two years, in 2006–7. *Green Porno* was specifically designed for multi-platform viewing, and it particularly targeted mobile phone viewers. The show got an early publicity boost when it was featured on *The Colbert Report* just one week after its debut. In that short piece, made for the transitional media form of cable TV (and subsequently reposted and shared on YouTube), Stephen Colbert got right to the heart of the show's uncanny sexuality: "Now, I happen to think Miss Rossellini is a very sexy woman, which makes this all the more disturbing. Isabella Rossellini is trying to get me to want to have sex with bugs!"¹ Although Colbert is of course making a parody of his sexual discomfort, other coverage in the popular press also highlighted the series' unusual tones of eroticism/uneroticism. One newspaper interview opens with the line,

If you were one of those people who had Isabella Rossellini on your 'Five celebs I'm allowed to sleep with guilt-free' list, please just stop reading ... and *certainly* never click to 'Green Porno' because that's where you will find the 'Blue Velvet' erotic goddess 1) dressed up in insect costumes ... ; 2) simulating sex acts with giant fake bugs.

(Hesse 2009)

As both of these responses make clear, Rossellini's star persona has been shaped to an inordinate degree by her role as Dorothy Vallens in *Blue Velvet* (David Lynch, 1986). Despite her long career as an actor, writer, model, and face of Lancôme cosmetics, *Blue Velvet* is Rossellini's most iconic role. *Blue Velvet* has been decried by some over the years for its spectacle of masochistic femininity: Vallens is sexually abused and seems to enjoy certain parts of it, although she is also portrayed as a victim. Regardless of one's interpretation of *Blue Velvet* (does it critique misogyny or reinscribe it?), the Vallens character reads as essentially sexual, reproductive, and inscrutable. These elements of seductive mystery became central to Rossellini's star persona—heightened by her European accent and foreign cinema royalty parentage (as the daughter of Ingrid Bergman and Roberto Rossellini). These characteristics are also cornerstones of the patriarchal image of women that feminist film scholars have been working to dismantle for decades. In her new role simulating sex in foam-and-paper insect and ocean mammal costumes, Rossellini picks up on the erotic dimension of her star persona and redirects it into the realm of the biological. Not only is Rossellini unconcerned with presenting herself within the traditional standards of feminine beauty, she self-consciously exploits the elements of her star persona associated with perverse or taboo sexuality. She also makes the most of her Italian accent at crucial moments

("My sexual drive is ze strongest!" she says while dressed as a male praying mantis) to play up the series' absurdist humor.

As short videos with content that stands out as unusual or eccentric against the backdrop of the mainstream mediascape, individual episodes of *Green Porno* function as "novelties." Like a novelty song or a novelty toy favor at a child's party, these episodes are minor, short, and markedly "different." The aesthetic or entertainment pleasure one takes in them is of a particular kind: quick, spectacular, short-lived. The internet is a paradise for this sort of novelty aesthetic; quick, spectacular, and short-lived is the viral video's stock-in-trade. "Novelty" is also a term for adult sex toys, and here the series' self-stated connection to pornography is worth interrogating. For these are not exactly " pornos." The *Green Porno* title functions as a kind of click-bait in the context of the digital mediascape, promising the viewer some kind of visualized sex, but then delivering nothing like one would have imagined. "Shrimp" and "Anchovy," for example, both turn into arguments for why it is either unethical or distasteful for humans to farm and eat these animals: "I lost my appetite," Rossellini concludes in both episodes.

Green Porno dramatizes sexual behaviors designed to produce offspring; at least in the series' first three seasons, sex is shown to be essentially reproductive. And yet along the way, there are many stories of domination, sacrifice, and death. The drone bee's penis breaks off after copulation, and he bleeds to death. The female limpet dies in the process of reproduction, although other attached males carry on, changing sex one by one as sequential hermaphrodites. *Green Porno* depicts animal reproduction as a kind of relentless work, work that we might argue falls into the contemporary aesthetic category of the "zany." Sianne Ngai (2012) argues that the zany is a potent aesthetic category in the digital age which, along with the cute and the interesting, constitutes a set of minor aesthetic styles that negotiate current exigencies. Ngai's analysis connects the zany to work; its particular affective mode is one of anxiety about production. She writes, "what is most essential to zaniness is its way of evoking a situation with the potential to cause harm or injury" (ibid. 10). The zany forms of work that Ngai describes (as particularly exemplified by Lucille Ball's character in *I Love Lucy*) create a "distinctive mix of displeasure and pleasure ... immediately confront[ing] us with our aversion to that [zany] character" (ibid. 11). *Green Porno* [entire series] exemplifies Ngai's point that through Web 2.0's proliferation of the zany, the cute, and the interesting, these aesthetic categories "do nothing less than reorganize the relation of subjects to post-modern geopolitical reality" (ibid. 14). *Green Porno*, I argue, uses the figure of the animal to reorganize its viewers' relationship to contemporary discourses of normative sexuality. In so doing, the series foregrounds the shared concerns of feminism and animal studies to undo the seemingly inviolable forces of "nature." By destabilizing some of the most deeply naturalized categories in culture, it is not only gender and sexuality that are rendered fluid; through this series of animal drag performances the territorializing line between the human and the nonhuman is also destabilized. This matters not only for animals, but also for those humans (people of color, queers, women) who have frequently been counted as "nonhuman."

Vaudeville, YouTube, and early cinema

Although *Green Porno* was presented and received as a novelty, it follows a preexisting tradition from vaudeville and early cinema, both of which featured numerous animal acts and performers wearing animal costumes. Indeed, the series' short-format comedic immediacy is a typical characteristic of what Henry Jenkins has called YouTube's "vaudeville aesthetic" (Jenkins 2006). Rossellini herself has drawn comparisons between her series

and early cinema, saying in one interview, “I am not very technical, so my big inspiration is Georges Méliès, who made the first science-fiction films. Silent movies, to me, are a big inspiration” (Vitiello 2015). I want to conclude with a brief analysis of one particular early cinema short, *The Dancing Pig*, a 1907 film by the French company Pathé Frères which functions in the early twenty-first-century media ecosystem as a kind of cinematic prototype for *Green Porno*. Historically, *The Dancing Pig* exemplifies the common early cinema practice of filming established vaudeville acts. The vaudeville act shown in *The Dancing Pig* was filmed several times; the only known extant print displays a rather grotesque amorous pig. *The Dancing Pig* is a useful comparison because it was released on DVD by Flicker Alley in 2008, the year of *Green Porno*’s debut. *The Dancing Pig*, like *Green Porno*, is readily available on YouTube, which has the effect of rendering all media (from any time period, any country, and any mode of production) effectively equivalent.

The Dancing Pig runs at just under 4 minutes.² The film is a wondrous, nonsensical pastiche of interspecies romance, featuring dance performances, fluid gender identity (on the part of the pig), and two moments of pig disrobing. The film begins as a large pig (or rather, a person wearing a large pig costume) makes a series of failed romantic advances to a young dancing girl. She rebuffs him, and he is sad. We know this is a male pig because the large (and truly magnificent) pig costume he wears identifies him as such through jacket and bow tie. In retaliation for the pig’s unwanted amorous gestures, the girl rips off his clothes to render him naked (though of course this is still a person in a pig costume, so there is no actual nudity). The pig, who is thoroughly anthropomorphized, cowers in shame, covering what would be its genital area with its hooves. But then the girl hands the pig a baton, and the two begin dancing joyously together, the pig forgetting its nudity. By the end of the dance, the girl has accepted the pig, and the two exit the stage hand in hand. The pair returns a moment later; this time the pig is wearing ladies’ clothing (dress and hat). After a brief dance routine (during which the pig hams it up and sticks out its very long tongue), the two exit, only to have the pig return a moment later disrobed again, this time wearing only bloomers. The pig again hunches over in shame, but a moment later perks up, grinning broadly, and begins dancing again. The film concludes with a close-up tableau shot of the pig (in male clothing again) sticking out its tongue in a grotesque sexualized manner, baring its teeth.

As *The Dancing Pig* demonstrates, an uncanny play with animal sexual identities is not new to the digital era, but can be found in (admittedly marginal) visual traditions over a century old. YouTube is what links *The Dancing Pig* and *Green Porno*, both of which appear as novelty shorts in the chaotic easy-access world of digital media, which flattens historical differences. *Green Porno* revises the venerable tradition of animal vaudeville acts from early cinema such as that seen in *The Dancing Pig*. But while the two films share the practice of animal drag, it is only *Green Porno* that takes an anti-anthropocentric and feminist stance. Perhaps one front in the battle for the liberated future of moving images, then, can be found not in a technophilic fantasy of the new, but from within and out of the ruins of film history, through inspired practices of digital remediation and feminist performance like those found in *Green Porno*.

Related topics

- Amy Borden, “Queer or LGBTQ+: on the question of inclusivity in queer cinema studies”
- Felicity Colman, “Deleuzian spectatorship”
- Alexa Weik von Mossner, “Ecocinema and gender”
- Eliza Steinbock, “Towards trans cinema”

Notes

- 1 *The Colbert Report*, Season 4, Episode 52 (May 12, 2008). See clip at www.cc.com/video-clips/k7k3ke/the-colbert-report-threatdown—cute-bears (accessed October 1, 2015).
- 2 There are many different versions of *The Dancing Pig* on YouTube. The historically correct one can be found at www.youtube.com/watch?v=IcCKPAnArsw (accessed July 15, 2016).

Bibliography

- Adams, Carol J. (1990) *The Sexual Politics of Meat: A Feminist-Vegetarian Critical Theory*. New York: Continuum.
- Berger, John (1991) "Why Look at Animals," in John Berger *About Looking*. New York: Vintage, pp. 3–28.
- Cynthia, Chris (2015) "Subjunctive Desires: Becoming Animal in *Green Porno* and *Seduce Me*," in Michael, Lawrence and Laura, McMahon, eds., *Animal Life and the Moving Image*. London: British Film Institute, pp. 121–33.
- Dastori, Lorraine and Peter Galison (2007) *Objectivity*. Cambridge, MA: MIT Press.
- Deleuze, Gilles and Félix Guattari (1987) "Becoming-Intense, Becoming-Animal, Becoming-Imperceptible ...," in *A Thousand Plateaus*. Trans. Brian Massumi. Minneapolis: University of Minnesota Press, pp. 232–309.
- Ferreday, Debra (2011) "Becoming Deer: Nonhuman Drag and Online Utopias," *Feminist Theory* 12(2): 219–25.
- Grebowicz, Margret (2013) *Why Internet Porn Matters*. Palo Alto, CA: Stanford University Press.
- Hesse, Monica (2009) "Conversations: Isabella Rossellini Discusses Her *Green Porno* Project," *Washington Post*, March 29. See www.washingtonpost.com/wp-dyn/content/article/2009/03/26/AR2009032604390.html (accessed October 7, 2015).
- Jenkins, Henry (2006) "YouTube and the Vaudeville Aesthetic," on the "Confessions of an Aca-Fan" blog at http://henryjenkins.org/2006/11/youtube_and_the_vaudeville_aes.html (accessed October 30, 2015).
- Lippit, Akira Mizuta (2000) *Electric Animal: Toward a Rhetoric of Wildlife*. Minneapolis: University of Minnesota Press.
- McHugh, Susan (2009) "Queer and Animal Theories," *GLQ: A Journal of Lesbian and Gay Studies*, 15(1): 153–69.
- Ngai, Sianne (2012) *Our Aesthetic Categories: Zany, Cute, Interesting*. Cambridge, MA: Harvard University Press.
- Sinwell, Sarah E. S. (2010) "Sex, Bugs, and Isabella Rossellini: The Making and Marketing of *Green Porno*," *WSQ: Women's Studies Quarterly* 38(3, 4): 118–37.
- Vitiello, Chris (2015) "Isabella Rossellini's *Green Porno* is Weird, Funny and Educational on the Science of Animal Sex," *Indyweek*, December 2. See www.indyweek.com/indyweek/isabella-rossellinis-green-porno-is-weird-funny-and-educational-on-the-science-of-animal-sex/Content?oid=4920924 (accessed December 30, 2015).
- Williams, Linda (2014) "Pornography, Porn, Porno: Thoughts on a Weedy Field," *Porn Studies* 1(1–2): 24–40.
- Williams, Raymond (1983) *Keywords*. New York: Oxford University Press.

Further reading

- Adams, Carol J., and Josephine Donovan, eds. (1995) *Animals and Women: Feminist Theoretical Explorations*. Durham, NC: Duke University Press. (This anthology presents a series of analyses of animal representation and animal ethical issues from a feminist perspective.)
- Cahill, James Leo (2015) "A YouTube Bestiary: Twenty-Six Theses on a Post-Cinema of Animal Attractions," in Katherine Groo and Paul Flaig, eds., *New Silent Cinema*. London, Routledge,

pp. 263–93. (This article explores the explosion of animal imagery on the internet by analyzing 26 examples.)

Halberstam, Judith (2011) *The Queer Art of Failure*. Durham, NC: Duke University Press. (Halberstam argues that animated works such as *The Fantastic Mr. Fox* and the *Wallace and Gromit* series provide rich possibilities for rethinking collectivities, animality, and posthumanity.)

Haraway, Donna (1989) *Primate Visions: Gender, Race, and Nature in the World of Modern Science*. New York: Routledge. (Haraway's groundbreaking work analyzes the construction of nature in late-twentieth-century culture by focusing on the history of primatology.)

Haraway, Donna (1991) *Simians, Cyborgs, and Women: The Reinvention of Nature*. New York: Routledge. (This book contains Haraway's "Cyborg Manifesto," a seminal feminist theory essay and foundational text of posthumanism, which argues for the importance of the cyborg as a utopian figure that transcends traditional categories of embodiment such as biology and gender.)