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Douglas A. Vakoch, ed., *Transecology: Transgender Perspectives on Environment and Nature* (London: Routledge, 2022), 242 pp.

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In her 1994 essay “My Words to Victor Frankenstein above the Village of Chamounix: Performing Transgender Rage,” Susan Stryker powerfully proclaimed the following declaration: “I who achieve the similitude of a natural body only through an unnatural process, I offer you this warning: the Nature you bedevil me with is a lie [...] Heed my words, and you may well discover the seams and sutures in yourself” (247). Now, almost 30 years later, when anthropogenic climate disasters are as common as anti-trans bills in the U.S., Stryker’s warning and elucidatory promise informs the 2022 edition of *Transecology: Transgender Perspectives on Environment and Nature* (edited by Douglas A. Vakoch). Each writer of this collection demonstrates the interdisciplinary potentiality of the relatively new subfield of transecology, which indeed heeds Stryker’s words and more. As an aspiring transecologist, I have identified four helpful, interrelated tools each contributor uses in their pieces to various degrees: genealogies of the intellectual history of queer ecology, reinterpretations of queer history itself, constructions of networks of interdisciplinary theoretical works, and showcases of what transecological media criticism looks like in practice.

Queer ecology as a recognizable critical lens arguably first came to fruition in 2010 with the publication of Mortimer-Sandilands and Erickson’s cornerstone anthology *Queer Ecologies*, where each contributor sought to “prob[e] and challeng[e] the biopolitical knots through which both historical and current relations of sexualities and environments meet and inform one another” (5). Over a decade later, *Transecologies* expands and sharpens the critical aims of queer ecology by integrating often overlooked questions of gender and transness into genealogical analyses of the field of queer ecology itself. Greta Gaard’s Preface offers such an elucidating theoretical history from the outset, one that leads Gaard to claim that “[t]o date, the queer ecocritical focus on sexualities has not captured the critique of heteronormative gender that trans* perspectives address” (xxii). Nichole Seymore’s chapter nicely bookends the anthology with a similar genealogy that is valuable to any student of queer ecology, one that draws from thirty years of scholarship to outline “shared impulses across eco and trans frameworks, including an opposition to binaries and a concern with risk and endangerment” (191).

Several essays in *Transecologies* are also clearly invested in and informed by the less strictly academic histories of transness. Katherine Thornsteinson and Hee-Jung Serenity Joo's chapter explores the "(in)famous" Michigan Womyn's Music Festival (which ran from 1976-2015) in comparison to the show *Transparent* (35). The writers believe that the "transexclusionary policies" of the festival were ones built on a "biological essentialism" that was "thought to align them [cis women] more closely with Nature" - that is, until "the very idea of Nature—including assumptions about the 'natural'—forced separatist feminists to face their own limitations" (35). Mat Fournier goes even further in the past to the 1930s to discuss writer Annemarie Schwarzenbach, whose "gender incongruence" with her Swiss family and milieu drove her to a transecology that "draws from an *inhuman* nature to map new human territories" (111, 112). Such a critical attention towards what counts as "inhospitable" has been the central focus of "the 'rural turn' in queer studies," where contributors like Katie Hogan analyze the works of Carter Sickels which "embraces, even celebrates, rural heritage" in the face of queer metronormativity (133). Just as the contributors expand the theoretical histories of *Queer Ecology*, they also enrich the queer archival efforts set out by researchers such as Scott Herring, who in *Another Country: Queer Anti-Urbanism* (2010) constructs an archive that "relays a queer-based non-metropolitanism into a queer-laden antiurbanism" (10). *Transecologies* joins with Herring in combatting the latent metronormativity in queer academia and politics where rural ways of queer life "is shelved, disavowed, denied, and discarded in favor of metropolitan sexual cultures" (5).

Along with utilizing historical data and genealogies of scholarship, this anthology is filled with exemplary applications of the theoretical work that is often found in queer ecology. When Félix Guattari says in *The Three Ecologies* (2000) that "we must learn to think 'transversally'" to bridge the erroneous gaps between nature and culture (43), contributor Nicole Anae sees a connection between transversality and the ecological concept of the ecotone - the "transition between two or more communities" (165). Anae then directly ties the idea of transversality in an ecotone to that of "Stacy Alaimo's notion of 'trans-corporeality' as a 'contact zone' (2008, 238) between individuals and the environment which are continuously enmeshed" (165). Alaimo's transcorporeality is one of the most cited concepts from new materialism throughout this anthology and is a useful concept for any transecologist. In *Bodily Natures: Science, Embodiment, and the Material Self* (2010), Alaimo claims that the term is useful in not only conveying a sense of interconnectivity between human and nonhuman bodies, but also in "underscoring that *trans* indicates movement across different sites," which thus "acknowledges the often unpredictable and unwanted actions" across those bodies (2). Although neither transversality nor transcorporeality as concepts had queer studies directly in mind when originally theorized, *Transecology* is incredibly valuable in how far it pushes and refines these terms. Any transecologist would greatly benefit by turning again to Seymore's chapter which asks generative, meta-theoretical questions about the potential promises and injustices made possible by expanding "trans" as the writers of this anthology do (196-200).

Finally, such transecological interventions into the concepts above are effectively applied in the media criticisms performed throughout the book, each providing helpful exemplars and critical conversations. Wibke Straube's analysis on trans experiences with waste and pollution in the 2014 film *Nånting måste gå sönder* is one such piece: "Waste in this film is highlighted in its relationality—in how it seeps into the world, toward human and other bodies, and how it relates and resonates with the 'impure' human subjects" (66). In analyzing the 2000 novel *The Danish Girl*, Elizabeth Parker traces how the gender/character defining events of the protagonist happen on and through encounters with a bog next to the character's childhood home, causing the bog to have an intimate connection to their transition: "In re-creating this landscape in art, he is able to give some expression to Lili, which is why the task so engrosses him" (22). In both cases here and in several instances throughout, *Transecology* exemplifies what it looks like to do criticism that "thinks 'transversally'" across and between transcorporeal bodies - bodies that compose and are composed of trans people. In this way, the value of *Transecology* derives from its ability to point the way by being both an introductory signpost and thorough guide all at once.

Works Cited

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