

TIMOTHY MORTON, M.A., D.PHIL.

STATUS Rita Shea Guffey Chair in English (Professor); tbm2@rice.edu

PUBLISHED 25+ Books and Essay Collections in English, 47 in translation (20 languages), 300+ Essays, 6 Edited Journals. 22 000+ [Scholarly citations](#); [Academia](#); [Wikipedia](#); [Blog](#); [Patreon](#); [PhilPapers](#); [YouTube](#); [Substack](#)

EDUCATION

1989–92 D.Phil, Oxford: “Re-Imagining the Body: Shelley and the Languages of Diet.”

1986–89 BA English, Oxford. Double First (and top First).

EMPLOYMENT

2012– Rita Shea Guffey Chair in English, Rice University.

2003–12 Professor, UC Davis.

2000–03 Associate Professor, University of Colorado, Boulder.

1995–99 Assistant Professor, University of Colorado, Boulder.

1993–95 Visiting Assistant Professor, New York University.

BOOKS

In progress *Paradise; Good* (with Treena Balds); *The Be Attitudes* (with Treena Balds); *Hell* (Italian, German), *Nothing* (Korean, Italian), *Hyposubjects* (Korean); *All Art Is Ecological* (Norwegian, Korean); *Realist Magic* (Turkish); *Being Ecological* (Chinese).

In print

1. *Hell: In Search of a Christian Ecology* (Columbia, 2024).
2. *Realistická mágia* (Slovak) (2024).
3. *Mroczna ecologia* (Polish *Dark Ecology*), tr. Anna Barcz, foreword by Andrzej Marzec (Oficyna Związek Otwarty, 2024).
4. *Arquitectura sin naturaleza* (Bartlebooth, 2023).
5. *Todo el arte es ecológico*, tr. Fernando Borrajo (GG Editorial, 2023).
6. *The Stuff of Life* (Bloomsbury, 2023).
7. *Ekobyti* (Czech *Being Ecological*), tr. Ondrej Trhoň (ArtMap, 2023).
8. *Sér Ecologico* (Brazilian Portuguese *Being Ecological*) (Quina, 2023).
9. *Realist Magic* (Korean) (Galmuri, 2023).
10. *Hiposujetos: Sobre Convertirse en Humanos* (Spanish) (Holobionte, 2023).
11. *Realistická mágia: objekty a ne-objekty* (Bulgarian *Realist Magic*) tr. Magdaléna Kobzová (Atrakt Art, 2023).
12. *The Ecological Thought* (Brazilian Portuguese) (Quina, 2023).
13. *Ecologia come testo, testo come ecologia* (Krisis, 2023).
14. *Humankind* (Japanese), tr. Shinohara Masatake (Iwanami, 2022).
15. *Iposoggetti: sul diventare umani* (Italian *Hyposubjects*) (Luiss, 2022).
16. *Nada* (Spanish *Nothing*) (Editorial Bauplan, 2022).
17. *Spacecraft* (Bloomsbury, 2021).

18. *Astronave* (Spanish) (Holobionte, 2021).
19. *All Art Is Ecological* (Penguin Classics, 2021).
20. *Insan Türü* (Turkish *Humankind*), tr. Duygu Dölek (Profilkitap, 2021).
21. *Etre ecologique* (Zulma, 2021).
22. *La Pensée ecologique* (Zulma, 2021).
23. *La magie réaliste: objets, ontologie et causalité*, tr. Arthur Duhé (Open Humanities, 2021).
24. *Reciclar la ecologia* (Spanish *Being Ecological*) (Reservoir Press, 2021).
25. *Ecologia oscura* (Italian *Dark Ecology*) (Luiss University Press, 2021).
26. *Hyposubjects: On Becoming-Human* (Open Humanities Press, 2021).
27. *Hipernesneler* (Turkish *Hyperobjects*), tr. Bilge Demirtaş (Tellekt, 2020).
28. *The Ecological Thought* (Romanian) (Fractalia Fundatia Pentru, 2020).
29. *Hyperobjects* (Japanese) (Ibunsha, 2020).
30. *Humankind* (Italian) (Produzioni Nero, 2020).
31. *Magia realista: objetos, ontología y causalidad*, tr. Laureano Ralón and Román Suárez (Open Humanities Press, 2020).
32. *Ecología oscura* (Spanish *Dark Ecology*), tr. Fernando Borrajo (Ediciones Paidós, 2019).
33. *Being Ecological* (Russian), tr. Dmitry Kralchkin (Moscow: Andrew Numberg, 2019).
34. *Ökologisch sein* (German *Being Ecological*), tr. Dirk Höfer (Berlin: Matthes & Seitz, 2019).
35. *Come un'ombra dal futuro: Per un nuovo pensiero ecologico* (Italian *The Ecological Thought*), tr. L. Candidi (Aboca Edizioni, 2019).
36. *La Pensée ecologique* (French), tr. Cécile Wajsbrot (Zulma, 2019).
37. *Realist Magic* (Russian) (Open Humanities, 2019).
38. *Ecology without Nature* (Japanese) (Ibunsha Publishing Company, 2019).
39. *Økologi uden natur: En gentænkning af miljøorienteret æstetik* (Danish), tr. Torsten Bøgh Thomsen (Forlaget Spring, 2019).
40. *Tamna Ekologija* (Croatian *Dark Ecology*), tr. Iva Polak (Zagreb: Sandorf & Mizantrop, 2018).
41. Laura Copelin, Peyton Gardner and Timothy Morton, eds., *Hyperobjects for Artists* (The Creative Independent, 2018).
42. *Hyperobjets: philosophie et écologie après le fin du monde* (French), tr. Laurent Bury (Cité du Design, 2018).
43. *El Pensamiento ecológico* (Spanish), tr. Fernando Borrajo (Ediciones Paidós, 2018).
44. *Noi, Esseri Ecologici* (Italian), tr. G. Carlotti (Laterza, 2018).
45. *Iperoggetti* (Italian), tr. V. Santarcangelo (Nero, 2018).
46. *Hiperobjetos: filosofía y ecología después del fin del mundo* (Spanish), ed. Adriana Hidalgo (El Espejo, 2018).
47. *Ecologisch Wezen* (Dutch) (Ten Have, 2018).
48. *Duistere Ecologie* (Dutch) (Boom, 2018).
49. *Being Ecological* (London: Penguin and Cambridge, MA: MIT, 2018).
50. *The Ecological Thought* (Chinese) (Jiangsu People's Publishing House, 2018).
51. *Humankind: Solidarity with Nonhuman People* (Verso, 2017).

52. *Ökologie ohne Natur: Eine neue Sicht der Umwelt* (German), tr. Dirk Höfer (Mattes & Seitz, 2016).
53. *Dark Ecology: For a Logic of Future Coexistence* (Columbia, 2016).
54. Timothy Morton, Marcus Boon and Eric Cazdyn, *Nothing: Three Inquiries in Buddhism and Theory* (Chicago UP, 2015).
55. Timothy Morton and Björk Guðmundsóttir, *This Huge Sunlit Abyss From The Future Right There Next To You* (New York: MoMA and London: Thames and Hudson, 2015).
56. *Realist Magic: Objects, Ontology, Causality* (Open Humanities Press, 2013).
57. *Hyperobjects: Philosophy and Ecology after the End of the World* (U Minnesota P, 2013; audiobook 2014).
58. *The Ecological Thought* (Harvard UP, 2010; paperback, 2012). Anthologized in *The Norton Anthology of Criticism and Theory*.
59. *Ecology without Nature* (Chinese, Peking UP, 2009).
60. *Ecology without Nature: Rethinking Environmental Aesthetics* (Harvard UP, 2007; paperback, 2009). Anthologized in *Essential Ecocriticism* (Routledge, 2012).
61. “Food,” *Romanticism* 12.1 (2006). Special issue on food studies.
62. Ed., *The Cambridge Companion to Shelley* (Cambridge UP, 2006).
63. Ed., *Cultures of Taste / Theories of Appetite: Eating Romanticism*: (Palgrave, 2004).
64. Ed., *Mary Shelley's Frankenstein: A Sourcebook* (Routledge, 2002, 2004).
65. Timothy Morton and Nigel Smith, eds., *Radicalism in British Literary Culture, 1650–1830: From Revolution to Revolution* (Cambridge UP, 2002).
66. *Radical Food: The Culture and Politics of Eating and Drinking, 1780–1830*, 3 vols. (Routledge, 2000).
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67. *The Poetics of Spice: Romantic Consumerism and the Exotic* (Cambridge UP, 2000; paperback, 2005).
68. *Shelley and the Revolution in Taste: The Body and the Natural World* (Cambridge UP, 1994, 1998; netlibrary.com, 1999; paperback, 2005).

CREATIVE (PERFORMANCES, ART, MUSIC ETC)

- 2024 “FRB180916 . J0158 + 65,” with Andrew Melchior (vocals).
 “Come Fast from the Dark,” with Andrew Melchior (vocals).
 Vocals in Rafael Lozano Hemmer, *Climate Parliament*.
Miyazaki: Spirit of Nature (appearance), directed by Léo Favier.
 Studio visits, Skowhegan School of Painting, Maine (Paul Mellon Distinguished Visiting Fellow).
- 2022 *Our Time on Earth*, Exhibition (thought leader), Barbican Center, London, May 5–August 29
 “Barbastelle Bat,” on Hannah Tuulikki, *Echoes in the Dark*.
 Sleeve Note, DJ Athome, *Spaced Out!* (Musique Pour la Danse, 2021).

- 2021 “[Wicked Problems](#)” (lyrics and vocal sample), music by Laura Bowler. Won the Royal Philharmonic Society prize for best short composition. with Edouard Isar, “Ed Isar Invite Timothy Morton,” Rinse France (radio), October 8.
with Laurie Anderson, “The Forest,” in the Norton Lecture series *Spending the War without You*, Harvard University, March 24.
- 2020 Justin Brice Guariglia and Timothy Morton, *We Are the Asteroid II*. Solar-powered LED highway message sign, gilded with 24K gold; several texts: Timothy Morton, 15 ft 6 in x 11 ft 6 in x 13 ft 3 in. New York City, September 12.
“The Mesh,” [Soundart Radio](#), July 26.
The End of the World Has Already Happened. BBC Radio 4. Three episodes, airing January and available online until 2021. Presenter, interviewer, writer.
- 2019 *Time Time Time*. Opera. Libretto by Timothy Morton; music by Jennifer Walshe. Performed at Sonic Acts (Muziekgebouw, Amsterdam, February 23); Borealis Festival (Studio Bergen, Norway, March 9); Maerzmusik Festival (Festspiele, Berlin, March 24); Ultima Festival (Konserthus, Oslo, September 13); London Contemporary Music Festival (Ambika P3, London, December 14).
Time Time Time. Opera. Performance onstage at all the shows listed above. Timothy Morton, Jennifer Walshe, Inga Aas, Vilde Alnæs, Eivind Lønning and Espen Reinertsen.
Laurie Anderson and Timothy Morton, “It’s Not the End of the World: That Was a While Ago.” Performance at “Night of Philosophy,” Moody Center for the Arts, Rice University, January 26 (see below).
Justin Brice Guariglia and Timothy Morton, *We Are the Asteroid III*. Solar-powered LED highway message sign, gilded with 24K gold; several texts: Timothy Morton, 15 ft 6 in x 11 ft 6 in x 13 ft 3 in. Exhibited at Somerset House (London), Houston, Waterville, Maine (Colby College Museum), Ghisla Foundation (Locarno, Switzerland), Anchorage Museum (Alaska).
Justin Brice Guariglia and Timothy Morton, *Biosphere BBQ*. Neon and text. Text by Timothy Morton. Exhibited at the Pratt Institute (New York).
Justin Brice Guariglia and Timothy Morton, *Baked Alaska*. Styrofoam block, carved with text by Timothy Morton. Anchorage Art Museum, Venice Biennale, Ghisla Foundation (Switzerland), Waterville, Maine, Locarno, Switzerland.
Justin Brice Guariglia and Timothy Morton, *HUMAN KIND NESS*, Bird-X, pigeons, text. Text by Timothy Morton. Exhibited at the Pratt Institute (New York).
Justin Brice Guariglia and Timothy Morton, *We Are the Asteroid*. Solar-powered LED highway message sign, gilded with 24K gold; several texts: Timothy Morton, 15 ft 6 in x 11 ft 6 in x 13 ft 3 in. Exhibited at Storm King, New York; the Climate Change Museum, New York; Chicago; Oklahoma City; Rice University; *Adbusters*.

- “Into the Eerie,” produced by Sarah Cuddon, BBC Radio 3 (March 3).
Spoken word.
- “Night of Philosophy.” An evening of philosophy, art, music and other performances at the Moody Arts Center, Rice University, January 26.
Artistic director.
- 2018 Heidi Norton and Timothy Morton, “The Faceless Plant: Sketch for Timothy Morton,” *Bomb* 145 (Fall, 2018), 153–159. Mixed media including *The Ecological Thought*.
- Justin Brice Guariglia and Timothy Morton, *Baked Alaska*. Styrofoam block, carved with text by Timothy Morton. Anchorage Art Museum.
- Justin Brice Guariglia and Timothy Morton, *We Are the Asteroid*. Solar-powered LED highway message sign, gilded with 24K gold; several texts: Timothy Morton, 15 ft 6 in x 11 ft 6 in x 13 ft 3 in. Exhibited at Storm King, New York; the Climate Change Museum, New York; Chicago; Oklahoma City.
- The Rare Event*, film by Ben Rivers and Ben Russell. Appearing in conversation with other scholars including Jean-Luc Nancy in an enactment of Jean-François Lyotard’s never-staged exhibition, “Les Resistances,” Studios Ferber, Paris. Produced by Hans-Ulrich Obrist, Asad Raza and Daniel Birnbaum. Shown at Berlinale Forum; Cinema du Reel, Pompidou, Paris; CPHDOX, Copenhagen; Images, Toronto.
- Living in the Future’s Past*, a documentary film about global warming directed by Susan Kucera, distributed internationally. Narrative writer (with Jeff Bridges) and appearance. The film has won numerous awards including United Nations, New York Film Festival and Amsterdam Film Festival.
- Hyperobjects*. Exhibition at Ballroom Marfa, April to October. Co-director with Laura Copelin.
- After the End of the World*: 5 3-minute lectures (filmed by Emilija Skarnulytė, Berlin) and 5 “waiting room” installation designs for “After the End of the World,” art exhibition, Center for Contemporary Culture, Barcelona, October 2017–April 2018. The exhibition title is from the subtitle of my book *Hyperobjects*.
- 2017 “[Studio Visits: Timothy Morton](#),” filmed lecture by me, Studio Olafur Eliasson, Berlin, October 10.
- After the End of the World*: 5 3-minute film lectures (filmed by Emilija Skarnulytė, Berlin) and 5 “waiting room” installations for After the End of the World, Center for Contemporary Culture, Barcelona, October 2017–April 2018. The exhibition title is from the subtitle of my book *Hyperobjects*.
- Nocte Lusoria*: six-hour performance in a show directed by Alex Cecchetti, Palais de Tokyo, Paris, February 23.
- 2013 Consulting on *The Trip 2* (starring Steve Coogan) (2013).
[Is There Life on Stage](#) with Goran Sergej Pristas (2013)
[Metaphorisms](#) with Tammy Lu (2012)
- 2015 “I Surrender,” Delfina Foundation, September.

- 2002 Rubyliquid (with Michael Snyder), “Valley O.D” (Flight Approved, 2002). Broadcast 1190AM September 11, 2002.
Violin, “The Love You Give to Me,” “Save Tibet” and “River Stone,” Ky, *I* (Kydi discs, 2002).
- 2000 Violin, “Saoirse,” Xiren, *Bullets and Rainbows* (Xiren, 2001).
Violin, Joanne Shenandoah, arr. Tom Wasinger, “Mother of Nations,” “Aionwatha Forgives,” on *Peacemaker’s Journey* (Silver Wave Records, 2000). This record was nominated for a Grammy.
- 1998 With Mark Revell, “Dharma Brats Theme,” *Dharma Brats*, dir. Jesse Govinda Thompson (1998).
_____. “Mahakala,” *Dharma Brats*.
_____. “Golden Key,” *Dharma Brats*.
_____. “Vidya,” *Dharma Brats*.
- 1996– “On Earth,” theme, *How on Earth: The KGNU Science Show*, 88.5FM, Boulder (May 21, 1996–).
- 1995 “Peace,” Senser, *Stacked Up* (Ultimate Records, 1994, 1995).
Vocals, Mark Zaki, *Strange Lines and Distances ...* (Virtualoso, 1995).
- 1992 “Firedemons,” dance music, Fire Noise Project, Oxford, spring 1992. Performed at Glastonbury Music Festival.
- 1991 *Mass in E*, Magdalen College Chapel, Oxford University, Spring 1991.
- 1985 *The Rime of the Ancient Mariner*, St. Paul’s School.

ESSAYS

- 2024 with Robert Oventile, “Strolling Hell, Strolling the Biosphere: An Interview with Timothy Morton,” *diacritics* July 2024.
“Surviving the Cult of Climate Doom: William Blake and the Apostles of the Apocalypse,” *Institute of Art and Ideas News*, June 25, 2024.
“Preface to the Korean Edition,” *Dark Ecology* (Galmuri, 2024).
“Rejecting the Anthropocene Is a Mistake: Geologists’ Vote Is a Terrible Blunder,” *Institute of Art and Ideas News*, April 9, 2024.
“Sound Well: On Meredith Monk’s Play-Fullness; a Practice Essay,” in Anna Schneider, ed., *Meredith Monk* (Munich: HDK, 2024), 149–58.
“‘What Is a Fact?’ A Humanities Class Prepares STEM Students to Be Better Scientists,” *The Conversation*, April 30, 2024.
“Hyperobjects and the Higher Dimension of Jesus,” *Emergence Education*, February 15, 2024.
“The Silence of the Lawns,” *Kerb* (**).
“Granules of Time Spill from the Broken Apples of Consent: Wandering through Sarah Sze,” in Jed Morse, ed., *Sarah Sze at the Nasher Sculpture Center* (**).
“Climate Agony, Trauma and Activism,” in Caroline Hickman, Judith Anderson, Tree Staunton and Jenny O’Gorman, eds., *Being a Therapist in a Time of Climate Breakdown* (Routledge, 2024).
with Treena Balds, “How Deep Is Your Love or, How Thinking as such Defies the Weight(s) of Imperialism,” in Sigridhur Thorgeisdottir, ed., *Elemental-Embodied Thinking for a New Era* (Springer, 2024).
“Deep Time for Kids,” in Edward Morris and Susannah Sayler, *Unearth*.

- “Why This Museum Is the Best,” Guide for 21st Century Museum, Kanazawa, Japan.
- “Subjunctivity,” with Treena Balds, *Philosophies* 9.1:29 (2024).
- “Ecotrauma,” in Michael Marder and Giovanbattista Tusa, eds., *Contemporanea: A Glossary for the Twenty-First Century* (MIT, 2024).
- 2023 “Just Forget about Nature, It’s all Good,” Slovenian Pavilion, Venice Architecture Biennale, 2023.
- “Mmmuting,” Kate Atkin, *Mute Objects*, exhibition catalog essay (London, 2023).
- “Corrective Methodologies and Architectural Futures,” *Re:Action* (Studio Hani Rashid, 2023), 148–171.
- “What Kind of Holism? Definitely Not That One,” Royal College of Art (2023).
- “The Fiends that Plague Us Thus,” in Sam Haddow, ed., *The End of the World* (Cambridge, forthcoming).
- “Stuffing,” in John Kenneth Paranada and Vanessa Tothill, eds., *Planet for Our Future* (The Sainsbury Centre, UK, 2023), 48–53.
- with Nicholas Royle, “Even the Plague Journal: Everything Is Happening, Extracts (1),” *Oxford Literary Review* 45.1 (2023), 123–141.
- “Beautiful Souls and Cool Souls,” in Julius von Bismarck, *When Platitudes Become Form* (Distanz Verlag, 2023).
- “Floral Electronics or, Merciful Algorithms,” in Simon Torrsell Lerin, *Electronic Flora*.
- with Caroline Hickman, “Climate Agony, Trauma, and Activism,” in Caroline Hickman, ed., *Climate Trauma* (Springer, forthcoming)).
- 2022 with Rune Graulund, “Got a Light? The Dark Currents of Energy in Twin Peaks: The Return,” in Rune Graulund, ed., *Dark Scenes from Damaged Earth: The Gothic Anthropocene* (Minnesota, 2022), 245–248.
- “Timothy Morton Is Not a Complete Idiot,” *Corrective Methodologies and Architectural Futures* (**).
- Timothy Morton and Slavoj Žižek, “There Is Hope for Humanity (Because My Daughter Forgot Her Cellphone),” *Real Review* 12 (Spring 2022), 86–98.
- “Why We Read,” in Josephine Greywoode, ed., *Why We Read* (Penguin, 2022), 107–110.
- “Final Word: Playful Seriousness versus Serious Playfulness, or Socialism versus Fascism,” in Harriet Harriss and Naomi House, eds., *Working at the Intersection: Architecture after the Anthropocene (Design Studio 4)*, (London: RIBA, 2022), (**).
- “Ecologia queer” (Italian “Queer Ecology”), *Earthbound: superare l’anthropocene* (Kabul magazine) (2022), 87–104.
- Timothy Morton, James Hughes, Eric Schwitzgebel and Anna Kirikova, “Transhumanism,” *Manege* (St. Petersburg) (**).
- Timothy Morton and Dominic Boyer, “A Habitat for Hyposubjects,” *Cite* 103 (2022), 120–123.
- 2021 “Inheritance,” in Torgeir Rinke Bangstad and Þóra Pétursdóttir, eds., *Heritage Ecologies*, 383–390.

- “Reading with...Timothy Morton,” *Shelf Awareness*, October 15.
- “On Thingness: A Conversation with Tim Morton,” in Tom Wiscombe, *Objects, Models, Worlds* (Tom Wiscombe Architecture, 2021), 272–281.
- “What is Hyperspace, the Field Beyond the Speed of Light?” *LitHub*, September 29, 2021.
- “Sustenance,” *The Bookseller*.
- “What Is Dark Ecology?” *Changing Weathers*, 2021.
- “Creativity or Extinction? Extinction Can Be Avoided,” *Journal of Architecture* 26:1 (February, 2021), 64–66.
- “Say ‘Nature’ One More Time,” *Voices: Towards Other Institutions* (Russian Pavilion, Venice Biennale).
- “This Is a Love Song,” *Real Review* 11 (Spring, 2021), 102–104.
- “This Is Not Now,” *Ness* 3 (2021), 68–81.
- “Rachel Rose,” *Rachel Rose* (Paris: Fondation Lafayette Anticipations, 2020), 151–155.
- (excerpt from *Dark Ecology*), in Susan McHugh and Giovanni Alioi, eds., *Posthumanism in Art and Science: A Reader* (University of Columbia Press, 2019), (Columbia UP, 2020).
- 2020 “Cool Shade Futures,” foreword, *The Weird Folds: Everyday Poems from the Anthropocene*, ed. Maria Sledmere and Rhian Williams (Manchester: Dostoevsky Wannabe, 2020), 25–34.
- “Dancing About Architecture,” *Kerb* 28 (2020).
- “Laissons entrer l’avenir,” [AOC](#), May 28, 2020.
- “Ecology,” in Marianne Krogh, ed., *Connectedness* (Copenhagen: Strandberg Publishing, 2020), 160–161.
- “Say ‘Nature’ One More Time,” [Russian Pavilion](#), Venice Architecture Biennale.
- “Woodenness: The Palm Heart of the Matter,” in Sten Moslund, ed., *How Literature Comes to Matter: Post-Anthropocentric Approaches to Fiction* (Edinburgh, 2020) 257–265.
- “Ortakyaşam için Teşekkürler Virüs” (Turkish), [The Owl](#), April 2020.
- “D.R.E.A.M.W.E.A.P.O.N.S.,” [Eurozine](#), 26 March, 2020.
- “I walked into the future and was welcomed: Olafur Eliasson and Timothy Morton in Conversation,” exhibition catalog for Olafur Eliasson, *Sometimes the River Is the Bridge*, Museum of Contemporary Art, Tokyo.
- “Thank Virus for Symbiosis,” [The Alternative UK](#) (April, 2020).
- “Andere Wesen im Klang: Timothy Morton, Kunst und die ökologische Krise,” *VAN magazine*, August 2020.
- “Wie kommen wir vom Wissen zum Handeln, Herr Morton?” (interview with Dominik Erhard, [Philosophie Magazin](#), June 1, 2020).
- “Hyperobjects, Hyposubjects and Solidarity in the Anthropocene: *Anthropocenes* Interview with Timothy Morton and Dominic Boyer,” [Anthropocenes](#), 27 May, 2020.
- “Podemos ter mais pandemias, mas também um futuro diferente do que vislumbramos agora,” [Público](#), May 14, 2020.
- “Some White Men Would Rather Destroy Their World Than Share It”, [Rajon](#) 6, February 2020.

- “Thank Virus for Symbiosis,” thealternative.org, April 2020.
- “Thank Virus for Symbiosis,” STRP Festival, March 2020.
- “Dream,” in Cymene Howe and Anand Pandian, eds., *Anthropocene Lexicon* (Punktum, 2020), 117–118.
- “Materiality,” tr. Óddny Eir, *Ritid* 20:1 (2020).
- “Nihilismus, aktualisiert,” in Susanne Witzgall, ed., *Hybrid Ecologies* (Zurich: diaphanes, 2020), 95–106.
- “Nebulous Heaps: A Conversation between Kolbrún and Timothy Morton,” *Neptún* magazine, September 2020, also exhibited as part of the Autumn Bulbs exhibition at the Reykjavik Art Museum.
- “Timothy Morton on Ecological Thinking: A Conversation with Pedro Gadanho and Mariana Pestana,” in Rebecca England, ed., *Eco-Visionaries: Conversations on a Planet in a State of Emergency* (2019), 20–28.
- “Hyperobjects for Artists,” *Public: A Journal of Imagining America*.
- “Hyperobjects,” *Public: A Journal of Imagining America*.
- 2019 “Stuck in the Algorithm,” *Mayday* 5 (2019), 82–85.
- “Jennifer Walshe,” *Tank* 10:2 (Winter 2019), 242–243.
- “Fullness of Being,” in **11.11** (Fall 2019).
- “Critical Thinking,” in Olafur Eliasson, *Symbiotic Seeing* (Zürich: Kunsthaus, 2019), 136–142.
- “Eco-Thoughts: An Interview with Timothy Morton (Vol. 1),” with Leslie Carol Roberts, *The Believer*, October 16.
- “El cambio está cambiando,” in *Cuando todo cambia* (Barcelona: CCCB, 2019), 17–31.
- “Racism, Ecology and the Uncanny Valley,” *Journal of AI Humanities* 3 (April 2019), 37–53.
- “You Never Know How the Past Will turn Out,” *Journal of Futures Studies* 23:4 (June, 2019), 97–100.
- “Visualize,” *Attenzione* 0 (2019).
- “There Are No Maps of the World,” in Emma Enderby, ed., *Agnes Denes: Absolutes and Intermediaries* (New York: The Shed, 2019), 181–184.
- “L’Écologie Bouddhiste sombre,” *Fukami: une plongée dans l’esthétique Japonaise* (Paris: Editions Flammarion, 2019), 176–178.
- “Campbell’s Degrees of Freedom,” for Beth Campbell installation at Landmarks art museum, University of Texas, Austin.
- “Materiality,” in Hrafnildur Arnadottir, *Chromo Sapiens Limited Edition Catalogue & 12” LP Vinyl* (karlssonwilker inc., 2019).
- “On Being Still in Eden: Mesopotamia Once More, with Feeling,” in Karl Kusserow and Alan Braddock, eds., *Nature’s Nation: American Art and Environment* (Yale UP, 2018), 264–271.
- “Nature Is a Racist Concept,” *Domus*, March 2.
- “Philosopher Timothy Morton Says There’s a Bug in Marxist Theory — Solidarity Should Include the Nonhuman,” interview, *Media for Us*, February 27.
- “Viscosity,” *Neriri Kiruru Hirara* (SeMA Biennale, 2016) (Seoul Museum of Art, 2019), 37–51.

- 2018 “Introduction: Critical Thinking” (from *The Ecological Thought*), in Vincent Leitch et al., eds., *The Norton Anthology of Theory and Criticism* (Norton, 2018), 2619–2630.
- “Donde viven los monstrous,” *Bartlebooth* 161 (2018), 35–45.
- “Frankenstein and Ecocriticism,” in Laetitia Wilson, Oron Catts and Eugenio Viola, eds., *Unhallowed Arts* (University of Western Australia Publishing, 2018), 168–184.
- “Singularité des choses,” *Stream* 4 (Paris, 2017), 43–54.
- “Foreword,” in Federico Campagna, *Technic and Magic* (Bloomsbury, 2018).
- “Hyperobjects in Art,” in Laura Copelin, Peyton Gardner and Timothy Morton, eds. *Hyperobjects for Artists* (The Creative Independent, 2018).
- “Four Questions for the Author: Timothy Morton,” *Orion*, September 22.
- “Dunkle Ökologie: Für eine Logik zukünftiger Koexistenz,” *Internationales Jahrbuch Für Medienphilosophie* 4.1 (2018): 251–268.
- “Between Nothingness and Eternity,” foreword, Paul Thomas, *Quantum Art and Uncertainty* (Bristol: Intellect, 2018), ix–xi.
- “The Hurricane in My Backyard,” *The Atlantic*, July 8, 2018.
- “Third Stone from the Sun,” *SubStance* 146 (47.2), 107–118.
- “Mantener el futuro,” *Después del fin del mundo* (CCCB, 2018), 31–34.
- “Nature Is a Racist Concept,” *Wash* 1 (2018), 28–33.
- Timothy Morton and Jeremy Braddock, “How to Make Hyperobject Sound Art: Occupying the Electromagnetic Field with the Firesign Theatre,” *New Centennial Review* 18.2 (2018): 39–68.
- “Квир-экология (Queer Ecology),” *Moscow Art Magazine* 105 (2018).
- “Treating Objects Like Women,” in Duncan Wu, Gordon Strachan and Jane Moore, eds., *Routledge Historical Resources: Romanticism* (Routledge, 2018).
- “Petrichor: An Afterword,” in Whitney Bauman, ed., *Unsettling Science and Religion* (Rowman and Littlefield, 2018), 259–264.
- “Use the Force,” in Mark Foster Gage, ed., *Aesthetics Equals Politics* (MIT, 2018).
- “Animation,” in Lynn Turner, Undine Sellbach and Ron Broglio, eds., *The Edinburgh Companion to Animal Studies* (Edinburgh UP, 2018), 42–51.
- “Melancholy Objects: If Stones Were Lacanian,” in Svitlana Matvienko and Judith Roof, eds., *Lacan and the Posthuman* (New York: Palgrave, 2018), 193–209.
- “Floating as Ecological Action,” in Tomás Saraceno, ed., *Aerocene*. (**). (Czech) in *Mysl v terénu: Filosofický realismus v 21. století*, ed. Vaclav Janoscik, Lukas Vikavcan and Jiri Ruzijka (AVU, 2017)
- “Solidarity and the Symbiotic Real,” in Gediminas Urbonas, ed., *Public Space? Lost and Found* (Cambridge: MIT, 2017), 117–118.
- “Spectral Life: The Uncanny Valley Is in Fact a Gigantic Plain, Stretching as Far as the Eye Can See in Every Direction,” in Jami Weinstein and Claire Colebrook, eds., *Posthumous Life: Theorizing Beyond the Posthuman* (New York: Columbia, 2017), 271–293.
- 2017

- “En introduktion til ideen om ‘hyperobjecter’,” in Maya Byskov, Sissel Thastum and Line Thastum, eds., *Vi Kan Bo Her Mens Viventer: Stemmer I den antropocene tid (We Can Stay Here While We Wait: Voices in the Anthropocene)* (Aarhus: The Independent AIR, 2017), 42–51.
- “The Party Cools of Stoan,” in Martin Clark, ed., *I Aint the Noing Uv It Im Onle the Showing Uv It* (Bergen Kunsthall, 2017), 147–154.
- “Specters of Ecology,” in Eric Hörl with James Burton, *General Ecology: The New Ecological Paradigm* (New York: Bloomsbury, 2017), 303–321.
- “And You May Find Yourself Living in an Age of Mass Extinction,” in Kari Conte, ed., *Aqueous Earth* (ISCP, 2017), 33–45.
- “Dark Ecology: Interview with Timothy Morton,” *Springerin* 4 (2017), 16–20.
- “The Love of Wisdom,” *The Philosophical Salon*, December 10.
- “A New Holism,” in Daniela Zyman and Eva Ebersberger, eds., *Olafur Eliasson Green Light: An Artistic Workshop* (Berlin: Sternberg Press, 2017), 44–51.
- “Charisma and Causality,” in Matthew Post, ed., *A Rock that Keeps Tigers Away* (Kunstverein München, 2017), 13–23.
- “Down Beneath the Horror It’s Quiet and I Can Hear Myself Think,” in Olafur Eliasson, ed., *Open House: Take Your Time, vol. 7* (Berlin: Studio Olafur Eliasson, 2017), 365–369.
- “Attune,” in Jeffrey Cohen and Lowell Duckert, eds., *Veer Ecology* (Minneapolis: University of Minnesota Press, 2017), 151–167.
- “Spectral Depth,” *Worldviews* 21:3 (October, 2017).
- “Queer Green Sex Toys,” in Whitney Bauman, ed., *Meaningful Flesh* (Punktum, 2017).
- “Subscendence,” *e-flux journal* 85 (October, 2017).
- “And You May Find Yourself Living in an Age of Mass Extinction,” *Anthropology of Consciousness* 28:2 (September, 2017).
- “Amar las cosas implica permitir que sean raras,” interview, *La Vanguardia* (Barcelona), April 25.
- “Why Ecological Awareness Is Loopy,” in Solveig Nitzke and Nicolas Pethes, eds., *Imagining Earth: Concepts of Wholeness in Cultural Constructions of Our Home Planet* (Bielefeld: Transcript Verlag, 2017), 91–111.
- “Always Arranged but Never Complete,” sleeve notes for Caoimhín Breathnach, *The Golden Cassette* (Aisteach, 2017).
- “Groundbreaking Scholar Timothy Morton Wants Philosophers to Face Their ‘Buddhaphobia’,” interview with Sam Littlefair, *Lion’s Roar*, August 29.
- “Time to Press the Space Bar: On Sarah Wood, *Without Mastery*,” *Oxford Literary Review* 39:1 (2017), 135–145.
- “A Quake in Being,” in Imre Szeman and Dominic Boyer, eds., *Energy Humanities: An Anthology* (Baltimore: Johns Hopkins University Press, 2017), 357–373.
- “X-Time,” Preface, Heitham Al-Sayed, *In the Droom* (Paris: Onslaught, 2017), 9–13.

2016

- “Earworms,” *Soundscape* 15:1 (Fall/Winter 2016), 9–14.
- “Spectral Causality,” in Allora and Calzadilla, *Puerto Rican Light* (New York: Dia Art Foundation, 2017), 127–132.
- “Ecology,” in Imre Szeman Jennifer Wenzel and Patricia Yaeger, eds., *Fueling Culture: 101 Words for Energy and Environment* (New York: Fordham, 2017), 117–119.
- “Radiation as Hyperobject,” in Ele Carpenter, ed., *The Nuclear Culture Sourcebook* London: Black Dog, 2016), 169–173.
- “экология без природы,” (“Ecology without Nature”), *Moscow Art Magazine* 96 (2016), 22–31.
- “Molten Entities,” *New Geographies* 8 (2016), 70–73.
- “Hyperobjects,” *Q15: Hyperobjects* (Center for Sustainable Practices in the Arts Quarterly), 7–9.
- “Ontological Laughter: Comedy as Experimental Possibility Space,” *ASAP/Journal* 1:2 (2016), 325–338.
- “Queer Green Sex Toys,” *English Language Notes* 54:1 (Spring–Summer, 2016), 13–24.
- Andrew Hageman, Timothy Morton, Jeff VanderMeer, “A Conversation Between Timothy Morton and Jeff VanderMeer,” *Los Angeles Review of Books*, December 24, 2016.
- “Appearance Is War,” in Joke Brouwer, Lars Spuybroek and Sjoerd van Tuinen, eds., *The War of Appearances: Transparency, Opacity, Radiance* (Rotterdam: V2, 2016), 166–182.
- “Optimism at the End of the World,” Interview with Dean Kissick and Mixtape, *POSTmatter: New Mythologies* (September 29).
- “Being Seen,” Afterword, in Ed Panar, *Animals that Saw Me* (Los Angeles: The Ice Plant, 2016), 73–79.
- “Come into the Moonlight,” Foreword, Sabrina Scott, *Witchbody* (Chicago: Perfectly Acceptable Press, 2016), 5–9.
- “All Objects Are Deviant,” in Katherine Behar, ed., *Object-Oriented Feminism* (U Minnesota P, 2016), 65–81.
- “Moving, Still,” Afterword, in Nik Gaffney, *Stillness* (MeR Paper Kunsthalle and FoAM, 2016).
- “Spooky Passion at a Distance,” in Olafur Eliasson, *The Parliament of Things* (Seoul: Leeum, 2016), 114–34.
- “The Smell of Shrimp,” *TANK* 8.9 (September, 2016), 39–43.
- “Frankenstein and Ecocriticism,” in Andrew Smith, ed., *The Cambridge Companion to Frankenstein* (Cambridge UP, 2016), 143–57.
- “This Is Not My Beautiful Biosphere,” in Tom Bristow and Thomas Ford, eds., *A Cultural History of Climate Change* (Routledge, 2016), 229–238.
- “How to Defeat Invisible Gods,” Mario de Vega, Victor Mazon Gardoqui, and Daniela Silvestrin, eds., *Limen: Ecologies of Transmission* (Mexico City and Berlin: 17 and ñ, 2016), 77–93.
- “She Walks in Beauty like the Night in which All Cows Are Black: Byron's Nonhuman,” in Roderick Beaton and Christine Kenyon Jones, eds., *Byron: The Poetry of Politics and the Politics of Poetry* (Routledge, 2016), 57–68.

- “What Is Dark Ecology?” in Mirna Belina, ed., *Living Earth: Field Notes from the Dark Ecology Project 2014–2016* (Sonic Acts Press, 2016), 29–56.
- “From Things Flows What We Call Time,” in Olafur Eliasson et al., eds., *Unspoken Spaces* (Thames and Hudson), 349–351.
- “Weird Embodiment,” in Lynette Hunter, Elisabeth Krimmer and Peter Lichtenfels, eds., *Sentient Performativities of Embodiment: Thinking alongside the Human* (Lanham: Lexington Books, 2016), 19–33.
- “Portals,” in Jonas Zukas, ed., *The Baltic Atlas* (CAC, 2016), 1–10.
- “You Are Sitting on a Chair in the Sky,” in Christopher Schaberg and Mark Yakich, eds., *Airplane Reading (Zero)*, 107–110.
- “Jūs esate kirmgraužoje,” *Doxa* (January, 2016) (in Lithuanian).
- Timothy Morton and Dominic Boyer, “Hyposubjects,” *Cultural Anthropology* (January, 2016).
- “Dream,” *Cultural Anthropology* (January, 2016).
- “Spectres of the Non-human,” in Julian Charrière, *For They that Sow the Wind* (London: Parasol Unit, 2016), 64–67.
- Timothy Morton and Emilija Škarnulytė, “Yttrium Hypnosis,” in Nadim Samman and Boris Ondreicka, *Rare Earth* (Vienna, 2016), 102–110.
- 2015 Timothy Morton, “Buddhaphobia: Nothingness and the Fear of Things,” in Marcus Boon, Eric Cazdyn and Timothy Morton, *Nothing: Three Enquiries in Buddhism* (Chicago: University of Chicago Press, 2015), 185–266.
- “Haim Steinbach Is Like a Perhaps Hand,” in Haim Steinbach, *Object and Display* (New York: Gregory Miller, 2015), 391–394.
- “Charisma and Causality,” *ArtReview* (November, 2015).
- “Naturen er Hæslig,” with Victor Boy Lindholm, *Atlas* (Autumn 2015), 48–9.
- “Elementality,” in Jeffrey Cohen and Lowell Duckert, eds. *Elemental Ecocriticism: Thinking with Earth, Air, Water and Fire* (U Minnesota P), 271–285.
- “The Notes to *Queen Mab* and Shelley’s Spinozism,” in Alan Weinberg and Timothy Webb, eds., *The Neglected Shelley* (Ashgate), 77–94.
- “Les ‘hyperobjets’, le superconcept qui révolutionne la pensée écologique,” interview with Ingrid Luquet-Gad, *Les Inrockuptibles*, November 21.
- “Vi er ved at vågne op midt i et mareridt” (“We Are Waking Up in the Middle of a Nightmare”), *Politken* (Denmark), November 8, 2015.
- “[Leave Things Open](#),” *Brooklyn Rail*, November 5, 2015.
- “Před Objektom,” in Václav Janošík, ed., *Objekt* (in Polish) (Kvalitář, 2015), 26–45.
- “Sparkle Time Time Sparkle,” in Sophie Sleigh-Johnson, *Chtonic Index* (Southend: Focal Point Gallery, 2015), 66–79.
- “There Must Be Some Kind of Way Out of Here,” *Attempt 1* (Summer, 2015), 8–13.
- “Rock Your World (or, Theory Class Needs an Upgrade),” [LA Review of Books](#), July 28.

- “From Things Flows What We Call Time,” in Olafur Eliasson et al., eds., *Spatial Experiments: Models for Space Defined by Movement* (Thames and Hudson, 2015), 349–351.
- “Ten Things I'd Like to Find on Pluto,” in Richard Grossinger, ed., *Pluto: New Horizons for a Lost Horizon* (Berkeley: North Atlantic Books, 2015), 246.
- “The End of the World,” in Richard Grossinger, ed., *Pluto: New Horizons for a Lost Horizon* (Berkeley: North Atlantic Books, 2015), 247–280.
- “Apocalypse Tomorrow,” with Tom Kobialka and Julien Charrière, *Sleek* 45 (Spring, 2015), 101–107.
- “Where the Wild Things Are,” *LA+: Interdisciplinary Journal of Landscape Architecture* 1 (2015), 60–65.
- “What Is the Soup?” (interview in Lithuanian), *CAC/ŠMC Interviu* 24 (2015), 24–36.
- “They Are Here,” in Richard Grusin, ed., *The Nonhuman Turn* (Minnesota UP, 2015).
- “Beauty Is Death,” in Michael O'Neill, Mark Sandy and Sarah Wootton, eds., *The Persistence of Beauty: Victorians to Moderns* (London: Pickering and Chatto, 2015), 151–162.
- “This Biosphere Which Is Not One: Towards Weird Essentialism,” *Journal of the British Society for Phenomenology* (2015), 1–15.
- “Hyperobjects,” *High Country News* 47.1 (January, 2015), 8–9.
- “Human Thought at Earth Magnitude,” in Arie Altena, Mirna Belina and Lucas van der Velden, eds., *The Geologic Imagination* (Amsterdam: Sonic Acts Press, 2015), 163–178.
- “Ecology,” in Claire Colebrook, ed., *Jacques Derrida: Key Concepts* (New York: Routledge, 2015), 41–47.
- “[Dark Ecology Interview](#),” Sonic Acts Research Series 6.

HONORS

- 2024 Paul Mellon Distinguished Fellow, Skowhegan School of Painting.
- 2023 Provost's Outstanding Faculty Achievement Award.
- 2016 *Fukusu-sei no ecology* (Ibunsha, 2016), book published in Japan about my work.
- 2015 *Hyperobjects* ASLE best book award (shortlist).
“Pandora's Box,” Science Fiction Research Association Pioneer Award (nominated).
- 2010 ASUCD Outstanding Teacher of the Year, Finalist (L&S).
- 2008 Keats–Shelley Association prize, best essay, for “John Clare's Dark Ecology.”
- 2006 Distinguished Visiting Fellow, Queen Mary, University of London.
- 2003 Marinus G. Smith teaching award.
- 2001 Runner up, best essay, *Romanticism on the Net*, for “Imperial Measures.”
- 1992 Junior Research Fellowship, Oxford (Worcester College, Oxford).
- 1991 Matthew Arnold Essay Prize, Richard Selig Poetry Prize (Oxford).
- 1989 College English Prize (Magdalen College, Oxford).
- 1987–9 Demyship (Scholarship, Magdalen College).

- 1987 Beddington Prize (top First, Oxford).
 1985 Jowett-Sendelar Classical Essay Prize (UK).
 1983–4 Milton Prize, St. Paul's School.
 1981–5 John Colet Scholarship (top scholarship, St Paul's School).

GRANTS

- 2015–16 Rice Seminar Grant (\$350 000).
 2012–13 Energy Arts and Media initiative (\$40 000).

LECTURES (2015–)

- 2024 “Silhouettes in Paradise,” Paul Mellon Distinguished Lecture, Skowhegan School of Painting, July 19.
 “The Grey-Rain Curtain Turned All to Silver Glass: Heavenly Tolkien,” Tolkien Society, July 6.
 “Rhythm Is...Rhythm,” *Biophilia In Excelsis*, Institute Sacred Music, Yale University, May 1.
 “Can You Feel It? What I Learned about Belonging to Earth Since 1988,” International Music Summit, Ibiza, April 24.
 “Demonic Angels and Angelic Demons,” University of Houston, Downtown, April 18.
 “The Marriage of Religion and the Biosphere,” Blake Society, April 17.
 “Consider the Lilies of the Field,” Advaya, UK, February 27.
 “Paradise,” Syracuse University, February 22.
 “Dark Green Gods: On Hyperobjects, Animism and the Greening of Religion,” Advaya, UK, February 6.
- 2023 “The Ecological Thought,” Teacher Training Day, Leiden, Netherlands, December 23.
 “Apocalypse No,” Shenzhen, Chin, Noember 17.
 “Imperial Weights and Measures,” Centre for Applied Jungian Studies, October 14.
 “Come ci si sente a essere un essere vivente? Chiedilo alla religione,” *Lectio Magistralis*, MUSE Science Museum, Trento, Italy, October 13.
 “Icons,” with Nestor Topchy, Menil Collection, October 12.
 “Living Art Living Art,” with Nestor Topchy, KPFT Radio, October 11.
 “Is Beauty How Objects End?” Open23 Festival, Denmark, September 7.
 “Shock and Panic,” SciArc, July 26.
 “Roundtable,” ,” 10th Futurological Symposium, Paradiso, Amsterdam, July 25.
 “The Beautiful Accident Theory of Life,” 10th Futurological Symposium, Paradiso, Amsterdam, July 25.
 “Smiles Are Made of Tears,” University of Sussex, UK, June 23.
 “Thinking with Bread,” Madre Project, Terzo Paesaggio, Italy, June 16.
 “Doing Good,” MoMA, New York, June 2.
 “Plant-Based Apocalypse,” SDU, Odense, April 27.
 “The Silence of the Lawns,” University of Sheffield, April 26.
 “Drama and Evolution,” SKKU University College, Korea, April 6.
 “William Blake and Ecology,” University of Utah, March 16.

- 2022
- “Plant-Based Art,” Central Academy of Fine Arts, China, March 1.
 - “Why,” UNESCO Earth University, November 25.
 - “Hell on Earth,” University of Southern Mississippi, November 16.
 - “The Value of Michel Serres,” Michel Serres Festival, Agen, France, November 8.
 - “You Are Ecological,” Brainwash Festival, Amsterdam, October 30.
 - “(Soup Can versus Van Gogh) vs Big Oil,” Just Stop Oil (with Margaret Atwood, Dimitris Varoufakis, Noam Chomsky and Jeremy Corbin), October 25.
 - “Songs of Innocence,” Just Stop Oil, October 19.
 - “The Rise of Dearth Vader,” Rensselaer Polytechnic, October 19.
 - “Hell on Earth,” Rice English Faculty Colloquium, October 14.
 - “Spacecraft,” The Bloomsbury Academic Podcast, October 14.
 - “Feelings Are Ideas from the Future,” Gray Area Festival, San Francisco, September 30.
 - “Proverbs of Hell,” Romantic Ecologies, University of Augsburg, Germany, September 30.
 - “This Is So Weird,” York University, Toronto, September 28.
 - “Trust,” Electronic Arts, September 28.
 - “Religion Is the Phenomenology of Biology,” Ippolita, University of Pavia, September 23.
 - “Fan,” Electronic Arts, September 21.
 - “Soul,” Electronic Arts, September 14.
 - “The Human Form Divine,” Essec School of Business, Paris, August 31.
 - “Hell on Earth,” LUMA Foundation, Arles, France, August 26.
 - with Dominic Boyer, “Hyposubjects Live: An Evening of Improv Philosophy,” Berlin, June 24.
 - “Ecology and Philosophy,” Green Studies Symposium, Venice, June 13.
 - “How to Land on Earth,” Congress on Happiness, Kaunas, Lithuania, June 2.
 - “Let’s Make a Deal—with The Devil,” Meta.Morf Biennale, Trondheim, Norway, May 20.
 - “I’m Not Here,” Remote Sensing, April 29.
 - “Creativity and Ecology,” University of Applied Arts, Vienna, April 25.
 - “Break the Man,” Fabrica (Italy), March 17.
 - “Stop Making Selfies Out of Nonhuman Beings,” Wenzhou-Kean University, China, March 7.
 - “Politics at Planet Scale,” Europaeum, Barcelona, February 22.
 - “Eating, Pleasure, Ecology,” *Art As Technology 2: Food and Ecology* (Asakusa), February 8.
- 2021
- “Being Ecological,” KABK (Netherlands), December 21.
 - “Transhumanism,” Manege (Russia), December 16.
 - “Hyperspace,” Down the Rabbit Hole, UMA (Porto, Portugal), November 17.
 - “After What?” Milano BookCity Festival, Milan, November 5.
 - “Symbiotic Politics,” Hololabs (Germany), November 4.

- “Wisdom in Love,” Museum of Contemporary Art, Skopje (Macedonia), November 3.
- “Pan Talks Panic,” Hydra, NADO St. Petersburg, Russia, October 30.
- “Overkill,” RIBA (Royal Institute of British Architects), October 28.
- “[The Longplayer Conversation 2021](#),” with Denise Ferreira da Silva, British Library, October 27.
- “Sustain Life, Stop Sustaining Overkill,” *Fjord* (Germany), October 22.
- “My favorite hobby is making sure people don’t feel like dying,” [Wild! with Sarah Wilson](#), October 12.
- “Things Are Looking Up,” SFMOMA, October 14.
- “Regards croisés sur l’anthropocène,” Villa Gillet, Lyon, October 14.
- “Suspended Life,” Donaufestival, Austria, October 10.
- “My Garden Is a Dump,” Aarhus University, Denmark, September 15.
- Roundtable, AMOR MUNDI Ecological Worldmaking Lab, August 11.
- “Mysterium et Tremendum,” Tel Aviv University, August 10.
- “Had We But World Enough and Time,” Living Cities Forum, Melbourne, July 22.
- “How Do We Get There From Here?” Southern Cross University, Australia, June 28.
- “Close Encounters,” Johannes Gutenberg University, Mainz, June 23.
- “How Will We Live Together?” Geoscope, Venice Biennale (three short videos, cycling permanently).
- “Kalunga,” at “En territorio enemigo: Pensar lo contemporáneo en un mundo pospandémico,” Museo Nacional Centro de Arte Reina Sofía, Madrid, April 7.
- “The American for Socialism Is Hyperspace,” Royal College of Art, London, March 16.
- “The Antidote,” University of the Arts, London, Camberwell, March 15.
- “Dancing about Architecture,” Royal Academy, Copenhagen, January 18.
- 2020 “Sciencefeel,” Supercollider, Margate Science Festival, December 5.
- “All Literature Is Ecological,” EKO2020, University of Gothenburg, Sweden, December 3.
- “Geotrauma,” Tokyo University of the Arts, November 20.
- “The Future Is the Underworld,” Tokyo University of the Arts, November 19.
- “Humankind,” seminar, University of Florida, November 18.
- “Hyperspace,” University of Florida, November 17.
- “Queer Theory and Environmentalism,” LSE Green Week, London, November 20.
- “Disgust Is Life,” Dark Eden, Sydney, November 5.
- “[Lockdown Is Reopening, Reopening Is Lockdown](#),” “The Planet as Festival,” Terraforma, Rome, October 30.
- Dialogue with Olafur Eliasson, The Brooklyn Rail, New York, October 27.
- “Colonialism Is Everywhere But It’s Not Everything,” Outernational Listening Session, Berlin, October 25.
- “Responsibility versus Guilt,” E Se Domani, Milan, October 21.
- “Underground Ecology” (online), [The Showroom](#), from July 27.

- “A Cheap Holiday in Other People’s Misery,” Rethinking Tourism, online, May 7.
- “[Harriet Harriss and Timothy Morton](#),” The World Around (Earth Day), Dezeen, April 22.
- “Chameleons: A Theory of Art,” Boulder, February 28.
- “Apocalypse No,” University of Denver, February 27.
- “Apocalypse No,” The Nobel Foundation, Oslo, February 12.
- “D.R.E.A.M.W.E.A.P.O.N.S,” IFFR, Rotterdam, February 1.
- “How Did We Get Here?” STRP, Eindhoven, January 31.
- “Synthetic Landscape,” Eindhoven Design Academy, January 31.
- “D.R.E.A.M.W.E.A.P.O.N.S,” Hyperobjects Retreat, Hyperobject Industries, Palm Springs, January 13.
- 2019 “Putting the Ecology Back in Economy,” Garage Museum, Moscow, December 11.
- “We Are the Asteroid,” Pratt Institute, November 14.
- “The Politics of Beauty and the Sublime,” dialogue with Graham Harman, Sci-Arc, October 11.
- “Is Landscape Architecture Possible?” Sci-Arc, October 10.
- “Synthesizers,” Sci-Arc, October 9.
- “We Are the Asteroid III,” dialogue with Karen Farber, Houston, August 29.
- “Reflections on Being Ecological,” The Wordsworth Trust, Grasmere, UK, June 22.
- “So I Wrote This Opera,” Cultures of Energy, Rice University, April 12. Dialogue with Beth Campbell, Landmarks Museum, University of Texas, Austin, April 11.
- “Fullness of Being,” California College of the Arts, April 8.
- “The Politics of Time,” Dialogue with Berno Odo Polzer, Maerzmusik Festival, Berlin, March 23.
- “Overkill,” Concrete Seminar, Rice University, March 2.
- “Object-Oriented Marxism,” Graduate Symposium, Rice University, February 15.
- 2018 “Racism, Ecology, and The Uncanny Valley,” ELLAK, Seoul, December 13.
- “Facing Climate Realities, Reimagining the Future,” Dialogue, Creative Time Summit, November 1.
- “You’re Not Guilty,” Creative Time Summit, Miami, November 1.
- “Hypercities,” Innovative City Forum, Tokyo, October 18.
- “What Are We Sustaining?” La Buona Planta, Milan, September 29.
- “Living in the Future’s Past,” dialogue, New Media Film Festival, Los Angeles, June 16.
- “Living in the Future’s Past,” dialogue with Christina Lorenzatto, Albuquerque Film Festival, June 9.
- “Reflections on Being Ecological,” Palais des Beaux-Arts, Paris, June 7.
- “This Is the Beginning of History,” The Anthropocene and Beyond, Hong Kong, May 28.
- “Inside Big Botany,” Spencer Museum, Lawrence, Kansas, May 2.

- “Closing Remarks,” roundtable, Deep Vista architecture conference, Texas A&M, April 28.
- “Borders and Thresholds,” roundtable, Deep Vista architecture conference, Texas A&M, April 27.
- “Ecologies,” roundtable, Deep Vista architecture conference, Texas A&M, April 27.
- “Living in the Future’s Past,” dialogue with Susan Kucera, Dallas Film Festival, April 26.
- “Living in the Future’s Past,” dialogue with Susan Kucera, Houston Film Festival, April 22.
- “Petrichor,” Cal State Los Angeles, April 20.
- “Hyperobjects: The Walk-Through,” Hyperobjects Exhibition, Ballroom Marfa, Marfa, Texas, April 14.
- “Holism,” Radbound Reflects, Nijmegen, Netherlands, March 23.
- “The Being Ecological Lecture,” Radbound Reflects, Nijmegen, Netherlands, March 23.
- “A Radical View of Nature,” School of Life, Amsterdam, March 22.
- “Stop Looking at Cities the Wrong Way,” Danish Academy of Art, March 8.
- “You Can’t Make Ecological Buildings,” Texas Society of Architects, Houston, February 16.
- “You’re Not Making Ecological Art Yet,” Reykjavik Academy of Art, February 2.
- “Being Ecological,” London Review of Books Bookshop, London, January 30.
- “Being Ecological,” Royal School of Art, London, January 29.
- “Stop Yelling,” the Norton Museum, West Palm Beach, January 6.
- 2017 “Water and the Body,” dialogue, Marfa, November 19.
- “Lights, Camera, Stillness,” Porto, Portugal, November 10.
- “Closing Remarks about Solidarity with Nonhumans and the Humans of 2100,” *After the End of the World*, CCCB, Barcelona, Spain, October 25.
- “Causality and Reality,” seminar, Bau Design School, Barcelona, October 25.
- “Maintaining the Future,” Bau Design School, Barcelona, October 25.
- “Ministerial Statement,” *After the End of the World*, CCCB Barcelona, October 24.
- “Kaleidoscopic Entities,” Kunstlerhaus Bethainen, Berlin, October 10.
- “Disturbulence,” Test. Dept. album launch, London, October 7.
- “Here Come the Lizard People,” Serpentine Gallery, London, October 7.
- “You’re Not Guilty: What It’s Like to Be Human at a Global Warming Scale,” London, October 6.
- “Is Landscape Architecture Possible?” Oyster Seminar, Stockholm, September 29.
- “There Are More Parts than Wholes: Emulsion Theory and You,” University of Pennsylvania, September 18.
- “Fake News, Ecological Edition,” University of Southern Denmark, Odense, September 8.

- “Objects and Literature,” University of Southern Denmark, Odense, Denmark, September 8.
- “Humankind: Solidarity with Nonhuman People,” Tate Modern Bookshop, London, August 21.
- “We Are All Mermaids,” Decad, Berlin, August 9.
- “Let’s Take a Walk Through the Uncanny Valley,” Cinema Camp, Lithuania, July 29.
- “Human Kind,” Dialogue with Paul Johnson, Camden Arts Center, June 14.
- “Borne,” Dialogue with Jeff VanderMeer, Brazos Bookstore, Houston, May 22.
- “Ecological Pleasures,” Click Festival, Helsingor, May 21.
- “Dark Ecology,” Click Festival, Click Festival, Helsingor, May 20.
- “Belonging to the Biosphere: Why Ecology Beyond Green Requires a New Holism,” Copenhagen, May 19.
- “Queer Green Sex Toys,” Penn State University, March 31.
- “Hyposubjects,” Penn State University, March 31.
- “Changing Is Changing,” Kosmopolis Literature Festival, Barcelona, March 23.
- “Lifeforms vs Trump,” The Showroom, London, March 18.
- “We Are Them,” Consuming Animals, York University (UK), March 17.
- “The Golden Stain of Time,” SCI-Arc, Los Angeles, March 7.
- “Ecological Monstrosity,” Universität der Künste Berlin, February 8.
- “Rocking: A New Theory of Action,” Matter: States of Urgency, Labortheater, HfBK, Dresden, January 27–29.
- 2016 “Avant What?” dialogue with Cary Wolfe, Avant Museology, Walker Art Center, Minneapolis, November 21.
- “Voyager 3,” *Golden Record Redux*, New York, November 10.
- Dialogue with composer Jennifer Walshe, Copenhagen, November 4.
- “Nihilism Upgrade,” Hybrid Ecologies, Academy of Fine Arts, Munich, November 3.
- “Perforated Worlds,” Continuous Verb Electronic Music Festival, MMCA, Seoul, October 30.
- “Things Just Got Weird,” The Renaissance, University of Chicago, October 23.
- “Use the Force,” Aesthetic Activism, Yale University, October 12.
- “Stuff Can Happen,” Serpentine Miracle Marathon, London, October 8.
- “The Parliament of Things,” dialogue with Olafur Eliasson, Leeum, Seoul, September 28.
- “Where Are All the Megacities?” Future Cities conference, Singapore, September 14.
- “Rock Your Body,” Rock/Body Symposium, University of Exeter, September 9.
- “Nature Isn’t Real,” at Aleppo, *Nature*, Brussels, September 6.
- “The Halting Problem,” Arctic Encounters / Dark Ecology Tour, Tromsø, Norway, June 15.

- “Dark Ecological Chocolate,” Dark Ecology Tour, Kirkenes, Norway, June 10.
- Dialogue with David Brooks, Aldrich Contemporary Art Museum, Ridgefield, Connecticut, June 4.
- “Agriculture Is Exploding,” Aldrich Contemporary Art Museum, Ridgefield, Connecticut, June 4.
- Roundtable, “Music, Art, and Machine Intelligence,” Google, San Francisco, June 1.
- “Solidarity with Nonhuman People,” York University, Toronto, May 19.
- “Omaobamaoldsmobile,” Dialogue with Haim Steinbach, Tanya Bonakdar Gallery, May 7.
- “Bugging Marx,” Cultures of Energy, Rice University, April 23.
- “From Hyperlocal to Hyperobject: Art, Ecology, and OOO,” Marfa Dialogues, Fotofest Biennial, March 26.
- “Haunted Houses,” SCI_Arc Architecture School (Los Angeles), March 14.
- “Philosophy is Design is Philosophy,” SCI_Arc Architecture School (Los Angeles), March 10.
- “Objects and Ecology,” 4 seminars, SCI_Arc Architecture School (Los Angeles), March 10–14.
- “Résistances,” participant and presentation, Studio Ferber, Paris, February 25–28.
- “When Frogs will Cross the Street You've Designed,” Façonner l' Avenir, Paris, February 8.
- “X-Existence,” Annual Art History Lecture, College of William and Mary, January 28.
- “Art Objects,” Seminar and studio visits, Glassell School, Museum of Fine Arts, Houston, January 19.
- “And You May Find Yourself Living in an Age of Mass Extinction,” ISCP, New York, January 12.
- 2015 “How to Make a Catastrophe out of a Disaster,” Bétonsalon, Paris, December 19.
- “A.P.E: Art, Philosophy, Ecology,” Bétonsalon, Paris, December 18.
- “You Are Inside a Wormhole: Portraits from within a Convex Mirror,” QSO LENS installation by Emilija Skarnulytė, Vilnius, November 28.
- “Have a Nice Dream,” Force and Power in the Anthropocene, the American Anthropological Association, Denver, November 21.
- “Cthonic Live,” Resonance FM, London, UK, November 19.
- Chair, Roundtable, “Who Am Us Anyway? The Human Species in a Posthuman Frame,” SLSA (“After Biopolitics”), Houston, November 14.
- “Can We Let Spoons be Alive?” SLSA (“After Biopolitics”), Houston, November 14.
- “Live Evil: Patriarchal Life and Object Undeath,” SLSA (“After Biopolitics”), Houston, November 13.
- “Planet-Scale Death Drive: Olafur Eliasson in Conversation with Timothy Morton,” CPH:DOX documentary film festival, Copenhagen, November 11.
- “Super Natural,” Voices of Urgency, FIAC, Paris, October 25.

- “Artist Talk: Olafur Eliasson and Timothy Morton,” Moderna Museet, Stockholm, October 2.
- “How to Defeat Invisible Gods,” Keynote, Op3ra 2, Mexico City, June 26.
- “The Spectral Plain,” Keynote, The Fourth Colloquium on Artistic Research in Performing Arts (CARPA4), “The Nonhuman and the Inhuman in Performing Arts,” Theatre Academy, University of the Arts, Helsinki, June 11–13, 2015.
- “From Them Flows What We Call Time,” Keynote, *The Substance of Time*, International Association for the Study of Time, Université de Paris 8, May 21–22.
- “Humankind,” keynote, Approaching the Anthropocene: Perspectives from the Humanities and Fine Arts, UC Santa Barbara, May 7–8, 2015.
- “Show Us Your Papers!” Keynote, Ethics, Agency and Aesthetics in the Anthropocene: A Symposium, UC Berkeley, April 17, 2015.
- “Electric Peanuts,” Dialogue with Paul Johnson, Focal Point Gallery, Southend, UK, March 21.
- Roundtable, SonicActs Festival, Amsterdam, February 26.
- “Subscendence,” SonicActs Festival, Amsterdam, February 26.
- “Brenda Hillman's Elements,” Roundtable, Rice University, February 13.
- “Escape from Mesopotamia (12 000 Years Too Late),” Atmospheres: Emergence Architecture” Conference, University of Manitoba, Winnipeg, Canada, February 7.
- “On Ecological Touching: Knowing (as) Intimacy,” University of Manitoba, Winnipeg, Canada, February 5.
- “The Anthropocene: Tactics for Understanding It in the Humanities,” Seminar, University of Manitoba, Winnipeg, Canada, February 5.
- “The Uncanny Valley Is in Fact a Gigantic Plain, Stretching as Far as the Eye Can See in Every Direction,” Keynote, HGSA Conference, Rice University, January 31.
- “The Fast Track to Ecological Sadness,” SonicActs Book Launch, Amsterdam, January 17.
- “The Party Cools of Stoan,” Bergen Kunsthall, Bergen, Norway, January 15.

ENDORSEMENTS

- 2023 Whitney Bauman, ed., *Earthly Things*.
James Bridle, *Ways of Being*.
Christopher Schaberg, *Adventure*.
- 2022 Trebbe Johnson, *Fierce Consciousness* (Calliope).
Christopher Schaberg, *Adventure* (Bloomsbury).
James Bridle, *Ways of Being* (Farrar, Straus and Giroux).
- 2019 Morgan Meis, *The Drunken Silenus* (Slant).
- 2018 Liam Heneghan, *Beasts at Bedtime* (Chicago).
Bernard Charbonneau, *The Green Light* (Bloomsbury).
Tristan Garcia, *The Life Intense* (Edinburgh).
Cymene Howe, *Ecologies* (Duke).
Federico Campagna, *Technic and Magic* (Bloomsbury).

- Mark Foster Gage, *Designing Social Equality* (Routledge).
 Trebbe Johnson, *Radical Joy for Hard Times* (North Atlantic Books).
 2017 Christopher Bradshaw, ed., *Animism in Art and Performance* (Palgrave).
 Byul-Chul Han, *Psychopolitics* (Verso).
 2016 Scott Shershow, *Bread* (Bloomington).
 Michael Marder and Anaïs Tondeur, *The Chernobyl Herbarium* (Open Humanities).
 Sam Mickey, *Coexistentialism and the Unbearable Intimacy of Ecological Emergency* (Lexington).
 Tom Cohen, Claire Colebrook and J. Hillis Miller, *Twilight of the Anthropocene Idols* (Open Humanities).
 Lars Spuybroeck, *The Sympathy of Things: Ruskin and the Ecology of Design* (Bloomsbury).
 2015 Christophe Bonneuil and Fressoz, Jean-Baptiste, *The Shock of the Anthropocene: The Earth, History and Us* (Verso).
 Roy Scranton, *Learning to Die in the Anthropocene* (City Lights).
 Tom Bristow, *The Anthropocene Lyric* (Palgrave).
 Joanna Demers, *Drone and Apocalypse: An Exhibit Catalog for the End of the World* (Zero).
 Ádám Lovásh and Márk Horvath, *Lazaretto: Studies on Separation* (Zero).
 2014 Whitney Bauman, *Religion and Ecology* (Columbia UP).
 Daniel Tiffany, *My Silver Planet: A Secret History of Poetry and Kitsch* (Johns Hopkins UP).
 2013 Graham Harman, *Bells and Whistles* (Zero).
 Daniel Tiffany, *My Silver Planet* (Johns Hopkins).
 Anat Pick and Guinevere Narraway, eds., *Screening Nature* (Berghahn).
 2012 Michael Wainwright, *Towards a Sociobiological Hermeneutic* (Palgrave).
 2011 Claire Colebrook, J. Hillis Miller and Tom Cohen, *Theory and the Disappearing Future* (Routledge).
 Mark Lussier, *Romantic Dharma* (Palgrave).
 Simon Estok, *Ecocriticism and Shakespeare* (Palgrave).
 2010 Marcus Boon, *In Praise of Copying* (Harvard UP).
 2001 Richard Jacobs, *A Beginner's Guide to Critical Reading* (Routledge).

SERVICE (Rice University)

Intradepartmental

- 2024 SEL Editor Search Committee.
 2023– Graduate Committee.
 2022–2023 Undergraduate Committee, Creative Writing Committee.
 2019–2022 Awards Committee.
 2017–2018 Graduate Committee.
 2017–2018 Promotion committee (wrote one report).
 2017–2018 Visiting Speakers Committee.
 2016–2017 Essay Prize Committee.

- 2015–2016 SACS liaison.
 2015 Graduate Symposium Mentor.
 2013–2015 Visiting Speakers Committee.
 2013–2015 Director of Undergraduate Studies.
 Poetry Search Committee.
 Executive Committee.
- Extradepartmental*
- 2024 Senate member.
 University Committee on the Library.
- 2023 Senate member.
 AI Working Group.
 Nominating Executive Committee.
- 2022–2023 University Committee for the Undergraduate Curriculum.
 2020– Center for Environmental Studies Steering Committee.
 2018–2019 Organizing committee, *Night of Philosophy and Ideas* (Moody Arts Center).
 2016– Council on Diversity and Inclusion.
 2015–2020 DEAC (Digital Education Advisory Committee).
 Steering Committee, Environmental Studies Minor.
 2015 Hosted symposium for novelist Paolo Bacigalupi and Environmental Studies minors.
 2013–2020 Steering Committee, CENHS Center for Energy and Environmental Research in the Human Sciences.
 Arts and Media Cluster, CENHS.
 Catastrophe Cluster, CENHS.
 Philosophy Cluster, CENHS.
 Steering Committee, CSES (Center for the Study of Environment and Society).
 2013–17 Senate member.
 2012– Steering Committee, 3CT (Center for Theory).
- Extramural*
- 2022 National Humanities Center (NHC), reviewer.
 National Humanities Research Center (NRC), reviewer.
 Promotion report (USC).
- 2020– Member, Hyperobject Industries (Hollywood production company).
 2020 Consulting with the Scottish Parliament on global warming issues.
 Consulted with the Vatican and other religious leaders on global warming issues.
 Member, Hyperobject Industries (Hollywood production company).
- 2017 Ph.D. report (Université de Genève).
 2016 ACLS advisory board. Reviewer of fellowship applications.
 Ph.D. report, York University (Canada).
 Ph.D. report, University of Aberdeen (Scotland).
- 2015 ACLS advisory board. Reviewer of fellowship applications.
 Promotion report (University of New South Wales, Australia).
 Ph.D. report, University of Wollagong (Australia).
 Ph.D. report, University of Western Sydney (Australia).

- 2014 Promotion report (New School).
Work on an installation with Olafur Eliasson.
Consulting with Charles Long for an exhibition at The Contemporary, Austin for the South by Southwest Music Festival, based on my concept of “dark ecology.”
- 2013 Promotion review, American University in Cairo.
Promotion review, The New School.
Grant review, Austrian Science Fund.

TEACHING (Rice University)

Graduate: Victorian Nonhumans, Introduction to Theory, Ecology and Philosophy, Drama in the Long Nineteenth Century.

Undergraduate: What Is a Fact? British Romanticism, How to Read Texts, Ecological Cultural Criticism, Gateways to Literary Study, The Arts in the Anthropocene, Introduction to Environmental Studies, Consumption and Consumerism, Practices of Literary Study, Critical Reading and Writing.

Ph.D. Dissertations

- Rice Magnús Örn Agnesar-Sigurðsson, “Climate Politics and its Magic Mirrors: Service-Power, Political Imagination, and the United Nations Climate Convention” (2023).
Naamleela Free Jones, “The Zero-Point Paradigm: “Radical” Hermeneutics of Nonduality in the Work of Adi Da Samraj” (2023).
Brooke Clark, “Loose Lips: The Voice of Sex in Modernist Fiction” (2023).
Sam Stoeltje, “Of Ghosts and Justice: Spectral Politics in 20th-Century U.S. Literature” (2022).
Timothy Grieve-Carlson, “American Aurora: Environment and Apocalypse in Early Pennsylvania” (2022).
Andrew Battaglia, “Oddly Modern Times: Alternate-Temporality Clocks and Other Peculiar Modes of Access in Anglophone and German Literary Modernism” (2022).
Els Woudstra, “Structures of the Sensible: Smelling and Tasting the Text after World War I” (2022).
Kevin MacDonnell, “Ecologies of Innovation: Economy, Empire, and Environment in Eighteenth-Century British Literature” (2021).
Annie Lowe, “Hoax Machina: A Hermeneutics of Hoaxing” (2021).
Jade Hagan, “New Age Romanticism and the Afterlives of William Blake” (2019).
Nikki Moore (Architecture), “Agrilogistic Architectures: Twentieth Century Modernism, Commodities and Development in the Americas” (2019).
Alanna Beroiza, “Out of Sight: Gender in Scopic and Aural Systems (2018).
Arnaud Barras (Université de Genève), “Ecopoetic Metafiction” (2017).
Gabriel Yoran (European Graduate School), “The Interfact: On the Problem of Haecceity in Object-Oriented Ontology” (2017).
Derek Woods, “What Is Ecotechnology?” (2017).
Sean Braune (York University, Canada), “Word Things” (2016).
Chris Heppell (University of Aberdeen), “Real Specters of Barthes” (2016).

Diana Leong (UC Irvine), “The Salt Bones: Toward a Slave Ship Ecology.” (2016).

Paul Caplan (Goldsmiths, London), “JPEG: The Quadruple Object” (2013).

Kevin MacDonnell, “Innovating the Enlightenment: Literature, Technology, and Political Economy in Eighteenth-Century Britain.”

Gregory Perron, “Open Secret: Henry Corbin, Elliot Wolfson, and the Mystical Poetics of Deification.”

Naamleela Jones, “Zero Point: An Esoteric Paradigm of Consciousness, Self, and Culture in the Work of Adi Da Samraj.”

Elizabeth Wallet, “Tibetan Studies in the US Academy, 1965-2010.”

Sophia Hsu, biopolitics in Victorian fiction.

Mark Schmanko, Esotericism and Religion Scholarship.

Independent study (Graduate)

Rachel Mohl (2016).

Alexandra McAdams (2014).

Independent Study (Undergraduate)

Michael Cheng (2013).

Postdoctoral

Rice Martin Gregersen, Agustin Reyes.

Additional

2021 Cymene Howe’s environmental culture class.

2016 Glassell Seminar and Studio visits, Glassell School of Art (Houston).

2015 Albert Pope’s graduate architecture class.

2013 Joseph Campana’s graduate class on blogging and Twitter.

2012 Randall Honold, Environment and Society (De Paul University, Chicago).

EDITING

2024– Editorial Board, *Agricultural and Environmental Education*.

2022– Editorial Board, *Future Humanities*.

2021– Editorial Board, *GLQ*, Palgrave Studies in BioArt.

2020– Australian Journal of Environmental Education.

2017– Editorial Board, *Wavefront*, *Open Philosophy*, *Resonance*.

2015– Editorial Board, *GeoHumanities*. Advisory Board, Environmental Cultures (Bloomsbury Press).

2013– Advisory Boards: *PAN*; Punctum Records; Object Lessons book series (Bloomsbury); *Romanticism*.

2012– Advisory Boards, *Eco-Zon*, *Itineration*.

2011– Advisory Boards, *ebr (Electronic Book Review)*, Punctum Books, Critical Climate Change (Open Humanities Press), *Environmental Humanities*, *Environmental Philosophy*, *Design Ecologies*, *O-Zone: A Journal of Object-Oriented Studies*, *Speculations*.

Co-Editor, *Thinking Nature*.

2009– Advisory Board, *Collapse*.

2008– Advisory Board, *Oxford Literary Review*.

2004–6 Editor, *Eighteenth-Century Studies*:

Four issues are published each year. I edited seven issues (38.2–39.4).

REPORTS

Book

Harvard UP, Northwestern UP, Chicago UP, Edinburgh UP, Continuum, Fordham UP, Columbia UP, Open Humanities P, U of Minnesota P, Indiana UP, Cambridge UP, Oxford UP, SUNY Press, Routledge, Longman, St. Martin's Press, U of North Carolina P, ACLS, the Aid to Scholarly Publications Programme (ASPP, Canada), Springer Nature.

Essay

Political Theology, *Oxford Literary Review*, *New Literary History*, *PMLA*, *Society and Space*, *Textual Practice*, *Studies in Romanticism*, *Theory, Culture and Society*, *GLQ*, *Environmental Philosophy*, *Ecozon*, *Mosaic*, *Interdisciplinary Studies in Literature and the Environment*, *Transformations*, *Literature Compass*, *Food, Culture, and Society*, *European Romantic Review*, *Keats-Shelley Journal*, *English Language Notes*, *Nineteenth-Century Contexts*.