



“PLAY THE PLANT”: SHIFTING THE PLANTS FROM OBJECTIVITY TO AGENCY IN ECOLOGICAL PERFORMANCE IN ITALY

Emanuele Regi

ABSTRACT. This article investigates the shifting status of plants in Western culture and performing arts, moving from passive objects and symbolic devices to active, performative agents. After tracing the philosophical and cultural marginalization of plants—from Aristotle’s hierarchy of souls to their metaphorical use in canonical works such as Machiavelli’s *La Mandragola* and Shakespeare’s *Macbeth*—the study engages recent scientific and philosophical debates on plant intelligence and more-than-human agency. Framed within Environmental Humanities and new materialist thought, it explores how contemporary performance practices challenge anthropocentrism by recognizing vegetal agency through ecodramaturgy, bioperformativity, and ecoscenography. Focusing on Italian theatre-nature experiences, including the works of Lorenza Zambon, Nina’s Drag Queen, and Elena Borgna, the article demonstrates how plants become co-authors in site-specific and ecological performances. Rather than serving as backdrop or metaphor, flora participates in a relational, eco-centric creative process that redefines theatricality as interspecies co-creation and repositions humans within broader ecological systems.

PAROLE CHIAVE: Plant Agency; Ecoperformance; Bioperformativity; Ecoscenography; Environmental Humanities

The traditional final-year school performance involves several children that significantly exceed the number of characters in the play; therefore, roles are distributed according to their acting abili-

ty. Where there are no characters to assign and only children of limited potential are left, trees, bushes and other plant world elements are assigned roles. Thus, it is a popular saying that very poorly acting children “play the plant”. This stems from a widespread legacy in Western culture whereby plants are not living elements, but close to inanimate objects (Coccia 2018).

On the contrary, vegetables possess their performativity and agency that are recently rediscovered and put to good use even in ecological performance or performing arts in open and natural spaces, where the plants “play the plants”.

1. PLANTS: FROM OBJECTS IN THE PLAYS TO PLAYING SUBJECTS

From the Greek philosophical tradition, the plants and all vegetable worlds were confined to the objective due to their incapacity of movement being sessile organisms. Initially, Aristotle did not recognise them as organic organisms, but closer to the inorganic world due to his soul theory based on *sense* and *movement* (*De anima*). Later, however, the Stagirite changes his mind through their ability to reproduce themselves. On the other hand, Democritus recognises these capabilities in plants in his system whereby the whole world is made up of moving atoms (Mancuso-Viola 2013).

Besides the principle of movement or immobility, we should also consider the cultural uses associated with plants. The medical use of certain species has been well known since ancient times, but also the values and symbols related to trees and other natural elements.

The symbol offers us an alternative way, which is not only one of intellectual processing but direct and emotional participation. [...] Nature speaks to us through symbols. A meadow, a forest, a river: these are not just external places, but neither is it our mental processing. Its true essence is in the relationship, in the assonance that makes the heart and the external world vibrate in unison. Through this empathy, this great compassion, human beings can access a relationship with nature that would otherwise remain precluded. (Boer 2021: 15-16)¹

In this sense, plants have always had a role in human history and culture as entities but also as objects able to create imaginaries.

The use of plants in the history of theatre and dramaturgy was strictly connected to this cultural heritage and imaginaries. To clarify this perspective, we should cite

two very well-known *pieces* in which plants played a crucial role in human drama. In Niccolò Machiavelli's *La Mandragola*, published in 1524, the whole comic joke is based on the magical property of decoction of this miraculous plant, capable of healing a woman's infertility. In this sense, “mandragora” becomes the dramaturgical mechanism around which one group of characters builds their hoax and the other group believes the story. Thus perfectly exemplifies a certain agency of the plants given by the play for the benefit of human use. Another example is in William Shakespeare's *Macbeth* when the third apparition predicts to Macbeth that he will be defeated only when Birnan forest marches against Dunsinane. Scotland's king's response is positive because he is persuaded that trees will not be able to *wage* war.

THIRD APPARITION [...] Macbeth shall never vanquished be, until/ Great Birnan Wood to high Dunsinane Hill/ Shall come against him. MACBETH That will never be./ Who can impress the forest, bid the tree/ Unfix his earth-bound root? Sweet bodements! Good!/ Rabelious dead rise never till the wood/ Of Birnan rise, and our high-placed Macbeth/ Shall live the least of nature, pay is breath/ To time and mortal custom. (Shakespeare, *Macbeth*, IV I, vv. 91-99)

However, in the fifth act, MacDuff and Malcom's army are ordered to march against Macbeth using the tree branches from Birnan forest. The effect view from Dunsinane, where Macbeth is waiting, is that the forest is alive with the certainty that the usurper will be defeated: «I pull in resolution, and begin/ To doubt the equivocation of the fiend/ That likes truth [...] – and now a wood Comes toward Dunsinane» (Shakespeare, *Macbeth*, VI, vv. 42-46). Shakespeare in this sense uses the symbolic power of a moving forest undervalued by Macbeth, even if the soldiers give the actual agency. Humans remain the only ones able to provide power to plants, otherwise, their potential could remain under metaphorical, symbolic or medical (as mandragora) effects. These very well-known examples clarify

¹ Where not indicated otherwise, the translation is by the author.

the human use of plants as objects (plants inoffensive without human use) but also reveal a certain fear or power of dissimulation that humankind has always recognized in vegetables, precisely because it has never really understood them.

It was only during the nineteenth-century, with botany, that a remarkable shift towards plants took place with Linnaeus, Charles and Francis (his son) Darwin. In this period, the flora was finally connected with the rest of the ecosystem to understand the inter-relationships between animals and plant kingdoms and to discuss their intelligence. However, it is only recently that, thanks to numerous scientists, particularly engaging in their dissemination strategies, the greenery is being watched from this new perspective (Mancuso-Viola 2013; Buhner 2014; Coccia 2018; Calvo 2022). These studies underline how plants can be investigated using forms as organisms endowed with senses (like humans and animals): «Plants [...] possess all five senses [...]. Not only that: they also have another fifteen», such as the sense of humidity, or the capacity to understand the chemical quality of the ground, «Clearly, they have developed according to plant nature and not human nature, but this does not diminish their degree of reliability at all» (Mancuso-Viola 2013: 41). Moreover, trees, flowers, herbs possess behaviour in their reaction to the surroundings environment², they are «conscious» (Calvo 2022: 27). Thus, consideration greatly expands the sphere of the concept of intelligence, as well as substantially redefine zoocentrism, which is a slightly wider enclosure than anthropocentrism.

These scientific considerations naturally influence the human idea, interpretation and use of the plant kingdom. Here, investigating this aspect within performing arts, it is mandatory to place this per-

spective's shift in the broader framework of the Environmental Humanities. This new field of study discusses the narrative of Anthropocentrism, trying to create new «alliances, hybridism, multiplicity and justice» (Armiero *et al.* 2021: 11). Humanities should be able to evaluate the «“natural world” as not the passive backdrop of human events», but that «traditional human histories are dynamically situated inside broader earth histories» (Rose *et al.* 2021: 26). According to Plumwood these disciplines «relocate the human inside the environment and to relocate the non-humans inside cultural and ethics domains» (Plumwood in *Ibid*). In this sense, talking about flowers, herbs, shrubs and trees' *agency* in performing arts responds to these double objectives: on one side, put in dialogue human creativity and performativity with vegetation; on the other, consider plants under the cultural lengths as a strong agent in the creation process, as an actual co-author of the human theatrical process, especially in ecoperformances (Baiocchi-Pannek 2022) or ecological performances.

2. THE ECOLOGICAL WAVES IN PERFORMANCE STUDIES: SHIFTING PERSPECTIVE

New materialist philosophy started investigating more-than-human entities and questioning their power over humans. Karen Barad, in particular, shows the queer performativity of nature³, intended as non-human or more-than-human performativity, as an attempt to «rather in rethinking the nature of randomness, agency, relationality, and change» (Barad 2017: 116). This means to frame in another way also the other-than-human entities in performing arts, giving a specific agency (Gell 1988).

The ecological waves in the framework of performance studies (Chaudhuri 1994; Marranca 1996; Cools-Gielen 2014)

2 Calvo demonstrates this assumption by an experiment. In a glass case he inserts a plant with a cotton pad soaked in anaesthetic. After leaving for a while he records how the plant (usually retractable like mimosa or dionea) is no longer able to respond to tactile stimuli as it usually does. The plant is anaesthetised.

3 The term "queer" is defined by Barad as the act of deconstruction of matter in a radically way. «The term *queer* is itself a vividly mutable organism, a radical desiring openness, a daringly protean and differentiating multiplicity, an agential dis/continuity, a deviled spatial-temporality that iteratively materializes and promiscuously reinvents itself» (Barad 2017: 112).

changed also the perspective of the research, ecology was intended as a «model for cultural observation» (Giannachi-Stewart 2005: 20). This opened new possibilities for research in the performing arts, which started questioning also possibilities of relationships with the natural elements. In this sense, we talk about ecological performances, based on a relational principle with all the surrounding elements (Regi 2023).

Recently, new scholars' contributions include the idea of possible performativity in the more-than-humans. Lisa Woynarski coined the term *bioperformativity* to define the natural element (trees, herbs, shrubs, grass, flowers, etc.) – and also objects – that «counters this anthropocentrism by understanding the biological/material and the performative effects on things» this approach considers that they «are complex and layered as their agency distributed across the assemblage of human and more than human “things”» (Woynarski 2020: 71). Woynarski makes several samples of bioperformativity, in particular Joseph Beuy's experience of *7000 Oaks* (1982), where the German artist planted numerous of these trees in the city of Dusseldorf. The oaks started relating with the environment exchanging oxygen and absorbing carbonic anhydride, and this relation is intended as “performative” and full of benefits for humans too. Another interesting example of a plants and nature agency: *The Same Garden* (2005) by Teresa Galí-Izard. She digs a hole in her garden in Senan, creating a hollow surface and a topsoil disturbance. After a few months on the mound of soil accumulated from the excavation, poppies, which love her berms, begin to sprout. The artist with this simple action, of digging a hole, creates the opportunity to underline a bioperformativity action of flowers, making visible a process that is often invisible in the landscape.

The bioperformativity does not exclude human presence for two reasons. Performing arts naturally frame things and objects, and it is impossible to avoid humans' point of observation. The second reason is because the implied goal is to start to reflect differently on the rela-

tionship between arts and nature. In this sense, anthropomorphization is a useful tool, as Barad suggests: «the use of the anthropomorphic element to pose a problem, not to consolidate our habit of projection but to dismantle the presumptions of “*anthropoids*” in anthropocentrism, creating a space for a response» (Barad 2017: 106). In this sense, bioperformativity could be applied to all the dramaturgy and performative elements that contribute to renegotiate the relationship with nature in a non-anthropocentric way.

The presence of the plant kingdoms can also be applied in the stage design process underlining its performativity. This is what Tanja Beer defines ecoscenography, which tries «to shift performance design to an increased awareness of broader ecologies and global issues» (Beer 2021: 18). In ecoscenography is possible to implement a biophilic design, which means «the conscious creation of environments that strengthen the integration and the connection of living systems» (Beer 2021: 69). This could bring to new audience awareness about the environment and innovative and sustainable transition in the theatre-making process.

In my personal practice, I am acutely aware of the potential of biophilic design as an Ecoscenographer who increasingly focused on creating environments that not only bring audience closer to the natural world, but also allow them to deepen their understanding of biodiversity and sustainability. For me, the use of living plants, natural materials and fibres is the conscious choice of promoting a sustainable ethic, particularly within the context of expanded scenography (Beer 2021: 72).

Therefore, the use of living plants and other materials in the context of biophilic design scenography helps to restore the relationship with nature in an innovative and theatre-based approach. However, is important to remember that this using is not «serving the play» but a more wide «connection to our health and wellbeing» (Beer 2021: 70).

Ecodramaturgy, ecoscenography and eperformance in general reflect this different agency of flora within the performance inheriting an anthropocentric

critical attitude. Plants are no mere and no more objects or metaphors, but they have a proper presence, which is included in the theatre-making process and its technique: actor training, text writing, stage design, etc. In this sense, the performing arts approach is no more "ego-centric" but "eco-centric" (Beer 2021) and the plants' performativity opened edges and re-located the relationship with more-than-humans.

3. PLANT'S ACTIVITY AND AGENCY IN ITALIAN PERFORMING ARTS IN NATURE

The plants' performativity shift can be investigated in the context of Italian ecological performance, particularly focusing on the site-specific and open-air performances that are fully present in the theatre nature 'movement' and related "genres". The Italian theatre-nature has developed since the 1990s with some artists and companies, which self-recognised themselves in this framework such as O Thiasos TeatroNatura, La casa degli Alfieri-Lorenza Zambon, Teatro delle Selve and Piccolo Parallelo. These groups create a festival, "Naturalmente Arte" (Colombo-Zambon 2011), and co-produce performances (*Il camminante*, *Il terzo passo*) together reflecting not a simple trend desire, but a real movement that reflects on ecology and cohabitation between theatre and nature (Acquaviva-Gandolfi 2013). Nowadays is expanding its border and hybridizing the research to other outdoor practices and activities (Bevione-Rizzente 2023). Therefore, is not useful to individuate a single label to define these different practices, which can commonly be simplified as performing arts in nature. We are going to investigate some creations on two different approaches: telling stories or performing actions with the plants.

Lorenza Zambon is one of the most-known performers in this field, a real pioneer of Italian theatre nature and ecological performance since the end of the

1990s. She loves to define herself as an actress-gardener. Zambon has been always a gardening lover and a botany enthusiast, but when, with her theatre group the Alfieri, moved to the rural site of Castagnole Monferrato in Piedmont (Porcheddu 2001), this passion exploded artistically.

Since my youth in Padua, I have been a plant-maniac. Here [Castagnole Monferrato], I found myself in front of an acre and a half of wilderness, abandoned for forty years but with some traces of cultivation, and this shocked me: it is the garden that cultivates the gardener. An intellectual world was opened: retrace the history of humanity, which, as we [Alfieri] had done in a small way, had made its way through the forest. (Zambon-Bevione 2023: 51)

In fact, Zambon's first plays were conceived in a trilogy and investigated three different issues: wood, garden and landscape⁴. These texts dig deeply into humankind's history trying to underline some turning points in our relationship with the *natural*. All these dramaturgies can be referred to narration-theatre (Guccini 2005), where the actress is not interpreting a character but telling a story. Through narration Zambon needed to design a more engaged approach and, relying on some important scientific references, such as Gilles Clément (2005, 2015), conceived different creations in which plants and gardening were not only a dramaturgical and scenographical content, but also a political issue.

Thus Zambon creates *Prima lezione di giardinaggio per giardinieri anonimi rivoluzionari*, *Lezioni di giardinaggio per giardinieri planetari* e *Terza lezione di giardinaggio: semi di future*. With these shows, she researches «a battle show, suitable for political action» that could be done anywhere; something not far removed from Living Theatre's idea of street theatre or Boal's Theatre of the Oppressed but with distinctly «political-environmental» purposes⁵. The authorial and ecodramaturgical

4 (4) The name of the trilogy is *Trilogia della natura. Teatro "da giardino"* (1999-2004), *Sette volte bosco, sette volte prato* and *Variazioni sul giardino* are conceived as open-air frontal show with narrative technique, but *Paesaggi* is an itinerant and site-specific performance. In *Variazioni sul giardino* emerges for the first time an ecoscenographical approach, creating a small model made of bricks and ground to represent the headquarters and garden of their theatre group (Casa degli Alfieri). In the third frame of the play, a boxwood tree is planted (Zambon).

5 Lorenza Zambon interview made by the author (09/09/2022).

synthesis of the actress-gardener is to place together stories that happened with complex scientific discourses such as Clément's. This generates small subversive stories in which nature can take back its own spaces and draw new possibilities of cohabitation with the human who, in turn, can indulge it by re-aligning with the living. Ecoscenography applied by Zambon (ph. 1) sustains and demonstrates gesturally the narration. The plant and natural scenic materials are transformed by the actress-gardener, like a sorceress gardener, under the eyes of her spectators. Thus planting, according also to Woynarski's bi-performativity, repeated several times in her performances, takes on a scenographic aspect but also one of revolutionary education as suggested by the framework of the "lesson" in which the performances are brought back. One of the examples may be the construction of the «metropolitan walking garden bag» in *Lezioni di giardinaggio per giardinieri planetari*, a kind of bag, with plastic bottles filled with potting soil where a small lettuce is planted, the self-made construction is demonstrated during the performance⁶.



FIG. 1. LORENZA ZAMBON IN *LEZIONI DI GIARDINAGGIO PER GIARDINIERI PLANETARI*.

Always in the context of storytelling theatre, a valuable work is *Botanica Queer* by Nina's Drag Queen. Demetra, played by Ulisse Romanò, is a Drag Queen who guides the audience on an itinerant path to discover biodiversity and how the plants and vegetable world, in general, can be queer (Barad 2017). The ecodramaturgy

is site-based, using the trees and flowers found there, but some parts of the text are fixed. The content is full of scientific references and tries to underline the queer intelligence of the vegetable world. However, the language is full of jokes and self-ironical content, emphasizing the queer nature that binds the drag queen with plants. The humour helps to create what can be defined as an *eco-ironic* relationship with the audience. Applying this strategy makes it easier to transmit and share, even scientific content, but destroying the barrier, being in a real *sympathetic* relationship with the spectator.

The trees and plants' biodiversity are the other protagonists of this show. The mission of Demetra is to shift the human perspective on plants, normally perceived – as we said – as objects. The storytelling takes place in front of these plants and helps to change the gaze we commonly have with them, observing them endowed with new and different agency. The magnolia (ph. 2) tree speech gives a good sample of this shifting. Magnolias are native to the Americas and were not present in Europe before 1492. These plants do not bear fruit and are not useful in agriculture; their potential is only ornamental. Humans commonly think we were the architects of this transatlantic trip and their spread in Europe. But Demetra asks us, "Are you sure that it was not their beauty and seductive power who seduced us and convinced us to transport them to the Old Continent so that they would spread here as well?" While she is telling this, we look closely at the Magnolia agreeing with our guide about their incredible and undervalued agency, able to control and seduce unsuspecting humans. In this sense, ecodramaturgy builds a new perspective and helps to critique the anthropocentric relationship with nature, re-designing alternative history, another way to interpret our observation on more-than-humans.

6 (6) Watch the conclusion of the video: https://www.youtube.com/watch?v=btQ_EjLEo08 (last view: 20/08/2024).



FIG. 2. ULISSE ROMANÒ/DEMETRA IN *BOTANICA QUEER* STAGED IN DINAMICO FESTIVAL (REGGIO EMILIA) 2024.

Coming to less narrative works and ecoperformance, Elena Borgna's works. She is a young performer based in Piedmont associated with the Teatro Selvatico group. In *Voci dal bosco* (2022) she conceives a complex and multi-layered anthropomorphization of plants and trees. Here the performer presents herself as a wild figure emerging from a natural landscape (ph. 3) where the audience is waiting. She introduces the play's mission: an interspecies tuning, a non-human or more-than-human attempt. Then she performs the roots' woke up by her feet and then the hands. Then she starts the transmutation path within trees and shrubs biodiversity transforming into a millennial spruce with a tremulous, senile voice, a vigorous *Quercus robur* (oak), or a hornbeam with a southern Italy accent. In all these cases, the performer uses her very rich theatrical technique⁷ to get out of her opening to the power of metamorphosis. As Emanuele



FIG. 3. ELENA BORGNA IN *VOCI DAL BOSCO* STAGED IN TORRE MONDOVI (CUNEO, PIEDMONT) 2022.

To understand this is important to consider her working process, which is plant and nature-based. «The creations – she says – started from a physical immersion in the wood. My first residence started in our [Teatro Selvatico] headquarters in Torre Mondovì, where I started doing training in nature [...] I climbed trees and stressed my body to enter a wilder [...] relationship with my surroundings»⁸. She starts to relate with trees and the vegetation with this attempt: «I wanted trees to speak, but without putting my words [...]

⁷ Elena Borgna is an actress, director and playwright and she trains at the Atelier of Physical Theatre Philippe Radice, using the Lecoq method in different fields: theatre-dance, acrobats, Commedia dell'Arte, Butoh Dance and Superdrama.

⁸ Elena Borgna interview made by the author (03/02/2024).

I understood that I had to stay a long time in contact with them waiting for the answers» (*ibid*). Then the process is brought to her performativity training: «I start from the body to find a figure's voice [...] It is about synaesthesia, embodying the image with more triggers» (*ibid*). In this sense, the body becomes a sort of filter a trigger to make visible to other humans what is inside the plant kingdoms through an anthropomorphic process, which stresses itself to be in contact with *vegetable otherness*. «For the moss, for example, I found a physical posture that reminded me of that being, then I got this posture to speak» (*ibid*). Therefore, it is not “playing the plant” but is being performed by it.

4. BEING IN THE ECOSYSTEM: CO-CREATION BETWEEN PERFORMERS AND PLANTS

In all these cases, human performers play an active role, they are not activators of plant performativity, such as Beuys or Galì-Izard, who worked on the edge of performing biological practices and Arts in Nature installation. Here theatrical and human processes are present. However, their perspective and their action try to be *ecocentric* and not only human-based. The plants influence every part of their artistic process. They are not a backdrop or a paper mache artefact from school plays, but co-authors that bring the artists to a different approach with performativity and theatricality.

Plants are no mere objects or metaphors as in Machiavelli or Shakespeare's plays in which the vegetable were questioned for their symbolic power, but subjects with a proper agency that joins the performing process. Performativity and anthropomorphization frame, unveil and trigger this agency, empowering vegetables and raising awareness of people about their biodiversity, their political values or their direct and corporeal relationship with human bodies. This variety of approaches relating to the plants reveals a botany-oriented approach, in which is not a simple relation to be investigated but a scientific multi-layered cohabitation.

The performers and artists try to get the point of view of flora, performing the plants, and embodying sessile sensations,

which, as Coccia writes, is a unique way for being part of the environment and act ecoperformance (Baiocchi-Pannek 2022): «The absence of movement is but the reverse of integral adherence to their environment and what happens to them. One cannot separate – *neither physically nor metaphysically* – the plant from the world that welcomes it. It is the most intense and paradigmatic form of being in the world» (Coccia 2018: 13). Thus that posture, which for ancient philosophers was a symptom of objectlessness, today, in the context of the performing arts and Environmental Humanities, becomes a strategy of relating to the whole. To be simultaneously oneself and part of the environment and ecosystem.

REFERENCES

- Acquaviva, F., Gandolfi, R. (ed.), 2013, *Agire il paesaggio: teatri, pensieri, politiche del 'luogo'*, Dossier 1, «Ricerche di S/Confine».
- Armiero, M. et al. 2021, *Introduzione*, in Armiero, M. et al. (ed.), *Environmental Humanities: Scienze sociali, politica, ecologia*, DeriveApprodi, Milano, pp. 9-19.
- Baiocchi, M., Pannek, W. 2022 (ed.), *Ecoperformance*, «Ecoperformance», volume I, Transcultura, San Paolo.
- Barad, K. 2017, *Performatività della natura: quanto e queer*, ETS, Pisa.
- Beer, T. 2021, *Ecoscenography: An Introduction to Ecological Design for Performance*, PalgraveMacmillan, New York.
- Bevione L., Rizzente, R. (ed.) 2023, *Dossier Teatro e Natura*, «Hystrio», XXXVI, 4/2023, pp. 27-36.
- Boer, F. 2021, *Troverai più nei boschi. Manuale per decifrare i segni e i misteri della natura*, Il Saggiatore, Milano.
- Buhner, S. H. 2014, *Plant Intelligence and the Imaginal Realm: Beyond the Doors of Perception into the Dreaming of Earth*, Bear&Co., Rochester.
- Calvo, P. 2022, *Planta Sapiens. Perché il mondo vegetale ci assomiglia più di quanto crediamo*, Il Saggiatore, Milano.
- Chaudhuri, U. 1994, *There Must Be a Lot of Fish in That Lake. Toward an Ecological Theatre*, in «Theater», 25, 1, pp. 22-31.
- Clément, G. 2015, *“The Planetary Garden” and Other Writings*, University of Pennsylvania, Philadelphia.
- Clément, G. 2005, *Manifesto del terzo paesaggio*, Quodlibet, Macerata.
- Coccia, E. 2018, *La vita delle piante: Metafisica della mescolanza*, Il Mulino, Bologna.

- Coccia, E. 2022, *Metamorfosi. Siamo un'unica, sola vita*, Einaudi, Torino.
- Colombo, T., Zambon, L. (ed.) 2011, *Teatro e Natura: Naturalmente Arte. Vivere i parchi con gli occhi e con il cuore*, Marco Valerio, Milano.
- Cools, G., Gielen, P. (ed.) 2014, *The Ethics of Art. Ecological Turns in the Performing Arts*, Valiz/Antennae Series, Amsterdam.
- Gell, A. 1988, *Art and Agency: An Anthropological Theory*, Oxford, University Press, 1998.
- Giannchi, G., Stewart, N. (ed.), 2005, *Performing Nature. Explorations in Ecology and the Arts*, Peter Lang, Bern.
- Guccini, G. 2005, *La bottega dei narratori: Storie, laboratori e metodi di: Marco Baliani, Ascanio Celestini, Laura Curino, Marco Paolini, Gabriele Vacis*, Dino Audino, Roma.
- Mancuso, S., Viola, A. 2013 *Verde brillante. Sensibilità ed intelligenza del mondo vegetale*, Giunti, Milano.
- Marranca, B. 1996, *Ecologies of Theatre. Essays at the Century Turning*, John Hopkins University Press, Baltimore.
- Porcheddu, A. 2001 (ed.), *Casa degli Alfieri: la terra e la poesia*, Titivillus, Pisa.
- Regi, E. 2023, *A Matter of Relationships: Dramatising, Staging and Planning Ecological Performances*, «Itinera», 25, pp. ??-??
- Rose, D. B. et al. 2021, *Pensare con l'ambiente, scombinando le discipline umanistiche*, in Armiero, M. et al. (ed.), *Environmental Humanities: Scienze sociali, politica, ecologia*, DeriveApprodi, Milano, pp. 23-28.
- Shakespeare, W. 1997, *Macbeth*, Feltrinelli, Milano (ed. with original text).
- Wojnarski, L. 2020, *Ecodramaturgies: Theatre, Performance and Climate Change*, PalgraveMacmillan, New York.
- Zambon, L. s/d, *Variazioni sul giardino. Viaggio alla scoperta di un pezzo di Terra*, in Zambon, L., *Trilogia della natura. Teatro "da giardino"*, La Bibbia dei Semplici, Asti.
- Zambon, L., Bevione, L. 2023, *Il giardino coltiva il giardiniere con l'amore per superare l'antropocentrismo*, in «Hystrio», XXXVI, 4/2023.