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Azucena Castro's first book, *Posnaturalezas poéticas: Pensamiento ecológico y políticas de la extrañeza en la poesía latinoamericana contemporánea*, constitutes a timely and essential intervention within the field of environmental humanities. Through a discerning and methodologically rigorous reading of twenty-first-century Latin American transnational poetry, Castro offers a situated epistemological contribution from the Global South to contemporary debates on ecology and the environmental humanities.

While the monograph engages multiple lines of inquiry concerning the conceptual and material conditions of "postnatures," its most insightful intervention lies in the author's exploration of alternative epistemologies, modes of ecological thinking, as they emerge within poetry—particularly through the aesthetic and affective modality of strangeness. It is through this framework that Castro most powerfully engages ongoing ecological debates, foregrounding the political imagination intrinsic to Latin American eco-aesthetics. To borrow de Sousa Santos's term, Castro's work offers a "strong answer" to prevailing technoscientific paradigms and conventional ecological discourses by illuminating the epistemological and imaginative capacities of poetry in articulating responses to both local and planetary ecological crises.

Among the critical tools she mobilizes, the most salient is the affective mode of the ominous and the strange, elaborated through her engagement with Mark Fisher's theorization of the eerie and the weird. *Posnaturalezas* focuses on a corpus of contemporary Latin American poetry that responds to the ecological crisis by both materially and semiotically undermining the nature/culture divide—a foundational binary of capitalist extractivism. As Castro asserts, "la poesía latinoamericana aquí estudiada constituye una forma de conocimiento, una epistemología, que tiene el potencial de estimular otras semánticas de lo no humano más allá de la idea de naturaleza concebida desde el ideal romántico-moderno como mercancía domesticable para la extracción de valor en la ideología del progreso infinito" (7). From collective poetic practices to video-poetry, the works Castro studies are characterized by the expansion of their formal and material boundaries, incorporating intermediality as a constitutive response to the conditions of political and climatic crisis. Thus, *Posnaturalezas* presents

ecopoetry not merely as an object of analysis but as an active agent in the productive creation of ecological thought.

Drawing on cultural studies, environmental humanities, and ecocriticism, Castro develops the concept of *posnaturaleza* to name the dark, contaminated, and uncanny ecological residues that remain in the aftermath of extractivist devastation in Latin America. Poetry, in her account, offers a theoretical intervention by emphasizing these postnatural conditions through the affective and formal dynamics of strangeness. Strangeness, in this context, enables the poetic imagination to displace and reconfigure dominant epistemic binaries—rural/urban, ancestral/scientific, organic/inorganic—that underpin the logics of colonial and capitalist extraction. For Castro, the effects of poetic strangeness unfold simultaneously on two interrelated levels: the formal dimension of the poem and its broader political implications.

Another defining characteristic of the ecopoetry Castro examines is that it participates in and enacts what she terms *activismo poético*—a poetic activism rooted in formal experimentation that is able to reconfigure the environmental imaginaries sustained by capitalist ideologies. The ecological thinking that emerges from this mode of writing is inextricable from its linguistic and aesthetic innovations, which function as forms of corporeal and affective estrangement. This poetic modality leads Castro to articulate what she identifies as *ominous ecologies*, echoing Timothy Morton's notion of dark ecology and Amitash Gosh's notion of "ominous" environments. These ominous ecologies manifest through the desiring, playful, and erotic entanglements of human and more-than-human bodies, situated within impure and contaminated materialities. Strangeness, playfulness, and the intimacy with more-than-human agents, as theorized by Castro, work to destabilize and reimagine the prevailing ecological imaginary—that is, the cultural frameworks through which humans perceive and relate to their environments. Strangeness emerges in Castro's study not merely as an aesthetic category but as a critical mode of engagement through which poetry amplifies the subject's perceptual and relational dimensions—extending them to include other-than-human agencies—while simultaneously defamiliarizing the subject itself. This defamiliarization functions as a conceptual aperture, enabling access to the three theoretical strands that undergird and animate *Posnaturalezas*: assemblages, metamorphosis, and animisms. If, for Castro, the mode of strangeness constitutes a practice of kin-making, then these three conceptual modalities delineate the ethical and aesthetic forms that such kinship assumes within the temporal and material conditions of the Anthropocene.

Divided into three conceptual steps—Ensamblajes, Metamorfosis, and Animismos (Assemblages, Metamorphosis, and Animisms, respectively)—Castro navigates the ominous terrain

of capitalism's proliferating *postnatures*. Castro's critical intervention unfolds through what she terms *orientaciones poéticas*—poetic orientations that enact ecological thought both materially and semiotically. These include, for instance, *poesía de residuos*, which, as the term suggests, engages with the detritus of climate change; *etnopoesía*, which draws upon ancestral epistemologies to reconceptualize anthropogenic harm; and *poesía del lugar*, in which place itself is animated as a sentient and agential force. Employing Donna Haraway's generative framework of "string figures," Castro interlaces these poetic practices—understood as steps, links, or threads—through the modality of estrangement. In doing so, she delineates an ecological thought committed to imagining ethical modes of cohabitation with more-than-human forms of life.

Castro's introduction opens with a reading of *"A pie"* [By Foot] by Mexican poet Luigi Amara. The image of *la caminata*—the act of walking—could be employed as a conceptual motif to trace some of Castro's critical steps in defining an ecological thought proper to Latin American experimental poetics. The first step of Castro's conceptual path, "Ensamblajes. Poéticas del residuo en el cambio climático", is articulated across three chapters that explore the entanglements of nature and capital, producing what she terms, following Moore, *world-ecologies of residues*. The first chapter analyzes *El despertar de Samoilo* by Daniel Samoilovich; the second focuses on *Otro día... (poemas sintéticos)* by Verónica Gerber Bicecci; and the third engages with *El próximo desierto* by Santiago Acosta. Across these poets, Castro argues, the aesthetics of the ominous are mobilized to draw critical linkages between climate change and extractivist regimes. The figures and images that emerge are not merely representations but the symptomatic residues of capitalist overconsumption. As she asserts, these poems perform "*operaciones de apropiación, compostaje e inventariado de materiales naturoculturales*" (38).

The second step "Metamorfosis. Invocación transcorpórea por una biodiversidad erótico-deseante", extends Castro's analysis into the domain of what Stacy Alaimo calls transcorporeal relationality. Chapter four examines a selection of poems from *Soplo de corriente vital* by Esthela Calderón, while chapter five turns to *Shumpall* and its video-poem adaptation by Huilliche poet Roxana Miranda Rupailaf. Against the backdrop of extractive and sacrificial zones, Castro proposes a poetics of biodiversity that articulates erotic and desiring connections between human and more-than-human bodies. These poetic configurations register and respond to the continuous movement and metabolic exchange of substances between entities, highlighting the sensuous and affective interdependence of all life forms.

The final step in Castro's conceptual pathway, entitled "Animismos. Reencantamientos con el territorio contra el ecocidio", establishes an ecological and semiotic connection between *crear* and

criar—terms that, while resonant and nearly homophonic in Spanish, unfortunately lose their poetic consonance in translation ("to create" and "to rear" or "raise"). Within this framework, poetic creativity emerges as a generative force for kinship. Chapter Six revisits *A pie* by Luigi Amara, while Chapter Seven is dedicated to Josely Vianna Baptista's video-poem *Nada está fora do lugar*. The final chapter engages with the collective visual poem *Humedal: poema a cuatro manos* by Argentine poets Sergio L. Fuster, Néstor Farini, Antonio Ramos, and Sergio Ferreira. Through strategies of intermediality and the productive estrangement of visual and oral forms, these works trace the imprint of ecocidal violence upon the land, while simultaneously generating a re-enchantment and reanimation of territories, objects, and atmospheres. Drawing on the thought of Isabelle Stengers, Castro invokes the metaphorical potency of reclaiming and reconfiguring animist frameworks as a means to reconceptualize our relationship with the world.

According to Castro, poetry does not merely *represent* the climate crisis; rather, it *performs* and *stages* the theoretical tensions that structure contemporary understandings of human relations with the mutable materialities of landscapes continually transformed by extractive capitalism. This performative capacity of poetry allows her to reconceptualize traditional ecological rhetoric, expanding it to include domains of abject, impure, and contaminated matter that are typically excluded from dominant environmental imaginaries. Through poetic expansion and formal experimentation, Castro argues, ecopoetry creates both ecological and epistemological space for an enlarged conception of materiality—one that necessitates a corresponding redefinition of the human and its embodied entanglements with the world. This expanded relational ontology, made possible through poetic form, constitutes the epistemological intervention that, according to Castro, poetry is uniquely positioned to enact.

Overall, *Posnaturalezas* offers a generative analysis of poetic estrangement as a critical mode through which to confront the violences embedded in Latin America's ecological imaginaries. Through an astute reading of contemporary poetry across a diversity of nations and poetic forms, Castro demonstrates how twenty-first-century Latin American poetics engage with degraded landscapes, atmospheres, and geologies, while simultaneously defamiliarizing normative conceptions of place, humanity, and the poem itself. In doing so, the poetic text emerges not only as a site of ecological knowledge production but also as a mode of resistance within the ongoing contestation over ecological meaning and value.

Azucena Castro's conceptual interventions leave a discernible imprint on both Latin American environmental humanities and the broader field of environmental humanities. Her work aligns with a

burgeoning cohort of Latin American ecocritics and scholars who are rethinking the epistemological foundations, concepts, and material implications of Northern environmentalisms. At the same time, *Posnaturalezas* underscores the situated nature of knowledge production at the intersection of Latin America's colonial legacies and the enduring violences of extractivism.