



Atlas

ATLAS

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KOMPAS FELLOW

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Prologue

*"(...) the fact that all of us inherit the trouble of colonialism and imperialism in densely related, mostly white, Anglophone webs makes us need each other even more as we learn to rethink and refeel with situated earth critters and their people."*¹ - Donna Haraway

Atlas is a carrier bag (SEE **Carrier bag theory of fiction**) of collected words and ways of thinking on how to navigate our time, which can be called the Anthropocene, but has many names. (I) is my attempt to collect some of these words, order them and disorder them, let them detach and attach to each other. Anna Tsing, Donna Haraway and Tracy Brynne Voyles are the biggest contributors; Tsing and Haraway with their beautiful ways of reading ecologies of kinship, Tracy Brynne Voyles with her concept of wastelanding. (II) is stories emerging from these words. (III) is an assemblage of rocks and excavations.

I

a

- 1.1 **Actant** ('aktənt) *n.* Human or non-human source of action.² (SEE **Assemblage**)
- 1.2 **Affective body** (ə'fektɪv 'bɒdi) *n.* Human and non-human bodies' ability to affect and be affected. **a** "Each affective body is, by its very nature as a body, continuously affecting and being affected by other bodies. The power of a body to affect other bodies includes a 'corresponding and inseparable' capacity to be affected; there are two equally actual powers, that of acting, and that of suffering action, which vary inversely one to the other, but whose sum is both constant and constantly effective."³ - Jane Bennett
- 1.3 **Anthropocene** ('anθrəpə'si:n) *n.* from Greek *anthropos* 'human' and *kainos* 'new' or 'recent'. **a.** Term coined by ecologist Eugene Stoermer in the early 1980's as a retrospective reading of the current geological epoch, marked by the transformative effects of human activities as a geological force, as geological sediments.⁴ (SEE **Golden Spike** for *dating of the Anthropocene*) **b.** A time of multispecies urgency, of destruction of places and times of refuge for people and other critters⁵ in exchange for the *imagined futures and dreamworlds of Progress*.⁶ (SEE **Progress**) **c.** A new historicity: "The deep time of geology, climate and natural science is collapsing into the historical time of human technology."⁷ **d.** A boundary event of discontinuity, Donna Haraway argues, rather than an epoch; "what comes after will not be like what came before."⁸ (SEE **K-Pg**)
- 1.4 **Assemblage** (ə'sɛmblɪdʒ) *n.* Living, throbbing confederation, a multispecies grouping of vibrant materials, of critter. (SEE **Holobio-me**) **a.** "Assemblages are not governed by any central head: no one materiality or type of material has sufficient competence to determi-

ne consistently the trajectory or impact of the group. The effects generated by an assemblage are, rather, emergent properties, emergent in that their ability to make something happen is distinct from the sum of the vital force of each materiality considered alone. Each member and proto-member of the assemblage has a certain vital force. But there is also an effectivity proper to the grouping as such: an agency of the assemblage. And precisely because each member-actant maintains an energetic pulse slightly 'off' from that of the assemblage, an assemblage is never a solid block, but an open-ended collective, a 'non-totalizable' sum."⁹ - Jane Bennett **b.** "In all things, there are lines of articulation or segmentarity, strata and territories; but also, lines of flight, movements of deterritorialization and destratification. Comparative rates of flow on these lines produce phenomena of relative slowness and viscosity, or, on the contrary, of acceleration and rupture. All this, lines and measurable speeds, constitutes an assemblage."¹⁰ - Gilles Deleuze and Félix Guattari

b

- 2.1 **Bingham Canyon Open Pit Copper Mine** ('biŋgəm 'kənʒən 'əʊp(ə)n pɪt 'kɒpə maɪn) *pr. n.* Biggest man-made excavation in the world, outside Salt Lake City, Utah. Designated a National Historic Landmark in 1966.
- 2.2 **Black Mesa** (blak 'meɪsə) *pr. n.* from Latin *mensa* 'table'. Upland on the Colorado Plateau. **a.** Ancestral land for both Hopi and Diné peoples. (Fig. 1, top) **b.** During the 1860s, legislation was made to shift the legal control of the Black Mesa to the Hopi, who did not live on the land, allowing the US officials to clear the land of Navajo sheep people. A conflict between Hopi and Diné herders and agriculturalist in advent of the industrial-scale coal mining on the Black Mesa was (conveniently) interpreted as timeless tribal feuds, strengthening the extractive industries

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Fig. 1. (Top) Additions to the original reservation created by treaty in 1868. The area where landholdings were mixed among Navajo, private, state and federal ownership is marked with a checker board. (Bottom) Area of major uranium activity (shown in black) on and near Diné Bikeyah from 1942 to 1985. From James Goodman, *The Navajo Atlas: Environments, Resources, People, and History of the Diné Bikeyah*. University of Oklahoma Press, 1982, 56 and Doug Brugge, Timothy Benally, and Esther Yazzie-Lewis, *The Navajo People and Uranium Mining*. University of New Mexico Press, 2007, 28 via Tracy Brynne Voyles: *Wastelands. The Legacy of Uranium Mining in Navajo Country*.

- arguments of the land as being unusable for anything but coal.¹¹ **c.** Coal country housing the largest coal deposit in the United States, once a pleistocene lake. (Fig. 1, bottom) In 1968 the Peabody Western Coal Company (SEE **Peabody Energy**) began extracting coal on the Black Mesa, in what became the largest coal strip-mine in North America, providing energy for the constantly growing cities in the Southwest.¹² **d.** "[The Black Mesa is] a critical zone of the tussle between the Anthropocene and the Capitalocene on the one hand, and the Chthulucene on the other [...] coal seams and aquifers of Indigenous lands linked in a global chain of ongoing colonial anthropogenic devastation."¹³ - Donna Haraway
- ©
- 3.1 **Capitalocene** ('kɑpɪt(ə)l ə, si: n) *n.* from Latin *capitalis* 'standing at the head or top' and *kainos* 'new' or 'recent'. Proposed alternative for the Anthropocene "taking capitalism seriously, understanding it not just as an economic system, but also as a way of organizing the relations between humans and the rest of nature."¹⁴ - Thomas Moore **a.** "Corals of the seas and lichens of the land also brings us into consciousness of the Capitalocene, in which deep-sea mining and drilling in oceans and fracking and pipeline construction across delicate lichen-covered northern landscapes are fundamental to accelerating nationalist, transnationalist and corporate unworlding."¹⁵ - Donna Haraway (SEE **Worlding**)
- 3.2 **Carrier bag theory of fiction** ('kɑrɪə bɑg 'θɪəri ðv 'fɪkʃ(ə)n) *pr. n.* Essay by Ursula K. Le Guin suggesting the *carrier bag* as a way to read history and to tell stories; an alternative of collecting, gathering and entanglements, to the linear heroic story lines *threatening the livability of the Anthropocene*.¹⁶ (SEE **SF**) **a.** "A leaf a gourd a shell a net a bag a sling a sack a bottle a pot a box a container. A holder. A recipient."¹⁷ - Ursula K. Le Guin
- 3.3 **Coal** (kəʊl) *n.* from Old English *col* 'glowing ember' and 'charred remnant'. Black or brown rock of carbonized plant matter, found mainly in stratified sedimentary deposits (SEE **Stratum**) **a.** Material mined on the Black Mesa, then shipped to the Mohave Generating Station Nevada and the Navajo Generating Station at the Arizona-Utah border, generating energy for the cities in the Southwest¹⁸ (SEE **Black Mesa, Peabody Energy** and **Navajo Generating Station**) **b.** In Diné cosmology, the Black Mesa is the mother and coal her liver.¹⁹ (SEE **Geo-anatomy**)
- 3.4 **Compost** ('kɒmpɒst) *n.* from Latin *composita, compositum* 'something put together'. A multispecies emergence. **a.** "I am a compost-ist, not a posthuman-ist; we are all compost, not posthuman."²⁰ - Donna Haraway
- 3.5 **Counter mapping** ('kaʊntə 'mɑpɪŋ) *n.* Mapping beyond signifiers of political borders and binarity.²¹ (SEE **Mapping**)
- 3.6 **Chthulucene** (chlʊl'-hloo, si: n) *n.* Term proposed by Donna Haraway as a needed third story, a third *timeplace*, to the stories of the Anthropocene and the Capitalocene - a *material-semiotic net bag* for collecting and learning to stay with the trouble as a reply to the destructive forces of the Anthropos and the Capital. The Chthulucene is an "ongoing temporality that resists figuration and dating"²² and an entanglement of "myriad temporalities and spatialities and myriad intra-active entities-in-assemblages - including the more-than-human, other-than-human, inhuman and human-as-humus."²³ (SEE **Anthropocene** and **Capitalocene**)
- 3.7 **Chthonic** ('(k)θɒnɪk) *adj.* from Greek *kthōnios* 'of, in, or under the earth and the seas'. Beings of the earth 'romping in multi critter humus'²⁴ [...] not friends to the Anthropocene or Capitalocene, and definitely not finished.'²⁵ (SEE **Critter** and **Humus**)

1 3.8 **Critter** ('krɪtə) *n.* from late Latin *creatura* 'something created', but: "*The taint of 'creatures' and 'creation' does not stick to 'critters'. If you see as much as a semiotic barnacle, scrape it off [...] critters refers promiscuously to microbes, plants, animals, humans, and nonhumans, and sometimes even to machines.*"²⁶ - Donna Haraway



15 4.1 **Decolonization** (di:'kɒləneɪ'zeɪʃ(ə)n) *n.* The act of undoing settler colonialism. Ex.: redrawing maps of colonized terrain.²⁷ (SEE **Settler colonialism, Counter mapping**)

20 4.2 **Deep time** (di:p taɪm) *n.* Time of strata. (SEE **Stratum**)

23 4.3 **Desert** ('dezət) *n.* from Latin *desertum* 'something left waste'. **a.** Area of land often deemed worthless in an euro-american worldview, thus often targeted by environmentally destructive industries.²⁸ (SEE **Wastelanding**) **b.** *The last frontier* for the white masculine settler in the saga of 19th century western exploration.²⁹ (SEE **Frontier**) **c.** Central part of the *American narrative*, which, during the uranium boom years, allowed for the nation-state to remake itself, materially and ideologically, through the resources of desert country.³⁰ (SEE **Uranium**)

37 4.4 **Deterritorialization** (dē,teri tōrēələ'zāSH ən) *n.* "*In all things, there are lines of articulation or segmentarity, strata and territories; but also, lines of flight, movements of deterritorialization and destratification.*"³¹ - Gilles Deleuze and Félix Guattari (SEE **Stratum, Territory**)

44 4.5 **Diné** ('di'nei) *n.* Indigenous name for the Navajos.³² (SEE **Navajo**)

47 4.6 **Diné Bikéyah** ('di'nei bi'kei'Λhei) *pr. n. a.* The legal geographically defined territory for

the semi-autonomous nation within the four sacred mountains: Tsisnaajinii (*Blanca Peak*) to the east, Tsoodzil (*Mount Taylor*) to the south, Dook'òoshíid (*San Francisco Peak*) to the west and Dibe'Ntsaa (*Mount Hesperus*) to the north.³³ (Fig. 2, 3) **b.** Area of agriculture cultivated over centuries (rarely evident in historical narratives) which, after the destruction of the Diné peach orchards in 1864, got portrayed as unfit for agriculture - and the Diné as full time nomadic wanderers - thus providing a rationale for invasion.³⁴ (SEE **Settler colonialism, Peach**)

4.7 **Double death** ('dʌb(ə)l dεθ) *n.* Term by anthropologist Deborah Bird Rose defining an extinction which extinguish times yet to come.³⁵



5.1 **earth** (also **Earth**) (/ə:θ/) *n.* "*The earth, the deterritorialized, the Glacial, the giant Molecule - is a body without organs. This body without organs is permeated by unformed, unstable matters, by flows in all directions, by free intensities of nomadic singularities, by mad or transitory particles.*"³⁶ - Gilles Deleuze and Félix Guattari

5.2 **Ecology** (i'kɒlədʒi) *n.* from Greek *oikos* 'house' + *-logy*. **a.** "*Ecology is coexistence, before it is nature.*"³⁷ - Timothy Morton **b.** "*Ecology must stop being associated with the image of a small nature-loving minority or with qualified specialists. Ecology in my sense questions the whole of subjectivity and capitalistic power formations, whose sweeping progress cannot be guaranteed to continue as it has for the past decade.*"³⁸ - Félix Guattari **c.** "*To call something ecological is to draw attention to its necessary implication in a network of relations, to mark its persistent tendency to enter into a working system. That system, however, can be more or less transient, more or less conflictual. To be*

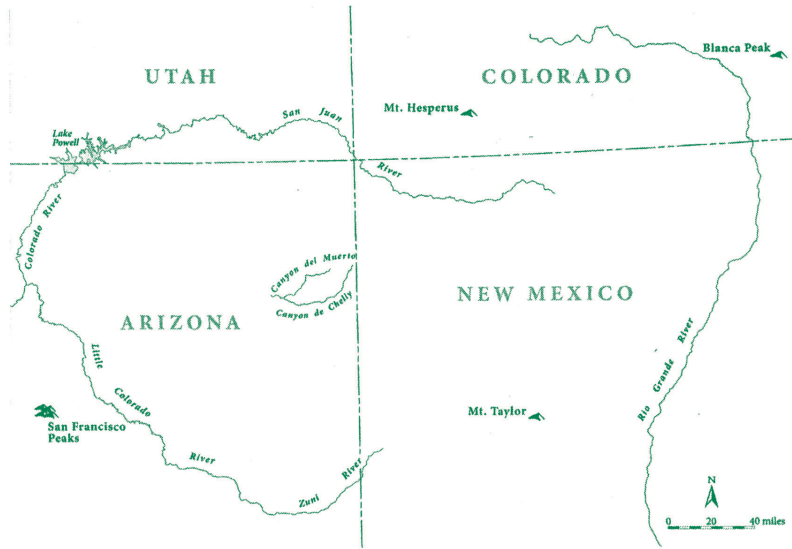


Fig. 2. Diné Bideyah within the four sacred mountains. Marsha Weisiger, *Dreaming of Sheep in Navajo Country*. Washington Press, 2011. 62 via Tracy Brynne Voyles: *Wastelands. The Legacy of Uranium Mining in Navajo Country*.

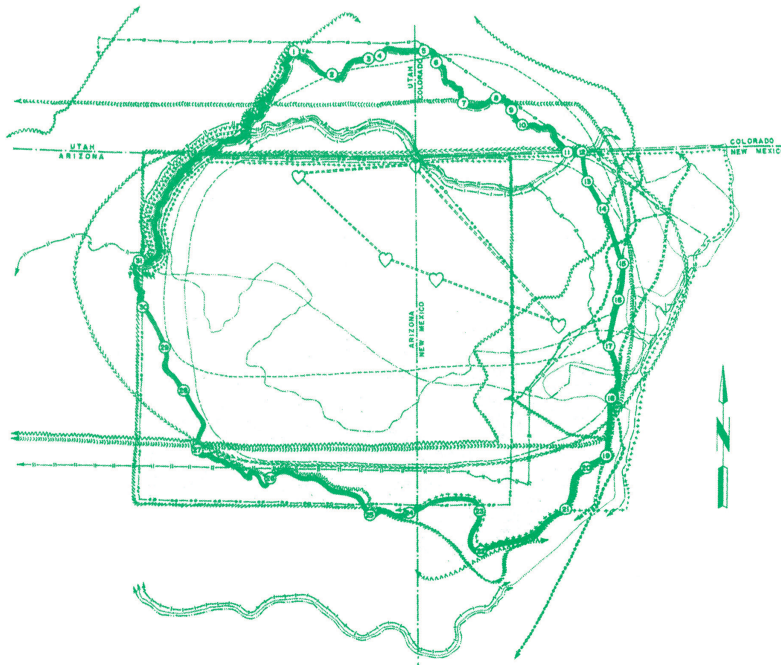


Fig. 3. Diné Bideyah as shown through different interpretations since the mid-nineteenth century. The set of boundaries marked by hearts being the only one attributed to a Navajo: it marks the 'heart of Navajo' via Tracy Brynne Voyles: *Wastelands. The Legacy of Uranium Mining in Navajo Country*.

ecological is to participate in a collectivity, but not all collectives operate as organic wholes.'³⁹
 - Jane Bennett **d.** "Both thing-power materialism and ecological thinking advocate the cultivation of an enhanced sense of the extent to which all things are spun together in a dense web, and both warn of the self-destructive character of human actions that are reckless with regard to the other nodes of the web."⁴⁰ - Jane Bennett
e. "Home, oikos, is unstable. Who knows where it stops and starts? [Objects] can act as homes for other objects. And of course, in turn, these homes can find themselves on the inside of other 'homes'. 'Home' is purely sensual: it has to do with how an object finds itself inevitable on the inside of some other object. The instability of oikos, and thus of ecology itself, has to do with this feature of objects. A 'house' is the way an object experiences the entity in whose interior it finds itself."⁴¹ - Timothy Morton

5.3 **Energy injustice** ('ɛnədʒi in 'dʒʌstɪs) *n.* The phenomena of the U.S. energy industry's disproportionate reliance on indigenous resources and native lands (Fig. 4) for the extraction of raw materials (uranium, coal, oil, gas, water, wind and sunshine), while Indigenous peoples often benefit the least in terms of economic development and cheap energy.⁴² (SEE **Navajo Generating Station**)

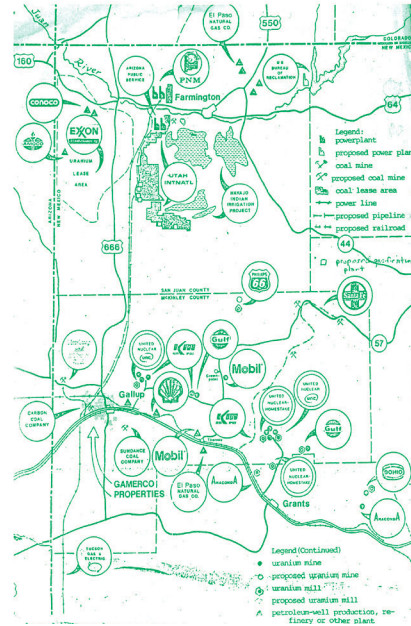


Fig 4. Concentration of energy industry mines in New Mexico in the 1970s. The Gallup Independent, November 7, 1979 via Tracy Brynne Voyles: *Wastelanding. The Legacy of Uranium Mining in Navajo Country.*

6.1 **Frontier** ('frʌntɪə) *n.* from Old French *frontiere*, based on Latin *frons* 'front'. The fundament for the development of the American settler narrative. "[The frontier] required a very particular relationship of heteropatriarchal subjects to the land: an extractive, proprietary relationship that assimilated land itself into a capitalist political economy."⁴³ - Tracy Brynne Voyles

7.1 **Gaia** ('ɡaɪə) *pr. n.* from Greek *gē* 'earth'. **a.** In greek mythology: daughter of Chaos and mother and wife of Uranus (SEE **Uranium**) **b.** A figure established by climate scientists James Lovelock and biologist Lyn Margulis as a way of viewing the earth as a self-regulating organism.⁴⁴ **c.** "Earth/Gaia is maker and destroyer, not resources to be exploited or ward to be protected or nursing mother promising nourishment. Gaia is not a person, but complex systemic phenomena that compose a living planet."⁴⁵ - Donna Haraway

7.2 **Geo-anatomy** (/ɡjəʊ /ə'natəmi/) *n.* from Greek *gē* 'earth' and *ana-* 'up' + *tomia* 'cutting'. (SEE **Black Mesa, Coal**)

- 7.3 **Geology** (dʒɪ'ɒlədʒi) *n.* from Greek *gē* 'earth' + *-logia*. The learning of the stories of stones⁴⁶ and a way of *bringing spirits into being*.⁴⁷ As the Anthropocene is "*being established as a geological fact, geology itself becomes political.*"⁴⁸ **a.** "*The Anthropocene presents us with the geological possibility that human are the graptolites of the future, fossil colonial animals that are engineering our own demise.*"⁴⁹ - Niels Bubandt **b.** "There was a word inside a stone. / I tried to pry it clear, / Mallet and chisel, pick and gad, / Until the stone was dropping blood, / But still I could not hear / The word the stone had said. / I threw it down beside the road / Among a thousand stones / And as I turned away it cried / The word aloud within my ear / And the marrow of my bones / Heard, and replied."⁵⁰ - Ursula K. Le Guin
- 7.4 **Geo-stories** (gjeəʊ'stɔ:ri) *n.* Stories needed to be told in the Anthropocene.⁵¹
- 7.5 **Ghost** (gəʊst) *n.* from Old English *gāst* 'spirit' and 'soul'. Traces of multiple pasts, human as non-human, haunting every landscape. "[Ghosts] tell us about stretches of ancient time and contemporary layerings of time, collapsed together in landscapes."⁵² (SEE **Deep time, Stratum**) **a.** "*The vestiges and signs of past ways of life still charged in the present. Our ghosts are the traces of more-than-human histories through which ecologies are made and unmade.*"⁵³ - Anna Tsing
- 7.6 **Golden spike** ('gəʊld(ə)n spɑɪk) *n.* Marker in the environmental records, that epitomises the start of a new geological phase, here the Anthropocene. (SEE **Anthropocene**) Often set to the time around the 20th century's Great Acceleration, but also proposed at 1610, the beginning of the colonial period, establishing the Anthropocene as a "*continuation of practices of dispossession and genocide coupled with a literal transformation of the environment, that have been at work for the last five hundred years*"⁵⁴ and not as a new and singular event. 1610 reads as an ecological marker for mainly two reasons: 1. A big number of plant- and
- animal exchanges between Europe and the Americas drastically altered the ecosystems of both continents. 2. The Indigenous population in the Americas went from between 54 to 61 mio. people in 1492 to 6 mio. in 1650; the genocide can be read in the geological layers as a significant decrease in atmospheric carbon dioxide.⁵⁵
- 7.7 **Grand Canyon** (grænd 'kænʃən) *pr. n.* **a.** Icon of American exceptionalism and centerpiece of environmental tourism and wilderness conservation legislation.⁵⁶ (SEE **Desert, Wilderness**) **b.** The location of a number of zombie mines, adjacent to Havasupai tribal land. (SEE **Zombie mine**) **c.** Proof of the flexibility and mobility of *wasteland* as a signifier for pollutable places;⁵⁷ the canyon underwent a transformation from an 'unprofitable locale' to the 'sublimest thing on earth.'⁵⁸ (SEE **Wasteland**)
- 7.8 **Great Acceleration** (greɪt æksələ'reɪʃ(ə)n) *pr. n.* The most commonly proposed Golden Spike of the Anthropocene (SEE **Golden Spike, Anthropocene**) but **a.** "*Man plus tool does not make history. That is the story of history human exceptionalists tell.*" - Donna Haraway
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- 8.1 **Haunted Landscape** ('hɔ:ntɪd 'lɑ:nd)skɛɪp) *n.* **a.** "*It is these shared spaces, or what we call haunted landscapes, that relentlessly trouble the narratives of Progress, and urge us to radically imagine worlds that are possible because they are already here.*"⁵⁹ - Anna Tsing (SEE **Ghosts, Progress**)
- 8.2 **Holobiome** ('hɒləʊ'bɪəɪəʊm) *n.* from Greek *holos* 'whole' and *bio*-'life' + *-ome*. Symbiotic assemblages of all scales of space and time; dynamic systems of cooperative or competitive interactions.⁶⁰

8.3 **Hoover Dam** ('hu:və dam) *pr. n. a.* Dam in the Black Canyon of the Colorado River. **b.** Reason for the mass slaughter of Diné sheep, goats, horses and cows in the 1930s, as the indigenous animal herding was seen as a barrier for successful completion of the dam.⁶¹ (SEE **Sheep**)

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9.1 **Instrument body** ('instrəm(ə)nt 'bɔdi) *n.* Term by Masco reflecting how bodies, too, can be wastelanded - wasteland, ecologies and bodies alike become reduced to their usefulness as *traumatized geographies*.⁶² (SEE **Wasteland**)

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11.1 **Kin** ('kɪnʃɪp) *n. a.* Sharing of a 'lateral, semiotic and genealogical flesh'.⁶³ **b.** "*Thing power materialism offers a contestable, but, I think, auspicious account of how it is that things have the power to move humans [...] It emphasizes the shared material basis, the kinship, of all things, regardless of their status as human, animal, vegetable, or mineral. It does not deny that there are differences between human and non-human, though it strives to describe them without succumbing to the temptation to place humans at the ontological center.*"⁶⁴ - Jane Bennett

11.2 **K-Pg** (keɪ pi: 'dʒi:/) *pr. n.* The Cretaceous-Paleogene extinction of three quarters of plant

and animal species on earth. A boundary event marking the end of the Cretaceous period approximately 66 million years ago.⁶⁵

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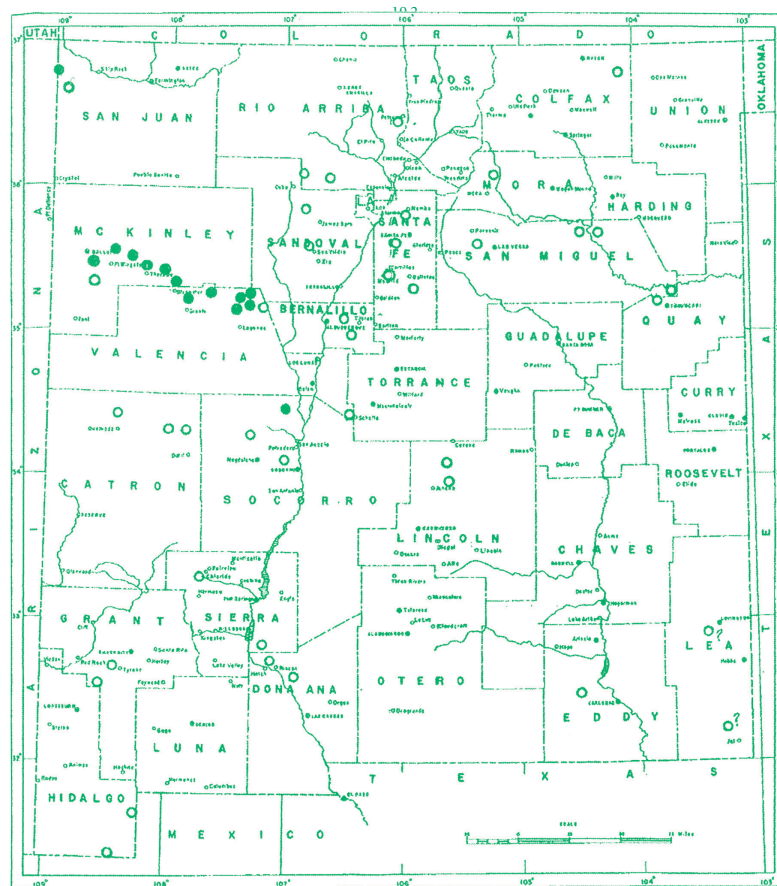
12.1 **Land management** (land 'manɪdʒm(ə)nt) *n.* Redrawing of land not recognizing the Indigenous' collective land ownership, following the killing of Diné sheep in 1935 and which made following seasonal and dynamic grazing patterns difficult.⁶⁶ (SEE **Sheep**)

12.2 **Landscape** ('lan(d)skeɪp) *n.* Overlaid arrangements of human and nonhuman living spaces.

12.3 **Legacy mine** ('legəsi maɪn) *n.* Designation of a 'sufficiently cleaned up' inactive mine, gesturing of the "*larger colonial imaginary in which the history of the uranium mining is entrenched. The 'legacy' of these mines comes to be tangled up with pollution, environmental decline, and the material and ideological depredations of race as it is constructed and practiced under conditions of ongoing settler colonialism.*"⁶⁷ - Tracy Brynne Voyles

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13.1 **Mapping** ('mapɪŋ) *n. a.* Colonial practice of power relations and way of restraining and control colonized terrain.⁶⁸ **b.** Maps of the uranium landscape often omitted the boundaries of Indigenous land, instead privileging state and federal (as well as industrial) points of interests.⁶⁹ (Fig. 5) **c.** "*Cartographic representations of how conflicting spatial imaginaries, indigenous and industrial, were held together by anti-uranium social movements. Whereas industry maps of the area almost universally ignored the presence of native peoples and land*



URANIUM IN NEW MEXICO

● Mines ○ Prospects

JULY 1954

Fig. 5. Map showing uranium mines and prospects in New Mexico, without the notion of any reservation boundaries. "Occurrences of Uranium Ores in New Mexico" Circular 29, New Mexico Bureau of Mines and Mineral Resources, 1995 via Tracy Brynne Voyles: *Wastelanding. The Legacy of Uranium Mining in Navajo Country*.

claims, Diné and Pueblo activists created maps that reflected the lived reality of their communities, where uranium edged up to and penetrated homelands, bodies, and lives in complex ways."⁷⁰ - Tracy Brynne Voyles (SEE **Countermapping**)

requires medium, soil, matter, mutter, mother. These words interest me greatly for and in the SF terraforming mode of attention. In the feminist SF mode, matter is never 'mere' medium to the 'informing' seed [...] Matter is a powerful, mindfully bodied word, the matrix and generatrix of things.⁷¹ - Donna Haraway

13.2 **Matter** ('matə) *n.* from Latin *materia* 'substance', from *mater* 'mother'. "Planting seeds

1 13.3 **Moab** ('məʊab) *pr. n.* One of the largest and
 2 most famous yellowcake towns during the
 3 Uranium boom years.⁷²

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 5 13.4 **Monster** ('mɒnstə) *n.* Bodies of symbiosis.
 6 Together with ghosts, monsters unsettle the
 7 anthropos, by "*highlighting the webs of histori-*
 8 *es and bodies from which all life, including hu-*
 9 *man life, emerges.*"⁷³ - Anna Tsing (SEE **Ghost**)

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 11 13.5 **Monument Valley** ('mɒnjʊm(ə)nt 'vəli) *pr.*
 12 *n.* from Latin *monumentum* 'tomb' and 'bu-
 13 *rial place'. a.* Site of uranium mining⁷⁴ (SEE
 14 **Uranium**) **b.** Site embodying the quintessen-
 15 *tial american genre; the western.*⁷⁵ (SEE **De-**
 16 **sert**) **c.** A growing tourist destination: "*ura-*
 17 *nium pour(ed) out of the valley while tourists*
 18 *pour(ed) in.*"⁷⁶ (SEE **Reservation tourism**)

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 25 14.1 **Nature** ('neɪtʃə) *n.* from Latin *natura* 'bir-
 26 *th', 'nature' and 'quality'. a.* Division between
 27 nature and culture brought by white settlers,
 28 splitting the Diné lifeways into *colonial appa-*
 29 *ratues of ecology and economics.*⁷⁷ (SEE **She-**
 30 **ep**) **b.** "*Now more than ever, nature cannot*
 31 *be seperated from culture, in order to compre-*
 32 *hend the interactions between eco-systems, the*
 33 *mechanosphere and the social and individual*
 34 *Universes of reference, we must learn to think*
 35 *'transversally'.*"⁷⁸ - Félix Guattari

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 37 14.2 **Navajo** (also *Navaho*) ('navəhəʊ) *n.* From
 38 Spanish *nava* 'flat piece of land' + *-ajo*. Name
 39 given to the Diné by the Spanish, with no ori-
 40 gin in Diné language and which meaning was
 41 part of the construction of the settler narra-
 42 tive of the Colorado Plateau as being more or
 43 less worthless: "*The inhabitation of dry, arid*
 44 *landscapes by native nations was used as evi-*
 45 *dence of their low status on the western hierar-*
 46 *chy of civilization following a kind of environ-*
 47 *mental determinism that posited that 'barren'*
 48 *landscapes supported villainous and savage*

peoples"⁷⁹ - Tracy Brynne Voyles

14.3 **Navajo-Hopi Land Settlement Act** ('navəhəʊ
 'həʊpi land 'set(ə)lm(ə)nt akt) *pr. n.* Bill in-
 troduced by late Arizona Senator John Mc-
 Cain in 1974, forcing the removal of up to
 fifteen thousand Diné. In 1980 the federal
 government purchased an uranium-conta-
 minated site near Chamber, Arizona, as new
 land for the evicted Diné. In 1996 McCain,
 then chairman of the Senate Committee on
 Indian Affairs, authored a second relocation
 act, which the Diné turned to the United Na-
 tions High Commission for Human Rights.
 "*The struggle continues, with extraordinary ef-*
 "*forts by young activists to heal the coal-scarred*
 "*wounds dividing Hopi and Navajo.*"⁸⁰ - Donna
 Haraway

14.4 **Necropolitics** ('nekərəʊ 'pɒlɪtɪks) *pl. n.* from
 Greek *nekros* 'corpse' and *politikos*, from *po-*
litēs 'citizen', from *polis* 'city'. *Org.:* The subju-
 gation of human life form to the powers of de-
 ath in the context of war, terror, and weapons
 of mass destruction. *Here:* The life-and-death
 effects of the ruination and extinction of the
 critters of the Anthropocene - critically sha-
 ped by human activity, but increasingly outsi-
 de of human control.⁸¹

14.5 **New Frontier** (nju: 'frʌntɪə) *n.* "*The very na-*
 "*ture of deserts that had so confounded a set-*
 "*tler environmental imagination [...] granted*
 "*white settlers the kind of spatial and temporal*
 "*freedom (as well as freedom from racial justice*
 "*and anticolonial movements) that only the*
 "*imagined frontier of the moon could symbolize.*
 "*In short, the Colorado Plateau and its uranium*
 "*reserves were both "Americas New Frontier!"*
 "*and the source of the raw material (the 'ma-*
 "*gic ore') that could produce a spectacular new*
 "*- even lunar - settler colonial world.*"⁸² - Tracy
 Brynne Voyles

- 15.1 **Oddkin** (ɒd kɪn) *n.* "Staying with the trouble requires making oddkin; that is, we require each other in unexpected collaborations and combinations, in hot compost piles." ⁸³ - Donna Haraway (SEE **Trouble**)
- 15.2 **Otherness** (ˈɒðənɪs) *n.* "How can we take the positive values we associate with wilderness and bring them closer to home? I think the answer to this question will come by broadening the sense of the otherness that wilderness seeks to define and protect. [...] Wilderness gets us into trouble only if we imagine that this experience of wonder and otherness is limited to the remote corners of the planet, or that it somehow depends on pristine landscapes we ourselves do not inhabit. [...] By seeing the otherness in that which is most unfamiliar, we can learn to see it in that which at first seemed merely ordinary." ⁸⁴ - William Cronon
- 16.1 **Peabody Energy** (ˈpēˌbädə) *pr. n.* The worlds largest private sector coal company. Ironically, in 2006, Peabody's "environmental and community practices on Black Mesa were recognized as a world model for sustainability" at the Energy Globe Awards in Brussels, Belgium. ⁸⁵ (SEE **Black Mesa**)
- 16.2 **Peach** (pi:tʃ) *n. a.* A round stone fruit with yellow flesh and pinkish-yellow skin. **b.** Essential for the colonial campaigns erasing any signs of Diné agriculture, as a way of creating the narrative of the desert as unusable, and therefore sacrificial land - and of the Diné as entirely nomadic people, thus rendering their relationship and affiliation to Diné Bikeyah insignificant. ⁸⁶ (SEE **Dine Bikeyah, Sacrificial land, Sheep**)
- 16.3 **Plantationocene** (plɑ:nˈteɪʃ(ə)nəˌsi:n) *n.* from Latin *plantare* 'to plant' and *kainos* 'new' or 'recent'. A proposed name as an alternative to the Anthropocene and Capitalocene, arguing that past and present environmental exploitation must be seen in the context of the colonial networks plantations, Indigenous genocides, and slavery. ⁸⁷ The plantation, a 'synthesis of field and factory' ⁸⁸ should be seen as the model and motor for the carbon-using factory system of the Great Acceleration. (SEE **Golden spike, Great Acceleration**) **a.** "What might environmentalism look like if we began, not from wilderness, but the plantation?" ⁸⁹ - Malcom Ferdinand
- 16.4 **Progress** (ˈprəʊgrɛs) *n.* Latin *progressus* 'an advance', from the verb *progredi*, from *pro-* 'forward' + *gradi* 'to walk'. The keeping moving forward of capitalism, which can be obscured by the multiple unruly temporalities of ghosts. ⁹⁰ (SEE **Ghosts**)
- 17.1 **Queer ecology** (kwɪə ɪˈkɒlədʒi) *n.* Interdisciplinary constellation of practices aiming to disrupt prevailing binary discursives, to reimagine ecological interactions and environmental politics and to study the connections between the material and cultural dimensions of environmental issues, drawing from eco-feminist and environmental justice perspectives. ⁹¹ (SEE **Environmental justice**)
- 18.1 **Reclamation** (ˌrɛkləˈmeɪʃ(ə)n) *n.* alt. "As the infrastructure from uranium mining made the



Fig. 6. Paddy Martinez, the discoverer of uranium near Grant, New Mexico, photographed with his wife Mary in March 1951. Wayne Winters, "Uranium Boom at Grant," *New Mexico Magazine* 29, no. 3 (March 1951) via Tracy Brynne Voyles: *Wastelanding. The Legacy of Uranium Mining in Navajo Country*.

land accessible to tourists and the movie industry, the uranium industry became the catalysts allowing the wasteland to be "reclaimed by the imagined community of the nation-state" creating a "nostalgic" reclamation of the wasteland with no real reclamation - of mines, mills or sovereignty itself."⁹² (SEE **Reservation tourism, Wilderness**)

- 18.2 **Reservation tourism** (rɛzə'veɪʃ(ə)n 'tʊərɪz(ə)m) *n.* from Latin *reservare* 'keep back' and *tornare* 'to turn on a lathe'. An inversion of the Wasteland discourse as a growing celebration of the (romantic and imagined) Diné Bikeyah, evoking the romantic notion of the 'Wild West', empty of Diné, remaking the land as claimed by the settler colonial nation-state to be 'transubstantiated into a 'frontier' landscape' on which the imagined national community could be built: "While uranium companies found the Navajos to be either a good source of cheap labor or a barrier to their unfettered

access to uranium deposits, tourists found the Diné a romantic relic of an imagined colonial past. Correspondingly, whereas Diné workers in uranium mines and mills were mostly underpaid men, in tourism, they were women and children posing for tourist photography."⁹³ - Tracy Brynne Voyles (SEE **Monument Valley**)

- 18.3 **Rhizome** /'raɪzəʊm/ *n.* from Greek *rhizōma*, based on *rhiza* 'root'. **a.** A continuously growing horizontal underground stem. **b.** "A rhizome as subterranean stem is absolutely different from roots and radicles. Bulbs and tubers are rhizomes. Rats in swarms are rhizomes."⁹⁴ - Gilles Deleuze and Félix Guattari **c.** "A rhizome may be broken, shattered at a given spot, but it will start up again on one of its old lines, or on new lines [...] Every rhizome contains lines of segmentarity according to which it is stratified, territorialized, organized, signified, attributed etc. as well as lines of deterritorialization."⁹⁵ - Gilles Deleuze and Félix Guattari **d.** "There is a rupture in the rhizome whenever segmentary lines explode into a line of flight, but the line of flight is part of the rhizome. These lines always tie back to one another."⁹⁶ - Gilles Deleuze and Félix Guattari **e.** "Any point of a rhizome can be connected to anything other, and must be. This is very different from the tree or root, which plots a point, fires and order. A rhizome has no beginning or end; it is always in the middle, between things, interbeing, intermezzo."⁹⁷ - Gilles Deleuze and Félix Guattari

§

- 19.1 **Sacrificial land** (sakra'fɪʃ(ə)l land) *n.* The designation of wastelanded spaces, as 'sacrifice zones' allowing continuous exploitation and extraction. ⁹⁸ (SEE **Black Mesa, Wasteland**)
- 19.2 **Settler colonialism** ('setlə kə'ləʊniəlɪz(ə)m) *n.* A distinct form of colonial power with a particular relationship to resources and land, involving the settler making a home on land

COLORADO PLATEAU *America's Energy Storehouse*

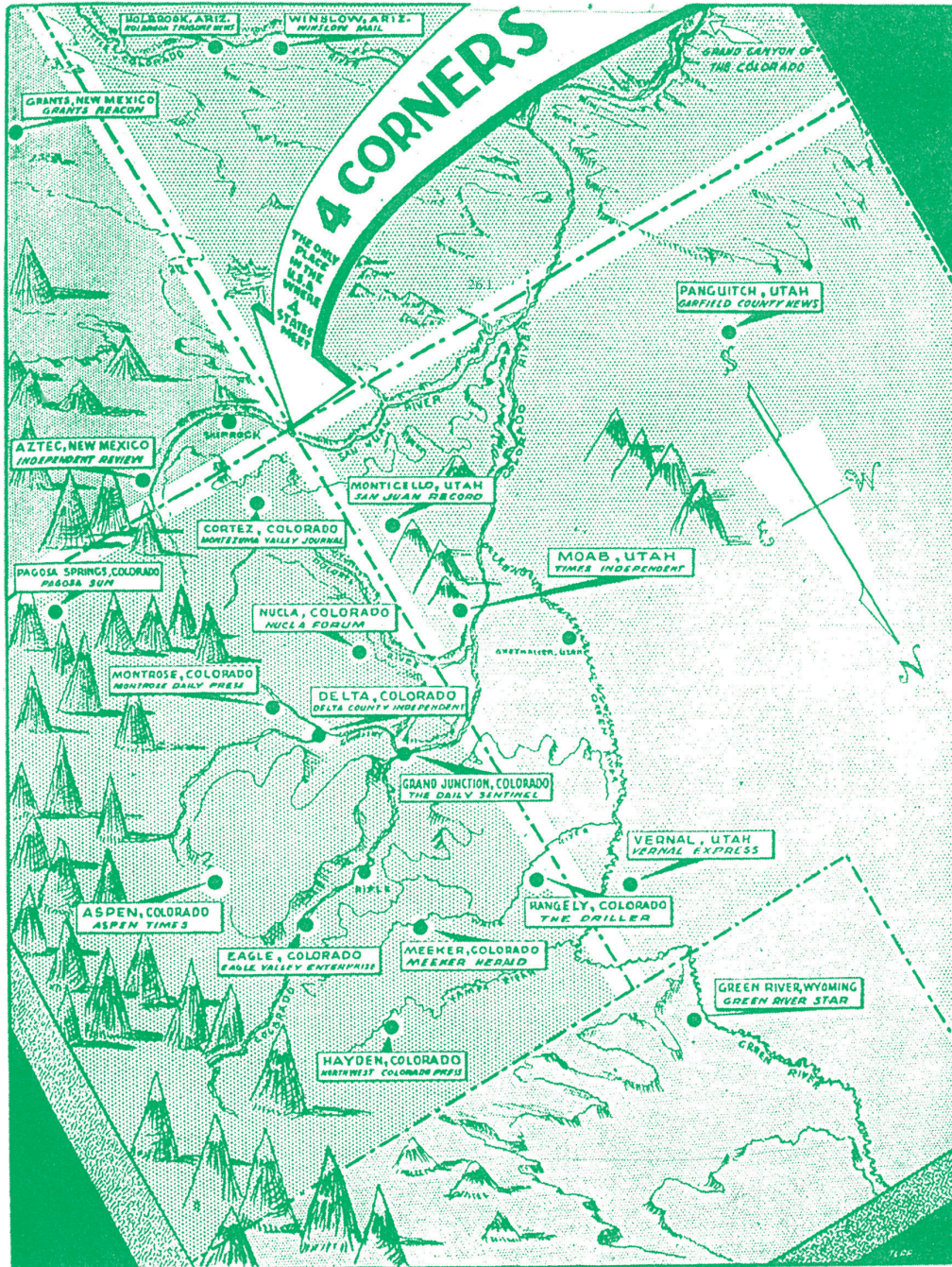


Fig. 7. Map from a 1955 Energy Edition newspaper supplement. "Colorado Plateau: America's Energy Storehouse," Grant's Beacon Special Energy Edition, February 10, 1955 in via Tracy Brynne Voyles: *Wastelanding. The Legacy of Uranium Mining in Navajo Country.*

1 already home to Indigenous people. **a.** “Re-
 2 making native land as settler home involves the
 3 exploitation of environmental resources, to be
 4 sure, but it also involves a deeply complex con-
 5 struction of that land as either always already
 6 belonging to the settler - his manifest destiny
 7 - or as undesirably, unproductive, or unappeal-
 8 ing: in short, as wasteland.”⁹⁹ - Tracy Brynne
 9 Voyles **b.** The lens, Voyles argues, which th-
 10 rough environmental injustice, must always
 11 be viewed (SEE **Environmental injustice**) **c.**
 12 The bringing of a particular, singular, kind of
 13 time and a separation of *nature* and *culture*.¹⁰⁰

14
 15 19.3 **Settler discourse** (ˈsetlə ˈdɪskɔːs) *n.* **a.** Narra-
 16 tive construction of Diné Bikeyah as ‘unquali-
 17 fied desert country’ and ‘empty except for Indi-
 18 ans’ through which the complex relationship
 19 of the Diné to their land was made invis-
 20 ble.¹⁰¹ **b.** Use of tropes deeply rooted in 19th
 21 century settler expansion and racial violence,
 22 which during the uranium boom of the 1950s
 23 was remapping the Indigenous land of the
 24 four corners region as the “scenic topsoil of
 25 America’s vast energy storehouse”¹⁰² and as a
 26 new settler colonial frontier: “Here on the Co-
 27 lorado plateau,” an add (Fig. 7) declares, “are
 28 thousands upon thousands of acres of unset-
 29 tled land [where] the *settler* will find answers to
 30 his dreams and the opportunities that are not
 31 found elsewhere. And here, too, are found op-
 32 portunities for industrial development beyond
 33 the wildest dreams of the idealist and the vi-
 34 sionary.”¹⁰³ (underlining added) **c.** Discourse
 35 of typical ‘cowboy-and-indian’ tropes used in
 36 tourism advertisement of Monument Valley,
 37 here in the New York Times: “Anyone pas-
 38 sing close to this region and failing to *invade*
 39 it is foolishly substituting mileage for scenic
 40 values”¹⁰⁴ (underlining added) **d.** Discursive
 41 constructions of native women as ‘squaws’, a
 42 word laden with sexual and racial meaning,
 43 which, through cartographic practice, were
 44 used as place names throughout the West.¹⁰⁵
 45 **e.** “All of these iterations of colonial violence
 46 gesture to the ways in which sexuality and gen-
 47 der, in addition to race, class, and citizenship
 48 figure prominently in native experiences of

colonization. Likewise, they suggest the ways
 in which the very ‘discovery’ and subsequent
 settlement of the North American landmass,
 with attendant penetrations into native lands,
 were framed as matters of sexual conquest. En-
 vironmental historians and ecofeminists have
 concurred on this point, noting that the ‘lay’ of
 ‘virgin’ land was ‘an ideological weapon in the
 service of the white european conquest of the
 Americas.’¹⁰⁶ - Tracy Brynne Voyles

19.4 **SF** (ɛs ɛf) *n.* for speculative fabulation, sci-
 ence fiction, science fact, speculative feminism,
 soins de ficelle, so far. Theoretical trope, both
 practice and process, by Donna Haraway, as a
 figure of ongoingness in the Chthulucene and
 a way to cut the bonds of the Anthropocene
 and Capitalocene; a tentacular method of
 tracing and tracking stories for making kin:
 “The tentacular ones tangle me in SF. Their
 many appendages make string figures; they
 entwine me in the poiesis - the making - of
 speculative fabulation, science fiction, science
 fact, speculative feminism, soins de ficelle, so
 far. [...] SF is storytelling and fact telling; it is
 the patterning of possible worlds, gone, here,
 and yet to come. I work with string figures as
 a theoretical trope, a way to think-with a host
 of companions in sympoietic threading, felting,
 tangling, tracking and sorting. I work with and
 in SF as material-semiotic composting, as the-
 ory in the mud, as muddle.”¹⁰⁷

19.5 **Sheep** (ʃi:p) *n.* Victim of two intense periods
 of extermination by US officials, as a way to
 “pacify and civilize an unruly mobile popula-
 tion” in an effort of attempted genocide on
 Diné land.¹⁰⁸ **a.** In 1863 the US officials lead
 the first removal campaign where killing of
 Diné sheep and cutting down peach orchards
 played a central role. The campaign ended
 in the Long Walk, Hwéeldi, where Diné
 were forcibly removed from Diné Bikeyah
 to Bosque Redondo in New Mexico.¹⁰⁹ (SEE
Diné Bikeyah, Peach, Wasteland) **b.** In 1930
 a second intense effort of the US government
 to exterminate the Navajo-Churro sheep
 occurred. (SEE **Hoover Dam**) **c.** “The twen-

- tieth-century Navajo-Hopi reservation land partition laws and forced removal of thousands of Navajo from Black Mesa to make way for industrial coal mining are sometimes called the second great Hwéeldi."¹¹⁰ - Donna Haraway (SEE **Navajo-Hopi Land Settlement Act**)
- 19.6 **Shifting Baseline Syndrome** (ˈʃɪftɪŋ ˈbeɪsláɪn ˈsɪndrəʊm) *n.* The forgetting of a landscape as it was before, making a newly shaped and ruined landscape the new reality. **a.** "Forgetting, in itself, remakes landscapes, as we privilege some assemblages over others. Yet ghosts reminds us."¹¹¹ - Anna Tsing (SEE **Ghost**)
- 19.7 **Shimmer** (ˈʃɪmə) *n.* Translation of the Yolngu term *bir'yun*: a shimmering into brilliance. **a.** An aboriginal aesthetic bringing a painting from 'dull' in its rough shape to 'brilliant' when the artists adds crosshatching.¹¹² **b.** A relearning of curiosity as a way to attune to multispecies entanglement and complexity: "Brilliance allows you, or brings you, into the experience of being part of a vibrant and vibrating world."¹¹³ - Deborah Bird Rose (SEE **Vibrant matter**) **c.** An account of ecology: "The earth shimmers."¹¹⁴ - Deborah Bird Rose
- 19.8 **Sovereign fantasy** (ˈsɒvrɪn ˈfæntəsi) *n.* Term by Mel Chen defining the "national or imperial project of absolute rule and authority over land, history and narrative".¹¹⁵ (SEE **Black Mesa, Diné Bikeyah, Settler colonialism, Wasteland**)
- 19.9 **Spacetime mattering** (speɪstáɪm ˈmætərɪŋ) *n.* "Haunted landscapes as strange topologies; every bit of spacetime mattering is ... entangled inside all others."¹¹⁶ - Anna Tsing (SEE **Ghost**)
- 19.10 **Stratum** (ˈstrɑːtəm) *n.* from Latin 'something spread or laid down'. **a.** "Strata are Layers, Belts. They consist of giving form to matters, of imprisoning intensities or nomadic singularities into systems of resonance and redundancy."¹¹⁷ - Gilles Deleuze and Félix Guattari **b.** "In a geological stratum, for example, the first articulation is the process of 'sedimentation' which deposits
- units of cyclic sediment according to a statistical order; flysh, with its succession of sandstone and schist. The second articulation is the 'folding' that sets up a stable functional structure and effects the passage from sediment to sedimentary rock."¹¹⁸ - Gilles Deleuze and Félix Guattari
- 19.11 **Surface indication of a historic or prehistoric nature** (ˈsəːfɪs ɪndɪˈkeɪʃ(ə)n ɒv ən hɪˈstɒrɪk ɔː prɪːhɪˈstɒrɪkˈneɪtʃə) *n.* Legal term often used to reduce Indigenous claims on territory to those than can be 'objectively' authenticated by historical or archeological precedent following white settler standards.¹¹⁹ (SEE **Peach**)
- 19.12 **Sympoiesis** (sɪmˈpəʊˈaɪsɪs) *n.* From Greek *sun* 'with' and ancient Greek *ποίησις* 'creation'. **a.** Term defined by M. Beth Dempster in 1998 as "collectively-producing systems that do not have self-defined spatial or temporal boundaries. Information and control are distributed among components. The systems are evolutionary and have the potential for surprising change."¹²⁰ **b.** A making-with string figuring and a way of staying with the trouble.¹²¹ (SEE **SF, Trouble**)
- †
- 20.1 **Terraforming** (ˈtɛrə ˈfɔːm) *n.* from Latin *terra* 'earth' + *forma* 'a mould or form'. Transformation of land, and therefore also a displacement of Indigenous peoples, by settler colonizers into a 'displaced vision of Europe'.¹²²
- 20.2 **Territorialization** (ˌtɛrɪˈtɔːrɪə-láɪˈzeɪʃ(ə)n) *n.* The primary motive for genocide, a specific irreducible element of settler colonialism.¹²³ (SEE **Territory**)
- 20.3 **Territory** (ˈtɛrɪ(ə)rɪ) *n.* from Latin *territorium*, from *terra* 'land'. Space of the body, the psyche, of cells or land.¹²⁴ (SEE **Territorialization**)

1 20.4 **Thing** (θɪŋ) *n.* from German *ding*, early meanings: 'meeting' and 'matter, concern' and 'inanimate object'. **a.** A collection of entities brought together in the Parliament of Things, by Bruno Latour **b.** " [...] *something hard to classify, unsortable, and probably with a bad smell.*"¹²⁵ - Donna Haraway

2 20.5 **Thing-power** (θɪŋ'paʊə) *n.* **a.** "Thing-power is the lively energy and/or resistant pressure that issues from one material assemblage and is received by others. Thing-power, in other words, is immanent in collectives that include humans, the beings best able to recount the experience of the force of things. Thing-power materialism emphasizes the closeness, the intimacy, of humans and non-humans and it is here, in a heightened sense of that mutual implication, that thing-power materialism can contribute to an ecological ethos."¹²⁶ - Jane Bennett **b.** "Thing-power entails the ability to shift or vibrate between different states of being, to go from trash/inanimate/resting to treasure/animate/alert. Thing-power is also a relational effect, a function of several things operating at the same time or in conjunction with one another."¹²⁷ - Jane Bennett (SEE **Shimmer**)

3 20.6 **Trouble** ('trʌb(ə)l) *n.* from Latin *turbidus* from *turba* 'a crowd, a disturbance'. Used by Donna Haraway in "Staying with the trouble" as a way of recognizing the importance of symbiotic makings and multispecies entanglements. **a.** " (...) *staying with the trouble requires learning to be truly present, not as a vanishing pivot between awful or edenic pasts and apocalyptic or salvific futures, but as mortal critters entwined in myriad unfinished configurations of places, times, matters, meanings.*"¹²⁸ - Donna Haraway (SEE **Oddkin**)



4 21.1 **Uranium** (jʊ'reɪniəm) *n.* from Latin *Uranus*. **a.** Named after the greek god Uranus; the

personification of heaven or the sky, the most ancient of the Greek gods and first ruler of the universe. Overthrown and castrated by his son Cronus, the god of time. **b.** Subject and reason for the wastelanding of Diné Bikeyah and the making of the Colorado Plateau as a "New Frontier." (Fig. 8) (SEE **New Frontier, Wasteland**) **c.** Material, which radiation effect takes multiple generations to manifest, thus making it a slow violence, a delayed destruction. As mining country often is governed by the rule of 'boom and bust', the companies responsible for exposing their employers to radiation, would be long gone by the time the miners got sick.¹²⁹ Rates of lung cancer and respiratory disease have skyrocketed for the Diné, who, as recently as in the 1950s, were described as being immune to lung cancer by public health experts.¹³⁰ **d.** Material securing the survival of the nation state in the time of the Cold War.¹³¹



Fig. 8 Cut out from a 1955 advertisement for Union Carbide featuring an (oversized) chunk of uranium ore. The text for the add tells the imagined indigenous history of uranium: "Long ago, Indian braves made their war paint from the colorful sandstones of the Colorado Plateau." "Promise of a golden future," Union Carbide and Carbon Corporation, Grants Beacon Special Energy Edition, February 10, 1955 via Tracy Brynne Voyles: *Wastelanding. The Legacy of Uranium Mining in Navajo Country.*

- ▼
- 22.1 **Vibrant matter** ('vʌɪbr(ə)nt 'matə) *n.* Radical conception of materialism recognizing that all matter, nonhuman as human, is pulsing with life, interconnected, and in process.¹³² (SEE **Assemblage**, **Matter**, **Shimmer**)
- ▼
- 23.1 **Wasteland** ('weɪs(t)lænd) *n.* + *v.* **a.** Process of rendering land pollutable through discourses of race, gender, class and/or sexual difference.¹³³ **b.** Marking of landscapes of extraction and pollution as “*racialized spaced excluded from or ignored by the regulatory protection of the state.*”¹³⁴ **c.** Naturalization of the extractive industries as being indigenous to the landscape itself.¹³⁵ (SEE **Sacrificial land**) **d.** Territorial equivalent of the indigenous body in pain as “*the ultimate symbol of colonial progress and modernity.*”¹³⁶ **e.** Multiscalar process rendering pollutable the landscape, as well as the lungs and cells of everyone involved in the mining process, Navajo worldviews, epistemology, history and cultural practices.¹³⁷ (SEE **Uranium**)
- 23.2 **Weed** (/wi:d) *n.* “*The small, partial, and wild stories of more-than-human attempts to stay alive. Ghosts too, are weeds that whisper tales of the many pasts and yet-to-comes that surround us. Considered through ghosts and weeds, worlds have ended many times before. Endings come with the death of a leaf, the death of a city, the death of a friendship, the death of small promises and small stories. The landscapes grown from such endings are our disaster as well as our weedy hope.*”¹³⁸ - Anna Tsing
- 23.3 **Wilderness** ('wɪldənɪs) *n.* from Old English *wildēornes* ‘land inhabited only by wild animals’, from *wild dēor* ‘wild deer’ + *-ness*. **a.** Idea of nature in its ‘purest form’, as seen in John Muir’s preservationist environmentalism, untouched by ‘man’ and human culture - this included Indigenous Peoples, who, Muir argued, had no place in the wilderness.¹³⁹ **b.** Discourse of the untouched, sacred wild which ‘*forecloses the possibility of indigenous claims to territory and privileges the wilderness experiences of the mythical ‘first white men’ who encountered the virgin terrain of the wild New World.*’ Natives being forcefully removed from legally protected ‘wilderness’ areas is a materialization of this, and a result of preservationist-style environmentalism.¹⁴⁰ **c.** Division of nature as being something opposite from civilization, something *sublime* and *frontier-esque*, creating a binarity of nonhuman and human, the natural and the unnatural. The idea of wilderness becomes a reflection of mostly bourgeois, urban and masculine values - a depiction of Americas ‘*most sacred myth of origin:*’ “[...] *wilderness came to embody the national frontier myth, standing for the wild freedom of Americas past and seeming to represent a highly attractive natural alternative to the ugly artificiality of modern civilization. The irony, of course, was that in the process, wilderness came to reflect the very civilization its devotees sought to escape.*”¹⁴¹ - William Cronon (SEE **Otherness**)
- 23.4 **World** ('wɜ:ld) *n.* from Old English *w(e)oruld* ‘age of man’. **a.** “*The earth, then, is natura naturans, a swarm of productive activity, or, as Deleuze and Guattari describe it, ‘an immense Abstract machine’ whose ‘pieces are the various assemblages and individuals, each of which groups together an infinity of particles entering into an infinity of more or less interconnected relations.*”¹⁴² - Jane Bennett **b.** “*What is left if we aren’t the world? Intimacy. We have lost the world, but gained a soul - the entities that coexist with us obtrude on our awareness with greater urgency. Three cheers for the so called end of the world, then, since this moment is*

1 *the beginning of history, the end of the human*
 2 *dream that reality is significant for them alone.*
 3 *We now have the prospect of forging new alli-*
 4 *ances between humans and non-humans alike,*
 5 *now that we have stepped out of the cocoon of*
 6 *world."*¹⁴³ - Timothy Morton

- 7
 8 23.5 **Worlding** ('wɔ:ldɪŋ) *n.* Form of theorizing
 9 and storytelling rooted in the historical ma-
 10 terialities of meetings between humans and
 11 nonhumans, challenging us to "*inhabit new*
 12 *ecologies, invent new words and work across*
 13 *many knowledge practices.*"¹⁴⁴ - Donna Haraway

14
 15
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- 19
 20 24.1 **Xenolith** ('zɛnəlɪθ) *n.* Piece of rock introdu-
 21 ced from elsewhere.¹⁴⁵ (SEE **Stratum**)

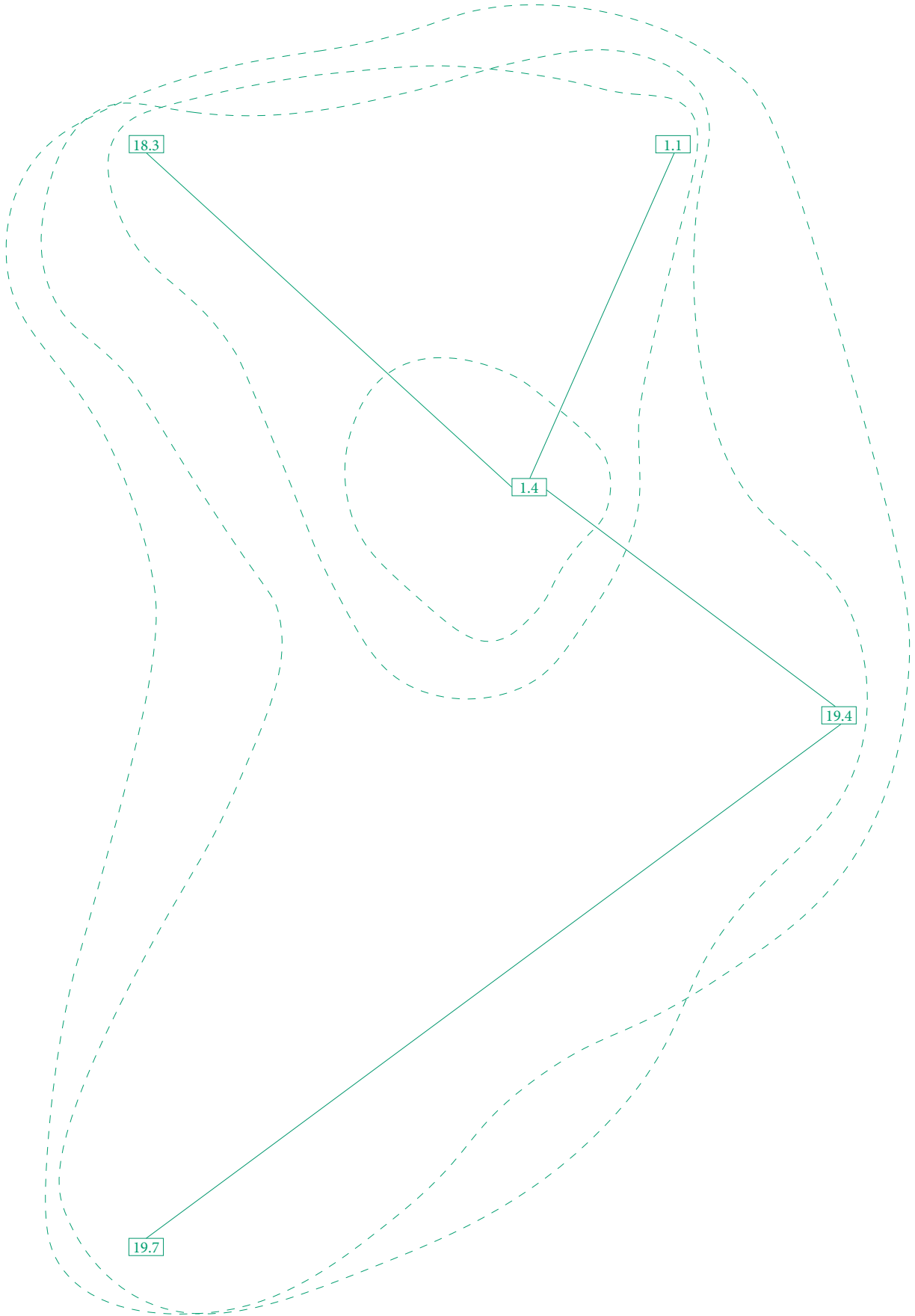
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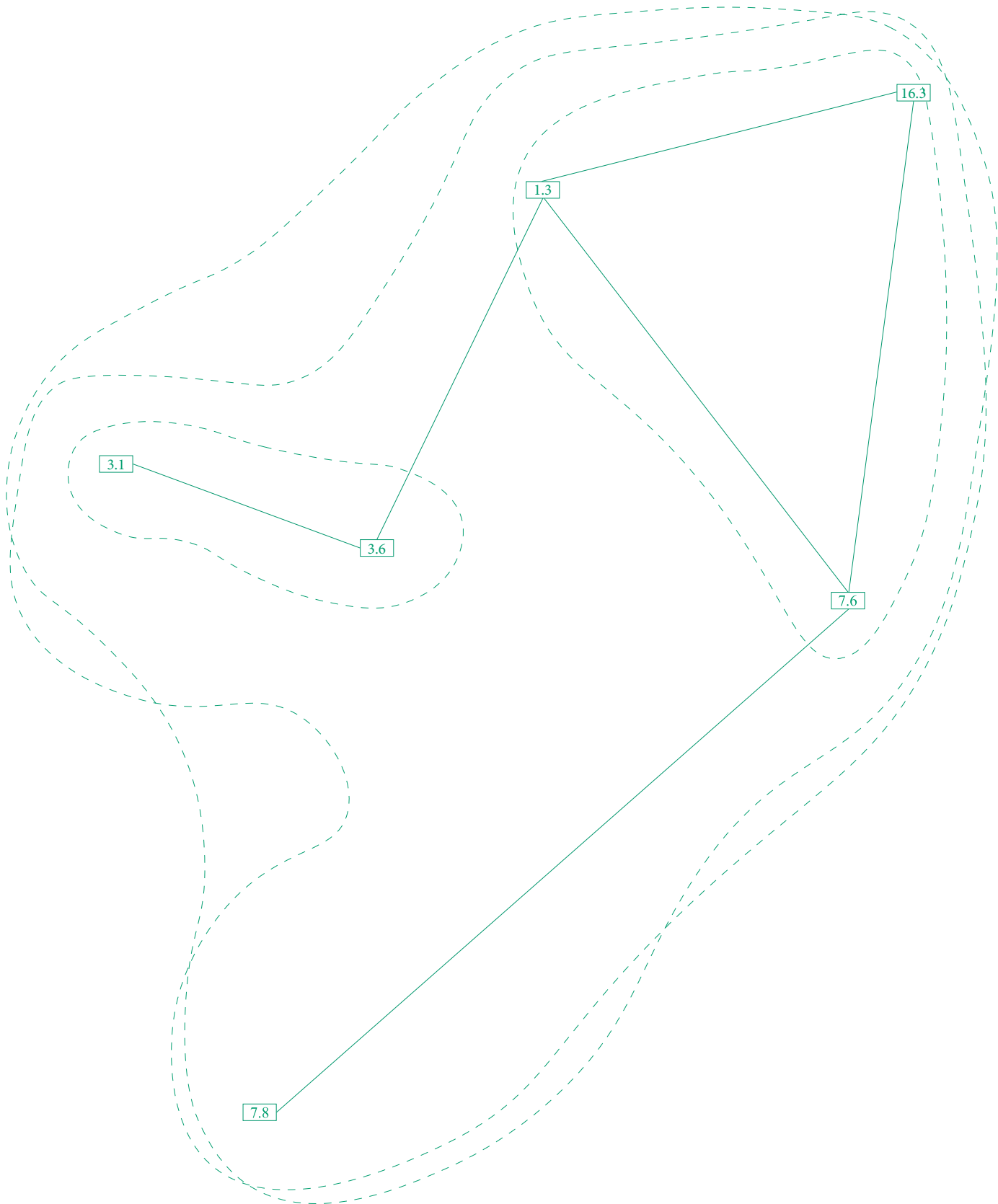
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 28 25.1 **Yellowcake** ('jelə(ʊ)keɪk) *n.* **a.** Impure ura-
 29 nium oxide obtained during processing of
 30 uranium ore.¹⁴⁶ (SEE **Uranium**) **b.** Namegiver
 31 for the yellowcake towns in the boom years of
 32 uranium mining (SEE **Moab**)

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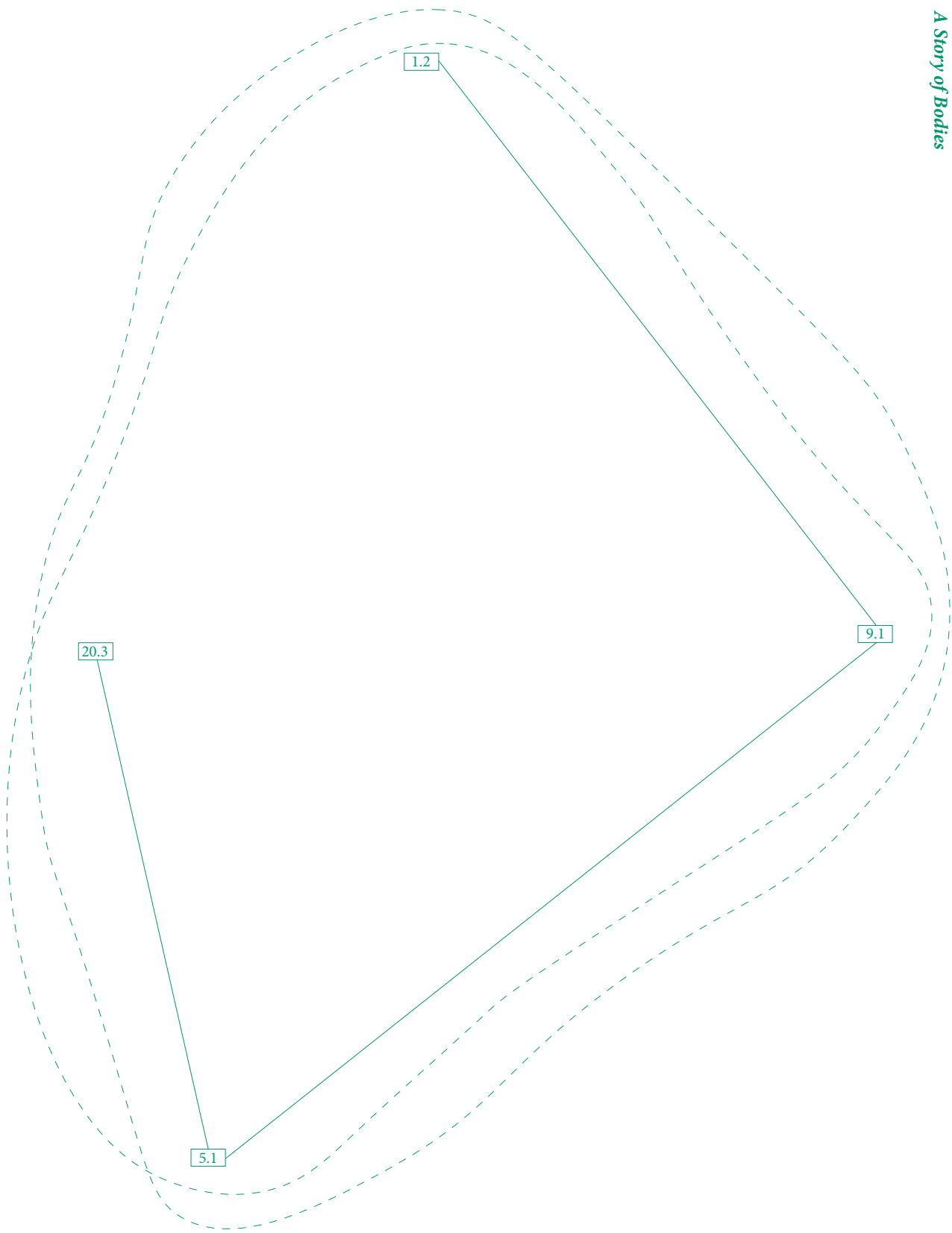
- 38
 39 26.1 **Zombie mine** ('zɒmbi maɪn) *n.* Mines and
 40 mills around Diné, Pueblo, Apache and Hava-
 41 supai lands, closed down during the Obama
 42 administration and now waiting to reopen,
 43 neither dead nor alive. Similar *supernatural*
 44 *metaphors* suggests connections to larger
 45 systems of environmental death and soci-
 46 al ruin.¹⁴⁷ **a.** Vampire capital: "*Dead labour,*
 47 *that vampire-like, only lives by sucking living*
 48 *labour, and lives the more, the more labour it*

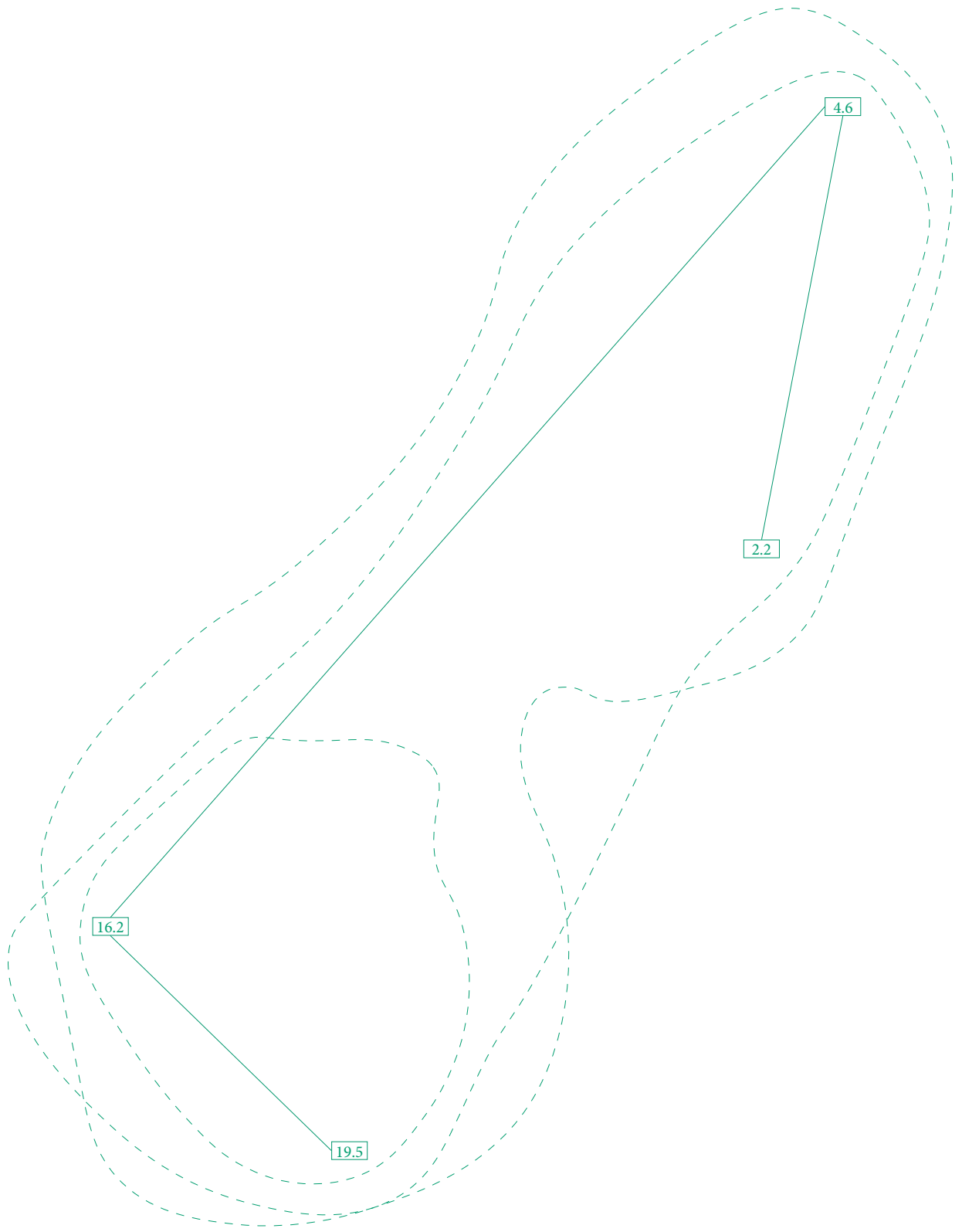
sucks."¹⁴⁸ (Karl Marx) **b.** Colonial consumption
 as an anti-alchemical sort of magic: for native
 people "*gold changes to scrap metal and food*
into poison" under colonization.¹⁴⁹ (Eduardo Ga-
 leano) **c.** The modern body as being technolo-
 gically polluted cyborgs; "*a cybernetic hybrid*
of organism and machine, living at the interse-
ctions of the nature/culture binary."¹⁵⁰ (Julie Sze
 drawing on Donna Haraway)



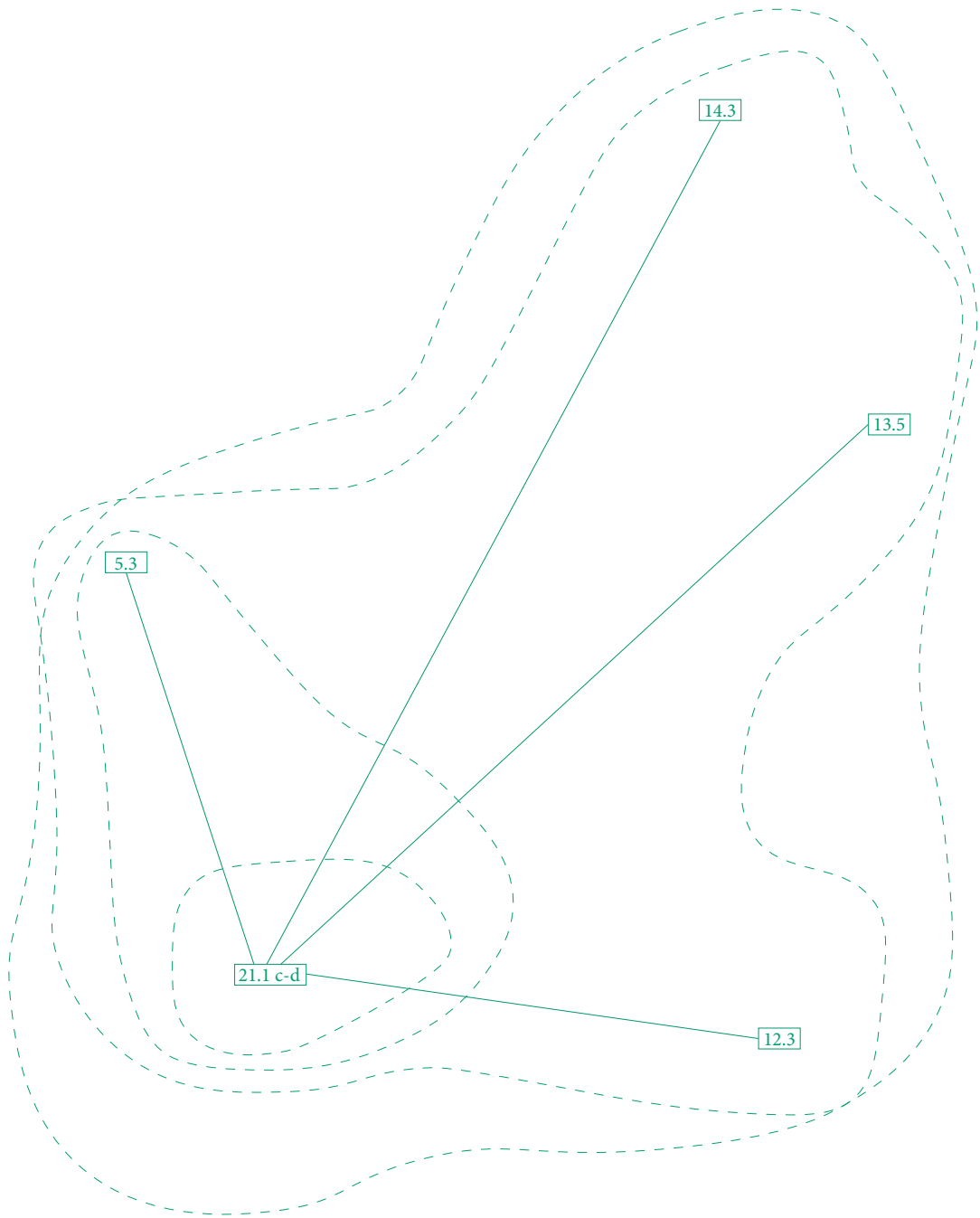


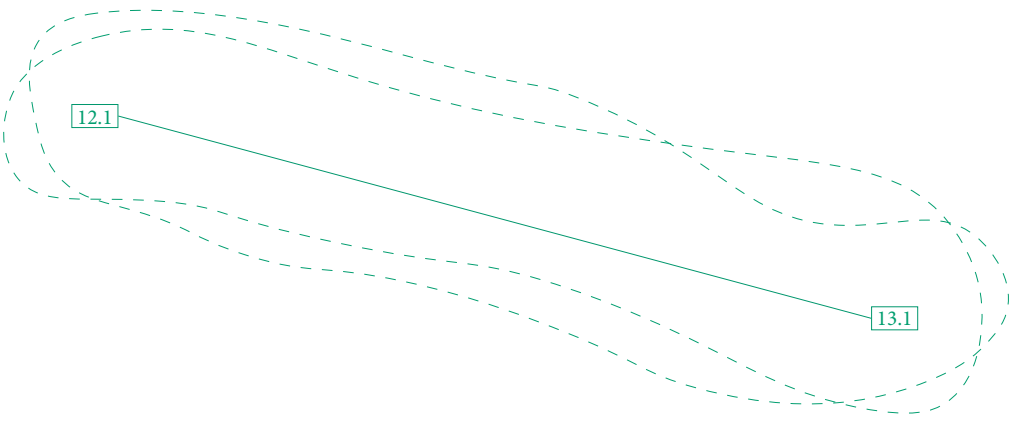
A Story of Name and Time

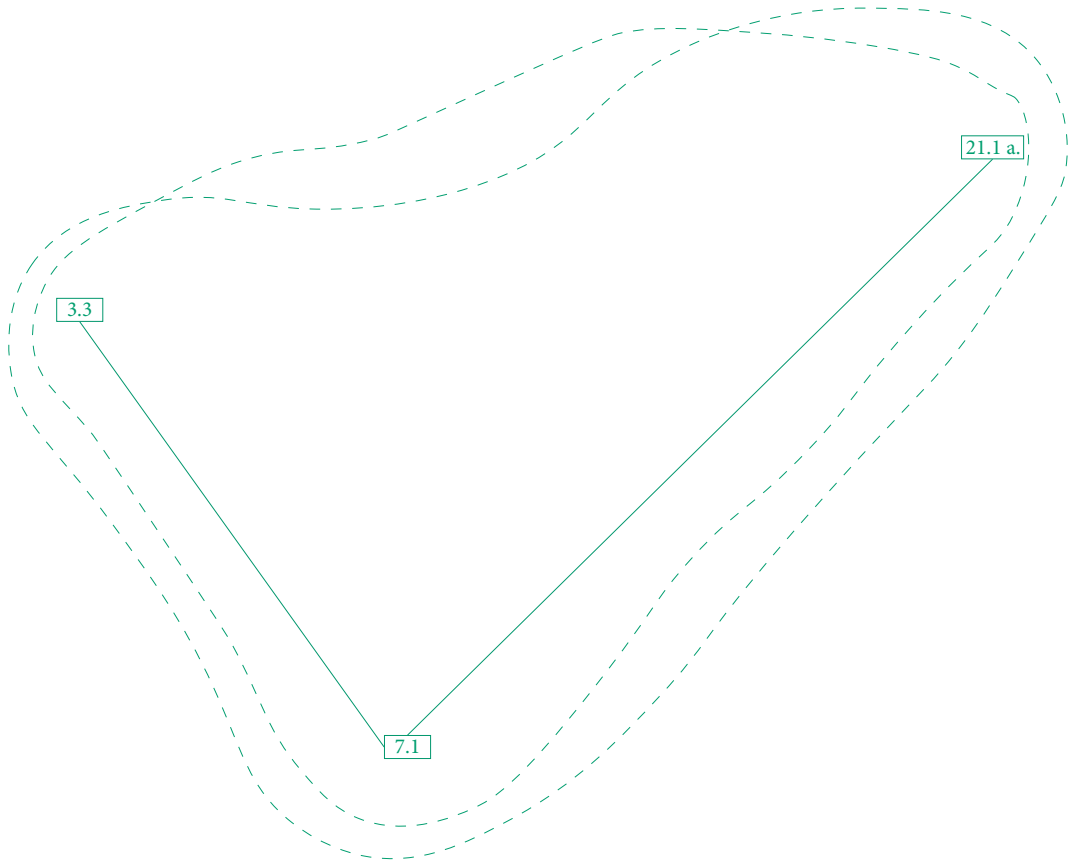


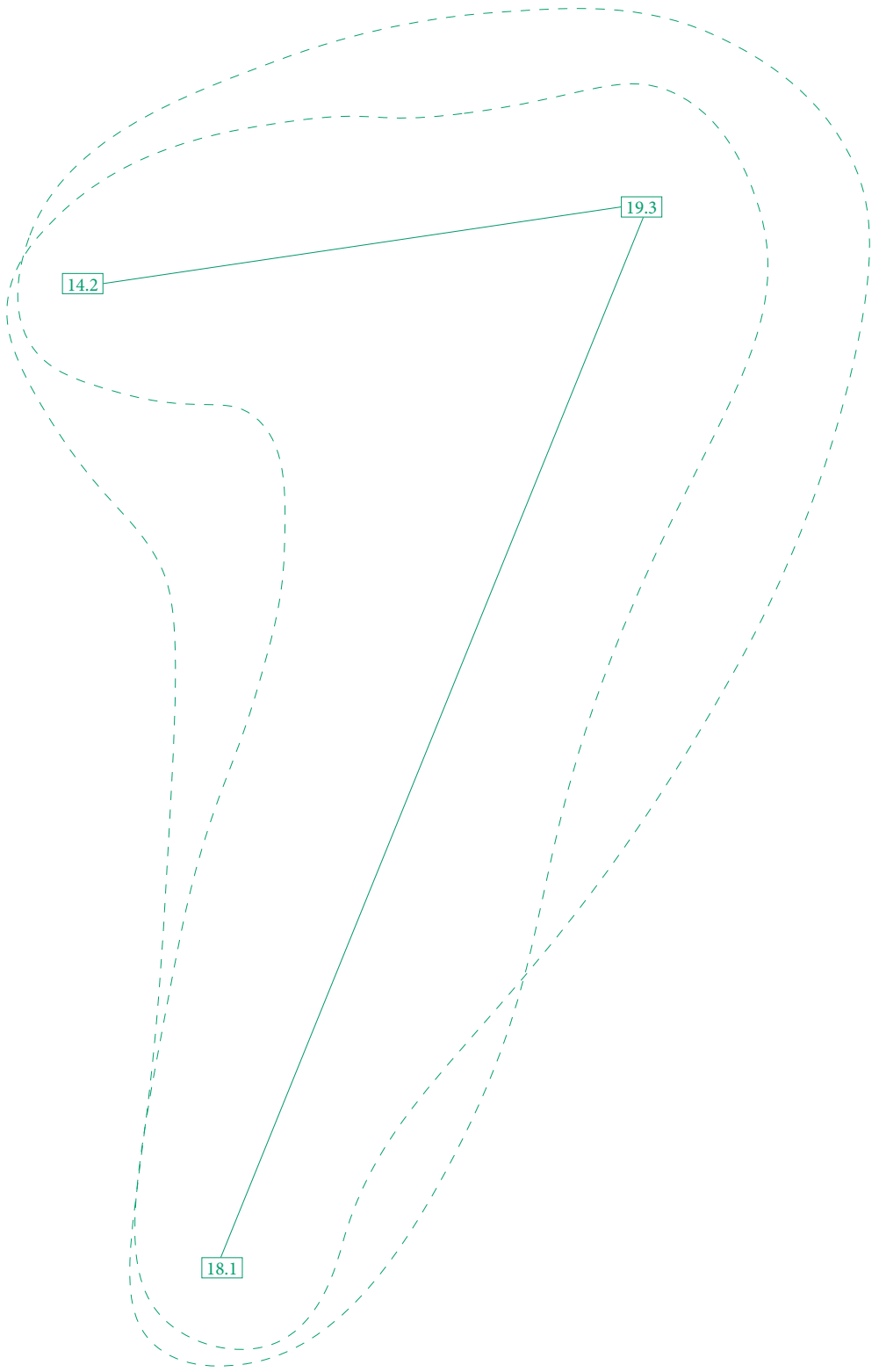


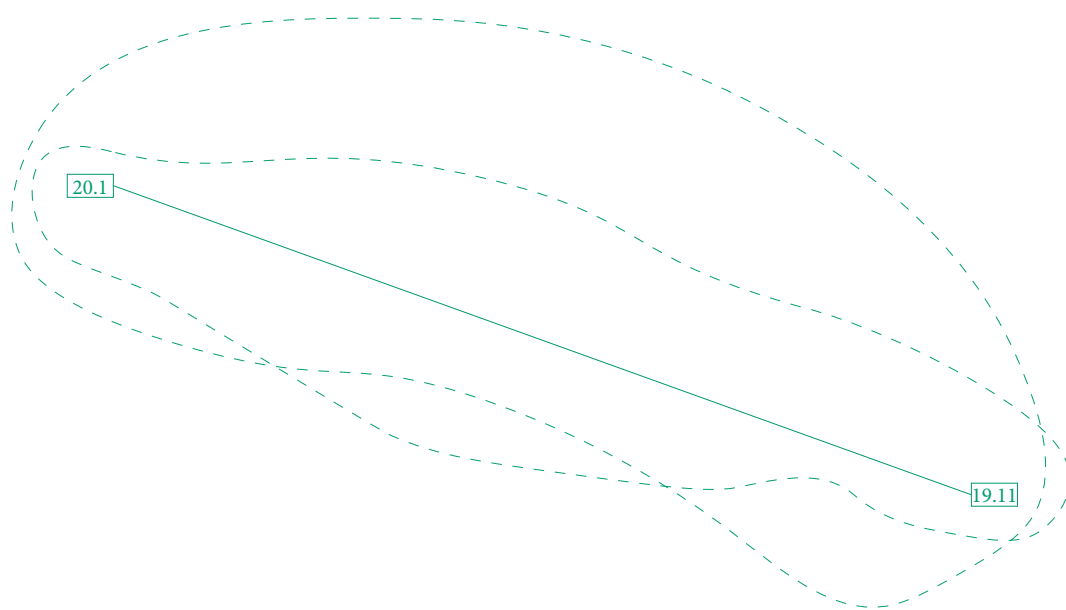
A Story of Coal and Yellow Stone



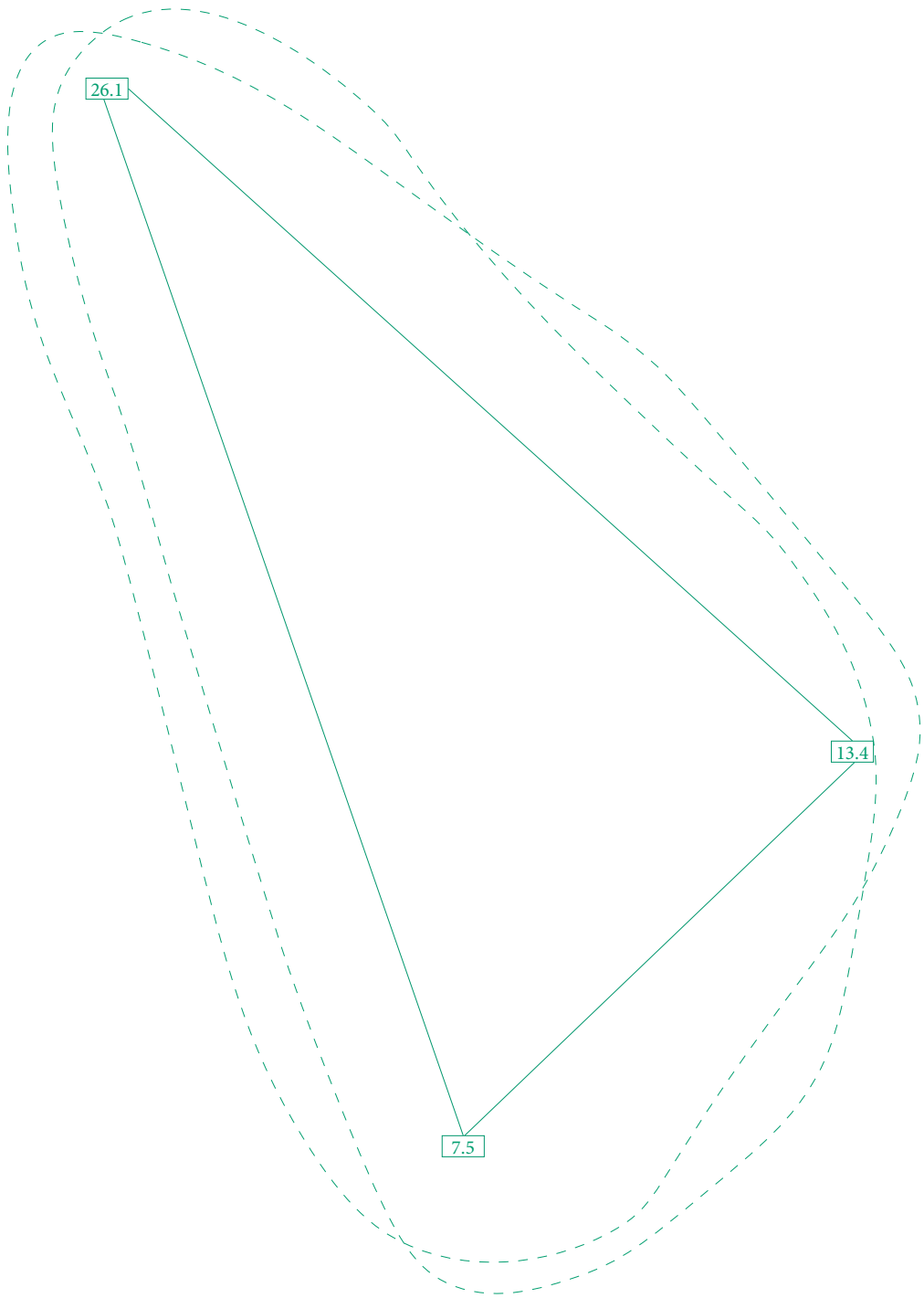


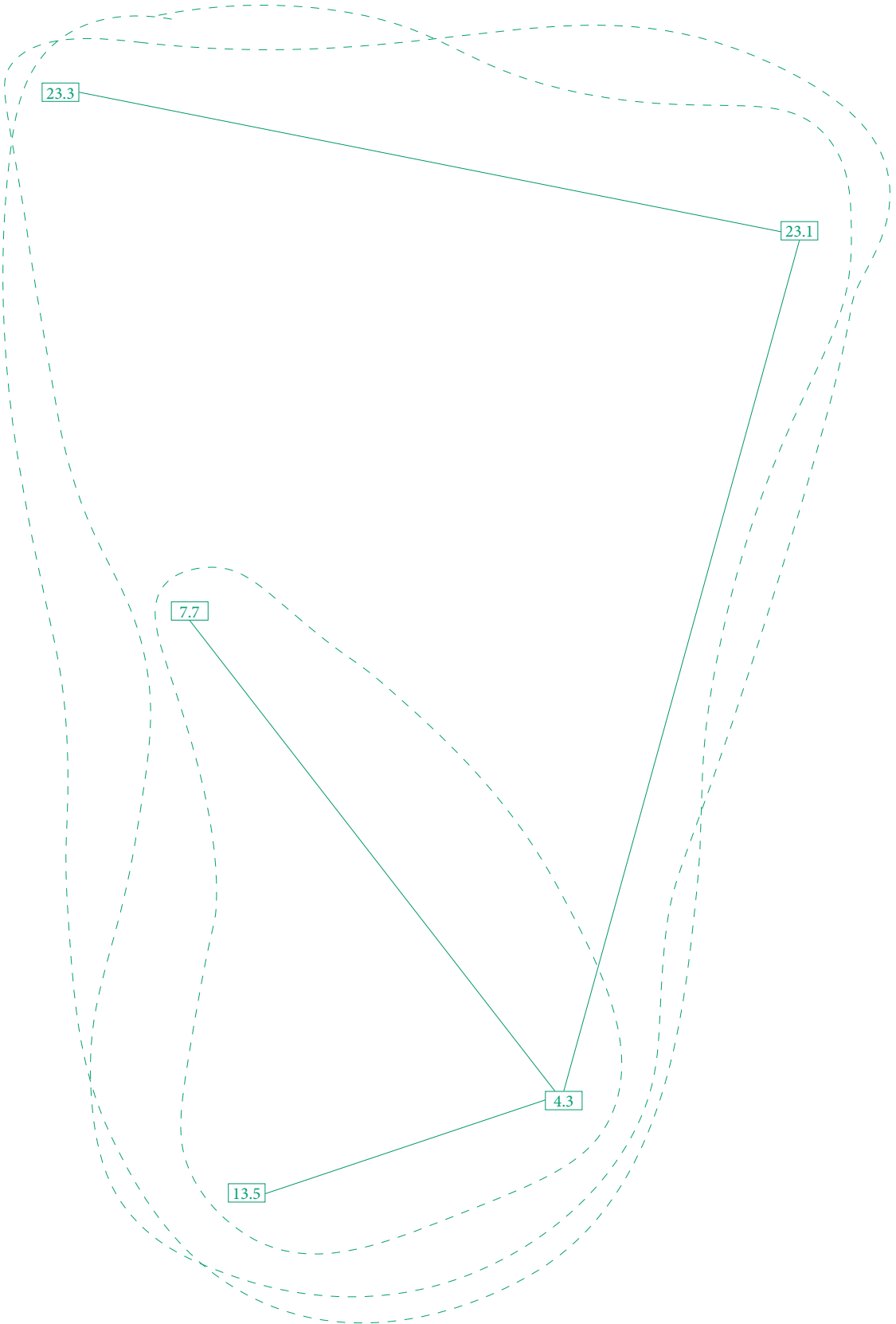




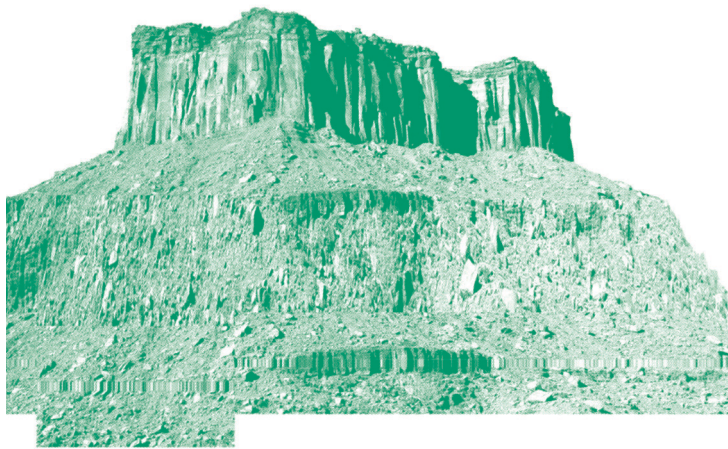


A Story of Otherness

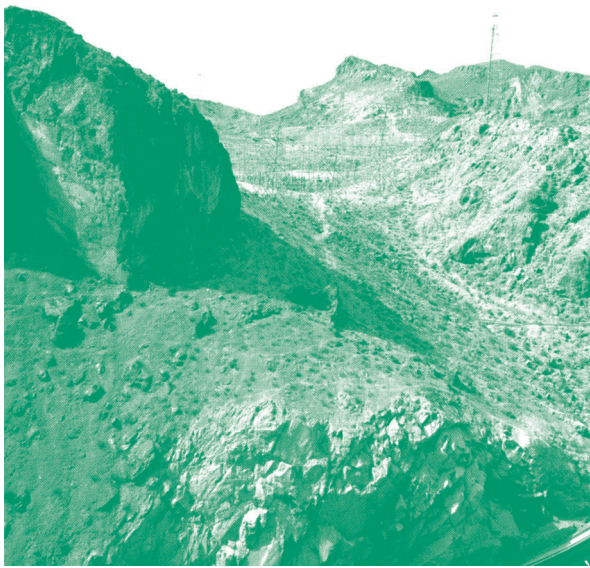
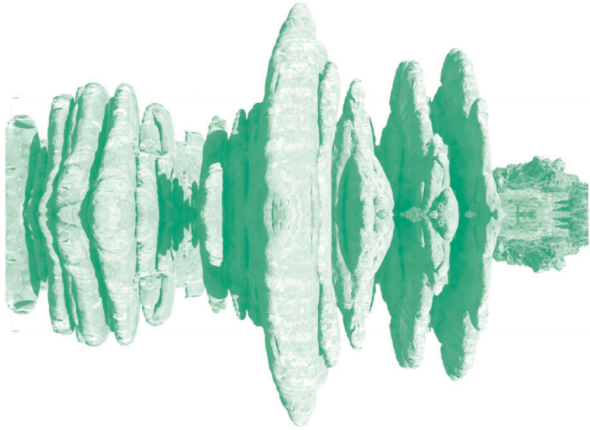




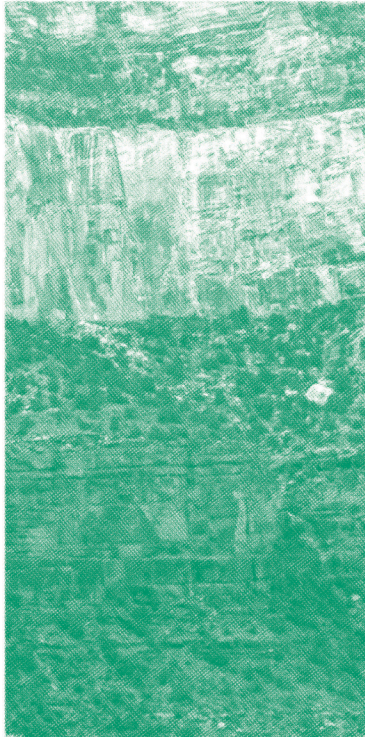
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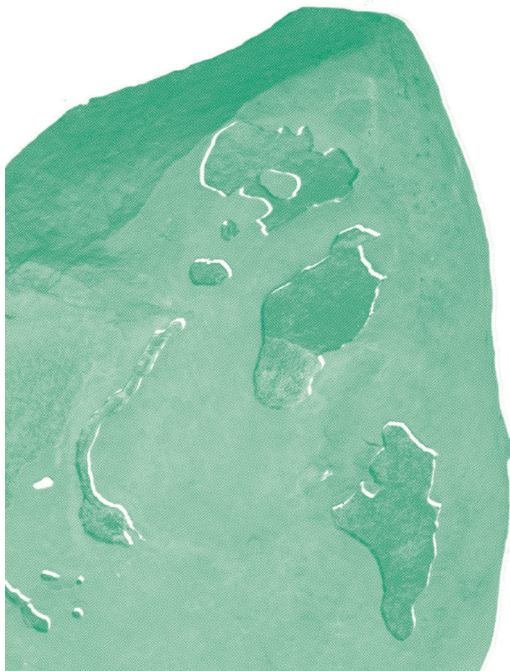
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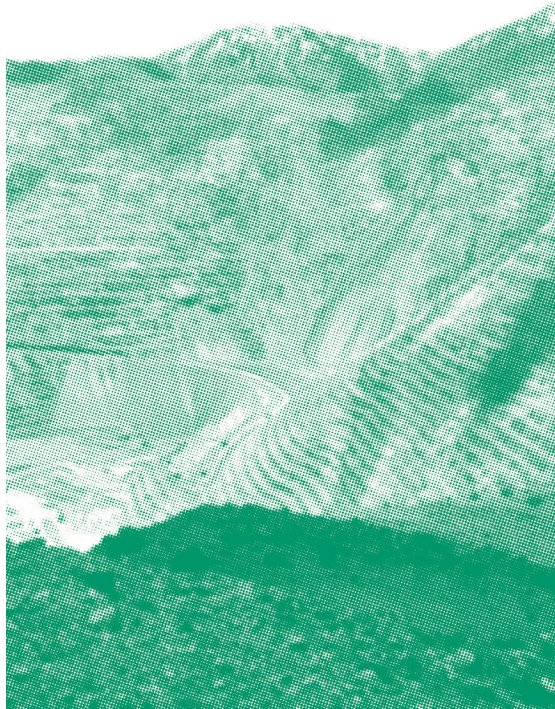
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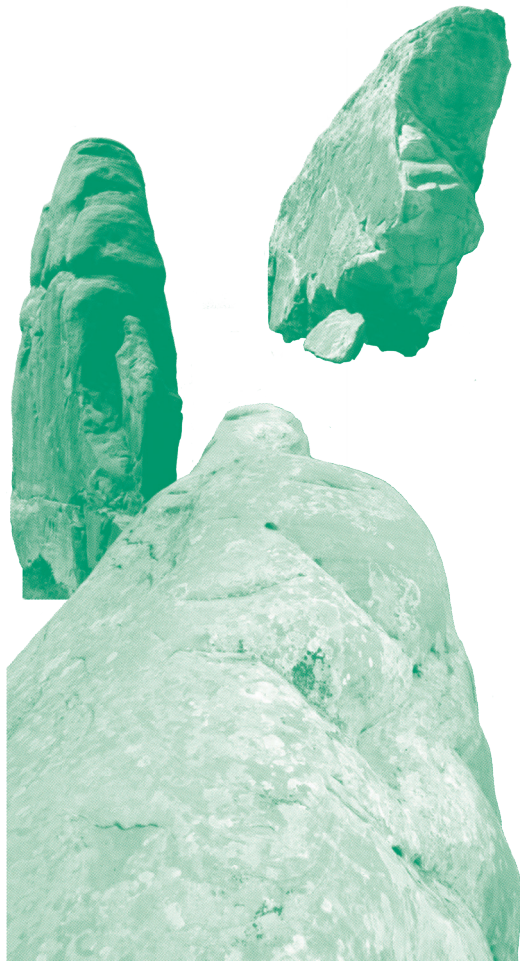




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Notes

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