18(1) JOURNAL OF VISUAL CULTURE

Doing things with being undone

Jill H Casid

Abstract. Mis-hear the 'cene' in Anthropocene and we are not beholders of an epoch or witnesses to a prospect of distancing projection onto a deep past or lost future but, rather, in the scene of our undoing. In this scene that I reframe as the Necrocene, there are still ways of doing things with being undone. Current art practice offers a new *ars moriendi* to make contestatorily palpable and even transform the necropolitical conditions of the Necrocene crisis by working with the strangely resilient powers of death. Current practices that deform the landscape-form demonstrate how the vulnerability of living our dying offers a queer material medium to agitate for livable life toward a black, trans* more-than-human commons.

Keywords. Anthropocene • black • commons • contemporary art • landscape • necrocene • necrolandscaping • necropolitics • queer • trans*

> What if death foams? Material. Already dead, we reproduce in the soil like cicadas, black fluid out of our asses, viperously biological. (Aaron Apps, *Dear Herculine*, 2015: 21)

I begin with a queerly monstrous counter-image of reproduction, of death as generative, foaming material and liquid black from poet Aaron Apps's *Dear Herculine* (Apps, 2015: 21) and its love note to the queer powers of the deformative to re-pose the question: what are the critical and transformative visual pedagogies for living our dying in the Anthropocene? In what he calls 'reflections on the end of civilization', former US soldier Roy Scranton (Scranton, 2015: 27) draws on his military experience in Iraq to exhort, 'If we want to learn to live in the Anthropocene, we must first learn how to die.' But must confrontation with the Anthropocene demand a view as if from the displacements of death as disappearance – from the seeming non-place of a world without us – the loss of which we have somehow, nonetheless, survived – and with the capacity to reflect?[1] What 'us' can hold an image of the end of the world while standing outside the Anthropocene's world picture?[2] What settler colonial fantasies of independence and mastery are implicit in this holding onto the position of sovereignty while seeming to let go? What forms of dying and what differences in our relations to dying are even further

journal of visual culture [journals.sagepub.com/home/vcu]
SAGE Publications (Los Angeles, London, New Delhi, Singapore, Washington DC and Melbourne)

Vol 18(1): 30–52 DOI 10.1177/1470412919825817

displaced and occluded by the shift in scale Anthropocene vision might seem to demand when climate change is positioned as a massively distributed 'thing in the world', a hyperobject that sticks to us (but we would somehow not notice unless pointed out by object-oriented critique)?[3] What might reframing and reconceptualizing the Anthropocene in terms of necropower (or the exercise of the power to make die but also power in and through making die) as a driving force and means of resistance offer as a way of thinking, imagining, and critically intervening in the present convergence of the looming catastrophic and the daily-ness of crisis ordinary in allowing us to begin to think the connections in between the apocalypticism of no future and the chronic interminable of unlivable conditions in which the untenable of slow death and of social death protract to occupy the horizon?[4]

How might a critical turn to the macro at work at the scale of the micro give us a different apprehension of ways to work at the level of the minor with the agencies of the dying, with the dispossessed and consigned to death toward a black, trans* more-than-human commons – traces of which are also inconstantly and unpredictably yet no less here?

This article develops its propositions through four scenes of doing things with being undone that approach the crisis ordinary of the Necrocene via a set of tactics that offer variations on 'going to seed' as ways of negotiating and even transforming everyday sites of damage for livable life that refuses the demands and codes of the normative that use the pretext of care as the justification for criminalization, four scenes for a Necrocene pedagogy that does things with being undone in an exercise of what we might call not the performative but its other side, the deformative that exercises the power of the no to work with the agencies of more-than-human dying.[5]

Scene one: necrolandscaping in the Necrocene

Form in formation and deformation at the edges of life in the situation of a global Anthropocene crisis exerts extreme pressure even at the level of syntax: planetary apocalypse, global catastrophisms, and the deaths of the future; extractivist capitalism and accumulation by dispossession; species extinction; anti-indigenous, anti-black, anti-trans, anti-queer, anti-feminine, anti-crip, anti-refugee violence and fascisms in the everyday; climate-change super-storms; environmental racisms and slow death; mass incarceration and social death; persistent war and the 'right to maim'; drone warfare without combat; surveillance and killing at a remove; the normalization of terror; exacerbated forms of vulnerability and exposure by the retractions of state supports; the transformation of the refugee into the figure of invasion and the brutal refusal of asylum; neo-colonial displacements and unhoming; and the barely living on in the wake of traumas that are not over.[6] What I am calling

the Necrocene[7] reframes our current Anthropocene crisis of contemporary global necropolitics to confront how the exercise of the sovereign power to make die has taken the form of a neo-colonial power, one enacted not just on human, animal, and plant bodies but also on earthly matter in the transformation of *orbis* into territorialized globe.[8]

Mis-hear the 'cene' in Anthropocene (that tactical renaming of the current epoch of the geologic era of the Cenozoic – Latinized form of the Greek *kainos* for new and *zoe* for life) and we are not beholders of an epoch or witnesses to a prospect of distancing projection onto a deep past or lost future but, rather, in the scene of our undoing.[9] To confront Anthropocene crisis is not to cast a prospect of distancing projection onto a deep past or lost future but, rather, to work from within the scene in which we are enmeshed. With what they call the 'orbis hypothesis', climate scientists Simon L Lewis and Mark A Maslin (Lewis and Maslin, 2015) propose 1610 CE as the 'golden spike' origin point for the Anthropocene. Working from the proposition that the effects of genocide are registered as declining levels of atmospheric carbon dioxide measurable by traces in arctic ice cores, the orbis hypothesis positions colonial encounter, the transatlantic slave trade, and its lethal effects on indigenous plants, animals, and peoples as pivotal. The orbis hypothesis gives us the Anthropocene not as abstract, deep geological time or as the cost of industrialization but, as the fatal transformation of world into orbis or territorialized globe by techniques of colonial landscaping, that is, 'exposure to diseases carried by Europeans, plus war, enslavement and famine' along with the transfer of plant and animal species between Europe and the Americas, leading to a significant loss in biodiversity and acceleration of species extinction rates (pp. 174–75). This global capitalist scene of settler colonial dispossession and extractivism might, rather, be named the Necrocene to emphasize our imbrication in the situation of death-in-life already right here in the compromised, non-autonomous, interdependent, and finite conditions of contaminated survival, the living on in the wake of traumas registered but not necessarily visible across human, animal, plant and geological bodies in what I characterize as the necropolitical landscape of life after life: life lived in the shadows of mass extinctions amid mass incarceration and a state of near-permanent war;[10] life lived at the edges of livability under the sentence of disposability and imminent death;[11] and life barely lived in forced exposure to heightened vulnerability exacerbated by a politics of slow death.[12]

The term Necrocene was first coined by historian Justin McBrien (McBrien, 2016) to characterize the monstrous and necrotic character of capital as an extractive engine of waste. In its acoustic resonance with necropolitics, Necrocene also performs the scene-altering turn of foregrounding the agencies and power-producing effects of making die that call on us to attend to the everyday ways in which the looming hyperobject of climate crisis is

right here in the carceral situation of global, racial capitalism and protracted war with its differentially forced precarization and exposure. While reframing the Anthropocene crisis, Necrocene may shift the emphasis from apocalyptic fantasies of life after life, from death as total extinction, death as abstract state, death as the opposite of life, to death as a felt, material presence and active process by giving us death as a scene in which we are vulnerably situated. But who we might ask needs to see this? And even more crucially, how and in what way? On what terms?

For many of us, this is not just an over-familiar crisis scene, it is already our scene – the one in which our lives are already lived differentially under the sign of disposability or given to us as not life or not quite life from the start. From the vantage of the multiply dispossessed and yet still here, the Necrocene marks the catastrophe that has already occurred and yet recurs in and as the time of crisis ordinary. To confront the Necrocene is to ask the queering question of a transformative, decolonial praxis that reckons directly with necropower to learn to live our dying in ways that contest forced precarization in the name of security and agitate for livable life, for indigenous, black, refugee, crip and trans-vitalities that refuse the extractivist terms of life lived as stolen life at the cost of the dispossession and abandonment attendant on the endless war that is the insatiable demand of the settler colonial border.[13]

Let me distinguish here that living our dying in and for the imminent potential of a trans* more-than-human commons is not the same as learning how to die as an exercise in the production of an implicit claim to imperial right enacted in the drama of the heroic warrior-agent who lays down his arms to take up philosophizing as the meditation on death that disappears what Katherine McKittrick (2014: 19) calls 'the mathematics of black life' and what micha cardénas (2017: 162–163) calls out as the algorithmic racializing gender violence constitutive of our 'necropolitical moment'.

Let me sound the note that I risk the use of an 'us', a 'we', and an 'our' as a transversal act of forming bonds to exercise difference in affiliation. Centering not the normalizing effects of the necrometrical calculation of untimely death but the question of the conditions of vitality for indigenous, brown, black, queer, trans, refugee and crip life, the Necrocene ethics of living our dying is, rather, a daily matter of invention and practice in how to do things with being undone.[14] And this is not just a matter of what living humans do.

Necrocene, if misrecognized, raided, and put to queer work as not just a landscape scene of genocide but restless, inhabited ground that makes us begin to sense what cannot be seen, what resists possession by classification and measurement, what presses at the limits of the fetish of the fossil record,

what is not necessarily exhumable as skeletal remains and, yet, becomes part of the matter and mattering of landscaping as processes of inhumation, Necrocene as the obscene landscape of what exceeds the containerized, embalmed version of the matter of what happens when/as we die makes queer kin of the dead.[15] Necrocene calls on us to attune our senses differently to attend to the more-than-human agentive forces of dying and decay that include germination on a lag and in the time of the untimely.

Rather than attempt to redeem landscape, or return to a re-imagined garden of Eden, I propose that we consider landscaping as an assemblage of devices of necro-power, or power produced in the death-grip intimacies of making live and making die enacted on and through matter (biological and geological) that worlds the world we might otherwise take as just there. But this is not to partake of the accelerationist apocalypticism of certain nihilist versions of dark ecology. Rather, by taking seriously contemporary artistic experiments (from social practice to video work as prefigurative politics) that confront and work through the damage of the landscape form, I am proposing a new *ars moriendi*. What I call necrolandscaping is not merely a practice of mourning but, rather, a way of doing things with being undone by amplifying the micro-agencies of decomposition and decay.[16] This practice of necrolandscaping, I suggest, offers an aesthetic tactics of landscape in the deformative that mines the volatile, strangely resilient powers of another side of death as a vital resource to contest and endeavor to transform the necropolitical conditions of settler colonial occupation from the position of the already dead and yet still here.

Scene two: the latency of ballast flora

Necrocene as the obscene landscape of what exceeds the containerized, embalmed version of the matter of dying takes us to the unsettlements of ballast, that dead weight of transported waste enabling globalizing commerce by keeping afloat ships not charged with monetized cargo. Demanded technically and, by an extractive system, economically, ballast persists largely unremarked at the edges and in the gaps of perceptibility or, as Middle East studies scholar Laleh Khalili (Khalili, 2017: np) describes, 'Landscapes were harvested of ballast, looted clean of sand and shingle and rock … This resource extraction transformed landscapes in ways that have been forgotten.'[17] The extractive waste process by which ballast, having traversed the oceans to be dumped in trading ports and moved to fill in land claimed from the sea 'spawned', as architect Charlie Hailey (Hailey, 2015), narrates, 'landscapes born of displaced materials from far-flung lands' (Alves, 2017a: 10–11).[18] But ballast's agency lies not in rock or dirt alone. It is the unwitting seed deposits so often carried along that most vividly demonstrate the insurgent implications of ballast's latency.

Figure 1. Maria Thereza Alves, *Seeds of Change: New York – A Botany of Colonization*. Installation view Vera List Center/Sheila C. Johnson Design Center, The New School, November 2017. Photo credit: David Sundberg, reproduced courtesy of Vera List Center for Art and Politics.

> When we are walking in New York, we do not know if we are stepping on New York or Bristol, Kingston in Jamaica, Lisbon, Rio de Janeiro or Oslo. Many chunks of Europe ended up in New York and many chunks of New York ended up in Europe, especially during the early colonial years. That image is quite shocking: the 'displanting' of New York. (Vera List Center for Art and Politics, 2017: np).[19]

With this provocative scene of territorial unsettlement that mobilizes a call for 'botanical decolonization' (Mastnak et al., 2014) based on a reformulation of colonization as not merely extraction but also 'displanting', Brazilian artist (and founding member of Brazil's Green Party), Maria Thereza Alves sets the stage for *Seeds of Change: New York – A Botany of Colonization* (2017) (Figure 1). Awarded the Vera List Prize for Art and Politics in November 2017, *Seeds of Change: New York* is the latest iteration of Alves's ongoing project on ballast flora, those seeds lying dormant in the mud that filled the cargo holds to balance the weight and float those ships that made the return voyage from the Caribbean to the major slave-trading ports of Europe.[20] Ballast irrevocably shifts the apprehension of the calculus of colonial racial capitalism.[21] Alves mobilizes dark inked text on bare watercolor-washed paper ground as

counter-landscape to frame the ballast flora as evidence of and botanical witness to colonial racial capitalism as a constitutive waste process:

> Enslaved Africans were shipped to the Americas and we have been told exchanged for colonial goods. But up to the second half of the 18th century there was not yet sufficient colonial goods produced. Therefore, it was more profitable to return 'in ballast' to the home port in England than wait for sugar, rum, cotton, etc. as this freed up the ships to sail to Africa more quickly and pick up more enslaved Africans as the profit of this cargo was the equivalent for 4–6 ships of colonial goods.[22]

My research in *Sowing Empire* (2005) examined techniques of hybridization as technologies of empire and established how transplantation between Europe, Africa, the Americas, and the sugar plantations of the Caribbean functioned as a dynamic force of transculturation that not only created what we now take to be tropical landscape but also shaped what we understand as the 'heartlands' of Europe. The sometimes latent but no less powerful agency of stowaway seeds that made the return voyage offers strange evidence on a delay of the disposed and disposable carried along as an expeditious way to fill the holds of racial capitalism calls on us to reckon with the altering force of contacts in both directions.

Ballast flora as unruly, defiant evidence of waste dispersal offers resurgent testimony to a necessary reckoning with death, with the necropolitics of displanting, with the incalculable loss and unresolved trauma of histories of dispossession that are far from over as they are still transacted in our carceral, racial capitalist and settler colonial present.[23] Taking its central animating necro-tactic for speaking the unspeakable in racial capitalism's constitutive practice of laying and distributing waste, Alves's *Seeds of Change* necessarily takes the form of a multi-sited, protracted, and ongoing investigation that began in 1995 and now spans the port cities of Marseilles (1999–2000), Reposaari (2001), Exeter-Topsham (2004), Liverpool (2004), Dunkirk (2005), Bristol (2007), and New York (2017). As Alves narrates the genesis of *Seeds of Change*'s tactical activation of the latency of ballast seeds, she attended a conference of artists and scientists at which she learned of the work of Finnish botanist Dr Heli Jutila who, in 1996, published the results of a landmark study on 'Seed Bank and Emergent Vascular Flora of Ballast Areas in Reposaari, Finland' in which she observed that beneath the surface layer of observable vegetation, ballast soil may contain below-ground banks of dormant seeds, concluding that seed banks in ballast areas are important for rare ballast species 'since their seeds can be preserved there for centuries' (Jutila, 1996: 176).[24] Across *Seeds of Change* and the related project *Wake in Guangzhou: The History of the Earth* (an installation at the Museum of Art in Guangzhou, China, in 2008), Alves cites Jutila's research as a striking articulation of dormancy: 'Although seeds seem to be dead, they are in fact alive and can remain vital in soil for decades, and even hundreds of years in a state of dormancy' (De Llano, 2017: 75). An exercise

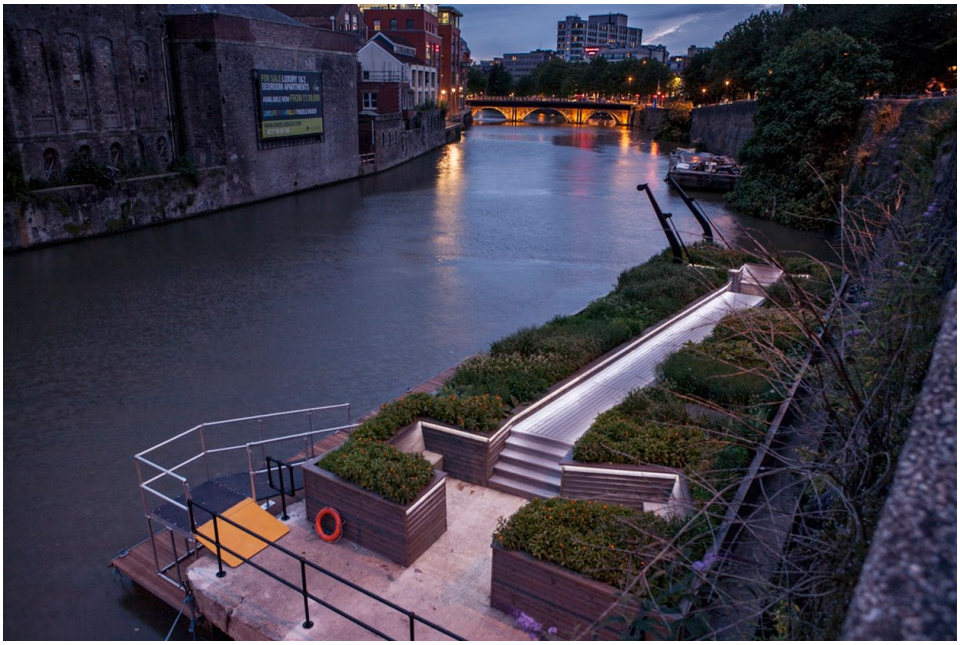

Figure 2. Maria Thereza Alves, *Seeds of Change: A Floating Ballast Seed Garden*, Bristol, 2012. Photo reproduced courtesy of the artist.

in unfurled latency, *Seeds of Change* presents itself in the prospective terms of 'a proposal for a garden that would be planted with hundreds of samples collected from historical ballast sites'. Thus far, temporary versions have been realized in Bristol in the form of a floating ballast seed garden sited in a reclaimed barge docked in Bristol Harbour (2012–2016) (Figure 2) and gardens at the Weeksville Heritage Center, on the High Line, as part of the exhibition Agora, and at Pioneer Works in Red Hook.[25]

Both the Bristol garden and the New York installation focused on plants cultivated from seeds found in soil taken from historical ballast sites. Citing art historian Wilma Lukatsch on not just the dirt of history but, rather, history in the dirt or 'Things come and have a walking history. And when we think of soil we do not think about traveling soil. There is history in soil', Alves (2017b: 10–11) insists that, as 'colonization is built into the very soil of New York … A process of decolonization must begin on the ground'. In doing so, the gathering force of the project lies in its rousing of the dormant. The efflorescence of the germinated seeds palpably reminds us, as Alves writes, of how 'others, given the right conditions, still retain the potential to germinate' (Alves, 2008: 39). Latency stirs the unseen immanent of the not-yet. 'Borderless history' is Alves's term for the de-colonial challenge of an active latency that respects neither prime meridians nor mapped boundaries in its fluxing of imperial directionalities of agency.[26] But the de-colonial practice of borderless history

is not merely a challenge to geopolitics in a spatial sense. It is also crucially a challenge to the hegemony of the linear drive of colonial time. For it is in this lag of deferred action, this temporal gap opened up in 'natural' botanical time that ballast flora's unruly agency exercises its potential for retributive retroaction and resurgent materialization.

In Alves's *Seeds of Change*, we begin to sense how this activated latency, this irruptive germination is also an aesthetic agency not in the sense of the beautiful but in the sense of redistributing the sensible. Laid across the horizontal landscape plane of framed white boards, the assembled and numbered maps, photographs, and other 'documents' with their corresponding captions repeat and, at the same time disturb, the conventions of the colonial diagram of the plantation machine (Figure 3). The white space in between that is at once the *terra nullius* of colonial dispossession and the *tabula rasa* of colonial displanting and comparative measurement is here perforated by the active latency of ballast seed.

Alves's panel for *Seeds of Change: Exeter-Topsham* sets a map of the port across from a landscape photograph of a foregrounded Rückenfigur whose raised arm and pointing finger direct our attention to the horizon (Figure 4).[27] The port map bears the caption

> Exeter-Topsham, at one time was the fourth largest port in England. The quays along the River Exe served as entry points for seeds that came along with cargo and ballast. What began as an investigation of ballast flora developed to include cargo and trade routes as a result of the mention of the importation of human bones, rendered into fertilizer for gardens …

while the figure who points back is identified as

> Tupa-Y Guarani (Marçal de Souza), indigenous leader, organizing for the recognition of tribal lands, stands on the limit of officially demarcated indigenous lands and points towards a mountain where tribal lands originally extended. Tupa-Y was anxious that the local white landowner who had stolen tribal lands and whose 'property' began a few steps from his feet would kill him before he was able to accomplish recognition of the lands. Tupa-Y was killed before he was able to accomplish this. (De Llano, 2017: 93)

Scene three: insurgent residence time

For Day With(out) Art, 1 December 2017 in observance of the international day of action and mourning in response to a global AIDS crisis that has not ceased, Visual AIDS commissioned seven new video works (*Mykki Blanco*, *Cheryl Dunye & Ellen Spiro*, *Tourmaline*, *Thomas Allen Harris*, *Kia LaBeija*,

Figure 3. Maria Thereza Alves, *Seeds of Change*, installation, 1999–ongoing. Photo reproduced courtesy of the artist.

Figure 4. Maria Thereza Alves, *Seeds of Change: Exeter-Topsham*, 2004. Photo reproduced courtesy of the artist.

Figure 5. Tourmaline, *Atlantic is a Sea of Bones*, 2017. Still from film, reproduced courtesy of the artist and Visual AIDS.

Tiona Nekkia McClodden and *Brontez Purnell*) as the basis for a program curated by Erin Cristovale and Vivian Crockett on the variation of its annual theme of 'Alternate Endings'.[28] 'Alternate, Endings, Radical Beginnings' centers black queer and trans practices of fugitivity and care in the afterlife of slavery and in the face of an ongoing epidemic that increasingly affects black trans life. Trans artist and activist Tourmaline's 7-minute film *Atlantic is a Sea Bones* (with cinematography by Jessica Bennett and an original score by Geo Wyeth) (Figure 5) follows NYC trans femme performer Egyptt LaBeija and performer/filmmaker Fatima Jamal Lewis (Figure 6) in a reclamation of the ground of the present location of the Whitney Museum of American Art for the resilience of black trans life as excavating remembrance of the dispossession but also roving potential of the temporary fabulous/temporary autonomous zones of the site of the piers, the cruising ground as a sustaining lifeworld of black queer and trans life situated where the Hudson River flows to the Atlantic Ocean as more than the necropolitical archive of the dispossessions of settler colonial occupation and slavery (Che Gossett, 2018: np). The film takes its title and its animating gesture from Alexis Pauline Gumbs's 2010 online performance of Lucille Clifton's 1987 poem 'Atlantic is a Sea of Bones' as part of Gumbs's 'Lucille Clifton Shapeshifter Survival School'. While working at the Sylvia Rivera Law Project and as part of the Audre Lorde Project's TransJustice, along with the group's coordinator Egyptt LaBeija, Tourmaline recounted to curator Vivian Crockett that, at the same time that she was talking with LaBeija about how to tell the story of how loss haunts a place with something in excess of that loss, she was listening to Gumbs's recitation of the Clifton poem:

Figure 6. Tourmaline, *Atlantic is a Sea of Bones*, 2017. Still from film, reproduced courtesy of the artist and Visual AIDS.

> The poem called out to me about the possibility of transformation offered by listening to the violence that is haunting a landscape from historical traumas that happened hundreds of years ago. I have also been thinking about sci-fi fantasy narratives surrounding the Middle Passage for a long time. More recently, I became interested in this electronic music group Drexciya, out of Detroit, and their mythology of people who jumped and were thrown overboard in The Middle Passage starting underwater colonies and cities. (Reina Gossett, 2018)[29]

Activating the amplification of participatory sharing out across the borders of life and death of a queer-trans methexis, *Atlantic is a Sea of Bones* refuses the ruse of the Atlantic ocean as an empty site of settled disappearance by an altering attunement to the landscape of the sea-bed of the Black Atlantic with the materializing device of resurgent bone becoming a maternal army. Its call of transversal connection demands to be read aloud.[30]

> them bones
> them bones will
> rise again
> them bones
> them bones will
> walk again
> them bones
> them bones will
> talk again
> now hear

Figure 7. Tourmaline, *Atlantic is a Sea of Bones*, 2017. Still from film, reproduced courtesy of the artist and Visual AIDS.

> the word of the Lord
> – Traditional
> atlantic is a sea of bones,
> my bones,
> my elegant afrikans
> connecting Whydha and New York
> a bridge of ivory.
> seabed they call it.
> in its arms my early mothers sleep.
> some women leapt with babies in their arms.
> some women wept and threw the babies in.
> maternal armies pace the atlantic floor.
> i call my name in the roar of surf.
> and something awful answers. (Clifton, 1987)

In the opening sequence of the film, Egyptt LaBeija looks out to the Atlantic Ocean to issue the transiting call and response note of the imperative of critical imagination, enjoining us, 'The Memories! People should never forget where they come from.' With its camera work of ecstatic rise over the Hudson River (Figures 7 and 8), deep plunge into and charged resurgence from the bath, the radical shifts in aspect ratio and perspective produce what Tavia Nyong'o describes as radical anamorphic effects on the appearance of historically unhomed and violently ungendered flesh that refuses the ruse of assimilation that Tourmaline has theorized as the 'trap door' of trans visibility to pose the border edge of the cruising piers

Figure 8. Tourmaline, *Atlantic is a Sea of Bones*, 2017. Still from film, reproduced courtesy of the artist and Visual AIDS.

as the 'extimate ground', the inside-out and outside-in of abandonment to liberty on which 'stolen and disposable life finds new dispositions for itself and others' to forge creative kinship (Nyong'o, 2018; see also Gossett et al., 2017).

These extimate grounds call up what Christina Sharpe (2016: 40–41) theorizes as the residence time of black still life. Sharpe draws on her conversation with colleague and marine geologist Anne Gardulski. She recounts how Gardulski describes residence time as the amount of time it takes for the cycling of nutrients through the ocean as bones and bodily tissues to break down, and organisms to consume other organisms, a process that keeps substances like the sodium of human blood in oceanic circulation for a 'residence time' of 260 million years.

In an interview with Selamawit Terrefe, Sharpe offers residence time as a way of thinking beyond the forensic evidence of exhumation and toward a sense of active latency: 'So I've been thinking about residence time, those Africans thrown, jumped overboard who, as their bodies broke down into various

components, like sodium from their blood, are with us still in residence time' (cited in Terrefe, 2016: np).

In *In the Wake* (2016: 41), Sharpe asks not at all merely rhetorically, 'And what happens to the energy that is produced in these waters?' 'That energy', she maintains, 'continues cycling like atoms in residence time.' The film's remembering wake work of visual and sonic waves of pulsing liveliness that Che Gossett describes as Tourmaline's trans in/aesthetics of abolition enlists diverse entangled agencies that include the unspeakable, the seemingly impossible agency of the active mattering of the dead to contest the necropolitical terms of the death that cannot die for material transfigurations of the possible (Marriott, 2007: 230–231).

Scene four: what if death foams?

Let us return to where land and sea edge and verge in the insurgent, deformative trans poetics of the what if of death that foams in and out of the seemingly settled ground and matter of the normative. In *Sowing Empire*, I observed that the founding paternal gestures of dispossession and possession take the form of a scene of displacement, of making diasporic, that is, scenes of scattered seed: 'With the materializing metaphor of planting scattered seed, that is, the practices of agriculture and landscaping as heterosexual reproduction, to plant was to produce colonies and to generate subjects to sustain them' (Casid, 2005: xiv).

However, such ostensibly founding scenes of dissemination as devices of bio and necropower set the stage for other possibilities for there is arguably nothing predictable about the effects of transplantation, production, and reproduction or the kinds of latent germination, composting and decay that turn death-in-life into emergent forms. Take the migratory declaration carved into the wooden sign at the entrance to the Transgender Memorial Garden in St Louis, Missouri, planted by members of the Metro Trans Umbrella Group and dedicated on 18 October 2015 to those lives lost world-wide to anti-trans violence:[31] 'They tried to bury us. They didn't know we were seeds.' A digital dia-spor moving across t-shirts for the Transgender Day of Remembrance, posters carried at marches in Mexico City in the name of the Ayotzinapa 43 (students disappeared on their way to a demonstration), and banners at protests in defense of DACA, this activist meme popularized by the Zapatistas in the 1990s was adapted (by way of its translation in 1979, and then again in 1995) from a 1978 couplet by Greek writer of homoerotic verse, Dinos Christianopolis (the pen-name of Konstantino Dimitriadis), who adapted the ancient story of Cadmus who sowed an army of warriors from the magical seeds of dragon's teeth to mine the metamorphic necro-erotics of classical myth to raise an army of the dead against heternormative claims to the

natural: 'What didn't you do to bury me, but you forgot that I was a seed.'[32] The planting of a version of these words on the site of the Transgender Memorial Garden in St Louis, Missouri, carries a particular charge from its proximity to Ferguson where the protests surrounding the police murder of Michael Brown were pivotal in galvanizing what has become the Black Lives Matter movement.[33] The promiscuous popularity of this clarion call of the discarded and buried that turn out to be seeds risks erasing important differences with blanket generalizations that we are all mortal while foreclosing any reckoning with loss as loss by covering over the space of loss with signs of life as the promise of resurgence and resurrection. At the same time, however, rather than a covering over of pain and loss or the segregation of loss into not just discrete and marginalized but also uncounted losses, the landscape of the discarded and buried as unanticipated seed renders the Necrocene not an inert past or a foreclosed future but a roiling compost of a present in which the landscape of the Necrocene is mined not just by the military–pharmaco-and-agro–industrial complex but also by the discarded, discounted and buried of stigmatic, agitating difference that refuses assimilation and calls for justice and reparation.

In English, there is a metaphorical phrase for disqualified, insufficient life: gone to seed. Going to seed, however, derives its power from forms of plant matter that become no longer harvestable or extractable because their energy has gone into the making of seed. A negative phrase of disparagement, 'gone to seed' points to what is not at all merely metaphorical, that is, to the unsettled and unsettling processes of decay and alternative forms of resistant generation from within seemingly dead landscapes. Putting on scene the queering question of how dying, decay, and decomposition may be used as material media to agitate for livable life runs many risks not least that each of these scenes might be taken not merely to feature but also to hinge solely on the labors of the living. And yet, it is precisely the presumption that something we call human life is now suddenly at precipitous risk that is not merely obscene in its erasure of fugitive thrivings but also in its denials that death acts in excess of necropatriarchal sovereignty. Making and letting die, as we know, are the tools of necropower that line the surface optimizations of biopolitics. But the other side of necropower is not just the power of risking death and wagering life in acts of political suicide. The other side of necropower is that agency beyond the deadly terms of sovereignty and personhood that goes by the insufficient names of haunting and the spectral. To attune to this dimension runs the risk of a mediumship of ghosts to open this scene of the Anthropocene to the uncertain and unpredictable powers of what happens in the intra-actions of the dying and decomposing across forms of matter and the stateless states of decay in ways that refuse the resignations of apocalypse. However, the aperture that going to seed rends in our situation in the wake of the settler colonial

present of global racial capitalism is neither a matter of faith nor hope but, rather, another aspect of the lag and lack of the material reality of the latency of resistant residence time as a property of disposable, displaceable and displaced matter that may exceed or challenge our apprehension but is no less real, no less matter that matters. Necrolandscaping is not a practice of and for the necropolis of carceral, racial capitalism that teaches lessons in the disappearing acts of dispossession that deny the unsettled and unsettling presence and resident claims and contestations of more-than-human dying in the Necrocene but a way of doing things with being undone in re-cuing our apprehension to attend to the forces not necessarily of the grand gestures but rather aesthetic praxis as ways of activating the transmogrifying potential in the small frictions of resistance in and across the agitating differences still here in the unsettled, settler colonial ground of the landscape of Necrocene life.

Acknowledgements

Aspects of this article's arguments have been developed in lecture and keynote presentations and conversation at the Institute for the Humanities at University College Dublin (2017), the College Art Association Conference (2018), the International Association for Visual Culture (IAVC) conference on 'Visual Pedagogies' (2018), and the Clark Art Institute (2018). I would especially like to thank Marq Smith; Maria Thereza Alves; Tourmaline; the graduate students in my spring 2018 graduate seminar, 'Necrocene, Necropolitics, Necrolandscaping'; the organizers of the IAVC conference, Sara Blaylock and Marija Katalinić; and my research assistant at the Clark Art Institute, Jonathan Odden.

Notes

1. On the problem of visualizing as a way to contest the Anthropocene, see Demos (2017) and Mirzoeff (2014).
2. On the critique of catastrophism, see Stengers (2015) and Danowski and Viveiros de Castro (2017).
3. Timothy Morton (2011, 2013).
4. For the formulation of necropower, see particularly Foucault (1978), Mbembe (2003) and Braidotti (2007). On slow death, see particularly Berlant (2011) and Nixon (2011). On social death, see especially Patterson (1982). On thinking necropower in terms of anti-blackness and queer and trans politics, see Haritaworn et al. (2014).
5. In thinking doing things with being undone, I am indebted to Butler's ongoing investigation of vulnerability (2004a, 2016). In foregrounding the 'deformative' as the ostensibly negative other side of the performative, I activate the potential, a term used by both Eve Kosofsky Sedgwick (1993) and Judith Butler (1993) in their classic work on queer performativity but never quite taken up. In pursuing the deformative, this article returns to previous work (Casid, 2011).
6. On thinking 'after extinction' and the challenge to syntactics, poetics, and noetics, see Grusin (2018), Ronda (2018) and Stiegler (2018).
7. Necrocene joins forces with the critical renamings Capitalocene, Plantationocene and Cthulucene. See, particularly, Moore (2016), Malm (2016), Haraway et al. (2016) and Haraway (2016).
8. On key work rethinking the Anthropocene in terms of the necropolitics in and of the everyday, see especially Lykke (forthcoming) and Bubandt (2017).
9. Chemist Paul Crutzen's remarks at a Mexico conference of Earth system scientists is often credited as the first use of the term Anthropocene as a marker of accelerated human interference on a planetary scale. The proposed renaming was formalized in the 2000 article Crutzen co-authored with lake biologist Eugene Stoermer (see Crutzen and Stoermer, 2000: 17). See also its discussion in Chakrabarty (2009: 209). However, according to sociologist John Bellamy Foster (2016: 11), the first use of the term Anthropocene in the sense of anthropogenic

impact appears in print in *The Biosphere* (1926) in the context of its author Soviet geochemist Vladimir I Vernadsky's discussion of the work of his colleague, the Soviet geologist Aleksei Pavlov. For a critical history of the origins of the term 'Anthropocene' at the collisions of geologic and world history, see Chakarbarty (2018: 5–32). That there are not just different names for the Anthropocene but irreconcilable accounts of what Anthropocene means is discussed by earth scientist Jan Zalasiewicz (who chairs the International Commission on Stratigraphy's Working Group that is charged with proposing the ratification of Anthropocene) in Zalasiewicz (2017: 124).
10. See particularly Brown (2014), Camp (2016), Cheah (2006) and Oliver (2017).
11. I am thinking here especially with Browne (2015), Gilroy (1993), Giroux (2006), Grizinic and Tatlic (2014), Hartman (1997), Puar (2017) and Sharpe (2016).
12. See especially Berlant (2011), Butler (2004b) and Cazdyn (2012).
13. On queer, transfeminist, and indigenous decolonial praxis in the extractive zone, see Gómez-Barris (2017).
14. I develop this argument more fully in Casid (2018a).
15. On forensic tactics as a way of using necro-power to fight a necropolitics of not just disposability but also disappearance, see Ferrándiz and Robben (2015) and Keenan and Weizman (2014).
16. I first developed the concept of necrolandscaping in Casid (2018b).
17. For Laleh Khalili's work on the politics of infrastructure and logistics on which Alves draws, see Khalili (2017).
18. Alves (2017a: 10–11), see also Hailey (2015).
19. Maria Thereza Alves as quoted by curator Amanda Parmer, Vera List Center for Art and Politics. Available at: http://www.veralistcenter.org/engage/exhibition/2066/imaria-thereza-alves-seeds-of-change-new-yorkmdasha-botany-of-colonizationi/
20. On the ongoing project, see particularly the artist's website, http://www.mariatherezaalves.org/works/seeds-of-change-new-york-a-botany-of-colonization?c=47; Maria Thereza Alves (2008) and De Llano (2017: 73–115).
21. The author in conversation with Maria Thereza Alves (14 January 2018).
22. Rather than merely explanatory labels, much of the text has been incorporated into watercolor works on paper hung like the picturesque landscape watercolor views they both cite and replace. I attended the opening of the New York exhibition on 3 November 2017 and the conference on 3–4 November 2017. I thank Alves and the Vera List Center for Art and Politics for sharing documentation of the exhibition. Alves draws on her own archival research as well as here on that of historian Guillaume Daudin whom she quotes as demonstrating succinctly that 'Slave cargoes were more valuable than colonial goods cargo. A single slave cargo required four to six direct trade operations with the West Indies to remit its income in colonial goods' (see Alves, 2008, also Daudin, 2004).
23. On botanical witness, see Fisher (2008, 2013).
24. See Jutila (1996, 1997).
25. On the 'Floating Ballast Seed Garden', the Bristol garden created out of a repurposed grain barge in 2012 in collaboration with the Bristol Botanic Garden, the Arnolfini, and the Bristol City Council, see http://michelrein.com/cspdocs/editions/files/mta_seeds_of_change.pdf. On the three gardens in New York ('A Ballast Flora Garden: High Line' from 19 April, 2018 to March 2019; 'A Ballast Flora Garden: Pioneer Works' from 12 May 2018 to Fall 2018; and 'A Ballast Flora Garden: Weeksville Heritage Center' from 12 May to October, 2018) see https://www.newschool.edu/pressroom/pressreleases/2018/aballastfloragarden.htm.
26. The vehicle of dormant seeds for the concept of borderless history is also central to Alves's site-specific installation, *Wake in Guangzhou: The History of the Earth* exhibited at the Guangdong Museum of Art in 2008. On borderless history, see Alves (2017b); see also Hill (2018).
27. The photograph recurs as the cover of *El Largo Camino a Xico/The Long Road to Xico* and as the organizing navigational field for Alves's website which dis- and re-orients thus:

> The landscape you walk on is Aldeia Campestre in Mato Grosso do Sul, Brazil. The photograph was taken by Alves in 1980 and shows the Indigenous leader Tupa-Y Guaraní (also known as Marçal de Souza). He stands on the boundary of his tribe's lands, pointing at the mountain to which their territory once extended. In 1983, his brutal murder was orchestrated by a Euro-Brazilian landowner who coveted those tribal lands (available at: http://www.mariatherezaalves.org/works/).

28. On the 28th iteration of the Visual AIDS' Day With(out) Art project, see http://visualaids.org/projects/detail/alternate-endings-radical-beginnings
29. Tourmaline made the film under the name Reina Gossett (see Reina Gossett, 2018).
30. Drawing on the ancient Greek concept of not mimesis but, rather, methexis as a practice of group sharing in the clap that participates in directing the action on-stage, Muñoz formulates queer media as a call not just for participation but also 'vivification' as a way of materializing and expanding a sense of a queer commons that is 'not quite present but altogether attainable' (see Muñoz, 2013: 564). On the film and Gumbs's video as methexis, see Nyong'o (2018).
31. The Transgender Memorial Garden in St Louis, Missouri, is one of the projects of the Metro Trans Umbrella Group of St Louis. Available at: https://www.stlmetrotrans.com/trans-memorial-garden/
32. For a recent account of the derivation of the phrase that bypasses the use of the phrase in trans activism in favor of its recent presence in the immigration rights movement, see An Xiao Mina (2018). The T-shirt with the words 'They tried to bury us. They didn't know we were seeds' for the Transgender Day of Remembrance (20 November 2016) was designed and produced by transgender activist Aydian Ethan Dowling for their trans style clothing company Point 5cc. On the use of the phrase in conjunction with Ayotzinapa, see, for example, Fores Tamayo (2014) and Condé (2016). On the attribution of the phrase to Zapatista Subcomandante Marcos's speech (25 May 2014) in honor of the teacher known as Galeano murdered by paramilitary forces, see Sáenz et al. (2014). On Dinos Christianopoulos, see Friar (1979) and Taylor (2008). On Christianopolous as 'rebetologist', see Tragaki (2007: 311).
33. On Black Lives Matter, see Taylor (2016), Lebron (2017) and Mirzoeff (2017). On the statistics and the names behind the numbers, see Transgender Law Centre (2017). For a transnational accounting, see the mapping by the Trans Murder Monitoring (TMM) project, a pilot research project of the 'Transrespect versus Transphobia Worldwide' (TvT) project (available at: http://transrespect.org/en/research/trans-murder-monitoring/). On bio and necropower in the constitution and deadly policing of transgender, see Stryker (2014) and Snorton and Haritaworn (2013).

References

Alves MT (2008) Seeds of change. In: Coutts N and Read S (eds) *Plot: Confluens Three*. London: Middlesex University/Fine Art Research Publications.
Alves MT (2017a) A botany of colonization. *Vera List Center Prize 2016–2018: Seeds of Change: New York – A Botany of Colonization*. New York: Vera List Center for Art and Politics, 10–11.
Alves MT (2017b) Wake in Guangzhou: The history of the earth. *Transfers: Interdisciplinary Journal of Mobility Studies* 7: 107–114.
An Xiao Mina (2018) Interview with Alexandra Boutopoulou: On the Origins 'They Tried to Bury Us, They Didn't Know We Were Seeds', 3 July. *Hyperallergic*. Available at: https://hyperallergic.com/449930/on-the-origins-of-they-tried-to-bury-us-they-didnt-know-we-were-seeds/ (accessed 17 January 2019).
Apps A (2015) *Dear Herculine*. Boise, ID: Asahta Press, 21.
Berlant L (2011) Slow death (obesity, sovereignty, lateral agency). In: *Cruel Optimism*. Durham, NC: Duke University Press, 95–119.
Braidotti R (2007) Bio-power and necro-politics (Biomacht und nekro-Politik. Uberlegungen zu einer Ethik der Nachhaltigkeit). *Springerin, Hefte fur Gegenwartskunst* XIII(2), Spring: 18–23.
Brown W (2014) *Walled States, Waning Sovereignty*. New York: Zone Books.
Browne S (2015) *Dark Matters: On the Surveillance of Blackness*. Durham, NC: Duke University Press.
Bubandt N (2017) Haunted geologies: Spirits, stones and the necropolitics of the Anthropocene. In: Tsing A, et al. (eds) *Arts of Living on a Damaged Planet: Ghosts and Monsters of the Anthropocene*. Minneapolis: University of Minnesota Press, 121–141.
Butler J (1993) Critically queer. *GLQ* 1(1): 17–32.
Butler J (2004a) *Undoing Gender*. New York: Routledge.
Butler J (2004b) *Precarious Life: The Powers of Mourning and Violence*. London: Verso.
Butler J (2016) Rethinking vulnerability and resistance. In: Butler J, et al. (eds) *Vulnerability in Resistance*. Durham, NC: Duke University Press.

Camp JT (2016) *Incarcerating the Crisis: Freedom Struggles and the Rise of the Neoliberal States*. Berkeley: University of California Press.
cárdenas m (2017) Dark shimmers: The rhythm of Necropolitical affect in digital media. In: Gossett R, et al. (eds) *Trap Door: Trans Cultural Production and the Politics of Visibility*. Cambridge, MA: MIT Press, 161–181.
Casid JH (2005) *Sowing Empire: Landscape and Colonization*. Minneapolis: University of Minnesota Press.
Casid JH (2011) Epilogue: Landscape in, around, and under the performative. *Women & Performance: A Journal of Feminist Theory* 21: 97–116.
Casid JH (2018a) Necropolitics at sea. In: Gualtieri C (ed.) *Migration and the Contemporary Mediterranean, Shifting Cultures in 21st-Century Europe*. Oxford: Peter Lang, 193–214.
Casid JH (2018b) Necrolandscaping. In: Andermann J, et al. (eds) *Natura: Environmental Aesthetics after Landscape*. Zurich: Diaphanes, 237–264.
Cazdyn E (2012) *The Already Dead: The New Time of Politics, Culture, and Illness*. Durham, NC: Duke University Press.
Chakrabarty D (2009) The climate of history: Four theses. *Critical Inquiry* 35(2).
Chakarbarty D (2018) Anthropocene time: The seventh *History and Theory* lecture. *History & Theory: Studies in the Philosophy of History* 57(1).
Cheah P (2006) *Inhuman Conditions: On Cosmopolitanism and Human Rights*. Cambridge, MA: Harvard University Press.
Clifton L (1987) Atlantic is a Sea of Bones. *Next: New Poems*. Rochester, NY: BOA Editions.
Condé A (2016) Semillas uses dance, art to grow Ayotzinapa awareness. *NBC News*, 26 February. Available at: http://www.nbcnews.com/news/latino/semillas-uses-dance-art-grow-ayotzinapa-awareness-n525721 (accessed 17 January 2019).
Crutzen PJ and Stoermer EF (2000) The Anthropocene. *IGBP* (International Geossphere-Biosphere Programme) *Newsletter* 41.
Danowski D and Viveiros de Castro E (2017) *The Ends of the World*, trans. NunesR. Cambridge: Polity Press.
Daudin G (2004) Profitability of slave and long distance trading in context: The case of eighteenth-century France. *Journal of Economic History* 64: 144–171.
De Llano P (ed.) (2017) *El Largo Camino a Xico/The Long Road to Xico: Maria Thereza Alves, 1991–2015*. Berlin: Sternberg Press.
Demos TJ (2017) *Against the Anthropocene: Visual Culture and Environment Today*. Berlin: Sternberg Press, 2017.
Ferrándiz F and Robben ACGM (2015) *Necropolitics: Mass Graves and Exhumations in the Age of Human Rights*. Philadelphia: Pennsylvania University Press.
Fisher J (2008) Migration's silent witness. In: Coutts N and Read S (eds) *Plot: Confluens Three*. London: Middlesex University/Fine Art Research Publications), 32–37.
Fisher J (2013) The importance of words and actions. In: Tran Mai (ed.) *Maria Thereza Alves*. Nantes: Editions Beaux-Arts Nantes.
Fores Tamayo AM (2014) The seeds of Ayotzinapa spread. *Democracy Chronicles*, 12 December. Available at: https://democracychronicles.org/seeds-of-ayotzinapa/ (accessed 17 January 2019).
Foster JB (2016) Foreword to Ian Angus: *Facing the Anthropocene: Fossil Capitalism and the Crisis of the Earth System*. New York: Monthly Review Press.
Foucault M (1978) Right of death and power over life. *In: The History of Sexuality*, Vol. 1: An Introduction, trans. R Hurley. New York: Pantheon Books, 135–159.
Friar K (1979) The poetry of Dinos Christianopoulos. *Journal of the Hellenic Diaspora* 6(1), Spring: 59–84.
Gilroy P (1993) *The Black Atlantic: Modernity and Double Consciousness*. Cambridge, MA: Harvard University Press.
Giroux HA (2006) Reading Hurricane Katrina: Race, class, and the biopolitics of disposability. *College Literature* 33(3): 171–196.
Gómez-Barris M (2017) *The Extractive Zone: Social Ecologies and Decolonial Perspectives*. Durham, NC: Duke University Press.
Gossett C (2018) *Atlantic is a Sea of Bones: Black trans aesthetics and the cinematic imaginary of Reina Gossett*. Available at: http://visualaids.org/blog/detail/atlantic-is-a-sea-of-bones-black-trans-in-aesthetics-and-the-cinematic-imag (accessed 17 January 2019).

Gossett R (2017) *Trap Door: Trans Cultural Production and the Politics of Visibility*, ed. Stanley EA and Burton J. Cambridge, MA: MIT Press.
Gossett R (2018) Alternate Endings, Radical Beginnings: Video & Artist Statement: Reina Gossett. Visual AIDS blog (29 January). Available at: https://visualaids.org/blog/alternate-endings-radical-beginnings-video-artist-statement-reina-gossett (accessed 17 January 2019).
Grizinic M and Tatlic S (2014) *Necropolitics, Racialization, and Global Capitalism: Historicization of Biopolitics and Forensics of Politics, Art, and Life*. Lanham, MD: Lexington Books.
Grusin R (2018) *After Extinction*. Minneapolis: University of Minnesota Press.
Hailey C (2015) Ballast. In: Salter MB (ed.) *Making Things International I: Circuits and Motions*. Minneapolis: University of Minnesota Press, 98–111.
Haraway DJ (2016) 'Introduction' and 'Making Kin: Anthropocene, Capitalocene, Plantationocene, Chthulucene. In: *Staying with the Trouble: Making Kin in the Chthulucene*. Durham, NC: Duke University Press, 1–8, 99–103, 206.
Haraway DJ, et al. (2016) Anthropologists are talking – about the Anthropocene. *Ethnos* 81(3): 535–564.
Haritaworn J, Kuntsman A and Posocco S (eds) (2014) *Queer Necropolitics*. London: Routledge.
Hartman SV (1997) *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth-Century America*. Oxford: Oxford University Press.
Hill RW (2018) Borderless history: The botanical art of Maria Thereza Alves. *Third Text* 32(2/3): 273–289.
Jutila HM (1996) Seed bank and emergent vascular flora of ballast areas in Reposaari, Finland. *Ann. Bot. Fennici* 33, 30 October: 165–182.
Jutila HM (1997) Seed banks of grazed and ungrazed Baltic seashore meadows. PhD thesis, University of Turku, Pori, Finland.
Keenan T and Weizman E (2014) *Mengele's Skull: The Advent of a Forensic Aesthetics*. London: Sternberg Press.
Khalili L (2017) Of ballast and land reclamation. 'The Gamming', 25 April. Available at: https://thegamming.org/2017/04/25/of-ballast-and-land-reclamation/ (accessed 17 January 2019).
Kosofsky Sedgwick E (1993) Queer performativity: Henry James's 'The Art of the Novel'. *GLQ* 1(1): 1–16.
Lebron CJ (2017) *The Making of Black Lives Matter: A Brief History of an Idea*. Oxford: Oxford University Press.
Lewis SL and Maslin MA (2015) Defining the Anthropocene. *Nature* 519: 171–180.
Lykke N (forthcoming) Making live and letting die: Cancerous bodies between Anthropocene necropolitics and Chthulucene kinship. *Environmental Humanities*.
Malm A (2016) *Fossil Capital*. London: Verso.
Marriott D (2007) *Haunted Life: Visual Culture and Black Modernity*. New Brunswick, NJ: Rutgers University Press.
Mastnak T, Elyachar J and Boellstorff T (2014) Botanical decolonization: Rethinking native plants. *Environmental and Planning D: Society and Space* 32(2): 363–380.
Mbembe A (2003) Necropolitics, trans. L Meintjes. *Public Culture* 15(1): 11–40.
McBrien J (2016) Accumulating extinction: Planetary catastrophism in the Necrocene. In: Moore J (ed.) *Anthropocene or Capitalocene? Nature, History, and the Crisis of Capitalism*. Oakland, CA: Pm Press, 116–137.
McKittrick K (2014) Mathematics Black Life. *The Black Scholar* 44(2), Summer: 16–28.
Mirzoeff N (2014) Visualizing the Anthropocene. *Public Culture* 26(2): 213–232.
Mirzoeff N (2017) *The Appearance of Black Lives Matter*. Miami: [NAME] Publications.
Moore JW (2016) *Anthropocene or Capitalocene? Nature, History, and the Crisis of Capitalism*. Oakland, CA: Pm Press.
Morton T (2011) Zero landscapes in the time of hyperobjects. *Graz Architectural Magazine* 7: 78–87.
Morton T (2013) *Hyperobjects: Philosophy and Ecology after the End of the World*. Minneapolis: University of Minnesota Press.
Muñoz JE (2013) Toward a Methexic queer media. *GLQ: A Journal of Lesbian and Gay Studies* 19(4): 564.
Nixon R (2011) *Slow Violence and the Environmentalism of the Poor*. Cambridge, MA: Harvard University Press.
Nyong'o T (2018) Atlantic is a Sea of Bones. *Black One Shot, ASAP Journal* 6(2), 13 August. Available at: http://asapjournal.com/b-o-s-6-2-atlantic-is-a-sea-of-bones-tavia-nyongo/ (accessed 17 January 2019).

Oliver K (2017) *Carceral Humanitarianism: Logics of Refugee Detention*. Minneapolis: Minnesota University Press.
Patterson O (1982) *Slavery and Social Death:* A Comparative Study. Cambridge, MA: Harvard University Press.
Puar J (2017) *The Right to Maim: Debility, Capacity, Disability*. Durham, NC: Duke University Press.
Ronda M (2018) *Remainders: American Poetry at Nature's End*. Stanford, CA: Stanford University Press.
Sáenz M, Bell C and Bell B (2014) Ayotzinapa's uncomfortable dead. *The World Post*, 11 November. Available at: http://www.huffingtonpost.com/beverly-bell/ayotzinapas-uncomfortable_b_6140214.html (accessed 15 December 2018).
Scranton R (2015) *Learning to Die in the Anthropocene: Reflections on the End of Civilization*. San Francisco, CA: City Lights.
Sharpe C (2016) *In the Wake: On Blackness and Being*. Durham, NC: Duke University Press.
Snorton CR and Haritaworn J (2013) Trans necropolitics: A transnational reflection on violence, death, and the trans of color afterlife. *The Transgender Studies Reader* 2: 66–76.
Stengers I (2015) *In Catastrophic Times: Resisting the Coming Barbarism*, trans. A Goffey. London: Open Humanities Press.
Stiegler B (2018) *The Neganthropocene*, ed. and trans. D Ross. London: Open Humanities Press.
Stryker S (2014) Biopolitics. *TSQ: Transgender Studies Quarterly* 1(1): 38–42.
Taylor J (2008) Erotic knowledge/self-knowledge (Dinos Christianopoulos). In: *Into the Heart of European Poetry*. New Brunswick, NJ: Transaction Publishers, 159–169.
Taylor K-Y (2016) *From #BlackLivesMatter to Black Liberation*. Chicago: Haymarket Books.
Terrefe S (2016) What exceeds the hold? An interview with Christina Sharpe. *Rhizomes* 29. Available at: http://www.rhizomes.net/issue29/terrefe.html (accessed 17 January 2019).
Tragaki D (2007) *Rebetiko Worlds: Ethnomusicology and Ethnography in the City*. Newcastle: Cambridge Scholars Publishing.
Transgender Law Centre (2017) Transgender Law Center Statement on murders of black trans women in 2017, 1 March. Available at: https://transgenderlawcenter.org/archives/13687 (accessed 17 January 2019).
Vera List Center for Art and Politics (2017) Available at: http://www.veralistcenter.org/engage/exhibition/2066/imaria-thereza-alves-seeds-of-change-new-yorkmdasha-botany-of-colonizationi/ (accessed 17 January 2019).
Zalasiewicz J (2017) The extraordinary strata of the Anthropocene. In: Oppermann S and Iovino S (eds) *Environmental Humanities: Voices from the Anthropocene*. London: Rowman and Littlefield International.

Jill H Casid is Professor of Visual Studies in the Departments of Art History and Gender and Women's Studies at the University of Wisconsin-Madison. Since the publication of *Sowing Empire: Landscape and Colonization* (Minnesota University Press, 2005) which received the College Art Association's Millard Meiss award, she continues to write on the ethics of aesthetics and on postcolonial, queer and feminist approaches to landscape while pursuing work on the materializing effects of imaging with *Scenes of Projection: Recasting the Enlightenment Subject* (Minnesota University Press, 2015) and approaches to the global with *Art History in the Wake of the Global Turn* (Yale University Press, 2014). As the 2018–2019 Clark-Oakley Fellow at the Clark Art Institute and Williams College, she is completing *Necrolandscaping*, the first part of a two-book project on *Form at the Edges of Life*.

Address: Department of Art History, University of Wisconsin-Madison, 800 University Avenue, Madison, WI 53706, USA. [email: jhcasid@wisc.edu].