

ASSEMBLAGE: can we imagine a herbarium that isn't categorized?
That includes more than one name, one number -
where not one story is told, but many?

collecting/archiving - in which categories / under which names?

visibility / invisibility

memory

remembrance

sometimes we can see the ghosts of relevant past and manufactured poverty in the form of stinking garbage. But there are also ghosts we cannot see and those we chose to forget. They don't sit still. They leave traces, they distort and plane. They create through perceptions.

private museum

ghosts print to our forgetting, showing us how living landscapes are infused with earlier traces and traces - ghosts remind us.

family photo albums [???]
which plants look like being kin?

the age of destruction that allows only for the immediate future and refuses the past, the present - "risk-free", "out-of-history"

GHOSTS
(and members of the anthropocene)

HAUNTING

assemblage of the dead + the living
- temporalities overlapping -
L> "in between" life + death
(life in the shadows of mass extinction)

a herbarium is an ongoing collecting of remains, strangely stored in the liminal space between death and decay
- the plants are kept away from their relatives, the water is disrupted (or eternal)
- and the mushrooms are bereaved of their mourning, their moving snuck.

there is only family because we remember each other, remember our histories
"the family traditions"

Those things that remain in our heads: these things that remain after all this time, prompt you to head not, and not there - and shuffling silently, I strolled right to the boundary of the decadent garden, an internally double boundary.

Platone is a museum.
ECOLOGY is everything.

"Remembering missing flowers"

plant characteristics: proportions of surface and volume
L> vulnerability / openness?

a herbarium as a library,
a collection of data,
as something to BE READ
(how to read?)

LANGUAGE OF ANTHAXY

"I come here to listen, to settle in the curve of the roots in a soft hollow of pine needles, to lean my bones against the column of white pine, to turn off the voice in my head until I can hear the voice outside it: the shhh of wind in needles, wicks tickling over rocks, nutcracker tapping, chipmunk digging, beechnut falling, measurable in my ear, and something more - something that is not me, for which we have no language, the wordless belongs of others in which we are news alone. This was my first language."
verbs rather than nouns...

GARDENS as

PLANT/PEOPLE RELATIONSHIPS
- performance of entangled powers
- "worlding projects"

PLANTHROPOCENE

plant / human / -cene / kinos
L> temporality of this "now" (OH)
L> seen (art of relating)
L> scene (shaping)

for whom and at what cost?

which worlds are our gardens designed to reproduce?

the garden is a site through which to trace and question exclusions along the lines of race, class, gender, sexuality + disability.

botanical decolonization
- Crosby: ecological imperialism
- colonialization as a project of making / extracting landscapes (plantations / deforestation)
- "native" vs. "invasive" species as anti-immigration catchphrases
L> as "un-cultivated" / nature vs. culture (dubon / Bird Rose)
- weaponizing landscapes

-> PLANTATIONOCENE

"in the 'racist imagination of the west', the messy entanglements of the living world are abstracted into a hierarchy of kinds. -> the plantation is a totalizing machine that enforces the growth and reproduction of life itself." (Cannons)

WEEDS

"a brood of weeds - the small, partial and wild
stories of more-than-human attempts to stay alive"

WEEDY HOPE

STORIES OF COLLABORATIVE SURVIVAL

- an alternative to the hope vs. terror dichotomy:
- a granular particularism, encouraging attention

SPECULATING / IMAGINING / FABULATING

FERAL - UNCONTAINABLE - PERSISTANT

ON THE FRINGE
/ AT THE MARGINS
/ AT THE EDGE OF EXTINCTION

WILDERNESS / GREYNESS

order as the problem w/ human-centric thought -> wilderness / disorder / disruption.
"the category of 'wild' is more useful to me because it offers a critique of systems of classification, the very systems that produced terms like LEAST in the first place, while also calling attention to a larger: climate and environmental context, within which the efforts of classification emerged in the first place. Classification was a botanical project, strongly linked to colonialism in the 18th century and that involved colonial knowledge looking at flora, fauna and people, taking notes, extracting plant life, and writing a narrative of the world, in which everyone was placed - racially, environmentally, sexually. Given that as a sort of civilizational script of the world, wilderness has the potential to unmake, unwrite, unthink that script."
re-claiming of "wild" - also used for people?

"The wild is the un/place where the people who are left out of domesticity reside. Small children, animals, mixed adults, an anti-community of wilderness. The first survivors, humans who have lost all beliefs in the concept of humanity as something noble, empathetic and uplifting, and for whom concepts like order, civilization, goodness and right mean nothing. For the wild things, the violence of the world has been revealed, and nothing can ever be the same."
- Jade Halberstam

REUSE

ARTS OF NOTICING

consider the question of "what's left?"
- watching the usually edges
- reading / books
what if what we imagine as wild is at the ends of a new narrative of unpredictable encounter?

following multiple temporalities, revitalizing description, imagination...

CO-EMERGENCE

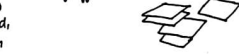
Multiplespecies Storytelling

the traces of more-than-human histories things, which ecologies are made and unmade.

Blank pages? the plants

in the herbarium are cleaned, devoid of soil, shielded from air, water, their living companions / conditions. They are presented as risk-free matters of fact, rather than matters of care - within a neutral, static environment, they are robbed of their own history, their ancient names... (white cube / black box)

living on the land
living off the land



green spaces are racialized (environmental racism)

making sense / ordering things

BOTANICAL GARDENS -

as laboratories for using certain imported plants
- making crops efficient
- plantations as the driving force of colonial capitalism!

the need for categorizing

is a wish for submission (if just to intellect)
- reflecting the capitalist + colonial nation of nature as a passive object, a resource, to be controlled - mastered - INVASIVES
- categorizing / learning / dissecting for wage / colonialism (poorly / does not exist)

collecting

foraging / reciprocal giving-taking / gift economy
- costly - a - bag -
L> take what you need

INDIGENOUS KNOWLEDGE
- "colonial knowledge"
- the relationships between things may be more important than the things themselves.

series of biodiversity data catalogues
"unrooting epigenetical roots"
field notes (internal mobility)

etymological

"Wörterbuch"

metaph + axiom

"but, plant" - place, position, connection

from

"blue" (Sonnent)

L> nourish

"we are of the plants"

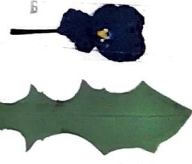
"I must confess to full-blown chlorophyll envy. Sometimes I wish I could photosynthesize so that just by being, just by shimmering at the meadow's edge or floating lazily on a pond, I could be doing the work of the world while standing silent in the sun. The shadowing humbles and the warring greenies are spinning out sugar molecules and passing them on to hungry mouths and muscles all the while listening to the warblers and watching the light dance on the water."

it would be so satisfying to provide for the well-being of others - like being a (parent) again, like being needed. Shade, medicine, berries, roots; there would be no end to it. As a plant I could make the campfire, hold the nest, heal the wound, fill the grinning pot. But this generosity is beyond my realm, as I am a mere heterotroph, a feeder on the carbon trademarked by others. In order to live, I must consume. That's the way the world works, the exchange..."

Charon Linde:
naming in a "uninvited" language. -> also, invited - scientific racism!

why would I want to own a plant that doesn't grow? why would I store them instead of preserving them alive?

"How can I, child of immigrants, with a long cultural history of colonial extermination behind me, object to the presence of other invasives?"
(Uninvited, E.H. Catherine Buch)



how to speak?

"language is a process of re-creating in our own image." - David Bell - make us hear it.

ACKERWINDE

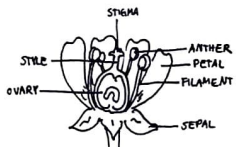
LUPINEN - nourishment (monoculture?)

LÖWENZAHN? collaborative survival - cannot be classified

DRÜSIGES SPRINKBRAUT - incredibly sexual

KROKUS

ANGIOSPERM = FLOWERING PLANTS



unisexual: either m/f; bisexual: hermaphrodite
- flowers are inherently queer.
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