

DETERRITORIALISING THE FUTURE: HERITAGE *IN*, *OF* AND *AFTER* THE ANTHROPOCENE

In the context of critical heritage studies, 'deterritorialisation' typically refers to the processes through which local and bounded cultural traditions are appropriated and commodified as part of the globalised world economy. In this sense the term is closely connected to issues of increased mobility and migration, disembedded flows of information, and the capitalist global mediascape. But deterritorialisation in Deleuze and Guattari's thinking also names something else: the possibility for branching off and becoming new; the moment of decontextualisation that leads to a different state; the uncertain mutations that radically transform a given territory. As Claire Colebrook reminds us, 'the very connective forces that allow any form of life to become what it *is* (territorialise) can also allow it to become what it *is not* (deterritorialise)'.¹

The territory of 'the future' does not designate a single space or time, but rather a multiplicity of temporalities and potential worlds. And yet, in the wake of current discussions focussed on the need to rethink global futures in the light of the Anthropocene, these worlds seem increasingly narrow, reduced to post-human dystopias or capitalist techno-states. In this reading the very concept of the territory as a thing to hold on to or escape from has been surpassed by a colonising force that leaves no room for deterritorialisation, because the planet cannot become *what it is not already* (i.e. irrevocably altered by humans). Despite its remarkable capacity to generate creative and critical work across the arts and humanities, as an empirical reality the Anthropocene reminds us of the oppressive and precarious nature of contemporary social life.

Heritage is entangled with these debates in countless ways. In its concern with mapping out alternative and highly politicised narratives of the past, critical heritage offers a useful framework for interrogating the Anthropocene as a historical phenomenon. Just as importantly, questions of legacy and inheritance – of what the present will leave for the future – are central to the field, and bound up with wider issues of care, curation and vulnerability. These challenges transcend disciplinary boundaries and destabilise traditional notions of 'natural' and 'cultural' heritage. As a reflection of this, pioneering work is now being undertaken at the intersection of heritage and related fields, including cultural geography, comparative literature, media studies, archaeology and the environmental humanities. With papers ranging across taxidermy, land reclamation, US settler colonialism, and recent documentary film, this symposium aims to provide a cross-section of such research, which confronts in very different ways ideas and practices of heritage *in*, *of* and *after* the Anthropocene.

Rodney Harrison
Colin Sterling

¹ Colebrook, C. 2002. *Understanding Deleuze*. St. Leonards, NSW: Allen & Unwin.

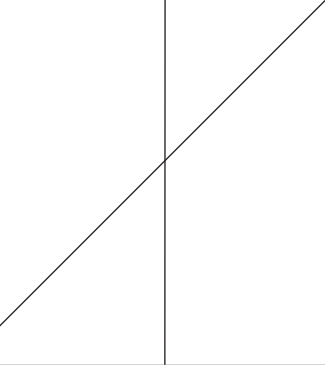
| Time | Agenda |
|---------------|---|
| 09:30 – 09:45 | Coffee & Registration |
| 09:45 – 10:00 | Welcome |
| | GEONTOLOGIES |
| 10:00 – 10:30 | Speculative Fictions and Carbon Heritages |
| 10:30 – 11:00 | Ruderal Heritage: Prodding the Rubble |
| 11:00 – 11:30 | Inhumanities |
| 11:30 – 12:00 | Discussion |
| 12:00 – 12:45 | Lunch |
| | LIQUID FUTURES |
| 12:45 – 13:15 | Reclamation Legacies |
| 13:15 – 13:45 | On HYDROMEDIA and WATERKINO; Or, How to Dissolve the Past to Build a More Viable Future |
| 13:45 – 14:15 | Landscapes of the Anthropocene: On the Emerging Nature of Surtsey |
| 14:15 – 14:45 | Discussion |
| 14:45 – 15:15 | Break |
| | INHERITANCE AND CARE |
| 15:15 – 15:45 | Folding Time: Practices of Preservation, Temporality and Care in Making Bird Specimens |
| 15:45 – 16:15 | Checking in with Deep Time: Intragenerational Justice and Care |
| 16:15 – 16:45 | The Liveliness of Objects in Use: Sensing the Soul of Second-hand Things |
| 16:45 – 17:15 | Discussion |
| 17:15 – 17:30 | Concluding Remarks |

| Speaker | Affiliation |
|---------------------------------------|---|
| Colin Sterling | UCL |
| Rick Crownshaw | Goldsmiths, University of London |
| Caitlin DeSilvey | University of Exeter |
| Mary Thomas & Kathryn Yusoff | Ohio State University & Queen Mary, University of London |
| Chair: Staffan Appelgren | University of Gothenburg |
| | |
| Denis Byrne | Western Sydney University |
| Joanna Zylinska | Goldsmiths, University of London |
| Pórá Pétursdóttir | UiT The Arctic University of Norway |
| Chair: Peg Rawes | The Bartlett, UCL |
| | |
| Adrian Van Allen | Musée du quai Branly-Jacques Chirac, Paris |
| Cecilia Åsberg & Christina Fredengren | Stockholm University & Linköping University |
| Anna Bohlin | University of Gothenburg |
| Chair: Colin Sterling | UCL |
| Rodney Harrison | UCL |



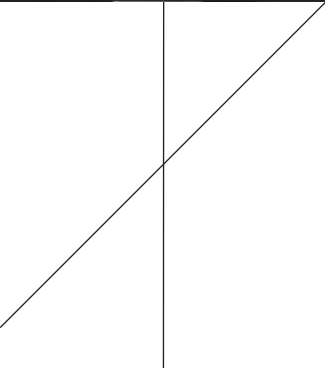
Mary Thomas
Ohio State University

Mary Thomas is Associate Professor of Women's, Gender, and Sexuality Studies at Ohio State University in the United States. Her book, *Multicultural Girlhood: Racism, Sexuality and the Conflicted Spaces of American Education*, came out in 2011 with Temple University Press, and she continues to do research on adolescent girlhood, more recently on their experiences of incarceration in Ohio. This year she is finishing an edited book with Bruce Braun and Mathew Coleman on the aesthetics of the Bakken oil play in North Dakota, and she is also currently working with Kathryn Yusoff on a collaborative book called *Shaft: A Rogue Analytic of the Surface*.



Kathryn Yusoff
Queen Mary, University of London

Kathryn Yusoff is Professor of Inhuman Geography at Queen Mary, University of London. She works on questions of subjectivity and materiality in the context of dynamic earth events, and is informed by feminist geophilosophy, black studies, science and aesthetics. She has recently completed a book entitled, *A Billion Black Anthropocenes or None* (University of Minnesota Press) that addresses the raciality of matter in geologic grammars. Currently, she is completing another book on *Geologic Life* about the politics of nonlife and *Shaft: A Rogue Analytic of the Surface* with Mary Thomas. She recently edited with Nigel Clark a special issue on "Geosocial Formations and the Anthropocene" for *Theory, Culture and Society*.



INHUMANITIES

Attention to geophysical forces of the earth within and extant to social worlds coheres in the geohumanities by organising responses to environmental crisis through a recuperation of liberal humanism. In this paper, we argue that this framing produces a radically impolitic materiality. In contrast, we suggest that there is a certain logic of cataloguing geologic material in the Anthropocene discourse that we call 'eugenics of the rocks'. Using the example of the US settler colonial state we speculate on the racial and colonial legacies of extraction to illustrate this argument. First we consider how social-cultural histories of extraction treat matter as a resource in service to settler colonialism, capitalist accumulation, and national territorial expansion. Second, we suggest that minerals and fuels like iron, coal, oil, and gas, mapped onto the liberal goals of the nation by coterminously slipping the harnesses of colonial, forced, and enslaved connotations to reinvigorate white supremacy. Third, we conclude by speculating what a theory of settler colonial matter might do to reinstate the constitutive eugenics of rocks, in order to scribe a politics of materialism that pushes past banal versions of matter as independent of humanism's investments. In a push toward the inhumanities, we want to acknowledge how the humanities is grounded on the violence of the human and the foundational exclusion of race in both its constitution as figure *and* material ground.



Rick Crownshaw
Goldsmiths, University of London

Rick Crownshaw teaches in the Department of English and Comparative Literature, Goldsmiths, University of London. He is the author of *The Afterlife of Holocaust Memory in Contemporary Literature and Culture* (Palgrave Macmillan 2010), as well as numerous articles on American literature, memory studies, trauma studies, and climate change fiction. He is the editor of *Transcultural Memory* (Routledge 2014), and co-editor of *The Future of Memory* (Berghahn 2010, 2013) and, with Stef Craps, a recent special issue of *Studies in the Novel* on climate change fiction. He is currently finishing a monograph, *Remembering the Anthropocene in Contemporary American Fiction*. His next project is tentatively titled *Filming the Anthropocene*.

SPECULATIVE FICTIONS AND CARBON HERITAGES

Speculative fiction affords the opportunity for speculative memory: the imagination of future acts of memory from which an aetiology of our current geological epoch, the Anthropocene and its manifestation in, for example, global warming, can be remembered. Such literature also stages mournful and melancholic orientations towards (the future's) pasts in which what has been lost to climate change – life (of whatever species), ways of life, ecosystems and habitats, and socio-political, economic and energy regimes – are worked through, or not, as the case may be. For the reader, these speculations on the future effect preliminary and anticipatory remembrance (Craps; Colebrook; Kaplan) of what might be lost in the climatically changed world to come – the preformation of heritage. (Whether mournful or melancholic, these anticipations correspond with cognitive, political and ideological apprehensions of climate change in the present.) As such, memorative, speculative fiction foregrounds (what might be called) a carbon imaginary by which this heritage and its precarity is constructed and mediated by conscious and unconscious attachments to fossil-fuelled energy regimes. In exploring the possibilities of thinking through and beyond the carbon imaginary and its interpellation of memory and heritage, this essay discusses recent examples of climate change fiction to map out the genre and then focuses on the work of Claire Vaye Watkins. In particular, *Gold Fame Citrus* (2015) can be described as meta-climate change fiction for its self-reflexive generic traits and incorporation of ecocritical discourse. Through its archaeological and geological sensibilities, the novel foregrounds and thematises the cultural remembrance of the Anthropocene in general and climate change in particular, and, more so, of what is left behind of the human and nonhuman world in the catastrophic future. This essay explores, then, literary speculations on the Anthropocene's heritage – the heritage of carbon economies – informed by fictive cultural memory work, and the ways in which heritage is inextricably bound to those economies.



Caitlin DeSilvey
University of Exeter

Caitlin DeSilvey is Associate Professor of Cultural Geography at the University of Exeter where she co-directs the Creative Exchange Programme in the Environment and Sustainability Institute. Her research explores the cultural significance of material change, with a particular focus on heritage contexts. She is currently co-investigator on the 'Heritage Futures' project, and in 2016-17 she was a fellow at the Centre for Advanced Study, Oslo, in the 'After Discourse: Things, Archaeology, and Heritage in the 21st Century' research group. She has published a number of edited books and journal articles, and her monograph *Curated Decay: Heritage Beyond Saving* was published by University of Minnesota Press in 2017.

RUDERAL HERITAGE: PRODDING THE RUBBLE

The word 'ruderal', with its roots in the Latin word for 'rubble', refers to opportunistic plant species that take root in disturbed or interrupted environments. In this paper, I extend previous work on ruderal cultural ecologies (DeSilvey 2017) to explore how mutually entropic landscapes fall apart (and come back together again) in all kinds of ways—social, biological, physical, cultural, chemical. I draw on research into the cultural relevance of the ecological concept of the 'back loop', which asserts that systems do not remain in a steady state, but experience continual phases of collapse and unravelling, followed by creative phases of 'release and reconfiguration' (Wakefield 2018). I also consider recent work by others who have used the concept of the ruderal as an analytic framework for rethinking human-nonhuman relations, unintended ecologies and multispecies worlds (Stoetzer 2018). These ideas open out new possibilities for a critical heritage practice oriented to latency and release, instability and emergence. Theories of memory and materiality are unhitched from the presumption of stability and stasis to instead work through change and disturbance.



Denis Byrne
Western Sydney University

Denis Byrne is Senior Research Fellow at the Institute for Culture and Society, Western Sydney University. He is an archaeologist whose work has mostly been in the fields of indigenous and migrant heritage in Australia as well as in the cultural politics of heritage conservation in Southeast Asia. His books *Surface Collection* (Rowman & Littlefield 2007) and *Counterheritage* (Routledge 2014) challenge western-derived heritage practices in Asia and explore new approaches to the writing of archaeology and heritage. His current research interests include a study of coastal reclamations in the Asia-Pacific as elements of Anthropocene heritage.

RECLAMATION LEGACIES

Reversing the trajectory of the early Holocene marine incursion, coastal reclamations can seem like a tide of land pushing out into the sea, solid testament to human mastery of nature. Now, with the sea flooding back in again, reclaiming what we reclaimed, we might pause to consider what kind of a legacy these new lands amount to. A number of possibilities occur to me. In the first place there are reclamations we have personal history with – in my case it is a small park on the edge of Sydney Harbour created in the 1880s by reclaiming an embayment, an element of my queer habitat in the 1980s which I revisit decades later to think about my geosubjectivity. Second, reclamations might be entertained as part of the topographic heritage of capitalism, a legacy of the history of commodification of land that starts with the enclosure of the commons and ends with the enclosure of the sea. In Australia this is tied up with indigenous dispossession and a relentlessly expanding colonial cadastral grid which rolls out over the land and runs on into the sea. Then there is the reclamation as legacy of a human preference for flat surfaces on which to live and work that has levelled vast expanses of the Earth's topography – container ports in the Pearl River Delta come to mind along with the residential islands that have recently surfaced in the Johore Strait. Then again, spare a thought for the reclamation as a relic of what have been referred to as the halcyon days of the Holocene, one of those objects we turn to see differently in a time of environmental crisis and impending ecological catastrophe.

And the future? Standing on the Anthropocene waterfront, engulfed in the rising damp, we face the choice of how we will weather this reversal – as loss or as opportunity, as an occasion for frantic efforts at closure or for opening the waterfront and ourselves to the sea. Refusing to be inundated in despair, a posthuman archaeology of reclamations, making our oversized planetary footprint visible in new ways, becomes part of a politics of hope.



Joanna Zylinska
Goldsmiths, University of London

Joanna Zylinska is a writer, lecturer, artist and curator, as well as Professor of New Media and Communications at Goldsmiths, University of London. The author of seven books – including *The End of Man: A Feminist Counterapocalypse* (University of Minnesota Press, 2018, open access version available), *Nonhuman Photography* (MIT Press, 2017) and *Minimal Ethics for the Anthropocene* (Open Humanities Press, 2014, open access version available) – she is also a translator of Stanislaw Lem's philosophical treatise, *Summa Technologiae* (Minnesota UP, 2013). In 2013 she was Artistic Director of Transitio_MX05 'Biomediations', the biggest Latin American new media festival, which took place in Mexico City. Her own art practice involves experimenting with different kinds of photomedia. <http://www.joannazyllinska.net>

On HYDROMEDIA and WATERKINO: OR, HOW TO DISSOLVE THE PAST TO BUILD A MORE VIABLE FUTURE

This paper starts from the premise that water is a key element of our planetary habitat and a condition of our earthly survival. Taking up the symposium's call to revisit the human and nonhuman past with a view to outlining a more viable future, it examines water's fluid ontology and the forms of life it enables. Its central argument positions water as shared human-nonhuman heritage and a site of geo-cultural memory, while recognising that water always comes to us mediated. With this, the paper adopts the critical apparatus of media theory to think about geology, history and memory in terms of dynamic processes rather than solid objects. It also proposes two figurations – HYDROMEDIA and WATERKINO – as conceptual tools that allow us to view cultural practices as constitutively entangled with their environments. The figure of HYDROMEDIA highlights that water only ever becomes something in relation to its container, body or place. It is thus a quintessentially communicative medium, although its language and purview transcend the human systems of communications. The figure of WATERKINO, in turn, encapsulates a genre of films which are not just about water, but which also mobilise water as a medium of both communication and world-formation. The paper will trace this agential aspect of water by analysing two artefacts: *The Pearl Button*, a 2015 film by Chilean director Patricio Guzmán in which water is seen as a carrier of life, death and memory, and *Even the Rain*, a 2010 film by Spanish director Icíar Bollain focused on the 'water wars' in Bolivia. It is in this encounter with cinematic events unfolding in the Global South, outside the dominant nexus of visibility and power – while still being part of global media flows – that the possibility of developing a new mode of engaging with our geo-political vulnerabilities will be sought. The ultimate aim of the paper will be to outline a more fluid, and less solidly Western, theory of planetary viability and post-Anthropocene ethics.



Þóra Pétursdóttir
UiT The Arctic University of Norway

Þóra Pétursdóttir is researcher in archaeology at UiT The Arctic University of Norway, affiliated with the project *Unruly Heritage: An Archaeology of the Anthropocene*. Her research interests lie within archaeology of the contemporary past, critical heritage studies and archaeological theory and method, touching on issues of the materiality of memory, ethics of things, affect and heritage experiences, and the particularities of archaeological story telling. She is currently editing a volume on critical heritage studies, together with Torgeir Rinke Bangstad, entitled *Heritage Ecologies* (Routledge, forthcoming). Þóra's current research is focused on drift beaches and drift matter (marine debris) in the North Atlantic, in particular in Northern Norway and Iceland.

LANDSCAPES OF THE ANTHROPOCENE: ON THE EMERGING NATURE OF SURTSEY

Formed in a seafloor volcanic eruption in 1963-7, the island of Surtsey has since its birth become a geo/bio/ecological laboratory, where the natural formation of an ecosystem can be directly monitored. Closed off to unlegislated visitors, the young island is imagined as an utterly natural terrain, and was as such inscribed as a UNESCO World Heritage site in 2008. Here, Surtsey's outstanding significance is grounded on its natural virginity, which offers the world 'a pristine natural laboratory, free from human interference'. Nevertheless, a child of the 60s Surtsey was borne into the Anthropocene and manifests, if indorsed, the complexity of this current era. Alongside bacterial growth, birds nesting, and plants rooting, the island's cultural legacy has developed and flourished. This both intentionally, through naming, studying and listing, and unintentionally through human, airborne and seaborne influence and pollution. Ironically, thus, despite the strict regime of stewardship, isolation and purity, Surtsey also sustains an 'uncensored', though mostly overlooked, ecology that conspicuously defies any binary distinction between nature and culture, human and non-human. With reference to various theoretical endeavours to further a rougher, 'darker' and more 'troubled' understanding of ecology and environ, as seen in the works of e.g. Timothy Morton (2007, 2010, 2013, 2016), Donna Haraway (2016) and Anna Tsing (2016), the paper will seek to scrutinize the islands's infancy and maturity – the nature of its erupting Nature – to also explore how 'hotspots' like Surtsey may provide outstanding access to landscapes of the Anthropocene, and thus offer significant potentials for alternative critical heritage approaches.



Adrian Van Allen

Postdoctoral Fellow Musée du quai Branly-Jacques Chriac, Paris

Adrian Van Allen is a cultural anthropologist who studies museums as technologies for organizing relationships between people, places, materials, and interests. She is currently researching connections between anthropology and natural history collections from post-colonial, material cultural, and ethnographic perspectives. Her PhD dissertation in Anthropology from University at California, Berkeley examined natural history biobanking in an age of genomics through an ethnography of the Smithsonian Institution. She also holds two MFA's from the California College of Art, and is an Associate Researcher in the Anthropology Departments at the Smithsonian National Museum of Natural History (Washington DC) and the California Academy of Sciences (San Francisco).

FOLDING TIME: PRACTICES OF PRESERVATION, TEMPORALITY AND CARE IN MAKING BIRD SPECIMENS

Through crafting specimens and corresponding categories of life, natural history museums have been apparatuses for articulating knowledges, power, and natures into an ordered whole, practices that have extended through to contemporary natural history museums and their genetic collecting programs. In this paper I focus on the practices of folding time in specimen preparation practices of two museums—the Smithsonian Institution National Museum of Natural History (NMNH) in Washington D.C. and the Muséum National d'Histoire Naturelle (MNHN) in Paris. Examining the ways that animal bodies are shaped through museum practices at these two sites I explore how they are configured into specific representations of types of time—as windows into ecological pasts, markers of deep evolutionary time, or as instruments for future biodiversity conservation policies. Following scientists and their specimens into the workrooms, laboratories and biorepository of these museums, I ask: How are specimen collections made in response to projected futures of extinction, based in the details of material practices? How does the value of these objects shift as they move across boundaries and through time, from field to freezer, from lab to collection, from database to scientific publics?

Through learning to stuff bird skins, take tissue samples, extract DNA, and assemble genomic data I examine the material practices used by scientist to craft specimens and construct futures. Using specimen preservation techniques that have changed little over centuries, I explore how scientists are integrating new (bio)technologies into existing practices. Within the context of these longer histories of specimen preparation, I argue that as birds are (dis)assembled in the museum they articulate different purposes with different pieces. Historic techniques fold in new technologies, and in doing so incorporate new perceptions of preservation, endangerment and care—all oriented towards charting the genomic biodiversity of life and preserving it for uncertain futures.



Cecilia Åsberg

Guest professor of STS, Gender and Environment at KTH Royal Institute of Technology, Stockholm, Sweden
Chair Gender, Nature, Culture at Linköping University, Sweden

Promoting a more-than-human humanities, Cecilia Åsberg works in environmental humanities, technohumanities and art-science conjunctions with feminist theorizing and postdisciplinary multispecies research. She is the founding director of the research group The Posthumanities Hub (also a network of networks) at LiU and KTH, and the Seed Box: An Environmental Humanities Collabroatory, the Swedish inter/national program in environmental humanities. Publications this year include the volume *Animal Places: Lively Cartographies of Human-Animal Relations* (with Jacob Bull and Tora Holmberg, Routledge), and *A Feminist Companion to the Posthumanities* (with Rosi Braidotti, Springer), and she is associate editor of the Duke University Press journal *Environmental Humanities*.



Christina Fredengren
Stockholm University

Christina Fredengren's research-fields are within archaeology, heritage studies, curatorship, gender theory and the environmental humanities. In archaeology she has mainly been concerned with exploring relations with waters and wetland. Currently this work deals with deposition of human- and animal remains in wet-contexts in Sweden in the project *Tidens Vatten*. In heritage studies her research problematizes how heritage is valued in the present, and its link to sustainable development. This strand of research has been furthered in the meeting point between critical heritage studies and posthumanist feminism that blur the boundaries between nature/culture, material/immateral and challenge the anthropocentric focus in heritage policy. Her research continues in the interface between heritage studies and the emerging field of the Environmental Humanities and curatorship. Of particular interest are questions about Deep Time, materiality, ethics, intragenerational justice and care.

CHECKING IN WITH DEEP TIME: INTRAGENERATIONAL JUSTICE AND CARE

This paper approaches the major research question of how to better re-tie the material and immaterial knots between past, present and future generations.

Intragenerational justice, a term emerging from our postdisciplinary commitments to feminist environmental humanities, is commonly defined as equity between non-contemporaries. However, we emphasize the 'intra-' as a way of evoking co-constitutive togetherness and conviviality, a more-than-human care ethics of coming together of companions for merriment and heritage across generations. Donna Haraway's multispecies approach to conviviality and 'respons-ability' in *When Species Meet*, with its emphasis on common grounds, have been trailblazing in these regards. In our research project on environmental waste, conservation and heritage issues in the present Swedish green policy practices and national heritage imaginary, we start from such emerging multispecies and intragenerational approaches to conviviality over the long arch of deep time. It offers us a way of moving away from thinking about gender, race, sexuality, dis/ability and feminist analytics in terms of identity politics, and in terms of who gets represented or not in expressions of heritage. Instead it moves us analytically in terms of open encounters, respons-abilities and reciprocal responses in the nowness of the deep time event.

Our paper will discuss the politicization of the long-term within the natural/cultural heritage sectors and the layers of vernacular temporalities that meet and transform on a particular site of present contestation, namely a high tech garbage disposal site that is situated on an Iron Age Archeological sanctuary in urban mid-Sweden. Starting from this site, our paper will attempt a discussion on intergenerational justice and convivial deep time care as it draws on approaches and analytics from critical posthumanism, multispecies humanities/posthumanities and the feminist environmental humanities. We ask, what are the possibilities and challenges for deep time interventions and intragenerational ethics? How do the relationships with past and present generations addressed in sustainability efforts gets envisaged, and do we really get in touch over time? What does multispecies posthumanism bring about to alter discussions on time, presentism, representationalism and critical heritage discourse? From such vantage points we find it important to check in with deep time practices and imaginaries (for purposes of deterritorializing the future) as humanity's short-sighted actions, extractions and consumptions, so far, have become a planetary force with accelerating effects on the biosphere that indeed territorialize the future for multispecies generations to come.



Anna Bohlin
University of Gothenburg

Anna Bohlin is Associate Professor in Social Anthropology at the School of Global Studies, University of Gothenburg, Sweden. Her research revolves around the ways that people, communities, organisations and governments draw on and use the past, and she has examined this in initiatives ranging from large-scale national programmes to local museums. Currently involved in the Center for Critical Heritage Studies (University of Gothenburg/ University College London), her present research interests include alternative heritage practices and temporality in the fields of second-hand, re-use as well as ethical and collaborative consumption.

THE LIVELINESS OF OBJECTS IN USE: SENSING THE SOUL OF SECOND-HAND THINGS

With their histories of having been owned and used by other people, things bought in second-hand markets (thrift stores, flea markets and the like) are particularly interesting in the light of recent perspectives on the ontological entanglement of the human and non-human (Ingold 2012, Bennett 2010). Described as ‘objects that absorb personhood by their own accord’, personal belongings both fascinate and repel as they trouble the ideological separation of persons and things in North Atlantic cosmologies (Newel 2014). In this paper, I approach the intersection between posthumanism and heritage by discussing insights from my ongoing anthropological fieldwork among Swedish urban households. I investigate two generic qualities that are commonly associated with second-hand things, their ‘soulfulness’, and that they are ‘easy to use’, and show how these are forms of ‘liveliness’ that each entail different sets of material-semiotic relations and temporal horizons. To cohabit with second-hand things means to be attuned, in the form of affective sensibilities as well as bodily responses, to the continuous becoming of materials and things. This singles out second-hand things as a particular category of things, which differs markedly from both new commodities and conventional heritage objects, both of which share the expectation of remaining stable, fixed and un-lively. I tease out some implications not just for how posthumanist insights can speak to the way we think of heritage, but also how heritage, when conceived of in this broader sense, can help us better understand existing ways that people are entangled with things, valued for their history, in the course of their everyday life. Can this, in turn, help us move beyond a demystifying approach (Bennett 2010) to one in which we formulate alternatives to the current situation of accelerated consumerism and the (unevenly distributed) global overflow of anthropogenic objects (Czarniawska & Löfgren 2013)?



Staffan Appelgren
University of Gothenburg

Staffan Appelgren is Senior Lecturer in Social Anthropology at the School of Global Studies, University of Gothenburg, Sweden, and associated with the Center for Critical Heritage Studies (University of Gothenburg/University College London). His current research investigates the circulation of material culture through the second-hand markets as an alternative form of heritage and the collaborative becomings of people and things in the field of reuse interior design.



Peg Rawes
The Bartlett School of Architecture, UCL

Peg Rawes is Professor of Architecture and Philosophy, and Director of the Masters in Architectural History at the Bartlett School of Architecture, UCL, London. Her research focuses on social and architectural histories of poetics, ecologies and housing. Her recent publications include: 'Insecure predictions', *E-flux Architecture*, 24 July 2018); 'Housing Biopolitics and Care', in *Critical and Clinical Cartographies* (2017), and the film, *Equal by Design* (co-author with Beth Lord, 2016). Her edited volumes, *Poetic Biopolitics: Practices of Relation in Architecture and the Arts* (co-ed., 2016) and *Relational Architectural Ecologies* (ed., 2013) have published architects alongside practitioners in the arts, environmental and human rights, social and medical research.



Rodney Harrison

Professor of Heritage Studies, UCL Institute of Archaeology

Rodney Harrison is Professor of Heritage Studies at the UCL Institute of Archaeology and AHRC Heritage Priority Area Leadership Fellow. He is Principal Investigator of the AHRC-funded Heritage Futures Research Programme; Director of the Heritage Futures Laboratory at UCL; Co-Director of the UCL Centre for Critical Heritage Studies; and leads the Work Package on “Theorizing heritage futures in Europe: heritage scenarios” as part of the EC funded Marie Skłodowska-Curie action [MSCA] Doctoral Training Network CHEurope: Critical Heritage Studies and the Future of Europe. He is the founding editor and editor-in-chief of the Journal of Contemporary Archaeology, and was a founding executive committee member of the Association of Critical Heritage Studies. He is the (co)author or (co)editor of more than a dozen books and guest edited journal volumes and more than 60 peer reviewed journal articles and book chapters. In addition to the AHRC his research has been funded by the Global Challenges Research Fund, British Academy, Wenner-Gren Foundation, Australian Research Council, Australian Institute of Aboriginal and Torres Strait Islander Studies and the European Commission.



Colin Sterling

Post-doctoral Research Associate, UCL Institute of Archaeology

Colin Sterling is a Post-Doctoral Research Associate at the UCL Institute of Archaeology. His interests cut across heritage, photography, art and architecture. Colin is currently investigating the implications of posthumanist thinking for issues of care, inheritance and vulnerability in the shadow of the Anthropocene. He is a co-coordinator of the Archaeology/Heritage/Art Research Network. Colin's doctoral research explored the impact of photography on the emergence and practice of heritage, focusing on questions of memory and affect. Colin has worked in exhibitions and curatorial planning for the past ten years, including time as a Project Curator at the Royal Institute of British Architects.



Hannah Williams

Executive Assistant

Hannah Williams is Executive Assistant to the AHRC Heritage Priority Area Leadership Fellow. She completed her PhD in medieval history at the University of Manchester, and has worked as Editorial Assistant to the Ecclesiastical History Society and as co-editor on research and publication projects in history based at the University of Oxford. Her recent roles include administration and events organization for the AHRC Heritage Futures Research Programme and for the UCL Centre for Critical Heritage Studies.





