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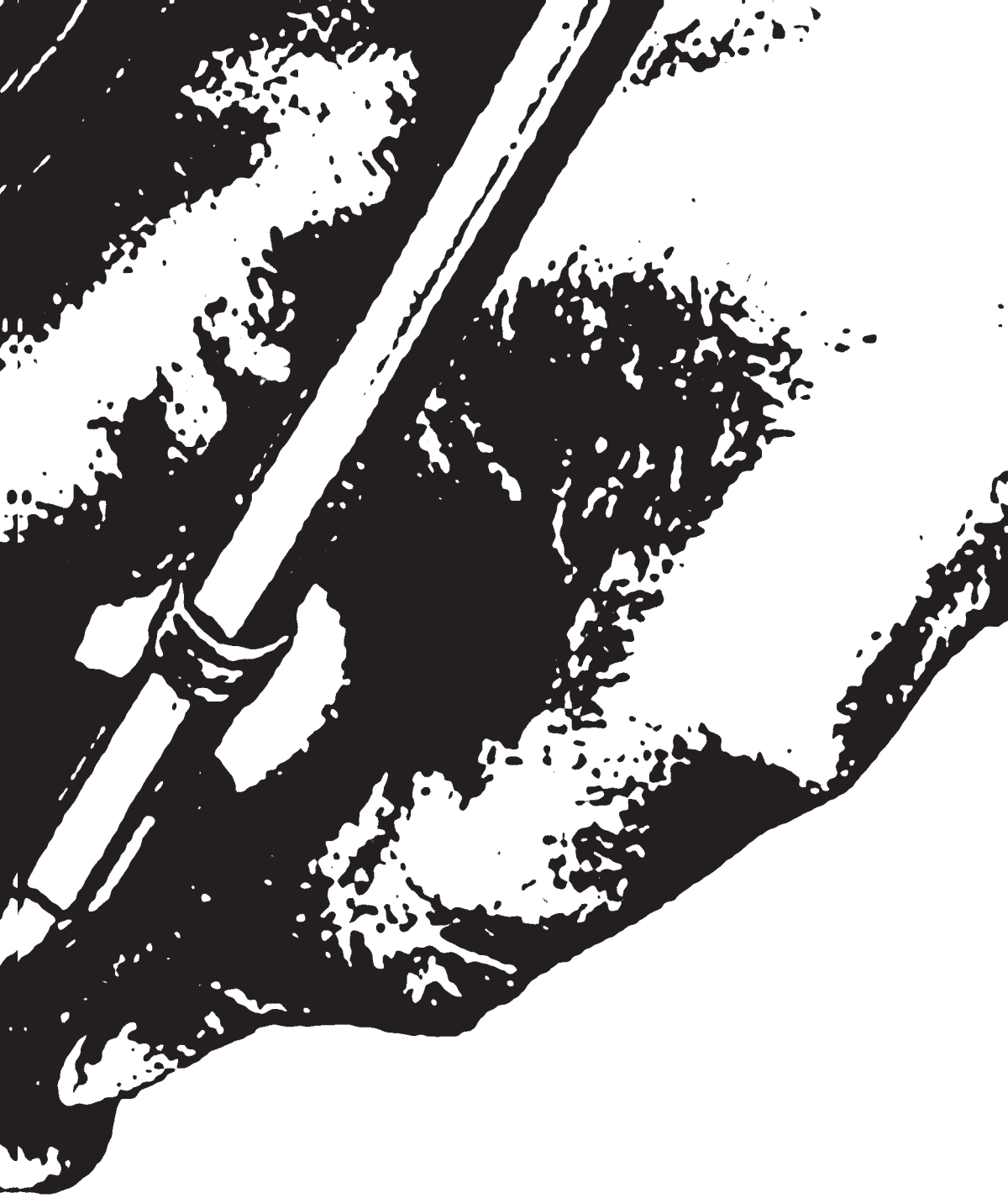
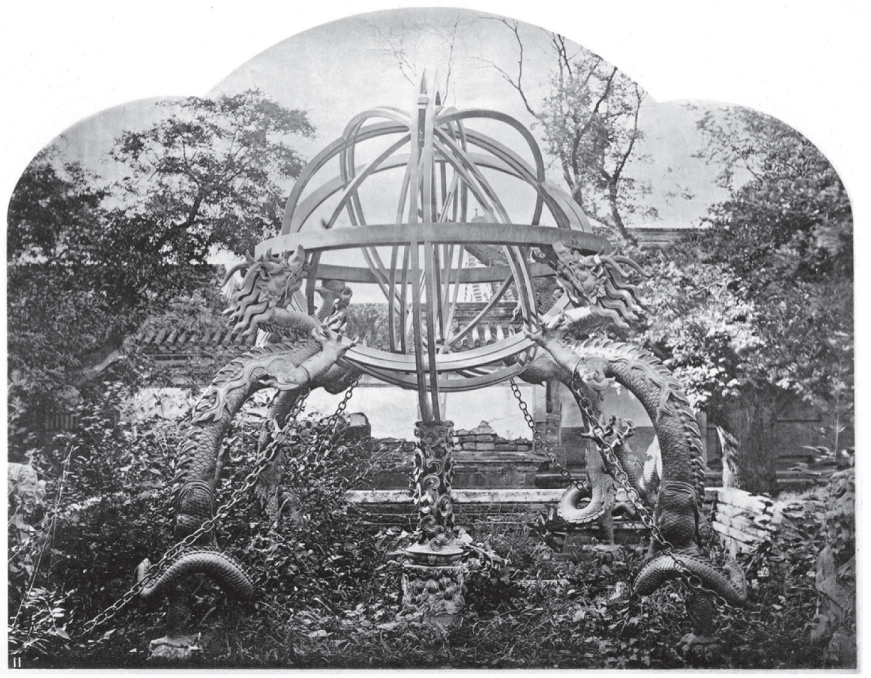


Editorial Note

We don't need to see anything out of the ordinary,
we already see so much.
—Robert Walser

Ours is unquestionably a time of excess. While currencies and commodities continue to circulate, reifying segregation and inequality throughout the global political economy, excess leaks out in all directions, sometimes fostering movements of resistance, other times permitting improvisational opportunism among often neglected actors, and still at other moments irrevocably damaging ecologies and environments which we humans precariously but ruthlessly inhabit. The pleasures and perils of excess cross divisions of class, race, gender and sexuality, while also reinforcing aspects of these and other identities. Can we design for, or among, the excesses of contemporary culture? How do practices of architecture and landscape architecture, as well as adjacent practices of art, curation, philosophy, and typography, suggest ways to amplify, capture, or redirect excess?



Peking Observatory detail, from *Illustrations of China and Its People, Vol. 4*, by John Thomson, 1874; image courtesy Yale University Beinecke Rare Book & Manuscript Library, accessed through Massachusetts Institute of Technology's *Visualizing Cultures*.

In what follows—*Scapegoat*'s sixth issue—we explore the productive, resistant, and imperiling aspects of excess as an attempt to advance our project of emboldening theoretical and historical modes of inquiry, scholarly research, and design practice. It is a vast conceptual terrain, but one that offers many compelling perspectives. We contend that in our anesthetized present, when many of the excesses of the global political economy are dismissed within dominant culture as necessary, developing new ways of seeing what is normative, or in Walser's words "ordinary," seems fundamental to the work of both politics and design. But, just as significantly, as Walser reminds us, "we already see so much." This sensuously perceived "so much," whether quotidian or exceptional, forms the content of this issue. The movement from sensation, inquiry, and investigation to description, analysis, and conviction relies here on the reassessment of the terms of value themselves. That is, this issue undertakes a reassessment of the general economic point of view as a means to propel new ethical capacities for theory and design practice among the variously excessive instances of the present, which forms-of-life struggle to inhabit.

Excess from a General Economic Point of View

To thoroughly situate this issue within its historical point of departure, the first section attempts to reiterate the theoretical backformation of our considerations of excess by directly presenting works by Georges Bataille and Jean Baudrillard, both translated by Stuart Kendall. Kendall's own masterful introduction ["Toward General Economy," p. 26] offers a more substantial and erudite reading of Bataille's own conceptual debts than this introduction can provide. Presently, we might say that the opening texts from Kendall, Bataille, and Baudrillard offer a formidable challenge to normative, restricted economies of meaning and value. From the point of view of architecture and design practice, such normative values have lately relied on a diagrammatic image of sustainability; nevertheless, such alibis also occasion serious cosmopolitical challenges [Kalliala, p. 38]. These challenges occur within other new diagrams as well, where taking and holding the street, and developing radical forms for relaying such urgent occupations, actualize the potential of mass resistance to the current neoliberal agenda [Épopée, p. 50]. Even the construct of "the human" is opened to interrogation by the general economy, as the excesses of human exceptionalism are challenged by artist practices [Leach, pp. 33; 49; 60–61; 113; 265; 387; 401] and typographical militancy [Kamdar, pp. 18–24; 62; 128; 232; 316; 402; 419]. Overall, then, the relationship between general economy and excess can be summarized, however provisionally, as follows: excess can only be excess within a restricted economy. Through investigations of excess, we thus reveal the political, moral, and ecological processes of restriction by which values are produced as valuable, or, more generally, how the general economy is localized, moralized, and subjugated to particular political economic forces. To consider excess is therefore also to question the legitimacy of the values made possible by restriction; such considerations are the work of philosophy, politics, and design when these practices aim to challenge the intolerable conditions of the present.

Inhabitations of the Earth

Within the Anthropocene, the site of these struggles, whether theoretical, political, biological, or aesthetic, is the earth itself.[1] How can this earth, upon which we humans depend, and from which we extract our conditions of misery and progress, oppression and innovation, destruction and care, suggest new ways of positioning architecture and landscape practices? We begin this section with a consideration of the forest and its communicative and curative potencies—excesses which we are only beginning to understand and appreciate [Beresford-Kroger and Thorne, p. 64]. Such views are tempered by the excessive evacuations of material, especially construction waste, which in its plentitude sustains new and unexpected ecologies and experiences [Hirmer, p. 76]. Between the flourishing efflorescences of plant life and the mutating, ejected debris of the city, the sensuous sounding of the earth is made manifest through various instruments that are themselves the means by which both knowledge and violence are constructed and perpetuated [Ginwala and Ziherl, p. 90]. These technologies come to fruition in both radi-

cal new art practices that call attention to the precarious realities of the human [DaSilva, p. 98] and peculiar forms of luxurious apocalypticism [Schneider, p. 102]. The explosive growth of the human, and our common dependency on appropriated chemical capacities, also suggests a new way of reading the Anthropocene and its unequal distribution of environmental risks, benefits, and stimulants [McDonough, p. 106]. Of course, such a history calls into question the inexorable violence of human inhabitations, but it also beckons a consideration of the future of settlement, whether in the form of the Modernist legacy of Metabolism and the future that never happened [Magalhães and Soares, p. 114], or the speculative futures of infinity and eternity, entwined as the horizon of cosmopolitical propositions [Provost, p. 124].

"From Hankow to the Wu-Shan Gorge, Upper Yangtsze," from *Illustrations of China and Its People, Vol. 4*, by John Thomson, 1874; image courtesy Yale University Beinecke Rare Book & Manuscript Library, accessed through the Massachusetts Institute of Technology's *Visualizing Cultures*.

Technologies of the Political

In his magisterial study of the history of climate science, Paul Edwards explains the movement from early theories of climate to the contemporary understanding of "general circulation" that relays and distributes the localized effects of global climate, emphasizing the tremendous difficulties caused by a plentitude of technological frictions. In parallel with these frictions, the development of the knowledge of general circulation required, as Edwards suggests throughout his study, various techno-political assemblages, or instances of technopolitics. "Engaging in technopolitics means designing or using technology strategically to achieve political ends. Symmetrically," according to Edwards, "it also means using political power strategically to achieve technical or scientific aims."[2] Understanding the specificity of these symmetrical co-productions allows us to avoid the philosophical and political pitfalls of both actor-network theory and object-oriented ontology; where the former approach valorizes the connectivity of the network, and the latter position emphasizes the irreducibility of nodes (whether as objects or things) as the primary constituents of the network, a more coherent and politically operative analysis requires a multi-scalar and multi-centered approach, where agency is negotiated as

a coproduction among vertical pressures (from above as much as from below) and heterogeneous lateral affinities.

Exemplary of such an approach to technologies of the political, forensic architecture has helped frame urgent reconsiderations of the multilateral violence modulated by international humanitarian law, environmental law, and non-human rights [Weizman & Davis, p. 130].[3] Still, cataloging and analyzing these forms of violence has also exceeded architecture practices, receiving critical attention through new media art practices [Bridle, pp. 130, 132, 134, 136, 138, 140, 142, 144]. The technologies of the political, especially those related to the optics of violence, cast a long shadow and require a keen and attentive vision if they are to be contested. Like architecture, images are neither ethically neutral nor politically transparent. The work of dispossession and appropriation, such as with the seizure of Palestinian villages and land, relies on images to recast the excesses of colonial violence as the grand project of a modernizing statecraft [Azoulay, p. 148]. Images of progress are also a key feature in fomenting the politics of enthusiasm so often deployed as a means of "revitalization" in the processes of event urbanism [De Lisio, p. 170]; yet counter-practices, such as those developed through the Olympic City Project, also suggest alternative forms of reading the opportunism of spectacular, event-driven urbanism [Pack, pp. 171, 173, 174, 176, 177; Hustwit, p. 178]. In addition, the practice of documentary photography, as a mode of description that reveals rhythms of violence, can be advanced to critically engage the differential pressures of postnatural urbanism [Hutama, pp. 180, 185, 190, 195, 200].

In addition to these counter-practices and their antagonistic images of various urban struggles, the city itself can be understood as a contemporary locus of technopolitics. In this regard, an archaeology of memory fragments that contests State histories and dominant narratives helps ensure the heterogeneity of urban temporalities against the imposition of homogenizing order, whether authoritarian or neoliberal [Kusno, Miller & Turpin, p. 180]. Likewise, curatorial practices that bring together artists contesting the dominant narratives of State security and its borderland violence are essential to maintaining the vibrancy of intercultural and postcolonial collaborations [Mitra, p. 212]. No less essential, however, is an understanding of the extravagant expenditure of the State to maintain its image as a transparent and allegedly accountable institution; while denouncing all excesses of security architecture and infrastructure is no doubt important, some instances, such as Canada's so-called New Camelot, are more deserving of ridicule [Monaghan & Walby, p. 218]. The State's image-making, whether by way of architectural façades or event-driven activities, can be further interrogated through cooperative practices that reconsider the pacifying role of the commodity spectacle and instigate new forms of occupation through conviviality from below [Hebbel Am Ufer & raumlaborberlin, p. 226]. Finally, and certainly not least among the technologies of the political, are the community-produced icons of shame, which as processual group activities enable manifestations of anticolonial resistance [Jacquet, p. 206]. Importantly, the historical analysis of such practices, in concert with the development of correlative strategies, indicate ways of negotiating both the politics of identity and the ethics of subjectivity.

Practices Before and After the Subject

In the political philosophies of non-coercion and mutual aid that can be traced back at least to Spinoza in the early modern period, and that connect diverse figures such as Emma Goldman, Rosa Luxemburg, Frantz Fanon, and Jean Genet, among many others, the question of the subject as the locus of political action is both decisive and deceptive. We could argue that the political subject is both the product of particular practices, as well as the medium generating practices of collaboration, struggle, resistance, or revolution. Before and after the subject, then, there is an excess in the form of general economy of agitation, or, what queer theorist William Haver describes as a condition of "general affectivity."[4] For Haver, "[b]odies and pleasures are always multiple, ambiguous, and anonymous, and the principle of the conjugation of bodies with pleasures is the circulation of a general affectivity."[5] Because of this, "[p]ersonhood and subjectivity, however conceived, do not supplant empirical sensuousness. The intimate, radical imperson-

ality of bodies and pleasures withstands all the seductions offered by concepts of person and subject. Indeed, not even that disintegration we call death is beyond the circulation of bodies and pleasures in a general (*which is in no way universal*) affectivity."[6] The reconsideration of excess from the point of view of a sensuous, anonymous pleasure is perhaps nowhere more rigorously argued for than at the beginning of this section, where the consideration of the liquid fore-speech of drool sets the fore-scene [Ricco, p. 234]. And, like the drool that traces the politics of sleeping together, the cartographic impulse perpetually thwarted by the realities of a shifting, fluid reality finds its inverted complement in new curatorial practices that evade the antinomies of reality and fiction [Springer, p. 242]. But, "[s]ince each of us was several, there was already quite a crowd."[7] That is to say, as the fiction of the individual cartographer or curator gives way to the multiplicities of coproduction, the politics and power of the group beckons further consideration as well [Lotringer, p. 254]. With these extrapolations of group power in mind, we can also productively and speculatively reconsider the fictions of both human intelligence—imagined to be an outcome of evolutionary "reason"—and the model—as that electable heuristic device so relied upon by scientists and designers alike [Lem & Zylinska, p. 266]. Of course, we are well aware that such intelligent, model fictions are also maintained through modes of greater and lesser coercion, whether through the mass intimacy of design by "dividuals" [Peiffer, p. 294], or the more explicit violence and hate nurtured by Prison America [Kraus, p. 306]. But, the fictive subject can also be productively, and politically, re-appropriated; with such ends in mind, both collaborative writing, which affirms non-completion through open-ended archival practices [Prelinger & Dean, p. 272], and collaborative graphic design, which redacts world-making propositions to investigate their latent, alternative assumptions [Langlois & Abdallah, p. 280], suggest viable practices for the perpetual agitation of political subjectivity.

Natures Inside and Out

In a fashion exemplifying his singular, provocative voice, Jean Baudrillard once announced that the only reason America maintains its mental asylums is to disguise the fact that the whole country has, in fact, become one massive, open-air psychiatric institution. Whether we are inside or outside of the asylum, then, becomes a matter of a general economy of comportments, dispositions, and affectations. As with the asylum, so it is with nature itself. In the first text in this section, the relations between nature as palliative scenography and the psychiatric institution as a model consumer society are brought together through the great literary tradition of the obituary [Denizen, p. 318]. However, as Rich Pell remarks in his conversation with Emily Kutil, "[i]n a natural history museum they try to keep dead things dead forever, which ends up being a lot harder than you might think" [Pell & Kutil, p. 328]. The question of the boundary between the inside and outside of nature is opened up to a general economic reading through the work of the Center for PostNatural History, which echoes and amplifies earlier claims about the dramatic human effects on the environment made by the untimely Italian geologist Antonio Stoppani [Stoppani, Federighi & Berceanu, p. 346]. Nearly one hundred years after Stoppani's insightful but then-unconvincing argument for the introduction of an Anthropozoic Era into geological periodization, the concentrated display of the earth's most dangerous and geographically distributed fauna finds it apotheosis in the towering mountains of taxidermy that indicate, through a careful analysis, the macrophenomenal operations of Cabella's, the "world's foremost outfitter" [Young, p. 354]. Similarly, in a report on the economic "miracle" of Almería, Spain, we encounter the manic proliferation of a highly regulated, chemically managed garden of the sun [Cate Christ, p. 364]. The boundary of what might be considered natural is not only beginning to blur, but proliferate; no longer a geographic, extensive, or measureable border between the interior and the exterior, the distinction between the inside and outside of nature appears to be, in the Anthropocene, more a question of zones of variegated intensity.[8] The evidence for such a shift is now almost an ambient condition, but a focused instance makes the point clear: as an act of speculative dissection, the architecture of the xenotransplantation laboratory—where organs are grown in the

bodies of non-human animals for extraction and incorporation in human bodies—proliferates the zones of intense, ruthless indistinguishability [Vanderpol, p. 372]. The catalogue of practices that would accompany any account of the human project to manage Nature (to both take it inside and take its insides)—or perhaps even more audaciously, to manage Life itself—can, like a mangled corpse, only horrify [Thacker, p. 378]. Even still, the contemporary horror of philosophy is anticipated by the moral perturbations of earlier epochs, including the turn-of-the-century enthusiasm for Satan, a revolutionary figure as committed to free thought and action as his divine enemy was committed to restrictive subjugation and obedience [Hutchens, p. 388]. Such excesses, however consequential for speculative thought and historical understanding, must also connect to the political struggles of the present, not least of which is the struggle against the potent violence of incarceration [Sperry & Chak, p. 394], a matter of such urgent significance that it is the theme of *Scapegoat*'s upcoming eighth issue.

Reviews

In the wake of Detroit's unelected "Emergency Manager" Kevyn Orr filing for Chapter 9 bankruptcy this past July, we begin our reviews section with another installment of *Scapegoat*'s Kids on Buildings column, in which Emil, age five, considers the excessive potential of Zaha Hadid's recent Eli & Edythe Broad Art Museum at Michigan State University. Being somewhat less inclined than other recent critics to describe the newly Hadidified city of East Lansing as a site of existential conditions remade by orthogonal geometries, our columnist endeavours to find more practical excitements among the curves of this confounding, supernatural expenditure [Emil, p. 404]. Following the column, our other reviews consider various themes that intersect with the theory of excess, including the practice of repression and the politics of resistance within neoliberal regimes, the political history and diminishing future of carbon-based fuels, the potential for radical comradely objects under socialist modes of production, and the peculiar indecision of islands. Alessandra Renzi and Greg Elmer's *Infrastructure Critical: Sacrifice at Toronto's G8/G20 Summit* is an essential text for theorists and activists engaged in the contemporary struggles over critical communications infrastructure, especially in the wake of the Snowden revelations related to the massive Prism surveillance program [Sørli, p. 407]. No less essential for contemporary political economic considerations of human dependency on carbon-based fuels is *Carbon Democracy*, the most recent monograph from Timothy Mitchell [Langevin, p. 409]. Moving from infrastructural and extractivist excesses to the scale of and relation to the commodity itself, Chistina Kiaer's *Imagine No Possessions* challenges contemporary thing-theorists to consider the political implications and potentials of the socialist object [Taylor, p. 411]. Finally, the offshore oddity of *Kish, an Island Indecisive by Design*, by Nasrin Tabatabai and Babak Afrassiabi, is considered through its performativity as a book, operating through various attempts to blur distinctions between form and content [Chodoriwsky, p. 414].

Inter-alia

The philosophy of excess, as developed by Georges Bataille and relayed through Jean Baudrillard and various other intercessors into contemporary design practice, affords us now, in the Anthropocene, a decisive perspective—one that might best be described in the words of Benedict Anderson, who, supposedly following Melville, explicates his work as "political astronomy."[9] In fact, it is just such a political astronomy that is invoked by Walter Benjamin (who, before fleeing Paris during the Nazi occupation of France, gave his collected notes for *The Arcades Project* to his friend Georges Bataille, then a librarian at the Bibliothèque Nationale, to hide among the stacks). But it was before the war that Benjamin would write, between 1923 and 1926, a remarkable series of long aphorisms, eventually published in 1928 as *One-Way Street*. In the final section of the text, "To the Planetarium," Benjamin offers a premonitory cosmopolitical proposal for the Anthropocene that has many important resonances in the later convolutes of *The Arcades Project*. The precision of Benjamin's writing in this section of the text makes careful, attentive reading especially necessary:

> The mastery of nature, so the imperialists teach, is the purpose of all technology. But who would trust a cane wielder who

> proclaimed the mastery of children by adults to be the purpose of education? Is not education above all the indispensable ordering of the relationship between generations and therefore mastery, if we are to use this term, of that relationship and not of the children? And likewise technology is the mastery not of nature but of the relation between nature and man.[10]

Benjamin then continues (again with gendered language)as follows: "Men as a species completed their development thousands of years ago; but mankind as species is just beginning his. In technology a *physis* [nature] is being organized through which mankind's contact with the cosmos takes a new and different form from that which it had in nations and families."[11] Here it seems that Benjamin is suggesting two separate rhythms of evolutionary development: the first, "men as a species," appears to mark the distinction of *Homo sapiens*, or humans as such; the second, "mankind as species," is then correlative to the inter-species relationships available to the human, including, through techno-political means, a relationship to the cosmos. Noting the emerging exploratory horizons of science for both interior and exterior natures, that is, both the mind and body, as well as the universe, Benjamin then remarks: "The paroxysm of genuine cosmic experience is not tied to that tiny fragment of nature that we are accustomed to call 'Nature.'"[12] Here it seems Benjamin is in radical agreement with Bataille, whose *La part maudite* [*The Accursed Share*] was published just over a decade later (1949). How then to characterize this "paroxysm of genuine cosmic experience," which seems as important for Benjamin's political astronomy as for Bataille's general economy?

For both thinkers, exposure to an "outside" beyond the human offers an experience that challenges the normative assumptions and "ordinary" situation of politics as much as it affords new and urgent perspectives on the values that shape our lived realities within restricted econo-

Peking Observatory detail, from *Illustrations of China and Its People, Vol. 4*, by John Thomson, 1874; images courtesy Yale University Beinecke Rare Book & Manuscript Library, accessed through the Massachusetts Institute of Technology's *Visualizing Cultures*.

mies. Likewise, the Anthropocene thesis, which suggests that the aggregate effect of human activity on earth has become so significant as to require a new geological epoch, reminds us, as human agents, of the massive destructive potential of our activities, whether intentional or not, conscious or unconscious. The thesis is perhaps most effective not as a scientific paradigm, but as a political construct. In her own cosmopolitical proposal, Isabelle Stengers has developed a necessary feminist reading of the Anthropocene. She contends that, "feminism may indeed help to face what is threatening us because it *dis-habituates* and dispels the anaesthesia" produced by academic abstractions.[13] To dis-habituate patterns of violence, patriarchy, and colonialism would be to simultaneously remember our locatedness within the earth and the cosmos, and to question—openly, curiously, and carefully—our singular place within these ecologies.

As the photographer John Thomson made his way through rural China to photograph the lives of its inhabitants for his massive, four-volume study *Illustrations of China and Its People: A Series of Two Hundred Photographs, with Letterpress Descriptive of the Places and People Represented* (1873–4), the first work of its kind by any European traveler, it seems that among the many unprecedented scenes he encountered, two especially compelling models caught his attention.[14] The first, the extremely well-crafted instruments of the Peking Observatory, were an indication of a sophisticated relationship to the cosmos within Chinese culture and politics. His remarks on the instruments, despite his predilection for European technology, testify to his impression that the cosmopolitical sensibility of their makers was matched by the quality of their design and construction practices.[15] The second model, if we may call it that, was the reflective capacity of the surface of the Yangtze River itself, which, when exposed to his modest but weighty camera, created an image of deep, indelible immersion. The sky and earth double on the deceptively still surface of the water of the Upper Yangtze, creating an inescapable scenographic frame resistant to any human action. If the former instruments suggest the navigational, calendrical, and scientific ambitions related to locating the human within a perpetually moving cosmos, the latter image captures, by way of photographic technology, a moment of stillness within which tellurian, geological, and celestial orientations seem impious, if not impossible. In one image, the excessive extension of the universe is modeled by technologies intended to enable stable and predictable relations with the knowable cosmos—a *telescopic* restriction; in the other, the excessive finitude of the human is defined by way of the camera's capacity to capture an image of overwhelming stability that is formidably diminutive—a *microscopic* restriction. To remain vulnerable, mobile, and lithe between these two restrictions and countless others, to leverage them all against each other when necessary, to operate among the multi-scalar and multi-centered general economy, and to use the excesses of the scale of the universe to counter-balance the excesses of the scale of the human—such imperatives could comprise, were Bataille to have proposed them, an agenda for the operative use of excess to help produce the practices of theory and design in the Anthropocene. But because he did not, it is up to us to construct a cosmopolitics capable of sustaining pleasure, passion, and conviction.

Endnotes

1 For a comprehensive reading of the history of the "whole earth" as both image and ideology, see Diedrich Diederichsen and Anselm Franke, eds., *The Whole Earth California and the Disappearance of the Outside* (Berlin: Sternberg Press, 2013).
2 Paul Edwards, *A Vast Machine: Computer Models, Climate Data, and the Politics of Global Warming* (Cambridge, Mass.: MIT Press, 2010), 215.
3 The work that constitutes "forensic architecture" is already quite substantial, however, several texts are essential reading for an understanding of the trajectories of research in relation to curatorial practice, aesthetics, international humanitarian law, and environmental law; see especially: "Exhibitions, Forensics, and the Agency of Objects—Eyal Weizmann in *Cultures of the Curatorial*, ed. Beatrice von Bismarck, Jörn Schafaff and Thomas Weski (Berlin and New York: Sternberg Press, 2012), 85–95; Thomas Keenan and Eyal Weizmann, *Mengele's Skull: The Advent of a Forensic Aesthetics* (Berlin and New York: Sternberg Press, 2012); Eyal Weizman, *The Least of All Possible Evils: Humanitarian Violence from Arendt to Gaza* (London: Verso, 2011); and Paulo Tavares, "Murky Evidence," in *Cabinet* 43 (Fall 2011): 101–105.
4 William Haver, "A Sense of the Common," *The South Atlantic Quarterly* 111, no. 3 (Summer 2012): 439–452.
5 Ibid., 440.
6 Ibid., 441; my emphasis.
7 Gilles Deleuze and Félix Guattari, *A Thousand Plateaus*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1987), 3.
8 For a discussion of the intensive negotiation of the Anthropocene, see Bruno Latour, *Facing Gaia: Six Lectures on the Political Theology of Nature*, 2013 Gifford Lectures on Natural Religion, http://www.bruno-latour.fr/node/486; for a compelling inversion of the borders and orders of geology and biology, see Ilana Halperin, *Physical Geology: A Field Guide to Body Mineralogy and Other New Landmass* (Berlin: Berliner Medizinhistorisches Museum, 2010).
9 Benedict Anderson, *Under Three Flags: Anarchism and the Anti-Colonial Imagination* (London: Verso, 2007), 1–2.
10 Walter Benjamin, "One-Way Street," in *One Way Street and Other Writings* (New York: Verso, 1997), 104.
11 Ibid.; it is worth nothing that Benjamin, originally writing in German, here uses the words "Mensch" and "Menschheit," which—like "human" and "humankind"—are not gendered terms, at least not in the sense that we tend to think of such terms in the English language. However, it is important to underline that, like many other texts either written by and translated by European men, the operative use of gendered nouns or pronouns is nevertheless exclusionary and politically problematic. For further considerations regarding the translation of such texts, see, for instance, Lori Chamberlain, "Gender and the Metaphorics of Translation," in *Signs* vol. 13, no. 3 (Spring, 1988): 454–472; Rosemary Arrojo, "Fidelity and The Gendered Translation," in *TTR : traduction, terminologie, rédaction*, vol. 7, no. 2 (1994): 147–163; and, Uwe Kjær Nissen, "Aspects of translating gender," in *Linguistik online* no. 11, (2/02): 25–37.
12 Ibid.
13 Isabelle Stengers, "Matters of Immanent Composition: Cosmopolitics in the Anthropocene—A Conversation with Heather Davis and Etienne Turpin," in *Architecture in the Anthropocene: Encounters Among Design, Deep Time, Science and Philosophy*, ed. Etienne Turpin (Ann Arbor, Mi.: MPublishing/Open Humanities Press, forthcoming 2013).
14 I would like to thank Anna-Sophie Springer for bringing this marvelous collection of images to my attention.
15 While Thomson was willing to compliment the design and construction of the instruments at the Observatory, he was still extremely skeptical of their accuracy, especially when unfavourably compared—at least, by Thomson—to European-made technologies for astronomical observation.