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# A Billion Black Anthropocenes Or None Forerunners

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## RILEY SWANSON

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### Envisioning Landscapes, Making Worlds Makina Books

A remarkable exploration of the science, history, and politics of the Anthropocene, one of the most important scientific ideas of our time, from two world-renowned experts “A relentless reckoning of how we, as a species, got ourselves into the mess we’re in today, . . . told with determination and in chiseled, almost literary prose.”—Christoph Irmscher, Wall Street Journal Meteorites, mega-volcanoes, and plate tectonics—the old forces of nature—have transformed Earth for millions of years. They are now joined by a new geological force—humans. Our actions have driven Earth into a new geological epoch, the Anthropocene. For the first time in our home planet’s 4.5-billion-year history a single species is increasingly dictating Earth’s future. To some the Anthropocene symbolizes a future of superlative control of our environment. To others it is the height of hubris, the illusion of our mastery over nature. Whatever your view, just below the surface of this odd-

sounding scientific word, the Anthropocene, is a heady mix of science, philosophy, and politics linked to our deepest fears and utopian visions. Tracing our environmental impacts through time, scientists Simon Lewis and Mark Maslin reveal a new view of human history and a new outlook for the future of humanity in the unstable world we have created.

*The Black Shoals* NYU Press

The story of the artistic collaboration between the originators of the ecosex movement, their diverse communities, and the Earth What’s sexy about saving the planet? Funny you should ask. Because that is precisely—or, perhaps, broadly—what Annie Sprinkle and Beth Stephens have spent many years bringing to light in their live art, exhibitions, and films. In 2008, Sprinkle and Stephens married the Earth, which set them on the path to explore the realms of ecosexuality as they became lovers with the Earth and made their mutual pleasure an embodied expression of passion for the environment. Ever since, they have been not just pushing but obliterating the boundaries circumscribing biology and ecology, creating ecosexual art in their performance of an environmentalism that is feminist, queer, sensual, sexual, posthuman, materialist, exuberant, and

steeped in humor. Assuming the Ecosexual Position tells of childhood moments that pointed to a future of ecosexuality—for Annie, in her family swimming pool in Los Angeles; for Beth, savoring forbidden tomatoes from the vine on her grandparents’ Appalachian farm. The book describes how the two came together as lovers and collaborators, how they took a stand against homophobia and xenophobia, and how this union led to the miraculous conception of the Love Art Laboratory, which involved influential performance artists Linda M. Montano, Guillermo Gómez-Peña, and feminist pornographer Madison Young. Stephens and Sprinkle share the process of making interactive performance art, including the Chemo Fashion Show, Cuddle, Sidewalk Sex Clinics, and Ecosex Walking Tours. Over the years, they celebrated many more weddings to various nature entities, from the Appalachian Mountains to the Adriatic Sea. To create these weddings, they collaborated with hundreds of people and invited thousands of guests as they vowed to love, honor, and cherish the many elements of the Earth. As entertaining as it is deeply serious, and arriving at a perilous time of sharp differences and constricting categories, the story of this artistic collaboration between Sprinkle, Stephens, their diverse communities, and the Earth opens gender and sexuality,

art and environmentalism, to the infinite possibilities and promise of love.

**Strangers** Penn State Press

Exposes and explores the prevalence of racist restaurant branding in the United States Aunt Jemima is the face of pancake mix. Uncle Ben sells rice. Chef Rastus shills for Cream of Wheat. Stereotyped Black faces and bodies have long promoted retail food products that are household names. Much less visible to the public are the numerous restaurants that deploy unapologetically racist logos, themes, and architecture. These marketing concepts, which center nostalgia for a racist past and commemoration of our racist present, reveal the deeply entrenched American investment in anti-blackness. Drawing on wide-ranging sources from the late 1800s to the present, *Burgers in Blackface* gives a powerful account, and rebuke, of historical and contemporary racism in restaurant branding. Forerunners: Ideas First Short books of thought-in-process scholarship, where intense analysis, questioning, and speculation take the lead  
*A History of the World in Seven Cheap Things* U of Minnesota Press

In *Fictions of Land and Flesh* Mark Rifkin explores the impasses that arise in seeking to connect Black and Indigenous movements, turning to speculative fiction to understand those difficulties and envision productive ways of addressing them. Against efforts to subsume varied forms of resistance into a single framework in the name of solidarity, Rifkin argues that Black and Indigenous political struggles are oriented in distinct ways, following their own lines of development and contestation. Rifkin suggests how movement between the two can be approached as something of a speculative leap in which the terms and dynamics of one are disoriented in the encounter with the other. Futurist fiction provides a compelling site for exploring such disjunctions. Through analyses of works by Octavia Butler, Walter Mosley, Nalo Hopkinson, Melissa Tantaquidgeon Zobel, and others, the book illustrates how ideas about fungibility, fugitivity, carcerality, marronage, sovereignty, placemaking, and governance shape the ways Black and Indigenous intellectuals narrate the past, present, and future. In turning to speculative fiction, Rifkin illustrates how speculation as a process provides conceptual and ethical resources for recognizing difference while engaging across it.

*Planetary Social Thought* McGill-Queen's Press - MQUP

Harvard's acclaimed geologist "charts Earth's history in accessible style" (AP) "A sublime chronicle of our planet." –Booklist, STARRED review How well do you know the ground beneath your feet? Odds are, where you're standing was once cooking under a roiling sea of lava, crushed by a towering sheet of ice, rocked by a nearby meteor strike, or perhaps choked by poison gases, drowned beneath ocean, perched atop a mountain range, or roamed by fearsome monsters. Probably most or even all of the above. The story of our home planet and the organisms spread across its surface is far more spectacular than any Hollywood blockbuster, filled with enough plot twists to rival a bestselling thriller. But only recently have we begun to piece together the whole mystery into a coherent narrative. Drawing on his decades of field research and up-to-the-minute understanding of the latest science, renowned geologist Andrew H. Knoll delivers a rigorous yet accessible biography of Earth, charting our home planet's epic 4.6 billion-year story. Placing twenty first-century climate change in deep context, *A Brief History of Earth* is an indispensable look at where we've been and where we're going. Features original illustrations depicting Earth history and nearly 50 figures (maps, tables, photographs, graphs).

**Bodies of Water** Verso Books

Presents thirty novel terms that do not yet exist in English to envision ways of responding to the environmental challenges of our generation As the scale and gravity of climate change becomes undeniable, a cultural revolution must ultimately match progress in the realms of policy, infrastructure, and technology. Proceeding from the notion that dominant Western cultures lack the terms and concepts to describe or respond to our environmental crisis, *An Ecotopian Lexicon* is a collaborative volume of short, engaging essays that offer ecologically productive terms—drawn from other languages, science fiction, and subcultures of resistance—to envision and inspire responses and alternatives to fossil-fueled neoliberal capitalism. Each of the thirty suggested “loanwords” helps us imagine how to adapt and even flourish in the face of the socioecological adversity that characterizes the present moment and the future that awaits. From “Apocalypse” to “Qi,” “ ~\*~ ” to “Total Liberation,” thirty authors from a range of disciplines and backgrounds assemble a grounded yet dizzying lexicon, expanding the limited European and North American conceptual lexicon that many activists, educators, scholars, students, and citizens have inherited. Fourteen artists from eleven countries respond to these chapters with original artwork that illustrates the contours of the possible better worlds and worldviews. Contributors: Sofia Ahlberg,

Uppsala U; Randall Amster, Georgetown U; Cherice Bock, Antioch U; Charis Boke, Cornell U; Natasha Bowdoin, Rice U; Kira Bre Clingen, Harvard U; Caledonia Curry (SWOON); Lori Damiano, Pacific Northwest College of Art; Nicolás De Jesús; Jonathan Dyck; John Esposito, Chukyo U; Rebecca Evans, Winston-Salem State U; Allison Ford, U of Oregon; Carolyn Fornoff, U of Illinois at Urbana-Champaign; Michelle Kuen Suet Fung; Andrew Hageman, Luther College; Michael Horka, George Washington U; Yellena James; Andrew Alan Johnson, Princeton U; Jennifer Lee Johnson, Purdue U; Melody Jue, U of California, Santa Barbara; Jenny Kendler; Daehyun Kim (Moonassi); Yifei Li, NYU Shanghai; Nikki Lindt; Anthony Lioi, Juilliard School of New York; Maryanto; Janet Tamalik McGrath; Pierre-Héli Monot, Ludwig Maximilian U of Munich; Kari Marie Norgaard, U of Oregon; Karen O’Brien, U of Oslo, Norway; Evelyn O’Malley, U of Exeter; Robert Savino Oventile, Pasadena City College; Chris Pak; David N. Pellow, U of California, Santa Barbara; Andrew Pendakis, Brock U; Kimberly Skye Richards, U of California, Berkeley; Ann Kristin Schorre, U of Oslo, Norway; Malcolm Sen, U of Massachusetts Amherst; Kate Shaw; Sam Solnick, U of Liverpool; Rirkrit Tiravanija, Columbia U; Miriam Tola, Northeastern U; Sheena Wilson, U of Alberta; Daniel Worden, Rochester Institute of Technology.

*The Conservation Revolution* U of Minnesota Press

The Anthropocene has emerged as perhaps the scientific concept of the new millennium. Going further than earlier conceptions of the human–environment relationship, Anthropocene science proposes that human activity is tipping the whole Earth system into a new state, with unpredictable consequences. Social life has become a central ingredient in the dynamics of the planet itself. How should the social sciences respond to the opportunities and challenges posed by this development? In this innovative book, Clark and Szerszynski argue that social thinkers need to revise their own presuppositions about the social: to understand it as the product of a dynamic planet, self-organizing over deep time. They outline ‘planetary social thought’: a transdisciplinary way of thinking social life with and through the Earth. Using a range of case studies, they show how familiar social processes can be radically recast when looked at through a planetary lens, revealing how the world-transforming powers of human social life have always depended on the forging of relations with the inhuman potentialities of our home planet. Presenting a social theory of the planetary, this book will be essential reading for students and scholars interested in humanity’s relation to the changing Earth.

**Infrastructures of Apocalypse** U of Minnesota Press

Contemporary life is founded on oil – a cheap, accessible, and rich source of energy that has shaped cities and manufacturing economies at the same time that it has increased mobility, global trade, and environmental devastation. Despite oil’s essential role, full recognition of its social and cultural significance has only become a prominent feature of everyday debate and discussion in the early twenty-first century. Presenting a multifaceted analysis of the cultural, social, and political claims and assumptions that guide how we think and talk about oil, Petrocultures maps the complex and often contradictory ways in which oil has influenced the public’s imagination around the world. This collection of essays shows that oil’s vast network of social and historical narratives and the processes that enable its extraction are what characterize its importance, and that its circulation through this immense web of relations forms worldwide experiences and expectations. Contributors’ essays investigate the discourses surrounding oil in contemporary culture while advancing and configuring new ways to discuss the cultural ecosystem that it has created. A window into the social role of oil, Petrocultures also contemplates what it would mean if human life were no longer deeply shaped by the consumption of fossil fuels.

*Return Engagements* Routledge

In recent years, environmental and human rights advocates have suggested that we have entered the first new geological epoch since the end of the ice age: the Anthropocene. In this new epoch, humans have come to reshape unwittingly both the climate and natural world; humankind has caused mass extinctions of plant and animal species, polluted the oceans, and irreversibly altered the atmosphere. Ironically, our efforts to make the planet more hospitable to ourselves seem to be driving us toward our inevitable extinction. A force of nature, humanity is now decentered as the agent of history. As Jennifer Fay argues, this new situation is to geological science what cinema has always been to human culture. Film, like the Anthropocene, is a product of the industrial revolution, but arises out of a desire to preserve life and master time and space. It also calls for the creation of artificial worlds, unnatural weather, and deadly environments for entertainment, scientific study, and devising military strategy. Filmmaking stages, quite literally, the process by which worlds and weather come into being and meaning, and it mimics the forces that are driving

this new planetary inhospitality. Cinema, in other words, provides an image of "nature" in the age of its mechanical reproducibility. Fay argues that cinema exemplifies the philosophical, political, and perhaps even logistical processes by which we can adapt to these forces and also imagine a world without humans in it. Whereas standard ecological criticism attends to the environmental crisis as an unraveling of our natural state, this book looks to film (from Buster Keaton, to Jia Zhangke, to films of atomic testing and early polar exploration) to consider how it reflects upon the creation and destruction of human environments. What are the implications of ecological inhospitality? What role might cinema and media theory play in challenging our presumed right to occupy and populate the world? As an art form, film enjoys a unique relationship to the material, elemental world it captures and produces. Through it, we may appreciate the ambitions to design an unhomely planet that may no longer accommodate us.

*LatinX* U of Minnesota Press

Explores the representation of slave revolt in video games—and the trouble with making history playable *Kill the Overseer!* profiles and problematizes digital games that depict Atlantic slavery and “gamify” slave resistance. In videogames emphasizing plantation labor, the player may choose to commit small acts of resistance like tool-breaking or working slowly. Others dramatically stage the slave’s choice to flee enslavement and journey northward, and some depict outright violent revolt against the master and his apparatus. In this work, Sarah Juliet Lauro questions whether the reduction of a historical enslaved person to a digital commodity in games such as *Mission US*, *Assassin’s Creed*, and *Freedoom Cry* ought to trouble us as a further commodification of slavery’s victims, or whether these interactive experiences offer an empowering commemoration of the history of slave resistance. Forerunners is a thought-in-process series of breakthrough digital works. Written between fresh ideas and finished books, Forerunners draws on scholarly work initiated in notable blogs, social media, conference plenaries, journal articles, and the synergy of academic exchange. This is gray literature publishing: where intense thinking, change, and speculation take place in scholarship.

*Anthropocene Antarctica* U of Minnesota Press

This collection of essays and articles from a wide range of journals is intended to make more accessible to students and scholars some of the most important writing in English in this field from the 1950s to the present day. The volume draws attention to work on both the design and the use of ships in warfare in the period c.1000-c.1500. The collection deals with both the Mediterranean and northern waters in this period and not only makes clear what work has been done in this field but indicates areas where more research is needed.

**Weathered** HarperCollins

A radical and necessary rethinking of trans care What does it mean for trans people to show up for one another, to care deeply for one another? How have failures of care shaped trans lives? What care practices have trans subjects and communities cultivated in the wake of widespread transphobia and systemic forms of trans exclusion? *Trans Care* is a critical intervention in how care labor and care ethics have been thought, arguing that dominant modes of conceiving and critiquing the politics and distribution of care entrench normative and cis-centric familial structures and gendered arrangements. A serious consideration of trans survival and flourishing requires a radical rethinking of how care operates. Forerunners is a thought-in-process series of breakthrough digital works. Written between fresh ideas and finished books, Forerunners draws on scholarly work initiated in notable blogs, social media, conference plenaries, journal articles, and the synergy of academic exchange. This is gray literature publishing: where intense thinking, change, and speculation take place in scholarship.

**The Human Planet** Duke University Press

Rewriting the “origin stories” of the Anthropocene No geology is neutral, writes Kathryn Yusoff. Tracing the color line of the Anthropocene, *A Billion Black Anthropocenes or None* examines how the grammar of geology is foundational to establishing the extractive economies of subjective life and the earth under colonialism and slavery. Yusoff initiates a transdisciplinary conversation between feminist black theory, geography, and the earth sciences, addressing the politics of the Anthropocene within the context of race, materiality, deep time, and the afterlives of geology. Forerunners is a thought-in-process series of breakthrough digital works. Written between fresh ideas and finished books, Forerunners draws on scholarly work initiated in notable blogs, social media, conference plenaries, journal articles, and the synergy of academic exchange. This is gray literature publishing: where intense thinking, change, and speculation take place in scholarship.  
*A Billion Black Anthropocenes Or None* Duke University Press

Anthropocene Antarctica offers new ways of thinking about the ‘Continent for Science and Peace’ in a time of planetary environmental change. In the Anthropocene, Antarctica has become central to the Earth’s future. Ice cores taken from its interior reveal the deep environmental history of the planet and warming ocean currents are ominously destabilising the glaciers around its edges, presaging sea-level rise in decades and centuries to come. At the same time, proliferating research stations and tourist numbers challenge stereotypes of the continent as the ‘last wilderness.’ The Anthropocene brings Antarctica nearer in thought, entangled with our everyday actions. If the Anthropocene signals the end of the idea of Nature as separate from humans, then the Antarctic, long considered the material embodiment of this idea, faces a radical reframing. Understanding the southern polar region in the twenty-first century requires contributions across the disciplinary spectrum. This collection paves the way for researchers in the Environmental Humanities, Law and Social Sciences to engage critically with the Antarctic, fostering a community of scholars who can act with natural scientists to address the globally significant environmental issues that face this vitally important part of the planet.

*Anthropocene Poetics* Duke University Press

Opening with the statement “The anthropocene is no time to set things straight,” Stacy Alaimo puts forth potent arguments for a material feminist posthumanism in the chapters that follow. From trans-species art and queer animals to naked protesting and scientific accounts of fishy humans, *Exposed* argues for feminist posthumanism immersed in strange agencies and scale-shifting ethics. Including such divergent topics as landscape art, ocean ecologies, and plastic activism, Alaimo explores our environmental predicaments to better understand feminist occupations of transcorporeal subjectivity. She puts scientists, activists, artists, writers, and theorists in conversation, revealing that the state of the planet in the twenty-first century has radically transformed ethics, politics, and what it means to be human. Ultimately, *Exposed* calls for an environmental stance in which, rather than operating from an externalized perspective, we think, feel, and act as the very stuff of the world.

*The Extractive Zone* U of Minnesota Press

Nationality is not enough to understand “Latin”-descended populations in the United States LatinX has neither country nor fixed geography. LatinX, according to Claudia Milian, is the most powerful conceptual tool of the Latino/a present, an itinerary whose analytic routes incorporate the Global South and ecological devastation. Milian’s trailblazing study deploys the indeterminate but thunderous “X” as intellectual armor, a speculative springboard, and a question for our times that never stops being asked. LatinX sorts out and addresses issues about the unknowability of social realities that exceed our present knowledge. Forerunners: Ideas First Short books of thought-in-process scholarship, where intense analysis, questioning, and speculation take the lead

*Fictions of Land and Flesh* Duke University Press

The past decade has witnessed a remarkable resurgence in the intellectual interplay between geography and the humanities in both academic and public circles. The metaphors and concepts of geography now permeate literature, philosophy and the arts. Concepts such as space, place, landscape, mapping and territory have become pervasive as conceptual frameworks and core metaphors in recent publications by humanities scholars and well-known writers. *Envisioning Landscapes, Making Worlds* contains over twenty-five contributions from leading scholars who have engaged this vital intellectual project from various perspectives, both inside and outside of the field of geography. The book is divided into four sections representing different modes of examining the depth and complexity of human meaning invested in maps, attached to landscapes,

and embedded in the spaces and places of modern life. The topics covered range widely and include interpretations of space, place, and landscape in literature and the visual arts, philosophical reflections on geographical knowledge, cultural imagination in scientific exploration and travel accounts, and expanded geographical understanding through digital and participatory methodologies. The clashing and blending of cultures caused by globalization and the new technologies that profoundly alter human environmental experience suggest new geographical narratives and representations that are explored here by a multidisciplinary group of authors. This book is essential reading for students, scholars, and interested general readers seeking to understand the new synergies and creative interplay emerging from this broad intellectual engagement with meaning and geographic experience.

*Ricanness* punctum books

This book is available as open access through the Bloomsbury Open Access programme and is available on [www.bloomsburycollections.com](http://www.bloomsburycollections.com). Water is the element that, more than any other, ties human beings in to the world around them – from the oceans that surround us to the water that makes up most of our bodies. Exploring the cultural and philosophical implications of this fact, *Bodies of Water* develops an innovative new mode of posthuman feminist phenomenology that understands our bodies as being fundamentally part of the natural world and not separate from or privileged to it. Building on the works by Luce Irigaray, Maurice Merleau-Ponty and Gilles Deleuze, Astrida Neimanis’s book is a landmark study that brings a new feminist perspective to bear on ideas of embodiment and ecological ethics in the posthuman critical moment.

*The German Historical School* Duke University Press

LONGLISTED FOR THE 2021 RATHBONES FOLIO PRIZE In *Strangers*, Rebecca Tamás explores where the human and nonhuman meet, and why this delicate connection just might be the most important relationship of our times. From ‘On Watermelon’ to ‘On Grief’, Tamás’s essays are exhilarating to read in their radical and original exploration of the links between the environmental, the political, the folkloric and the historical. From thinking stones, to fairgrounds, from colliding planets to transformative cockroaches, Tamás’s lyrical perspective takes the reader on a journey between body, land and spirit—exploring a new ecological vision for our fractured, fragile world. Essays: On Watermelon • On Hospitality • On Panpsychism • On Greenness • On Pain • On Grief • On Mystery A fascinating, lyrical exploration of the eco-political, from human and non-human bodies to landscapes. Tamás’ essays are deeply rooted in folklore and the fragility of existence. A stunning work of enquiry and eloquence. — Sinéad Gleeson So full of insight, compassion and reason. – Anthony Anaxagorou Rebecca Tamás creates a shifting perspective in her essays which illuminates while giving unexpected pleasure. – Amit Chaudhuri Bursting with intellectual generosity. Deep wide roots and radical shoots. — Max Porter To read Rebecca Tamás is to feel weirdly, uncannily creaturely, and to see all around us as pulsing with meaning. — Katherine Angel *Strangers* is a much-needed lesson in how to love—unconditionally and immeasurably—a dying world. — Jessica J. Lee Erudite yet intimate, moving yet fierce, Rebecca Tamás’ hungry exploration of the world – occurring at the porous boundary between literary forms – made me rethink what it means to be humane. — Olivia Sudjic Rebecca Tamás writes searingly on loss, transformation, art and the body. Her writing is tender and sharp, brimming with heat. — Nina Mingya Powles *Strangers* is an extraordinary, essential book. Both quiet and loud. Strange yet explicit. — Sara Baume exciting and clear-eyed. — Melissa Harrison These essays are sharp, purposeful, moving and strange: necessary writing for now. — Jenn Ashworth ‘he writing in these essays is luminous and urgent, intensely intimate and wildly global. *Strangers* is an intricate

exploration of environmental precarity, literary strangeness, and the importance of the nonhuman. — Naomi Booth *Strangers* is a work of generous, optimistic curiosity, one which forgoes the easy promise of a world to come and invites us instead into a relationship of charged “feral intimacy” with a world that is already here. — Sam Byers Tamás builds a world so intimate for us here, teaching us how to unlearn and relearn, relive and relive. – Supriya Kaur Dhaliwal This text is an echoing, unstoppable bell. – Caught by the River (book of the month) A passionate and poetic exercise in empathy for everything. – Between Two Books a beautiful exploration of our relationship with nature. – Idler intriguing and generous. – New Statesman The essays appear not as fragments but as portals, dropping deep into the currents of contemporary ecological thought and lived experience... – Amy Clarkson, SPAM

*Exposed* Cambridge University Press

The idea of the Anthropocene often generates an overwhelming sense of abjection or apathy. It occupies the imagination as a set of circumstances that counterpose individual human actors against ungraspable scales and impossible odds. There is much at stake in how we understand the implications of this planetary imagination, and how to plot paths from this present to other less troubling futures. With *Anthropocene Unseen: A Lexicon*, the editors aim at a resource helpful for this task: a catalog of ways to pluralize and radicalize our picture of the Anthropocene, to make it speak more effectively to a wider range of contemporary human societies and circumstances. Organized as a lexicon for troubled times, each entry in this book recognizes the gravity of the global forecasts that invest the present with its widespread air of crisis, urgency, and apocalyptic possibility. Each also finds value in smaller scales of analysis, capturing the magnitude of an epoch in the unique resonances afforded by a single word. The Holocene may have been the age in which we learned our letters, but we are faced now with circumstances that demand more experimental plasticity. Alternative ways of perceiving a moment can bring a halt to habitual action, opening a space for slantwise movements through the shock of the unexpected. Each small essay in this lexicon is meant to do just this, drawing from anthropology, literary studies, artistic practice, and other humanistic endeavors to open up the range of possible action by contributing some other concrete way of seeing the present. Each entry proposes a different way of conceiving this Earth from some grounded place, always in a manner that aims to provoke a different imagination of the Anthropocene as a whole. The Anthropocene is a world-engulfing concept, drawing every thing and being imaginable into its purview, both in terms of geographic scale and temporal duration. Pronouncing an epoch in our own name may seem the ultimate act of apex species self-aggrandizement, a picture of the world as dominated by ourselves. Can we learn new ways of being in the face of this challenge, approaching the transmogrification of the ecosphere in a spirit of experimentation rather than catastrophic risk and existential dismay? This lexicon is meant as a site to imagine and explore what human beings can do differently with this time, and with its sense of peril. Cymene Howe is Associate Professor in the Department of Anthropology and founding faculty of the Center for Energy and Environmental Research in the Human Sciences (CENHS) at Rice University. She is the author of *Intimate Activism* (Duke, 2013) and *Ecologies: Wind and Power in the Anthropocene* (Duke, 2019). Cymene was co-editor for the journal *Cultural Anthropology* and the Johns Hopkins Guide to Social Theory, and she co-hosts the weekly *Cultures of Energy* podcast. Anand Pandian is Associate Professor in the Department of Anthropology at Johns Hopkins University. He is author of *Reel World: An Anthropology of Creation* (Duke, 2015) and *Crooked Stalks: Cultivating Virtue in South India* (Duke, 2009), among other book, as well as the co-editor of *Race, Nature and the Politics of Difference* (Duke, 2003) and *Crumpled Paper Boat* (Duke, 2017).