

Im Gespräch

Donna Haraway und Thyrza Nichols Goodeve

Speaking Resurgence to Despair / I'd Rather Stay With the Trouble

Wir geben hier die stark gekürzte Fassung eines Gesprächs zwischen Donna Haraway und Thyrza Nichols Goodeve wieder, das zuerst in der Zeitschrift The Brooklyn Rail (Dezember 2017–Januar 2018) erschien. Thyrza Nichols Goodeve ist eine ehemalige Studentin Haraways, die heute als Senior Art Editor bei The Brooklyn Rail arbeitet. Thema des Gesprächs ist Haraways Buch »Staying with the trouble« (Durham: Duke University Press 2016).¹

Die Herausgeberinnen

All of us must become more ontologically inventive and sensible.
– Donna Haraway –

From Implosion to Trouble

Thyrza Nichols Goodeve: Let's begin with the word »trouble« – what it represents as a fine-tuning of your thinking. In our conversations about *Modest_Witness* I selected the word »implosion« as a short hand for getting at the boundary blurrings of the '80s and '90s which provoked the ideas behind the Cyborg Manifesto and the work in *Modest_Witness*.² In other words, the cyborg was the figure, the »offspring« as you called it, of technoscientific implosions. It was the initial figure for *where the work is* – but not in any good / bad; utopic / dystopic narrative. In *Modest_Witness* you put it this way: The offspring of these technoscientific wombs are cyborgs – imploded germinal entities, densely packed condensations of worlds, shocked

¹ Das Gespräch ist nachlesbar unter: <https://brooklynrail.org/2017/12/art/DONNA-HARAWAY-with-Thyrza-Nichols-Goodeve>.

² Donna J. Haraway and Thyrza Nichols Goodeve (2018): *Nothing Comes Without Its World*. forthcoming

into being from the force of the implosion of the natural and the artificial, nature and culture, subject and object, machine and organic body, money and lives, narrative and reality. Cyborgs are the stem cells in the marrow of technoscientific body; they differentiate into the subjects and objects at stake in the contested zones of technoscientific culture.³

DH: I think one of the reasons »A Manifesto for Cyborgs« is still read is because it didn't make it easy to have a bottom line about it. Imploded worlds suck everything into them, the way tiny objects like a chip or a gene or a fetus become these strange attractors that contain whole worlds.

TNG: I think it's interesting how trouble is the logical outcome of implosion. I mean – these worlds are neither simple nor easy, but »the trouble« also references Judith Butler's use of the word in the book *Gender Trouble* (1990). It's a great word because it is not just about being in trouble, but about disturbing or as in its original etymology »to make cloudy.« [...] Your use of the word »trouble« not only acknowledges the necessary, and difficult, alliances and compromises that constitute our everyday material reality, but you emphasize how it's necessary to get into trouble. It reminds me of Bettina Aptheker's teaching of race in the Introduction to Women's Studies class she taught in Santa Cruz in the '80s – that the only way to get anywhere is to take risks and make mistakes, i. e. to eschew white fragility wherever possible and ...

DH: Yes, to make trouble, to stir up potent responses to devastating events, to affirm finitude and both living and dying: this is my very simple point. The violent turbulence of our times is unmistakable, and we must cultivate the capacities to respond – what I call »response-ability.« The list of troubles is indicative, but only that: destruction of peoples and homelands with sea level rises in the Pacific Ocean; poisoning of lands, bodies, airs, and waters through ongoing fossil and nuclear capitalism; mass extinctions and habitat destruction; mass displacements of human and nonhuman beings; permanent wars across much of the earth; rise of fascist and authoritarian regimes around the world; devastating increases in human numbers coupled to structural inequality of wealth and consumption; racialized reproductive injustice; unchecked sexual abuse; and on. Without the narratives of apocalypse or of salvation, staying with the trouble in caring and knowing and acting is such a simple, obvious political and ethical duty.

³ Modest_Witness@Second_Millennium.FemaleManÓ Meets_OncoMouseÓ *Feminism and Technoscience* (20th Anniversary edition). Routledge. New York. Modest_Witness, 1997, 14.

TNG: The subtitle is »Making Kin in the Chthulucene.« Can you discuss your notion of making kin, especially oddkin, in relation to staying with the trouble. What are examples of some of our troubled but productive kin?⁴

DH: First, the »chthonic« and the »chthulucene« (meaning »times of the chthonic«) refer to ongoing, pastpresentfuture processes and entities of the earth – not the earth as mother, but the earth as our flesh and we its flesh, but only a part, not the center or goal of it all, because it is always tentacularly entangled in composing and decomposing worlds. The Chthulucene is a counter to the arrogance of the Anthropocene and Capitalocene, not a substitute, but a troubling presence and force that has never disappeared, and to and with which we are at stake. Making oddkin in this timeplace, this earth, is allying with both biogenetic relatives and very different other sorts of beings, living and dead, to craft enduring, generationally robust, sustaining collectives. Oddkin can be migrants and refugees and longer-term residents joined to reclaim land and waters; or plants, animals, and situated human people joined to rebuild robust habitats committed to multispecies reproductive justice; or the living and the dead joined to affirm still-possible kinds of just flourishing; or many other sorts of compositions that make real kin, those who are for and with each other in caring through living and dying, true family, not a poor substitute for the heteronormative reproductive family; or peoples joined in reparations and restitution for past and ongoing violence to build truly diverse decolonial communities; and more.

TNG: Let's clear up the origins and meanings of Chthulucene right away. Two things are important – the origins for you are the spider named *Pimoa chthulhu*, not Lovecraft's Cthulhu, and you mutate the word to add a very significant »h« so that it is »chthulucene« not »cthulhu.«

DH: Yes, the »h« is very important to me because »chth« refers to chthonic ones – of the earth. The chthonic ones have no truck with ideologues; they belong to no one; they writhe and luxuriate in manifold forms and manifold names in all the airs, waters, and places of the earth; they are replete with tentacles, feelers, digits, cords, whiptails, spider's legs, and unruly hair whereas »cthulhu« is the name of the racist Lovecraft monster which I have no interest in (although the person who named the spider obviously did). I take *Pimoa chthulhu*, an eight-legged arachnid that lives

⁴ Alex Galloway, »Peak Deleuze and the Red Bull Sublime,« November 5, 2017: <http://cultureandcommunication.org/galloway/peak-deleuze-and-the-red-bull-sublime>.

under stumps in the Redwood forests, as my demon familiar. It also matters to me that the SF timeplace I call the Chthulucene is not a person, neither the monster Cthulhu nor the Mother Earth. The chthonic processes and entities that are the earth are not persons, but finite complex material systems, which can break down. We can personify and tell stories that way, but misplaced concreteness is both easy and pernicious.⁵

TNG: So, this spider *Pimoa cthulhu* is for the Chthulucene and *Staying With the Trouble* what OncoMouse™ was for technoscience in *Modest_Witness*?

DH: A bit. But maybe better, *Staying with the Trouble* is full of many sorts of tentacular entities, stories, patterns, and processes in addition to that fine spider, whose name evokes both the chthonic of the earth and the Pimoa Indigenous people in white settler society. Squid, cuttlefish, octopuses, crafted fiber and biological coral, SF storying as itself tentacular – all that. OncoMouse™ was a simpler sort of critter, for all its many cyborg relationalities. [...]

TNG: I was blown away by the work of Natasha Myers at the Symposium at Yale.⁶ You discuss her paper with Carla Hustak, »Involuntary Momentum«, in Chapter 3 – which is about several art activist projects. Their work strengthened the notion of symbiogenesis, which you use extensively throughout the chapter.

DH: First, sympoiesis simply means »making with.« I call that chapter »Sympoiesis: Symbiogenesis and the Lively Arts of Staying with the Trouble.« The sections of that chapter look to the biologists first. But symbiogenesis is biologist Lynn Margulis's term. She was a radical evolutionary theorist, one of the co-founders of Gaia theory with James Lovelock.⁷ Her life's work was with bacteria and Archaea, how new kinds of cells, tissues, organs, and species evolve through what she memorably called »the long-lasting *intimacy of strangers*.« According to Margulis we owe everything to bacteria and Archaea – to their fusings and stabilizations. In truth, to be animal or plant is to become with bacteria.

⁵ See also: Making Oddkin: Story Telling for Earthly Survival, Yale University, October 23, 2017 <https://www.youtube.com/watch?v=z-iEnSztKu8&feature=youtu.be>.

⁶ »Misplaced concreteness« is Alfred North Whitehead's term for the error of mistaking the abstract for the concrete. See Alfred North Whitehead, »The Fallacy of Misplaced Concreteness or Reification,« in *Process and Reality* (1929).

⁷ Natasha Myers, Associate Professor of Anthropology, York University. Author of *Rendering Life Molecular: Models, Modelers, and Excitable Matter* (Durham: Duke University Press, 2015). Also see: <https://culanth.org/fieldsights/790-photosynthesis>; <https://natashamyers.wordpress.com/>.

TNG: Bacteria! It's the new missing link. There has been so much in the news, popular culture, and scholarship about the microbiome. The artist Kathy High has organized an exhibition *Gut Love: You Are My Future* in Philadelphia. [...] Bacteria seem to be what constitutes the new model of biology, of being, as built on a model of »becoming with.« In this context, it's worth quoting how you introduce yourself in *When Species Meet* (2008):

I love the fact that human genomes can be found in only about 10 percent of all the cells that occupy the mundane space I call my body; the other percent of the cells are filled with the genomes of bacteria, fungi, protists, ... I am vastly outnumbered by my tiny companions; better put, I become an adult human being in company with these tiny messmates. To be one is always to become with many. Some of these personal microscopic biota are dangerous to the me who is writing this sentence; they are held in check for now by the measures of the coordinated symphony of all the others, human cells and not, that make the conscious me possible. I love that when »I« die, all these benign and dangerous symbionts will take over and use whatever is left of »my« body, if only for a while, since »we« are necessary to one another in real time.¹⁰

DH: Yes, I am talking about symbiogenesis there. It is a description of ourselves as complex compositions involved in »multispecies becoming with.« There is no such thing as an individual in the old sense, but what I am calling »holoents« – the entities are not all »bio« and so »holobiome« isn't good enough for the good-enough unities that make a composition in the world.

TNG: Would you tell the story of the Hawaiian bobtail squid and its bacteria? It's so amazing.

DH: The Hawaiian bobtail squid's bacterial symbionts are *Vibrio fischeri*, which are essential for the squid to construct a ventral pouch that houses luminescing bacteria. The luminescing bacteria are essential because when the squid is out hunting the luminescing bacteria make it look like a starry sky to its prey below on dark nights, or appear not to cast a shadow on moonlit nights. The bacteria are fully part of the squid's developmental biology.

TNG: Yes, it's utterly sensible and material »becoming with.« It is in *When Species Meet* that you do a necessary job of critiquing Deleuze's »becoming animal,« which was adopted by many in the art world at one point. While »becoming« is instrumental to the work of a number of male phi-

losophers – Heidegger and Deleuze most prominently, you differ because your becoming with comes directly out of biology, specifically developmental biology and it is what makes your work distinct from philosophers like Deleuze or even Timothy Morton, with whom there are overlaps. It is poetics derived from the material conditions of biology. Or is there a better way of saying that?

DH: Feminism is one of the roots too – becoming-with each other is the name of the game!

TNG: As in all your work, figuration is critical to *Staying with the Trouble*.⁸ We talked a bit about the spider *Pimoides thulhu* as one of the figures for the Cthulucene but there are many figures drawn from biology in *Staying with the Trouble*. I think of Margulis's work with *M. paradoxa* or Natasha Myer's work on the orchid and the bee and that fantastic xkcd cartoon [...].

DH: Well, *M. paradoxa*, which lives in the gut of the Australian termite, is everyone's favorite »poster critter« for explaining complex »individuality.« It looks like a single-celled swimming ciliate until one looks at it under an electron microscope where Margulis discovered how it is actually made up of five distinct kinds of creatures.⁹ She proposed the word »holobiont« in 1991 which means »entire beings« or »safe and sound beings.«¹⁰

TNG: Which isn't individuality at all but the idea that we are and have always been multitudes.

DG: But it is also goes back to how I introduce myself in *When Species Meet* – my point is critters do not precede their relatings; they make each other through semiotic material involution and entanglement. [...]

S F

TNG: We have only touched on what you call SF. First, what does SF stand for? You described the pigeons making string figures in da Costa's PigeonBlog project, but »SF string figure of multispecies becoming-with«

⁸ Donna J. Haraway, *When Species Meet* (University of Minnesota Press, 2008), 3–4.

⁹ For those unfamiliar with Haraway's use of figuration see her Introduction to *When Species Meet*.

¹⁰ See Lynn Margulis and Dorian Sagan's essay in *Natural History Magazine*, 2001. Accessed November 7, 2017. http://www.naturalhistorymag.com/htmlsite/master.html?http://www.naturalhistorymag.com/htmlsite/0601/0601_feature.html.

is key to the four specific science art activist worldings you describe in Chapter 3.

DH: SF stands for string figures, science fiction, speculative feminism, science fantasy, speculative fabulation, science fact, and so far. String figures are like stories, they are about giving and receiving patterns; they are on-going and they can fall apart or do something very interesting and vital.

TNG: Which is another way of describing theory.

DH: Yes, scholarship and politics are about passing on knowledge in twists and skeins, holding still and moving, anchoring and launching. SF is a methodology – it's about practice and making as well as thinking and imagining. It's about dropping threads and failing but sometimes finding something that works, that wasn't there before.

TNG: What are the four projects you discuss in Chapter 3?

DH: They are: 1) The Crochet Coral Reef project; 2) the Madagascar Malagasy-English children's natural history Ako Project books by Alison Jolly and her collaborators; 3) the Never Alone computer game project of the Inupiat in Alaska in alliance with E-line Media people; and finally 4) the coalition work among the Black Mesa Navajo and Hopi, the scientists and indigenous herding people committed to Churro sheep, the Black Mesa Weavers for Life and Land, and most of all the Diné activists of the Black Mesa Water Coalition.

TNG: What you stress with each of these is that each is risky, each is about tangled lives, each is an example of »science art worldings in which scientists, artists, ordinary members of communities, and nonhuman beings become enfolded in each other's projects, in each other's lives.«¹¹ The most complicated and the one I want to focus on is the fourth – the Navajo weaving which brings together the Navajo-Churro sheep restoration and the Black Mesa Water Coalition. The number of threads you follow starting with the sheep is extraordinary. But I like the way you complicate it from the beginning, implicating our own investment in such projects, pointing out how the very terms »art« and »science« in this context continue to do colonizing work.

DH: SF is my way into it, but I try from the start to interrupt my own SF idiom with the Navajo word *na'at'l'o'*, the Diné word, and then tie that to

¹¹ Staying with the Trouble, 22.

the fibers of the Navajo-Churro sheep, to the women's practices, which really can't be appropriated as an art practice either. It is many sorts of things, but fundamentally *na'atl'o'* is the continuous weaving of *who the Diné are* and *where they came from*. In Navajo language string games are *na'atl'o'* which are also pedagogical tools for teaching children about the cosmos and constellations. I try to write about them in such a way as to resist appropriating *na'atl'o'* as a universal string figure practice. They're on the web, you can see them on Grandma Margaret's YouTube,¹² where you see her playing with her grandson. Daybreak Warrior is the name of the older grandson's website. He's a Christian Navajo. It's fascinating, you should watch her doing it, in Navajo and in English, back and forth. And her room, where they're sitting and where the YouTube film is taken, is full of photographs in the background of relatives who served in the armed forces because the Navajo have served in an incredible range of positions in the American armed forces. You've got a very patriotic U.S. home here that's also very strongly Navajo, very strongly Christian – at least one of the grandsons is. It's a kind of cultural complexity that you just can't reduce.

TNG: The Navajo weaving is also a multispecies art project since the wool of the Churro sheep ties people to animals through patterns of care and what you call »response-ability.« Could you talk about it?

DH: String figures led me there. Well, the sheep are really what led me there. Well, no, actually Cayenne¹³ brought me there because Cayenne was an Australian Shepherd, a dog of white settlers in the U.S. West. So, in a non-trivial way it's Cayenne who linked me to all that. That's what I mean when I say things like »dogs make us more worldly, not less.« If we track them and their histories, they lead to other tangled histories, and each of these histories leads us to caring. Every time we track a thread, our universe of caring grows. And then accountability. You can't forget that you know. I may not have known once, but I do now. And so once I know, then what? Then you owe something back. Your caring has consequences.

[...]

¹² Ping, Huang Yong: Theater of the World (1993). »a cage-like structure housing live reptiles and insects that coexist in a natural cycle of life.« <https://www.guggenheim.org/exhibition/art-and-china-after-1989-theater-of-the-world>. (04.09.2019)

¹³ Staying with the Trouble, 58.

TNG: What is the story of resurgence you tell in the book? How is this story »at the heart of the trouble in a damaged world«?

DH: There are a number of diverse configurations involved in the restoration of the Navajo- Churro sheep. Churro are central to cultural renewal through weaving from their wool and caring for the sheep. By the 1970s only a tiny amount of Navajo-Churro sheep survived. Some were protected by the Black Mesa Diné. A number of coalitions came together to restore the sheep. One was an animal-scientist at Cal Poly San Luis Obispo named Lyle McNeal who founded the Navajo sheep project in 1997. He donated some of the first rams born from his seed flock in the 1980s to the Women in Resistance on Black Mesa – but this was no easy process –thirteen moves in four states over twenty-five years with many confrontations with the law! But other coalitions formed: weavers such as Glenna Begay, Lena Nex, and Carol Halberstadt, a poet, activist, and lover of wool from Massachusetts, co-founded a fair trade collective called the Black Mesa Weavers for Life and Land, which supported sheep herding, wool buys, and weaving. A Navajo-Churro flock was also established at the Diné College in Tsaile, Arizona and the Diné be'íina / The Navajo Lifeway – a community-based partnership – was founded in 1991. All of these were ways of reconnecting generations broken by boarding schools and forced stock exterminations. Navajo language use was also encouraged among the young who are also tied to these sheep.

TNG: Learning from sheep is like your story of learning from Cayenne by following the story.

DH: The critters are critical to environmental justice, to the development of robust ecosystems for humans and nonhumans, to *hózhó*.

TNG: What is *hózhó*?

DH: A refrain from Navajo prayers that often accompanies a weaver's work – *shil hózhó*, means, »With me there is beauty« or *shil' hózhó*, »in me there is beauty« or »from me beauty radiates« (*shits' áá d óó hózhó*). The translation of *hózhó* is usually beauty, order, harmony, but a better translation would emphasize right relations of the world, including human and nonhuman beings who are *of* the world, not *in* the world as a container. The Diné endured two periods of extermination of their Churro sheep. They call these genocides *Hwéeldi* – the first was under Kit Carson in 1863 for the U.S. War department.

TNG: Is that part of the Long Walk?

DH: Yes, the 1863 *Hwéeldi* is the originary trauma. That is, it can be neither forgotten nor effectively mourned. I take this idea from Toni Morrison's *Paradise* by way of Kami Chisholm's PhD dissertation in History of Consciousness, another SF, string figural, pattern. The central act of removal was the killing of animals, led by Carson, as well as the cutting of orchards, followed by rounding up of people and then the long march to Bosque Redondo in New Mexico. This forced march was followed by four years in a prison camp and then the walk back to Navajo lands. When the People returned to the Navajo reservation, they found that those who had escaped Kit Carson's soldiers had carefully tended Churro sheep that had been spared in the remote areas of Dinétah including Big Mountain / Dził ni Staa / Black Mesa. The second *Hwéeldi* was the result of »progressive« agricultural authorities of the New Deal. It had to do with the ecological concept of the carrying capacity of the land, meaning how many humans and animals and crops a piece of land can support before it becomes unsustainable. The erosion and overgrazing of the land were not tied to the deep decapitalization and forced indebtedness of the People in the wool commodity market system, but to misuse of the land to be fixed by progressive scientific ecological management. The killing of sheep and goats and the mandatory introduction of stocking permits to male heads of households (in a matrilineal pastoral system), coupled to many other »reforms« too numerous to discuss here, combined to further decapitalize a whole people in ways that remain profoundly unrecompensed.

TNG: But there is a story of resurgence in more recent coalitions where the sheep lead back to the Black Mesa Water Coalition (BMWC).

DH: Yes, the BMWC is a young, interethnic, intertribal (Hopi and Navajo) student organized group founded in 2001, committed to fighting water depletion and natural resource exploitation by the Peabody Energy Company and others. Black Mesa is a critical place for transitioning out of coal-based economies to solar and other renewable power, and Black Mesa is essential to Navajo cosmology. It is the mother encircled by the four sacred mountains where the waters are the mother's blood, and the coal is her liver. The BMWC Just Transition initiative beginning in 2005 brings together many partners to make resurgence on Black Mesa a reality, or at least a real possibility. They closed down the Black Mesa Mine and Mohave Generating Station in 2006. Examples of resurgence are the Black Mesa Solar project, the Food Security Project, the Navajo Wool Market project, the Green Economy Project, and the Climate Justice alliance. [...] these are examples of how the biologies, arts, and politics need each other.

The Camille Stories

TNG: There is one last way that art comes into *Staying with the Trouble* – it is how you end the book. We can't cover them in full, but briefly, what are the Camille stories?

DH: They come from a collaborative writing workshop several of us did at Isabelle Stengers's »Gestes spéculatifs« workshop at Cerisy. It is important to stress that my Camille stories are a pilot project meant to be added onto and continued by others. The Camille stories bring us back to how we began this discussion – how speculative fabulation and making oddkin are essential to staying with the trouble, specifically here the very real threat of the burden of immense and growing human numbers on the earth. The Camille stories are a speculative fabulation and they take up the left's inability to confront the unimaginable multi-billions of human beings, industrial food animals, and companion pets that are populating the planet in a regime of forced life and forced death. There were 1 billion people on the planet in 1900, 3 billion people when I was born mid-century, today there are 7.5 billion, and by the end of the 21st century there will be more than 11 billion, if we are very lucky and birth rates continue to decline as they are now doing almost everywhere.¹⁴

TNG: How do the Camille stories address the problem? You write about five generations of Camilles whose symbionts are Monarch butterflies ...

DH: These stories try to get the Camilles through five human generations in communities committed to healing damaged places, in communities tied into cosmopolitical geographical patterns by the routes of migrating critters who / which would not have a future without the naturalcultural care of these people across those lines of travel. Every child in these communities has to have at least three parents in a world committed to anti-racist multispecies reproductive and environmental justice. Reproductive freedom takes the form of the pregnant person choosing a symbiont for the unborn child, and the child – but not the nonhuman partner in the symbiosis – is also genetically altered by the symbiosis in order to facilitate care-taking. Note: the child is not the primary agent of reproductive freedom, a point worth remembering in all sorts of discussions on this matter. The child bears the consequences of the exercise of choice by another. What I call The Communities of Compost are not innocent

¹⁴ »Navajo String Games by Grandma Margaret« <https://www.youtube.com/watch?v=5qdcG7Ztn3c> . (04.09.2019)

utopias.¹⁵ The parent bearing the first Camille chose Monarch butterflies as the symbiont, a fateful decision that links the Mazahua of Michoacán with the North American multiracial settlers of New Gauley in coal-mining-devastated West Virginia, holding open space against onrushing forces of extinction and for natural social justice. The migratory routes of the Monarchs in the great eastern flyway ties these communities together in projects and hopes of multispecies environmental justice. I urge *Brooklyn Rail* readers to go to the stories for a fuller account, as well as for an invitation to write stories for the Communities of Compost, the collective name for the oddkin towns where the Camilles cultivate – or redefine, perhaps even reject – their response-abilities.

TNG: In the conversation we did for *Modest_Witness* you say, »For good and bad reasons, population is the third rail of left political discourse.« You were accused by two young feminists, Jenny Turner in *The London Review of Books* and Sophie Lewis in *Viewpoint Magazine*, of having a genocidal imagination!¹⁶

DH: In a review that was positive about my work in general, they accused me of trafficking in a racist genocidal discourse. I usually don't answer my reviews, good, bad, or indifferent, but I answered this. It made me furious. It illustrated the very thing I am trying to say that human overpopulation is a taboo topic on the left. You are not allowed to even talk about it. [...] The fact is, to raise this issue is something we really need to work on together. We can't give this issue away to the Neo-Malthusians or to economist development ideological discourse.¹⁷ The good news is that the reviewers who made these accusations and I have exchanged many an

¹⁵ Haraway wrote about her collaborations in companion species agility with Cayenne in *The Companion Species Manifesto* (2003).

¹⁶ But it is not just about population numbers, but about the disappeared. See Haraway, forthcoming: »The Disappeared include human resisters to criminal nation states, the imprisoned, missing generations of the Indigenous and other oppressed people and peoples, unruly women, trafficked child and adult sexual and other workers, Black and Brown young people, migrants, human beings subject to ethnic cleansing and genocide, and already about 50% of all vertebrate wildlife that were living on earth's lands and oceans less than 50 years ago, plus 76% of members of fresh water species.« Donna Haraway, »Making Kin in the Chthulucene: Reproducing Multispecies Justice,« forthcoming, *Making Kin Not Population: Reconcepting Generations*, edited by Adele Clarke and Donna Haraway (Chicago: Prickly Paradigm Press), 2018.

¹⁷ Chapter 8 is called, »The Camille Stories: Children of Compost.« The phrase »children of compost« refers to Haraway's rejection of the word posthumanist. See *Staying with the Trouble*, 11, 55, 97,: »I am a compostist, not a posthumanist: we are all Compost, not posthuman.«

email, and we have formed a kind of alliance, if not agreement, that gives me heart. Feminists rock, in conflict and collaboration! [...]

My point is, we must somehow make the relay, inherit the trouble, and reinvent the conditions for multispecies flourishing, not just in a time of ceaseless human wars and genocides, but in a time of human-propelled mass extinctions and multispecies genocides that sweep people and critters into the vortex. We must *dare* to make the relay; that is to create, to fabulate, in order not to despair.