

VINČA APOCALYPSE: NECROECOLOGIES OF EVENTFUL WASTE IN POSTSOCIALIST SERBIA

DOI: 10.17234/SEC.36.4

Original scientific paper

Received:

18th March 2024

Accepted:

8th July 2024

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Considering that as much as 99% of waste ends up in legal and illegal landfills in Serbia, the short (non-)organic life of waste requires particular attention. The article shows that the ontology of waste needs to be critically rethought in order to properly understand such an anthropogenic matter and the ways in which it interacts with the human, the more-than-human and the other-than-human. Waste is rethought as constitutive of postsocialist necroecologies, those naturalcultural (a)biotic assemblages that, through the complexly sedimented effects of forms of governance, produce spatio-temporal environmental conditions that lead to the maiming, incapacitation, and slow death of certain (non)human actors.

Keywords: *landfill, necroecologies, postsocialism, Vinča, waste*

INTRODUCTION

Two events that occurred within a few days in the spring of 2017 serve as the fulcrum of this text. First, there was a spontaneous combustion at the largest landfill in Serbia, Vinča, a few kilometers from Belgrade, on the Danube. Residents of several Belgrade neighborhoods near the landfill complained to the media about smoke entering their homes and even breathing difficulties (see Aleksić 2017; Vestionline 2017). The second event was the opening of the chapter on environmental protection in the accession negotiations between the European Union and Serbia. The connection between these two events reveals an assemblage of material-semiotic elements through which the waste eventfulness forms the conditions of postsocialist necroecological (non-)life.

In this context, waste also becomes, as Myra J. Hird (2021:xiii-xiv) notes, both a techno-scientific and a socio-behavioural problem, as well as an assemblage of a

multiplicity of technologies such as different kinds of recycling, disposal techniques, national and transnational policies and economies of production and consumption, relations between individual consumers, governments and industries, class and other social divisions, gender, health and other markers, and so on. With this multiplicity, waste is also not to be considered as a single matter (or material, if used again as a resource). What is discarded and turned into waste can also be places and things, and sometimes different social systems discard people (this is the difference between waste and discard studies, see Liboiron and Lepawsky 2022). Furthermore, waste can be organic or inorganic, and depending on the type of matter it consists of, it will be treated differently, but it will also react with the environment in different ways. Some types of organic waste are more toxic than others and are therefore treated (or not) in particular ways, while some types of inorganic waste are more persistent than others and thus influence the formation of local and regional (and even planetary) ecologies in complex ways (see Boudia 2022; Bowers 2022; Lepawsky 2018; Newman 2023; Offenhuber 2017). The space and places where waste is produced and dumped also matter in the construction of waste ontologies, as local and regional circumstances significantly influence the conditions of material-semiotic becomings and their disappearances (see Butt 2023; Chalfin 2023; Kirby 2011; Mathur 2022; Saethre 2020; Stamatopoulou-Robbins 2020). Waste thus also becomes an object of anthropological and ethnological scrutiny, as well as sociological (Hird 2022) and philosophical inquiry (see Marder 2021; Viney 2014).

Waste and discard studies are also involved in discussions about the definition of the current geological epoch. According to Marco Armiero (2021), we live in an epoch called the Wasteocene. There are discussions about which marker should be used to date the beginning of this new epoch, and suggestions are numerous, including the colonization of what is now called the Americas (and the genocide of Indigenous peoples) with the associated movement of animal and plant species, the Industrial Revolution and its use of fossil fuels, the Great Acceleration of the mid-twentieth century with its hyperproduction and hyperconsumption, as well as the invention of new materials, and, finally, the use of nuclear energy and the radiation from atomic bombs, nuclear waste, and from other uses of it. The Wasteocene, with its insistence on waste and wasting relationships, could unite all these different proposals, considering that all these processes (colonization, industrialization, production and consumption) produce discard and waste. The study of waste is therefore also the study of the Anthropocene. Moreover, the spatio-temporalities of waste are also implicated in the spatio-temporalities of the Anthropocene, which is something that needs to be included in the account of the waste eventfulness.

I will therefore limit my analysis to the Vinča landfill in the period after the fall of Slobodan Milošević in 2001, that is, to the period that is usually referred to as

postsocialist, but with an eye to the historical causes that contributed to the material-semiotic production of a particular spatio-temporality of both waste eventfulness and postsocialist times. Within this warped or weird spatio-temporality between the uncertain-virtual future and the ruined-actual-as-lived-past that is stratified and distributed across space, there appears a particular kind of waste eventfulness constitutive of what I call necroecologies. The aim of this article, then, is to show that the ontology of waste needs to be critically rethought based on this spatio-temporality in order to properly understand such an anthropogenic matter and the ways in which it interacts with the human, the more-than-human and the other-than-human in these postsocialist times. In short, waste needs to be viewed within the framework of postsocialist necroecologies (for a different approach to waste in (post)socialist Hungary, see Gille 2007).

STRATIFIED-DISTRIBUTED SPATIALITIES

Several times a year, especially during the ever-warmer summer months, there are reports of spontaneous combustion at the Vinča landfill. The events are sometimes even visible from space, according to the media (Dan u Beogradu 2017). Vinča is the largest landfill in Serbia, located near Belgrade, several kilometers downstream the Danube. The site was established in 1977, during the time of the Socialist Federal Republic of Yugoslavia. Given that recycling is almost non-existent in Serbia – according to some sources 95%, 97% or even 99% of waste ends up in legal and illegal landfills, or is dumped directly into rivers, lakes, or fields – the short (non-)organic life of waste requires further theoretical attention (see Dimitrijević 2020; Jovanović 2019), especially as it relates to the production of temporality that is called postsocialist. The creation of the Vinča landfill is inextricably linked to the so-called socialist consumerism of the twentieth-century Yugoslavia, and today's citizens of Belgrade drink, breathe, and otherwise deal with the consequences of socialist Yugoslav and postsocialist Serbian modes of production and consumption.

The Vinča landfill was planned in 1977 and started operating in 1978. Since then, it has been used for dumping all the municipal solid waste produced in Belgrade. From the 1960s to the time when Vinča became the final site, the city's landfill was moved to neighborhoods on the outskirts of the city – to Ada Huja in the 1960s, and to the Veliko Selo swamp in the early 1970s. The Vinča landfill was built to replace these illegal landfills that were appearing all over Belgrade at that time, and especially to remove an illegal landfill that was materializing in the vicinity of the newly built workers' neighborhood Karaburma in Ada Huja. The workers, who were involved in the rapid urbanization of Belgrade, were

being moved from their inadequate housing to new apartments in Karaburma, but the landfill on Ada Huja, along Višnjička street, represented a problem that needed to be addressed, as shocking photographs of people scavenging the landfill appeared in the newspapers (see Kaldrma 2021). The images were shocking to the public not only because they showed hitherto unseen environmental issues with the waste produced in Belgrade, but also because they shed light on the existence of an underclass of people living off informal waste collection in a society that aimed to reduce the economic gap between individuals, if not outright classlessness. Informal waste collectors even created their own district under the Pančevo Bridge, just above Ada Huja, which was called Deponija (Landfill), and this part of the city is still called as such to this day (see Kaldrma 2021). The newly arrived workers in Karaburma also complained about the stench, especially during the summer months, of rotting organic matter coming from the banks of the Danube where the landfill was located. Various media supported their demands, and the city government decided to move the landfill from Ada Huja downstream to Vinča, which was far enough away at the time to stop causing complaints.

It was not only organic matter that was discarded in Ada Huja. A newspaper report testifies to the seriousness of the issue of solid waste that was present in Ada Huja. In 2001, when the construction of a business complex on Višnjička street began, "the construction workers could not even dream of what they would find when the excavators started digging the soil of Ada Huja: under a thin layer of loose soil of about 40 centimeters, several meters of layers of discarded vinyl records appeared, thousands and thousands of pieces of them" (Kaldrma 2021, translation mine). The presence of discarded vinyl records is a consequence of the increasingly rapid industrial production of durable objects made of synthetic materials such as plastics, but also of disposable "stuff" such as packaging, and their increasing consumption from the 1950s and especially the 1960s (see Filipović 2023a). The use of synthetic polymers completely changed the way various products were produced and consumed (see Filipović 2023c). Plastic packaging, for example, allowed for a more individualized approach to shopping, but also for more durable products that could be displayed in supermarkets. The introduction of synthetic fibers in clothing production also enabled the widespread use of polymers derived from fossil fuels, changing fashion but also making clothing cheaper and therefore easier to discard. As the decades passed and the socioeconomic situation changed, the amount of plastic waste became more massive and therefore more problematic. In the 1990s, during the civil war that ended with the dissolution of socialist Yugoslavia, the Serbian market, then under international economic sanctions, opened to imports of plastic products from China, which were considerably more affordable than from any other country, including Serbia. As Stojanović and Matic (2010) show, people adapted these

plastic products to various uses, some more durable, some more quickly discarded, but all of them were turned into waste and dumped in illegal or legal landfills.

The Vinča landfill is thus formed as an assemblage of decades of material-semiotic practices. However, it is not enough just to point to the historical or socioeconomic circumstances that brought it into being. The Vinča landfill must be understood as an assemblage with a complex multimaterial spatio-temporal structure that is constitutive of its eventfulness. As claimed in a text on the spontaneous self-combustion of Vinča landfill, the fire that broke out, according to the assessment of the fire-brigade, was dozens of meters deep (Vestionline 2017). In other words, the Vinča landfill appears as an assemblage consisting of strata that are dozens of meters in diameter. The use of the term *stratified* here is a reference to the concept of stratification as developed by Gilles Deleuze and Félix Guattari. While the concept itself is quite complex, what matters for this article is that every phenomenon is a variously articulated assemblage of energetic, physico-chemical, organic, and incorporeal but equally material (language, for example) strata. These strata condition each other's expression and constitute relations between exteriority and interiority for each of the materialities. All of them fold, infold and unfold in a multiplicity of ways (see Deleuze and Guattari 1987:39–74). Moreover, each of these strata is composed of different kinds of organic and inorganic matter (as well as animal, plant, fungal, microbial, and viral life) that interact in multiple and unexpected ways. In the same text, there is a statement by the Deputy Mayor of Belgrade, who says that “there is a danger that air pockets will form and people and machines could fall into them, it is not possible to extinguish the fire with traditional methods, i.e. water, but only by suffocation, i.e. covering it with soil” (Vestionline 2017, translation mine). This would imply that the Vinča landfill assemblage is tricky, almost cunning in its eventfulness, so much so that it can be ascribed a certain agency, though not the agency of intentionality reserved for human subjects. Given its more-than-human and other-than-human ontological constitution, it could be argued that the landfill's agency as eventfulness is more both layered and distributed when considered in its spatial aspect.

The distributed agential aspect of the landfill comes to the fore in the product of the sedimented self-combustion – in the smoke. According to the June 6 Vestionline article, several areas and municipalities of Belgrade were exposed to the toxic fumes and smoke, including Karaburma, Višnjica, Višnjička banja, Lešće, Rospi ćuprija, Knjača, Kotež, Borča, Slanci, Mirijevo and Zvezdara. Residents of Vinča complained of difficult breathing in the evening hours when the smoke falls to the ground. “You can't breathe,” one man told Jovana Aleksić, who published an article for the online portal Blic on June 13. He also complains that his apricots are shrinking and dying “because something like ash has fallen on them” (Aleksić 2017, translation mine). Another man who works at the

landfill says he had to take ten days off work because his eyes “were so watery and red I couldn’t see anything” (Aleksić 2017, translation mine). An article published on another online portal on July 4, titled “Vinča can even be seen from space!” includes a screenshot from Google Earth showing smoke coming from the Vinča landfill and moving across land and the Danube to the other side of the river. The land on the other side is mostly under crops, but there are parts crisscrossed by roads and houses near the landfill. Another, less visible aspect of distributive agency of the landfill is the leakage, that is, all the kinds of matter that seep into the soil, as well as into the groundwater and the nearby Danube river, which are then get carried downstream to other pieces of land in Bulgaria and Romania, and eventually to the Black Sea. In the next section, I will discuss its temporal structure, but what is important to note here is that the burning and leaking appear as a durational event that is presented as threatening not only because of its activity, but also because of its material base, which is not limited to a specific point in space, but moves across a wide geographical area.

WEIRD TEMPORALITIES

As noted above, waste needs to be rethought within the framework of postsocialist necroecologies. Necroecology is defined as the study of those naturalcultural (a)biotic assemblages that, through the complexly temporally and spatially sedimented effects of forms of governance, produce environmental conditions that lead to the maiming, incapacitation, and slow death of certain (non-)human actors (see Filipović 2023b). The concept of necroecology is inspired by the work of Achille Mbembe on necropower and necropolitics, which he defines as “*the generalized instrumentalization of human existence and the material destruction of human bodies and populations*” (Mbembe 2019:68, italics in original). Although Mbembe shows the effects of material destruction in the performance of necropolitical government, he limits his analysis to human bodies, and it is only in relation to the human beings that particular death-worlds are produced. He writes that death-worlds are “*new and unique forms of social existence in which vast populations are subjected to living conditions that confer upon them the status of the living dead*” (Mbembe 2019:92, italics in original). The focus, then, is on forms of government through physical death and near-death conditions within human societies. Moreover, in Mbembe’s analysis, necropower and necropolitics function primarily through spatial technologies such as the plantation, the colony, and apartheid. Or, more specifically, as he shows in the case of Palestine, through territorial fragmentation, the production of conflict zones, and the state of siege. All these technologies are seen through spatial

coordinates and as exclusively related to the human beings who populate these spaces. The death-worlds that are produced by these spatial technologies are barely livable or unlivable only for humans who are produced as subjects of necropower.

The concept of necroecology, on the other hand, points to the fact that non-human (non-)living beings are also affected by the necropolitical technologies of necropower. While they may not be primary targets or subjects, they are inextricably implicated in the workings of necropower, since any spatial effect, such as a plantation or colony for example, necessarily affects the entire environment and not just the people who are present in that space. Necroecology is therefore a much broader concept than necropolitics, and it points to the need to consider animals, plants, and other non-human and (non-) living beings when studying the workings of necropower (for focus on the relationship between biopolitics and non-human animals, see for example Wadiwel 2015). Following Mbembe and extending his insights with the concept of necroecology, Andrija Filipović (2023b) offers an analysis of the necroecological modernization of Belgrade through two case studies: the Sava River Park and the Belgrade Waterfront project. Conveniently, they are located across from each other, and are often pitted against each other in public discourse, with the park being cast as a space of urban greenery and therefore more natural than the spaces across from it, which are seen as nothing but glass and concrete and thus artificial.

As Filipović argues, the park along the left bank of the Sava river was built through the territorial fragmentation of what came to be known as New Belgrade, creating conflict zones between human, more-than-human and other-than-human beings. The Belgrade Waterfront has its own necroecological technologies, such as the intensification of the use of space and so-called natural resources, as well as the extraction of surplus value through hyper-consumption, as no other place has been built except for those that are built for profit. The Belgrade Waterfront is built in such a way so as to extract maximum value from both the environment and people. Filipović shows that necroecologies are ultimately produced on both sides of the Sava River. However, by following Mbembe's steps too closely, Filipović's analysis is limited to *spatial* necroecological technologies, and the temporal dimension of the necroecological remains under-analyzed except in the form of histories of (non-)human activities in particular areas. The waste aspect of necroecologically produced environments of the Sava river is absent, while the Belgrade Waterfront is one of the larger polluters in this part of the city. All of its sewage, for example, is discharged directly into the river without any prior treatment. Solid waste, on the other hand, is taken to the Vinča landfill, along with all other types of solid waste from all over the city, where it enters the eventful processes of sedimentation, circulation, self-combustion, and leakage.

The burning Vinča landfill and the smoke reveal a crumbling infrastructure which was built during the time of socialist Yugoslavia and never properly maintained since. Much of the urban life of Belgrade and other cities in Serbia takes place amid the ruins of Yugoslavia and its project of modernizing and industrializing its republics. The reasons for infrastructural ruin are many and complex, but what the current state of affairs points to is the fact that what is usually taken for granted is actually the product of numerous material-semiotic processes enmeshed in local and global assemblages. During these landfill events, local and national news extensively covered the particularities of the EU accession environmental chapter, with numerous analysts and specialists explaining the hows and whys. What struck me as the most important piece of information is the fact that Serbia is obliged to invest up to one and a half billion euros in various strategies, laws, facilities for water purification and waste recycling, and other measures to protect the environment. Many of these analysts also mentioned that Serbia does not have the necessary funds and that it would have to form private-public partnerships, together with EU funds, in order to fulfill even a part of the obligations. Following suit, the European Bank for Reconstruction and Development (EBRD) approved a 72.25 million-euro loan for a waste incineration plant that will heat apartment buildings and produce electricity (Balkan Green Energy News 2019). Behind this seemingly innocuous and positive news lies a discourse of financialization of both natural resources and waste, revealing market-based environmental management techniques. Both of these material-semiotic practices – the “green” ones, as well as the production of waste and its “liveliness” – contribute to the construction of particular postsocialist necroecological spatio-temporalities of waste.

These events show that “ruined” environments, especially urban ones, are produced as a consequence of a long history of infrastructure neglect due to lack of funds and misapplied strategies. On the other hand, there is a material-semiotically produced promise of a “clean” environment. This promise of a clean environment is based on the idea that the state of the urban environment will improve if as much money as possible is invested. In other words, it will improve if various projects are financed either from public or, even better, private sources. In this second discourse, the environment is imagined as inseparable from capital flows and as pristine as the sum of investments. This neoliberalization of the environment, including the discards and waste that is produced by the extraction and consumption of materials from that environment, is seen as a part of the transition from the ruined (post)socialist society to the contemporary European properly capitalist society of the free market economy. Vacillating between the two environments, one actual, the other still virtual, a question arises for the city inhabitants of how to lead a livable life when the actual is projected as a part of the past, while the future is as uncertain as the ebb and flow of the neoliberalized market.

Delayed, warped or, even more precisely, *weird* temporality, materializing in the push and pull between the uncertain-virtual future and the ruined-actual-as-lived-past, appears as a particular kind of waste eventfulness constitutive of postsocialist necroecologies. I emphasize the term weird to mark the theoretical distance from a non-linear understanding of time. I associate non-linearity with new materialist, vitalist conceptualizations of matter, movement and, consequently, temporality (see, for example, Bennett 2010). The point here is that new materialist theories insist on co-existence and co-becomings as ontologically productive categories, and waste and pollution are understood as productive of relationalities like any other phenomenon. This also allows new materialism to ascribe agency to the more-than-human and other-than-human, undermining the humanist centrality of human agency in the world. However, I want to move away from new materialist ontological insistence on relationality in order to develop an understanding of waste and necroecologies as phenomena that break, diminish or destroy rather than produce relations. Consequently, the understanding of temporality must also be different, and therefore the insistence on the difference between non-linear and weird. The use of the term weird is also a nod to the so-called speculative realisms and object-oriented ontologies that aim to recover objecthood (see Morton 2013) and non-relationality (see Neyrat 2019) as ontological categories.

The weirdness of the postsocialist necroecologies also avoids the linearity of apocalyptic environmental discourse. As Christina R. Foust and William O'Shannon Murphy (2009) argue, the apocalyptic rhetoric of contemporary environmental discourse assumes a linear temporality that ends with a catastrophic event lying beyond the human powers to act. Moreover, this kind of apocalyptic framing of global warming and, by extension, all other kinds of anthropogenic environmental change, including waste production, contains two kinds of apocalyptic figures. The first is what the authors call the tragic apocalypse, which presents environmental degradation as a part of cosmic fate, while the second is called the comic apocalypse, which gives humans a small measure of ability to influence the linear course of events leading to environmental devastation. The difference between the two – tragic and comic apocalypse – is found in the agency ascribed to the main actor that is the human species. Following the established rhetorical analysis of these forms, tragedy gives shape to the understanding of the worldly events rooted in what can be called fate, an unchangeable chain of cause and effect. Comedy, on the other hand, is all about acts and (mistaken) decisions of characters, therefore placing the onus on the ability of subjects to make their own lives. Apocalypse thus refers to a revelation of the imminent end of the world, and "apocalyptic rhetoric typically takes shape in narrative form, emphasizing a catastrophic *telos* (end-point) somewhere in the future" (Foust and O'Shannon Murphy 2009:154, italics in original). The end of the world, cast as a *telos* toward which all history is

moving, is constructed as inevitable and unalterable, determined to manifest itself despite all efforts to the contrary. This theological linear narrative underlies both the discourse of environmental despair (all will end) and the discourse of environmental repair (all will be well in the end). This weirdness also avoids the circularity of green environmental discourse. As Yusif Idies notes, circular time is “is often associated with modernity, progress, cleanliness and sustainability” (Idies 2021:136), because of recycling and other practices that return waste to the social circulation. Circular time is in the foundation of the circular economy, which is at least projected as an ideal in its proximity to the production of consumer goods and waste management.

The weird temporalities of postsocialist necroecologies do something altogether different. First, there is the postsocialist condition itself with its set of temporal coordinates. Namely, many authors define the postsocialist condition as the period after the fall of Slobodan Milošević, when in the following decades a number of political actors undertook social and economic reforms in an attempt to transform both formations from socialist to democratic (in the social sphere) and market capitalist (in the economic sphere). Serbian society is supposedly still in the process of being reformed in order to join the European Union, which is projected as an ideal. This process of never-ending reform, of perpetual social and economic change towards an uncertain point in the virtual future, creates a specifically *postsocialist* temporality. It produces a sense of coming after, while never quite reaching an end.

In addition to this, there is the lived experience of the ruined past through everyday life in the midst of the infrastructural and built environment that was in large part produced during the time of socialist Yugoslavia. This infrastructural aspect is usually overlooked, but it is uniquely important in constituting the experience of *postsocialist* temporalities, because, as a material basis, it enables sociality and life itself. It consists of transportation infrastructure such as roads, water and waste infrastructure, energy infrastructure, and so on. The built environment, usually understood as a mere background on which the events of human life take place (see Star 1999), is the *sine qua non* for the production of everyday time. Specifically, *postsocialist* time is experienced through the built environment in a stop-motion manner. Namely, the infrastructure and other kinds of built environment produced during the time of Tito's Yugoslavia are mostly in a state of disrepair. It is crumbling, falling apart, and, where possible, sold to private owners and demolished with the intention of being replaced. It often ceases to function properly, and it is at this moment that the supposedly neutral background comes to the fore and becomes visible. Postsocialist temporality thus presupposes not only visibility, but also a lived experience of what is usually invisible because it functions seamlessly. It presupposes that one is constantly stumbling, being jolted into awareness of one's surroundings, in danger of falling over

or being knocked down. Such temporality is anything but a (non-)linear flow. It is marked by stop-motion movement. The (non-)linear flow of time is constantly punctuated and disrupted by (micro-)events of the built environment in disrepair.

Infrastructural disrepair is what makes waste eventfulness possible, and thus forms one of the strata that constitute weird temporalities of postsocialist necroecologies. Other temporal strata include the temporalities of waste matter which, depending on its (in-)organic origin, varies greatly in its localized, landfill interaction. Some of this matter takes years and decades to begin interacting with its environment, while other types decompose rapidly and enter landfill processes of sedimentation and circulation. These complex movements of matter in and out of the landfill constitute a specific regime of temporalities that participates in the waste eventfulness. It is also what comes together with postsocialist infrastructural time to produce stratified and distributed spatialities of waste in the form of self-combustion, leakage, and smoke (see Čalić and Ristić 2006). The weirdness lies in the fact that all these very particular temporalities and spatialities overlap and affect each other in a multiplicity of ways. This postsocialist weirdness defies (non-)linear and circular models of understanding, showing that the constitution of necroecologies is much more complex and thus in the need of a more careful consideration.

Postsocialist necroecologies are thus constituted through weird temporalities. This means that necroecologies are not only here to stay, because there is no “green cure” for them, nor is there an end point, so their futurity is of another temporal order altogether, but they are produced on the grounds of this weird time. The very experience of the weird *postsocialist* time is necroecological. In other words, necroecologies are constituted not only by spatial technologies such as death-worlds produced by territorial fragmentation, the production of conflict zones, and the state of siege, but, perhaps more importantly, by time. Postsocialist necroecologies are produced through temporal technologies of uncertain-virtual-futurity and ruined-actual-as-lived-past that collapse distinctions between linear, non-linear, and circular times, disabling productive relationality. Postsocialist necroecological time, as revealed by the recurring Vinča apocalypse, is the time of the maiming, incapacitation, and slow death of certain (non-)human actors performed on the grounds of stratified and distributed space.

CONCLUSION

Waste is only one aspect of the environmental conditions that lead to the maiming, incapacitation, and slow death of certain (non-)human actors, and depending on where one lives, it is more or less visible, making it an object of multiple discourses such as ecological activism or entrepreneurial enterprise. Given the ever-increasing push towards (hyper)production and (hyper)consumption in late capitalism, the study of waste in all its forms and trajectories is essential. The study of waste is even more important in those parts of the world and societies where, for various historical and economic reasons, recycling infrastructure and other ameliorative activities are underdeveloped. It is important to note, however, that even recycling and the so-called “green” or “circular” economy are not without their necroecological effects and consequences.

Approaches to the study of waste are numerous, and this article attempted to develop a particular perspective on waste in relation to its spatio-temporality, both in an ontological and historical sense. In its historical aspect, waste is seen in the context of the postsocialist condition, a complex socioeconomic phenomenon with various effects on all areas of human, more-than-human and other-than-human activities. In its ontological aspect, waste is analyzed as an event with peculiar, *weird* temporal structure: uncertain-virtual-futurity and ruined-actual-as-lived-past. Landfill spatialities are also complex: stratified and distributed. Such weird spatio-temporal eventfulness escapes the linearity of projected progress in environmental protection, of “green” and “circular” economic transubstantiation into a resource and similar material-semiotic practices, and its inverse aspect of apocalyptic visions of total ruin. It also goes beyond the non-linearity of agential and relational re-evaluations of the more-than-human and the other-than-human, where a kind of co-existence or co-becoming is envisioned in the post-Wasteocene or post-Anthropocene future. This eventful weirdness is what produces postsocialist necroecological spatio-temporalities of *slow death*, an incapacitating spacetime or a spacetime in which diminishment, breaking off, and destruction of relationalities occur.

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Vinča apokalipsa: nekroekologije događajnog otpada u postsocijalističkoj Srbiji

Andrija Filipović

Kratki (ne)organski život otpada zahteva naročitu pažnju s obzirom na to da u Srbiji čak 99% otpada završava na legalnim i ilegalnim deponijama. U ovom radu pokazujem da se ontologija otpada mora kritički preosmisliti da bi se na valjani način razumela ta antropogena materija i načini na koje ona interaguje sa ljudskim, više-od-ljudskog i drukčijem-od-ljudskog. Otpad se preosmišljava kao ono što je konstitutivno za postsocijalističke nekroekologije, one (a)biotičke sklopove koji, kroz kompleksno naslagane efekte formi upravljanja, proizvode prostorno-vremenske uslove u okruženju koji vode do sakaćenja, onesposobljavanja i spore smrti nekih (ne-)ljudskih činilaca.

Ključne reči: *deponija, nekroekologije, otpad, postsocijalizam, Vinča*



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