

I. Wheat Seeds: Symbolic Remnants in Historical Fissures

Lincolnshire, a vast swath of land in eastern England, has long been a cornerstone of the nation's agricultural history, its fecund soil and temperate climate shaping the rhythms of cultivation and harvest. Yet beneath the seeming banality of its fields, beneath the slow undulations of its farmland, lie sedimented memories—memories of social and ecological upheaval, obscured, effaced, yet inscribed in the very contours of the land. Between the eighteenth and nineteenth centuries, as intensive agricultural production supplanted traditional modes of subsistence, new configurations of social relations and land use took hold. These transformations did not announce themselves through grand narratives or victories proclaimed from on high; rather, they unfolded subtly, seeping into the microphysics of production, into the unnoticed repetitions of daily life, until they were no longer transformations at all, but the structure of the world itself.

The wheat seeds gathered from Lincolnshire exceed their botanical facticity; they are not merely specimens, but symbolic conduits—keys that unlock a history buried beneath the sediment of time. In *Das Kapital*, Karl Marx frames the concept of “primitive accumulation” through his critique of the Enclosure Movement, an epoch of expropriation enacted through force, through violence. The privatisation of land did not merely redraw property lines; it unravelled the deep ecological and social entanglements that had bound communities to the commons, severing generations from their inherited landscapes. The dispossessed were not simply displaced—they were reconstituted as industrial subjects, absorbed into the machinery of capitalist production, their labour metabolized into the broader industrial order, their severance repurposed as fuel for the expanding capitalist regime.

Wheat, long enshrined as the bedrock of human sustenance, has not merely endured history—it has absorbed it, inscribed within its grain the trauma of land's violent transfiguration into capital. It is both witness and residue, an emblem of a pre-capitalist ecology consumed by the voracity of capitalist expansion. The seed—once the most elemental unit of agriculture, a kernel of continuity—metamorphosed within industrial society, no longer just the promise of a harvest, but a commodity in perpetual circulation, abstracted, exchangeable, severed from the soil that once defined it.

In *The Mushroom at the End of the World*, Anna Tsing explores microecologies of life and marginal economic forms that persist—often unnoticed—within the ruins of capitalism. These lifeforms exist in the interstices, at once peripheral to and enmeshed within dominant economic systems, their quiet survival offering evidence of humanity’s deep entanglement with geological time. Within this Anthropocene landscape, Lincolnshire’s wheat seeds emerged under the calibrated precision of modern agricultural technologies, their growth regulated, their lifeworlds reshaped by industrial production and commodified distribution. As survivors of historical rupture and ecological transformation, these seeds persist—not merely as botanical specimens, but as material witnesses to the ecopolitics of industry and capital, their resilience a fragile index of survival in an engineered world.

During the Victorian era, wheat from Lincolnshire moved along well-worn supply routes to the Granary Building, a reserve stockpile for the city of London—a tangible articulation of the metabolic exchange between agricultural production and urban consumption. To return these elemental units of wheat to the Granary Building today is not merely to stage a critical metaphor of post-industrialism, but to enact a reweaving of historical narrative and ecological politics, a gesture that unsettles the assumed linearity of progress. It is a retrieval, a recursion, a confrontation with the ecological and social entanglements effaced in modernity’s relentless acceleration—a way of thinking through, rather than simply looking back upon, the histories sedimented within the circuits of capital.

Thus, these wheat seeds exceed their agricultural designation, becoming spectral remnants lodged within the fissures of history. They linger in the interstices—partially obscured, partially recalled—traces of ecological violence and historical trauma sedimented beneath the polished surfaces of modernity. They stand as critical emblems of capitalist modernisation, their silence not an absence but a resistance, a latent inscription of histories that refuse erasure. From the ecological ruins of industrial modernity, they gesture—not declaratively, but insistently—toward alternative futures, futures that take root in what has been left behind.

II. Accelerated Growth: Technological Discipline and Biopolitics

The wheat cultivated within an artificial environment is not simply an attempt to reconstruct agricultural production—it is an inquiry, a dissection of the biopolitical structures engineered at the confluence of contemporary capitalism and technology. In *24/7: Late Capitalism and the Ends of Sleep*, Jonathan Crary argues that capitalism absorbs the entirety of individual life cycles into the logic of accumulation, extending its disciplinary reach across the full spectrum of human activity. More than a temporal annexation of material production into every waking moment, this process enacts a systematic expropriation and recalibration of biological rhythms, perceptual capacities, the body's attunement to its own organic temporality. The violent reconfiguration of natural processes under capitalism materializes in the wheat seedlings nurtured under artificial conditions—each stalk a quiet proxy for the alienation and subjugation of life under the imperatives of technological control.

Under capitalism, the relations between ecology and economy, nature and culture, have never been discrete; they have always been co-constituted, interwoven, mutually contingent. Karen Barad's concept of entanglement offers a crucial lens for making sense of these enmeshments. The growth of a seed is no longer a purely natural phenomenon but a continual negotiation, a process of becoming shaped by industrial technologies and capitalist imperatives. It is neither wholly natural nor entirely artificial, but something suspended between states, an emergent hybrid. Timothy Morton's hyperobjects further illuminate the ontological status of wheat within capitalism: hyperobjects—distributed phenomena that exceed human perceptual scales, that stretch across vast temporal and spatial dimensions—allow us to situate wheat as a microcosmic carrier of capital's ecological imprint. These seedlings are not merely biological entities or economic commodities; they function as dense nodes within the accelerating networks of capitalist production and extraction, their existence inseparable from the broader infrastructures of planetary transformation.

Placed within Mark Fisher's framework of capitalist realism, in which capitalism imposes a totalizing psychological condition that forecloses the imagination of life or ecological relations beyond its logic, this inevitable drift into hybridity—this state of being neither fully natural nor fully artificial—becomes itself an articulation of ecological politics within capitalist realism. Morton's hyperobjects compel us to reckon with the post-natural condition

produced by capitalist acceleration: the distinctions between human and nonhuman, nature and culture, economy and ecology collapse under the relentless logic of technological expansion, generating an ecological impasse that is as much existential as it is material.

Within this entanglement of ecology and economy, wheat, delicate and unassuming at the scale of the microscopic, bears the full gravity of capitalist reality. Encased in its husk is the contradictory tension of human ambition—technology's drive to instrumentalize the natural world—and the inescapable vulnerabilities produced under conditions of acceleration. It is no longer merely a historical metaphor or a theoretical footnote; rather, it becomes a fissure within the hyperobject itself—a narrow rupture through which we glimpse the abyss of life and existence under the violent logic of capital.

III. Regeneration of the Granary: A Post-Capitalist Poetics

The Granary Building, once a repository of grain in industrial-era London, is being gently, deliberately unsettled by the slow emergence of wheat seedlings—an intervention that allows it, however partially, to reclaim its role as an agricultural node. This is not a re-enactment of English agricultural history, nor a nostalgic reconstruction of a lost past. Rather, it is an interpretive act, a rearticulation of historical and spatial significance. Within the co-constructed reality of human and non-human agents, these seedlings, fragile yet insistent, summon the Granary's historical memory as a site of storage and distribution, weaving new connections between non-human life and the sedimented architectures of human history.

Nick Land suggests that capitalism and modernity, while promising technological emancipation, simultaneously accelerate an invisible, insidious infrastructure of control and violence. The Granary, then, is not simply a relic of a bygone industrial order, just as the seedlings are not mere spectral echoes of history. They are activations—re-compositions within the accelerating cycles of capitalist technology, exposing how capitalist logic does not simply erase but absorbs, metabolizes, and repurposes history, ecology, and life itself into its ever-intensifying trajectory, manifesting new and renewed forms of domination.

Yet, beyond being subsumed within this logic, the cultivation of these seedlings gestures toward a quieter resistance. Reality, as Karen Barad argues, does not pre-exist meaning but emerges in the ongoing intra-actions between matter and interpretation. Even as crops are disciplined by technological infrastructures, they generate their own poetic tension—wavering, drifting, oscillating between the irreversible loss of pre-industrial nature and the radical, if uncertain, possibility of ecological and cultural futures still unformed.

Thus, through the quiet persistence of growing seedlings, we return to the entanglements of life, technology, and history, not in search of resolution but as a reconsideration of their interwoven complexities. Confronting ecological crises and the pervasive realities of capitalist acceleration, we articulate an ethical position that neither capitulates nor lapses into violent refusal but instead negotiates a space of reflective persistence—a mode of being that resists through endurance, through the slow insistence of life continuing, however precariously, within the fissures of modernity.

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