

The Social Impact of Climate Fiction

26-27

MAY 2025

Conference Guide

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THE SOCIAL IMPACT OF CLIMATE FICTION

26-27 MAY 2025

DANISH INSTITUTE FOR ADVANCED STUDIES (DIAS)
UNIVERSITY OF SOUTHERN DENMARK
5230 ODENSE

CONFERENCE ORGANIZERS

BRYAN YAZELL, ASSOCIATE PROFESSOR (SDU) & CO-PI (PACA)
LEONARDO NOLÉ, POSTDOCTORAL RESEARCHER (SDU & PACA)
TATIANA TILLY, PHD FELLOW (SDU & PACA)

STUDENT ASSISTANT

JESSICA JÆGER NILSSON

SUPPORTED BY



University of
Southern Denmark

Department of Culture
and Language (IKS)



SCC Elite
Centre for
Mobilizing Post-
Anthropocentric
Climate Action
(PACA)



“Addressing Climate
Anxiety Using Flash
Fiction in the Classroom”
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CONFERENCE SCHEDULE

DAY 1 – 26 MAY 2025

Time	Event	DIAS Auditorium	DIAS Seminar Room 1	DIAS Seminar Room 2
9 – 9:30	Registration			
9:30 – 9:45	Welcome	Bryan Yazell, Leo Nolé, & Tatiana Tilly		
9:45 – 10:45	Keynote	Julia Bentz		
10:45 – 11:00	Coffee break			
11:00 – 12:30	Panel 1		Pedagogy 1	Affect 1
12:30 – 13:30	Lunch			
13:30 – 15:00	Panel 2		Power of Images	Climate Justice 1
15:00 – 15:15	Coffee break			
15:15 – 16:45	Panel 3		Pedagogy 2	Ideology 1

DAY 1 – 26 MAY 2025 (EVENING)

Time	Event	Location
17:30 – 18:30	Author Event: Theis Ørntoft (reception following)	Odense Adelige Jomfrusklosteren (Albani Torv 6, 5000 Odense)
20:00	Conference dinner (pre-paid guests)	Madklubben (Jernbanegade 4, st th, 5000 Odense)

DAY 2 – 27 MAY 2025

Time	Event	DIAS Auditorium	DIAS Seminar Room 1	DIAS Seminar Room 2
9 – 10:30	Roundtable discussion	Åsa Sonjasdotter, Jeppe Svan Sørensen, Mikkel Krause Frantzen, Vasna Ramasar, & Kristoffer Willert (moderator)		
10:30 – 10:45	Coffee break			
10:45 – 12:15	Panel 4	Food and Climate	Affect 2	Ideology 2
12:15 – 13:15	Lunch			
13:15 – 14:45	Panel 5		Pedagogy 3	Climate Justice 2
14:45 – 15:00	Coffee break			
15:00 – 16:00	Keynote	Matthew Schneider-Mayerson [remote]		
16:00 – 16:30	Concluding remarks & reception	Bryan Yazell, Leo Nolé, & Tatiana Tilly		

PANELS

PANEL 1: 26 May (11:00 – 12:30)

DIAS Seminar 1: PEDAGOGY 1

Moderator: Bryan Yazell

Tobias Skiveren	U. of Copenhagen	Utopian Literacy: Towards a Solarpunk Pedagogy
Jesse van Amelsvoort	U. of Amsterdam	The Environment of Area Studies: Teaching Climate Fiction in European Studies
Diviani Chaudhuri	Shiv Nadar U.	Discomfiting Fictions: The Climate of Literary Studies in a Private University in Delhi
Daniel Lewis Wuebben	U. Pontificia Comillas	Engaging Energy Literacies: From Ethnographies to Utopias

DIAS Seminar 2: AFFECT 1

Moderator: Emily J. Hogg

Peter Spence	Sheffield Hallam U.	<i>Waterlands: Narrativizing climate change in fenland UK through archive film</i>
Léna Kervran	Nantes U.	Blue empirical ecocriticism: the emotional and cognitive impact of polluted ocean short stories
Thomas Storey	Kings College London	Planetary Mourning: Confronting Ecological Grief Through Ecopoetry

PANEL 2: 26 May (13:30 – 15:00)

DIAS Seminar 1: POWER OF IMAGES

Moderator: Charlotte Johanne Fabricius

Donatella Boni	U. of Verona	From Panels to Planet: Comics and Graphic Novels as Tools for Climate Literacy among Young Readers in Italy
Julia Ludewig	Allegheny College	On the Fence: Storytelling in Recent Climate Nonfiction
Riham Ismail	Xavier U.	Witnessing Fictional Ecological Catastrophe to Prevent our Own
Julia Bourdet	Villa Albertine France	“Two Wheels, Many Stories”

DIAS Seminar 2: CLIMATE JUSTICE 1

Moderator: Tatiana Tilly

Laura Horn	Roskilde U.	Stories as strategy? Speculative fiction and activism
Sofie Hviid, Søren Bjørn-Hansen	Klimajournalisterne	Imagined Futures: Blending Science Fiction with Climate Reality
Daniela Dora	Cambridge U.	Materializing Ecological Narratives: A Citizen-Science Approach to Embodied Environmental Awareness
Hanne Bolze	U. of Rostock	“One day you are going to change the world”: Environmental Activism in Picturebooks on the Ecological Crisis

PANEL 3: 26 May (15:15 – 16:45)

DIAS Seminar 1: PEDAGOGY 2

Moderator: Louise Kold-Taylor

Kristian Byskov Rasmussen	Norwegian U. of Science and Technology	Other Worlds of Resistance: A combined science fiction narrative and critical pedagogical approach to ecological struggle
Sara Mosberg Iversen, Dikte Reeh Andersen	U. of Southern Denmark	As the Water Rose: Hopeful Visions of the Future through Solarpunk Writing and Drawing

Michelle Appelros	The Climate Story Lab Nordic	Investigating perceptions of the climate crisis and the future through exploring Story Completion method
Dakota Lagercrantz	Linköping U.	Fiction as a Didactic Tool for Student Reflection on Climate Issues
DIAS Seminar 2: IDEOLOGY 1 Moderator: Leo Nolé		
Joseph Boisvere	Graduate Center - CUNY	CliFi Cannot Save Us Because Stories are Political but not a Politics
Felicia Stenberg	Linnaeus U.	AI Is People: Environmental Breakdown and Artificial Sentience in Climate Fiction
Max Krafft	U. of Oslo	Cli-Fi as Art and Propaganda: A Narratological Approach for Analyzing Ideological Positioning and Didactic Address in Contemporary Climate Fiction
Teja Šosterič	Rachel Carson Center	The Expression of Neoliberal Ideology in Climate Fiction

PANEL 4: 27 May (10:45 – 12:15)

DIAS Auditorium: FOOD AND CLIMATE

Moderator: Rune Graulund

Young Hee Kwon	U. of Seoul	Slow Violence of Meat Consumption: An Eco-Activist Reading of Han Kang's <i>The Vegetarian</i>
Nicolai Skiveren	New Zealand Centre for Human-Animal Studies	Persuasion or Polarization? Exploring the Reception of Vegan Advocacy Film in New Zealand
Elliott Berggren	Linnaeus U.	Climate and Cuisine: Grotesque Feasting as Climate Consciousness in <i>Gwledd/The Feast</i> (2021)

DIAS Seminar 1: AFFECT 2

Moderator: Bryan Yazell

Francesca De Agnoi, Luciano Ferrari	U. of Milan, U. Of Amsterdam	From Ariel to Chiron: Hybridity and Climate Consciousness in Laura Pugno's <i>Sirene</i> and Uffe Isolotto's <i>We Walked the Earth</i>
Antonio Bernacchi, Alicia Lazzaroni	Aarhus School of Architecture	Ecocritical Archi-Fiction Storytelling Through Diegetic Prototypes
Yagmur Atlar	Linnaeus U.	Grieving Audience: Creating Ecological Awareness through Mediatization in Theatre

DIAS Seminar 2: IDEOLOGY 2

Moderator: Tatiana Tilly

Ida Aaskov Dolmer	U. of Southern Denmark	"I Believe the Children are the Future": Using Climate Fiction to Understand the Fertility Crisis
Chiara Xausa	U. of Bologna	"Focused Anger" and "Radical Hope": Young Adult Climate Fiction as a Pedagogical Tool
Astrid Roesen Abilgaard	U. of Copenhagen	"It is not what Nature has done for us, it is what we have done for her": Reading early utopian novels by American women in the Anthropocene
Johanna Weitbrecht	Hochschule der Medien	What makes a good Scenario? Quality Measures and Assessment

PANEL 5: 27 May (13:15 – 14:45)

DIAS Seminar 1: PEDAGOGY 3

Moderator: Szabolcs Dezso Fabian

Bettina Minder, Ute Klotz	Lucerne School of Computer Science and Information Technology	Promoters of ecological awareness and eco-literacy in speculative fiction formats in higher education
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Sara Mosberg Iversen, Amanda Glob Nielsen, Michael Paulsen, Heidi Philipsen	U. of Southern Denmark	Playing with climate fiction in lower secondary school
Ida M. Olsen	U. of Agder	Climate Literature in the EFL Classroom: Attitudes and Practices in Norwegian Secondary Education
Christoph Kunz, Patricia Wolf, Bryan Yazell	Hochschule der Medien, SDU	A Workshop Methodology for Eliciting Hopeful Climate Imaginaries
DIAS Seminar 2: CLIMATE JUSTICE 2 Moderator: Josephine Ottesen		
Jihan Zakarriya	U. of Copenhagen	Environmental Literature and Green Politics in Lebanon
Fabienne Viala	U. of Warwick	Contemporary Latin American Cli-Fi: Resistance in Chthulucene
Dwijen Sharma	North-Eastern Hill U.	Climate Injustice in Axomiya (Assamese) Fiction
Agnethe Bennedsgaard	Aarhus U.	Tripping on guilt: The shaping effect of guilt in “workplace-clifi”

KEYNOTES

JULIA BENTZ, “ART, STORYTELLING AND LEARNING ABOUT REGENERATIVE FUTURES”

There are many reasons to lose hope. Human activity is out of sync with the natural world and issues of environmental injustice, loss of livelihoods and places, are adding to dystopian narratives of extinction and collapse. Many feel worried about the future. Research shows that we need positive narratives and imaginations of desirable futures to move into action. Hope and imagination are important prerequisites for action as they can activate agency and constitute a starting point for working towards a different world. This presentation illustrates ways of mobilizing hope and imagination in applied research and education. It explores creative forms of engagement in social-ecological change and regenerative futures. Delving into storytelling, creative imagination, playful theater, performance practices, and other arts-based methods this talk inquires into the question of the extent to which imagining, co-creating and telling new stories about regenerative and equitable ways of living enables us to realize new realities.

Bio: Dr. Julia Bentz is regeneration and transformation researcher at the University of Lisbon, Portugal and a lecturer at Freie Universität Berlin, Germany. She has a background in interdisciplinary social sciences (MPhil. Development Studies, PhD Economics) and conducts research on the many interactions between social and ecological systems in a variety of research fields and contexts including climate change mitigation, adaptation and transformation. Her special interest has been community engagement and sustainability education. In her current projects [Art for Adaptation](#) and [NBRACER](#) as well as in her [recent book](#) she explores the transformative potential of art and story as an engagement practice for diverse communities and social groups. She is also the lead of one of the working groups of the Cost Action “[Shift](#) - Social Sciences and Humanities for Transformation and Climate Resilience”. Julia lives in Berlin and in her free time loves to dance and make music.

MATTHEW SCHNEIDER-MAYERSON, “THE ENVIRONMENTAL IMPACT OF LITERATURE”

How is contemporary literature contributing to—or impeding—the pursuit of sustainability in this pivotal moment of climate and nature crisis? This talk will situate existing empirical ecocritical research on climate fiction within a broader research agenda. As researchers continue to assess the impact of different kinds of climate fiction on various readers, two subsequent questions, which will be the focus of this talk, deserve more attention: How much of contemporary fiction might be categorized as climate fiction or environmental literature? And if most contemporary fiction is not either of these things, what is its impact on readers’ environmental attitudes, beliefs, and behavior?

Bio: In this time of climate and nature crisis, Matthew Schneider-Mayerson’s research and teaching seek to help us tell stories that will lead to better futures. To do so he combines humanistic and social scientific methods to examine the cultural dimensions of climate change, with a focus on literature and climate justice. His primary area of research is the study of environmental literature and media. He has published empirical studies on the influence of climate fiction on readers in *Environmental Humanities*, *Environmental Communication*, *ISLE*, and *Poetics*, co-founded empirical ecocriticism, and co-edited *Empirical Ecocriticism: Environmental Narratives for Social Change* (University of Minnesota Press, 2023). He is currently conducting systematic studies of the absence of climate change in popular films and short stories. His second area of research addresses the potential and peril of individualistic responses to collective socio-ecological problems. His first book, *Peak Oil: Apocalyptic Environmentalism and Libertarian Political Culture* (University of Chicago Press, 2015), used history, sociology, and literary criticism to examine the ‘peak oil’ movement, which attracted hundreds of thousands of Americans to a form of white, libertarian environmentalism in the early 2000s. He is currently applying this lens to the psychological, ethical, and political dimensions of reproductive plans and choices in the context of climate change. He has published articles on this topic in *Climatic Change*, *Environmental Politics*, and *Environmental Sociology*, and has a book under contract with MIT Press.

THEIS ØRNTOFT

Theis Ørntoft (b. 1984) attended the Danish School of Writing from 2007 to 2009. He made his debut as a writer in 2009 with the poetry collection *Yeah Suiten*, and from then on he was recognized as one of the most distinctive voices of his generation. For *Yeah Suiten* he received Denmark’s largest debutant award, the Bodil and Jørgen Munch-Christensen Cultural Grant, and the poetry collection was also nominated for the Montana Literature Prize 2009. In 2014, Theis Ørntoft published his second poetry collection, the critically acclaimed *Digte 2014*, for which he also received several literary

prizes and nominations. His first novel, *Solar*, was published in 2018. *Solar* is a modern adventure through Jutland forests, Copenhagen nightclubs, Fitness World, unexpected love, animal underworlds, wild sex and sunlight. And a desperate, dystopian generational novel, a hallucinated road trip and a space journey into the reptilian brain. In 2023, Theis Ørntoft was ready with his second novel, *Jordisk (Earthly)* – a sprawling tale of love and work, nature and capitalism, of gold, silver, oil, marble and the slow decline of the West, but above all, of a three-generation family connected across time and space in ways they don't even realize. The work received a stunning response from the critics as well as the readers. His new novel, *Habitat*, will be released on 23 May 2025.

(Bio from <https://euprizeliterature.eu/en/prize-author/theis-orntoft/>)

ROUNDTABLE BIOS

In her practice, **Åsa Sonjasdotter** (1966, Lund, Sweden) enquires relationalities of crops; their nurturing generosity, the tensions around power, politics, and narratives related to their cultivation, and also, not the least, how social organisation mobilise and form coalitions around their cultivation. Sonjasdotter lives and works on the island of Ven in Sweden and in the city of Berlin in Germany. Her work has recently been presented, among several instances, at the Limerick Biennale, the Singapore Biennale, the Bergen Assembly, the Biennale of Warsaw, the Delfina Foundation in London, the Museum of Contemporary Art Antwerp, the Badischer Kunstverein, Lund konsthall, and the Kasseler Kunstverien. Sonjasdotter is the author of the publication *Peace with the Earth – Tracing Agricultural Memory, Refiguring Practice* (2018, Archive Books). She is editor of the English translation of *Peace with the earth (Fred med Jorden, 1940, Bonniers)*, by Elisabeth Tamm and Elin Wägner (2021, Archive Books). Her 2022 film *Cultivating Abundance* is distributed by Filmform, Stockholm. Sonjasdotter received her PhD in artistic practice at HDK-Valand, the University of Gothenburg, in 2024. Her dissertation, entitled *Towards peasant Cultivation of Abundance* is published by ArtMonitor. Between 2015 and 2019, Sonjasdotter was founding member of *Nachbarschaftsakademie*, a bottom up learning site in Prinzessinnengarten, Berlin. From 2007, Sonjasdotter led the foundation of the Academy of Contemporary Art in Tromsø, North Norway, where she was program leader until 2010, and professor until 2014.

Jeppe Svan Sørensen is a climate activist in Den Grønne Ungdomsbevægelse since 2018 herein co-writer of their books 'Retfærdig Naturbevarelse' and 'Levedygtigt Landbrug', founder and publisher at Økotopia, MSc in Climate Change from University of Copenhagen, and a regenerative farmer.

Mikkel Krause Frantzen is an Associate Professor in Environmental Aesthetics at the Department of Arts and Cultural Studies, University of Copenhagen, co-PI of the research project *OIKOS: A Cultural Analysis of Care and Crisis in the 21st Century*, and, as of 2024, a Humboldt Fellow at Humboldt University. He is a literary critic at the Danish newspaper *Politiken* and the author of six published books and more than 35 academic articles, published in e.g. *Third Text, Theory, Culture, and Society, Differences* and *The Sociological Review*. Currently he is working on a book tentatively titled *The Climate Endgame*.

Vasna Ramasar is an Associate Professor at the Division of Human Ecology, Lund University and Director of the Masters Programme on Culture, Power and Sustainability. She focuses on feminist and decolonial approaches to social and environmental justice and finding alternatives to the current destructive development paradigms through research, teaching, activism and artistic practice. Her current research focuses on just transitions; workers as agents of change in green transitions and women's resistance to extractivism. She is additionally a founding member of the Global Tapestry of Alternatives, the Collective Against Environmental Racism in Denmark; part of Post Extractive Futures and on the steering committee for Women Against Destructive Extractivism in Africa.

Kristoffer Willert (moderator) is a philosopher and social scientist at SDU. He is especially interested in how theory and practice can and should feed of each other with respect to the natural crises. His research concerns the many ways in which the planetary crises are related to questions of values, power, capitalism, basic (anthropocentric) world-views, patriarchy, moral judgement, growth-regimes, and symbolic structures. It also concerns how to imagine and prefigure alternative and common ecological futures, and how to mobilize and organize such futures in the present

TOBIAS SKIVEREN (U. OF COPENHAGEN), “UTOPIAN LITERACY: TOWARDS A SOLARPUNK PEDAGOGY”

I'm far from alone in grappling with passive and overwhelmed students when lecturing about environmental issues. Across the planet, environmental educators of all kinds are facing classrooms filled with apathy and anguish triggered by the vastness and complexity of our current predicaments. In the environmental humanities, however, many of us are prone to explain away such student responses through well-known logics of cultural diagnosis. Both inside and outside of our classrooms, we say, there's a crisis of the imagination: it is simply easier to imagine the end of the world than the end of capitalism, its never-ending extractivism and omnipresent fossil economy. And yet, another way to respond to the troubles in our classrooms would be to reflect upon the quality and form of our own teaching. After all, while our imaginary crises certainly affect our students' reactions, so do the logics and rationales of our educational programs and curricula. What if our ways of teaching are, at least partly, to blame? This paper sketches the contours of my current book project *Utopian Literacy. Towards a Solarpunk Pedagogy*, which issues a call for environmental humanists to reorganize their teaching to help students imagine ways out of our current socioecological crises. In doing so, the book argues that the solarpunk movement, this still-emerging intellectual-artistic subculture, enables the development of “utopian literacy” as a pedagogical response to current challenges with apathetic and overwhelmed students, while simultaneously countering a tendency within environmental education scholarship to overemphasize the pedagogical value of open-endedness and indeterminacy.

Bio: Tobias Skiveren, PhD, Associate Professor at the Department of Nordic Studies and Linguistics, University of Copenhagen. His work is situated at the intersection between, ecocriticism, feminist new materialism, and ecopedagogy and has appeared in journals such as *New Literary History*, *Theory, Culture & Society*, *Theory & Event*, *Literature and Medicine*, *Utopian Studies*, and *Environmental Humanities*. He currently leads two research projects that deals with ecocritical pedagogies (“Environmental Literacy in L1-Education”) and decolonial ecocriticism (“Environmental Colonialism in Kalaallit Nunaat/Greenland”).

JESSE VAN AMELSVOORT (U. OF AMSTERDAM), “THE ENVIRONMENT OF AREA STUDIES: TEACHING CLIMATE FICTION IN EUROPEAN STUDIES”

In this paper, I reflect on two classes in the BA European Studies at the University of Amsterdam in which I have taught climate fiction. The first is an interdisciplinary research seminar on European culture and politics, in which third-year students of the programme prepare their thesis trajectories. The second is the course “Climate Change in Europe,” a course in the “European Policy” track of the MA European Studies at the same university, to which I contribute two weeks on history and culture, broadly understood. What is possible in area studies programmes where the focus is not on literary and cultural analysis as such, but the role of culture in creating and contesting European identities? I explore this question against the backdrop of a department and curriculum in transition. As calls to decolonize the curriculum and interrogate Europe's complicity in contemporary problems grow, issues of climate change and planetary futures seem an ideal avenue to pursue such goals. Teaching climate fiction runs the risk of reducing the stories assigned to political ends, however, since the students in these courses have not had the time in their programme to refine their analytical skills the same way students of e.g. literary and cultural analysis have had. Students feel alarmed and called to arms, but do they need to read climate fiction for that? Where does the imaginative power of these works go?

Bio: Jesse van Amelsvoort is lecturer in modern European culture at the University of Amsterdam. His teaching and research interests span the environmental and health humanities, postcolonial studies, literary multilingualism, and European studies. Centrally, he studies how literature, culture, and the arts can contribute to discussions on matters of common concern.

DIVIANI CHAUDHURI (SHIV NADAR U.), “DISCOMFITING FICTIONS: THE CLIMATE OF LITERARY STUDIES IN A PRIVATE UNIVERSITY IN DELHI”

This working paper tracks student engagement with emergent scholarship, activism and literary interventions focused on rethinking our relationship with the more than human world. It does so primarily through close textual analysis of student submissions for a 400 level course titled Anthropocene Fictions and for a doctoral seminar module on research methods titled Walking and the Eco-Spatial Imagination, both of which were conceptualized by the me and introduced for the first time in the current semester (i.e. August to December 2024) as part of a new turn toward the environmental humanities at the department level, and sustainability studies at the school level. Submissions include, respectively, creative projects that demonstrate students’ understanding of the anthropocene as a boundary event with particular focus on climate change and engagement with the more-than-human world; and walking journals intended to cultivate sensitivity toward the local landscape and practice observational and descriptive skills. Textual analysis is supplemented by structured in-depth interviews with a representative sample of both undergraduate and graduate students undertaken twice during the semester to measure changes in attitudes toward the hyperobject of climate change as it pertains to the hyperlocal wetland and agrarian landscape penetrated by neoliberal property relations and an ecologically insensitive postcolonial governmentality. In addition, I include insights from a survey of students who in their (mandatory) BA theses chose research questions pertaining to the environmental humanities in general and climate fiction and activism as it pertains to the global south in particular. These insights point toward diffuse climate anxiety among respondents, often influenced by the experience of the COVID pandemic in India; preexisting awareness of social media driven climate conscious consumerism; and a desire for practice oriented climate pedagogy unconcerned with disciplinary boundaries between the sciences and the humanities.

Bio: Diviani Chaudhuri obtained a PhD in Comparative Literature from the State University of New York at Binghamton. Her doctoral research focused on manifestations of the colonial modern in domestic spatial relations, material culture and architectural forms in South Asian Muslim women’s Anglophone life writing and novels. She currently teaches at Shiv Nadar University, Delhi, and is developing a book manuscript that brings together archeological and anthropocene fictions in order to examine shifting relationships between reality, representation, and the past.

DANIEL LEWIS WUEBBEN (U. PONTIFICIA COMILLAS), “ENGAGING ENERGY LITERACIES: FROM ETHNOGRAPHIES TO UTOPIAS”

This paper presents a pedagogical framework from an undergraduate course that cultivates energy literacy through integrating climate fiction, rhetorical analysis, and experiential learning. The three-unit sequence demonstrates how literature can inspire greater ecological awareness combined with hands-on engagement and critical reflection. Students begin by analyzing "critical energy utopias" in novels by Ursula Le Guin and Kim Stanley Robinson and climate fiction such as Helen Simpson’s “In-Flight Entertainment.” We discuss how these narratives envision cleaner energy futures while contextualizing current climate challenges. Students then conduct rhetorical analyses of real-world renewable energy projects in Spain and the United States, bridging fictional possibilities with contemporary energy transitions. The sequence culminates in energy ethnographies where students dive deeper into survey data including the Yale Climate Opinion Maps, the European Social Survey, and People’s Climate Vote 2024 to help critically examine their own energy consumption patterns, including the significant carbon impact of study abroad travel. This combination of literary analysis, rhetorical investigation, and personal reflection helps students develop technical energy literacy and a more nuanced understanding of energy justice. Assessment data demonstrates how this approach enhances students’ ecological awareness and understanding of their role in energy transitions. The framework shows that when integrated with experiential learning, climate fiction can more effectively motivate climate-conscious action and foster critical engagement with energy futures.

Bio: Daniel Lewis Wuebben is a multidisciplinary scholar of the Energy Humanities. He earned his doctorate in American Literature from the City University of New York Graduate Center and in 2019 published a monograph, *Power-lined: Electricity, Landscape, and the American Mind*. In 2020 he earned a Marie Curie Fellowship for WIRESEED 360, a project examining diverse ways the energy transition is rhetorically transmitted in research, policy, and fiction. He is currently an Assistant Professor in the Department of Communication and the Institute for Research in Technology at Pontifical Comillas University in Madrid, Spain.

PETER SPENCE (SHEFFIELD HALLAM U.), “WATERLANDS: NARRATIVIZING CLIMATE CHANGE IN FENLAND UK THROUGH ARCHIVE FILM”

In this presentation I propose to screen my short film *Waterlands* (11 mins) about the lived experience of climate change in fenland East Anglia, UK followed by a paper where I will outline the unique threat in this region, the research process involved in the production of the film and the creative outcome achieved. Taking its name from the famous Graham Swift novel about the fens, *Waterlands* is a creative documentary film which considers the particular risk in this low lying region at the forefront of climate change in the UK. Using a qualitative approach the film’s selected contributors express a range of emotional and intellectual responses to the very real and urgently felt threat of major re-flooding of the fens within a few decades. The film also draws on a range of other narrative devices including archive sources and creative sound design to tell its story. (In the past) *“It was often the climate scientist speaking and the user listening. But we realised that the successful projects were when the user speaks more and the climate scientist listens and adapts to that.”* (Jason Lowe, Principal Fellow UK Met Office) Currently in its final stages of editing *Waterlands* will be screened at international film festivals and locally in fenland, where climate change denial is still very much in evidence. Ultimately it will be hosted online by the [East Anglian Film Archive](#) (University of East Anglia), which has supported the project with funding in kind. Link to film: <https://youtu.be/a3ds2euqlM>

Bio: Peter Spence is a Senior Lecturer at Sheffield Hallam University where he teaches film theory and practice on the Film and TV Production BA. His research practice frequently repositions archival footage to create new meanings and understandings in documentary film-making. An early career researcher he is published by peer review and has presented papers at several academic conferences. Peter is also an award winning film-maker whose work has screened widely on the international festival circuit. His production company *Natural Cinema* makes factual productions often with a focus on art and architecture subjects. Previously Peter has worked for the Architectural Association, British Film Institute and in TV for the BBC and ITV amongst others. Currently a PhD candidate, Peter holds an MA Screen Arts (Sheffield Hallam University) and BA (Hons) Politics and History (Queen Mary, University of London). He is a Fellow of the Higher Education Academy.

LÉNA KERVAN (NANTES U.), “BLUE EMPIRICAL ECOCRITICISM: THE EMOTIONAL AND COGNITIVE IMPACT OF POLLUTED OCEAN SHORT STORIES”

The ocean is home to a rich biodiversity which is gravely impacted by pollution. This occupies a preponderant place in short blue fiction. In this paper, I present the methodology and results of studies in blue empirical ecocriticism, which is an emerging field in environmental humanities. It combines ecocritical analysis and empirical designs used in cognitive sciences in order to study the potential of blue fiction for fostering emotional change as well as pro-environmental beliefs and attitudes, possibly leading to intentions of actions to preserve the ocean.

Transatlantic short stories, whether dystopian or realistic, such as “The Purple Epoch” by Sam Cohen (Sarahland, 2021), and “Paddling Pool”, by Claire Carroll (*The Unreliable Nature Writer*, 2024), foreground the impact of pollution on oceanscapes and lives. As hypothesised, the first results of these studies indicate a statistically significant emotional change after reading the stories, and a trend for pro-environmental intentions of action to reduce climate change.

This paper discusses the results in the light of the claim that the role of (post)apocalyptic fiction is to lead to reaction and action in readers, thanks to the weaving of estrangement and reflexivity generated by immersion in the stories. This paper also attempts to ascertain whether the immersion in the world of fiction, also called narrative transportation, and identification to characters, are sufficient processes to enable readers to delve into postapocalyptic content with creative thoughts on how to deal with or decrease the pollution of marine ecosystems and face possible emotions of eco-anxiety triggered by the text.

Bio: Lena Kervran (lena.kervran@univ-nantes.fr) is a second year fully-funded PhD student at the CRINI of Nantes University in France, working under the supervision of Emilie Walezak (Nantes University, France) and Wojciech Matecki (University of Wroclaw, Poland). Her thesis in the emerging field of blue empirical ecocriticism aims at producing a literary analysis of blue short stories, and at establishing a typology of emotions triggered in readers by blue short fiction. After a

BA in Modern Languages and Linguistics at the University of Oxford (UK), a MSc in Brain and Cognition at the UPF (Spain), and a MSc in Language Sciences (Linguistics and Neuroscience) at UCL (UK), the interdisciplinarity of her research reflects a will to combine disciplines to contribute to research in blue environmental humanities.

THOMAS STOREY (KINGS COLLEGE LONDON), “PLANETARY MOURNING: CONFRONTING ECOLOGICAL GRIEF THROUGH ECOPOETRY”

Ecological grief, or climate grief, is becoming an increasingly common response to environmental degradation. Ecological grief represents the comprehension of what has been lost – the species extinction, habitat destruction, and other attendant losses – and what will soon be in jeopardy, as the effects of climate change increase. In ecopoetics, a genre of poetry that has emerged in response to ecological crisis, this dual temporal framework has manifested a new form of elegy, one that takes its subject as planetary survival. Unlike traditional elegies, these ecopoetic works do not only mourn for what has passed, but for what remains, and will someday disappear. These works therefore offer an interrogation of the value of hope in a diseased environmental body; they question the end of futurity and seek consolation in the project of making kin across human-nonhuman divides. Such works as Jorie Graham’s ‘To 2040’ and Ed Roberson’s ‘To See the Earth Before the End of the World’ question what mourning means when our capacity to think the future has corroded. My talk will assess this genre of elegy and interrogate its value as a response to ecological grief. Central to this examination will be the questions of whether ecopoetic elegy channels mourning into action or simply generates a shared, collective sense of loss, and whether the creation of such a shared space for mourning represents a valuable response to the environmental crisis in its own right, particularly as a form of psychological consolation in the treatment of ecological grief.

Bio: Thomas Storey is an early career researcher who has recently completed a PhD in English Research from King’s College London. His thesis was entitled ‘The Anthropocene Sublime: Immanence and Entanglement from Romanticism to Digitality’ and was focused on the contemporary relevance of the concept of the sublime in an era of ecological crisis and digital mediation, with particular attention paid to the parallels between Romantic and digital aesthetics and ideas. His current research is focused on issues of representation within the environmental humanities, Anthropocene conceptions of nature, ecopoetics, cybernetics, and the ecological within digital culture. He is based in Copenhagen.

PANEL 2: 26 MAY (13:30 – 15:00)

POWER OF IMAGES (DIAS SEMINAR 1)

DONATELLA BONI (U. OF VERONA), “FROM PANELS TO PLANET: COMICS AND GRAPHIC NOVELS AS TOOLS FOR CLIMATE LITERACY AMONG YOUNG READERS IN ITALY”

Powerful tools for climate education, particularly among adolescents, are emerging through comics and graphic novels. This presentation examines recent Italian publications to understand how these visual narratives can effectively engage young readers and promote environmental awareness. The ability to combine visual storytelling with complex issues is explored to argue that empathy, understanding, and a sense of urgency can be cultivated among adolescents. The challenges of climate change education, such as overcoming cognitive dissonance, are suggested to be effectively addressed by comics. Additionally, the cultural and social context contributing to this trend is considered to explore its broader implications for climate literacy.

Bio: Donatella Boni holds a PhD in Sciences of Literature and teaches Comparative Literature at the University of Verona (Italy). She also leads a course on Bibliographic Research at the PhD School at the University of Verona. She is a member of the Conservation Council of the Literary Society of Verona. Her research focuses on travel narratives, imaginary dialogues, and themes of chance and destiny in 20th-century fiction. More recently, she has been studying children’s and Young Adult literature on environmental topics. She has authored essays, articles, and three monographs.

JULIA LUDEWIG (ALLEGHENY COLLEGE), “ON THE FENCE: STORYTELLING IN RECENT CLIMATE NONFICTION”

What, aside from the topic of sustainability, do the most recent report to the Club of Rome, a 1.5-degree modeling project, a manifesto by German Fridays for Futures activists, and a French educational comic on climate change have in common? They all employ storytelling elements to engage readers about possible futures. Even though none of these publications is climate fiction in a traditional sense, narrative portions are central to their rhetorical appeal. Be it the four women whose biographies the Club of Rome sketches, the three “narrative sustainable development pathways” of the SHAPE project, a utopian day we follow in *Beginning to End the Climate Crisis*, or visual metaphors in Phillipe Squarzoni’s comic *Climate Changed*—all rely on storytelling to deliver abstract economic, political, and socio-cultural insights. My talk argues we are witnessing the formation of a hybrid rhetorical mode, one that sits on the fence between fiction and illustration, between sophisticated storyworlding and didactic exemplification. This mode makes forecasting in nonfiction more persuasive and it does so, not by coincidence, with narrative strategies. I close-read the above-listed examples to carve out how they are similar to, yet also different from climate fiction as commonly understood. My talk thus is a first comparison of predictive narrative in climate nonfiction and their cousins from the literary world. Grounded in media-conscious narratology, I analyze how these four publications borrow from cli fi’s cognitive and emotional affordances to turn readers into students or activists in waiting.

Bio: Julia Ludewig is Associate Professor of German at Allegheny College (Pennsylvania). An interdisciplinary teacher-scholar, she is fascinated by stories and how they shape societies. Her background is in cultural and literary studies as well as linguistics. Weaving together these academic fields prompts her to look at language, values, and culturally-shaped behavior to understand our socio-ecological problems. Comics and graphic novels are her primary material, but she is branching out to other media. She is currently a Visiting Scholar at the Rachel Carson Center in Munich, Germany.

RIHAM ISMAIL (XAVIER U.), “WITNESSING FICTIONAL ECOLOGICAL CATASTROPHE TO PREVENT OUR OWN”

“This is the story of a man marked by an image from his childhood.” With this cryptic yet foretelling line, director Chris Marker chooses to open his masterpiece *La Jetée*. The 1962 climate fiction film is narrated in the form of a “roman-photo.” The technique, which one could describe as ecocinematic, relies on photos and a commentator voice to narrate the story. The plot is set in a postapocalyptic world after the use of a nuclear weapon during a third world war destroys the environment. Thus, human beings or whoever is left of them, end up living underground like “rats.” The story centers around one man who, in an attempt to save his life, and metaphorically the ecology and the world, decides to travel through his memory to go back in time and change what happened. The man has to think of a green field and remember his walk within a park to connect to his past self. However, he finally realizes that time and space are circular rather than linear. Thus, the closing lines epitomize his fate while bringing the story of his life to a full circle. Through an analysis of *La Jetée* this presentation examines the increasing concern over ecological collapse and its relationship with the circularity of time, memory, and history. It explores the impact of storytelling and whether it inspires climate action. Further, it studies how perception of historical time, especially when it engages with ecological discourse, can influence today’s audience awareness, and hence their actions towards the environment.

Bio: Dr. Riham Ismail is an assistant professor, director and coordinator of the French and Francophone Studies Program at Xavier University. She holds a MA in French Literature and a PhD in Comparative Literature from Purdue University. As a comparatist and a scholar of the fictional works of contemporary second-generation women descendants of Arab immigrants, her expertise spans Francophone, North American, and anglophone literature. Her research interests include: women, gender, and sexuality studies, migration and diaspora studies, postcolonial and ecocritical theory, cinema and visual arts, and cognitive theory. Her current book project explores the negotiations between narrative, identity, and place in the fictional autobiographies of Muslim women writers of Arab descent.

JULIA BOURDET (VILLA ALBERTINE FRANCE) “TWO WHEELS, MANY STORIES”

I am writing a graphic novel about a seven-month artistic residency in the United States, during which I crossed the Atlantic on a cargo ship and traveled from New York to San Francisco by bike and train. My goal was to meet environmental activists in the U.S. and ask them about the pivotal moments that led them to take action. Initially conceived as a travel journal, my book gradually evolved into a deeper reflection on both personal and collective turning points in the face of the climate crisis. This project weaves together journal fragments, documentary observations, and fictional storytelling to trace a personal journey toward ecological awareness. I explore how comics, as a hybridee

medium, can indirectly embody ecological issues. By alternating between external events and introspection, I analyze how personal narratives can resonate with broader concerns related to climate change and possible transitions. Through this presentation, I aim to question the ability of drawn narratives to engage readers while fostering a broader reflection on travel imaginaries in the Anthropocene era.

Bio: Julia Bourdet is a graduate of the École Estienne. After a career in advertising, which she quickly rejected for its values, she worked for the press (Fluide Glacial) and publishing (Stock). In 2022, she released her first graphic novel, adapted from a book by Didier Decoin, novelist, screenwriter, and president of the Goncourt Academy, *Le Bureau des Jardins et des Étangs*, which was selected for the ELLE readers' comic book prize. At the same time, she designed numerous book covers and illustrations.

CLIMATE JUSTICE (DIAS SEMINAR 2)

LAURA HORN, (ROSKILDE U.) "STORIES AS STRATEGY? SPECULATIVE FICTION AND ACTIVISM"

The very act of trying to look ahead to discern possibilities and offer warnings is in itself an act of hope (Octavia Butler). The future has become a key site of contestation in the Anthropocene. Amidst growing existential uncertainty, climate and ecological crises, and increasing inequalities, various actors and groups appeal to vastly different future imaginaries to envision and prepare for forthcoming trajectories. These futures are often shaped by, and in turn shaping specific cultural and social imaginaries in speculative fiction. Denmark here offers a rich context for analysis with environmental visions ranging from the enthusiastic reception of Kim Stanley Robinson's 2020 *Ministry for the Future* by progressive policymakers, the proliferation of Danish speculative climate fiction (e.g. *Efter Solen*, 2018; *Usynlige Verdener*, 2023; *Solarpunk Antologi*, 2023) to the utopian visions recently written and published by The Green Youth Movement (DGUB). How can we understand the role of future environmental imaginaries in shaping perspectives, visions and strategies of specific social groups? This paper seeks to explore the question of how climate activists draw on, work with but also challenges climate fiction in their strategies, discourses, and repertoires of action. I draw on a range of documents, publications and images by various movements, hopefully complemented with interviews with relevant actors.

Bio: Laura Horn is Associate Professor in Political Economy at Roskilde University, and an activist with Scientist Rebellion Denmark.

SOFIE HVIID, & SØREN BJØRN-HANSEN (KLIMAJOURNALISTERNE) "IMAGINED FUTURES: BLENDING SCIENCE FICTION WITH CLIMATE REALITY"

The podcast 'Dagen efter i overmorgen' (The day after the day after tomorrow) is a 12-episode podcast series that imagines pathways to a carbon-neutral future by combining science fiction, immersive soundscapes and scientific research. Each episode collaborates with young Danish science fiction writers and leading researchers to show a future where we have succeeded with a green transition of our society. This project offers a constructive, solution-focused perspective, counteracting the predominantly crisis-driven climate narratives in media. Research has shown that positive visions of the future can enhance self-efficacy and empower individuals to engage in climate action. The series responds to calls for more creative approaches in climate communication, offering an alternative to purely informational formats by using fiction to inspire and engage audiences. By blending artistic storytelling with rigorous science, *Dagen efter i overmorgen* aims to inspire broader engagement and offer new perspectives on a sustainable future. However, combining science fiction with real-world climate research poses unique creative challenges. Balancing imaginative freedom with scientific accuracy requires careful collaboration between writers and researchers to ensure that speculative narratives remain plausible yet compelling. Additionally, crafting an optimistic vision within the boundaries of current climate science requires more than a little imagination. And then there is the challenge of crafting great stories from something as complex as the climate crisis. In the presentation, we will elaborate on the process of building this project and our initial observations regarding its impact. Additionally, we will provide a short preview of an episode to showcase our specific approach combining science and science fiction.

Bio: The project is led by Klimajournalisterne and supported by the Carlsberg Foundation. To guide the podcast's development, we have assembled an Advisory Board of experts, including Professor Sebastian Mernild, who bring

valuable insights to our work. Klimajournalisterne is a small organization dedicated to advancing the quality and impact of climate journalism.

Sofie Hviid is a journalist specializing in climate and sustainability communication since 2018. With additional training in behavioral design, she focuses on strategies that drive real behavioral change. In 2021, she received a grant from the KR Foundation to develop more engaging climate journalism. She is also the author of *Klimasej – 20 Fun Things You Can Do for the World*, a children's book published in 2022 and nominated for Best Children's Nonfiction Book of the Year. She has recently developed a series of special events in corporation with Copenhagen University and Concito, combining art, research and meditation to try and cultivate new ideas about the future.

Søren Bjørn-Hansen is a journalist specializing in science and technology communication. Since 2009, he has written and produced radio content on climate change. As former science editor at Danmarks Radio and head of DR Viden, he led teams producing digital articles and radio programs on science, technology, health, nature, and climate. Søren has been part of developing some of the most popular science podcasts in Denmark. He is head of Søren is also a lifelong dedicated reader of science fiction.

DANIELA DORA (CAMBRIDGE), "MATERIALIZING ECOLOGICAL NARRATIVES: A CITIZEN-SCIENCE APPROACH TO EMBODIED ENVIRONMENTAL AWARENESS"

This paper examines how participatory artistic practices can transform ecological awareness through the lens of material ecocriticism, based on an interdisciplinary workshop at the 2025 *University of Cambridge Festival*. The workshop combines plaster casting, botanical specimens, and climate fiction texts to create "botanical biographies" - physical artefacts where natural imprints and textual elements coexist as environmental palimpsests. Through a mixed-methods citizen-science approach, participants serve as co-researchers in investigating how tactile, collaborative art-making practices generate alternative modes of environmental storytelling and consciousness. The study employs pre- and post-workshop surveys, participant reflection sheets, semi-structured interviews, and observational field notes to examine how material interactions between text and nature reshape ecological awareness and inspire embodied forms of climate consciousness. Drawing from theoretical frameworks in material textuality, new materialism, and empirical ecocriticism, the research analyzes how these interdisciplinary art practices challenge traditional nature-culture dichotomies. By physically inscribing literary quotes alongside botanical impressions, participants create enduring artistic artefacts that embody the complex relationships between literary expression and the natural world. The workshop culminates in a collective narrative exercise where individual plaster pieces become "pages" in a larger environmental story, emphasizing ecological interconnectedness. As participants discover and articulate the threads linking their individual botanical biographies into a broader tapestry of environmental storytelling, they engage with contemporary ecocritical themes through direct material engagement. This research contributes to emerging scholarship on art-based environmental communication by demonstrating how creative, hands-on methodologies can generate alternative climate narratives and provide innovative approaches to understanding environmental perception. Preliminary findings suggest that such embodied, interdisciplinary practices can activate deeper forms of ecological awareness beyond conventional narrative approaches.

Bio: Daniela Dora is a literary scholar and affiliated lecturer in German Studies at the Faculty of Modern and Medieval Languages and Linguistics, University of Cambridge, where she also serves as Director of Studies in Modern Languages at Lucy Cavendish College. Her research centers on ecocriticism, material culture, and innovative pedagogical practices. She has published on topics including soundscapes in the Anthropocene (*Austrian Studies*, 2022), plastic waste in German-language literature, and the intersection of plastic and queer desire (*Oxford German Studies*, 2022). As co-editor, she helped shape the special issue "Ecology in German Literary Criticism – Recent Developments and Approaches" (*Oxford German Studies*, 2022). Through the *DAAD Cambridge Research Hub in German Studies* at the University of Cambridge, she has organized a range of workshops including "Ecology in German Literary Criticism – Recent Developments and Approaches" (2020) and "Towards an (Environmentally) Sustainable Curriculum in German Studies" (2022). Her current research explores embodied and participatory approaches to environmental awareness, including her recent contribution to the *Rewilding German Studies Project* (University College Cork, Ireland), where she focuses on integrating multi-sensory learning experiences with ecocritical perspectives in German Studies pedagogy.

HANNE BOLZE (U. OF ROSTOCK), “‘ONE DAY YOU ARE GOING TO CHANGE THE WORLD’: ENVIRONMENTAL ACTIVISM IN PICTUREBOOKS ON THE ECOLOGICAL CRISIS”

My presentation explores the potential of the picturebook as a medium to foster critical environmental literacies in young readers. For narratives of ecological crisis, its didactic element fits well into the genre of climate fiction and its three main functions of informing, engaging, and activating readers. Additionally, the picturebook’s combination of text and images allows for complex and nuanced representations of different perspectives, which encourage, and necessitate, further questions and contextualisation. The picturebooks I analyse can be classified as idealistic narratives of environmental activism, e.g. *The Tantrum that Saved the World* (2018) or *Greta and the Giants* (2019), where the protagonist joins forces with animals to persuade those in power to listen, and narratives that present aspects of ecological crisis on a smaller or metaphorical scale, such as *The Last Wolf* (2018), *Clean Up!* (2020), *Flooded* (2022), and *There’s a Rang-Tan in My Bedroom* (2019). While each of these books fosters environmental awareness and encourages real-life activism, I argue that their chief potential lies in those aspects that they cannot get ‘quite right’. By encouraging readers to identify anthropocentric power hierarchies within those texts, to query established tropes and narratives (e.g. ‘the child as innocent saviour’), and by contextualising and challenging the solutions presented in the text, we can use these books as starting points for critical and active engagement with environmental discourse. These critical literacies for challenging the text, its narratives and hierarchies, are what is most pertinent in giving children and adults the tools to actively engage with climate crisis.

Bio: Hanne Bolze is a postdoctoral researcher and lecturer for British literature at the University of Rostock. She received an MA in literature from the University of East Anglia, UK, and a PhD from the University of Rostock. Her PhD dissertation titled “*Something to do with polar bears*”: *Climate Crisis in 21st-Century British Fiction* is located in the fields of ecocriticism and econarratology and examines narratives of deferral in British climate change novels. Her postdoctoral research focuses on representations of marginalised human and nonhuman voices in picturebooks.

PANEL 3: 26 MAY (15:15 – 16:45)

PEDAGOGY 2 (DIAS SEMINAR 1)

KRISTIAN BYSKOV RASMUSSEN, (NORWEGIAN U. OF SCIENCE AND TECHNOLOGY), “OTHER WORLDS OF RESISTANCE: A COMBINED SCIENCE FICTION NARRATIVE AND CRITICAL PEDAGOGICAL APPROACH TO ECOLOGICAL STRUGGLE”

Through a theoretical framework and a specific case study, this paper contributes to the thesis that collective narrative-making, using tools from science fiction as well as critical pedagogical approaches, can play a useful role within communities who live in situations under extraction, struggles for land and resources. Further, drawing on my own experience as a science fiction writer, visual artist and a critical pedagogical facilitator, this paper specifies concrete tools, which can be shared and facilitated to reclaim our world through imagining other worlds. The theoretical framework brings together theories of science fiction’s critical potential, namely the writings of Darko Suvin, and the radical, activist approach brought forth by Paulo Freire in his critical pedagogy and the movements and practices that has out of Freire’s ideas – especially where artistic and activist strategies merge. The specific case is a context in southern Chile, where salmon farms, mostly owned by foreign companies, have ravaged the coastal ecosystem of the area. This destruction is spreading on several planes from microbiological agents to socio-economic, cultural and human existential. A central question for people in this context: How can we think our future in this situation, when our past has been erased, and our presence is increasingly alienated and precarious. The case consists of a meeting, a workshop and a feast held with a group of people who all live in the area and work for the industry. Through exercises and games, we tell stories about direct action, loss of ancestry, cross-species solidarity and how to make possible futures for the place and its people.

Bio: Kristian Byskov is a visual artist and writer working and researching experimentally across disciplines. He is the author of science fiction novels, facilitator of learning spaces, and works with sound, film, installation as well as within stage arts. His projects have been shown and conducted internationally, among other as part of the collectives The

Algorithmic Theatre and Pedagogy of Space. Currently Kristian is a PhD candidate in artistic research in Trondheim Academy of Fine Art (Norwegian University of Science and Technology) with the project: Other Worlds from Here. In this project, Kristian is shaping a methodology for using narrative tools from science fiction in combination with critical pedagogy with people facing ecocide and extraction of their land. The hope is that this methodology will be able to play a part in the way we fight for, think in and shape our futures to come.

SARA MOSBERG IVERSEN, DIKTE REEH ANDERSEN (U. OF SOUTHERN DENMARK), “AS THE WATER ROSE: HOPEFUL VISIONS OF THE FUTURE THROUGH SOLARPUNK WRITING AND DRAWING”

At this year’s Climate Festival in Denmark, CUHRE researchers Dikte and Sara hosted five Solarpunk writing and drawing workshops. These workshops aimed to introduce the genre to a broader public and engage participants in a collective creative process, co-producing climate fiction with citizens. The workshops had between 1 and 12 participants, ranging in age from teenagers to middle-aged adults, all of whom were women. At the workshops, we began with a brief introduction to Solarpunk as a genre. Participants were then asked to draw cards from three bags, each containing prompts specifying characters, settings, and themes. This approach provided participants with a flexible framework, allowing them to work within or deviate from the prompts. We emphasized that if a prompt did not resonate with a participant, they could draw a new one or simply improvise. We collected field notes after each workshop, and the participants agreed to share their work with us. Based on an analysis of these 21 pieces, we identified significant ways in which participants envision futures inspired by Solarpunk. Our findings suggest that such workshops can serve as catalysts for fostering and spreading imaginaries of more life-friendly futures. The collaborative space created in a semi-public setting fosters dialogue between individuals with different perspectives on our shared future. This exchange reduces the isolation often felt when contemplating bleak future scenarios, while also opening pathways toward action and hope.

Bio: Dikte Reeh Andersen and Sara Mosberg Iversen are both part of the Centre for Understanding Human Relationships with The Environment (CUHRE). The research and activities of the Centre are action- and mission driven, striving to engage actors from across society to explore and boost eco-literacy of the Danish population. Sara Mosberg Iversen is an Associate Professor at the [Department of Design, Media and Educational Science](#) and the project leader of the CUHRE project ‘[Playing with Diaster](#)’, that explores cli-fi roleplaying as method for fostering eco-literacy. Dikte Reeh Andersen is the academic centre coordinator of CUHRE and a research assistant in the CUHRE project ‘[Digging for the Climate](#)’, that explores the potential for fostering eco-literacy through regenerative gardening practices.

MICHELLE APPELROS (THE CLIMATE STORY LAB NORDIC), “INVESTIGATING PERCEPTIONS OF THE CLIMATE CRISIS AND THE FUTURE THROUGH EXPLORING STORY COMPLETION METHOD”

Through my BA and MA theses in Human Ecology, I have experimented with a novel method from feminist psychology called Story Completion (SC) that through analyzing participants' fictional stories, visualizes social discourses in groups (Braun et al, 2019; Clarke et al, 2019). Founded in an interest for understanding how people understand climate change in the Global North, theoretically based foremost on Norgaard’s *Living in Denial* (2011) and Ghosh’s *The great derangement* (2016), I have investigated how two groups in Gl North perceive the future amidst pending climate crisis, furthering questions of privilege, behavior, responsibility and ideas of social change. Effectively, by prompting fantasies of the future, the possible trajectories (outcomes) of our relational behavior towards ‘nature’ today becomes visible, allowing us to then question these present modes of thoughts directly and instigate group discussions on these otherwise emotionally sensitive and private ideas guiding our being in the world. These initial tests collect valuable empirical data and unfold perceptible possibilities in extension of the method especially for collective processes, regarding negotiating implicit internal narratives. Because, the most apparent outcome of the analysis was giving participants the possibility to observe their own implicit, thus often blurred, internal narratives. Despite that the second test was done in a classroom setting with environmentally conscious students and a fairly utopian prompt, it became apparent that hopeful visions were difficult to yield. These results thus reveal potential for further development of the method to be utilized as a mental contrasting exercise for practicing utopian visioning.

Bio: I have a MSc in Human Ecology (Culture, Power and Society) from Lund University May 2024 My MA thesis was titled: ‘*Plurizing’ the Stories Instead of ‘Monostorying’ Our Narratives! Exploring the Story Completion Method as a Portal Into Climate Change, Future, Imaginations, and Hope*. Currently formulating applications for Phd projects within the same

subject & theme as well as preparing for further work with the Climate story lab for Diego Galafassi, occasionally also giving guest lectures (next up is a conversational talk on feminist Degrowth together with prof Laura Horn ((RUC)) in Roskilde 10th of Nov). In the pluriverse, I am also a Queer mother, Degrowth advocate, musician and performer, Climate Activist. In 23/24 I did Internship with Vasna Ramasar and the Global Tapestries of Alternatives, as well as collaboration with Diego Galafassi and the Nordic climate story lab in which I got an essay published in their handbook on storytelling and Climate change. I am a member of 'the Syndicate of Creatures' -An art and activist collective based in Copenhagen, where I have written several texts blending academic theory with poetic expression for art-exhibitions in for example Gothenburg, Copenhagen, Los Angeles, Plovdiv. Co-Organizer of the Degrowth Festival in Copenhagen 2023 & 2024, curated art & theoretical program, giving talks, moderated panels and hosted talks and workshops.

DAKOTA LAGERCRANTZ (LINKÖPING U.), "FICTION AS A DIDACTIC TOOL FOR STUDENT REFLECTION ON CLIMATE ISSUES"

Although climate fiction is growing as a didactic tool in environmental education, few studies analyze student discourse and reflections on the climate crisis in connection with climate literature (Lindgren-Leavenworth & Manni, 2020). This study empirically examines how climate awareness and reflection are conceptualized in student fiction discussions within secondary and upper-secondary educational settings in Sweden and the UK. The theoretical framework addresses the use of climate fiction as a tool to educate on environmental issues and provoke environmental reflection (Ghosh, 2016; Goodbody & Johns-Putra, 2019; Haraway, 2016; Schneider-Mayerson et al., 2023; Todd, 2023; Trexler, 2015). The study uses a naturalistic orientation framework, meaning the literary discussions examined have not been staged by the researcher (Hepburn & Potter, 2004). Through the methodology of discursive psychology, I analyze the dynamic way in which psychological issues (such as emotions) are embedded within talk and interaction (Wiggins, 2017, p.29). Further, I explicate the processes through which emotional reflections are organized in a pedagogical setting and the practices used to teach students about the climate crisis. The project examines how psychological phenomena, such as emotion and reflection, are used to underpin the rationale of using climate fiction in climate education. Findings suggest that after reading dystopian literature, students express concern that there is a likelihood that disastrous scenarios could occur in their lifetime, and the express fear of unprecedented events. Although dystopian literature has evoked critical reflection in the students, narratives of hope may be essential to compliment dystopian reading in educational settings (Oziewicz, 2022).

Bio: I am a PhD student in pedagogy at the Department of Behavioral Science and Learning, in the division of Pedagogy and Didactics at Linköping University. I am under the supervision of Professor Katarina Eriksson-Barajas and Professor Keri Facer. I am investigating the use of climate fiction in schools and analyzing student reflections towards the texts. My multi-disciplinary educational background comprises a B.S. in Psychology and Philosophy and an M.A. in English and Education.

IDEOLOGY 1 (DIAS SEMINAR 2)

JOSEPH BOISVERE (GRADUATE CENTER – CUNY), "CLIFI CANNOT SAVE US BECAUSE STORIES ARE POLITICAL BUT NOT A POLITICS"

This paper comes on the heels of Jeff Vandermeer's insightful polemic "Climate Fiction Won't Save Us," published in *Esquire Magazine* in April of 2023. His main insight, that Climate Fiction in and of itself is not in itself a measure against climate catastrophe, is authoritative, from its stringent critique of Ghosh's *Great Derangement* to its refusal to see climate change within narrative constructs as a surrogate for the work of political organization. I offer that this is because, while stories are themselves always politically inflected thanks to their situation in social and historical reality, narrative itself is proto-political in its nature, relying on still more contingency in how novels (genre or otherwise, *pace* Ghosh) and other media old and New are interpreted and recruited in forming more coherent political engagements. To argue this, I reframe the question in terms of how narratives marshal affective engagements which may foment or subvert solidarity, validate or nullify utopian thinking, usher us from tragedy to farce and back again. Both Fredric Jameson and Jason Read offer insights on how creative expression moves from inchoate reflection to part of an emergent movement in form and content. By putting these thinkers in dialogue over speculative texts such as Chen Qiufan's *Waste Tide*, David

Cronenberg's *Crimes of the Future*, and Bethesda Games' *Fallout* series, I propose to elaborate on Vandermeer's contribution by connecting his arguments to a materialist econarratology influenced by Erin James.

Bio: Joseph Boisvere is a PhD candidate at the CUNY Graduate Center in the Comparative Literature Department where he works on science fiction media, pop culture, posthumanism, and (new) materialism.

FELICIA STENBERG (LINNAEUS U.), "AI IS PEOPLE: ENVIRONMENTAL BREAKDOWN AND ARTIFICIAL SENTIENCE IN CLIMATE FICTION"

What is today known as generative AI is an ecological and humanitarian disaster. The multiscalar media infrastructure that props up such software as ChatGPT and DALL-E has not only a vast carbon footprint, but is also rapidly increasing Earth's water scarcity. These facts, coupled with unacknowledged human labor, often falling under the moniker "ghost work" in the Global South, shows that generative AI is a fulcrum in the current acceleration of climate breakdown and inequality. In fiction, however, AI represents something altogether different, with one defining feature: it is always *actual* artificial intelligence. As such, AI in fiction, having sentience, has the possibility of developing conscience and agency. In this paper, I examine what effects this possibility has in the climate fiction novels *The Mountain in the Sea* by Ray Nayler and *The Mars House* by Natasha Pulley, and in what ways these representations can further climate activism against generative AI. Through a framework of critical data studies focusing on automation and ecology, this paper argues that the advent of the knowledge/information economy implicitly and *accidentally* acknowledges that sentience is an inexorable component to knowledge. No matter the ideological leanings of AI characters, their mere existence within fiction works against capitalist optimization, because with sentience comes unpredictability. This paper shows that, in fiction, AI function as metaphors for resistance to the capitalist world system, while attesting to technology's enmeshment with nature.

Bio: Felicia Stenberg is a PhD student in English Literature at Linnaeus University, part of the interdisciplinary graduate school Multimodality and Intermediality: Humanist Research in a Digital World (MIDWorld). She is a member of the intermedial Linnaeus University Centre research cluster IMS Green: Mediations of Climate and Ecological Emergency (MEDEM). Additionally, she is a core member of the research cluster for Ecology, Culture and Coloniality (ECCo). Her research lies within speculative fiction, digitization, and ecological crises, and her doctoral project investigates how said fiction uses "new" media to reckon with climate breakdown and the sixth mass extinction.

MAX KRAFFT (U. OF OSLO), "CLI-FI AS ART AND PROPAGANDA: A NARRATOLOGICAL APPROACH FOR ANALYZING IDEOLOGICAL POSITIONING AND DIDACTIC ADDRESS IN CONTEMPORARY CLIMATE FICTION"

It is a common belief—or hope—that climate fiction can help change the world by changing readers' perceptions and attitudes, thus creating new possibilities for agency on the individual and societal level. Among ecocritics, dissent from this "instrumentalist" understanding of cli-fi has been rare. A more common critique is against texts deemed too transparent in their eco-political aims: too proscriptive, too propagandistic, too *didactic*. However, few ecocritics have analyzed didactic elements of cli-fi directly, fewer still have addressed them *positively*, and none have done so systematically. If—as seems likely—the current wave of cli-fi texts is part of a historical trend of increased popularity of didactic, ideological fiction during times of crisis, this presents a significant gap in current cli-fi scholarship. To address this, I analyze contemporary cli-fi novels through the concept of the "ideological novel." This provides a precise narratological framework for mapping out patterns of narrative redundancy, including structures and tropes characteristic of the ideological novel (e.g. mentor characters, opinionated narrators, conversion plotlines), that facilitates identification of these texts' specific ideological messages, and illuminates how they work to address—and activate—sympathetic readers as eco-political subjects. In particular, I focus on novels that dramatize environmental activism, showing how they mediate contentious contemporary debates such as the definition (and use) of violence. While this approach can be applied descriptively through close reading, it also supports empirical ecocritical approaches: It provides nuance that can inform cli-fi typologies and computational approaches, as well as a structural framework for quantifying the relative didacticism and "ideological-ness" of individual texts that can be used in studies of reader response. Ultimately, it can support the identification—and production—of cli-fi texts with the potential to inspire action.

Bio: Max Krafft is currently completing a Master's degree in English Literature at the University of Oslo, Norway. His research explores contemporary American cli-fi and environmental fiction through the lens of the ideological novel and the history of the radical novel in the United States, advised by Professor Michael Lundblad. Max has a Bachelor's degree in English from Wesleyan University (Connecticut, USA). He has been involved in environmentalist and anticapitalist art and activism for more than two decades, including through a recent punk music project. Alongside his academic work, he works as the Communications Director for the HISP Centre at the University of Oslo, where part of his focus is supporting climate-resilient health systems in low- and middle-income countries through open-source software and networks of South-South-North collaboration.

TEJA ŠOSTERIČ (RACHEL CARSON CENTER), "THE EXPRESSION OF NEOLIBERAL IDEOLOGY IN CLIMATE FICTION"

My doctoral project concerns the expression of neoliberal ideology in contemporary North American climate fiction and how that might impact reader's impressions of these novels and the environmental emergency in general. Neoliberalism promotes the enmeshment of economic and cultural spheres. As neoliberalism increases the focus on market-thinking, de-centralization of state politics, and the entrepreneurship of the individual, the neoliberal cli-fi novel responds by capturing these tendencies. Because neoliberalism subsumes even non-economic fields under its ideological influence, these novels might not be able to avoid recapitulating the ideology under which they were written. In an attempt to unclench the jaw of the Ouroboros, my thesis analyzes the extent of the neoliberal influence on cultural production. While mostly focusing on close reading, I also muse on the possibility of critique and influence; can these novels change minds, or are they doomed to strengthen existing beliefs in readers? The research is not empirical, but could be used as a basis for further empirical investigations. The novels I discuss are not science fiction, but attempt to capture the social condition in present-time North American culture. Examples include Jenny Offill's *Weather* and Ben Lerner's *10:04*. The objective is not to reject hope, but rather to emphasize the need for a robust analysis of the ideological and cultural backdrop to realist novels that in some way concern the environmental emergency.

Bio: Teja Šosterič (she/her) is a doctoral candidate at the Rachel Carson Center for Environment and Society, Ludwig-Maximilians-Universität München.

PANEL 4: 27 MAY (10:45 – 12:15)

FOOD AND CLIMATE (DIAS AUDITORIUM)

YOUNG HEE KWON (U. OF SEOUL), "SLOW VIOLENCE OF MEAT CONSUMPTION: AN ECO-ACTIVIST READING OF HAN KANG'S THE VEGETARIAN"

The novel *The Vegetarian* is the 2016 winner of the Man Booker International Prize, and with author Han Kang receiving the Nobel Prize in Literature in 2024, it has become an influential text read by many readers both domestically and internationally. This presentation aims to move beyond the reading framework that focuses on vegetarianism as the central motif, which deals with various forms of violence and resistance on the personal level. Instead, it will approach the novel as a story that can be interpreted as advocating for proactive responses to the climate crisis and collective action. In the novel, the protagonist initially decides to become a vegetarian and rejects meat, eventually making the extreme choice to live only on water and sunlight, aiming to exist literally as a plant. This presentation situates the story within the social context of Korea's rapid shift to a meat-centered diet after undergoing accelerated modernization. It explores the harmful effects of factory farming, which have led to frequent outbreaks of livestock diseases such as foot-and-mouth disease, resulting in the mass burial of hundreds of thousands of cows, pigs, and chickens, causing collective trauma in the process. In today's Korea, excessive meat consumption is normalized and reinforced by consumer capitalist cultural content. While the prices of vegetables and fruits have skyrocketed recently due to the climate crisis, the fact that this reality is deeply connected to excessive meat consumption and the factory farming that supports it is rarely discussed in public discourse. This presentation argues that the meat-centered dietary culture constitutes a form of everyday slow violence that hinders efforts to overcome the climate crisis, and that reading *The Vegetarian* can serve as a starting point for bringing this issue into the arena of social debate and action.

Bio: I teach literatures in English and critical theory at University of Seoul. I wrote my doctoral thesis on the 'colonial uncanny' in British fiction, and my main interests so far have included postcolonial literature, affect, trauma and empathy studies. Since 2020, I have been working in a research collective in Seoul, studying important works in the fields of the Anthropocene, ecocriticism and climate fiction. We intend to write a book on new directions in ecocritical theory and practice.

NICOLAI SKIVEREN (NEW ZEALAND CENTRE FOR HUMAN-ANIMAL STUDIES), “PERSUASION OR POLARIZATION? EXPLORING THE RECEPTION OF VEGAN ADVOCACY FILM IN NEW ZEALAND”

Among environmental scientists, the impact of the food industry – especially meat, dairy, and fish – is often described as one of the most crucial environmental challenges of our time. With food production accounting for 26% of global GHG emissions, the question of what we eat has never been more relevant. Throughout the past two decades, filmmakers have sought to raise awareness of this fact, as seen with popular documentaries such as *Cowspiracy* (2014) and *Forks over Knives* (2011). Within the field of ecocritical film studies, this effort has not gone unnoticed, as a growing body of studies have started to express optimism about the rhetorical effectiveness of such films and their capacity to bring about social change. However, so far, most work on this topic has relied on anecdotal evidence (or, in most cases, traditional armchair film analysis), leaving critical gaps in our understanding of their real-world impacts. This paper addresses these gaps by presenting the findings from a qualitative and empirically grounded reception study of *Milked* (2021), which is a recent documentary examining the environmental toll of New Zealand’s dairy industry. Through in-depth interviews and audience analysis of dairy farmers, veg*ans, and ordinary consumers, this study investigates *Milked*’s influence on viewers’ attitudes and behavioral intentions, particularly regarding dairy consumption and broader questions of environmental activism. The research is part of a larger project dedicated to the topic of qualitative empirical ecocriticism and the reception of documentaries about food, industrial agriculture and environmental crisis.

Bio: Nicolai Skiveren is a postdoctoral research fellow at the New Zealand Centre for Human Animal Studies (NZCHAS). His work is situated at the intersection of ecocriticism, ecocinema, and audience reception studies. Currently, he is PI on a research project on empirical ecocriticism funded by the Carlsberg Foundation (“Bridging the Gap: Qualitative Empirical Ecocriticism and the Impact of Environmental Narrative”), which explores the reception of food documentaries in New Zealand. His work has appeared in journals such as *Environmental Humanities* and *Green Letters* as well as the edited volume on *Empirical Ecocriticism* published by the University of Minnesota Press. He also writes articles for empiricalecocriticism.com, which publishes news stories about the emerging field of empirical ecocriticism.

ELLIOTT BERGGREN (LINNAEUS U.) “CLIMATE AND CUISINE: GROTESQUE FEASTING AS CLIMATE CONSCIOUSNESS IN *Gwledd/The Feast* (2021)”

In defining the grotesque, Mikhail Bakhtin (1984) describes the feast as a foundational constituent part of human civilization, and one that cannot be separated from “bodily life, from the earth, nature, and the cosmos” (276) in its jubilant celebrations. Represented alongside extractive violence and environmental collapse however, the notion of the feast and its entanglement with nature instead takes on a distinctly harrowing configuration. The imagery of the triumphal banquet celebrating the victory of man over nature then recalls—rather than the original conceptions of cyclical renewal and regeneration—the extractive apparatus of capitalist modernity. Taking a world-ecological approach as its point of departure, this paper examines the trope of the feast as it is registering the exhaustion of natural resources and accelerating socio-ecological upheavals of our current moment through the imagery of lavish eating. In so doing, this paper argues that the modern conception of the feast emerges as a form of the *world-grotesque*, where the “world-“ in the term subsequently represents the world of the world-ecology. By virtue of this engagement with the world-ecology, the world-grotesque framework is thus attentive to how the systemic nature of capitalist crisis is mediated in increasingly grotesque ways. Furthermore, by analyzing the Welsh film *Gwledd/The Feast* (2021), this paper then aims to illustrate how the world-grotesque reading of the imagery of the feast highlights the ways in which feasting registers the environmental breakdown brought on by capitalist extraction, as well as its potential for making legible the reorganization of established ways of existence under conditions of epochal crisis.

Bio: Elliott Berggren is a PhD Student in English Literature, a member of the Linnaeus University Centre for Concurrences in Colonial and Postcolonial Studies and the research cluster for Ecology, Culture and Coloniality (ECCo) at Linnaeus University. His dissertation *World-Ecology, World-Literature, World-Grotesque: Capital Crises and Climate Breakdown*

establishes the concept of the ‘world-grotesque’ as a way of interrogating and representing grotesque literary forms in the context of the world-ecology, and examines the ways that these forms are linked to unfolding capitalist crises.

AFFECT 2 (DIAS SEMINAR 1)

FRANCESCA DE AGNOI (U. OF MILAN) & LUCIANO FERRARI (U. OF AMSTERDAM), “FROM ARIEL TO CHIRON: HYBRIDITY AND CLIMATE CONSCIOUSNESS IN LAURA PUGNO’S *SIRENE* AND UFFE ISOLOTTA’S *WE WALKED THE EARTH*”

This paper examines the intersection of climate fiction and environmental awareness through the lens of hybridity and the posthuman in Laura Pugno’s dystopian novel *Sirene* (2007) and Uffe Isolotto’s installation *We Walked the Earth* at the 2022 Venice Biennale. The hybrid beings featured in both works — Pugno’s mermaids and Isolotto’s centaurs — emerge from environments by ecological collapse. These demi-human figures challenge anthropocentric narratives and explore the consequences of environmental degradation. In *Sirene*, Pugno envisions a world dominated by human males, where the exploitation of the female hybrid body brings forth the ethical implications of commodifying non-human life (Pugno, 2007). Similarly, the dead centaurs of Isolotto’s installation epitomise the impossibility for other-than-human creatures to adapt to, and survive in a world radically altered by climate devastation. Drawing on archetypal, mythological figures that conflate human consciousness with bestiality, the two works demystify naive narratives of communion with the other-than-human and the natural world, blending pastoral and apocalyptic, fairy tale and dystopia, to reflect contemporary anxieties about the future of our planet. The study argues for the crucial role of hybridity and boundary-crossing between human and other-than-human entities in the destructive impact of human actions on the environment and in proposing new ways of thinking about identity and survival in the Anthropocene. Through the lenses of environmental humanities, ecofeminism and the posthuman, this transmedial comparative analysis explores how speculative climate fiction across contemporary literature and art can inspire ecological awareness and activism.

Bio: Francesca De Agnoi is a PhD student in Comparative Literature and Aesthetics at the University of Milan and Ca’ Foscari University of Venice. Her research delves into the cathartic potential of negative empathy across postmodernist fiction and video games, while seeking to address the gap between the ever dwindling attention span of digital natives and the aesthetic discourse. Her research interests include the uncanny, metalepsis, the sublime, dystopian fiction and the posthuman.

Luciano Ferrari is a PhD student in Anthropology at the University of Amsterdam, at the Faculty of Social and Behavioural Sciences. He holds a Master’s Degree in Environmental Humanities from Ca’ Foscari University of Venice, where his research focused on the intersections of ecology and multispecies relations. His current research at UvA, embedded in the ERC-funded VetValues project, examines the complex dynamics of human-animal relationships and ecological challenges within European livestock farming.

ANTONIO BERNACCHI & ALICIA LAZZARONI (AARHUS SCHOOL OF ARCHITECTURE), “ECOCRITICAL ARCHI-FICTION STORYTELLING THROUGH DIEGETIC PROTOTYPES”

What if our homes, as part of their climate change and environmental impact mitigation strategy, could host nonhuman beings around and inside, but also within the very thickness of their walls? The practice of speculative design engages in storytelling through its disciplinary tools as a form of critique and audience engagement on multiple levels. Often, they actually seek feedback loops between storytelling and design, as a core creative and explorative process. Most of the ecocritical debate in architecture is deeply rooted in the climate crisis, as it reflects on how this influences the future evolutions of the built environment and related industries. In this sense, the question of environmental impact reduction and its relative regulatory framework are useful entry points to discuss how the field deals with the entire sphere of climate crisis relationships. The work of *Animali Domestici* engages from the very beginning with design and architecture with an eco-critical perspective, especially considering the sphere of human-nonhuman coexistence. Storytelling is a crucial component in the practice’s processes and output, both through visual documents, physical or digital prototyping

and narrative image-making, and through texts, often methodically transforming existing ones. The three stories included in the article “Beyond Byggestop” can serve as an example of such processes, so their development and methodology will be briefly unfolded in the presentation, to open it up for discussion with other disciplinary fields. The three stories are speculative scenarios triggered by alternative Life Cycle Assessment regulations. They are narrated through newspaper articles, which have been appropriated from published reviews of housing projects, and envisioned through hi-resolution renderings of highly detailed 3d models, conceived as “diegetic prototypes”

Bio: Alicia Lazzaroni and Antonio Bernacchi are Assistant (teaching) Professors at Aarhus Architecture School in Denmark and were previously instructors and year coordinators at INDA, Chulalongkorn University in Bangkok, Thailand. They hold a postgraduate Master in Advanced Architectural Design from ETSAM Polytechnic University of Madrid, subsequent to graduate studies in Italy and Spain. In 2017 they co-founded Animali Domestici, a design collaborative with an active interest in ecology and post-anthropocentric approaches in their wider sense. Their work is focused on the development of speculative design projects, products, and processes, at the intersection between ecological and economic systems, proposing multi-species explorations with a hands-on approach. Their work has been featured at Beijing Design Week, Milan Triennale, Bangkok Biennial, NTU CCA Singapore, Oslo Triennale, Venice Biennale, and Seoul Mediacity Biennale, among others.

YAGMUR ATLAR (LINNAEUS U.) “GRIEVING AUDIENCE: CREATING ECOLOGICAL AWARENESS THROUGH MEDIATIZATION IN THEATRE”

As awareness towards environmental issues increases in contemporary theatre, the effectiveness of such performances becomes more crucial. Even though in most performances ecocritical perspective discloses analogous messages, different staging techniques and divergent narratives encourage audience members to contemplate on environmental issues in manifolded ways. Therefore, analysing different techniques is of great importance to discuss the notion of effectivity both in relation to ecological questions and the role of intermediality in increasing ecological awareness of theatre audience. For this case study, I will analyse Tim Crouch’s play *total immediate collective imminent terrestrial salvation* (2019), which sets forth a prosperous context, embodying the immanent apocalypse concept conjointly with the apocalyptic sublime focusing predominantly on the audience reaction. As for the second play, I will be looking at Chantal Bilodeau’s *Sila* (2015). Although the intermedial elements that provide ecological integrity in *Sila* exhibit a contrasting technique with Crouch in terms of the way they are employed on stage, the actual objective for both playwrights is to include the audience in the play, making them a part of it, and to explore current, ecological problems by directly immersing them into the play. The main important technical difference is Crouch’s play is not intrinsically ecocritical, whereas Bilodeau’s play is written as a part of the collection *The Arctic Cycle* and materially ecocritical. This disparity allows us to question to what extent the purpose of creating an ecological narrative is important regarding the impact on the audience. Thus, while the specific techniques are scrutinized, the question of mediality also gains importance in staging the performances having a direct influence on the audience.

Bio: Yagmur Atlar is a PhD student at Linnaeus University Växjö, Sweden. She is affiliated with the graduate school MIDWorld (Multimodality and Intermediality: Humanist Research in a Digital World) and IMS (Centre for Intermedial and Multimodal Studies) at Linnaeus University. Her research interests are contemporary theatre, ecocriticism, psychoanalytic theories and intermedial studies.

IDEOLOGY 2 (DIAS SEMINAR 2)

IDA AASKOV DOLMER (U. OF SOUTHERN DENMARK), “‘I BELIEVE THE CHILDREN ARE THE FUTURE’: USING CLIMATE FICTION TO UNDERSTAND THE FERTILITY CRISIS”

Across nations in the Global North, politicians and other public voices have in recent years expressed worry over declining rates of fertility and childbirth. Framed rhetorically as a crisis at the same level as climate change, this recent tendency is moreover often blamed directly on climate change. Worries over climate change, ecological decay, and consequent overpopulation are very often given as deciding reasons why people who would otherwise be in the position to have children choose to not reproduce. Whether or not one believes that the declining birth rates is indeed a tendency that deserves a crisis response, this intersection between reproduction and climate change brings with it profound complications of collective or individual imaginings of the future and understandings of the good life. In beginning to

untangle this convergence between the politics and experience of reproduction and the cultural imaginary of climate change, I suggest that we turn to a recent slew of novels, in which exactly this convergence of crises has been explored in narrative form. This reproduction/climate fiction presents, I suggest in this presentation, a fruitful ground on which to understand how the experience of having children and living in climate crisis are deeply intertwined and offer paradoxical views of possible futures. Untangling these narratives, I propose, might offer us a place from which to begin to understand how the strands of these global crisis tendencies are woven together.

Bio: Ida Aaskov Dolmer (she/her) is a researcher at University of Southern Denmark and a member of the Centre for the Uses of Literature. Her research interests are in contemporary anglophone literature and its intersections with issues of gender, reproduction, and the labour of care.

CHIARA XAUSA (U. OF BOLOGNA), “‘FOCUSED ANGER’ AND ‘RADICAL HOPE’: YOUNG ADULT CLIMATE FICTION AS A PEDAGOGICAL TOOL”

A 2021 global survey published in *Lancet Planetary Health* reveals that nearly 60% of young people (aged 16–25) are extremely concerned about the future of our planet (Hickman et al.). These pervasive feelings of climate anxiety are compounded by a sense of intergenerational injustice, leaving many young individuals feeling abandoned. While climate change is often framed as a tale of and for the children (Rogers 2020), young adult (YA) climate fiction offers a unique mode of engagement by transforming negative affect into ecological citizenship. This study examines Lauren James’s *Green Rising* (2021) - a novel in which teenagers exhibit the supernatural ability to grow plants from their skin - as a case study in eco-storytelling. Drawing on YA literary criticism, affective ecocriticism, and critical dystopian/utopian studies, my analysis argues that the novel’s interweaving of focused anger with radical hope helps readers move beyond a simplistic dichotomy of despair versus optimism. In doing so, it demonstrates the transformative potential of climate narratives to foster public engagement and inspire climate-conscious action. This contribution aligns with the conference’s emphasis on evaluating how climate narratives are enacted in public-facing contexts, thereby shedding light on the capacity of fiction to reframe and mobilize ecological awareness.

Bio: Chiara Xausa is a Marie Skłodowska-Curie Global Fellow at the University of Bologna (IT), the University of Idaho (US), and Ghent University (BE), with a project on YA climate fiction, econarratology, and empirical and affective ecocriticism. Previously, she has been a postdoctoral fellow in Anglophone literature at the University of Bologna (2022-2024). She completed her PhD in 2022 with a thesis on feminist environmental humanities and dystopian Anthropocene narratives. Her first monograph, titled *Intersectional World Making in Climate Fiction: Undoing the Anthropocene Master Narrative*, will be published by Peter Lang in 2025.

ASTRID ROESEN ABILGAARD (U. OF COPENHAGEN), “‘IT IS NOT WHAT NATURE HAS DONE FOR US, IT IS WHAT WE HAVE DONE FOR HER’: READING EARLY UTOPIAN NOVELS BY AMERICAN WOMEN IN THE ANTHROPOCENE”

Today’s environmental crisis has prompted many to respond with utopianism, criticizing the destructive influence of humanity on nature and looking to the future for solutions. In this, we echo responses to environmental fears in the wake of the industrial revolution. This paper explores the potential in reading 19th- and early 20th-century utopian fiction for fostering critical thinking and providing historical perspectives on the crises and hopes of the Anthropocene. The first wave of utopian novels by American women (1836-1920) has mostly been investigated in terms of its visions of alternative gender relations, while its extensive engagement with nature has been overlooked. Mary E. B. Lane’s *Mizora* (1881) and Charlotte Perkins Gilman’s *Herland* (1915) offer two feminist science fiction visions of what a world inhabited only by women would look like – and what it would entail for humanity’s relationship with the natural world. In both visions, utopia is achieved through scientific and technological advances that allow women to manipulate nature for the benefit of humanity. In this, the authors anticipate humanity’s relationship with nature today. However, their visions are of *good Anthropocenes* where humanity’s omniscience in nature is positive. These novels responded to concrete environmental fears of their time, and their worldviews and methods of achieving utopia are often outdated and even problematic. But they nevertheless offer us visions into modes of being with nature that can be insightful today. Drawing on utopian theory and reader reception theory, this paper contributes to discussions of how past perspectives and utopian fiction can inform and inspire environmental action.

Bio: Astrid Roesen Abildgaard is a PhD fellow at the Department of English, Germanic and Romance Studies at the University of Copenhagen. Through a combination of traditional literary analysis and digital distant reading, her project seeks to recover and characterize the overlooked tradition of American women's utopian fiction from the 19th and early 20th centuries and re-examine it focusing on its visions of better human-nature relations.

JOHANNA WEITBRECHT (HOCHSCHULE DER MEDIEN), "WHAT MAKES A GOOD SCENARIO? QUALITY MEASURES AND ASSESSMENT"

This presentation introduces my master's thesis, which investigates the quality of future scenarios across different themes, including climate-focused narratives, through a novel assessment framework. While some scenarios incorporate climate change and its consequences, this study provides a generalizable approach for evaluating scenario quality across diverse topics. My research develops a guide to assess scenarios based on key qualities like plausibility, emotional resonance, and coherence. Results may vary across different contexts, highlighting how factors like reader engagement, format and collective interpretation shape scenario effectiveness. In line with recent calls for quantitative and qualitative analysis in climate fiction, this study explores how individual readers, stakeholders and policy makers respond to climate-related scenarios, blending traditional foresight methodologies with empirical ecocriticism and citizen-science approaches. By analysing responses from stakeholders and readers, the study investigates how scenarios can serve as tools for enhancing public awareness, fostering imaginative engagement, and supporting actionable insights. The resulting scale will be quantitatively measured and tested for reliability, providing a structured framework for assessing scenario quality. This mixed-method approach combines scenario evaluation with innovative empirical analysis of narrative impact, establishing clear criteria for quality and providing a structured framework that offers valuable insights for writers, researchers, and policymakers in developing compelling future scenarios that resonate with diverse audiences and foster informed perspectives.

Bio: Johanna Weitbrecht holds a bachelor's degree in information design with a UX focus and is currently completing their Master of Media Research, graduating in spring 2025. Their research focuses on evaluating the quality of future scenarios, particularly those that may incorporate climate change themes. They have conducted workshops for professionals and policymakers on future science methodology and are working on the Erasmus+ project MegaStrat, which helps high-tech SMEs achieve long-term success strategic management decisions based on future scenarios and foresight methods.

PANEL 5: 27 MAY (13:15 – 14:45)

PEDAGOGY 3 (DIAS SEMINAR 1)

BETTINA MINDER & UTE KLOTZ (LUCERNE SCHOOL OF COMPUTER SCIENCE AND INFORMATION TECHNOLOGY), "PROMOTERS OF ECOLOGICAL AWARENESS AND ECO-LITERACY IN SPECULATIVE FICTION FORMATS IN HIGHER EDUCATION"

To understand how speculative fiction in pedagogy and education can help "change the face of the earth for the better" (Paulsen, Jagodzinski and Hawke, 2022:2) research has so far mainly studied climate fiction as means to advance imaginary space and the development of unthinkable (Gosh, 2018). The impact on students, beyond the number and quality of stories, remains under-researched. Little is known so far about how pedagogical frameworks can impact awareness- and eco-literacy – encompassing both knowledge about how nature supports life and the ability to act in favor of a sustainable world and society (Bride et al. 2013:119). For speculative fiction pedagogies this topic however becomes more and more important, because they happen in a time of transition and risk, where news of catastrophic events raise awareness for ecological breakdown. Thus, one of the key ethical-pedagogical question is how to introduce students to ideas such as how to change the world, or in ways that are less harmful to it (Purdy 2015). This presentation will ask the question "how a speculative fiction course can inspire awareness- and eco-literacy of students in higher education programs". It draws on empirical data from a bachelor's course, which weaves together real-world observation (weak signal collection), speculative narrative creation, AI-facilitated storytelling, peer discussion and a prompt battle for creative narratives in a pedagogical framework. The program aims at encouraging engagement and critical thinking, around how different narratives impact different readers' responses. Data material (stories and structured field notes) will be approached with predefined categories (Schneider-Mayerson, 2018) to assess the

framework's impact on student's awareness and eco-literacy. The case write-up will allow to draw nuanced conclusions on powerful processes and mechanisms of the format and critically assess its potential as catalyst for awareness- and eco-literacy and for students' ability to act.

Bio: Dr. Bettina Minder is a lecturer at the Lucerne School of Computer Science and Information Technology (HSLU I), where she also responsible for innovation management in teaching. With an academic background in graphic design, Slavic literature, and film studies (Lic.phil I, University of Zurich) and a PhD from the Centre for Industrial Production at Aalborg University, her expertise centers on innovation management, speculative fiction, and strategic future scenarios. She is an active member of the CiNet community and the Social Design Network. In 2023, she launched a teaching collaboration with the University of Sarajevo and ETH Zurich. Dr. Bettina Minder publishes in international research journals and regularly supervises master's and bachelor's theses at both HSLU I and the Bern Academy of the Arts.

Bio: Ute Klotz is a professor for Information Management at the Lucerne University of Applied Sciences and Arts (LUASA) – Computer Science and Information Technology. She holds a master's degree in Political Economics and a post-graduate degree in Information Science, both from the University of Constance, Germany. Ute teaches courses on innovation management, science fiction and ethics to computer science and design students. Her research interests focus on the design of future scenarios for institutions and individuals and the influence of technology on them. Working in the Future Laboratory CreaLab at the LUASA, she became passionate about using, developing, customizing, modifying creative and scientific methods that make the future more tangible and predictable. Ute Klotz collaborates with scholars and students internationally by doing faculty exchange in research projects and Collaborative Online International Learning (COIL)-projects in teaching. She is currently developing an experimental course, in which AI is used to visualise climate-dependent scenarios as part of a student competition. When she is not working, you will find her travelling, always seeking new perspectives, new ideas and inspiring cultural experiences.

SARA MOSBERG IVERSEN, AMANDA GLOB NIELSEN, MICHAEL PAULSEN, HEIDI PHILIPSEN (U. OF SOUTHERN DENMARK), “PLAYING WITH CLIMATE FICTION IN LOWER SECONDARY SCHOOL”

What do students in Danish secondary school (7th-10th grade) take away from participating in a climate fiction roleplaying game, and to which degree do playful approaches to climate and environmental issues foster and motivate ecoliteracy specifically? These are some of the questions that we examine in the research project *Playing with disaster* (2024-2027). The first question is concerned with the potential of playful cocreative processes to motivate, involve, and interest lower secondary students in climate issues in new and different ways compared to more traditional, fact-oriented teaching. The second question is concerned with fostering ecoliteracy more specifically. The notion of “ecoliteracy” refers both to having a comprehensive understanding of natural systems and the (often problematic) role of humans in these, as well as a willingness to work for a more life-friendly society. It is particularly the latter dimension, the underlying mindset and active attitude toward the rest of nature, that we will focus on. The proposed talk will present an initial analysis of material (field notes, interviews, images etc.) collected during two field studies carried out in the winter 2024-25 at respectively a small free school and a 10th grade center. In both cases the students have played a climate fiction roleplaying game, *The children from the eternal train*, which has been created for the research project, and they have participated in various art-based and educational activities before and after playing.

IDA M. OLSEN (U. OF AGDER), “CLIMATE LITERATURE IN THE EFL CLASSROOM: ATTITUDES AND PRACTICES IN NORWEGIAN SECONDARY EDUCATION”

As the planet continues to warm, Norwegian petroleum production continues to fuel anthropogenic greenhouse gas emissions, even as Norway publicizes itself as a global environmental champion. In Norway's recent education reform, meanwhile, sustainable development and environmental awareness were introduced as overarching topics that would guide all educational practice. These topics, as my paper will argue, merit special attention in the English-as-a-foreign-language classroom, considering the subject's close relationship with narrative, rhetoric, and colonial power relations. Research shows, however, that engagement with environmental issues varies considerably between individual teachers, with many regarding the teaching of complex issues like climate change as “too political” and at odds with a focus on measurable learning outcomes. Against the backdrop of the tensions inherent in education for sustainable development in the Norwegian context, this paper will analyse teacher attitudes and practices when it comes to implementing environmental issues in the English classroom. With particular emphasis on how fiction is utilized in teaching at

secondary level, my paper seeks to shed light on the relationship between environmental concerns and the pedagogical application of literary texts. Building on the feedback gathered by the set of respondents, my paper will discuss the role that literature can play in not just instilling knowledge about the climate crisis, but in addressing its structural roots and drivers. As the education for sustainable development paradigm shows, such system critique is essential in order to prevent the endorsement of sustainability as a means to maintain the ecologically destructive status quo.

Bio: Ida M. Olsen is a postdoctoral research fellow at the University of Agder. Working at the intersection between literary studies and education, her research explores the potential of literary texts in education for sustainable development and particularly in the teaching of English to speakers of other languages. Her PhD research examined how contemporary literature engages with biodiversity loss and the sixth mass extinction.

CHRISTOPH KUNZ (HOCHSCHULE DER MEDIEN), PATRICIA WOLF, & BRYAN YAZELL (U. OF SOUTHERN DENMARK), “A WORKSHOP METHODOLOGY FOR ELICITING HOPEFUL CLIMATE IMAGINARIES”

It is generally accepted that man-made climate change must be stopped with appropriate measures to mitigate climate crises. The predominant approach for climate action is to reduce greenhouse gas emissions through alternative technologies. Since this may not suffice, additional societal changes are needed. However, the implicit narrative of renunciation hinders broad acceptance of this change. In consequence, a new positive climate narrative is needed to support collective behavioural shifts. One way to provide such a narrative is by analysing future imaginaries of communities that already embrace values like environmental care and the conscious handling of resources. Future imaginaries are shared visions that unconsciously influence social behaviour. But how can we elicit hopeful future imaginaries? This work presents a workshop methodology and case study conducted at Burning Man Projects' Black Rock City 2024, a movement emphasising inclusion, decommodification and environmental stewardship. The basic assumption of the workshop methodology is that techniques like flow-writing and improvisational theatre with additional musical accompaniment help in eliciting the tacit knowledge of future imaginaries. Two workshops have been conducted: First, participants crafted stories about positive climate futures. The stories were clustered based on shared topics. The clusters served then as prompts for a second participatory performative play workshop. In addition, musical soundtracks for each cluster were generated to present the prompts. The session concluded with a collaborative analysis of the performances. The workshops revealed future scenarios and common sets of values, rules and behaviour patterns of the Burning Man community, offering insights into their future imaginaries.

Bio: Christoph Kunz is a Full Professor in User Experience Design from Business Informatics Department of the Hochschule der Medien, a public university in Stuttgart, Germany since 2019. His research fields focus on Creativity and Human Centered Innovation. Before switching back to academia, he has been active as Business Unit Manager for User Experience and Digital Product Design at Zühlke Engineering, Switzerland and Product Owner in projects related to digital transformation in the field of mobility services at Daimler TSS.

Patricia Wolf is principal investigator (PI) of PACA and a Full Professor of Integrative Innovation Management at the Faculty of Social Sciences at SDU. Her main research concerns grassroots, open knowledge-sharing communities which develop solutions to tackle the climate crisis and considers how universities can mitigate challenges that these groups face.

Bryan Yazell is an Associate Professor in the Department of Culture and Language at SDU and a Fellow at the Danish Institute for Advanced Study (DIAS). His current project concerns the use of fiction-writing workshops to address problems of "eco-anxiety" in young people. This research is supported by the Independent Research Fund Denmark. He is also the co-PI of the SDU Climate Elite Center, Mobilizing Post-Anthropocentric Climate Action (PACA), whose objective is to map post-anthropocentric narratives in society and promote a new 'root narrative' for imagining hospitable climate futures.

CLIMATE JUSTICE 2 (DIAS SEMINAR 2)

JIHAN ZAKARRIYA (U. OF COPENHAGEN), “ENVIRONMENTAL LITERATURE AND GREEN POLITICS IN LEBANON”

In 2015, Lebanon experienced a dangerous environmental crisis as piles of rubbish covered streets and floated in rivers. The crisis produced political resistance as You Stink movement emerged and organized antigovernmental corruption protests. Protesters attacked also sectarianism in Lebanon. Beirut Madiniti or Beirut my City stemmed from you Stink movement. It consists of Lebanese scholars, politicians and public activists from all sects, and run for municipal elections in Lebanon. This paper examines the intersection of environmental literature and green politics in Lebanon, and their role in raising public awareness of the connections of political corruption, environmental degradation and social discrimination in the country.

Bio: Jihan Zakariya is associate professor, University of Copenhagen. Her research interests are comparative and English literature, Arabic literature in 20th and 21st centuries, gender and political violence in the Middle East, and feminisms.

FABIENNE VIALA (U. OF WARWICK), “CONTEMPORARY LATIN AMERICAN CLI-FI: RESISTANCE IN CHTHULUCENE”

What makes Hispano-American climate fiction unique? Latin America and the Caribbean’s long history of environmental resilience, in the context of struggles against colonialism, slavery and extractivism, resulted in Black and Indigenous people of the Americas experiencing epochs of extinction for the last five hundred years (Danowski, D., Viveiros de Castro, E., *The Ends of the World*, 2016), for which they have developed narratives of rebirth and futurity and expertise of imagining life after extinction. In this paper, I will combine eco-psychology with the close reading analysis of contemporary novels from Chile, Uruguay, Cuba and the Dominican Republic, in which the fear of extinction is represented as an empowering affect able to regenerate hope in times of crisis. I will focus on themes such as parenting, care and kinship that make the Latin American cli-fi paradigm differ from the eco-dystopian typology canonised in the anglophone scholarship (Trexler, A., *Anthropocene Fictions*, 2015). In response to Gosh’s argument that the long-form novel is not the most appropriate genre to talk about climate disasters, I will argue that Hispano-American climate fiction can positively transform the way we imagine the future, by helping to process apocalyptic anxiety and overcome what ecopsychologist and activist Joanna Macy defined as the dilemma of denial and resignation (Macy, J., *The Work that Reconnects*, 2014).

Bio: Fabienne Viala is a Professor in Hispanic and Caribbean Studies at the University of Warwick (UK). Her expertise lies in Comparative Literature, Postcolonial/ Decolonial Theories, and Cultural Analysis in Latin America and in the Caribbean. She published books and articles on the Latin American Historical novel, Crime Fiction in Cuba, and Restorative Justice in the Caribbean. Her last monograph *The Post-Columbus Syndrome* (Palgrave MacMillan, 2014) explored the ways in which the legacies of colonial violence in the Caribbean region have translated into competing realms of memorisation through the arts, with the emergence of new transnational forms of restorative storytelling in the public. Her experimental film *System of Systems* (2023) is an environmental visual tale which was nominated at the International Human Rights Film Festival of Barcelona in May 2023.

DWIJEN SHARMA (NORTH-EASTERN HILL U.), “CLIMATE INJUSTICE IN AXOMIYA (ASSAMESE) FICTION”

In recent years the effects of ‘Climate change’ have been conspicuous. It is bound to have devastating consequences for human and nonhuman life, if we don’t change our courses radically. Even now we see enormous upheavals in the form of climate displacement and the consequent injustice. Drawing on ideas/ concepts from Lawrence Buell, Richard Kerridge, Bruno Latour, Stephen Muecke, and Sherry B. Ortner, I attempt reading a couple of Axomiya fiction: Anuradha Sarma Pujari’s *Iyat Ekhon Aranya Aasil* (There was a Forest Here) and Rajib Borah’s *Jalajaah* (Submerged), to understand the impact of climate change on human and nonhuman ecosystems. Pujari’s novel deals with encroachment in the hills around Guwahati, Assam, India. She maintains that people, particularly the marginalised section of the society, have lived on the hills for a quite a long time. However, they have been served eviction orders in the recent times owing to environmental risk. On the other hand, Borah’s novel depicts persistent monsoon in the largest river island, Majuli of Assam, India, where the residents are seen constantly trying to secure their precarious lives from floods. The novel also explores the declining fishing culture and the resultant economic hardship in the wake of climate crisis. The paper suggests that it is often the marginalised people who face displacement due to factors caused by climate change.

Bio: Dwijen Sharma teaches in the Department of English, North-Eastern Hill University, Tura Campus, Meghalaya, India. His edited books include *Indian Fiction in Translation: Issues and Explorations* (2014), and *Writing from India's North-East: Recovering the Small Voices* (2019). He has also published widely in journals, including *Indian Literature; Social Change and Development; Rupkatha Journal on Interdisciplinary Studies in Humanities; Journal of Ethnic Foods; Journal of Contemporary Rituals and Traditions*, among others. He can be reached at dwijensharma@gmail.com

AGNETHE BENNEDSGAARD (AARHUS U.), "TRIPPING ON GUILT: THE SHAPING EFFECT OF GUILT IN 'WORKPLACE-CLIFI'"

What kind of fiction comes to be understood as cli-fi, when scholars assess cli-fi based on how effectively it creates climate awareness? In this paper, I argue that such scholarly yearns risk obscuring the radical imaginative potential of fiction by asking it to mirror mainstream environmental discourse. Instead, I propose searching for unexpected aesthetic modes of climate crisis, to allow literature to not simply represent our current crisis, but to reimagine it in interaction with the reader. I argue, refining ideas in recent scholarship on humor in cli-fi, that ambivalently negative affects such as frustration, disgust and guilt, have great potential as literary strategies since they account for the unexpected aesthetic modes that bloom from the discrepancy between the emotional experience *and* the knowledge of the climate crisis. These affects appear in climate activism, that has recently moved away from a focus on apocalyptic affects, and are experimenting with darkly humorous activism, such as "Funerals for Nature", that innovatively negotiate guilt. I will show how guilt functions in a cluster of short stories from outside the Anglophone sphere: Mariana Enriquez' "The dirty kid", Bora Chung's "The embodiment" and Sayaka Murata's "Earthlings". The accusation implicit in guilt makes it a sticky affect, that is continuously rejected and assigned by characters and readers; reading for guilt means reading for the silences, the unaccounted for within Capitalocene crisis. In conclusion, ambivalently negative affects demonstrate the complex inter-relations of climate crisis with capitalism, class and gender, hereby broadening and critiquing the categorizations of cli-fi.

Bio: Agnete Brounbjerg Bennedsgaard is a Ph.D. Fellow at Aarhus University, Institute of Communication and Culture, Department of Comparative Literature and Rhetoric. Her e-mail address is agb@cc.au.dk. Her PhD project is within the fields of speculative fiction, intersectional feminist theory and climate crisis. Her project investigates how contemporary translated climate literature from Latin America and East Asia can transform the cultural understanding of the climate crisis by connecting the abstract planetary crisis with intimate bodily experiences through negative affect.