

The Eco- and Bioart Lab Presents

CRITICAL ECOLOGIES:

CRISIS, GRIEF, AND RESILIENCE
IN PHILOSOPHY, ART, AND SCIENCE
International Symposium-Workshop

2nd - 3rd October 2025, Arbetets Museum, Norrköping



<https://ecobioartlab.net/>



Register here:





The Eco- and Bioart Lab International Symposium-Workshop

“Critical Ecologies: Crisis, Grief, and Resilience in Philosophy, Art, and Science”

2-3 October 2025, Arbetets Museum, Norrköping

Presently, climate change, species extinction and loss of biodiversity, destruction of habitats and ecosystems, epidemics, and slow environmental violence are converging with wars, extractivisms, renewed imperialisms, inequalities, and (neo)colonialisms. The biological and the technological, the natural and the social, the environmental and the ethico-political are tightly intertwined.

We find ourselves in the midst of *critical ecologies*.

With global warming unfolding in the Arctic four times faster than in the rest of the planet and the Baltic Sea turning into the largest ‘dead zone’ in the world, environmental disruption is acutely present in the social and cultural awareness close to home.

The sense of multiple crises, uncertainty, and more-than-human vulnerabilities evoke feelings of anxiety, despair, anger and grief, manifested both globally and locally in culture, scientific and popular-scientific narratives, environmental activism, and art.

Simultaneously, dominant societal discourses tend to prioritise either the techno-fix solutionism (the ‘technology-will-save-us’ scenario) or the all-encompassing apocalyptic framing (‘we are doomed’).

We need conceptual tools that would allow us to make sense of the converging more-than-human crises and their accompanying imaginaries and narratives; a toolbox that would assist us in resisting the binary of ‘techno-optimism vs impending doom’; and last, but not least, an apparatus that would enable us to respond to the complex conditions of the present.

The EBL International Symposium-Workshop ***Critical Ecologies: Crisis, Grief, and Resilience in Philosophy, Science, and Art*** brings together **researchers** from across the humanities, social and natural sciences, and science studies, **artists** and **artistic researchers, designers, curators** and **cultural workers**, as well as **other practitioners**, in order to engage in a transversal, inter- and transdisciplinary dialogue on the social and cultural understandings of, engagements with, and responses to the critical conditions of the present.

The symposium-workshop is organised as part of the **research project Ecological Grief, Crisis Imaginaries and Resilience in Nordic Lights (2022-26)**, funded by **FORMAS: A Swedish Research Council for Sustainable Development**.

REGISTRATION: <https://bit.ly/4lISM1d>

Keynote Speakers:

Prof. Dick Kasperowski (University of Gothenburg, SE)

Dr Margherita Pevere (Independent Artist and Researcher, IT/DE)

Prof. Madina Tlostanova (Linköping University, SE)

Keynote Respondents:

Prof. Cecilia Åsberg (Linköping University, SE)

Prof. Margrit Shildrick (Stockholm University, SE)

Dr Marietta Radomska (Linköping University, SE)

Speakers:

Dr Flora Mary Bartlett (Linköping University, SE) and Prof. Lotten Gustafsson Reinius (Stockholm University/Nordiska Museet, SE)

Erich Berger (University of Oulu, FI)

Pernilla Fagerlön (Independent Artist, SE) and Dr Karin Reisinger (University of Applied Arts / Academy of Fine Arts Vienna, AT)

Bartira S. Fortes (Södertörn University, SE)

Dr Janne Halme (Aalto University, FI)

Prof. Andrew Meirion Jones (Stockholm University, SE) and Dr Hannah Kate Sackett (Bath School of Art, Film and Media, UK)

Dr Björn Kröger (University of Helsinki, FI)

Dr Gloria Lauterbach (Aalto University, FI)

Prof. Em. Nina Lykke (Linköping University, SE/Aarhus University, DK)

Dr Ayşem Mert (Stockholm University, SE) and Dr Katharina Glaab (NMBU, NO)

Dr Mirko Nikolić (Södertörn University, SE)

David Revés (NOVA University Lisbon, PT)

Dr Natalia Volvach (Stockholm University, SE)

Rut Karin Zettergren (Uniarts Helsinki, FI)

Keynote Lectures:

More-than-Human Rights to Procreate: Legal Agency in Hybrid Landscapes

By Prof. Dick Kasperowski (University of Gothenburg, SE)

This presentation explores more-than-human rights to procreate within the context of environmental law, specifically examining how species' procreation is legally framed and protected in hybrid landscapes. The research focuses on Swedish environmental legal practices, where citizen science—particularly the Swedish Species Observation System (Artportalen)—is instrumental in gathering species data that influences court decisions. Through a posthuman lens, the paper challenges traditional anthropocentric legal frameworks, exploring the recognition of species' right to procreate as fundamental to their survival and biodiversity conservation. The talk highlights an evolving role of environmental courts, particularly the Swedish Land and Environment Court of Appeal, in integrating citizen-reported species observations into legal processes. By analysing a series of court decisions from 2012 to 2024, the talk illustrates how legal agency is assembled around species' procreation through multispecies relationships, temporal and spatial considerations, and the socio-ecological networks that enable reproductive success. The results show that, while the legal system remains rooted in human-centred frameworks, there are instances where ecological and relational approaches are shaping new legal understandings, providing a more inclusive, sustainable form of governance for biodiversity in the Anthropocene.

Bio:

Dick Kasperowski is professor of theory of science at the University of Gothenburg. Informed by contemporary posthuman perspectives in science and technology studies (STS), his primary interests lie in the governance of science, citizen science, the unintended consequences and misuse of technical infrastructures for biodiversity reporting, and the management of uncertainty in public scientific controversies. His research

focuses on how political and scientific representations are made agential and how more-than-human citizenship is connected to research policy and scientific practices. Specifically, he explores how rights and obligations toward science and research are attributed and appropriated by different actors in conflict zones, and the various modes of governance this entails.

Lamenting for the More-than-Human

By Dr Margherita Pevere (Independent Artist and Researcher, IT/DE)

Expressing grief and mourning for others is present in cultural practices and arts with rich and diverse traditions across times and cultures. Yet, this compassionate gesture has mostly contemplated 'human' ruins. The status of engulfing tragedy has been reserved for hero(in)es and loved ones but mostly skewed around that which is not human. Today, the unsettling disruption of ecologies brings along the need to attune and care for the dead with a revisited understanding: lamenting can no longer be human-only.

Interweaving death and ecologies, wildfires belong to many regions around the globe. Their patterns or 'regimes' have shaped whole ecosystems, organisms' physiology, and species behaviour. Wildfires have also historically instigated both stewardship and friction between human communities and lands. Currently, wildfire regimes are changing due to interplay of factors like climate fracture, eco-disruption, or changed agricultural and land management practices. The interplay of these global and local factors is rather complex. While fire management practices are today quite advanced, in vulnerable ecosystems wildfires may result in extreme events that devastate the land and its inhabitants with long-lasting effects.

The installation and performance *Lament* (2024) reflects on changing wildfire regimes to seek new attunements with death and wounded ecologies. Its realisation included fieldwork in wildfire-affected areas, transdisciplinary collaborations, community engagement and biotechnological experimentation. The artwork reacts to eco-disruption with reluctance and urgency. The first is the reluctance to accept environmental damage as unavoidable. To simply accept it, together with its implicit injustice, would mean give up hope and generative practices in troubled times. The urgency is linked with the role of artists and intellectuals in society: to contribute to a vocabulary for changes yet to come. Art and research can offer a safe space to articulate things for which the right words do not yet exist.

Bio

Known internationally for her otherworldly artworks with living matter, ecology and biotechnology, **Dr Margherita Pevere** is an artist and researcher addressing taboos like death, sex, and vulnerability. Her work 'Lament' on wildfire ecologies was awarded the COAL Prize Transformative territories mention (2024) and she was nominated for the Falling Walls Awards Category Art and Science (2023) for the body of work around her concept 'arts of vulnerability'. Her work extends beyond the arts through collaborations across science and society. Among the projects she co-initiated there are the exhibition Membranes Out Of Order and the performance duo Fronte Vacuo.

<https://margheritapevere.com>

<https://frontevacu.com>

<https://orcid.org/0000-0002-8853-5768>

Between Abandonment and Adaptation, or Learning from a Dandelion

By Prof. Madina Tlostanova (Linköping University, SE)

Today it is no longer enough to say that the world is in crisis as it is quickly turning from a transitory uncertain state into a world that the decision-making accelerating elites have already abandoned. This refers to dispensable lives, human and other, and to the planet. Their acceleration is no longer about progress or happy future, but rather about bringing the end of the world closer and completing the modern/colonial cycle of alienation from the world and the creation of an artificial environment for the chosen transhumans. The vast and diverse abandoned world in the accelerators' design differs within itself only by the degree and speed of its abandonment. But the real difference between the already abandoned and those who for a while are distracted with populist slogans, xenophobia or nationalism, is a matter of time and more importantly, a matter of awareness and political and ethical choice, of the position one selects – that of the doomed victim or a calm stoic who, knowing that victory is impossible, nevertheless tries to prolong the struggle and the existence of life on the planet.

In his latest book Tony Fry (Fry 2025) refers to those who consciously opt for the paradigm of adaptation "the world of retention" meaning that they will try to preserve in the coming decades what can still be saved in the world that is disappearing before our eyes. It is not only about endangered species or reservoirs of clean water, but also about the disappearing fabrics of human and interspecies relations, about solidarity and empathy or the "biology of love" (Maturana and Verden-Zoller 2008) as a feature of our species, which once helped us survive and which we are rapidly losing. The adaptation mode can

also become a new reactive mechanism in the evolutionary sense, enabling us to adapt to emerging conditions. The world of retention is the world of people who soberly realise and accept that “adaptation is a normative social and economic practice of coping and care” (Fry 2025, p. XXV) and the only thing we can oppose to deadly acceleration. In my view of the future, a timid hope lies precisely in such islands of adapters or interspecies communities of neo-endemic survival, necessarily local, often indigenous, relearning how to consciously exist in a dynamic and complex relation to the world and committed to the idea of caring for it.

Fry, T. 2025. *Political Breakout. Situation, Need, Action*. Vernon Press.

Maturana, H, and G. Verden-Zoller. 2008. *The Origin of Humanness in the Biology of Love*. Pille Bunnell.

Bio:

Madina Tlostanova is a feminist thinker and fiction writer, professor of postcolonial feminisms at Linköping University. Her research interests include decoloniality, the postsocialist human condition, fiction, and art; critical future inquiries and critical interventions into complexity, crisis, and change. Tlostanova's most recent books include *A new Political Imagination, Making the Case* (co-authored with Tony Fry, Routledge, 2020), *Decoloniality of Knowledge, Being and Sensing* (Centre of Contemporary Culture Tselinny, Kazakhstan, 2020, Kazakhian translation - 2023), and *Narratives of Unsettlement. Being Out-of-joint as a Generative Human Condition* (Routledge, 2023). Currently she is working on a book on the stateless future.

Detailed programme

DAY 1: 2nd October

13:00-13:15 - Symposium opening words

13:15-14:15 - Keynote 1:

Margherita Pevere, *Lamenting for the More-than-Human*

Keynote response by Margrit Shildrick

14:15-14:30 – Coffee break

14:30-17:00 - Paper panel 1-2:

14:30-15:50 – Panel 1:

Björn Kröger, *In the memory of the lakes – scales of the presence of things past*

Natalia Volvach, *Dreams, poems, ruins: Stitching together dreamed narratives as a pursuit of knowledge, differently*

Flora Mary-Bartlett and Lotten Gustafsson-Reinius, *Life with forest loss: grief, renewed relations, and ritual re-enchantments*

David Revés, *At the end of a world: experimental film as witness and the curatorial practice in the face of collapse and decay*

15:50-16:00 – Comfort break

16:00-17:20 – Panel 2:

Rut Karin Zettergren, *Ögontröst — a vision in ruins* (Performance Lecture)

Nina Lykke, *Who is the enemy? Shaping Resilience – Reimagining the Cancer Monster*

Janne Halme, *Toward Regenerative Solar Power: A Photovoltaic Dialogue with Plants*

17:20-17:30 – Coffee break

17:30-18:30 - Keynote 2:

Madina Tlostanova, *Between Abandonment and Adaptation, or Learning from a Dandelion*

Keynote response by Marietta Radomska

DAY 2: 3rd October

8:30-9:25 – panel 3: performance lectures

mirko nikolić, *Saving (for) future? Whose future? Writing history from below across the north-south divides* (Workshop)

Gloria Lauterbach, *DreamMachine: Weather/ing and Darkness* (Performance Lecture)

9:30-10:30 - Keynote 3:

Dick Kasperowski, *More-than-Human Rights to Procreate: Legal Agency in Hybrid Landscapes*

Keynote response by Cecilia Åsberg

10:30-11:00 – Coffee break

11:00-13:00 - Paper panel 4

Erich Berger, *Art and the Mediation of Scale in the Anthropocene – A Provisional Scalar Study Schema*

Andrew Mairion Jones and Hannah Kate Sackett, *Blurred Stones: duration, humility and mattering from the Stone Age to the Anthropocene*

Pernilla Fagerlönn and Karin Reisinger, *Interweaving Trans/Local Practices of Dealing with Grief*

Bartira S. Fortes, *Co-Creation in the Wake of Crisis: Indigenous Epistemologies and Collaborative Methodologies as Critical Ecologies*

Ayşem Mert and Katharina Glaab, *Space Governance and Future Imaginaries*

13:00-13:15 – Comfort break

13:15-13:45 - Plenary panel discussion

13:45-14:00 - Closing words

ABSTRACTS AND BIOGRAPHICAL NOTES:

Life with forest loss: grief, renewed relations, and ritual re-enchantments

By Dr Flora Mary Bartlett (Linköping University, SE) and Prof. Lotten Gustafsson Reinius (Stockholm University/Nordiska Museet, SE)

How do people grieve the loss of familiar forests? How do they return to landscapes fundamentally altered through forest fires or toxic histories? In our project Life with Forest Loss, we are interested in local visual and material methods for grieving and re-enchanting lost or altered landscapes. In this presentation, we combine ethnology, environmental anthropology, and visual methods to explore two such rural sites and present empirical examples of some of the cultural and emplaced processes through which people attempt to renew and re-enchant forest relations. One case concerns the slow recovery after the mega forest fires in postindustrial Västmanland (2014), and how people a decade later still navigate the aftermath through various expressive and performative means. A particular interest lies in ritual, ranging from the silent re/creation of greeting rituals to new forms of re-enchanting celebrations. Our second case explores life with toxic legacies of chemical herbicide *hormoslyr* in Norbotten/Swedish Sápmi. In what became known as “The Widows’ Village” almost all the men died from cancer linked to *hormoslyr*. Our focus lies in the return to this formerly toxic space, including through the cre-

ation of a naked calendar that celebrates bodies in landscape while raising money for cancer charities and the local community. We present ethnographic material including from interviews, walking ethnography and photographic experiments to explore entangled relations, grief, and methods of re-enchantment in these two sites.

BIO:

Flora Mary Bartlett is a visual & environmental anthropologist and Assistant Professor at Linköping University. **Lotten Gustafsson Reinius** is Professor of ethnology at Stockholm University and Nordiska museet. Together they work with interdisciplinary methods including visual practice and curation to explore landscape relations, cultural heritage, and environmental change. They are currently working on the project *Life with Forest Loss* and have collaborated on the pilot *The Forest in the Archive / the Forest as the Archive*, the multidisciplinary open series *Forest Labs*, and exhibitions including *The Arctic – While the Ice is Melting* and *Nordic Life* at Nordiska Museet.

Art and the Mediation of Scale in the Anthropocene – A Provisional Scalar Study Schema

By Erich Berger (University of Oulu)

This paper frames the Anthropocene condition as a crisis of scale, demonstrating a disjuncture between contemporary life and the planetary rhythms that form the material conditions of human existence. I argue that fully understanding this disconnect requires a re-examination of scale across temporal, spatial, and material dimensions. Scales are a continuous product of historical, sociocultural, and political processes. Since art is a system for the reproduction and renewal of societies and culture, this paper considers how art can contribute to the process of re-examination and the renewal of scales in society. Recent work on the Anthropocene has highlighted art as a critical practice of sociocultural engagement and significance. Building on such research, this presentation departs from the habitual question of ‘What is an artwork about?’ to ask instead ‘What is an artwork doing and how does it operate along and between scales?’. Using both an auto-ethnographic approach and object analysis, the paper proposes a preliminary scalar study schema for analysing artworks through the lens of scale. This schema guides the artwork analysis along four dimensions: the problem of scale it addresses, the scalar imaginaries it invokes, the modes by which it represents scale, and the critical stance it takes. The schema offers a toolset for engaging with artworks not as passive reflections of a scalar condition, but as active cultural techniques that materialise, mediate, and critique scale. The schema presented addresses a growing demand for transdisciplinary methods, including artistic practices, that attend to the scalar dynamics of the Anthropocene condition.

BIO:

Erich Berger is a researcher, artist, and curator based in Helsinki. He works at the University of Oulu in Finland, where he conducts interdisciplinary research into how artists approach temporalities beyond human-centred time, combining cultural anthropology, geology and art. His current artistic focus lies on issues of deep time and hybrid ecology which led him to work with geological processes, radiogenic phenomena and their socio-political implications in the here and now. In his fieldwork-based practice, he carries out extensive work on natural radioactivity, potential uranium mining sites and nuclear infrastructure in Finland and abroad, resulting in works like *Inheritance* (2016), *Open Care* (2017), *Spectral Landscapes* (2021 - ongoing) and *Landscape Machines* (2023 – ongoing). As curator he develops opportunities that create critical transdisciplinary encounters and work situations between professionals from art, natural science, technology and the humanities, recognising science and technology as fundamental transformative powers of our life world. Berger has exhibited widely in museums, galleries and major media-art events in Europe and worldwide.

Interweaving Trans/Local Practices of Dealing with Grief

By Pernilla Fagerlönn (Independent Artist, SE) and Dr Karin Reisinger (University of Applied Arts / Academy of Fine Arts Vienna, AT)

Malmberget is a Swedish mining town in Sábmie above the polar circle. It does not exist any longer. Due to the underground mine, the traditional mining town which has become home to many, has been dismantled after people were re-settled. In this place, we, musician and teacher Pernilla Fagerlönn and researcher and architect Karin Reisinger, met in 2017. During the ongoing process of mourning the lost town with its more-than-human community, Pernilla has applied her artistic practices in her musical *Allt vi är gjorda av* (*Everything we are made of*) and in the exhibition *Farväl Focus* which bid farewell to Malmberget's high-rise building. Simultaneously, Karin worked with the architectures and infrastructures during the moments when they were dismantled. She discussed these changes with the local community in collages, a walking seminar and writings.

Together, we take our long-term and site-specific work which is based on numerous situated learnings as a starting point to continue the conversation and investigate the trans/locality of our practices of mourning and remembering. How can we work site-specific if the site is transformed into a no longer inhabitable industrial area and if artistic work situated in the presence of a place has become impossible? We would like to discuss the relationship of place and mourning by engaging musical pieces of Pernilla's artistic work and working with the material witness of rocks and artifacts from Malmberget to engage the audience in trans-local acts of mourning the lost environment and community.

BIO:

Pernilla Fagerlönn, wrote and performed the musical *Allt vi är gjorda av* together with the community of Gällivare-Malmberget (2023) and curated and organised the FARVÄL FOCUS festival in Malmberget (2019). The exhibition was attended by 20% of the community, and Pernilla was invited to share the details of her approach internationally. As an accomplished artist and musician, she works as vocal coach, composer and choir director for the community. In all of her artistry she emphasizes the importance of community, humanity, empathy and common experiences.

Karin Reisinger, works at the School for Transformation at the University of Applied Arts Vienna and at the Institute for Education in the Arts, Academy of Fine Arts Vienna. The architect with a PhD in Visual Culture spent her post-doc at KTH School of Architecture, Critical Studies, Stockholm, which allowed her to engage with artistic practices of the mining areas of the Swedish side of Sábmme. The engagement with the more-than-human communities of Malmberget was enabled by a grant from the Austrian Science Fund (2020-24, www.mountains-of-ore.org).

Co-Creation in the Wake of Crisis: Indigenous Epistemologies and Collaborative Methodologies as Critical Ecologies

By Bartira S. Fortes (Södertörn University, SE)

This paper engages with the entangled conditions of the present - marked by environmental collapse, epistemic violence, and (neo)colonial dominations - through the lens of co-creative methodologies and Indigenous epistemologies. As part of an effort to develop critical tools for thinking and creating within the ruins of extractivist ecologies, I reflect on a transdisciplinary course I co-facilitated with Indigenous artist Tamikuã Pataxó at the State University of Campinas (Unicamp), titled Knowledge in Co-Creation: An Introduction to Decolonial, Counter-Colonial, and Indigenous Methodologies. Envisioned as a horizontal and insurgent pedagogical encounter, the course invited participants to engage across theoretical reflections, communal practices, and artistic experimentation, exploring how co-creation can function as a mode of resistance to both extractive knowledge paradigms and the ecological grief they engender. Rather than framing Indigenous knowledges as supplementary or symbolic, the course emphasised pluriepistemic dialogue and relational ways of knowing as central to research and socio-environmental transformation. Positioned at the intersection of art, activism, and ecological grief, this article argues that co-creative practices with Indigenous peoples generate alternative imaginaries that move beyond both techno-fixes and apocalyptic fatalism by reconfiguring knowledge production itself. These practices contribute to critical ecologies by challeng-

ing not only material forms of extractivism, but also the epistemic, institutional, and affective structures that sustain it.

BIO:

Bartira S. Fortes is an anthropologist, performance artist, singer, songwriter, and Ph.D. candidate in Environmental Studies at Södertörn University (Stockholm), within the Department of Environment, Development and Sustainability Studies. Her research focuses on Indigenous territorialities in Latin America, particularly in Brazil, examining how Indigenous peoples navigate and respond to contemporary global challenges such as climate change, environmental governance, and socioenvironmental (in)justice. She explores how Indigenous communities expand their territorial claims by asserting agency across institutional, cultural, and virtual spheres - including political participation, academic research, contemporary art, cinema, and digital activism. Her work is grounded in collaborative research methodologies and knowledge co-creation, with a focus on counter-colonial approaches. Her academic background spans the humanities and social sciences, bridging social anthropology, environmental studies, global development, performing arts, and media. She is particularly drawn to Indigenous epistemologies and inter- and transcultural dialogues, exploring how encounters across diverse knowledge systems and creative practices can open new possibilities for critical research and transformative alliances.

Toward Regenerative Solar Power: A Photovoltaic Dialogue with Plants

By Dr Janne Halme (Aalto University, FI)

This presentation is a performative talk and a conversation with the audience, rooted in my dual practice as a solar energy physicist and artist. In science and engineering, I pursue nature-positive, large-scale solar power production. In art, I work with dye-sensitised solar cells made from pressed plants collected at existing or planned solar power plant sites. These translucent solar cells function like photographic slides—visual records of the plants—capturing their vivid botanical microstructures in an evolving body of work I call the *Photovoltarium*.

The work both reflects on ecological tensions and seeks to influence how solar energy technologies are imagined and implemented. My aim is to use this artistic process and medium to explore and prototype nature-positive, inclusive approaches to solar development—ones that respect, respond to, and even regenerate local ecosystems. I share the process and the art, and then ask: *How can we relate to plants with care and attentiveness while also engaging them in the making of energy? What can this practice teach a physicist and engineering educator about shaping ecologically sustainable energy futures?*

The presentation includes a live projection of photographic films and original specimens from the *Photovoltarium* collections, using a vintage slide projector in a darkened room.

The solar slides, revealing the structure and coloration of the plants in vivid detail, invite the audience to sense the plants' presence—opening a shared space of curiosity, empathy, and dialogue about energy, ethics, and regeneration.

BIO:

Janne Halme is a researcher and educator specialising in solar energy, with a focus on photoelectrochemical conversion, coloured photovoltaics, and ecologically sustainable energy systems. His work bridges physics, engineering, and artistic research, exploring dye-sensitised solar cells, optical coatings, and building-integrated solar technologies. He is particularly interested in nature-inclusive approaches that support biodiversity and ecosystem regeneration. Through transdisciplinary collaborations, he uses natural dye-based solar cells as both scientific tools and creative media to explore ethical, sustainable energy futures. His current research asks how renewable technologies can actively restore nature and foster deeper ecological relationships in the design of future energy systems.

Blurred Stones: duration, humility and mattering from the Stone Age to the Anthropocene

By Prof. Andrew Meirion Jones (Stockholm University, SE) and Dr Hannah Kate Sackett (Bath School of Art, Film and Media, UK)

We begin this paper by asking, with Karen Barad (Juelskjaer, M. and Schwennesen, N. 2012), whether a rock gets to count as one who has the ability to die? Rocks and stones are typically conceived as being composed of matter, but do they matter? Humans have engaged with rocks and stones from the earliest Stone Age up until the present. But this engagement is often conceived in a one-sided fashion: rocks are typically perceived as inert matter providing the solid foundations for human activities and achievements. From an extractivist perspective do we even 'see' rocks and stones in our everyday encounters with them as we clamber over them, travel across their surface, and extract and build with them? Are there other ways of imagining this relationship and challenging the animate/inanimate dualism?

By diffracting practices from Stone Age Scandinavia with contemporary modes of occupation in urban Sweden we ask what happens if we take a rock-centred perspective on human intra-actions over long durations. In this paper we begin to reveal how rocks and people are differentially caught up in each other's durations. Such an analysis offers a space for humility (in the terms described by Elizabeth Grosz; 2023), focusing our analytical attention on how stones and rocks come to matter, and offers possible futures for our wider relationships with the more-than-human, the 'inert', and the overlooked.

BIO:

Andrew Meirion Jones, Professor of Archaeology, Department of Archaeology and Classical Studies, is an archaeologist based at Stockholm University (2021-present). He has taught and written extensively on the archaeology of art, particularly focusing on prehistoric rock art and portable art and art-archaeology collaborations in decolonial museum contexts. His most recent books include *The Archaeology of Art. Materials, Practices, Affects* (2018), *Images in the Making. Art, process, archaeology* (2020) and *Diffractioning Digital Images* (2022). He is currently developing projects examining Bergson's concept of the durational image in archaeology, and the role of the image in deep time heritage contexts.

Hannah Kate Sackett, Visiting researcher Bath School of Art, Film and Media (based in Stockholm), has a background in art pedagogy (PhD, Bath Spa University 2020) and archaeology (PhD, University of Leicester 2005). Her research is focused on process, materials, assemblage, learning through making, and open-ended learning. She is currently exploring durational artistic practices and their potential as methods for learning with the world.

In the memory of the lakes – scales of the presence of things past

By Dr Björn Kröger (University of Helsinki, FI)

The “sunken bell” is a common motif in Central and Eastern European lake-legends. Something precious is lost in the dark depths of the water, and yet the lake preserves it on its bottom. The lakes are forever in these legends. – Many of these relics of the Ice Age are now under threat in the heated world of the Anthropocene; their water levels are falling, and turbidity is increasing. Conservationists are alarmed but they have no way to halt these drastic changes. Even if they could restore the lakes, the restored lakes would only become memorials to a bygone world. Perhaps it would be better to find ways to remember with the lakes. Lakes have memory, and at the same time they contain smaller, and are part of larger systems that have memory. The lake-memory ranges from epigenetic memory to ecological memory, and from cellular memory to collective memory. Humans, with their memories and legends, are part of this. Their memories are interwoven with these in various ways, and they are nested in these scales of the present of things past.

BIO:

Björn Kröger, PhD (FI, DE), is a palaeontologist and curator at the Finnish Museum of Natural History in Helsinki. He grew up on Lake Stechlin, Germany. His first job was as a machinist for nuclear power plants. Today, his research focusses on the changes in ecosystems on large and small temporal scales. He is also specialised in the evolution of cephalo-

Pods. His chapter "The deep time of death" will soon appear in the *International Handbook of Queer Death Studies* at Routledge and his book on Lake Stechlin at Matthes & Seitz, Berlin. He is a member of the Bioart Society, Helsinki.

DreamMachine: Weather/ing and Darkness

Performance Lecture by Dr Gloria Lauterbach (Aalto University, FI)

In view of the continuing collapse of the planet's ecosystems and the increasing extremes *terrestrials* are experiencing, my interest as an artistic researcher in what and how we dream has intensified alongside the erratic present and future we face.

Historically, depending on culture, worldview and power structures in place, night dreams were either heavy with knowledge, rendered meaningless or were systematically caged. In Japan during the Heian period (794-1192 AD) dreaming was a device to better understand the present and future, practised by social dreamers. Only a few hundred years later, rational thinking brought in by the Samurai divided dream and reality strictly (Hiroshi, 2021; Koyama, 1995). In Nazi Germany, the secret collection of citizen dreams visualises how a brutal outside also distorts people's inside at night (Beradt & Bettelheim, 1985). Lifeworlds made of oppression, grief and omnipresent death are increasing in today's polycrisis times. And dreams are confined to the inside, the personal sphere. The online archive The Climate Dreams Project: dreams of a global crisis is a rare example of an initiative exploring the interrelationships between dreams and environmental crisis (Crawford, 2025).

"DreamMachine: Weather/ing and Darkness" discusses dreams and weather including dreams collected from places effected by extremes (extreme weather and political threats). The talk will circle around the how an increasingly unstable future might effect our dreams and visions at night: do we dream at locations with extreme weather more intensely, about ways out or possibilities to adapt? How appears environmental grief in the night and how can it be talked about in the day without tying dream worlds down? Can they calm, inspire or activate us? Additionally, the research tool, DreamMachine, through which the exchange or circulation of night dreams is being explored, will be installed at the conference venue.

References:

- Beradt, Charlotte & Bettelheim, Bruno. (1985). *The Third Reich of dreams : the nightmares of a nation, 1933-1939* / Charlotte Beradt ; translated from the German by Adriane Gottwald ; with an essay by Bruno Bettelheim. Wellingborough, Northamptonshire : Aquarian Press
- Crawford, M. (2025). *The Climate Dreams Project: dreams of a global crisis*. May, 13, 2025. <https://climatedreams.com/>

Hiroshi, A. (2021). Reviewing Japanese Dream Culture and Its History: Where Ancient, Medieval and Modern Times, *Oriental Studies* 819, University of Latvia, April 2021, pp.12-29

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BIO:

Gloria Lauterbach is an artistic researcher with a PhD in Arts (2022) from Aalto University. She works with a dialogical sustainability focusing on darkness as well as winds and storms as an urban restoration force. Gloria specialises on urban habitation strategies in times of polycrisis in general and the question on how to reconceptualise anthropogenic infrastructures (such as lighting infrastructures) in particular. Her research is currently funded by Nessling Foundation. Gloria's palette of self-developed research methods includes, among others, More-than-Human Karaoke, DreamMachine, Weather Commoner Device and Darkness Library.

Shaping Resilience – Reimagining the Cancer Monster

By Prof. Em. Nina Lykke (Linköping University, SE/Aarhus University, DK)

The paper asks if it is possible to build resilience through changed approaches to apparently “natural” enemies such as cancer – a disease that rather than seen as a symptom of Anthropocene necropowers and their creation of multispecies misery instead in public discourses is mystified as demonic fiend to be combatted, and as pathology, exception and aberration to be eradicated through “The Cure”. With the current human and more-than-human cancer epidemic as example, it is discussed how necropolitical mechanisms such as chemical modernity (the intense chemicalisation of industrial and agricultural production post WW2, etc.) make cancer proliferate, while, at the same time, epistemologies of ignorance hide away links between cancer and toxification of environments. The paper spells out how cancer, on the one hand, must be seen as a first and foremost environmentally instigated disease that hits all multicellular beings (humans included) and which is made to proliferate as a result of virulent relations between cancer and toxification, while these complex socio-ecological relations, on the other hand, are downplayed in public debates which instead mystify the disease. Using a personal entry point (an auto-phenomenographic poetic-philosophical analysis of cancer), the paper suggests that an unpacking of the ways in which epistemologies of ignorance mystify disasters – from epidemics to floods – as if they were a result of “natural enemies”, “pathologies” and “aberrations” can perhaps shape resilience and reduce doomsday phantasies about future disasters, and instead open for portals of possibilities and grounds for action.

BIO:

Nina Lykke, Emerita-Professor, Gender Studies, Linköping University, Sweden, and Honorary Professor, Aarhus University, Denmark, poet, fiction writer, and co-founder of the International Network for Queer Death Studies. Her* current research focuses on eco-critical writing, the queering of cancer, death, and mourning in posthuman, queerfeminist, new-materialist, decolonial, eco-critical and spiritual-material perspectives, posthuman poetics, and femme theory. Author of numerous articles, book chapters, edited volumes, and monographs such as *Vibrant Death* (2022), and *Feminist Reconfigurings of Alien Encounters* (2024, with K. Aglert and L. Henriksen).

Space Governance and Future Imaginaries

By Dr Ayşem Mert (Stockholm University, SE) and Dr Katharina Glaab (NMBU, NO)

Recent technological advances have set in motion new plans to extract and harvest resources from outer space, develop space surveillance technologies, build satellite launch sites and launch them to polar orbits. Over the last decade, a rapidly increasing number of public and private actors are seeking a place in the exclusive ‘space club’. As private bodies and states, including the Nordic countries, are developing launch sites in the Arctic region, the local and indigenous communities in the region rarely participate in the public debate over these investments and developments.

In the light of these developments, questions arise about how these space activities will impact sustainable development on Earth, what kind of imaginaries regarding socio-economic and sustainable development are emerging with regards to shared (post-apocalyptic, sustainable, just) futures, and how the local and indigenous communities that are affected by and respond to these transitions.

In this paper, we focus on the transformation of future imaginaries as a result of these developments, in space communities of Norway and Sweden, including both the local communities, and the national and trans-national technology developers. Our main question is: *How do space infrastructures in the High North impact future sustainability imaginaries in the Arctic region?* Using the Scandinavian High North as a case study, we focus on how people in the new space economy are driven by imaginaries of different future pathways for humanity, and how localities where space infrastructures are built from a broader imaginary of the future. Our initial findings indicate that these imagined worlds tell us about loss, grief, and displacement in one community, and profit, hope, and absolution on the other. Through analysing these narratives, we aim to find some possibilities of decolonial modes of imagining the future, relationships with technology and the more-than-human beyond national borders.

BIO:

Katharina Glaab, PhD, is an International Relations scholar who is driven by an interest in the politics of environmental and socio-technical changes in the Anthropocene. Her research problematises how norms and knowledge practices in global governance are constituted in response to an increasing ecological crisis. She has worked on agricultural biotechnology and climate change politics, and is now focusing on the politics and governance of outer space.

Ayşem Mert, PhD, is Lecturer at the Department of Political Science, Stockholm University. Their expertise is on discourses of democracy and environment at transnational and global levels, public-private cooperation in environmental governance, sustainability partnerships, and the Anthropocene. They employ psychoanalytic and interpretive methods, especially political discourse theory and critical fantasy studies, collaborate with artists and stakeholders in transdisciplinary projects, and draw on political theory and philosophy to better understand global governance institutions and contemporary perceptions of naturecultures.

Saving (for) future? Whose future? Writing history from below across the north-south divides

Workshop by Dr mirko nikolić (Södertörn University, SE)

The participatory creative workshop seeks to deepen an understanding about climate and environmental impacts, as well as agential potential of public/collective finance in the global north/Sweden through collaborative research and creative writing. It responds specifically to the symposium-workshop's call for citizen science and popular communication.

The scale and complexity of climate action may often feel remote, even if the effects are creeping everywhere. One of the ways in which climate in/justice manifests on an everyday level yet still in a highly mediated manner, is through the ramifications of personal savings of citizens of the more affluent regions of the world. Swedish Environmental Protection Agency estimates that almost 30% of consumption-based emissions per capita emissions in Sweden are associated with investments, the highest category of all (Naturvårdverket, 2023). The concrete example might be the footprint of Sweden's six public pension funds, associated with about 7,5 Mt of CO₂eq direct emissions, and almost ten times as many indirect emissions, in 2024.

The pension system is intended to provide an economically sustainable future for a person when they retire. Pension savings are today largely tied to financial markets and investments in fossil fuels and other polluting and violating industries. In this financialised

system of circulation, there are large gaps in accountability and responsibility, demanding an ethical reappraisal and reconfiguration.

By starting from a basic cartography, and following a creative prompt, the workshop asks the participants to react and respond to this reality, by giving space to a spectrum of affects and emotions, from grief, bafflement to rage, and even affirmations of hope and striving.

The aim is on the one hand to visibilise the financialised subjectivity of late capitalism, and yet to actively seek other modes of relations with communities — human and other-than-human—beyond the logic of economic gain and loss.

BIO:

mirko nikolić works at the intersection of climate and environmental justice through art, environmental humanities, and civic organising. He/they hold a PhD in arts and media practice from the University of Westminster, and completed an artistic research project *water is (non)life*, hosted at the Institute for Culture and Society, Linköping University. mirko is currently a researcher at the School of Culture and Education, Södertörn University.

At the end of a world: experimental film as witness and the curatorial practice in the face of collapse and decay

By David Revés

In recent decades, events of destruction and systemic failure across natural, social, political, and economic domains have dominated the public arena, marking the present as a time of Anthropocene extinction, planetary finitude, and ontological uncertainty. Resonating with these scenarios, this communication departs from the curatorial project “At the End of a World”, shown in April 2025 at Färgfabriken (Stockholm), and unfolds into two different moments.

The first will build on a constellation of works of the exhibition, from artists such as Maria Magnusson (SE), Marte Aas (NO), Janaina Wagner (BR), exploring how these contemporary experimental film objects engage with testimonial dimensions of death, catastrophe, collapse, decay, mourning and spectral remnants — human and more-than-human —, as both material, subjective and eco-visual witnesses to the tragedies of life and a planet in a state of permanent crises. Amidst different territories at the end of a given world, and multiple topologies of loss, contingency, and their hauntings, these films are not only capable of making proof and indexicalise those conditions, but also anticipating them through an intrinsic premedial character and extended temporalities, critically challenging

Western imaginaries of Progress, instrumental rationalism, as well as temporal, natural and metaphysical mobilisation of the planet.

The second moment will focus on the curatorial practice, departing from the same project to outline possible terms of a speculative methodology anchored in instability, rupture, collapse, and material decay as constitutive elements of exhibition-making. In this sense, curating becomes a site for activating post-anthropocentric sensibilities, where images and objects co-inhabit the ghost of looming obsolescence while pointing to transformative futures still to come.

BIO:

David Revés is a curator, writer and researcher. PhD candidate at NOVA University Lisbon (PT). Future visiting researcher at Linköping University (SE), 2026-28. Research member of the NOVA Institute of Philosophy and The Eco- and Bioart Lab (LiU). Founder of METANOIA, a nomadic project focused on experiences of extinction, collapse and finitude. David has developed solo and group projects for different venues, such as Färgfabriken Konsthall (Stockholm); Cité des Arts (Paris); Artistes en Résidence (Clermont-Ferrand); CIAJG (Guimarães); Culturgest (Porto); USC and DIDAC Foundation (Santiago de Compostela); and Fidelidade Arte, Leal Rios Foundation or Vieira da Silva Foundation (all in Lisbon), among others. Co-host of the cycle of talks and podcast LOVE AND DEATH. Since 2023 he has been appointed co-director and curator at Salto, PT.

Dreams, poems, ruins: Stitching together dreamed narratives as a pursuit of knowledge, differently

By Dr Natalia Volvach (Stockholm University, SE)

War decomposes lives into fragments, leaving behind nothing but ruins, debris, and wilting subjects.

War turns presences into absences.

Scattered into fragments of particles, selves, places, objects, and letters,

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these matters acquire a new life albeit enabled through the process of destruction.

The -ba, the wilting writer, vanishes as it gets immersed into the landscape.

This talk discusses what it means to be a sensing researcher who pieces together fragments of experience, ethnographic fieldnotes, and flashes of imagination. It revisits some ethnographic data collected in the Crimean Peninsula in the aftermath of its annexation in March 2014 but before the full-scale invasion of Ukraine in February 2022. In doing so, it reflects on experiences of the war through entering a dreamscape, thus questioning the ways in which the pursuit of knowledge about the war takes place through the body (Zolkos 2023; Shmylovyh/ Zolkos 2024).

Recounting a dream entangled with the modes in which the war is waged and the effects they produce—the tangible residues of dust, the ruins, the war artillery, the traces of destruction—illuminates how violence becomes intricately tied with human and more-than-human agencies. The dream disturbs the present, enlivening worries, fears, and long-dormant experiences. The dream reverberates with the violence of war (Navaro et al. 2021), penetrating the skin and blurring the distinctions between dreamed and lived reality, emotion and reason, Life and Nonlife.

By welcoming dreams, decomposed poems, and loose ends, this talk probes the concepts of selfhood and agency that extend towards and beyond the otherwise (Kerfoot/Stroud 2024: 13). In offering a creative intervention, it stitches together dreamed narratives about the impacts of war on the researcher as a pursuit of knowledge, differently.

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BIO:

Natalia Volvach is a multilingualism and migration scholar. She earned her Ph.D. at Stockholm University. Her dissertation *From Words to Voids: Absencing and Haunting in Crimean Semiotic Landscapes* (2023) received the Högskoleföreningens pris in 2023 and will appear in *Critical Multilingualism Routledge* series in 2026. She has held a Junior Research Fellowship at the IWM in Vienna and is currently a postdoc working on *Ukrainian Voices in Sweden* project. Her work appeared in *Language in Society* and *Linguistic Landscapes*.

Ögontröst — a vision in ruins

Performance Lecture by Rut Karin Zettergren (Uniarts Helsinki, FI)

Ögontröst is one of the artistic components of my PhD research in Fine Art, where I explore whether infrared (IR) camera technology can foster a “cyborg perception” — a technologically enhanced vision that, by extending visual perception, may also expand what futures we are able to imagine.

IR technology, which visualises electromagnetic radiation, wavelengths invisible to the human eye, has been refined for military applications, primarily for its capacity to detect body heat. In Ögontröst, I repurpose the IR vision through speculative fiction and feminist techno-critical approaches, exploring how it might be redirected toward sensibilities of care.

The work is based on footage gathered at decommissioned military sites in the Nordic region, filmed at a macro scale with a focus on plants slowly reclaiming these spaces. The imagery shifts between two types of cameras: a thermal camera revealing the filmmaker’s body heat and the lingering traces of touch left on plants and concrete structures, and analogue near-infrared footage visualizing the chlorophyll in the plants. The analogue film is developed through organic processes using plants collected from the filming sites.

Ögontröst is presented in its current stage as a 20-minute video or performance lecture — a reflection on the making of the work, interwoven with glimpses of the speculative narrative of the postapocalyptic film that will form the final artwork. The piece follows a protagonist searching for the medicinal plant ögontröst (eyebright), historically used to treat eye infections, as a remedy for eyes wounded by witnessing violence and ecological collapse in a hypermediated world.

BIO:

Rut Karin Zettergren is an artist exploring how technological heritage and modernity shape our present. Through futuristic visions, she seeks to shift perception and imagine other worlds. With science fiction and speculative technofeminism, she intertwines drawing, performance, and moving image in installations and online spaces.

Zettergren holds an MFA from the Royal Institute of Art and is pursuing a PhD at Uniarts Helsinki with the thesis *Cyborg Perception*. She is a member of the artist groups Whyte&Zettergren and S.O.N.G. Her work has been shown at institutions including Barbican Centre, Oberhausen Film Festival, Havana Biennale, Impakt Festival, Living Art Museum, Göteborgs Konsthall, and Konsthall C.

Keynote respondents – biographical notes:

Cecilia Åsberg is Full Professor in Gender Studies (and chair of Gender, Nature, Culture) at Linköping University and its interdisciplinary TEMA department. Her thing is bringing art and science to the very interdisciplinary humanities, and transformative insights to people. She has pioneered creative environmental humanities in Sweden with a focus on multispecies coasts and envired embodiment, feminist posthumanities (bio-eco- and techno-humanities as more-than human humanities) from her starting points in STS, cultural studies, and feminist new materialist philosophy. Åsberg is the founder and director of the research group The Posthumanities Hub since 2008, and 2013-2017 she was the founding director of the Seed Box, the Swedish national Environmental Humanities research programme (MISTRA-FORMAS).

Margrit Shildrick, PhD, is Guest Professor of Gender and Knowledge Production at Stockholm University and works mainly in the field of biophilosophy. Her projects include an extensive multidisciplinary study of the phenomenological experience of heart transplantation; an ongoing collaboration with Queer Death Studies Network; excursions into bio-art and its posthumanist implications; and a Leverhulme Fellowship with rethinking the concept of the gift as far more than exchange. Books include *Embodying the Monster: Encounters with the Vulnerable Self* (2002), *Dangerous Discourses: Subjectivity, Sexuality and Disability* (2009), and *Visceral Prostheses: Somatechnics and Posthuman Embodiment* (2023).

Marietta Radomska, PhD, Docent, is Associate Professor of Environmental Humanities at Linköping University; founding director of The Eco- and Bioart Lab; co-founder of Queer Death Studies Network; co-editor of the book series 'Focus on More-than-human Humanities' (Routledge); co-editor of books *State of the Art – Elements for Critical Thinking and Doing* (2023) and *Routledge Handbook of Queer Death Studies* (2025); and currently the PI of the research project 'Ecological Grief, Crisis Imaginaries and Resilience in Nordic Lights' (2022-26), funded by FORMAS. Radomska works at the intersection of environmental humanities, continental philosophy, queer death studies, visual culture, contemporary art, and artistic research; and has published in *Australian Feminist Studies*; *Somatechnics*; *Environment and Planning E*, and *Artnodes*, among others.

The symposium-workshop is organised as part of the research project Ecological Grief, Crisis Imaginaries and Resilience in Nordic Lights (2022-26), funded by FORMAS: A Swedish Research Council for Sustainable Development.

