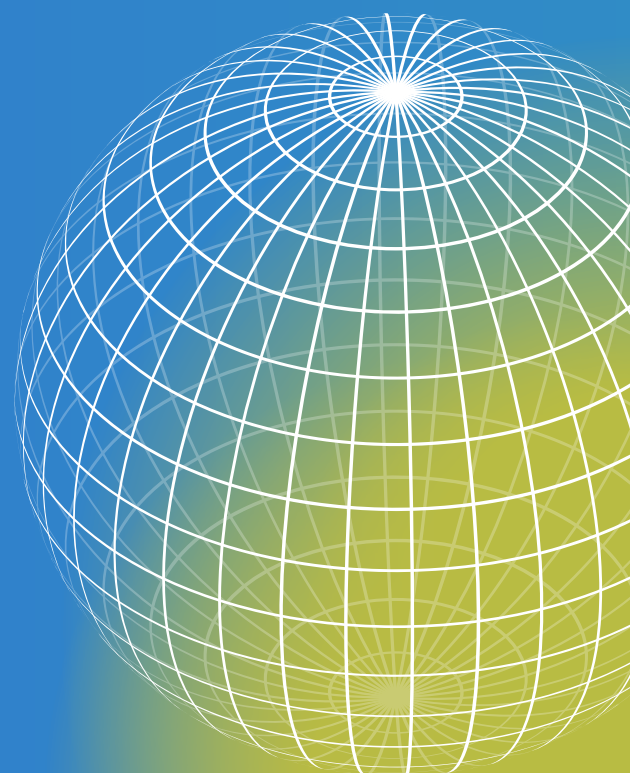


INTERNATIONAL CONFERENCE - 5 -7 OCTOBER 2026, LMU MUNICH, GERMANY

The Planetary in Crisis: Stories, Scales and Situated Practices

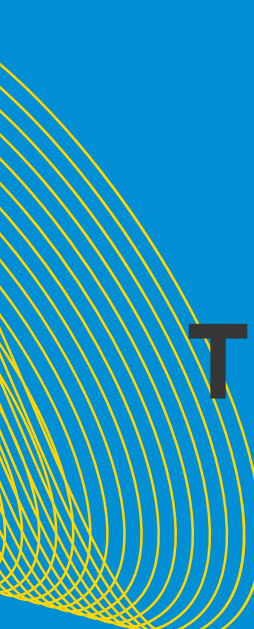
**PROGRAM
AND
ABSTRACTS**



Deutsche
Forschungsgemeinschaft

Table of Contents

ABOUT **PAGE 3** | PROGRAM **PAGE 4** |
ABSTRACTS KEYNOTES **PAGE 7** | ABSTRACTS **PAGE 10** |
VENUES **PAGE 24** | CONTACT **PAGE 25**



The Planetary in Crisis: Stories, Scales and Situated Practices

This conference positions planetary storytelling as a key methodological and conceptual entry point to engage with the planetary crisis from an ethnographic perspective. Storytelling — through mutual listening, conversation, and dialogue, positioned in their ontological context — serves as a tool to render the universalised dimensions of the planetary crisis more relational, tangible, and reflective. Sharing experiences of environmental loss and hope with a wider audience may also hold a healing potential. At the same time, such narratives can evoke eco-anxiety, rupture, or feelings of isolation. Further, storytelling's performative dimension may inspire new ways of thinking and acting. By bringing these dimensions into conversation, the conference aims to expand the methodological, conceptual and imaginative repertoire for rethinking the planetary crisis and its multi-scalar manifestations across diverse contexts.

PROGRAM - OCTOBER 5, 2026

Venue: Geschwister-Scholl-Platz 1, Room M 203

1:00 PM	Eveline Dürr and Research Group (LMU Munich): Welcome and Introduction
1:15 PM	KEYNOTE Anne W. Johnson (Universidad Iberoamericana in Mexico City): Cosmic Diplomacy as Planetary Healing: The Autonomous International Space Agency and the Limits of the Anthropocene.
2:00 PM	Coffee Break
2:30 PM	Daniel Dumas (Leibniz Institute for Regional Geography in Leipzig): "The Arctic is Not Dead": Polar Imaginaries and Visual Storytelling in the 1930s. Marc Brightman (University of Bologna) & Vanessa Grotti (University of Bologna): The Planetary Eel: Cosmopolitics, Climate Change, and the Entangled Worlds of a Migratory Species. Mandy Geise (Technical University of Munich): Planetary Storytelling through Community-based Forest Cartographies: Environmental Mapping in Northwestern Costa Rica. Sarah Mund (LMU Munich): Stories of Change in the Mesoamerican Coral Reef - Connecting Local and Planetary Scales of Environmental Changes and Human Responsibility.
4:15 PM	Coffee Break
4:45 PM	Chakad Ojani (Stockholm University): (Extra)planetary Narratives among Swedish Space Professionals: On One Worldism and the Scale of One-to-All. (online) Ayesha Siddiqi (University of Cambridge): Stories, Orientation and the Planetary from Below. (online) Camilo Castillo (University of Gothenburg): Attuning to the Infrastructures of Planetary Crisis through Storytelling: Dealing with the Scales of Potato Plant Diseases in the northern Andes. (online)
6:15 PM	Closing

PROGRAM - OCTOBER 6, 2026

Venue: Geschwister-Scholl-Platz 1, Room M 203

9:15 AM	Welcome
9:30 AM	KEYNOTE Alessandro Rippa (University of Oslo) & Elizabeth DeLoughrey (UCLA): Planetary Literacies: Reading for Depth in an Age of Acceleration.
11:00 AM	Coffee Break
11:30 AM	Martín Fonck (Universidad Católica de Chile): Staging the Planetary: Healing, Scale, and Anticipation in the Volcanic Andes. Markos Panayiotou (LMU Munich): Stories of the End of the World: The Salvation of Runa Bodies in Napo, Ecuador. Taynã Tagliati (MAE-USP): Becoming Witness: A Mebengokré-Kayapó Practice of Storying Other-Than-Human Worlds. (online)
12:45 PM	Lunch
1:45 PM	Sasha Gora (University of Augsburg): The Scales of Salt. Andrea Bordoli (University of Bern): Remediating Extractivism: Cinematic Remediation in the Nitassinan. (online) Dominika Kolenda (Independent): Grief as a Scaling Practice: Storying Personal and Planetary Pain. (online) Işıl Karataş (LMU Munich): Anarchafeminist Divinations. (online)
4:30 PM	Coffee Break
5:00 PM	KEYNOTE Michael Uzendoski (FLACSO, Ecuador): Planting in the Ruins: Izhupunzha, Ecological Intimacy, and the Uneven Anthropocene in Napo.
5:45 PM	Concluding Discussion
6:15 PM	Closing

ANNE W. JOHNSON:

COSMIC DIPLOMACY AS PLANETARY HEALING: THE AUTONOMOUS INTERNATIONAL SPACE AGENCY AND THE LIMITS OF THE ANTHROPOCENE

The Autonomous International Space Agency (AISA), a collaborative art project directed by Rigo 23 in dialogue with Zapatista communities in Chiapas, Mexico, tells a story of planetary crisis from a radically situated vantage point: that of an indigenous, autonomous space agency that refuses the colonial logics underpinning dominant responses to that crisis. This talk argues that AISA enacts a form of cosmic diplomacy — a storytelling and world-making practice that scales indigenous relations with more-than-human beings, embedded in Mayan cosmological frameworks, to a planetary and extraterrestrial register. In doing so, it both responds to and contests the Anthropocene as a narrative of crisis, exposing how its universalizing "we" reproduces the same colonial order it claims to address. Drawing on ethnographic work with the project's collaborators and on the project's exhibitionary presence in former UN sites in Chiapas and New York, I propose that AISA's imaginaries of cosmic community constitute a practice of planetary healing — one that does not seek to repair the existing planetary order but to compose a different one, grounded in decolonial relations between human and more-than-human worlds.

BIO: Dr. Anne W. Johnson is a Professor of Social Anthropology at the Universidad Iberoamericana in Mexico City, where she teaches classes on the anthropology of outer space, futures, material culture, and performance studies. She is the PI of Cosmic Horizons, an interdisciplinary collaborative research project based in Latin America, and she participates in international projects and networks centered on the social studies of outer space and space arts and humanities, including the Social Studies of Outer Space network (SSOS) and the UCLA-based "Imagining Outer Space Otherwise." Her most recent book is *Mexico in Space: From La Raza Cósmica to the Space Race* (University of Arizona, 2026). She is currently creating a book series on Space Anthropology for the Argentinean editorial SB.

ALESSANDRO RIPPA & ELIZABETH DELOUGHREY:

PLANETARY LITERACIES: READING FOR DEPTH IN AN AGE OF ACCELERATION

What does it mean to arrest the consumptive pace of capitalist acceleration by reading for planetary figures of deep time? Our dialogue explores “planetary literacy” as a practice of attending to geologic and biological entanglements across multiple scales, from microbial ancestors to tectonic plates and from the deep past to the present. We do so by considering two figures: amber and deep-sea polymetallic nodules. Three currents will organise our conversation.

First, we attend to the tensions and overlaps between geos and bios: how fossils, mineral accretions, and microbial remains become figures of life, sedimented in strata that can be read as pages in a planetary archive. We approach layers of seafloor, plate tectonics, and fragments of fossil resin as texts that register both micro-scale histories and macro-scale earth-system dynamics. Here, neither nodules nor amber are -- or can be -- singular objects. Their plurality and processes of becoming will be foregrounded.

Second, we consider planetary literacy as a mode of storytelling. We engage what Guyanese novelist Wilson Harris terms the “depth imagination” and his theory of the “live fossil” that activates our narrative practices. Here we speculate that by attending to such planetary stories and examining imaginative and symbolic representations may lead to novel modes and practices of engagement with the earth.

Finally, we turn to the political economy of depth. Amber and polymetallic nodules are central to contemporary extractive industries and in the case of deep sea minerals, visions of a “green” transition to a “blue” economy. This suggests an economy of scale in which the depths of the earth and sea will provide a spatial fix for a capitalist totality. And yet by attending to their situated planetary histories, what Gayatri Spivak terms “planetary,” we may complicate crisis narratives rendered at the universal scale.

BIO:

Alessandro Rippa is Associate Professor at the Department of Social Anthropology, University of Oslo, where he leads the ERC Starting Grant project “Amber Worlds: A Geological Anthropology for the Anthropocene.” Alessandro has conducted extensive research along China’s borderlands, and more recently in Italy, Poland, and Germany, and has written on infrastructure development, borders, and human-environment relations, among other topics.

Elizabeth DeLoughrey is a Professor in the Department of English and the Institute of the Environment and Sustainability at UCLA who focuses on postcolonial and Indigenous literatures and visual arts. She is the author of *Allegories of the Anthropocene* and *Routes and Roots: Navigating Caribbean and Pacific Island Literatures* as well as co-editor of a number of volumes on postcolonial approaches to the environmental humanities.

MICHAEL UZENDOSKI:

PLANTING IN THE RUINS: IZHUPUNZHA, ECOLOGICAL INTIMACY, AND THE UNEVEN ANTHROPOCENE IN NAPO

This paper examines a tension between Napo Runa intimacy with forests, rivers, and other ecological places and the cosmological figure of izhupunzha—the cataclysmic ending and transformation of worlds. Rather than expressing a conservationist desire to preserve nature in a fixed state, Napo Runa practices reveal forms of care grounded in affective intimacy and an awareness of the world’s fragility. Focusing on food forests in the Kichwa community of Mulchi Yaku, I explore how planting responds to landscapes transformed by mining, industrial fish farming, and urban expansion. Food forests are not immune to these cataclysmic forces: they remain vulnerable to destruction, abandonment, and ecological change. Yet their significance lies precisely in their capacity to become spaces of regeneration. Through planting and living labor, soils, plants, animals, waters, and humans are brought into renewed relations. I argue that food forests cultivate the material and relational conditions through which collective life can reemerge within the uneven ruins of extractivism.

BIO: Michael A. Uzendoski is Professor of Anthropology at FLACSO Ecuador and Chair of the Department of Anthropology, History, and Humanities. His research focuses on Napo Runa (Napo Kichwa) history, storytelling, ritual, symbolism, and lived experience. He has conducted long-term collaborative ethnographic research with Kichwa communities of the Upper Napo region. He is also a member of Inti Anka Taripay, a collective that promotes scientific research and innovation in Amazonian Kichwa territories and by Amazonian Kichwa researchers, as well as the dissemination of scientific knowledge in Kichwa and the preservation and development of the Kichwa language.

ANDREA BORDOLI:

REMIEDIATING EXTRACTIVISM: CINEMATIC REMEDIATION IN THE NITASSINAN

How can a film tell the story of a territory marked by extraction without reproducing extractive ways of seeing and narrating it? This paper examines *Burnt Creek*, an essay film developed through ethnographic research in Schefferville and the adjacent Innu community of Matimekush–Lac John, northern Québec, within Nitassinan, the unceded ancestral territory of the Innu Nation.

Mining territories have long been represented through maps, geological surveys, aerial photographs, scientific archives, and narratives of development that render Land measurable, legible, and available for extraction – practices I describe as visual extractivism (Bordoli, 2024). *Burnt Creek* reworks such materials by placing them alongside Innu-language oral histories, field recordings, everyday encounters, and images produced during fieldwork. Rather than organising these materials into a comprehensive and transparent account of environmental crisis, the film works through fragmented montage, multiple voices, opacity, and open-ended listening.

I describe this approach as cinematic remediation: a form of storytelling that intervenes in the visual and narrative conventions through which territories marked by extractivism have been represented and made perceptible. Remediation neither erases the extractive histories embedded in archival images nor claims to provide an authoritative account of Innu relations to Land. It rearranges the conditions under which images and stories are encountered, allowing different temporalities, voices, and relations to coexist without resolving them into a single narrative.

The paper considers scaling itself as a storytelling practice. What happens when a situated mining territory is narrated through the wider language of planetary crisis? I argue that cinematic remediation can make connections across scales while retaining the colonial histories, situated relations, and unequal positions through which environmental transformation is experienced. In doing so, *Burnt Creek* gestures toward survivant ecologies: presences and forms of life that persist alongside extractivism and exceed narratives centred exclusively on damage.

BIO: Andrea Bordoli is a researcher and filmmaker completing a PhD in visual and environmental anthropology at the University of Bern. His research examines extractivism, environmental remediation, and relations to Land in northern Québec/Nitassinan through ethnographic and audiovisual methods. His current film, *Burnt Creek*, explores cinematic remediation as a way of engaging territories marked by mining without reproducing extractive modes of representation. His films have been presented at festivals and art venues including Cinéma du Réel, Festival dei Popoli, the Vancouver International Film Festival, and Rencontres Internationales Paris/Berlin.

MARC BRIGHTMAN & VANESSA GROTTI:

THE PLANETARY EEL: COSMOPOLITICS, CLIMATE CHANGE, AND THE ENTANGLED WORLDS OF A MIGRATORY SPECIES

Anguillid (or freshwater) eels are migratory species that traverse spatial, cultural, and ecological boundaries. Drawing on Dipesh Chakrabarty's distinction between the global and the planetary, we examine how eels embody entanglements between human industries, local livelihoods, and ecological systems. Eels' life cycle, spanning freshwater rivers and the deep ocean, connects them to both global and planetary processes of migration, climate change, and anthropogenic pressures, including pollution, warming waters, and the global trade in glass eels to supply a booming aquaculture industry. Comparing original research on eel fishing, research and husbandry from Italy's Po Delta with cases in Oceania and the Caribbean, we investigate how the cultural and economic significance of eels varies in diverse ecological contexts, contrasting the traditional aquaculture practices of Indigenous communities, the environmental challenges of hydropower development, and the illicit global eel trade. Situating these phenomena within a cosmopolitical framework, we demonstrate how eels support new understandings of planetary interconnections and the ethical responsibilities required to address biodiversity loss. Our approach is offered as a methodological experiment in thinking with nonhuman beings to bridge local ecologies and planetary concerns, contributing to reflection on climate change, conservation, and the cohabitation of human and nonhuman worlds.

BIO: Vanessa Grotti is Associate Professor of Anthropology at University of Bologna. Her research centres around kinship and reproduction, with a particular focus on relations and encounters of care, within medical institutions and beyond. She has studied these processes in Amazonia, by documenting first contacts and medical missions in Suriname, and as PI of the ERC Starting Grant EU BORDER CARE (2015-21), she examined migration and maternal health in EU borderlands in the Mediterranean and Overseas France. She is now cPI of the ERC Synergy Grant PLANETARY EEL (2026-31), which studies human-eel relations worldwide.

Marc Brightman is Professor of Anthropology at the Department of Cultural Heritage, University of Bologna. He has research interests in planetary sustainability, climate change, and financialization, and has carried out fieldwork in lowland South America and the Mediterranean. He was principal investigator of The Hau of Finance project, funded by an ERC consolidator grant (2019-25), and is now a PI of Planetary Eel, funded by an ERC synergy grant (2026-32). He is the author of *The Imbalance of Power: Leadership, Masculinity and Wealth in Amazonia*; *Migrant Hospitalities in the Mediterranean* (with Vanessa Grotti); and *The Anthropology of Sustainability* (with Jerome Lewis).

CAMILO CASTILLO:

ATTUNING TO THE INFRASTRUCTURES OF PLANETARY CRISIS THROUGH STORYTELLING: DEALING WITH THE SCALES OF POTATO PLANT DISEASES IN THE NORTHERN ANDES

Plant diseases are often presented by researchers as a problem that could affect the provision of food for future human generations and that would require an increase of agriculture production between 35% and 56% by 2050 on the whole planet (Van Dijk et al., 2021). According to estimations from scientists, the impact of plant diseases on the major global food crops (wheat, rice, potato, maize and soybean) is already huge, causing yield losses ranging from 17% to 30% (Savary et al., 2019). At that scale, plant diseases could be framed as a planetary crisis, however, if anthropology take at face the scale of that crisis, researchers might risk adopting universalized narratives of planetary crisis and essentialist notions of what counts as “scale”. Not interrogating them, would hinder our ability to know and engage with the practices involved with multiple scales of the planetary crisis in a more tangible, reflective and actionable way.

In this presentation I show that questioning what we mean by “scale” could illuminate our understanding of the planetary and its crisis. For doing so, I present what I call for the occasion as “juxtaposed storytelling”, in which I combine the stories of smallholder farmers and scientists dealing with potato plant diseases in the northern Andes as part of an ongoing ethnographic project.

Those stories address the infrastructural dimension of the planetary, formed by the associations between humans (scientists and farmers), materials (tools, instruments, water, winds, fertilizers, chemicals) and living beings (plants, pathogens, seeds, soils) through which crisis conditions emerge. The infrastructural dimension brought by that mode of storytelling reveals contrasts and differences between practices related to scales that cease to be understood as given metrics of size, to become infrastructural arrangements in which the planetary could be resituated as a more actionable and knowable scale.

BIO: Camilo Castillo is Postdoctoral researcher at the University of Gothenburg and guest lecturer at National University of Colombia. His work is situated at the interface between STS, anthropology and sociology, from there he has researched the tensions around biodiversity conservation in the Colombian Andes and more recently the management of plant diseases in agriculture and the development of quantum technologies in Latin America and Europe.

DANIEL DUMAS:

"THE ARCTIC IS NOT DEAD": POLAR IMAGINARIES AND VISUAL STORYTELLING IN THE 1930S

In 1937, German geographer Ernst Herrmann was already aware of the vulnerable and changing nature of polar regions. Seeking to systematically explore these land- and seascapes using new forms of aircraft, Herrmann was a pioneer of the Mechanical Age of polar exploration who sought to communicate the beauty and importance of the Arctic and Antarctic to a wider public. He achieved this through various forms of storytelling including writing, film, and photography. In fact, Herrmann was the first to take colour films and photographs of the polar regions, utilizing Agfacolor film developed in 1936 on his expeditions to Svalbard and Antarctica between 1937 and 1939. Following a generation of photographers who had captured and circulated a sublime narrative of the polar regions through black and white film and photography, Herrmann initiated a new chapter of polar visual storytelling. Adamant that "the Arctic is not dead" and not "grey on grey," Herrmann used colour film to portray the crimson tones of the midnight sun, the bright yellow of Arctic flowers such as silverweed (*Argentina anserina*), and the shimmering of ice on water. Moreover, he engaged with more-than-human inhabitants including Arctic terns, seals, and penguins to emphasize the abundance of life in these far-off places. While the idea of the Anthropocene was yet to be envisaged, Herrmann was at the forefront of a scientific debate concerning the warming and changing nature of the polar regions, especially in the Arctic. His varied practices of storytelling sought to crystallize new polar imaginaries, and by extension, eco-affects that would make the polar regions more tangible and place-like to a wider audience. This paper thus explores how new technologies of the early twentieth century contributed to new understandings and forms of storytelling that would foreground later representations of planetary crisis as experienced in the polar regions.

BIO: Daniel Dumas is a historical geographer based at the Leibniz Institute for Regional Geography in Leipzig, Germany. He obtained his PhD in geography from Ludwig-Maximilians-Universität München (LMU Munich) in 2025 while based at the Rachel Carson Center for Environment and Society. His current project focuses on the work of German geographer Ernst Herrmann (1895–1970). The project analyzes Herrmann's impact on the visualization of the Arctic and Antarctic in the Mechanical Age of polar research (1922–50), through the use of new technologies such as aircraft and colour film and photography, creating new imagined geographies of the polar regions.



ABSTRACTS

MARTÍN FONCK:

STAGING THE PLANETARY: HEALING, SCALE, AND ANTICIPATION IN THE VOLCANIC ANDES

This presentation explores how the planetary is configured through situated storytelling and staging practices that narrate, shape, and anticipate its scales. Drawing on ethnographic fieldwork in volcanic landscapes in Chilean Andes, I follow narrative and staging practices that respond to experiences of restoration in volcanic systems, while also anticipating their future transformations. In doing so, this presentation connects debates on healing, scale, and anticipation, showing that healing is not only about rebuilding relations but also about narrating and staging the diverse rhythms and temporalities that shape it.

BIO: Martín Fonck is an Assistant Professor at College UC and the Institute of Geography at Pontificia Universidad Católica de Chile. He completed his doctoral studies at the Rachel Carson Center for Environment and Society and the Institute of Social and Cultural Anthropology, Ludwig Maximilian University of Munich and later held a position as a postdoctoral researcher and lecturer in the Department of Science, Technology and Society, Technical University of Munich. His work sits at the intersection of anthropology and cultural geography, with an emphasis on narrative and spatial imaginaries in processes of anticipating technological futures in energy demonstration sites and natural laboratories in the Chilean Andes.

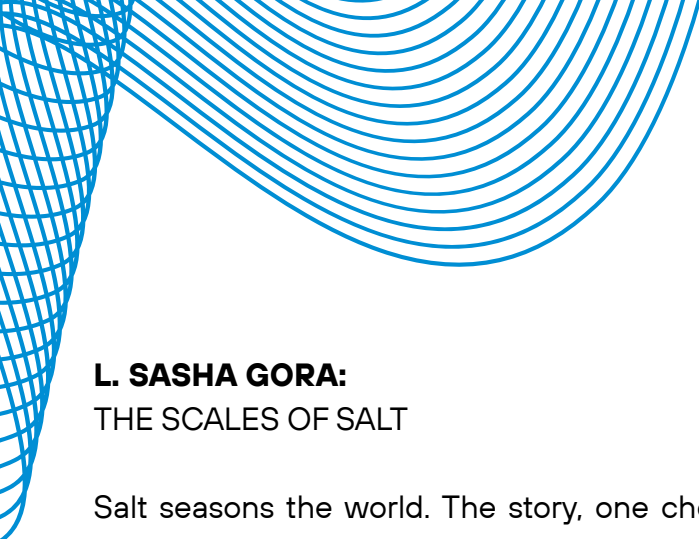
MANDY GEISE:

PLANETARY STORYTELLING THROUGH COMMUNITY-BASED FOREST CARTOGRAPHIES: ENVIRONMENTAL MAPPING IN NORTHWESTERN COSTA RICA

In the forests and coastal lowlands of western Costa Rica, women narrate manifestations of environmental degradation in their territories with the help of technologies. Facing increasing droughts and wildfires, deforestation, and land-use change and pollution tied to expanding tourism, women in these communities are experimenting with technologies to map and talk about the forests they live with, pollution sites, water channels, and land marked for tourism development. Among them, community firefighters use and adapt geospatial technologies to register routes, risky spots, water points and heat sensors, and locations of social importance, added to layers of vegetation and previous fires to create maps grounded in other ways of relating to the forest. Additionally, they use digital storytelling tools to narrate their practices and the forest's condition to local communities in attempts to educate and enlist them in restoration efforts, and to share information and advocate with local and international institutions seeking recognition, collaboration, and assistance. They adapt the forest's story to different publics as they make it travel: within their communities, to women in other rural areas, to the national protected area agency, and to researchers, policymakers, and funders.

The paper considers the maps, narratives and community-based organizing by these women a form of planetary storytelling: a scaling practice through which embodied, situated knowledge of soil, water, trees and fire is translated into a representational form legible to municipal offices, environmental protection agencies, scientists, and funders, while remaining anchored in daily practices of care and alternative futures. Mapping, an instrument long tied to extraction and development, here is intended to serve protection and accountability, wielded by women whose environmental knowledge has rarely been recognized. Their adaption of accessible tools reflects an improvisation shaped by resource constraint and exclusion from formal expertise, rendering knowledge gained through walking the land, tending water sources, watching for smoke legible to different publics.

BIO: Mandy Geise is an anthropologist exploring the relations between humans, nonhumans, technologies, and the environment. She currently studies the use of technologies, community-based innovation, and environmental monitoring for adaptation, protection, restoration, and remediation, using participatory and collaborative research and action methods. The last few years her work was focused on Latin America, but will now be complemented with research in rural settings in Germany. She is a postdoctoral fellow at the Technical University of Munich and member of the Munich Center for Transformative Technologies and Societal Change (TransforM), where she is part of the Public Technology Lab.



ABSTRACTS

L. SASHA GORA:

THE SCALES OF SALT

Salt seasons the world. The story, one chef taught me, is the spice, which is to say that it is the seasoning, the salt. This is because stories flavour food. Beyond the plate alone, salt also spikes the water, coats the rocks, and thickens the air. Salt, therefore, narrates environments, past, present, and future, and offers a perspective from which to consider scale and the planetary, crisis and stories. So how do imaginations of a planetary crisis animate contemporary culinary cultures and influence how they remember appetites past?

The research group that I have been leading at the University of Augsburg for the past three years—Off the Menu: Appetites, Culture, and Environment—considers the planetary turn in food (studies), which introduces why I am eager to apply to join *The Planetary in Crisis: Stories, Scales and Situated Practices* workshop. As a cultural historian, I am attracted to how the workshop prioritizes storytelling as an essential methodological entry point from which to critically reflect on the planetary, crisis, and when the two words fuse into one term.

My scholarship combines archival research, ethnography, and art. Planetary storytelling, as a concept, unites two projects I am currently working on: my book *Codscapes, Found & Lost* and a new research proposal about the environmental history of polyester. Suturing the throughlines of these projects together, I propose to contribute to the workshop by merging a visual essay with a performative lecture about salt and scale and stories. More specifically, I am interested in asking how salt narrates local and planetary scales and tangles with time and temperature.

BIO: L. Sasha Gora is a cultural historian who writes about food, the environment, and art. Her scholarship focuses on restaurants and representation, the relationship between eating and ecology, and all things wet, fishy, and salty. Since 2023 she has been based at the University of Augsburg, where she is the project director of the “Off the Menu: Appetites, Culture, and Environment” research group. The University of Toronto Press published her first book in 2025, *Culinary Claims: Indigenous Restaurant Politics in Canada*, and she is currently writing her second, *Tuna: A Global History*, for Reaktion Books.

IŞIL KARATAŞ:

ANARCHAFEMINIST DIVINATIONS

Anarchafeminist Divinations is an experimental audio-visual work emerging from artistic and ethnographic research. The project reworks the Anatolian practice of coffee-ground fortune-telling (fal), traditionally oriented toward heteronormative narratives of love, family, and individual destiny, into a collective and speculative method for imagining shared futures. Combining divination sessions with photochemical processes—specifically chemigrams produced through direct chemical intervention on light-sensitive material—the work foregrounds material agency, chance, and entanglement as central research elements. The project aims to create a space for collective interpretation of desirable futures.

Guided by anarchafeminist and ecological sensibilities, the film explores transindividuality as a relational condition in which futures are understood as entangled, multispecies, and more-than-human, where no one is free until everyone is. Audio-visual media are approached not primarily as representational tools, but as multimodal research methods that allow for speculation, confusion, and care. Beyond being a single-channel audio-visual work, Anarchafeminist Divinations functions as a methodological proposition that contributes to debates on multimodality, ecological artistic and audio-visual research, and experimental ethnography by engaging with the ontological and epistemological dimensions of (media) materiality and proposing divination not as prediction, but as a shared practice of imagining otherwise.

BIO: Işıl Karataş is a filmmaker, audiovisual artist, and researcher working at the intersection of ethnography, audio-vision, and artistic research. She holds a PhD in European Ethnology from the University of Vienna and is currently based at the Department of Social and Cultural Anthropology at LMU Munich, where she leads the Audiovisual Ethnography programme. Her work combines ethnographic fieldwork with experimental film and sound practices, with a focus on ecological, sensory, and multimodal approaches to audiovisual cultural research.

DOMINIKA KOLENDA:

GRIEF AS A SCALING PRACTICE: STORYING PERSONAL AND PLANETARY PAIN

How does planetary crisis become apprehensible from the situated experience of a body? And what kinds of relations are produced when personal grief, socioeconomic inequality, environmental toxicity, and ecological loss are brought into the same representational field?

This presentation approaches planetary crisis not as a pre-given scale but as something actively composed through practices of storytelling, comparison, and mediation. It draws on P.A.I.N. (Personal And Interconnected with Nature), an artistic research project combining participatory storytelling, AI, and network science, presented at Ars Electronica 2026 in Linz. Its Personal-Planetary-Pain (PPP) Map brings environmental and ecosystem indicators into relation with public health and socioeconomic data alongside stories contributed by participants, producing an evolving representation of interconnected pain.

Rather than assuming equivalence between these heterogeneous experiences, I examine the map as a scaling device: an apparatus through which relations between body, locality, ecosystem, and planet are made perceptible and narratable. What epistemological and ethical problems arise when a story of grief encounters an extinction curve, pollution data, or patterns of socioeconomic precarity? What forms of commensurability does such mapping produce, and what remains resistant to translation?

I propose grief as one situated mode through which planetary relations become sensible. Experiences such as solastalgia suggest that ecological loss can destabilise distinctions between environmental exteriority and embodied interiority: to grieve a landscape is also to disclose an attachment to it. Grief can therefore be approached not simply as an individual psychological response to environmental crisis, but as a relational practice through which more-than-human attachments become articulated.

P.A.I.N. thus asks whether planetary storytelling might operate not by totalising disparate crises into a single planetary narrative, but by holding their differences in relation—making planetary interdependence available to experience while remaining attentive to asymmetry, incommensurability, and unequal conditions of loss.

BIO: Dominika Kolenda is an interdisciplinary artist and researcher working across anthropology, art, and medical and environmental humanities. A Fine Art graduate of the University of Oxford, her practice investigates pain and healing across medical, academic, and intimate contexts, asking how embodied experience becomes knowledge across personal and planetary scales. Her work has been presented at EASA, Oxford's Kennedy Institute of Rheumatology, and the Sheldonian Theatre. Through ethnographic and art-science methodologies, she explores ecological grief, more-than-human relations, and the possibilities and limits of translating subjective experiences of pain into collective narratives, scientific knowledge, and practices of care.

SARAH MUND:

STORIES OF CHANGE IN THE MESOAMERICAN CORAL REEF - CONNECTING LOCAL AND PLANETARY SCALES OF ENVIRONMENTAL CHANGES AND HUMAN RESPONSIBILITY

Coral reefs with their long life-spans and their ecosystem building capacities illustrate a deep-time dimension while their future is understood to be intimately connected with the future of the planet. Their health emerges as an indicator for ecosystem collapse and a tipping point for planetary changes. The Mesoamerican reef is the second largest coral reef of the world and stretches from the Mexican Caribbean coast down to Belize, Honduras and Guatemala. The reef is a major attraction for national and international tourists who take snorkelling and diving excursions to see the corals and the many other beings that inhabit the reef. This paper is based on ethnographic research along the Mexican Caribbean coast which is part of a research collaboration between LMU Munich and UNAM in Mexico. Focusing on human-environment relations along this part of the reef, this paper will show how local stories and understandings of environmental changes connect local and planetary scales of understanding environmental crises. While the effects of climate change play a significant role in the survival of corals and other beings of the reefs, coral reefs are also impacted by environmental pollution – often connected to international travel. Through local stories and understandings, the reef and the ocean emerge as beings with an agency that directly impacts life along the Caribbean coast. The reefs provide oxygen for life on land, they offer protection from the effects of Hurricanes for coastal communities and they are a hotspot for biodiversity which benefits human well-being and provides economic opportunities (e.g. for tourism and fishing). Thereby, stories about changes in the coral reef construct the planetary crisis and negotiate human responsibilities across different scales.

BIO: Sarah Isabell Mund is a social and cultural anthropologist with a focus on human-environment relations based at LMU Munich. She is a postdoctoral researcher in the Reinhart Koselleck-Project “Planetary Healing” led by Prof. Dr. Eveline Dürr. Her PhD studies were funded by the interdisciplinary a.r.t.e.s. Graduate School for the Humanities Cologne, at the University of Cologne, and focused on the relationship between salmon and people in an Indigenous territory on the West coast of Canada. Her postdoctoral research project focuses on the human-environment relations along the Mesoamerican coral reef in Mexico – especially how multispecies survival and extinction are negotiated in this context.

CHAKAD OJANI:

(EXTRA)PLANETARY NARRATIVES AMONG SWEDISH SPACE PROFESSIONALS: ON ONE WORLDISM AND THE SCALE OF ONE-TO-ALL

Space professionals working in the Swedish space sector see their activities as key to responding to contemporary planetary challenges. While not as ambitious as some of their North American counterparts—for whom the colonization of Mars is sometimes imagined as the ultimate solution to multiple crises on Earth—Swedish space professionals nonetheless invoke a series of tropes that have long informed the global space sector. Most notably, they draw on the scale of one-to-all represented by the view of the planet as an interconnected, fragile whole, or One—an imaginary that is evident in their frequent uses of the Pale Blue Dot, Blue Marble, Earthrise and other classic images of Earth from space and the Moon. Relatedly, these actors often treat climate change and environmental destruction as (geo)engineering problems. By describing my interlocutors' proposals, among other things, to construct sunshades in space and to address the growing issue of orbital debris through technological means, I show how the One Worldism at the core of space professionals' planetary imaginaries shapes the stories they tell about planetary crises and possible responses, both on and off Earth. Indeed, while outer space has long been associated with utopian modes of storytelling, dystopian imaginaries are now equally central to dominant (extra)planetary narratives. Avoiding both the teleological axis of utopia-dystopia and the ontological axis of one-many, I suggest that alternative stories may, somewhat counter-intuitively, be found in the interstices of dominant technological regimes rather than beyond them.

BIO: Chakad Ojani is a Pro Futura Scientia Fellow in the Department of Social Anthropology at Stockholm University and the Swedish Collegium for Advanced Study. His research focuses on the anthropology of infrastructures, environmental anthropology, and STS. He has conducted ethnographic fieldwork on fog capture in Peru and outer space infrastructures in Sweden. His publications on these topics have appeared in journals including *American Anthropologist*, *Cultural Anthropology*, and the *Journal of the Royal Anthropological Institute*. Chakad is also co-editor of *Anthropologies of Capture*, and his first book, *Harvesting the Clouds: Ecologies of Fog Capture in Coastal Peru*, is forthcoming from the University of Arizona Press.

MARKOS PANAYIOTOU:

STORIES OF THE END OF THE WORLD: THE SALVATION OF RUNA BODIES IN NAPO, ECUADOR

People in Napo often perceive themselves as living in a universe composed of multiple hierarchically ordered worlds. Sometimes these worlds can coexist, while at other times they may enter into conflict, leading to the subordination of one world to the other. At times, storytelling is the only way for the Runa to create space for their community within this hierarchical order of worlds. In this presentation, I will use the concept of Planetary Storytelling as an analytical lens to examine these new forms of transformed agency that emerge in these narratives.

Stories are not merely abstract ideas but are rather deeply connected to practices, bodies, and landscapes. In Kichwa, these narratives are known as "our ancestors' stories" (ruku yaya rimai). By sharing these stories, elders assert their ability to interpret signs of the Apocalypse and define morally appropriate behaviour. This involves appropriate engagement with non-human worlds, such as respecting the land's spirit owners. Moreover, morally appropriate behaviour is also associated with being a "good Christian" and avoiding sin, such as consuming alcohol and having multiple partners.

Runa communities often perceive themselves as part of a "borrowed" world, "un mundo prestado." Over the past century, various powerful external actors, including mestizo plantation owners and missionaries, have subjected Runa communities to different forms of indebtedness. Therefore, these stories should be understood in the context of the region's changing political economy. However, stories of the apocalypse do not refer only to subjugation and destruction. I argue that these narratives create a space for envisioning a redefined place in the universe and a transformed identity salvaged from "sin."

BIO: Markos Panayiotou is a doctoral candidate at Ludwig-Maximilians-Universität München and is part of the Reinhart Koselleck Project titled "Planetary Healing: Transformation, Decolonisation and Climate Change", supervised by Professor Eveline Dürr. He earned his BA in Social and Cultural Anthropology from the Ruprecht-Karls-Universität Heidelberg and completed his MA at the Ludwig-Maximilians-Universität München. His research is part of a long-term ethnographic study of the entanglements between Napo Runa healing practices, land relationships and more-than-human entities in the Ecuadorian Amazon.

AYESHA SIDDIQI:

STORIES, ORIENTATION AND THE PLANETARY FROM BELOW

Recent work in anthropology and the environmental humanities has increasingly turned to storytelling and world-making to understand how planetary crisis is lived and made meaningful (e.g. Tsing, 2015; DeLoughrey, 2019; Yusoff, 2019). My paper begins from a related but different question: how do people theorise inhabitation where no single authority, institution or way of knowing can reliably orient action? Drawing on long-term ethnographic research in Pakistan, Colombia, Peru and the Philippines, I examine storytelling as one practice through which people judge whose knowledge is credible, interpret changing environments, negotiate competing obligations, and decide how life can continue amid persistent uncertainty.

Instead of treating stories primarily as representations of planetary crisis, I argue that they constitute a form of epistemic labour through which people theorise inhabitation in worlds where it has never been a settled condition (cf. Whyte, 2018). Stories are therefore not simply accounts of worlds in crisis but the means through which people negotiate between embodied environmental experience, colonial histories, bureaucratic classifications, religious obligations and more-than-human relations in order to determine how life can continue. The planetary is not an abstract scale subsequently translated into local narratives but rather an achievement of situated epistemic labour. Thinking in this way places anthropological work on storytelling and world-making in conversation with scholarship on situated knowledge and environmental reasoning (Haraway, 1988; Wynne, 1992; Jasanoff, 2004).

This shifts the analytical focus from stories as representations of planetary crisis to storytelling as a site of epistemic labour. The question is therefore not simply how people narrate planetary crisis, but what forms of thought emerge under conditions where inhabitation remains an ongoing achievement.

BIO: Ayesha Siddiqi is Associate Professor in Geography at the University of Cambridge. Her research examines how people make sense of environmental uncertainty and continue inhabiting unstable worlds through long-term ethnographic research in Pakistan, Colombia, Peru and the Philippines. The paper forms part of a monograph in progress on the epistemic labour of inhabitation.

TAYNÃ TAGLIATI:

BECOMING WITNESS: A MEBENGOKRÉ-KAYAPÓ PRACTICE OF STORYING OTHER-THAN-HUMAN WORLDS

Among the Mebengokré-Kayapó people of the Brazilian Amazon, *metum jarenh* is the oral tradition of recounting ancestors' stories—or stories of the old ones. Yet to tell a story demands an attentive listener. *Metum jarenh* binds teller and audience in a single thread, for one must listen deeply to become a good narrator. In the Kayapó language, to listen is to learn and to understand (*mari*)—an embodied act of sharing worlds and the knowledge bound within them. Storytelling and listening, thus, imply becoming witness, bearing testimony to both the dissolution and the creation of worlds.

In this paper, I explore a 40-hour recorded archive gathered during fieldwork in 2022. It presents the life history of the Mebengokré shaman Kenmy Menkranoti, born into an uncontacted Indigenous society that, during his early adulthood, made involuntary contact with national Brazilian society—a turning point where his community witnessed their world ending. This paper maps how human and other-than-human domains are woven together through Kenmy's narration. His narratives not only tell stories about co-becomings with other-than-humans; the recording itself was forged in the presence and active participation of a parrot, whose voice echoes across the entire audio landscape. The material artifact of this record was thus conceived with other-than-humans, rather than simply speaking about them.

I demonstrate how distinct world-realms—those of the rain, the land turtle, spirits, and the Mebengokré themselves—meet and collide with the singular, totalizing world of the *kuben* (non-Indigenous people), crossing scales of a one-world World with multiple realms of existence. Speaking from his position as a respected Mebengokré intellectual, Kenmy articulates the catastrophic weight of global gold extraction on his local community, facing territorial mining following state contact with the influx of manufactured goods. Yet his testimony reveals how moments of crisis carry generative power, illustrating how the Mebengokré produce life from chaos and relearn how to co-exist with a transforming forest.

BIO: Taynã Tagliati is an anthropologist and research associate at the Museum of Archaeology and Ethnology of the University of São Paulo (MAE-USP), Brazil, and a former PhD candidate at the University of Bonn, Germany (defended in early 2026). Since 2021, she has been working with the Mebengokré-Kayapó in Brazil, focusing particularly on multispecies ethnography, relations with other-than-humans, and their representation in museum collections, especially Psittacidae birds. Currently, she is working on the museological documentation of Indigenous languages and cultures, along with the implementation of an audiovisual data repository.

VENUES

LUDWIG-MAXIMILIANS-UNIVERSITÄT MÜNCHEN

Main Building

Room M 203 (2nd floor, Building Section M)

Geschwister-Scholl-Platz 1

80539 München

U3 & U6 Line: Universität



Having trouble finding the room?
Scan the QR code.

ESO SUPERNOVA PLANETARIUM & VISITOR CENTRE

Karl-Schwarzschild-Str. 2,

85748 Garching bei München, Germany

U6 line: Garching Forschungszentrum



Scan the QR code to view the
location on the map

Planetary Healing: Transformation, (De)colonization and Climate Change

Reinhard Koselleck-Project, DFG-funded (2024-2029, 529294330)

Principal Investigator: Prof Dr Eveline Dürr

Contact

Ludwig-Maximilians-Universität München
Institute of Social and Cultural Anthropology

Oettingenstraße 67. Room 123
80538 München