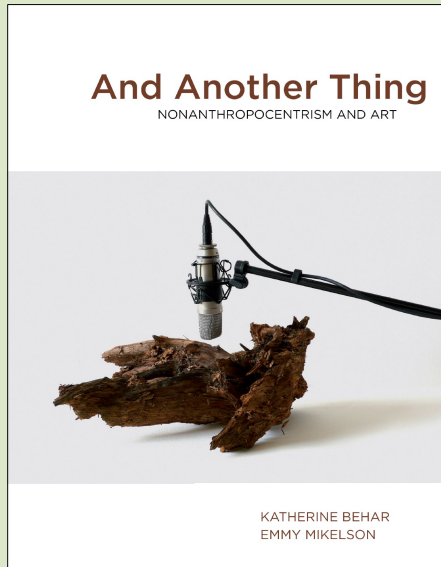


Lesson Plan

“Speaking About the End of A World”



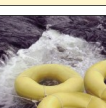
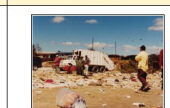
1. You may find yourself living in an age of... mass extinction
2. Scientific and artistic contributions to ecology
3. Looking for solutions in foreign places
4. The end of A world : social fragmentation in times of crises
5. Transition, evolution and change
6. Apocalypse as revelation : new beginnings

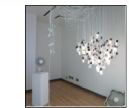
You may find yourself living in an age of... mass extinction

			
1. Zimoun	2. Grit Ruhland	3. Giovanni Battista Piranesi	4. Yayoi Kusama
			
5. Robert Morris	6. Santiago Sierra	7. Laura Carton	8. Regina J. Galindo
			
9. Tom Kotik	10. Bruce Nauman	11. Ruslan Trusewych	12. Francesco Albano

You may find yourself living in an age of... mass extinction

 1. Zouren, 17 wooden, wood, microphones, wood, 2009 To make them given, you <u>cannot</u> see colours and the words: microphones, wood This video of woodwork featuring a piece of wood suspended as a still image, leaving the intense activity playing out beyond human sight: the visible element is the only hint at the concealed workings of woodwork and wood.	 2. Gifted, 17 wooden, wood, microphones, wood, 2009 To make them given, you <u>cannot</u> see colours and the words: none A gift for the individual perspective, Zouren's to make a gift is only visible under a microscope. Zouren collaborates with scientists to build a gift-shaped house for the gift-shaped organism, gift-shaped organism. The use of words makes this work an explicit rejection of anthropocentrism, positioning the human as outside and other.
 3. Concert Series, 17 wooden, wood, microphones, wood, 2009 To make them given, you <u>cannot</u> see colours and the words: none Through repetition and iteration, the human present in the work find themselves in a state lacking distinction between the self and the other. A controlled force propels the subject from its traditional centrality: the figures are pulled into the architecture as they become others, and the silhouette dances in their surroundings. Presence is diffused away from the subject towards space.	 4. Highly Mirrored Room, 17 wooden, wood, microphones, wood, 2009 To make them given, you <u>cannot</u> see colours and the words: none Repetition creates an iterative environment suggesting the dilation of the eye. The multiplication of the viewer's own image through highly reflective surfaces makes the eye as more empty rather than master surveyor: the viewer is placed in an environment in which they see themselves repeated.

 5. Robert Morris, Untitled, 1967-68 (1967) To make them given, you <u>cannot</u> see colours and the words: none, people, body, mind, line, nature This work emphasizes the interarchitectural interactions between artist and material: the minimalist artist recognizes and defines in the form inherent in a given material and he is doing resonance compositional preferences. Materials are encountered in new forms, so that there is no imposition of an anthropocentrically biased organizational logic over the object oriented interest logic of the material.	 6. Sundays, 1967, 210 cm Line Titled on 6 Paid People, 1969 To make them given, you <u>cannot</u> see colours and the words: none, people, body, mind, line, nature Humans are incorporated in the work as objects and raw material, vulnerably embodied, across the various material substance of their objective bodies, a perfect minimalist that has been tailored, literally overwriting anthropocentrism with generic abstraction. The production is contained in a kind of artist, thus underwriting hierarchy overgiving control. The material purity of the body and other objects is highlighted by soliciting sympathy as a tendency between words and flesh.
 7. Laura Carter, 2004 (2004) To make them given, you <u>cannot</u> see colours and the words: none, water, water The artist develops perceptible images from the spontaneous visibility, across the actor's body and digitally reconstructs the background. By reconstructing the human performance she asserts that objects and environments are most performative in generating and communicating meaning. She also shows in the conventional view of photography as objectifying the human in displays.	 8. Bridges, 2004, 210 cm Line Titled on 6 Paid People, 1969 To make them given, you <u>cannot</u> see colours and the words: none, water, water The work questions the ontological status of the female subject by showing the naked body of the artist haggard and discarded in a linear severe landscape. Gender does play with the construction of viewing the female body as money and representing containment.

 9. Bridges, 2004, 210 cm Line Titled on 6 Paid People, 1969 To make them given, you <u>cannot</u> see colours and the words: none Through engineered overexposure, the body is able to contain the complexity of word which is used to the full to represent. The vulnerable interior and its overwhining acoustic presence play not only with expectations but also with human denial of things' complexity.	 10. Bridges, 2004, 210 cm Line Titled on 6 Paid People, 1969 To make them given, you <u>cannot</u> see colours and the words: none, body, see, white, lines The artist leaves and exits his body on and against the wall and floor of his studio to initiate the manner in which minimalist sculpture is positioned in relation to gallery architecture. He offers his human algorithms by making his own body equivalent to the industrial materials displayed in early minimalist sculpture.
 11. Bridges, 2004, 210 cm Line Titled on 6 Paid People, 1969 To make them given, you <u>cannot</u> see colours and the words: none The installation is composed of scintillating lines directed at a cluster of flickering light tubes whose subtle motion activates an entire. The arrangement of light tubes and lines create a closed system that exists outside of human intervention.	 12. Bridges, 2004, 210 cm Line Titled on 6 Paid People, 1969 To make them given, you <u>cannot</u> see colours and the words: none, body, see, white, lines This is here sample of human presence: the human eye is literally defined and as the body engages with the chair, its status as thing among others is reasserted.

Most of the works and their extensive analyses are to be found in:
Bridges, Katherine, and Emily Maitland (Eds.). *Another Thing: Humanitarianism and Art*. Leich, Wiley: Punctum books, 2016.

You may find yourself living in an age of... mass extinction



Being Ecological
Timothy Morton

And You **May** Find Yourself Living in an Age of Mass Extinction

1. Translate the following sentences.

La modalité



- a. Il se peut qu'il puisse remarquer, mais personne ne peut en être certain. Il semble que le mal ne soit pas aussi grave qu'il aurait pu l'être.
- b. Il se peut qu'il ne soit pas chez lui.
- c. Si seulement je savais nager!
- d. Le médecin m'a dit que je devais rester au lit une semaine.
- e. Il devait mourir oublié de tous.

Le subjonctif

- f. Il est grand temps que des décisions soient prises.
- g. Comme les fermiers biologiques insistent pour que leurs produits soient protégés, le ministre demande que le public soit consulté quant aux éventuels dangers liés aux cultures d'OGM.

Adapted from Loubignac, Cécile, *Optimum: Le thème anglais grammatical en fiches*, 2016.

2. What are the two ways to understand the modal "may" in Timothy Morton's sentence "And You **May** Find Yourself Living in an Age of Mass Extinction"?

You may find yourself living in an age of... mass extinction

1. Translate the following sentences.

La modalité

a. Il se peut qu'il puisse remarquer, mais personne ne peut en être certain. Il semble que le mal ne soit pas aussi grave qu'il aurait pu l'être.

b. Il se peut qu'il ne soit pas chez lui.

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e. Il devait mourir oublié de tous.

Le subjonctif

f. Il est grand temps que des décisions soient prises.

g. Comme les fermiers biologiques insistent pour que leurs produits soient protégés, le ministre demande que le public soit consulté quant aux éventuels dangers liés aux cultures d'OGM.

Adapted from Loubignac, Cécile, *Optimum: Le thème anglais grammatical en fiches*, 2016.

2. What are the two ways to understand the modal “may” in Timothy Morton’s sentence “And You May Find Yourself Living in an Age of Mass Extinction”?

You may find yourself living in an age of... mass extinction

1. Translate the following sentences.

La modalité

[illegible]

a. Il se peut qu'il puisse remarquer, mais personne ne peut en être certain. Il semble que le mal ne soit pas aussi grave qu'il aurait pu l'être.

He **may be able to** walk again, but no one can say for sure. It appears that the damage is not as bad as it **might have been**.

b. Il se peut qu'il ne soit pas chez lui.

He may not be at home.

c. Si seulement je savais nager!

If only I **could** swim! (savoir faire quelque chose > could)

d. Le médecin m'a dit que je devais rester au lit une semaine.

The doctor told me that I **must** stay in bed for a week. ("must" est aussi une forme passée)

e. Il devait mourir oublié de tous.

He **was to** die forgotten by everyone. (“to be to” > prévu)

Le subjonctif

f. Il est grand temps que des décisions soient prises.

It is **high time** decisions were made.

g. Comme les fermiers biologiques insistent pour que leurs produits soient protégés, le ministre demande que le public soit consulté quant aux éventuels dangers liés aux cultures d'OGM.

As organic farmers **insist** that their products **be protected**, the minister **requests** that the public **should be consulted** on the potential hazards brought by GM crops. (La modalité traduit fréquemment le subjonctif, mais après les verbes exprimant **la suggestion ou la contrainte**, on peut employer la **base verbale** dans la subordonnée)

Adapted from Loubignac, Cécile, *Optimum: Le thème anglais grammatical en fiches*, 2016.

2. What are the two ways to understand the modal “may” in Timothy Morton’s sentence “And You **May** Find Yourself Living in an Age of Mass Extinction”?

Éventualité: Il se peut que vous soyez témoin d'une extinction massive.

Concession: Il se peut que vous viviez à l'époque d'une extinction massive, mais... > note d'optimisme.

Scientific and artistic contributions to ecology



Scientific and artistic contributions to ecology



- 1. What issues do you associate with fishing?
What elements should you keep in mind while
working on the subject?**
- 2. What would you do as a mathematician to help
better manage fishing?**

Scientific and artistic contributions to ecology



Encyclopédie
de l'environnement



financed by
IDEX Université Grenoble Alpes



Mathematical models can help to better manage fishing

Auteurs :

AUGER Pierre, Directeur de Recherche à l'Institut de Recherche pour le Développement (IRD). Membre de l'Unité Mixte Internationale 209 IRD UMMISCO, Unité de Modélisation Mathématique et Informatique des Systèmes Complexes. Membre de l'Académie des Sciences.

LETT Christophe, Directeur de Recherche à l'Institut de Recherche pour le Développement (IRD). Membre de l'Unité Mixte Internationale 209 IRD UMMISCO, Unité de Modélisation Mathématique et Informatique des Systèmes Complexes.

05-01-2025



1. What issues do you associate with fishing?

What elements should you keep in mind while working on the subject?

2. What would you do as a mathematician to help better manage fishing?

3. Which parameters should be taken into account?

Scientific and artistic contributions to ecology

Fishing provides an important part of the food for people in some developing countries. This can lead to a worrying cascade of overfishing, collapsing catches and rising market prices, and the extinction of many species. How can we prevent this situation from becoming catastrophic and, on the contrary, stabilize it?

Mathematical modelling, by coupling ecological and economic dynamics, provides a better understanding of the dynamics of fisheries systems. It is presented here in a basic way and illustrated by the particular case of thiof, an emblematic species threatened in Senegal.



Examples of parameters:

Biomass**; Fishing Effort or Investment in Fishing; **Catch Rate** or “**Catchability**”; Rate of Growth of the Fish Population; **Fishing Quota**; Price on the Market; **Operating Costs**; Demand and Supply; **Spatialization of Fisheries

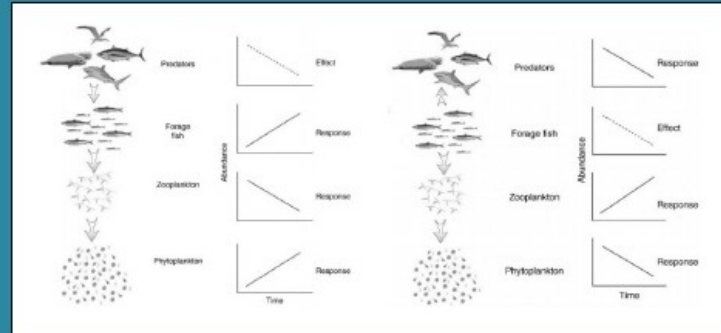
Scientific and artistic contributions to ecology

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Scientific and artistic contributions to ecology

1. Trophic interactions within marine ecosystems

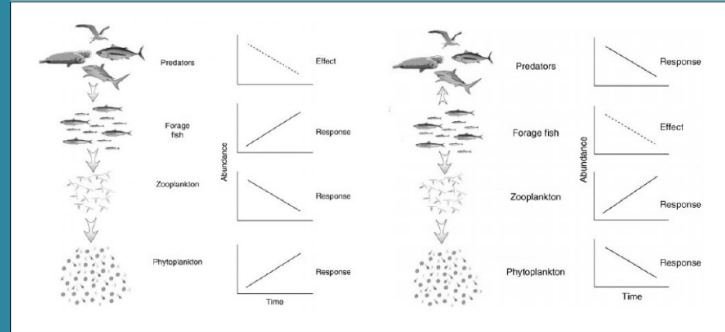
4. Study the first two figures and draw a conclusion regarding a structuring element of marine ecosystems.



Scientific and artistic contributions to ecology

1. Trophic interactions within marine ecosystems

4. Study the first two figures and draw a conclusion regarding a structuring element of marine ecosystems.



Trophic interactions within marine ecosystems depend on the size of individuals.

An exploitation targeting species according to their size will have cascading effects on all trophic levels of a marine ecosystem.

Scientific and artistic contributions to ecology

2. Basis of the fishing economy

5. Fill in the sentence with the following words:

level of abundance / cost / extinction / decreases / increases / exploitation / exploitation / species

In theory, the of a can lead to its
if its price faster than the of its
..... when the

Scientific and artistic contributions to ecology

2. Basis of the fishing economy

5. Fill in the sentence with the following words:

level of abundance / cost / extinction / decreases / increases / exploitation / exploitation / species

In theory, the **exploitation** of a **species** can lead to its **extinction** if its price **increases** faster than the **cost** of its **exploitation** when the **level of abundance decreases**.

Scientific and artistic contributions to ecology

6. Pay attention to the following mathematical model.

a. Identify the left member of the equation, as well as the two terms of the right-hand side of the equation.

b. Match the parameters (r, K, q, E), that are constants, with the elements they represent.

$$\frac{dx}{dt} = rx \left(1 - \frac{x}{K} \right) - qx E$$

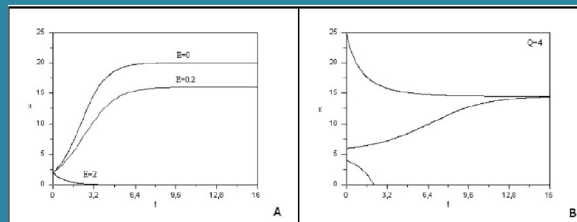
r	Equilibrium biomass towards which the stock would tend in the absence of fishing.
K	Investment in fishing.
q	Catchability.
E	Rate of growth of the fish population.

7. Another method of exploitation is to set a fishing quota per unit of time.

The previous model, assuming a catch with constant quota represented by parameter Q, is thus altered.

Looking at the figures below, would you advise unconstrained fishery or fixed quota fishery?

$$\frac{dx}{dt} = rx \left(1 - \frac{x}{K} \right) - Q$$



Scientific and artistic contributions to ecology

6. Pay attention to the following mathematical model.

- Identify the left member of the equation, as well as the two terms of the right-hand side of the equation.
- Match the parameters (r, K, q, E), that are constants, with the elements they represent.

Left member of the equation: the derivative of biomass as a function of time (dx/dt) ($x(t)$ is the only variable – the biomass of the exploited species, depending on the time variable t) > it represents the rate of variation of biomass.

The right-hand side of the equation has two terms: a biomass production term (growth of the biomass of the fish stock) and an extinction term (capture by fishing).

$$\frac{dx}{dt} = rx \left(1 - \frac{x}{K} \right) - qxE$$

r	Rate of growth of the fish population.
K	Carrying capacity : Equilibrium biomass towards which the stock would tend in the absence of fishing.
q	Catchability (or catch rate).
E	Investment in fishing (or Fishing Effort).

Scientific and artistic contributions to ecology

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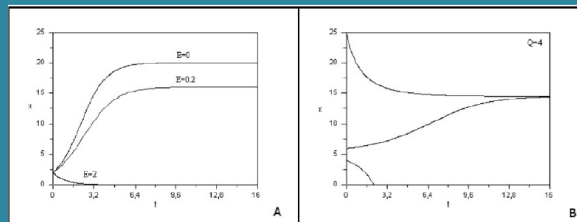
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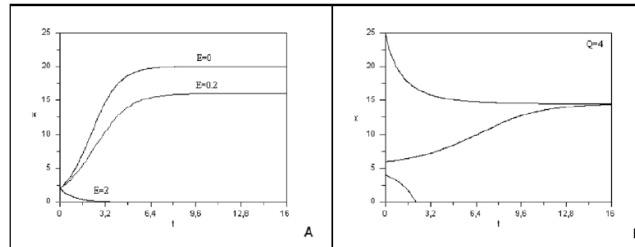


Scientific and artistic contributions to ecology

7. Another method of exploitation is to set a fishing quota per unit of time. The previous model, assuming a catch with constant quota represented by parameter Q , is thus altered.

Looking at the figures below, would you advise unconstrained fishery or fixed quota fishery?

$$\frac{dx}{dt} = rx \left(1 - \frac{x}{K} \right) - Q$$



A fixed quota fishery is more risky than an unconstrained fishery because it can lead to the extinction of the species.

The study of this model shows that even a low quota can generate an "Allee" effect, *i.e.* below a threshold, the population quickly goes into extinction. Figure 6B [11] shows the evolution over time of the biomass of the resource under different initial conditions. With an initial condition chosen below a threshold, the population disappears. The great variability of environmental conditions in the marine environment from one year to the next can induce a passage below a threshold and irreparably lead the exploited species to extinction. In the 1970s, whaling was allowed freely, with the effect of causing a very significant drop in its numbers. These mathematical models have alerted decision-makers to the risks of fishing with a fixed quota.

Scientific and artistic contributions to ecology

Encyclopédie
de l'environnement

Mathematical models can help to better manage fishing

Auteurs :
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05-01-2025



Fishing provides an important part of the food for people in some developing countries. This can lead to a worrying cascade of overfishing, collapsing catches and rising market prices, and the extinction of many species. How can we prevent this situation from becoming catastrophic and, on the contrary, stabilize it?

Mathematical modelling, by coupling ecological and economic dynamics, provides a better understanding of the dynamics of fisheries systems. It is presented here in a basic way and illustrated by the particular case of *thief*, an emblematic species threatened in Senegal.

1. Trophic interactions within marine ecosystems

Encyclopédie de l'environnement 1/10 Généré le 14/09/2025



Figure 1. Engraving "Big fish eat small fish" inspired by Brongniot the Elder. [Source: From Harris Brisbane Dick Fund, 1917, *Peter van der Heyden* (ca. 1525-1569), Metropolitan Museum of Art, New York]

A particularly structuring element of marine ecosystems is that **trophic interactions** depend on the size of individuals. **Large fish eat small fish** (Figure 1). As a result, an operation targeting large species, or small species, will have different cascading effects on all trophic levels of a marine ecosystem. Broadly speaking, in the first case, the decrease in the abundance of large species, such as tunas, leads to an increase in the abundance of smaller species on which tunas feed, such as sardines. This increase itself leads to the decrease of species on which sardines feed, such as zooplankton, and finally to the increase of zooplankton prey, phytoplankton (Figure 2, left part) [24].

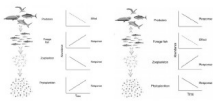


Figure 2. Schematic representation of the effect of a fishery targeting large (left) or small (right) species, cascading along trophic levels. [Source: Reproduced with permission from Cury et al. 2000, reference [21]]

In the second case where the fishery directly targets sardines, the decrease in their abundance results in both a decrease in tuna and an increase in zooplankton, resulting in a decrease in phytoplankton (Figure 2, right part). In this simplified vision, the strategy would be to exploit species of increasingly smaller size, and therefore trophic level, leading to the phenomenon of "fishing down the food web" [24]. In reality, food webs are more complex, but there are many examples corroborating this pattern of exploitation of species high in the food chain that has led to the disruption of the structure and functioning of marine ecosystems (Figure 3) [24].

Encyclopédie de l'environnement 2/10 Généré le 14/09/2025



Figure 3. Simple food representation of an estuarine food web before (left) and after (right) fishing exploitation. [Source: Reproduced with permission from Jackson et al., 2001, reference [41]]

2. Basis of the fishing economy

In theory, the exploitation of a species can lead to its extinction if its price increases faster than the cost of its exploitation when the level of abundance decreases [25], or if its distribution area contracts as a result of exploitation, without a significant increase in cost [26]. In practice, while global extinctions of marine species are rare, their local extinction, or the disappearance of their ecological or economic role, is not [24]. To achieve the ecologically and economically sustainable exploitation of marine resources, the application of fisheries management measures using a multidisciplinary [24] and ecosystem [21] approach is the recommended approach. The specialization of the marine environment and its uses, including fishing, is a major challenge. In particular, economic zoning, such as exclusive economic zones, and areas dedicated to conservation, such as marine protected areas, must be ecologically coherent.

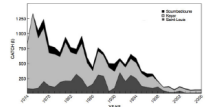
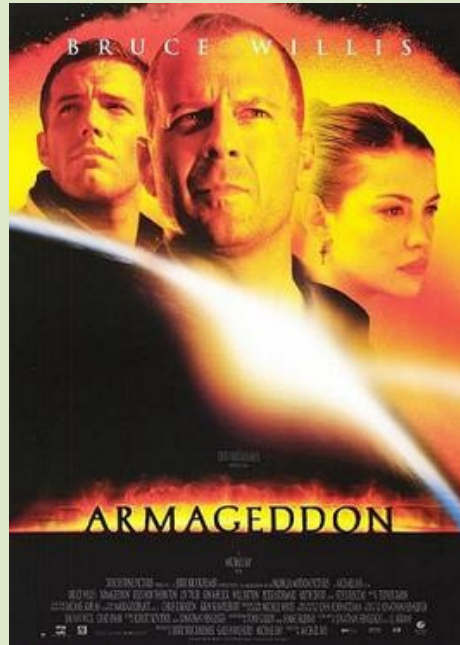


Figure 4. Evolution of "thief" catches in Senegal at different landing ports. [Source: Reproduced with permission of Thiou et al. 2012, reference [10]]

A large part of commercial fish species are overexploited. The main species affected by overfishing are cod in Newfoundland, sardines in California, anchovies in Peru, herring in the North Sea and *Euphrasichthys aeneus*, better known as "thief", along the Atlantic coast of West Africa. This group is called thief in Senegal, a word borrowed from Lebanese and Wolof vocabulary. Thief was traditionally used in the preparation of the Senegalese national dish, *thiou* (see dish), composed of fish, various vegetables and rice. Thief catches only decreased in Senegal until 2006 (CRODIT data [10], Figure 4).

Encyclopédie de l'environnement 3/10 Généré le 14/09/2025

Scientific and artistic contributions to ecology



Graham Harman's quotation:

"[T]he best remedy for what ails us is not the truth/knowledge pair"

Scientific and artistic contributions to ecology



Scientific and artistic contributions to ecology



Professional reluctance?

How do science communicators feel about using such tricks?



Hannah Little
Lecturer in Communication and
Media, University of Liverpool

- science communicators worry, at times, that introducing counter-intuitive narratives or human characters to their communication might detract from the science.
- science communicators may worry that making their stories too negative could leave people disheartened, too anxious to act on things like the climate, or turn them off science altogether. However, negative emotions can actually be an important step in the emotional journey towards activism.
- science is often a collective endeavour involving huge teams. Arguably, it is the scientific method, rather than individual researchers, that makes science successful. Science communicators often refrain from overemphasising individual responsibility or opinion.
- having too many characters or counter-intuitive elements could make science communication too complex, contradicting the objective to make something highly complex easily understood.

Scientific and artistic contributions to ecology

MOTELX
Match the plot with its corresponding movie.
Make sure to highlight the clues prompting your answer.

Earth Day 2023: Horror in Defense of the Planet
30 April 2023

Despite clear evidence of the impacts of climate change, certain political figures and groups continue to deny or delay the crisis. This climate denial, perpetuated by the fossil industries that use "disruptive" science, is collaborating with the right politicians in Europe to electorally impact climate reforms. However, there is significant global consensus on the need for action.

Horror cinema has identified this battle of ecological anxiety from the very beginning, appropriating the theme to intervene and raise awareness through the driving force of fear. Eco-horror is a subgenre of horror that focuses on the terrifying consequences of environmental degradation, presenting nature as an active and vengeful force against human exploitation. These films explore ecological anxieties through narratives in which the natural world fights back—through monstrous creatures, subtle psychological breakdowns, and often through systematic deconstruction of familiar landscapes. In essence, eco-horror reflects a deep cultural fear of losing control over the environment that we have long taken for granted, transforming the usually positive nature into a central character of fear and terror consequences.

The genre's roots go back to the 1950s, when postwar fears about nuclear fallout and scientific overreach gave rise to films in which nature comes — more notably the all-powerful "Godzilla" — as metaphors for environmental dangers. In the 1970s, growing ecological awareness led cinema to address human environmental abuse by staging the wrath of nature descending upon the characters; and the 1980s and 1990s bring a mix of eco-horror with sci-fi and psychological horror. Now in the 21st century we have more urgent and speculative visions centered in climate change, extinction, and the existential risk of living "unhospitable" in the Anthropocene.



A. "Creature from the Black Lagoon" (Jack Arnold; 1954)
B. "Godzilla vs. Hedorah" (Yoshimitsu Banno, Ishirô Honda; 1971)
C. "Prophecy" (John Frankenheimer; 1979)



D. "Mother!" (Darren Aronofsky; 2017)
E. "Annihilation" (Alex Garland, 2018)
F. "In the Earth" (Ben Wheatley; 2021)

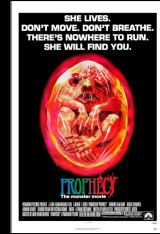
1. A strange prehistoric creature lurks deep in the Amazon jungle. A group of scientists tries to capture it and bring it to the "civilized world" for study.
2. As the world searches for a cure for a disastrous virus, a scientist and a boy scout venture deep into the forest for a routine inspection of their equipment.
3. A government health inspector is sent to assess the damage a logging company is doing to a patch of forest claimed by Native Americans, and comes face to face with a creature of true terror incarnate.
4. A toxic, ever-evolving alien life form from the Dark Gaseous Nebula is here to feed on our rampant pollution.
5. Surrealizing ecological nightmare in which a couple's relationship is tested when unexpected guests arrive at their home, interrupting their peaceful existence.
6. A biologist enlists in a secret and dangerous expedition where the laws of nature do not apply.



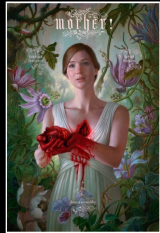
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1. A strange prehistoric creature lurks deep in the Amazon jungle. A group of scientists tries to capture it and bring it to the "civilized world" for study.
2. As the world searches for a cure for a disastrous virus, a scientist and a boy scout venture deep into the forest for a routine inspection of their equipment.
3. A government health inspector is sent to assess the damage a logging company is doing to a patch of forest claimed by Native Americans, and comes face to face with a creature of true terror incarnate.
4. A toxic, ever-evolving alien life form from the Dark Gaseous Nebula is here to feed on our rampant pollution.
5. Surrealizing ecological nightmare in which a couple's relationship is tested when unexpected guests arrive at their home, interrupting their peaceful existence.
6. A biologist enlists in a secret and dangerous expedition where the laws of nature do not apply.