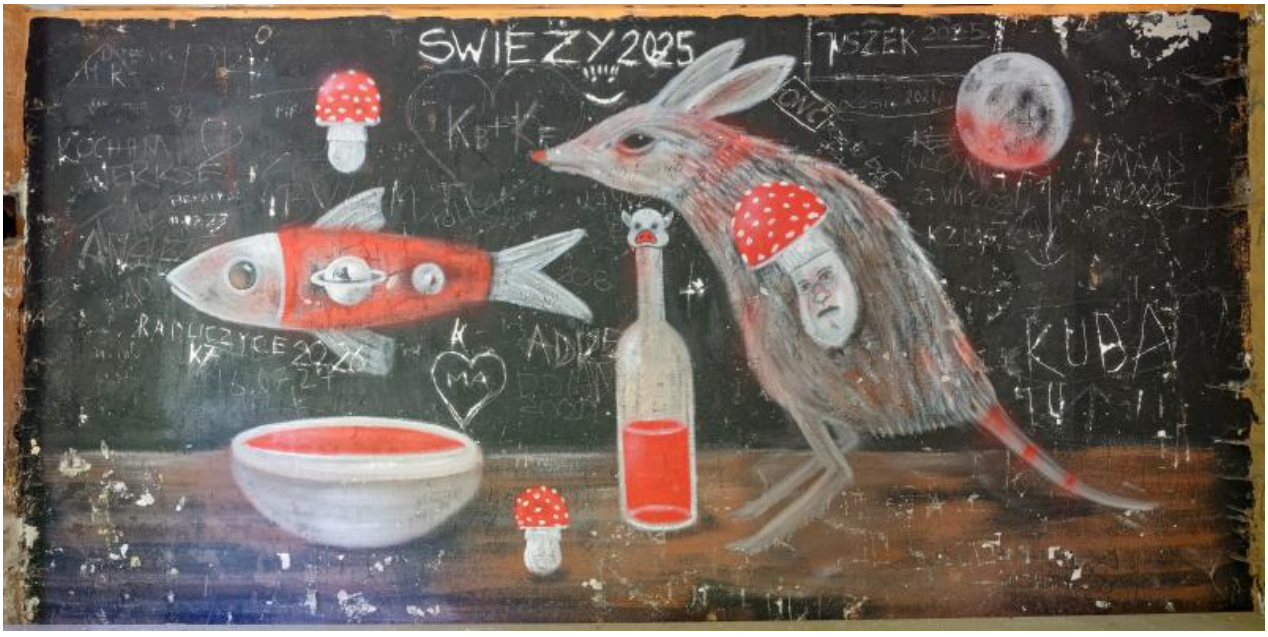
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"The Futures We Tell"

Weik von Mossner, Alexa



Graffiti artwork in Wisła, Poland.

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Keeping up with climate news has been hard recently, and not only because it is often buried beneath the screaming headlines of seemingly more immediate threats. Those who still do manage to pay attention to the climate news face another layer of anxiety as they are trying to make sense of a barrage of frightening graphs representing a world on the brink of what UN General Secretary António Guterres has called "the era of global boiling." In an article on "the risk of a hothouse Earth trajectory," climatologists warn of an imminent "point of no return," and a member of the European Scientific Advisory Board on Climate Change alerts Europe to prepare for three degrees of warming by the end of the century. In my mind, these words conjure images of punishing

> rainstorms, scorching heat, and blazing forests—conditions even more extreme than what we already experience, and perhaps impossible to live in. Meanwhile I learn that the Trump administration decided to "erase" the scientific finding that climate change endangers human health and the environment. While this doesn't come as a surprise, I find myself staring at my laptop with something like numb panic as I try to imagine the future cost of that erasure. Then I get up and go to the kitchen for a calming cup of tea with an urgent desire to dream up a less threatening scenario. (From the article)

This article was originally published in *Springs: The Rachel Carson Center Review* . *Springs* is an online publication featuring peer-reviewed articles, creative nonfiction, and artistic contributions that showcases the work of the Rachel Carson Center and its community across the world.

2026 Alexa Weik von Mossner

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