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Joanna Nowakowska
The John Paul II Catholic University of Lublin
Poland
joanna.zu.nowakowska@gmail.com
ORCID: 0009-0007-2127-2063

Ecogames: Playful Perspectives on the Climate Crisis, edited by Laura op de Beke, Joost Raessens, Stefan Werning, and Gerald Farca, constitutes a comprehensive and ambitious exploration of the intersection between gaming and environmentalism. It offers perspectives from diverse fields – such as green media studies, environmental humanities, history of art, as well as postcolonial and Indigenous studies – across 28 chapters, grouped into four thematic sections. These contributions explore how games can reflect and shape ecological awareness and influence our perception of what is just. They also present a range of views on the role and consequences of gaming in addressing global environmental challenges. The introduction is one of the book's most enriching and noteworthy parts. It sets the stage by charting the history of ecological themes in gaming from the 1970s to 2023, while situating them within broader cultural and technological contexts. This is further evidenced by the volume's thematic organization, which encompasses game design, narrative analysis, nonhuman perspectives, and the societal implications of games.

Although the advantages of *Ecogames* are evident and substantial, the book as a whole displays inconsistency in the quality and scholarly contribution of its individual chapters to the discourse of green humanities. The following overview focuses on selected chapters that warrant closer examination. Alenda Y. Chang's "Change for Games" demonstrates the potential of games to address real-world challenges**.** By addressing both the environmental impact of gaming practices, like digital downloads and incorporating sustainability principles into design, Chang emphasizes how games can serve as platforms for fostering ecological awareness. Similarly, Péter Kristóf Makai's "Do You Want to Set the

World on Fire?" investigates the relationship between player agency and the portrayal of systemic ecological crises. Makai's analysis showcases how games can, but not always do, navigate the complexity of climate issues while maintaining accessibility and engagement for players.

The volume also addresses environmentalism alongside other critical perspectives such as postcolonialism, pedagogy, and media aesthetics, which are frequently examined together within contemporary ecological discourse. Soraya Murray's "Postcoloniality, Ecocriticism and Lessons from the Playable Landscape*"* and Souvik Mukherjee's "No Cyclones in Age of Empires" explore the overlap between ecological and postcolonial concerns. These chapters discuss how games reflect and challenge narratives of resource exploitation, colonial expansion, and the manipulation of natural systems in both historical and contemporary contexts.

Other notable contributions include Hans-Joachim Backe's "Between the Lines"**,** which highlights the potential of educational games to engage players in and beyond the classroom; Thomas Bjørner and Henrik Schønau-Fogs's "A Dynamic Engagement Model to Provide Ecological Awareness of the Climate Crisis through Video Games," which reflects on the various motivations that draw individuals to gaming; and Victor Navarro-Remesal and Mateo Terrasa Torres' "Healing a Life out of Balance," where the concept of ecosophy is brought into dialogue with the mechanics and aesthetics of the game *Death Stranding*.

While most contributions consider particular aspects of gaming through ecological lenses, Sebastian Möring and Birgit Schneider's "Climate–Game–Worlds: A Media-Aesthetic Look at the Depiction and Function of Climate in Computer Games" offers a ready-to-use manual with questions and advice on analyzing games with a green perspective in mind. Other intriguing chapters include those by Laura Op de Beke ("Dark Play and the Flow Time of Petroculture in Oil-Themed Games"), where she studies the correlation between oil industry and constructions of masculinity, and by Merlin Seller ("Hiding (in) the Tall Grass: Rethinking Background Assets in Video Game Plantscapes"), who investigates the symbolic and narrative significance of plants, particularly grass, within games.

The monograph likewise features some unorthodox approaches. One example is "Symbiosis, or How to Make Kin in the Chthulucene" by Joost Raessens, which shifts focus from video games to a gaming project inspired by Donna Haraway's concept of *Symbiosis*. Another noteworthy contribution is Rainforest Scully-Blaker's engaging and accessible chapter, "Reframing the Backlog: Radical Slowness and Patient Gaming," which discusses slow gaming practices influenced not only by choice but primarily by external circumstances. A similar view is represented by Nicolle Lamerichs, whose chapter, "Sustainable Fandom: Responsible Consumption and Play in Game Communities," focuses on how board gaming and cosplay communities can adopt a more eco-friendly approach. Lastly, one should mention Stefan Werning's "Remediating Green

Practices: Landscape Photography and Nature Documentary Filmmaking in Video Games," where he observes that various eco practices embedded in games often operate without critical reflection or conscious intention.

Although the collection's scope is undoubtedly impressive, it is not without its shortcomings. Some chapters lack a clear thesis or overarching argument, concentrating instead on detailed analyses of specific games or genres without drawing broader conclusions. This occasionally results in a sense of unevenness, as the depth and clarity of insights vary across contributions. Nevertheless, even these chapters provide valuable case studies, making the book a timely and much-needed addition to the ongoing dialogue on the climate crisis and cultural engagement, despite its inconsistencies. *Ecogames* is therefore a valuable resource for scholars and practitioners exploring how gaming can engage with environmental concerns. Bringing together a wide range of perspectives and methods, the volume points out the potential of games to shape ecological awareness and encourage both systemic and individual change. By examining the connections between environmentalism, culture, and technology, it not only addresses a notable gap in the existing scholarship but also opens pathways for future research on the role of gaming in advancing environmental justice.