The critical theorist and filmmaker Elizabeth A. Povinelli is Franz Boas Professor of Anthropology & Gender Studies at Columbia University. She is one of the founding members of the Karrabing Film Collective. The exhibition ‘Rethinking Nature’ at the Museo Madre Napoli, commissions and presents her installation *Weather Reports* (2021), that features wall drawings spanning five centuries to evoke the dramatic upheavals of ecologies and cartographies as Europe asserts control over the meaning and destiny of territories, lands and peoples. These cartographies stretch across the (now) Italian Alps to the saltwater region of the (now) Top End of the Northern Territory in Australia, to tell the impacts of this history on two respective clans belonging to the respective territories, the family of Povinelli and the ancestors of Karrabing Film Collective. The histories of these two clans are also presented in parallel through the juxtaposition of the film *The Inheritance* (2021), which situates the dispossession experienced by Povinelli’s family in Trentino Alto-Adige within the wider context of European immigration to the United States. The double-channel video *The Mermaids, Mirrorworlds* (2018) is a powerful account of the alternative futures of industrial toxicity in the ancestral lands of Karrabing members.

Povinelli’s work spans eight books, including the influential treatise *Geontologies* (2016), and the graphic memoir *The Inheritance* (2021), as well as over eight films with the Karrabing Film Collective. Together they attempt to theorise and artistically re-present the grounds and exits of settler late liberalism. Her latest book *Between Gaia and Ground: Four Axioms of Existence and the Ancestral Catastrophe of Late Liberalism* (2021, DUP) informs the conceptual underpinnings of ‘Rethinking Nature’, and theorises the climatic, environmental, viral and social catastrophe as an ancestral catastrophe that indigenous and colonized peoples have been withstanding for centuries.