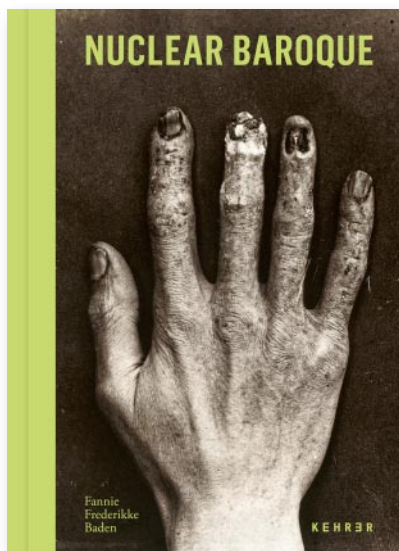




NEW RELEASE 2026

Fannie Frederikke Baden

***Nuclear Baroque***

***Glow and Violence in the Visual Aftermath of Chernobyl***

Texts by Fannie Frederikke Baden

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#### A critical view on the aesthetics of nuclear disaster, its glow and violence

Radioactivity is invisible, yet popular culture insists on making it shine. From glowing objects and luminous bodies to contaminated landscapes and spectacular scenes of disaster, images of radioactive pollution have shaped how nuclear power is imagined, feared, desired and remembered.

Drawing on her doctoral research, Fannie Frederikke Baden presents *Nuclear Baroque* a scholarly monograph investigating the history of nuclear visual culture and how these images influence our understanding of radioactivity, disaster and a nuclear future. Today, many scholars argue that we are situated within a »Nuclear Renaissance«: a moment of renewed optimism about nuclear power as a possible solution to the climate crisis and energy insecurity. Baden, however, argues that popular visual culture tells a markedly different story. Rather than celebrating technological progress and energy utopia, it repeatedly returns to images of life next to disaster: pollution, mutation, ruin and tragedy. The nuclear glow, in this context, turns from a sign of technological and political promise into an exaggerated reminder of nuclear destruction.

Baden describes this visual language as »Nuclear Baroque«: a world of fantasy, spectacle, and excess in which the consequences of nuclear disaster become absurdly »sensible«. Such representations can make catastrophe appear both distant and unreal, and potentially obscure the environmental and technoscientific realities of nuclear power.

How does this nuclear visual culture actively build and re-build our contemporary understanding of nuclear energy? And what

aesthetic experience occurs when we encounter beautifully made devastation?

While nuclear science and policy shape the future of nuclear energy at an institutional level, Baden examines how popular visual culture influences its perception within wider society; how images of spectacle, catastrophe and beauty influence the ways in which nuclear power is imagined and understood beyond the realms of scientific and political discourse.

**Fannie Frederikke Baden** is a researcher in visual culture with a PhD in Art History and Visual Studies from Lund University, Sweden. Her research explores the aesthetics of nuclear culture, with a particular focus on how popular visual media shape the ways nuclear power is imagined, understood, and even made to appear sensible.

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## Press Images



o1\_ A Uranium glassware in a shop window in New Orleans, 2021  
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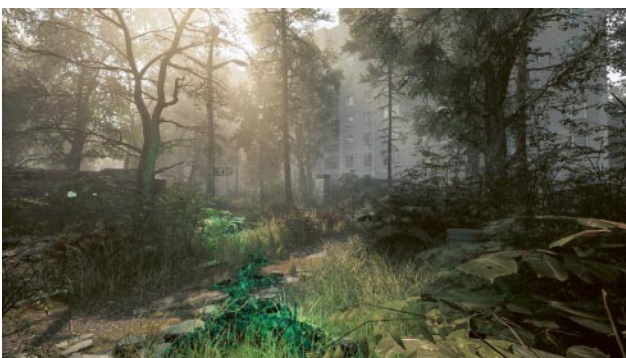
o2\_ The bones of the author's hand in an X-ray, 2023 © Fannie Frederikke Baden and Region Skåne



o3\_ The area of 'Moscow Eye', showing remnants of infrastructure in the Zone, including the Duga Radar. A green mist is appearing form on the right, screenshot from Chernobylite © Fannie Frederikke Baden and TheFarm51



o4\_ Doctors' lab coats hanging abandoned in Prypiat Hospital no. 126, 2019  
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o5\_ Inside Prypiat's residential area, screenshot from Chernobylite  
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o6\_ A barber's in Prypiat, 2021 © Carsten Olsen



07\_View from the top of an apartment complex in Prypiat, screenshot from Chernobylite © Fannie Frederikke Baden and TheFarm51



08\_View from the top of an apartment complex in Prypiat, 2019 © Carsten Olsen.



09\_A Chernohost monster appearing from a rift in space-time in Kopachi, screenshot from Chernobylite © Fannie Frederikke Baden and TheFarm51



10\_Attack by a Chernohost, screenshot from Chernobylite © Fannie Frederikke Baden and TheFarm51



11\_Monument honouring the first responders who gave their lives on 26 April 1986, Those Who Saved the World, outside Fire Station 3 in Chornobyl, 2021 © Carsten Olsen