

## Anniversary Editorial Ecozon@ Issue 11.2

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DOI: [HTTPS://DOI.ORG/10.37536/ECOZONA.2020.11.2.4031](https://doi.org/10.37536/ECOZONA.2020.11.2.4031)



To mark *Ecozon@*'s tenth anniversary, we are presenting a larger issue than usual, entitled '2020 Ecocriticism: In Europe and Beyond'. Its aim is to consolidate, and to celebrate, what has been achieved over the last ten years through the collective efforts of the journal's editors, guest editors, contributing scholars, reviewers, writers and artists, by reviewing the progress made in European ecocriticism, and suggesting possible new developments in the coming decade. Worldwide, interest in the ecocritical approach has witnessed rapid growth over the past decade: it has established itself as an important branch of literary and cultural criticism, while at the same time entering into fruitful interdisciplinary collaborations under the umbrella of the environmental humanities. The editors of *Ecozon@* are proud to have played a part in this development in the European context, by providing a platform for communication between speakers and readers of the five languages we publish in, and a space for reflection on how linguistic and cultural diversity yields a plurality of understandings of nature and environment, and how these may help humanity meet the socio-environmental challenges of the future.

The issue opens with a Foreword comprising three short statements. The first two of these are from the leaders of the organisations without whose support the journal could not have been launched and could not survive today: EASLCE and the Instituto Franklin at the University of Alcalá. The third is from the journal's co-founders and first Managing Editors, Imelda Martin Junquera and Margarita Carretero González.

In place of the usual guest-edited, themed section and the general section, the editors of this issue, Carmen Flys, Axel Goodbody and Serpil Oppermann, have invited leading scholars to provide critical overviews of research in their area over the past decade. Some of these experts have contributed articles to *Ecozon@* in the past, or guest-edited issues; others were approached to cover new areas, and appear in these pages for the first time. The 26 essays are divided into three sections, devoted respectively to ecocriticism in European countries and regions, ecocritical approaches which have emerged and established themselves over the past ten years, and calls for new ecocritical practices. Under the heading "Literature, Landscape and Identity in Nations and Regions," ten essays offer overviews of ecocritical themes, approaches and perspectives, in countries ranging from Norway to Italy and from Ireland to the Baltic States and Turkey. Relations between Europe and the wider world are addressed in articles on ecocriticism in Africa and Latin America, and on literary and visual representations of the plight of climate refugees attempting to cross the Mediterranean. The second section, "Food, Plants, and Interspecies Relations," comprises seven essays and an interview surveying the development of Plant and Vegan Studies, and work on the concepts of Ecophobia,

Slowness, Affect, Transcorporeality, Risk and Toxic Landscapes and their representation in literary and visual texts. Finally, seven essayists and the interlocutor in a further interview call for "New Ecocritical Practices:" these range from biopolitics and multispecies justice to 'Stig(e)mergy' and policy engagement in the Environmental Humanities, from 'thinking with writing' to 'dark, wild hope' and Mindful ecocriticism, and a demonstration of the usefulness of ecocritical analysis for environmental historians.

For this issue, Creative Writing and Art editor, Damiano Benvegnù asked the artists whose work has featured on the covers of the last twenty issues of the journal to contribute once again with a work reflecting the distance (or proximity) between their original contribution and the current one, and the possible changes in their artistic relationship with the environment over time. He presents a mosaic of "experiences, visions, and eco-aesthetic commitment" consisting of work by six artists: the British photographer John Darwell ('The Dog Walkers'); the Berlin-based artist Michael Markwick ('The Swimmer'); Françoise Lucas, who lives and teaches in the Netherlands ('Plants'); the Spanish eco-artist Lucia Loren ('Ciclo Seco'); Tamiko Thiel, pioneer in the fields of virtual and augmented reality art ('Evolution of Fish'); and the Austrian artist Thomas Feuerstein ('Metabolic Machines').

In place of the usual reviews of recent publications, the Book Review Section presents four longer review essays. Astrid Bracke commissioned surveys of key ecocritical publications in Germany and Spain by Anna-Marie Humbert and Beatriz Lindo Mañas, and essays on a genre and a theme which have come to occupy important places in environmental culture in the last ten years. In the first of these, Jos Smith reflects on how 'New Nature Writing' in the UK has altered and broadened the traditional genre, in ways which have led to its rediscovery in other countries. Christa Grewe-Volpp follows by surveying the development of the new transnational and transdisciplinary field of Energy Humanities, focusing on four in-depth studies of petroculture.

Anniversaries mark times of endings and new beginnings. To celebrate *Ecozon@*'s 'adolescence,' we have changed the aesthetic of the header and the homepage, albeit maintaining its essence. After ten years we now say goodbye to Associate Editor Axel Goodbody, our founding Associate Editor, and are delighted to announce that Heather Sullivan, Professor of Modern Languages and Literatures at Trinity University, San Antonio, Texas, will be taking up the position. We also record the appointment of Isabel Pérez Ramos of the University of Oviedo, who is succeeding Astrid Bracke as Book Reviews Editor, and welcome Sean Singh Matharoo, who works in the Department of Romance Studies at the University of North Carolina, Chapel Hill, as Assistant Book Reviews Editor. Furthermore, we also say goodbye to our current Managing Editors, Diana Villanueva Romero of the University of Extremadura and Lorraine Kerslake of the University of Alicante who have brought their tenure to a close working together on this lengthy and complex anniversary issue, and we welcome Gala Arias Rubio of the Autonomous University of Madrid as the new Managing Editor. After four years of perhaps invisible but very necessary work behind the scenes, we also thank Assistant Editor Christopher Schliephake and Editorial Assistant Lisa Wulf who step down to undertake new paths in their careers. As the main journal editors for the past decade, we

would like to once again thank the current and past members of the editorial board, section editors, guest editors and assistants, who have worked with such dedication over these years, and without whom *Ecozon@* could not appear.

It is gratifying to have completed a decade of work in which *Ecozon@* has sought to provide a useful service, not only for EASLCE and GIECO members, but also for humanities scholars in Europe and beyond. The journal, which relies entirely on the unpaid labour of its editorial team, authors, reviewers, advisory board and supporters, enjoys growing international recognition. We have decided on topics for the next 5 issues, and reached agreements with guest editors. However, as always we remain open for suggestions for new themes, and of course for research articles and creative works. *Ecozon@* relies, after all, entirely on its readers. As editors we take this opportunity to express our warmest thanks to the journal's readers over the last ten years. We hope the essays presented here may assist and inspire scholars of all kinds to engage in the next decade of ecocritical research.

The logo for Ecozon@ features a stylized green leaf icon above the text 'Ecozon@' in a bold, sans-serif font.

Vol. 11, No. 2