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Mission Statement

This journal of ecocriticism, founded in 2010, is a joint initiative of GIECO (Ecocritical Research Group in Spain) and EASLCE (European Association for the Study of Literature, Culture and Environment) and is published by the University of Alcalá as of 2014. Its principal aim is to further the study, knowledge and public awareness of the connections and relationship between literature, culture and the environment. As a virtual space, it provides a site for dialogue between researchers, theorists, creative writers and artists concerned with and by the environment and its degradation. Its pages are open to contributions on all literatures and cultures, but its special mission is to reflect the cultural, linguistic and natural richness and diversity of the European continent.

Contributions, which are subject to double-blind peer review, are accepted in five languages, in order to increase visibility and broaden the participation of scholars who are not part of the English-speaking world. *Ecozon@* publishes original research articles, in addition to creative writing, visual arts and book reviews. Publication is open to scholars interested in ecocriticism from around the world. We recommend membership of EASLCE to our contributors and readers, but it is not a requirement for either.

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Project Description: Floral Fasciation is an ongoing research-creation project exploring plant mutation, biodiversity, and disability through photography, sculpture, and videography. Focusing on fasciated and otherwise irregular flowers, the work considers how ideas of normality, deviation, and classification are constructed. Fasciation and other irregular plant growth patterns can have many causes, including genetic changes, illness, injury, environmental conditions, or other disruptions to growth. The same could be said of disability. And, like the biodiversity among these flowers, disability takes many forms: in invisible and visible differences, with obvious or subtle, changing and complex impacts on wellbeing. In collecting and documenting "disabled" flowers, I hope to question the stigma that gets assigned to human disability. I ask whether illness and difference can make us reflect on survival and adaptation, rather than impairment. All flowers have been collected or cultivated by me, most of them locally, in Montreal. No AI is used in my work.

Artist Bio: A visibly disabled interdisciplinary artist based in Tiohtiá:ke/Mooniyang/Montréal, Emery Vanderburgh draws on experiences with cancer and disability to explore how science and culture shape ideas of difference. Her work, often in collaboration with disabled communities, has been shown nationally and internationally. Website: <https://emeryvanderburgh.ca/>

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