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Introduction: Geographies of the Present: Spaces and Places of the Anthropocene in Italy

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Abstract

The Introduction provides an overview of the theoretical framework and scholarly discussions relevant to the content of this special issue. In the first part, it discusses the uses of the term Anthropocene in scientific contexts and in the humanities, clarifying the ways in which it has been used by the authors. It then explores how this term has been relevant for approaches developed at the crossroad of Italian Studies, ecocriticism, and the environmental humanities, mapping previous contributions that inform the articles included in the special issue. The following section overviews the articles and reflects in conclusion on the most significant issues that emerge from them. These points concern the role that literature can play in the understanding of nature and culture as reciprocally connected and the creation of synergies between cognitive endeavours, creative experiments, and concrete actions in individual and collective forms of environmental engagement.

Keywords

Anthropocene, Geography, Ecocriticism, Environmental Humanities

In March 2024, the proposal for an Anthropocene Epoch as a formal unit of the Geologic Time Scale was rejected by the ICS Subcommittee on Quaternary Stratigraphy (SQS).¹ This decision was made on the basis of insufficient geological evidence, in particular the global stratigraphic markers required to define a distinct geological epoch. Nonetheless, the wide-ranging and diverse debate characterising the emergence of the term Anthropocene, as well as the discussions following its official rejection, has demonstrated that the discourse surrounding the Anthropocene has never been purely scientific. Since atmospheric chemist Paul Crutzen and biologist Eugene F. Stoermer introduced the term in 2000, proposing the existence of a new geological epoch defined by humanity's geological impact on Earth, different aspects of the Anthropocene have been examined and discussed by scientists from multiple disciplines, especially with respect to its inception, causes, and the identification of its 'golden spike'.² The Anthropocene Working Group, a subcommittee of the Subcommittee on Quaternary Stratigraphy (SQS), established 'the status, hierarchical level and definition of the Anthropocene as a potential new formal division of the Geological Time Scale'³ and pointed out that, beyond the chronostratigraphic context, Anthropocene is 'an informal term to denote a broader interpretation of anthropogenic impact on the planet that is distinctly diachronic, going back many millennia'.⁴ Other members of the scientific community, such as Graeme Swindles, Thomas Roland, and Alastair Ruffell, welcomed the rejection of a formalised

¹ The SQS decision was approved by the International Commission on Stratigraphy (ICS) on the 20th of March 2024 and subsequently endorsed by the International Union of Geological Sciences (IUGS).

² In geology, a 'golden spike' describes a specific physical marker, typically situated within a stratigraphic section, which serves to delineate the boundary between different geological epochs, therefore representing a recognisable transition in the Earth's geological, climatic, or biological conditions. In 2023, the Anthropocene Working Group proposed that sediments from Crawford Lake in Canada should serve as a golden spike for the official ending of the Holocene and the beginning of the Anthropocene. See <<http://quaternary.stratigraphy.org/working-groups/anthropocene/>> [accessed 23 October 2024].

³ Anthropocene Working Group, Newsletter 1, December 2009, p. 1, < <http://quaternary.stratigraphy.org/wp-content/uploads/2018/08/Anthropocene-Working-Group-Newsletter-No1-2009.pdf> > [accessed 23 October 2024].

⁴ Anthropocene Working Group, 'Working Group on the "Anthropocene"', *Subcommission on Quaternary Stratigraphy*, 2019 <<http://quaternary.stratigraphy.org/working-groups/anthropocene/>> [accessed 23 October 2024].

ratification of the Anthropocene, arguing that, ‘to retain its potential power and usability as a tool and term to bring about positive climate and environmental action, the Anthropocene should be maintained as a purely informal term and remain a philosophical concept’.⁵ According to this perspective, the contribution of the Anthropocene as a concept lies in its openness to ‘interpretations and implementations differing between researchers and practitioners from different disciplines and backgrounds’.⁶

Despite being rejected as a chronostratigraphic unit, the Anthropocene as a concept has progressively imposed itself as a key idea to understand a world undeniably affected by climate change and environmental crisis, in which it is necessary to focus on ‘new ways of thinking about humanity’s relationship to nature, ourselves and our collective existence’.⁷ As pointed out by anthropologist Elizabeth Povinelli, ‘the concept of the Anthropocene has already had a dramatic impact on the organization of critical thought, cultural politics, and geopolitical governance in and across the global north and south’.⁸ The contextualisation of human action within the framework of the Anthropocene, as suggested by Jeremy Davies, provides ‘a way to conceptualize human societies’ participation in deep time, a participation that had always existed, and that has taken on practical salience under the peculiar circumstances of the present day’.⁹ What these arguments seem to suggest is that Anthropocene is an extremely valid concept, term, and analytical tool for the humanities, which are no longer merely ancillary to debates concerning the relationship between humans and their environments.

The debate around the different implications that can be associated with the concept of the Anthropocene (i.e. whether or not it is fair to attribute the responsibility for the

⁵ Graeme T. Swindles, Thomas P. Roland, and Alastair Ruffell, ‘The “Anthropocene” is most useful as an informal concept’, *Journal of Quaternary Science*, 38 (2023), pp. 453-54 (p. 453), doi:[org/10.1002/jqs.3492](https://doi.org/10.1002/jqs.3492).

⁶ Swindles, Roland, and Ruffell, ‘The “Anthropocene” is most useful as an informal concept’, p. 453.

⁷ Eva Lövbrand, Malin Mobjörk, and Rickard Söder, ‘The Anthropocene and the Geo-Political Imagination: Re-Writing Earth as Political Space’, *Earth System Governance*, 4 (2020), doi:[org/10.1016/j.esg.2020.100051](https://doi.org/10.1016/j.esg.2020.100051).

⁸ Elizabeth Povinelli, *Geontologies: A Requiem for Late Liberalism* (Duke University Press, 2016), pp. 13-14.

⁹ Jeremy Davies, *The Birth of the Anthropocene* (University of California Press, 2016), p. 140.

environmental crisis to a homogeneous and undifferentiated human species) has also produced new definitions and interpretations – Capitalocene (Moore 2016), Wasteocene (Armiero 2022), Plantationocene and Chthulucene (Haraway 2015).¹⁰ As Sophie Chao puts it, ‘we need to treat [these terms] as action-concepts, which encourage us to *get* somewhere. They inject scientific epistemologies with a political edge’.¹¹ In conjunction with Chao’s article, Timothy Morton, one of the most influential voices in the Anthropocene debate, has spoken out strongly against the official rejection by the International Union of Geological Sciences (IUGS), precisely on political grounds. Morton bemoans the poor political timing of this decision, which risks de-emphasizing the dramas of climate change in a world, especially in the Global North, where politics increasingly veers towards the far-right, which, among other things, flirts with climate change denial.¹² While we are aware of the relevance and epistemological potential of the alternative terms mentioned above, in this special issue we retain Anthropocene as an ‘action-concept’ able to function as the most comprehensive umbrella term for the analysis of the intersection of scientific epistemologies and politics. On the one hand, alternative terms might focus on the agency of specific actors in the characterization of the relationship between humans and their environments (i.e. capitalism, waste). On the other hand, the use of Anthropocene preserves the scale and heterogeneity of discourses on this topic. The term embraces the full scope of political issues linked to the environmental crisis without limiting access to insights on the agency of those specific actors.

¹⁰ *Anthropocene or Capitalocene? Nature, History and the Crisis of Capitalism*, ed. by Jason W. Moore (PM Press, 2016); Marco Armiero, ‘The Case for the Wasteocene’, *Environmental History*, 26 (2021), pp. 425–30, doi.org/10.1093/envhis/emab014.003; Donna Haraway, ‘Anthropocene, Capitalocene, Plantationocene, Chthulucene: Making Kin’, *Environmental Humanities*, 6 (2015), pp. 159–165, doi.org/10.1215/22011919-3615934.

¹¹ Sophie Chao, ‘Beyond the Anthropocene: We Must Rethink Our Epoch. The Dangers of Hierarchical Science’, *iai news*, 8 April 2024 <<https://iai.tv/articles/beyond-the-anthropocene-we-must-rethink-our-epoch-auid-2803>> [accessed 23 October 2024].

¹² Timothy Morton, ‘Rejecting the Anthropocene is a Mistake. Geologists’ Vote is a Terrible Blunder’, *iai news*, 9 April 2024 <<https://iai.tv/articles/rejecting-the-anthropocene-is-a-mistake-auid-2806>> [accessed 23 October 2024].

Furthermore, the critical-epistemological framework of the Anthropocene helps to approach complex and evolving geographical phenomena (i.e. migration fluxes, urban trends and configurations, landscape transformations) and reconfigures the geographical present we inhabit, revealing global political and spatial interconnections within a temporal framework that spans both the distant past and remote future. The title of this special issue emphasises the plurality of the '*Geographies of the Present*' to target both the multifaceted aspects of the environmental crisis and the instability of a geography perceived as fixed and controllable. The subtitle, 'Spaces and Places of the Anthropocene in Italy', narrows the focus down to the Italian context. Italy's fragile geographies, particularly in recent years and even as this Introduction is being written, vividly exemplify how the environmental crisis calls for urgent practical, geo-political and cultural responses. Italy's diverse ecosystems, sensitive to historical and recent shifts in both physical and human geography, and the cultural reactions these shifts have to date generated, make it an ideal case study for environmental humanities and Anthropocene studies.

Over the past fifteen years, the Anthropocene has emerged as a central conceptual framework within the field of Italian Studies, overcoming disciplinary barriers and gaining prominence within the scholarly debate. Conversely, this field has proved to be a fertile ground for processing and contributing to the debate on the Anthropocene. The field gave birth to a plurality of critical approaches, often welcomed as a peculiar feature of the development of this research area in the Italian context. Unsurprisingly, recent scholarly investigations of the representations of the environmental crisis in Italian culture affirm the epistemological productivity and comprehensiveness of the concept as an asset of analytical approaches to these representations. For instance, Marina Spunta and Silvia Ross, in their *Tra ecologia letteraria ed ecocritica*, refer to the Anthropocene as a 'macro-term' that encompasses its various

conjugations, which in turn underline its ‘divergenti aspetti politici e ideologici’.¹³ In tracing the history of the environmental humanities in Italy, Enrico Cesaretti, Roberta Biasillo, and Damiano Benvegnù argue that there has always been an underlying environmental awareness in Italian humanistic culture.¹⁴ Similarly, Spunta and Ross point out how the new currents of research on the environmental crisis and the Anthropocene in Italian Studies have enriched a cultural tradition that was already sensitive to the environment.¹⁵ Volumes such as *Italy and the Environmental Humanities: Landscapes, Natures, Ecologies*, edited by Serenella Iovino, Enrico Cesaretti, and Elena Past (2018), and *Italy and the Ecological Imagination: Ecocritical Theories and Practices*, edited by Damiano Benvegnù and Matteo Gilebbi (2022), consolidate the tensions and relationships between traditional critical approaches, centred on the perception and representation of the Italian landscape, and contemporary sensitivities to the anti-anthropocentric and non-human perspectives. Iovino, Cesaretti, and Past believe that it is necessary to carry out a critical work that defamiliarizes ‘the imagination of Italy – too often frozen in essentialist anthropological categories, romanticized in the aesthetic cliché of the “beautiful land”’.¹⁶ Benvegnù and Gilebbi’s volume, in turn, emphasise the contrast ‘between a long-standing and admired anthropocentric representation of the land [...] and our contemporary more-than-human sensibility towards what is instead impure, diverging, hybrid, and entangled’.¹⁷ Claudia Dellacasa and Paolo Saporito, editors of the 2023 special issue of *The Italianist* entitled ‘Cross-cultural Articulations of Italian Ecocriticism’ enrich the scope of ecocriticism in Italy by highlighting the role of cross-cultural exchanges. The cross-cultural

¹³ *Tra ecologia letteraria ed ecocritica. Narrare la crisi ambientale nella letteratura e nel cinema italiani*, ed. by Marina Spunta and Silvia Ross (Franco Cesati Editore, 2022), p. 10.

¹⁴ Enrico Cesaretti, Roberta Biasillo, and Damiano Benvegnù, ‘Environmental Humanities and Italy’, *Oxford Research Encyclopedia of Environmental Science*, 2023, doi.org/10.1093/acrefore/9780199389414.013.809 [accessed 23 October 2024].

¹⁵ *Tra ecologia letteraria ed ecocritica*, ed. by Marina Spunta and Silvia Ross, p. 11.

¹⁶ *Italy and the Environmental Humanities. Landscapes, Natures, Ecologies*, ed. by Serenella Iovino, Enrico Cesaretti, and Elena Past (University of Virginia Press, 2018), p. 6.

¹⁷ *Italy and the Ecological Imagination. Ecocritical Theories and Practices*, ed. by Damiano Benvegnù and Matteo Gilebbi (Vernon Press, 2022), p. ix.

approach of their special issue shows the *porosity* of Italian territories and bodies: ‘Italian culture thus emerges as a plural entity [...] a set of “naturecultures” that sprawls well beyond the official borders of Italy as a nation’.¹⁸

This special issue approaches Italy and its Anthropocenic geographies as a plural constellation of ecosystems and naturecultures. It builds on the contributions to the debate described above and aims to further expand the relevance of the environmental humanities in Italian Studies. Some of the articles were originally presented at a homonymous conference held at University College Cork in February 2023, which was essential for triggering the collaborative exploration of Anthropocenic geographies that this issue articulates. The articles included in this special issue look at the Italian spaces and places of the Anthropocene from different angles, fostering a critical understanding of the ethical, cultural, and political issues that one encounters when using this concept in relation to the environment.

Andrea Bongiorno’s analysis of Andrea Zanzotto’s and Antonella Anedda’s poetry, grounded in a theoretical reflection encompassing literary theory, literary geography, and ecocriticism, aims to identify forms of expression able to reposition the human subject in the landscape and to envision, in Bongiorno’s words, a just anthropocentrism that relies on balanced relationship between the *Anthropos* and their ecosystem. According to Bongiorno, this identification can be achieved by looking at lyric texts as cartographies where the presence of a horizontal and polycentric gaze on the landscape questions the centrality of the human subject. The cartographies of Zanzotto’s and Anedda’s texts encapsulate the complexity of the material, affective and cultural relationships of human subjects with their ecosystems in heavily stratified poems where the multiplication of meanings associated with spatial elements make it impossible to reduce them to a unifying and homogenising standpoint.

¹⁸ Claudia Dellacasa and Paolo Saporito. ‘Introduction: Cross-Cultural Articulations of Italian Ecocriticism’, *The Italianist*, 43.3 (2023), pp. 361-71 (p. 365), doi.org/10.1080/02614340.2023.2273106.

The analysis of Zanzotto's work, in particular *IX Ecloghe* (1962), also lies at the core of Camilla Marchisotti's article.¹⁹ Marchisotti draws on Leo Marx's distinction between sentimental and complex pastoralism to show how the Italian poet's elaboration of the pastoral genre becomes a way for him to address the impact of history on psychological, cultural, and natural landscapes. Far from being a nostalgic and escapist call for a lost idyll (what Marx would call sentimental pastoralism), Zanzotto's complex pastoralism portrays Italy's dramatic transformations in the years of the economic miracle (1958-63) and the growing concerns around the impact of technology on (non)human life. However, while expressing these concerns, Zanzotto's text also ultimately affirms an optimistic faith in the new generations.

Developed at the intersection of material ecocriticism, geocriticism, and literary geography, Jacopo Turini's contribution articulates an innovative critical approach to the reading of place in literature: literary geology. This new approach observes the representations of a place's transformations through geological time, and therefore goes beyond the constraints of human temporalities, but reads these transformations as the result of close connections between and the reciprocal co-determination of natural phenomena and cultural, social, and political factors. Turini brings this critical approach to bear on the poetry of the Swiss-Italian poet Fabio Pusterla, in particular texts focusing on the representation of the border between Switzerland and Italy. Turini interprets Pusterla's critique of the border as an aesthetic and epistemological framework that defines the identity of the natural and urban settings surrounding it as an exploration of marginalised spaces from which alternative forms of expression and a new *poiesis* might stem. According to Turini, components of Pusterla's exploration include his lingering on the geological depth of the temporalities embedded in the mountains surrounding the border, the portrayal of border towns as unpredictable, interstitial spaces, and his notion of place as a dynamic process.

¹⁹ Andrea Zanzotto, *IX Ecloghe* (Mondadori, 1962).

The way that literature and creative productions look at the future of the earth is a recurring theme in the articles included in this special issue. Niccolò Scaffai examines six contemporary Italian novels that, through the stories of their protagonists, discuss the relationship between experiences of environmental degradation and the ideologies used to understand and represent nature. Although environmental degradation has often been used as a symbol or a metaphor of an existential and social crisis that prioritizes the experiences of bourgeois individuals over the complexity of environmental processes, Scaffai argues that literary texts can find a way to strike a balance between the individual and the ecological dimension. This balance can be achieved via the use of ‘parole intime’, to quote Zadie Smith along with Scaffai.²⁰ The novels Scaffai analyses try to strike this balance across their narratives. These explore the way the protagonists’ experiences of environmental degradation and climate change coexist with the discourses and representations embedding these experiences.

Lorenzo Marchese’s article on Italo Calvino’s *La speculazione edilizia* (1963) clearly demonstrates how, for the protagonist, there is no optimistic future, no positive alternative to which humans can turn.²¹ The landscape of ***, the imaginary location where the novel is set and inspired by Sanremo, is dominated by a brutal utilitarianism and the forced imposition of the human on it. While the novel clearly shows that there is no natural innocence that could possibly be restored, at the same time it does not celebrate progress nor modernisation. Rather, through the story of the protagonist’s obsession with possession and his failure to master anything (i.e. the environment, through his construction work company, and women), the novel accounts for the lack of the cognitive, emotive, and ethical instruments that human subjects

²⁰ Zadie Smith, ‘Elegia per le stagioni di un paese’, trad. di Martina Testa, in *Racconti del pianeta Terra*, a cura di Niccolò Scaffai (Einaudi, 2022), p. 271.

²¹ Italo Calvino, *La speculazione edilizia*, in *Romanzi e racconti*, I, edizione diretta da Claudio Milanini, a cura di Mario Barenghi e Bruno Falcetto (Mondadori, I Meridiani, 2001).

need to cope with modernisation, to understand it, and, once they reject it, to envision an alternative.

And what if narratives claiming to offer this alternative stem from the same economic and ethical approaches characterising capitalist discourses and practices that led to the environmental crisis on the first place? Marco Malvestio addresses this problematic question in relation to the history and representations of nuclear power in Italian science fiction. The nuclear bomb has widely populated Italy's science fiction narratives in the years of the Cold War, with frequent links to apocalyptic scenarios and doomed portrayals of catastrophic futures. As Malvestio argues, these representations of the bomb mostly used it as a metaphor or allegory to express deeper existential concerns, therefore concealing the responsibility of the capitalist system in causing the social phenomena that ultimately generate these concerns. According to Malvestio, *H come Milano* (1965) by Emilio De Rossignoli and *Dove stiamo volando* (1972) by Vittorio Curtoni embrace a different portrayal of the bomb and the degradation it causes.²² *H come Milano* uses the bomb, and its impact on (non)human lives and environments, as a means to make more visible the effects of capitalist modernisation on society (i.e. dissolution of social relations, landscape devastation, migratory fluxes, moral crisis) and future generations, while *Dove stiamo volando* achieves this by showing the effects of radiation on the materiality of (non)human bodies.

Thinking about the future in new ways or from different standpoints can also become a way for envisioning and elaborating new scholarly approaches. Florian Mussgnug moves from current definitions of the Anthropocene to discuss the impact of this concept on literary historiography and proposes a new periodisation. Mussgnug's periodisation questions the centrality of the notion of post-war in literary historiography, and the weight of retrospection

²² Emilio De Rossignoli, *H come Milano* (Meridiano Zero, 2017); Vittorio Curtoni, 'Dove stiamo volando', *Bigalassia*, 42 (1979), pp. 11-116.

and teleological closure on the analysis of the decades it refers to, and distinguishes an early Anthropocene from a self-conscious Anthropocene. The latter, which approximately corresponds to the last two decades, is characterised by a self-aware and self-reflexive approach to how environmental issues have shaped and are shaping cultural productions and scholarly efforts. However, this self-awareness also obfuscates the continuity of phenomena between the early Anthropocene, the period preceding the rise of this self-awareness, and our very present. As Mussgnug argues, an anachronistic engagement with the early Anthropocene from the point of view of the awareness characterising our present is what might shed light on the diachronic processes enacted by more than human forces.

Francesca Nardi's account of the postcards from the future created by a group of researchers and art activists in San Martino Valle Caudina is a further example of how alternative approaches to the future might help us enact innovative and creative methodologies. The article describes how the floodings that hit the small village in 2019 became an opportunity for the group and the community of the village to work together on the attempt to re-think the locals' relationship with the mountain ecosystem and the stream buried in the past. Grounded in the idea that the socio-environmental crisis is strongly linked to a crisis of our ability to imagine alternative relations to the environment, the postcards from the future invited locals to re-envision their valley as a laguna where the buried stream flows freely and nostalgic narrations of an idyllic environmental paradise lost in the past are challenged by new collaborative, sustainable and collective forms of participation of local communities in the management of the ecosystem.

Synergies between theory and practice, creativity and critique, are essential for enacting (non)human ecologies alternative to those that characterise the Anthropocene. Danila Cannamela and Egon Botteghi fully embrace this idea in their queer approach to vegan anti-speciesism. Structured as a close dialogue between Cannamela's academic voice and Botteghi's

accounts of their problematic life experiences as a trans person joining anti-speciesist movements, their article demonstrates how it is possible to make (non)human individual differences and sustainable ecologies coexist beyond the regime of homogeneity and uniformization imposed by neoliberal society. As Cannamela and Botteghi argue, questioning anthropocentric, individualistic, and patriarchal definitions of subjectivity and expanding our conceptions of this notion to include the human and more-than-human entities which the Anthropocene neglects is an essential conceptual step in the attempt to create synergies between gender and animal liberation movements. The story of Botteghi's participation in collectives such as Anguane and Intersexioni and the community of Ippoasi, an anti-speciesist animal sanctuary located not far from Pisa, accounts for how this conceptual step can be enacted via the establishment of plural and horizontal spaces of intervention grounded in positive feedback loops among practice, theory dissemination and the creation of new concepts.

The positive feedback loop that Cannamela and Botteghi describe and the Anthropocenic geographies that the articles explore bring us to reflect on two concluding points. The first of these points concern the role that literature can play in the understanding of nature and culture as reciprocally connected. A significant set of examples from the articles of this special issue (i.e. the complex stratification of meanings embedded in Zanzotto's depictions of the landscape, analysed by Bongiorno and Marchisotti; the homogenising power of anthropisation over nature that Marchese investigates in *La speculazione edilizia*; the problematic visions of the nuclear bomb as a transcendental phenomenon that Malvestio discusses in relation to science-fiction works; Turini's approach to Pusterla's representation of border areas as an interstitial space where natural and cultural phenomena co-determine themselves) demonstrate how texts can be sites of tensions that, on the one hand, reveal how the achievement of this understanding (or the impossibility to obtain it) is troublesome and at times problematic. On the other hand, these tensions signal the wide range of literary efforts in

developing this understanding. The interdisciplinary scope of the articles, emerging primarily from the analytical tools they leverage, seems to be the most effective strategy for detecting these tensions in the texts analysed. The message seems to be clear (and promising): literature offers the opportunity to engage in the ethical, imaginary, and cognitive experiences one needs in order to grasp the extent of the nature-culture continuum. Nevertheless, interdisciplinary approaches reveal the need for constant and evolving alliances between the literary domain and other forms of knowledge, experiences, and practices (that literature might inspire or, conversely, on which literature might draw to identify new expressive means). These forms, as the evolution of the environmental humanities has shown, may relate to other disciplines such as ecology, geology, and geography. Nardi's and Cannamela and Botteghi's articles, however, also point at the need to link the creative experiences literature and the arts offer to a new, intersectional and inclusive set of practices. The natureculture continuum is not only a concept for everyone to understand, but it is also a reality that needs to be embraced via individual and collective concrete actions.

The relationship between individual and collective dimension links the first of our points to the second. Understanding the natureculture continuum and devising new practices that would embrace it as a fact entail wondering what position one holds in this continuum or, in other words, wondering how human and more-than-human individuals relate to the ecologies of which they are part. Answering these questions is so complex that one might feel overwhelmed and tempted to leave them unanswered. In the articles of this special issue, the search for a place might emerge in more or less explicit terms and is mostly addressed as a troubling experience (see, for instance, Zanzotto's, Anedda's, and Pusterla's different takes on the lyric I as discussed by Bongiorno, Marchisotti, and Turini, or the literary challenge which Scaffai identifies in novels that look for a language of intimacy able to strike a balance between existential explorations of the individual and the discussion of their environmental relations).

Nevertheless, Nardi's article shows how the synergy between creativity and action can turn the above questions into an opportunity to re-invent familiar places, while Cannamela and Botteghi see these questions as an essential theoretical step in the attempt to free environmental activism of gender biases, make it more inclusive and ground it in plural and horizontal forms of organisation. The question pertaining to the way the I relates to others is, perhaps, *the* question of the self-conscious Anthropocene in Mussgnug's periodisation. In this epoch, it is no longer sufficient to say that capitalist economy and the cycle of production and consumption enacting it have a negative impact on the environment. Now that we know it, the pressing question that we all should ask ourselves is what we are going to do about it.

Disclosure Statement

No potential conflict of interest was reported by the author(s).