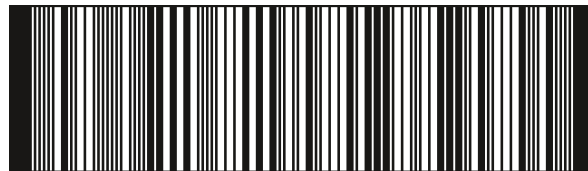




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**NA ENCRUZILHADA DAS LUTAS FEMINISTAS E
AMBIENTAIS: UMA CRIATIVIDADE FLORESCENTE**



**AT THE CROSSROADS OF FEMINIST AND ENVIRON-
MENTAL STRUGGLES: A FLOURISHING CREATIVITY**

Abstract: Ecofeminism encompasses a set of theories and practices that weave together feminist and environmental issues. This contribution centres ecofeminism as a constellation of social movements. A strong creative or artistic component is frequently pointed out in the literature about these movements, occasionally described as a defining characteristic, but it is not analysed in depth in a single contribution. This contribution aims to provide a repertoire of creative action of ecofeminist movements based on existing literature. The aim is to identify the common features of these practices and how they contribute to shaping an ecofeminist praxis that is both political and aesthetic. The analysis identifies and articulates the explicit and implicit creative features of ecofeminist movements, examining creative forms, participatory and collective dimensions, and the centrality of emotions. It seeks to advance scholarly discussions on ecofeminism, the intersection of art and social movements, and the interplay of aesthetics and politics.

Keywords: Ecofeminism; Creativity; Arts; Social Movements.

Resumo: O ecofeminismo engloba um conjunto de teorias e práticas que entrelaçam questões feministas e ambientais. Este capítulo centra-se no ecofeminismo enquanto uma constelação de movimentos sociais. Na literatura sobre estes movimentos, é frequentemente destacada uma forte componente criativa ou artística, por vezes descrita como uma característica definidora, mas que ainda não foi analisada em profundidade num único trabalho. Este capítulo tem como objetivo apresentar um repertório de ações criativas dos movimentos ecofeministas com base na literatura existente. O objetivo é identificar as características comuns destas práticas e a forma como contribuem para moldar uma práxis ecofeminista que é simultaneamente política e estética. A análise identifica e articula as características criativas explícitas e implícitas dos movimentos ecofeministas, examinando formas criativas, dimensões participativas e coletivas, e a centralidade das emoções. Procura avançar as discussões académicas sobre o ecofeminismo, a interseção entre arte e movimentos sociais, e a interação entre estética e política.

Palavras-chave: ecofeminismo; criatividade; artes; movimentos sociais.

1. Introduction

Ecofeminism encompasses a set of theories and practices that weave together feminist and environmental issues. It articulates patriarchy and the over-exploitation of non-human beings and their environment as intersecting oppressions. One of the earliest occurrences of the term “ecofeminism” appeared in 1974 in *Le féminisme ou la mort*, written by Françoise d'Eaubonne, a radical French feminist activist. Ecofeminist thought generally contains a strong critique of dualisms. This means that it invites us to rethink, and in some cases even reject, binary categories that are systematically constructed on an arbitrary hierarchy (man/woman, culture/nature, mind/body, rationality/emotions, human/animal, public/private). Merchant (1980) and Plumwood (1993), two eminent theoreticians of ecofeminism, but also Haraway (1991), associate Western dualisms with systematic hierarchy, part of a patriarchal and Eurocentric value system. Ecofeminism is made up of different branches, so that many authors speak of ecofeminisms in the plural. The two main ones are the spiritualist and materialist branches. The spiritualist branch, one of whose main theorists is Starhawk (1982), postulates an intrinsic link between women and nature. The materialist branch, theorised in particular by Salleh (1997), highlights the simultaneous exploitation of women, non-human beings and their environment by economic and social structures. This division of set of ideological positions and practices needs to be nuanced. Indeed, there are several voices that are shaking up and enriching contemporary ecofeminism: critical or constructivist (Plumwood, 1993; Warren, 2000), intersectional or queer (Gaard, 1997), decolonial and Indigenous (Bahaffou, 2024; Cabnal, 2010). Ecofeminisms establish links with other structural oppressions.

Ecofeminist movements often emerge from local environmental struggles and at the crossroads with other social movements (pacifist and anti-nuclear, anti-imperialist and anti-colonialist, anti-deforestation and anti-extractivist, etc.). Some of the best-known examples include the Chipko movement in India and the Green Belt Movement in Kenya in the 1970s, *Women's Pentagon Action* in the USA and Greenham Common Peace Camp in England in the 1980s. The highly advanced theorizing since the 1990s has been dominated by North American and European white scholars. Its partial disconnection from social movements where ecofeminism is politically taking place, can be seen as problematic (Cook, 1998); its intrinsically decolonial scope (Mies & Shiva, 1993) has been neglected, and sometimes still is. Approaching ecofeminism through social movements studies (Sturgeon, 1997), relying on this rich theoretical corpus, aims to avoid this pitfall.

Among the characteristics of ecofeminist movements, researchers frequently highlight the significance of creative and artistic practices. The word “creativity” refers to the ability to form something new materially or in terms of ideas. This broad definition is a challenge in research and the need to frame it is great. In her ongoing work, Zorica Siročić (2024) approaches the concept of creativity from sociology and explores the relationship between creativity and contention. She identifies four ways in which the term creativity is mainly used in the existing literature:

- 1) The use of art, craft and play as political tools; and socially and politically engaged art practices [...];
- 2) the use of innovative tactics and practices in social movements and activism [...];
- 3) the role of artists and cultural workers as actors in social movements [...];
- 4) protests challenging conditions in the creative industries (Siročić, 2024, p. 3).

This work is mainly focused on the first and third points. I am interested in the intersection of art and social movements, and in the interplay of aesthetics and politics, by studying collective creative practices. In this case, why not use the term “artistic”, which might be more explicit than “creative”? There are two main reasons that justify this choice, both confirmed by etymology, the history of ideas, and a first approach to the field. “Art” has had and still has in its common understanding a quite restricted meaning linked to an institutional vision, excluding crafts and humor/play, as defined by Shepard (2011). The second reason is that “making art” is broadly associated with a professional path. Considering this, it seems appropriate to use a broader term than “artistic” practices and to use instead “creative” to qualify the practices that I intend to investigate, which include crafts and do not only concern professional artists, but in this case, activists.

The existing ecofeminist literature is both immense and relatively recent. The interest in ecofeminism in social and political research is still very narrow, and there is still very little research specifically on the creative forms of ecofeminist struggles. This work has, therefore, been in part an exploration of studies of various movements, bridging feminist and environmental issues, mostly carried out by women and queer people, in search of mentions of creative means of action. Despite the majority of works dealing with Global North movements, I have tried to select references that deal with various geographical areas of the globe. I have also expanded my analysis with references to recent developments in ecofeminist art and aesthetics.

The aim of this contribution is to build a repertoire of the creative practices taking place at the crossroads of ecology and feminism, as described in the existing literature. Moreover, it identifies three common characteristics emerging from those creative practices, namely the plurality and non-hierarchy of the techniques used, participatory forms and collective practices, and finally the centrality of emotions. This literature review does not aim to be exhaustive, but rather to contribute to outlining avenues for reflection on the role of creativity in social movements.

2. Ecofeminist Movements: A Creative Repertoire

To illustrate the diversity of practices studied in the literature, this section will adopt a classification by type of creative forms as follows: performances, crafts, visual arts, and writings. These categories are obviously permeable and artificially constructed, but I hope they are nevertheless of analytical interest.

2.1. Performances

I refer to performance as a public and political collective action, limited in time, which engages the bodies of its participants and may follow a script. While studying protests as performances is relevant, as shown by many scholars over the last two decades (Graeber, 2009; Jasper, 1997; Tilly, 2008), it is probably even more appropriate in the case of ecofeminist protests. In both the conceptual articulation of *protest-as-performance* and ecofeminist thought, questions of embodiment and creativity are central. As a result, the following paragraphs describe ecofeminist protests as highly creative events. In the 1980s, some women's movements qualified as ecofeminist *a posteriori* appeared in English-speaking countries, such as *Women's Pentagon Action* in the USA (1980), *Greenham Common Women's Peace Camp in the UK* (1981-2000), *Pine Gap Women's Peace Camp in Australia* (1983). They were protesting against nuclear proliferation, the environmental destruction it caused, and the threat of total war, but also against the exploitation of southern countries and racism. The international dimension of these issues and their interconnectedness have led these movements to draw inspiration from one another, particularly in their repertoire of action. Those movements left their mark due to their creativity, well documented in the recent literature (Barlett, 2013; Kokoli, 2023; Zitouni, 2019).

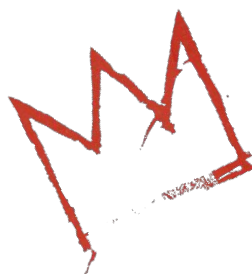
In terms of performance, regarding the *Pine Gap Women's Peace Camp*, Barlett (2013, p.184) mentions "long processions" with real theatrical staging and very extensive participative aestheticization work. At the *Women's Pentagon Action*, the procession was divided into four parts, each led by a huge puppet of a specific colour representing respectively mourning, rage, empowerment, and defiance. Followers of each puppet performed the related emotions and attitudes (Zitouni, 2019). The longevity of *Greenham Common Camp* has been an opportunity for experimentation and the renewal of performative modes of action. Kokoli reports in particular: "Peace camp 'campers', 'stayers', visitors, and supporters organised a series of creative performative protests on and off site, including witches' dances, teddy bears' picnics, and mock weddings between protesters and nuclear warheads" (Kokoli, 2023, p. 1). As Kokoli (2023, p.17) points out, the gesture of holding hands to form circles is the origin of *Greenham Common's* two most iconic actions: the 9.7 km long human chain around the nuclear camp and the circle dance on the top of nuclear silos. This gesture was used in many mobilizations, notably around the Pentagon and at Pine Gap. These actions were also accompanied by song and

dance that are analyzed at length in an article by Daskalaki and Fotaki, about the anti-extractivist struggle against mining in Northern Greece (2023). They emphasize the resonance these songs have in space, thanks to the connection they create between individuals and their environment, because singing, like water, flows everywhere. Kassia Aleksic's work on the "Dramatization of an Ecofeminist Struggle" (2017) invites us to observe the importance of performance as a form of ecofeminist activism in the global South through the example of the movement in the rural and mountainous region of Kendeng in Indonesia (Island of Java). She reports on the action of nine women, cementing their feet in front of the presidential palace to protest against the installation of a cement factory in their region. She associates this action with a theatrical practice and also highlights its "traditional" and "authentic" dimension. Indeed, it is a question of drawing on the cultural identity of those involved in the struggle, who wear traditional clothes during their actions, sing traditional songs (Aleksic, 2017, p. 58), or perform rituals that celebrate, thank and commemorate (p. 64). The author criticizes this staging of women, which can be interpreted as an act of political communication rather than as the contentious expression of an ecofeminist movement. She writes:

In the 1970s, Vandana Shiva drew attention to women in the Chipko movement in India, to make them visible while they were obscured. This movement shows that paradigms have changed. It is now women who are put in the spotlight to symbolise the struggle. Ecofeminism is being played out on a globalised stage, and in a theatricalised way (Aleksic, 2017, p. 58, personal translation from French).

In the rest of the literature reviewed, there is no mention of such a thesis about the artificialisation of struggles and the instrumentalisation of women in contemporary mobilisations. But since Aleksic mentions it, we can look at the performative mode of action of the Chipko movement, which has now become undoubtedly the most famous ecofeminist gesture: women embracing trees. This nonviolent direct action, which physically protects trees from deforestation, is also widely interpreted symbolically by Vandana Shiva herself: "through this gesture, these women show their multiple links and their vital dependence on the forest" (Mies & Shiva, 1993, p. 179).

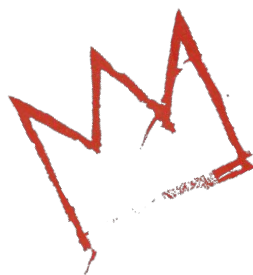
Other works examine the dual function, both practical and symbolic, of performance as an act of ecofeminist resistance. To mention only acts against deforestation, I would refer to two movements. The first is the Maiti movement, developed in India in the 2000s and is studied by Pandey (2013, p. 353). Trees were planted by young girls before their marriage, and therefore before they leave their parents' home for their husbands', and are blessed by a priest, then: "the parents are asked to not only regard it as a memory of their daughter, but look after it as their daughter herself" (Pandey, 2013, p. 353). The emotional ties created with the tree preserved many of them from exploitation as the movement spread. We see that the act of resistance and its symbolic significance lie as much in the



planting of the tree as in the care and even the love given to it. The second movement to be mentioned is the one reported by Noel Sturgeon (1997, p. 106) called the Albion Uprising and the tactic of “yarning” trees to slow down logging operations, yarns blocking the chainsaw. One of the leaders of the movement expressed the comparison with “the web of life” but in a very ironic way. Therefore, the symbolic reading of this action does not lie here, but rather in the gendered and completely unbalanced means of action – yarns against a chainsaw – which become almost ridiculous. However, the metaphor of the web and weaving is very common in theoretical literature (Gaard, 2018; Mies & Shiva, 1993; Orenstein, 1990; Sturgeon, 1997). But beyond the theory, weaving, embroidering, knitting, crocheting and needlework are creative practices mentioned in the literature.

2.2. Crafts

I am here referring to craft as the manual production of objects through mastery of a particular technique. As traditional women's handicraft practices, fiber arts are a means of expression and a gendered claim in numerous struggles. They are very well documented in the case of the *Peace Camps* of the 1980s mentioned above: banners making (embroidery, sewing, weaving), decorating the military fence with domestic and children's objects, crafted objects, drawings, photos (Barlett, 2013; Kokoli, 2023; Zitouni, 2019). Kokoli (2023, p.1) describes, in the *Greenham Common Camp* case, how the women turned the military fence surrounding the military base they were protesting against into a “gallery of protest”. They hung personal items and objects created for the occasion on the fence, aestheticizing it and transforming it into a space for collective creation, celebration, and remembrance of their struggle, turning it from hostile to harmless with a strong symbolic and political claim. This illustrates the embeddedness of symbolic and affective aspects, mobilizing particularly the childhood through, for instance, handmade objects or toys of their own children (affective aspect) and the possible universality that these objects represent, considering these children as the future of humanity in danger (symbolic aspect). Participating in the “gallery of protest”, or in the creation of a long banner made up of multiple individual banners sewn together, is a typical creative participative project, building a collective identity through the gathering of subjectivities, personal creativity and involvement. Through the expression of “gallery of protest”, Kokoli (2023) articulates clearly aesthetics and politics in these pacifist, antinuclear and feminist struggles. Considering that craftwork requires mastery of a particular technique, its feminist implementation involves the idea of transmission and peer training. We find mention of this at Greenham Common (Kokoli, 2023) and in the context of anti-extractivist struggles led by indigenous women in Ecuador (Sempertegui, 2023). Despite the lonely nature of weaving activity, communities use it to contribute to the construction of a collective, social, racial, gendered and political identity through a collective learning and making process. Again, we clearly see the constant interplay between the collective and the individual in the creative practices in a contentious context.



2.3. Visual Arts

Visual arts constitute a broad category that I must clarify here. By choosing to include a craft category above, I am referring here to a more traditional conception of the visual arts, such as “fine arts”. The visual arts mentioned in the literature review were mainly drawings, paintings, collages, and prints. Despite this traditional conception of visual arts that I am using here, focusing on creative practices led by one artist does not mean forgetting about their collective dimension. This is the case for the work of Paula Guerra on fanzines creation by the artist Fernanda Meireles, as a DIY (*Do it yourself*) practice to denounce and resist the gentrification and touristification of Fortaleza in Brazil (2023). The artist defines fanzines as “alternative forms of communication” (Guerra, 2023, p.303), elaborated with a group of zine correspondents or during workshops that she organizes. They bring together textual and visual media, rooted in their specific geographical, social, economic, political contexts, creating, as Meireles (2023, p. 303) considers, “a collective, shared and fragmented field diary”. And by “fragmented”, she means a scattered form that facilitates the circulation of these artifacts and the narratives they contain (Guerra, 2023, p. 306). Indeed, this central idea of circulation, of “relational objects [...] not only between people but between people and the world around them” (Guerra, 2023, p. 305) challenges the figure of the unique artist and is in line with ecofeminist thinking of embeddedness of people in their environment whether rural or urban.

In another urban context in Latin America, but this time in a more contentious context, in Chile, Mattar (2024) analyses aesthetic expressions in the streets during the 2019 “*Estallido Social*”, a social uprising in Santiago. Building up her theoretical framework on the notion of body-territory and ecofeminist citizenship, she gives three examples of street art (visual and performative) addressing gender-based violence, that “unsettle the boundaries between the body (private), the state (public), and the planet(ary)” (Mattar, 2024, p. 80). She describes: “The streets in the centre of Santiago became during those weeks a war zone and an open-air museum at the same time” (Mattar, 2024, p. 75). Mattar (2024) proposes to analyse artistic interventions in urban public space within a contentious context as “acts of citizenship”. The two prints she analyses represent a made-up eye crying tear of blood, and a masked woman with the following words: “Ni Tuya, Ni Yuta” (“Neither yours nor the cops”). For those two visual artefacts, what is under consideration is their meanings and their integration into a contentious public space, as a call to active citizenship, awareness of gender issues. The relationship with the urban environment, altered by the political, social and economic acts of violence, is positively re-evaluated thanks to these two visual artistic initiatives, recreating links or calling for action, rethinking the urban environment. The imaginary that needs to be reinvented in this respect does not necessarily involve visual culture alone, but also the written word.

2.4. Writing Forms

Several types of actions already mentioned involve a writing practice, starting with communication media that combine visual and textual content, such as Fernanda Meireles's fanzines (Guerra, 2023). Some collective processes of political writing are quite traditional for social movements, such as the Declaration read out at *Women's Pentagon Action*, to cite just one famous example. The archives on which Kokoli (2023), Barlett (2013) and Zitouni (2019) are working are mostly letters and other printed material (see Archives section in Zitouni, 2019) which, while retaining their communicative function, are also very often imbued with humour or poetry, particularly epic poetry, when it comes to

reporting the actions of these movements and the encounters with the police. In this epic feminist genre, it seems appropriate to mention Monique Wittig's *Les Guerillères* (1969), which, given the immersion of its narrative and characters in nature, could well be described as an ecofeminist work. The practice of singing in protests, noted above as a performance, necessarily involves a prior writing phase, as mentioned, for example, by Daskalaki and Fotaki (2023, p. 14) for the anti-extractivist struggle, or Barlett (2013, p.188) in reproducing the text of the song *Close Pine Gap*, which is full of irony. Poetry is also a practice frequently mentioned in the literature studied. Its function is to denounce, as in Nnimmo Bassey's poem about extractivism (Daskalaki & Fotaki, 2023, p.16), but also to express an alternative ecofeminist imaginary and to develop an ecofeminist aesthetic, as Myriam Moïse (2017) analyses regarding the diasporic poetry of Caribbean women. More specifically, she studies the literary trope of "feminised nature", such as seeing the curves of a woman in the shapes of hills, but which, in the writings of Caribbean women, mutates into a critique of colonial and patriarchal oppression. These poetic forms find their collective dimension in the circulation of their powerful images shaping an ecocritical aesthetics (Quigley, 2018).

In this overview of a creative repertoire, we have seen that ecofeminists collectively play with creative forms, symbols and emotions to protest, reclaim and resist. The social movement literature mostly focuses on performances, while other creative forms are studied through other research fields like art history, or anthropology for crafts and visual arts, or literature for poetic forms. Adopting a broad definition of creativity within social movement studies (Siročić, 2024), study creative practices in ecofeminist movements and their contribution to collective identity and action constitute a gap in the literature and should be further explored. Furthermore, movements in the Global South are less studied, particularly from a creative perspective. From the work of some scholars who have addressed ecofeminist resistance to a (neo)colonial power (Mies & Shiva, 1993; Pandey, 2013; Sturgeon, 1997), we can hypothesize that in ecofeminist movements from a postcolonial context, there is a much stronger value placed on cultural resistance through creative practices than in movements in the North. Studying how divergences between (ex?)colonial powers and (post?)colonial lands manifest precisely in creative practices of ecofeminist movements would merit more in-depth work. The following section will instead be devoted to the converging lines that are revealed in the repertoire of creative action of ecofeminist movements.

3. Ecofeminism as a Creative Practice

The creative practices described above are rooted in multiple artistic and political traditions. I identify three lines of convergence that define a creative framework common to the ecofeminist movements studied: 1) the plurality and non-hierarchy of creative forms; 2) the participatory forms and collective practices; 3) the centrality of emotions.



3.1 Plurality and Non-Hierarchy of Creative Forms

We have seen in the previous section the diversity of creative forms used by ecofeminist movements to express themselves. In the specific intersection of environmental and feminist struggles, this diversity is significant and rooted in a rich theoretical genealogy. For ecofeminists the Western world is based on binarisms and hierarchies. Western artistic field is not preserved from these hierarchies, especially when it comes to gender, as the art historian Linda Nochlin pointed out in her famous article “Why have there been no great women artists?” (1971). Despite the claim to creative freedom, the artistic field is indeed based on hierarchies at all levels: techniques, materials, themes, style... As pointed out by feminist art historians, usually, what is devalued is qualified as feminine (Nochlin, 1971). Feminist art blurs these hierarchies, valorising vernacular and traditionally feminine pieces of knowledge and practices, such as decorative and applied arts as Gipson (2022) showed, or the private sphere as illustrated in the exhibition *Women House* (Morineau & Pesapane, 2017). This might be one of the genealogical lines of the ecofeminist creative practices under study. Practicing both needlework and street art for instance, ecofeminists manifest their creativity through a wide range of techniques, playing with the gendered social construction of space (private/public) and arts.

Moreover, the materiality of creation is also important: we observe, in keeping with environmental art, the use of natural materials (like in fiber arts) and upcycling materials, for costumes and set design for instance, adding a DIY aesthetic. This can also be related to an important branch of contemporary African art and other post-colonial regions like Oceania, that reuses waste, often plastic, to denounce the waste colonialism and its environmental damages. This last point can be an avenue of investigation for identifying other, less Eurocentric and more locally oriented, genealogies. Mattar (2024) insists on the very aspect of space as another fundamental aspect of ecofeminist creative practices, related to the concept of body-territory. The reappropriation of one’s own body and territory as a woman and *a fortiori* as an indigenous woman by creative means is an issue widely shared by ecofeminists. The diversity of the materials used, and sometimes their hybridization as in the case of the collective banners in the *Peace Camps* of the 1980s, reveals and materializes the symbolic richness and composite character of these movements. The collective nature of creative investment in a given space is also an important element for ecofeminist movements.

3.2. Participatory Forms and Collective Practices

Participation is a central question in social movement studies. More broadly in the political realm, participation is one of the main avenues for thinking about the future of democracy, promoted by progressive social movements (della Porta, 2020), such as ecofeminism. Concurrently, participation of the audience is becoming more and more important in the artistic realm, to answer to the usual critics of cultural elitism and hermeticism. It is sometimes a necessity for artists who are marginalized by the mainstream contemporary art market and want to carry out a strong political message, having a social impact through their creation (Balasinski & Mathieu, 2006). In this context, collective practices are part of a feminist political approach to art, bypassing the figure of the artist, of the genius, who is most likely a white man (Nochlin, 1971). The fading of the artist's individuality in favor of a peer-to-peer approach to learning, and anonymous or collective-signed works, have been used by feminist movements as a means of feminist creation (Ferrere & Léon, 2023).

As shown by Rodriguez-Labajos (2022), artistic activism promoting sustainability transformation also has its intrinsic collective dimension. Active participation in creative practices is obviously more evident in performative forms, since they usually take place during protests and the theatrical form requires a wide range of knowledge and resources (text, choreography, costume, set design, documentation). Participative forms of creation or co-creation in visual arts, craftworks and writings within ecofeminist movements exist but are much less well documented. Beyond co-creation, the collective dimension of these practices can be found in the learning of a technique, in a process of assembling individual works, in the circulation of works and their integration into a common aesthetic and political imaginary.

3.3. Centrality of Emotions

Sharing is therefore at the heart of the ecofeminist creative practice, and this also includes emotions and feelings sharing. Zitouni (2019) links this repertoire of collective and creative actions to the significance of emotional expression in these mobilizations (joy, anger, fear, hope). This is shown by practices such as collective “feeling checks” or the sharing of Peace Camp participants' dreams and nightmares (Zitouni, 2019, p.11), or the translation of hopes and fears through craftwork (Barlett, 2013, p.185). It is interesting to note that in old French, “*émotion*” means “uprising”, and it echoes what Jasper (2011) explains: a combination of emotions is a tool for mobilization and action. It facilitates subjectivation and the incorporation of political struggle issues. As a result, taking emotions into account in a social movement is strategic. Reclaiming and fully valuing emotions is a way to subvert the *rationality/emotions* dualism. In the context of the acute climate crisis, it is essential to rethink how the concept of rationality has been used by capitalism to reassure people about climate change and justify inaction (Plumwood, 1993). This is part of the ecofeminist's own political positioning at a crossroads. The systematic labelling of the emotional sphere as feminine and its consequent devaluation led feminists to embrace it and use it politically (Åhäll, 2018). Environmental movements are also giving emotions an important place in their discourses and actions. The concept of eco-emotions or climate-emotions, studied by Knops as part of a study on the Youth for Climate movement in Belgium (2023), is expressing the centrality and potential of emotions in environmental movements, to enhance collective identity, increasing the possibilities for involvement in environmental struggles. Ecofeminist creative practices contribute to reclaiming the meaning of emotions and considering them as a manifestation of a rationality in front of the catastrophe, and as a carrier of epistemic value (Jaggar, 1989).

The three lines of convergence exposed in this last section, stemming from a double heritage of ecology and feminism, design an ecofeminist and creative practice for both artistic and political paths that merge.

4. Conclusion

The repertoire of creative practices in ecofeminist movements outlined in this contribution illustrates the flourishing creativity of this political intersection, with performances (playing, dancing, singing...), crafts (weaving, knitting, embroidering...), visual arts (drawing, painting, printing...) and writings.

This work allows us to identify gaps in the literature: in social movement studies, there is a lack of interest in the material culture and literature produced by ecofeminist movements; connections, convergences and divergences between Global South and Global North movements in expressing themselves creatively (in terms of practices and meanings) are not yet addressed in depth; the last point should allow us to offset Western-centricity of the cases studied and the concepts used to do so.

In the last section, we identify three lines of convergence for ecofeminist movements: the diversity, non-hierarchy and even hybridity of creative forms, techniques and materials; the participatory forms and collective practices; the centrality of emotions. As resistance paths, the converging lines contribute to collective action of these movements: they allow both individuals and collectives to connect, become aware of their interdependence between movement actors and their broader environment, care for themselves, each other and their environment. By bringing care to the political sphere, they place life at the center of their struggles, fighting against a power that promotes the poisoning and exploitation of lands and bodies, and thus death. Creative practices seem to enhance collective identity and develop symbolic and aesthetic resources that allow these movements to nurture resistance for life.

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