

## **The sound of ecofeminism**

Music has been and continues to be the most vivid and relevant expression of culture throughout history. It is a characteristic expressive component of all populations, as there is no inhabited place in the world without musical manifestations. Moreover, it is one of the best cultural indicators, as it collects traditions, novelties, etc., and tells the stories of the past, exposes the present reality and glimpses the experiences of the future. Musical expressions are closely linked and connected to the socio-cultural values of a given environment at a given time (Nettl, 1978). It could be said that art helps to understand and highlight the social demands and issues that are current in today's society. In this sense, through music it is possible to make visible the experiences, political struggles and difficulties that, on many occasions, are alien or masked in our societies.

Likewise, feminism also actively participates in popular culture and, therefore, in musical expressions. In this respect, women singers who express feminist messages through their lyrics transcend and reformulate the ordinary by pushing the ways in which identities are identified with difference (Rivera-Velázquez, 2008). In other words, many female songwriters or rappers value and empower vulnerable groups such as poor women, women of colour, urban women and women with non-normative sexuality. This form of feminism in music can be understood as a "socio-cultural, intellectual and political movement" where women find, in culture, a privileged place for political participation, collective mobilisation, raising awareness of social issues and dismantling systems of exploitation (Durham, 2007). Among all the movements within feminism, this academic work will highlight the link between ecophenomenism and musical productions created by women. The following is a brief contextualisation of the term ecofeminism and its fundamental pillars.

There are numerous definitions of ecofeminism, so the term is usually used in the plural to reflect the diversity of meanings. Therefore, in order not to go into each of the definitions and the criticisms they contain, we will highlight the key points that most of the formulations have in common. Firstly, all ecofeminisms state that "the subordination of women to men and the exploitation of Nature are two sides of the same coin" (Herrero, 2015). In this line, a nature/culture dichotomy has been created which has led to the rejection of the natural and the exclusion of women. Secondly, the need to incorporate a gender perspective into the ecological crisis in order to try to curb it (Fernández Guerrero, 2010). Thirdly, the critique of the Western scientific and technological "development" model, which leads to the destruction of nature and the deterioration of the environment (Fernández Guerrero, 2010). And finally, ecofeminism aims to re-establish contact and connection with the "living world" and to create new links centred on cooperation (Fernández Guerrero, 2010).

Many of the lyrics that highlight ecofeminism criticise capitalism, machismo and racism, highlighting the value of women's ancestral knowledge. Furthermore, the link between the exploitation of the land and the oppression of women is shown. As Ortiz Fernández (2014) puts it, "women's bodies and invaded territories have something in common, both are violated and stripped of all their energy" (p. 14). In other words, there is an analogy between the female body and usurped, devastated and ecologically abused territories. In this line, many of the songs denounce the abuse, harassment and murders that women

suffer on a daily basis in some Latin American countries (this point will be developed further in the exhibition). Specifically, a relationship will be established between ecofeminism and some of the musical productions of the artists Rebeca Lane (Guatemalan rapper), Miss Bolivia (Argentinian composer), Paloma del Cerro (Argentinian composer) and Perotá Chingó (Argentinian independent band).

Additionally, one of the objectives of this academic work is to highlight the role of women as active and relevant participants in subcultures and popular music, as they are still insufficient (Downes, 2012). For this reason, I consider it important to continue contributing to this field of study.