

# ENACTING RELATIONSHIP: ECOFEMINISM AND THE LOCAL

RUTH WALLEN

I still recall the pride I felt at having my first major professional artistic endeavor, a performative lecture at the Exploratorium,<sup>1</sup> included on the large orange and yellow poster, listing all of the exhibitions of women artists occurring simultaneous to the inaugural exhibition of Judy Chicago's *Dinner Party* in San Francisco, California. As a young artist, the identification of my work as part of a wellspring of feminist art making was most empowering. Initially trained in the sciences, I turned to art to shape the values that inform ecological decision-making. I saw the potential of ecological art as connective—examining, restoring, and re-envisioning ecological relationships between various components of an ecosystem, from the biophysical to the socio-cultural. But though I had a sense that through art I could explore concerns that eluded science, I felt a profound uncertainty about what I could contribute as an artist-in-residence at a predominantly science museum. Feminist art practices and theory, by exploring new terrains of subject matter, artistic media, forms of production, and the interaction with the audience or viewer, offered engaging possibilities for enacting meaningful relationships between the artist and society.

My project for the Exploratorium was titled *The Sea as Sculptress*. The work's title embraced the identification of nature with the feminine. Though essentialism was a topic of hot debate around Chicago's opening, I was more inspired by the ecofeminist position, which as Karen Warren describes, "takes gender as a starting point for providing analyses of and solutions to the unjustified domination of human and nonhuman Others."<sup>2</sup> Val Plumwood writes of the tendency in western culture to identify wilderness as absence. I was motivated by her proposal that the Other could be experienced "as another center, as a fullness or presence."<sup>3</sup> At monthly intervals during a yearlong residency, by means of macrophotography, I recorded growth on wooden forms placed in the San Francisco Bay. Without any pretense of objectivity, I envisioned



reciprocity between the observer and observed. Instead of controlled sampling, I photographed growth that delighted me visually. While my results were not strictly scientific, they nonetheless visually displayed a marked decrease in the diversity and abundance of marine life in the industrial, and hence likely more polluted, areas of the bay.

I desired to give marine life standing, generate a sense of wonder, and create a relationship with an environment generally dismissed as a polluted wasteland. While much early feminist work centered on personal story, my stories concerned creating a relationship to place. Sharing these stories can be central to the practice of ecological art, as well as specifically ecofeminist art. In this essay, I would like to discuss my continued exploration of enacting relationship to the local as well as how the strategies I have learned might be applicable to broader ecofeminist concerns.

In his "Environmental Art and the Recovery of Place" essay in a catalogue of a major recent exhibition of collaborative ecological art, *Ground Works*, Andrew Light argues for the importance of place-based work. He writes of a "storied relationship to place," where "the importance of place is always presented from the perspective of a specific individual or community of valuers."<sup>4</sup> Through place, the interrelationships of the biophysical and social, cultural, historical or political aspects of an ecosystem acquire value or meaning. Dolores Hayden defines the "power of place" as "the power of ordinary urban landscapes to nurture citizen's public memory, to compass shared time in the form of shared territory."<sup>5</sup> Though she addresses specifically urban environments, her definition points to the importance of place in fostering community and collective memory. Her definition also emphasizes the temporal dimension, the dynamically changing nature of space encompassing memories of the past, present and future. Lucy Lippard, in her exhaustive survey of art about place, *The Lure of the Local*, suggests that place is in fact a "basic" element in the development of a robust public art or community-based art practice. Place provides a locus for the development of art practices that seek to engage society. These practices can "stimulate people's own ideas about what they would like to see in their environment and empower them to make changes."<sup>6</sup>

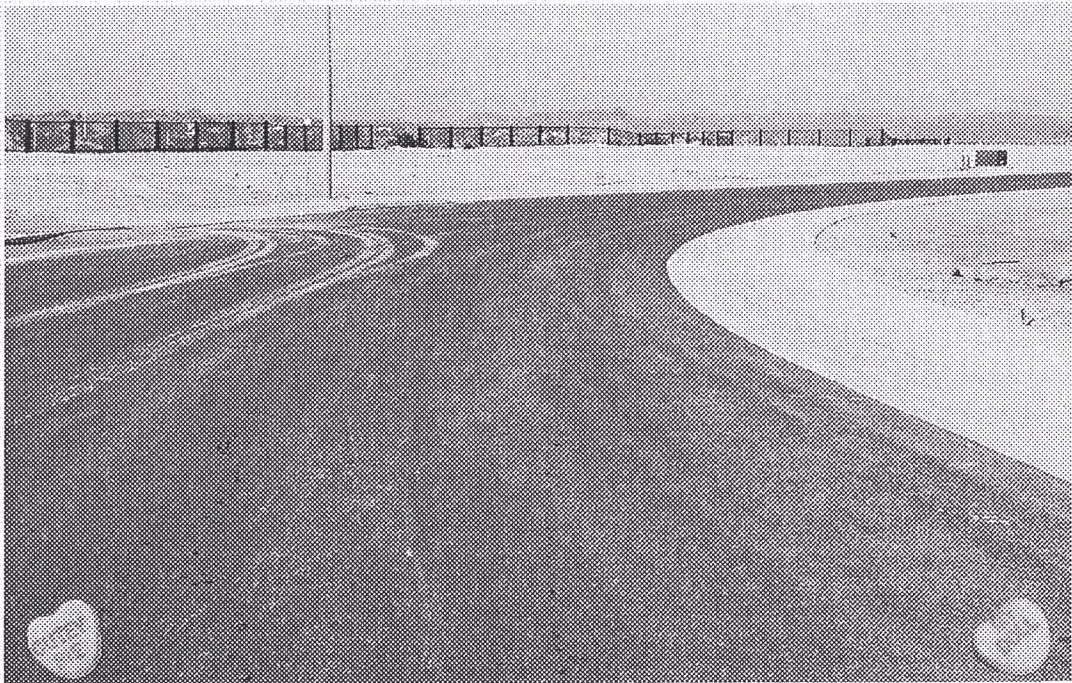
But how does one define a place? Does place-based work require long standing familiarity with a locale? Love, or at least respect, for the local? Not long after my work at the Exploratorium, I moved to San Diego, California. Having grown up with a Northern Californian's disdain for the southland, I wondered where I was. How did one identify place in an ever-changing environment? Was championing the local only an excuse for



xenophobia? San Diego presented significant opposing challenges to creating a relationship with the local—boundaries that tended to be either too loose or tight—never ending sprawl and an increasingly fortified border fence. Having now lived in San Diego for over 20 years, I would like to use the discussion of several art works that I have created here to examine the challenges of enacting an appropriately bounded relationship to place.

### *I♥Del Mar*

My first project, *I♥Del Mar* was created both as an installation and artist book (fig. 4-4). The installation was exhibited locally and at Franklin Furnace, New York. The work centered on a locale just east of the coastal city of Del Mar, California. Though the area was officially designated as North City West, developers preferred Carmel Del Mar, or Del Mar Highlands. The first chapter, or work, in the larger project consisted of a series of 15 black-and-white photographs showing various stages in the



*And always ask me where I wanted to go.*

Fig. 4-4

*I♥Del Mar*, Part of an installation and book, photograph by Ruth Wallen 1986.



construction of new homes, accompanied by a single line of text and candy hearts. The text began with "My father was a transportation engineer," and told of his desire to "build better roads" so that "people could get to places more quickly" and "live better lives." He even dreamed of "going overseas to build roads for the poor" or selling "trains to China." Then the text shifted: "He used to take me out for rides. . . . So tell me, what are you dreaming of? Tell me about your friends. Tell me about your boyfriend . . . . What position do you sleep with him in? Tell me." And finally, asking about my mother, "Why she is so frigid? . . . . Why can't she be more like you. Tell me." The candy hearts added another layer, seductive both metaphorically and textually. Placed over the photographs, they offered sweet nothings from, "Don't tell," "Why not?" to "Hug me." "Will you?" "Sweetheart." "Be True." "Don't stop."<sup>7</sup>

This incestuous tale, though created as part of a larger whole, was first exhibited in 1986 at the Los Angeles Women's Building, in an exhibition about sexual abuse titled *Family Album*. Positioned at the beginning of *I♥Del Mar*, the work deliberately suggests the similarities between incestuous relationships and the narcissism and lack of boundaries in the real estate strategies used to market suburbia, strategies that deny local biological or historical legacies in favor of imported, idealized fantasies. As I describe in an article "Memory Politics," the incest victim is a master of dissociation, secrecy, and denial: "Pain felt by the body has been called pleasure. Violation has been called love. . . . Pummeled by the logic of double-speak, intellect has learned to resist sensation, distrust all feelings. Mind has been split from body has been severed from heart."<sup>8</sup> Furthermore, according to psychologist Judith Herman, it is not only the victim, but also the perpetrator and witness that experience the effects of this trauma.<sup>9</sup>

Susan Griffin's essay in an early ecofeminist anthology, *Healing the Wounds: The Promise of Ecofeminism*, is entitled "Split Culture." After describing the process of disassociation and numbness (in similar terms discussed earlier in this section), Griffin laments that, "Long ago we gave up on ourselves. . . . We have traded our real feelings for delusions. We deny all evidence at hand that this civilization, which has shaped our minds, is also destroying the earth."<sup>10</sup> She makes a strong and blunt assessment. Likewise, I use the specific analogy of incest not simply to equate the rape of nature to that of women, but to call attention to the similarities between the distortions in sprawling development and those of the incestuous relationship.

At the heart of healing is making relationships, reestablishing connections between that which has been twisted, denied, and severed.



This opening chapter is followed by six others, many of which include interactive elements, including flip cards, or envelopes. After witnessing the trauma, the reader or viewer, is challenged to make the connections within and between each of these multilayered works—to begin to understand the process of denial and initiate one of healing.

To describe some of the other works briefly: a box of chocolate covered tomatoes and a series of actual greeting cards with messages written inside asking what it means to be frigid, refer to the distortion and commoditization of sensuality and desire in western culture. This theme is elaborated in a wall piece of large format sepia-toned hand-colored photographs, in the style of nineteenth-century landscape photography. However, these sumptuous images depict tomatoes rotting on the vine. Text, printed on flip cards mounted on a shelf below, offers two interpretations of the photographs. One side describes my desire to thwart my father's pride in my tomato garden by neglecting it until it dies. The other side explains that clearing the land for tomato farming paved the way for development. Though local residents were poisoned by both the pesticides and fertilizers, the growers declared the chemicals "safe to drink." Nonetheless, the tomatoes were left to rot on the vine, supposedly due to a drop in prices in the Florida crop making harvesting unprofitable. "Now they (the local residents) have experienced the dilemmas and frustrations of the local farmer," declares the grower's general manager.

The final piece includes six large color photographs depicting the differing styles of place settings found on the dining room tables of model homes. Each plate is heaped with tomatoes. These photographs are juxtaposed to sample pages from marketing brochures that include photographs of the homes, text from actual brochures, and information about the history of tomato cultivation and attempts to grow the perfect tomato.

*I♥Del Mar* presents stories of alienation and denial. Uttering these truths, whether personal familial stories or the experiences of rural residents prior to development, is a first step towards healing. Framing advertising in a larger socio-cultural context is also important. As a whole, the piece is open-ended and layered. It does not give simple answers or prescriptions, but encourages the viewers/readers to make connections, to ascertain the truth for themselves.

Writing of ecofeminism, which she sees as a synthesis of feminist and ecological perspectives, Ynestra King states that these philosophies "embody the revolt against human domination. They demand that we rethink the relationship between humanity and the rest of nature, including



our natural, embodied selves.”<sup>11</sup> Through the many juxtapositions in this work, I hope that the viewers will be encouraged to rethink their relationship to the local, and ponder the dangers of the seductive commodification of desire involved in the marketing of suburbia.

### *View Points*

The southern periphery of San Diego shares certain similarities to the north. When I began to work there, much of the area, except along the freeway corridors, was rural. Though the city of Tijuana, Mexico, abuts the border, to a large degree the United States-side of the border area was regarded as an impoverished wilderness, with the associations of absence that Plumwood describes. However this wildness was defined by an increasingly fortified fence, designed to keep out a dark, dangerous Other.

My first artistic involvement with the border region was as a member of Las Comadres, a multiethnic, multinational collective of women artists. Initially formed as a reading group, we evolved into an activist artist collaborative. Our major installation was titled *La Vecindad* or *The Neighborhood*. As opposed to seeing the border as protective barrier and the neighbor as the dark, faceless Other, a blank slate for the projection of fear, members of Las Comadres conceived of the border as bridge, as permeable membrane, as place, as neighborhood.

Most influential to our developing notion of border culture was Gloria Anzaldúa's *Borderlands/La Frontera*.<sup>12</sup> In the beginning of the book, she delineates a crucial distinction between a border: “set up to define places that are safe and unsafe, to distinguish *us* from *them*,” and a borderland as, “a vague and undetermined place created by the emotional residue of an unnatural boundary.” Throughout the book, she celebrates the potential of this place of “*mestiza* consciousness,” this previously marginalized zone, where the dualistic thinking of Western culture, the splits between male and female, dark and light, subject and object can be uprooted and healed. Like Anzaldúa, in our work, we wanted to reconceptualize the border from a dividing line to a region, a significant region at that, where the splits of Western culture, most highlighted, could be renegotiated.

Collaborative work is essential to developing new perspectives about the border region. However, here I would like to discuss in more detail a temporary public installation, *View Points*, created in 1995 after Las Comadres disbanded, but informed by my previous experience. *View Points* was an interactive nature walk at the Tijuana River Estuary that abuts the border with Mexico. Largely undeveloped, the area was a sanctuary to rare and endangered plants and birds. At the time the project



was created, not only bird watchers, but the border patrol constantly surveyed the area, on the lookout for the daily flow of immigrants who crossed through the estuary attempting to gain entrance into the United States. Directed by public officials to avoid controversy, I tried to create a site for contemplation, a site where viewers could make relationships between the biological and socio-political realities of the preserve. I hoped that my work would at least destabilize, if not begin to dislodge, the many dualities associated with the border fence.

The Claude glass serves as a basic metaphor for *View Points*. This concave lens was used to frame an idealized picturesque landscape before the advent of photography. Accompanied by a replica of a Claude glass, the introductory panel reads:

Before the advent of photography, a popular pastime was to use a Claude glass to frame the perfect picturesque landscape. The viewer would stand with their back to the vista, moving the glass until the ideal image appeared. Rose, yellow, scarlet—the glasses even came in different colors to simulate the color of light at different times of day.

What is the ideal view of the estuary? At one time, wetlands were viewed as wastelands. Later they glittered with dollar signs and were filled in to make prime shoreline real estate. By the seventies scientists sounded the alarm, claiming that coastal wetlands were among the most productive habitats in the world.

*This work is a proposal in a dozen questions:* Instead of answers it offers a suggestion to think ecologically, to examine relationships. The viewing stations point to phenomena from all parts of the estuary. Viewing scopes both frame and deliberately distort the view. Do we, like the users of the Claude glass, turn our back on nature in search of preconceived or idealized views?

Stop.

Look.

Listen.

What can we learn?<sup>13</sup>

This introduction is followed by 12 viewing stations; each includes a text/image panel and a viewing scope and pertains to some aspect of the local ecology. After describing the blockage of mouth of the estuary in recent years, that panel asks, “What life forms perish when a boundary no longer permits exchange?” The corresponding viewing scope has a divided lens, half clear, half covered with a red filter. Another text panel, “Diversity,” describes the challenge of accurate sampling and inquires:



“Since we can’t count everything, what, when and how often should we sample to measure diversity?” Several stations explore proposals for an aquaculture park to treat sewage. One panel concludes: “How would we treat our waste if we saw it as a resource instead of something to be discarded?” The picture for the plaque shows *ecoparque* in Tijuana, the only aquaculture park in the region that has actually been built.

The last station describes Heisenberg’s uncertainty principle, that what is seen and how it is described depends on the ideals held by the observer. How do our ideals influence our perceptions in this charged location? As the walk points out, an estuary, an area where fresh and salt water mix, is itself a border zone. The work invites viewers to interrogate their preconceptions, to experience the area as a region, as a locus for shifting perception or possibilities, instead of a locus for rigid dichotomies.

In the borderlands, “the unjustified domination of the human,” is brought into focus.<sup>14</sup> The borderlands highlight political and economic injustice. The San Diego border, in particular, is said to be the border with the largest economic disparity of anywhere in the world.<sup>15</sup> While *View Points* focuses on the natural environment, it attempts to make connections with human communities that most “nature walks” ignore. The photos include clothing and trash discarded by immigrants; the viewing scopes point to both countries, and the text relates ecological principles to human culture. Framing the many borders, from the estuary to the international boundary, the work prompts one to ask about who or what, is being perceived as Other and why.

Mary Mellor describes her ecofeminist position as one of “deep materialism,” combining a desire for social and economic justice, with the insights of deep ecologists regarding a “non-anthropocentric ontology and cosmology.”<sup>16</sup> Her work, in particular, highlights the need to focus on the mechanisms creating political and economic injustices, while not discounting that that culture is “embedded” in a larger ecological context. In my work, I try to make a space for the possibility of these many linkages.

Working in the borderlands serves as a reminder that there is a problem with reifying dualities—equating all women with nature and all men with culture, assuming that women are either a unitary category, or unwittingly divided into oppressed third world women and privileged first world women.<sup>17</sup> Fellow Comadre Emily Hicks theorizes that the border crosser exists in a deterritorialized space, a space of contradiction and multiplicity: “The border crosser is both ‘self’ and ‘other.’ The border



crosser 'subject' emerges from double strings of signifiers of two sets of referential codes, from both sides of the border." <sup>18</sup>

Inhabiting the border region demands that one think in complex terms, employing multiple codes without attempting to unify them. Plumwood cautions about borrowing concepts from deep ecology, privileging sameness and identification with all living things to the point that human differences are subsumed in a collective wholeness. <sup>19</sup> Border culture suggests a very different possibility where difference is not denied and one can hold multiple viewpoints simultaneously.

### *Preserving Paradise*

While border culture epitomizes the potential complexity of human society, the border as bridge holds a myriad of contradictions in relationship. Sprawl behaves as the antithesis, informed by a desire for escape, by lack of container, and by lack of relationship to biological or historical legacies. Despite no-growth rhetoric in city government initiated before I arrived in San Diego, only recently has urban infill been taken seriously. From 1980 to 2000, the population of the metropolitan area increased by one million. One mesa after another met the bulldozer as the real estate development I disparaged in *I♥Del Mar* was repeated throughout the country. How can a society develop a sense of place, or embodiment in the local, when the local is seemingly without limits and constantly being recreated? During the years 2004 to 2006, I returned to the suburbs, knowing that there was more of the story to tell, a story whose relevance stretched well beyond the city limits.

As early as 1970, more Americans lived in suburbs than in urban areas. <sup>20</sup> Since that time the population has increased in only 11 of the 30 largest central cities, <sup>21</sup> yet the developed area of cities has continued to expand. Both new homes and new lots continue to increase steadily in size. I include the following statistics in the work I am about to discuss: In the 1950s, the average size of an American new home was 800 square feet, 2 bedrooms, one bath, sited on a 300 square foot lot. By 1999, the average size for a new house was 2,250 square feet, sited on a 12,910 square foot lot, even though the average family size decreased during this period. <sup>22</sup> Currently, "construction and operation of buildings account for an astounding 40% of the materials entering the world's economy and one third of the global energy consumption." <sup>23</sup>

*Preserving Paradise* begins in Arroyo Sorrento, California, a small enclave that had been farmed from before the turn of the century. During the eighties, I'd often house-sit there for ecological artists Helen and



Newton Harrison, dear friends and mentors. It was from their home that I photographed both the rotting tomato fields and the construction of North City West. For a long time, Arroyo Sorrento had remained as a small rural haven in a sea of development, but now multimillion dollar, 5,000–6,000 square foot, cookie-cutter estates were overshadowing the older bungalows. Residents had fought hard to keep density down, but the resultant lot size pushed land values up to the point where developers referred to the older homes simply as “tear downs.” Returning to the area, I began by interviewing members of the community, both old time residents and recent arrivals, then reaching out to activists, developers, and city officials. Through personal stories, I hoped to find the linkages to place.

*Preserving Paradise* was created both as an installation of postcards, which included text excerpted from interviews, and as a more complex performative lecture that combined a reading of the postcards with projected images, excerpts from the taped interviews, and stories of my experiences. Beginning with the nostalgia of old timers, I present the competing ideals informing the struggle over the future of the area, from environmentalists’ efforts to preserve the last coastal mesa in the county that boasts the most endangered species in the continental United States, to developers’ desires to maximize investments while acceding to pressures to offer environmentally friendly construction; and from a master plan envisioning affordable housing, public transportation, and commercial centers, to residents fearful of anything that will lower property values.

The complexity of interwoven narratives is hard to summarize. Old timers reminisce about knowing all their neighbors, all night long poker parties and the plethora of wildlife. Acute observers mourn not only the disappearance of mountain lions, but even the displacement of red ants by black ones and the subsequent loss of horn toads that preyed on them. New residents explain the logic of the market: if you have an acre lot, you build a 5,000 square foot home. Old timers call this “how to own an acre without any yard.” Newcomers say that the area will look as it did before, when new trees grow in on land cleared for development. Both appreciate the location convenient to work and shopping. However, the workers in the new office buildings below, or the construction workers adding embellishments to new homes, bemoan the long commutes necessitated by the lack of affordable housing. A caretaker for the local’s horses tells of losing all of his belongings when his trailer was bulldozed by developers.

At one point, the performance shifts in tone to a PowerPoint lecture about how to be a successful activist. Carmel Mountain, the last coastal mesa in San Diego, located at the terminus of Arroyo Sorrento, must not



be sacrificed to developers: “Organize. Build coalitions. Form non-profit . . .” Local activists were determined to preserve this mesa, though major environmental groups were willing to compromise assuming that development was inevitable: “Raise money. Develop publicity. Research useful legislation.” Proposition A<sup>24</sup>, which passed despite limited financial backing in 1985, required voter approval for future development. Though city government proved largely ineffective in regulating development, voters proved more difficult to convince: “Don’t lose vision.” Developers won approval of plans for a larger area further inland after they agreed not only to the preservation of Carmel Mountain, but also to additional conservation easements, the use of sustainable building materials, the first enforceable requirements for affordable housing, and more.

All of these stories are interspersed with my exploration of Carmel Mountain itself. The “puddles” that I’d walked by years before turn out to be vernal pools, home to a host of species including the endangered San Diego fairy shrimp. The more I slowed down and learned to look carefully, searching for this elusive creature, the more I saw, and the more my fascination, indeed love, of this place grew.

The scripted part of the *Preserving Paradise* performance concludes as I sit beside a pool at twilight, listening instead of looking, to both the sounds of frogs and crickets and the many voices churning in my mind. I am filled with questions—from the adequate size of a dwelling, to alternative methods of construction and clustering of homes. I ponder the efficacy of existing mechanisms for political, economic, and community oversight and ask what insight audience members might offer. Extended, penetrating conversations have followed all of the lecture performances that I have presented thus far. In truth, the North City West area is proximate to a university and jobs. If population is to grow, development in this area makes sense. But are there more sustainable, more ecologically conscious patterns of development? Can we provide for greater economic and racial diversity among potential inhabitants? Must development entail the type of numbing described by Susan Griffin? Can we create an embodied relationship to this place?

Envisioning alternatives that are most inclusive and sustainable requires both the multi-voiced discourse learned in the border region and a caring concern for the local. My performances present multiple narratives of place. I hope that this work and resulting conversations will engender greater relationships to the local along with more expansive visions for the future.

My immersion into this local history demanded additional action. In the last year, I have worked with local activists to create interpretive



panels for Carmel Mountain, informing residents of local ecology. The panels became the centerpiece of a collaborative effort of the city, environmental activists and various users groups—from mountain bikers, to horse back rides, to joggers—to preserve endangered species habitat and limit use to a defined trail system. The signs themselves depict the vernal pools, the fairy shrimp, and a small, endangered plant. The text is open-ended, providing information while posing questions. The last panel, about Short-leaved Dudleya, asks, “Do you want to live on a mesa by the sea? Some plants and animals can live nowhere else. How can we share the mesa with all species that call it home?”

I pause to ponder the first sentence in Lippard’s *Lure of the Local*: “Place for me is the locus of desire.”<sup>25</sup> My early explorations into suburbia certainly suggest that desire can be manipulated by the market. Fellow Comadre Margie Waller<sup>26</sup> has written of addiction as a response to trauma. Mindless acquisitiveness, the search for the ever-bigger home, and better life in suburbia can certainly become a type of addiction. Desire itself is part of being human. I hope that my work can serve to ignite a passion arising from embodied relationship, from love of place. This passion can in turn engender an ecological ethic, and with it, a passion to live in sustainable relationships, relationships that honor both the human and the non-human legacies of place.

---

<sup>1</sup> Located in San Francisco, California, United States.

<sup>2</sup> Karen J. Warren, “The Power and the Promise of Ecofeminism, Revisited,” in *Environmental Philosophy: From Animal Rights to Radical Ecology*, eds. Michael E. Zimmerman, J. Baird Callicot, Karen J. Warren, Irene Flaver, and John Clark, (25 Upper Saddle River, NJ: Prentice Hall, 2005), 252.

<sup>3</sup> Val Plumwood, “Wilderness Skepticism and Wilderness Dualism,” in *The Great New Wilderness Debate*, ed. J. Gaird Callicott and Michael P. Nelson, (Athens: University of Georgia Press, 1998), 680.

<sup>4</sup> Andrew Light, “Environmental Art and the Recovery of Place, in *Ground Works: Environmental Collaboration in Contemporary Art* (Pittsburgh, PA: Carnegie Mellon University, 2005), 54.

<sup>5</sup> Doloras Hayden, *The Power of Place: Urban Landscapes as Public History* (Cambridge, MA: The MIT Press, 1995), 9.

<sup>6</sup> Lucy R. Lippard, *The Lure of the Local: Senses of Place in a Multicentered Society* (New York: The New Press, 1997), 286.

<sup>7</sup> To see examples of this piece, and others referred to in this essay, please consult the artists Web site: <http://communication.ucsd.edu/rwallen>

<sup>8</sup> Ruth Wallen, “Memory Politics: The Implications Of Healing From Sexual Abuse” *Tikkun* 9, no. 6 (1994): 38.

<sup>9</sup> Judith Herman, *Trauma and Recovery*. (New York: Basic Books, 1992), 6, 11.

<sup>10</sup> Susan Griffin, “Split Culture,” in *Healing The Wounds: The Promise of Ecofeminism*, ed. Judith Plant (Philadelphia: New Society Publishers, 1989), 7



- 
- <sup>11</sup> Ynestra King, "Healing the Wounds: Feminism, Ecology, and the Nature/Culture Dualism," in *Reweaving the World: The Emergence of Ecofeminism*, ed. Irene Diamond and Gloria Feman Orenstein, (San Francisco: Sierra Club Books, 1989), 117.
- <sup>12</sup> Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza* (San Francisco: Spinsters/Aunt Lute Book Company, 1987), 3, 80.
- <sup>13</sup> <http://communication.ucsd.edu/rwallen/estuary/index.html>. Access date June 10, 2007.
- <sup>14</sup> Karen J. Warren, "The Power and the Promise of Ecofeminism, Revisited," 252.
- <sup>15</sup> Ruth Wallen, "Barrier or Bridge: Photojournalism of the San Diego/Tijuana Border Region." *The Communication Review*, 6 no. 2 (2003): 137-164.
- <sup>16</sup> Mary Mellor, "Ecofeminism and Environmental Ethics: A Materialist Ecofeminist Perspective," in *Environmental Philosophy: From Animal Rights to Radical Ecology*, eds. Michael E. Zimmerman, J. Baird Callicot, Karen J. Warren, Irene Flaver, and John Clark (25 Upper Saddle River, NJ: Prentice Hall, 2005), 214.
- <sup>17</sup> Chandra Talpade Mohanty, *Feminism Without Borders: Decolonizing Theory, Practicing Solidarity* (Durham: Duke University Press, 2003), 17-43.
- <sup>18</sup> D. Emily Hicks, *Border Writing: The Multidimensional Text*. (Minneapolis: The University of Minnesota Press, 1997), xxvi.
- <sup>19</sup> Val Plumwood, *Feminism and the Mastery of Nature*. (London: Routledge, 1993) 157-160, 174.
- <sup>20</sup> Dolores Hayden, *Building Suburbia: Green Fields and Urban Growth, 1880-2000*. (New York: Pantheon Books, 2003), 10.
- <sup>21</sup> Tom Daniels, *When City and Country Collide: Managing Growth in the Metropolitan Fringe* (Washington, DC: Island Press, 1999), 6.
- <sup>22</sup> Hayden, *Building Suburbia*, 190.
- <sup>23</sup> Timothy Beatley and Kristy Manning, *The Ecology of Place: Planning for Environment, Economy, and Community*. (Washington, DC: Island Press, 1997), 124.
- <sup>24</sup> Proposition A was a proposition that appeared on the San Diego city ballot in November of 1985. It required that city land which had previously been designated as "future urbanizing" in the General Plan could not be redesignated for development without the approval of the majority of voters.
- <sup>25</sup> Lucy Lippard, *The Lure of the Local: Senses of Place in a Multicentered Society*, 4.
- <sup>26</sup> Marguerite Waller, "Addicted to Virtue: The Globalization Policy-Maker," *Social Identities* 12, no. 5 (2006): 575-594.