

NATURE, WOMEN AND ART: EXAMINING THE ECO-FEMINIST INSIGHTS IN LUCY AZUBUIKE'S TREE TRUNK SERIES..Nkiruka Jane Nwafor

NATURE, WOMEN AND ART: EXAMINING THE ECO-FEMINIST INSIGHTS IN LUCY AZUBUIKE'S *TREE TRUNK* SERIES

Nkiruka Jane Nwafor
Department of Fine and Applied Arts
Nnamdi Azikiwe University, Awka
Nigeria

Abstract

Ecofeminist theorists advanced varied notions of collaborative activism for both women's rights and the environment from the late 1960s. Ecofeminism links the exploitation of nature and women to a shared patriarchal construct of ownership, domination and self-interest. Africa provides many instances where capitalist initiatives have caused environmental degradation of adverse monumental consequences on women with Nigeria not being an exception. Ecofeminist activism also inspired feminist artists from the late 1960s to merge environmental awareness with feminist concerns. However, there is scanty scholarly investigation into Nigerian women's ecofeminist artistic projects. In this essay I explore the ecofeminist potentialities in the artistic projects of Lucy Azubuike, a female Nigerian artist. By invoking the theories of ecofeminism, I examine the interconnectedness of environmental degradation and Nigerian women's rights in Azubuike's *Tree trunk series*. I also employ formal and contextual methods of analysis to engage Azubuike's *Tree trunk series*. In exploring Azubuike's *Tree Trunk series* within Nigeria's gendered cultural and social realities, I argue that the imageries and themes reflect eco-feminist ideologies.

Keywords: ecofeminism, environmental degradation, women, activism, ecofeminist art, Nigeria

Introduction

Ecofeminism began in the late 1960s at the time when second wave feminism had taken root in the West. Starting from when François d' Eaubonne coined the word Ecofeminism in her 1974 essay, *Le Feminisme ou la mort* (Feminism or Death), many other ecofeminist theorists have written important texts that advanced varied notions of collaborative activism for both women's rights and the environment (François d' Eaubonne, 1974; Carolyn Merchant, 1980; Carolyn Merchant, 1992; Vandana Shiva & Maria Mies, 1992). Ecofeminism links the exploitation of nature and women to a shared patriarchal construct of ownership, domination and self-interest (Cassie Packard, 2020). This opinion follows the radical ecofeminist school of thought that conceives patriarchy as an imagined ideology used to control women and nature (Coyne Aoife, 2019). The cultural or spiritual ecofeminist school of thought on the other hand correlates the biological attributes of womanhood, such as parturition and menstruation, to nature, which some other theorists consider to be essentialist (Ibid).

Using Wangari Maathai's Green Belt Movement, Fatimah Kelleher provides two reasons for a collective ecofeminist activism in Africa. Africa is now the epicentre of capitalist exploitations that have previously caused environmental degradation in other regions of the

NATURE, WOMEN AND ART: EXAMINING THE ECO-FEMINIST INSIGHTS IN LUCY AZUBUIKE'S TREE TRUNK SERIES..Nkiruka Jane Nwafor

world (Fatimah Kelleher, 2019). Secondly, women and feminist activists have consistently struggled for a radical future in which justice, equity and right harmonise with environmental sovereignty (Ibid). I also correlate Kelleher's collective activism with Muriamoto Chemhuru's reading of ecofeminism in African communitarian philosophy and *ubuntu*. African ecofeminism, Chemhuru argues, "foster communitarian living, relational living, interrelatedness and interdependence between human beings and various aspects of nature." (Muriamoto Chemhuru, 2019, p.1). African feminism also reflects communitarian philosophy and *ubuntu* as its tenets encourages a collaborative or relational existence with humans (including men) and the natural environment. As Oladusu Adenike affirms in an interview, "ecofeminism is all about fighting for humanity. When we are fighting for these two things (women and the environment) we know that we are also fighting for human rights" (Louise Turner, 2020).

In Nigeria, the Niger Delta region of southern Nigeria where multinational corporations exploit the oil reserves provides a clear example of how capitalist initiatives have caused environmental degradation that has had negative consequences on women's subsistent means of livelihood (Luke Amadi, Mina Ogbanga and James Agena, 2015). Oladuso Adenike's ecofeminist concerns also focus on the humanitarian crisis due to climate change which causes the shrinking of the Lake Chad region in Africa (Louise Turner, 2020). In an interview she states:

here some schoolgirls were kidnapped and this kidnapping is linked to the environmental crisis that is happening in the North-Eastern part of Nigeria close to Lake Chad [where environmental instability has led to armed conflicts, displacement, extreme poverty, vulnerability to insurgent groups]. So you can see the influence of the environment on girls education – that they have to be deprived of their educational rights. That is the scenario that led me to become an ecofeminist (ibid, 2020)

Ecofeminist activism also inspired feminist artists from the late 1960s to merge environmental awareness with feminist concerns in their art. Some of the foremost ecofeminist artists are Mierle Laderman Ukeles, Agnes Denes, Arika Rahmani, Betsy Damon, Ana Mendieta Helen and Newton Harrison, among others. In this essay I explore the ecofeminist possibilities in the artistic projects of a female Nigerian artist, Lucy Azubuike. This is a critical art historical research area requiring sustained attention because barely much is known about Nigerian women's ecofeminist artistic projects. By invoking the theories of ecofeminism, I examine the interconnectedness of issues of critical environmental discourses and Nigerian women's rights in Azubuike's *Tree trunk series*. I employ formal and contextual methods of analysis to engage Azubuike's *Tree trunk series*. In exploring the photographic images of Azubuike's tree trunk series within Nigeria's gendered cultural and social realities, I argue that the imageries and themes reflect eco-feminist ideologies.

Lucy Azubuike's Tree Trunk Series

Azubuike's interest in photographing nature and the environment began in the 1990s during her days as an undergraduate at the University of Nigeria, Nsukka. She had learnt photography as a student of Graphics Design in the Fine and Applied Arts Department at the same university. Her final year degree project *Artistic Inspirations from Natural and Accidental Forms: a case Study of UNN environment* was about the Nsukka environment (Lucy Azubuike,

NATURE, WOMEN AND ART: EXAMINING THE ECO-FEMINIST INSIGHTS IN LUCY AZUBUIKE'S TREE TRUNK SERIES..Nkiruka Jane Nwafor

2013). Nsukka is a university town in southeastern Nigeria. Azubuike's childhood also inspired her interest in trees. Childhood myths and folklores about certain trees held her in awe during visits to Abatete, her hometown in southeastern Nigeria. She states:

Abatete's scenario is covered with strange and adorable trees. There is one particular gigantic tree that is believed to be the bedrock of our town; Myth has it that anytime a branch falls, the oldest in the village dies. Worst still, if the tree itself falls, everybody in the village will die! That instilled a terrible fear in me and there are always goose pimples covering my body anytime I approach that tree. It has this presence that is so repulsive and attractive at the same time (Ibid, 2012).

It also shows how African societies had used mythology to instill discipline and respect in their communitarian relationship where humans are conditioned to be, in Alice Curry's words, "cosmically humble" and were "not only more respectful of other people but also more cautious in their attitudes to plants, animals, and inanimate things and to the various invisible forces of the world" (2014, p.1).

In 2009, Azubuike participated in an exhibition, *Like a Virgin*, with South African Photographer Zanele Muholi. The exhibition was curated by Olabisi Silva in Lagos at the Centre for Contemporary Art. The tree trunk series were among the body of works that Azubuike exhibited at the Centre. Azubuike's tree series "focuses on the way in which culture, tradition and religion, the embodiments of patriarchal society impact negatively on women" (Silva, 2009). In the exhibition, Silver notes that Azubuike maintains that patriarchy has made many women in Nigeria to normalize and even enforce these practices without questioning the legitimacy of their acts (ibid). To engage these issues Azubuike photographs images of tree trunks that had been felled and left to deteriorate. These trees met their demise due to society's capitalist encroachment on the natural environment.

Azubuike's works are sometimes photojournalistic in expression, and her projects arguably may be visual activism. In her photography, the representation is not an overt example of the concept, but a common expression of the idea. In Tree trunk series she uses concepts from nature. As Azubuike mentions, "nature registers, sculpts, paints, photographs, dramatizes and installs life's bliss, beauties as well as chaos and deteriorations in life" (Graham Martin, 2012, p.31). She uses the environment as a visual expression for also interrogating African feminist issues. In several instances, like in *Menstruation Series*, she becomes a tool or medium of art. Through thought-provoking photographic images, Azubuike uses art to inspire viewers' percept. These images of tree trunks invite viewers into debates concerning discriminatory practices against women in Nigeria. On one hand, photographic images of trees speak of the deterioration of nature due to human intervention and on the other hand, the trees become powerful allusions of the female figure. Azubuike's activist art therefore highlights the parallels injustices that institutions of patriarchy in Africa perpetuate against the environment and women. She further mentions:

Trees are everywhere; so also are women, the only difference lies in the angle of approach and different perceptions. While women try to conceal the violence inflicted on them, trees reflect these inhuman treatments without reservation. Whenever a woman goes naked and pray to her gods

NATURE, WOMEN AND ART: EXAMINING THE ECO-FEMINIST INSIGHTS IN LUCY AZUBUIKE'S TREE TRUNK SERIES..Nkiruka Jane Nwafor

or deity, it is believed that her prayers would be answered because, it is the peak of her frustration and a sign of innocence. Women are often compelled to rip their cloth off during unbearable situations/period of lack. So also are trees, in the dry season trees are mostly seen bare without the leaves. Dryness could be likened to an adversary since dry season symbolizes a period of lack. [When] trees are exposed [during] this period 'eziokwu aputa ihe' meaning, truth is revealed. With the onset of rainy season, which represent fertility and abundance, trees grow new leaves which cover the scars and impressions of abuses on the trees (Lucy Azubuike, 2012).

Azubuike deploys tree allegory to connect environmental neglect, pollution, violation, degrading and encroachment, due to patriarchy, with the subjugations of women. From the childhood stage, the girl-child is 'insignificant' as opposed to the male-child who is the 'heir,' and highly regarded in the family. Since females are dispossessed of ancestral land, the girl-child in most traditional African communities occupies the lowest rung in the family social space, constantly reasserting erroneous notions of the female as the subjugated other.

In her work, Azubuike re-imagines the trunks as feminine figures or as trees that 'naturally' embody the lower side of a woman's body (from the waist downwards). These photographs question how Nigeria's patriarchal institutions treats and denigrates women. Most times, Azubuike does not sculpt any part of the wood before photographing. Instead she allows the natural shape of the tree trunk to guide the entire creative process. For instance, in *Amado Uwa George*, she photographs the tree from an alternative position where the thicker single branch slits into twin branches at the lower part. The tree trunk represents the abdominal areas, the hips and the upper thighs of a woman. Then red paint drips down to the centre where the twin branches start. This centre represents the pubic region of the human form and the red acrylic paint may be suggestive of blood. The blood may represent violence against women or its relative association with menstrual series.

NATURE, WOMEN AND ART: EXAMINING THE ECO-FEMINIST INSIGHTS IN LUCY AZUBUIKE'S TREE TRUNK SERIES..Nkiruka Jane Nwafor



Amado Uwa George, L. Azubuike, Photography, 2006. © Azubuike.

Azubuike uses cloth to cover part of the wood that embodies the thigh and therefore symbolically exposes the waist and hips of the imagined female figure. The fabric is plain white background and saturated with orange floral embroidery designs. This fabric resembles Austrian embroideries that were imported from the 1960s and popularly known as ‘Swiss lace’ among Nigeria’s wealthy and middle-class especially women. (Barbara Plankensteiner, 2013). These fabrics are among the numerous imported textiles that Nigeria, and other West African countries have over the centuries assimilated through a process Joanne Eicher and Tonye Erekosima (1981) calls “cultural authentication.” The fabrics are usually worn for special and flamboyant occasions in Nigeria. In another context, the fabrics also hide the inner bodies and true social situations and lives of the wearers.

Among the Igbo, the term *Amado Uwa George* literally means covering the ‘world’ with cloth (George). Here the ‘world’ signifies the many trials and tribulations that people experience in their everyday lives. Many women normally hide their depressing realities of violence and dehumanization under the beautiful camouflage of their dresses. *George* represents a particular type of checkered textile imported from Asia known as Indian Madras. In Southern Nigeria it is a favourite and is locally called *george* or *intorika george* following its colonial history of textile trade networks (Lucy Norris. 2008, p.19). While Azubuike may have incorporated a different textile that also has a shared history of ‘cultural authentication,’ she uses *Amado uwa George* idiom to convey the theme of her artistic project. As Azubuike suggests, *Amado Uwa George* exposes personal stories of many married women in Nigeria who are unhappy in their marital

NATURE, WOMEN AND ART: EXAMINING THE ECO-FEMINIST INSIGHTS IN LUCY AZUBUIKE'S TREE TRUNK SERIES..Nkiruka Jane Nwafor

homes (Uhakheme Ozolua, 2010). When the cloth is removed from the wood, symbolically it brings to the public domain what happens in the private homes of married couple where in many instances women bear the terrible consequences of normalized patriarchal constructs. As such, viewers confront the real pains married women experience. The red colour dripping down the tree trunk represents the pains or agonies of married women which in most cases are covered privately with beautiful textiles such as the acculturated Austrian embroideries. *Amado Uwa George* indicates the reality that many married women in Nigeria are living; a concealed life of bondage and domestic violence. Azubuike observes that women do not open up about these issues but through using images of tree trunks as metaphor for maltreated women, her art makes the stories become more glaring. Azubuike goes on to say, “when I see the trees, I feel the impact of mutilation, I can feel the real pains the cutting brings. I chose trees as my medium because they are interesting and they give me the real and true pictures of what women go through – their hopes and aspirations” (Lucy Azubuike, 2012). In ‘feeling’ and associating the ‘pains’ of cutting trees with the pains women go through in their marriages, I argue that Azubuike’s artistic project clearly resonate with the theories of radical ecofeminism. This is more so because it is the same patriarchal institutions in Nigeria that had created man-made laws which suppress many women within their homes that simultaneously control and supervise the capitalist expansions that eventually ‘mutilate’ and degrade the natural environment.

In *Still the Victims*, Azubuike captures part of a deformed and rotting tree with two extended branches. The dried exterior of the tree trunk may indicate that the tree had been felled a long time before Azubuike encountered it. The tree trunk is lying on a ground covered with



Still the Victims, L. Azubuike, Photography, © Azubuike.

NATURE, WOMEN AND ART: EXAMINING THE ECO-FEMINIST INSIGHTS IN LUCY AZUBUIKE'S TREE TRUNK SERIES..Nkiruka Jane Nwafor

brown soil and carpet-like green grasses. Azubuike uses the position of the tree to suggest a woman lying in a muddy and filthy environment. The rotting and deterioration is metaphorically what some Nigerian women experience when they are held down by patriarchy. Many women do not strive to become more successful in their professional careers so as not to bruise the ego of their husbands and in the process save their marriages. As Azubuike contends, many African women in troubling marital situations stay put in the filth, just like the rotting tree trunk while still hoping that things might change in the near future.

Smile bears a similar rhetoric of hope and belief that the patriarchal constructs which had held African women down would be unturned through concerted efforts such as the artistic activism in Azubuike's ecofeminist projects and many other forms of ecofeminism. Here Azubuike photographs the surface of a felled tree trunk. The circular rings of the wood indicate that the tree had a wide width and was also advanced in age. Within the tree are deep cracks and lines that probably signify that the wood is drying up and not also recently felled. These cracks which was made partly by human and natural interventions, Azubuike conceptually sees, captures and compose through photography as *Smile*. The crack formed a deep curved linear opening or design in the wood similar to a smiling comic face. *Smile* is symbolic of women in Nigeria who, in spite of their suffering and subjugations still keep hope alive by revealing cheerful and smiling faces. The work, as Azubuike suggests, also recalls the late Nigerian Afro beat musician, Fela Anikulapo Kuti's song titled *Suffering and Smiling* (Azubuike, 2012).



Smile, L. Azubuike, Photography, © Azubuike.

It is interesting to look at Azubuike's connection of nature (trees) with the female form and its semblance to a similar concept, often seen in traditional canons of Western art. Many artists of Romanticism, realism and impressionism of the eighteenth and nineteenth centuries in Europe, tended to paint sceneries of nude women against the backdrop of landscapes sceneries as

NATURE, WOMEN AND ART: EXAMINING THE ECO-FEMINIST INSIGHTS IN LUCY AZUBUIKE'S TREE TRUNK SERIES..Nkiruka Jane Nwafor

though the two were inseparable. Nature was seen as embodying the assumed 'characteristics' of women such as being "domestic, pious, moral, pure, gentle, kind, graceful, simple and beautiful," but particularly as women are responsible for the continuity of the human life cycle just as trees (nature) are the symbol of continuity and change of the land (Regina Ode, 2010). This conceptual framework embodies the cultural or spiritual ecofeminist school of thought that associates the qualities of womanhood such as childbirth and menstruation, to nature. However, many art critics view the concept of nature as strictly and solely feminine, as being condescending and aimed at relegating women to the confines of the wild, untamed, exotic and irrational. On the contrary, men's association with nature is often conveyed with such words as hardworking, industrious, rational, assertive, independent and proud (Ibid).



With Love from Africa, L. Azubuike, Photography, 2006.

©<http://artspeakafrika.blogspot.com/2009/02/like-virgin-lucy-azubuike-zanele-muholi.html>

In *With Love From Africa*, Azubuike photographs branch of a tree that also suggests a female form. Some parts of the tree are already and hanging at the lower end is a green plant with reddish coloured flowers. The mutilated part of the tree trunk is suggestive of deforestation in various parts of Nigeria, which is adversely destroying the tropical environment and vegetation that typifies West African landscapes. Today deforestation is a major problem in Nigeria. Moreover, there are no sustained initiatives aimed at replanting trees or engendering punitive tree conservation laws to curb the excesses of tree felling in tropical zones in Nigeria. Azubuike's conceptual photographs of deteriorating wood and tree trunks are therefore artistic

NATURE, WOMEN AND ART: EXAMINING THE ECO-FEMINIST INSIGHTS IN LUCY AZUBUIKE'S TREE TRUNK SERIES..Nkiruka Jane Nwafor

activism. Thus Azubuike's art works connect feminist concerns with global issues that also affect Nigeria such as deforestation, among others. Azubuike uses the image to express the hurts, disappointments and dejectedness felt by women. Again the leafy plant in the tree may allude to the inner pains and disappointments experienced by women, often internalized and not publicly expressed.

In another photographic image, Azubuike uses the metaphorical expression *Shine your Eyes*. 'Shine your eyes' in the Nigerian context emanates from a broken English colloquial common among West Africans. It is a slogan intended to forewarn people of imminent danger. It dwells on the attitude of being smart and articulate to avoid being intimidated or deceived by unruly people. In Azubuike's work, therefore, it encourages women to be sensitive to issues of abuse related cases such as rape, genital mutilation, domestic violence etc. Like in *With Love from Africa*, Azubuike's *Shine your Eyes* is also part of a tree trunk, but framed to suggest a face. Two jutting branches at the top are partly tied with synthetic rope which may suggest a head tie and another pair of smaller branches protrudes out and over oval shaped hollow areas suggestive of eyes and eyelashes. The incised marks on the trunk suggest the nose and the mouth. *Shine your eyes* is a call for women to be aware and weary of societal norms that impinge



***Shine Your Eyes*, L. Azubuike, Photography, 2006.**

© <http://local-artists.org/node/91565>

against the wellbeing of women or limit women's social possibilities. Through this work, Azubuike reiterates already existing debates and contestations concerning injustices against women in many African societies.

NATURE, WOMEN AND ART: EXAMINING THE ECO-FEMINIST INSIGHTS IN LUCY AZUBUIKE'S TREE TRUNK SERIES..Nkiruka Jane Nwafor

Azubuike's work *Shine your eyes* is also similar to her work *Can See Now* since it follows the concept of the 'shine your eyes' which as earlier mentioned is a colloquial for opening one's eyes to see the Truth. The work could be read as suggesting that women should be vigilant or pursue a policy of 'open-eyed awareness' and on the lookout for possible societal discriminations or violence against women. Azubuike interrogates other discriminatory acts such as Female Genital Mutilation (FGM), widowhood rites and girl-child marriages. Women, regrettably, also perpetuate these acts on their fellow women.



Can See Now, L. Azubuike, Photography, 2006.

© www.creativeafricanetwork.com/person/13897/en

Conclusion

In this paper I have reviewed the history of ecofeminism which gained momentum in the West from the late 1960s. There were concerted efforts to align women's rights with environmental activism. Ecofeminists exponents conceived patriarchy as the social construct that has continued to subjugation women and the environment. Many second-wave feminist artists from the 1960s also conceptualized their artistic projects to reflect ecofeminist ideologies. I also listed some of the globally acclaimed ecofeminist artists. I also reviewed the significant role African ecofeminists have played in advocating for the protection of women and the environment. This is vital considering the ongoing capitalist exploitation of Africa with Nigeria not being an exception. Using Lucy Azubuike's artistic projects *Tree Trunk Series* I identified the need to highlight its (ecofeminism) relevance in the visual arts of Nigerian women. In the body of work, *Tree trunk Series* Azubuike uses tree allegory to connect environmental neglect, pollution, violation, degrading and encroachment, due to patriarchy, with the subjugations of women in Nigeria. Some of her works are *Amado Uwa George*, *Still the Victims*, *Smile*, *Shine Your Eyes*, *Can see Now* and *With Love from Africa*, I argued that the imageries and themes of Azubuike's *Tree trunk Series* within Nigeria's gendered cultural and social realities, reflect eco-

NATURE, WOMEN AND ART: EXAMINING THE ECO-FEMINIST INSIGHTS IN LUCY AZUBUIKE'S TREE TRUNK SERIES..Nkiruka Jane Nwafor

feminist ideologies. In using photographic images to explore ecofeminist ideologies, Azubuike arguably emerges as the one of the few known female Nigerian artists in modern history whose work take a subversive detour in questioning patriarchal institutions that constantly subjugate both nature and women. Her ecofeminist activism therefore distinguishes her as active or assertive, and as self aware and salient as she captures her conceptualizations of women's constraints in Nigeria.

References

Amadi, Luke. Ogbanga Mina. Agena James (2015). Climate change and feminist environmentalism in the Niger Delta, Nigeria. *African Journal of Political Science and International Relations*. Vol. 9. Nos. 9. pp 361-371. Accessed October 6, 2021. Retrieved from <https://www.academicjournals.org/AJPSIR>

Azubuike, L. (2012). *Curriculum Vitae*. 2012. Assessed 20th November, 2012. Retrieved from <http://lucyazubuikeart.com/index.html>

Azubuike, L. (2013, March 20) *e-mail correspondence*.

Azubuike, L. (2012, January 15) *Interview*.

Azubuike, L. (n.d). *My world and Yours*. Assessed 13th June, 2013. Retrieved from <https://lucyazubuikeart.com/index.html>

Chemhuru Muriamato, (2019). Interpreting Ecofeminist Environmentalism in African Communitarian Philosophy and Ubuntu: An Alternative to Anthropocentrism'. *Philosophical Papers*. Vol. 48. Issue 2. pp.241-264. Accessed October 6, 2021. Retrieved from DOI:10.1080/05568641.2018.1450643

NATURE, WOMEN AND ART: EXAMINING THE ECO-FEMINIST INSIGHTS IN LUCY AZUBUIKE'S TREE TRUNK SERIES..Nkiruka Jane Nwafor

Coyne, Aiofe (n.d.) 'Ecofeminism: what is it and what does it have to do with permaculture?' *freepermaculture*. Accessed October 6, 2021. Retrieved from <https://www.freepermaculture.com/ecofeminism/>

Coyne, Aiofe (2019, December 5). 'What is Ecofeminism.' *Stand* . Accessed October 6, 2021. Retrieved from <https://stand.ie/what-is-ecofeminism>

Curry, Alice. (2014). Traitorousness, Invisibility and Animism: An Ecocritical Reading of Nnedi Okorafor's West African Novels for Children. *International Research in Children's Literature*. Vol.7. Nos. 1. pp27-47.

d'Eaubonne, Françoise (1980). *Le Feminisme ou la mort*. Elaine Marks and Isabelle de Courtivron (Eds.). *New French Feminisms: An Anthology*. (Amherst, Mass.: University of Massachusetts Press, 1980).

Eicher Joanne and Tonye Erekosima. (1981). Kalabari cut-thread and pulled-thread cloth. *African Arts*. Vol. 14, Nos. 2. pp. 48-51, 87.

Kelleher, Fatimah. (2019, March, 12). 'Why the world needs an African ecofeminist future'. *African Arguments*. Assessed October 6, 2021. Retrieved from <https://africanarguments.org/2019/03/why-world-needs-african-ecofeminist-future/>

Martin, G. (ed.). (2012). *The landscape of Being - Agency, Art Life and Society e-book* Assessed March 26, 2014. Retrieved from <https://margaretwheatley.com/wp-content/uploads/2014/12/The-Landscape-of-being.pdf>

Merchant, Carolyn. (1980). *The Death of Nature: Women, Ecology, and the Scientific Revolution*. San Francisco: Harper Row.

Merchant, Carolyn. (1992). *Radical Ecology: The Search for a Livable World*. London: Routledge.

Mies Maria, and Vandana Shiva. (1993). *Ecofeminism*. London: Zed Books.

Molara, Wood. (n.d). 'Studio Visit with Lucy Azubuike.' Assessed 17 December, 2012. Retrieved from <http://234next.com/cps/cms/sites/Next/ArtsandCulture/Art/2971305-146/story.cps>

Norris, Lucy. (2008). The Invisibility of Sari George in London: The Material Translation of Parallel Modernities. *SUSDIV PAPER* 9. p.19. Accessed September 1, 2014. Retrieved from <http://www.Feem/Pub/Publications/EURODIVPapers/default.htm>

Ode, Regina (2010). Women, Their Worst Enemies: A Comparative Study of Tess Onwueme's 'Go Tell it to Women and the Reign of WAZOBIA'. *Creative Artist: A journal of Theatre and Media Studies*, Vol.5. Nos. 1. pp.81-103. Accessed 20 July, 2014. Retrieved from www.ajol.info/index.php/catjms/.../67010

NATURE, WOMEN AND ART: EXAMINING THE ECO-FEMINIST INSIGHTS IN LUCY AZUBUIKE'S TREE TRUNK SERIES..Nkiruka Jane Nwafor

Packard, Cassie, (2020, July 15). 'Ecofeminist Art Takes Root.' 'Art.' *Hyperallegic*. Accessed October 6, 2021. Retrieved from <https://hyperallegic.com/576745/ecofeminisms.thomas.erben.gallery>

Plankensteiner, Barbara (2013). African Lace: an industrial fabric connecting Austria and Nigeria. *Anthrovision* [Vaneasa Online Journal]. Vol.1. Nos. 2. Accessed October 21, 2021. Retrieved from <https://journals.openedition.org/anthrovision/679>

Silva, O. (2009). 'Like A Virgin...' *Exhibition Archive* Accessed October 15, 2021. Retrieved from <https://ccalagos.org/archive/like-a-virgin>

Silva, O. (2009, January 29). 'Like A Virgin... Lucy Azubuike & Zenele Muholi.' *ARTSPEAKAFRICA*, Accessed 13th June, 2013. Retrieved from <https://artspeakafrika.blogspot.com/2009/02/like-virgin-lucy-azubuike-zanele-muholi.html>

Turner, Louise. (2020, August 26). 'Meet Oladosu Adenike, aka the Ecofeminist.' 'Climate crisis, women's voices'. *WEN* Accessed October 6, 2021. Retrieved from <https://www.wen.org.uk/2020/08/26/whys-climate-justice-a-feminist-issue-oladosu-adenike/>

Uhakheme, Ozolua. (2010, June 3). 'My Studio is my labour room,' *Art4Life* . Assessed August 25, 2013. Retrieved from <http://art4life.blogspot.com/2010/06/my-studio-is-my-labour-room-by-ozolua.html?m=1>