

asks that we quit appropriating those of indigenous peoples. In addition to formulating our own ethnoculture and eco-identity as connected to place, this appears to be the driving message of the book.

In summary, after reviewing *Ancient Spirit Rising* it is my opinion that it is an important, significant and timely read. I highly recommend reading it, and also recommend keeping it as a resource toward further exploration, thought, and referencing on problems of cultural identity, and solutions as found in practices of ecospirituality and the ancestral arts. Eyers has gone into great depths in presenting her thesis. It is well thought out, well written and referenced. Most importantly, *Ancient Spirit Rising* presents significant issues for the era in which we are living—a time in which all of humanity is confronted by tremendous change.

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THE CHANGING NATURE OF ECO/FEMINISM: TELLING STORIES FROM CLAYOQUOT SOUND

Niamh Moore.
Vancouver: UBC Press, 2015

REVIEWED BY LAUREN FOURNIER

Written with an acute awareness to the challenges facing ecofeminist theory and practice in relation to feminism more broadly, Moore's book makes the case for ecofeminism's compatibility with contemporary intersectional feminisms.

This book is written from the perspective of someone who has witnessed ecofeminist activism in practice and believes in the relevance of these activist practices to feminist theory, including emergent modes of theory like feminist new materialisms. It is an auto-ethnographic account of Moore's exploration of ecofeminism in Canada, a project which began when Moore was an undergraduate student in London (UK) in 1992. Turning to the specific situation of Clayoquot Sound in 1993, Moore contextualizes this moment for ecofeminism in light of the contemporaneous discourses around the death of feminism in the 1990s. Moore describes the turn to a specific case study in terms of Donna Haraway's "situated knowledges and partial perspectives," and she draws on Haraway throughout. One of the reasons Moore chooses to focus on the Friends of Clayoquot Sound (FOCS) peace camps in 1993 is because it is an internationally recognized environmental activist movement that, Moore argues, was "based on feminist principles, which were sometimes explicitly identified

as eco/feminist": it is an example of (ecofeminist) theory in practice that, as Moore demonstrates, is also resonant with postmodern feminist concerns.

Moore contextualizes her project in response to the gap she perceived between third-wave feminist theory in the 1990s and the so-called "death of feminism," on the one hand, and the "intense, vibrant, and lively experiences of eco/feminist politics in action" that she bore witness to at Clayoquot Sound on the other. Moore responds to this gap between theory and practice—a gap that is exacerbated by the marginal, or marginalized, place of ecofeminism in feminism more broadly—by turning to the accounts of activists who were involved in the Clayoquot Sound peace camps in the summer of 1993. With postmodern feminism and emergent modes of theory in her quiver, Moore directly addresses the various charges against ecofeminism: most notably, the charge of essentialism. Well aware of the ways in which ecofeminism has tended to be disregarded by feminist theorists for its "anachronistic" essentialism, Moore revisits terms like "essentialism," "maternalism," and "genealogy" in light of postmodern theory while emphasizing the importance of considering such (redeemable) terms in context.

Her citational practice of juxtaposing postmodern (and post-postmodern) feminist theory and queer theory with transnational eco/feminist activism contributes to her making the case of the compatibility of ecofeminism with both contemporary feminism and contemporary theorizing on and around the environment, nature, and matter. Moore draws on the work of Sara Ahmed, Judith Butler, Karen Barad, Lee Edelman, Jack Halberstam, Donna Haraway, Gayatri Spivak, Isabelle Stengers, and Anna Tsing alongside work by Catriona

Sandilands, Noel Sturgeon, Greta Gaard, Starhawk, Vandana Shiva, and others. She incorporates creative work into her intertextual tapestry: Vancouver-based Daphne Marlatt's poetry-prose work *Ana Historic* functions as a refrain throughout, and the Raging Grannies provide an example of ecofeminist activism as performance and performative. The effect of these citational pairings is a re-inscription of ecofeminism in/as postmodern feminism and a 'de-naturalizing' of ecofeminism as a movement so often denounced for its presumed essentialist tendencies.

Moore supplants the category of "woman" with an intersectional feminist approach to oppression, and includes voices of queer women and men alongside heterosexual women, though trans and other gender non-conforming subjectivities are not included. Moore's book sets out ambitious goals, not least of which is the attempt to reason her way out of ecofeminism's entrenched association with essentialism. Moore attempts to wield a critique of anthropocentrism to disavow the legitimacy of charges of essentialism (which are, Moore argues, anthropocentric), with some success; though the discussion of the distinctions between essentialism, anti-essentialism, strategic essentialism, and the 'something else' that Moore attempts remains somewhat confusing to this reader. One of the more evocative moments in Moore's book is when she turns to the place of failure in feminist work. In Chapter 5, Moore employs an intersectional feminist approach to unpack both the ecofeminist ideals of the camp and the dissonances, disagreements, and failures of those (limited and limiting) ideals in practice. The question of how to sustain activism and cope with the exhausting "ongoing work" that this requires is one posed by Moore and relevant to contemporary activist practices in feminism and beyond.

One of the shortfalls of this book is what feels like a truncated attempt at incorporating a de-colonizing practice into an otherwise fairly intersectional feminism. Moore articulates the imperative to de-colonize feminism and acknowledge colonial histories and neocolonialism in environmental activist practices, and lip service is paid to the issues that First Nations peoples of the west coast have faced and continue to face, including a discussion of the politics of unceded territory in British Columbia as it factors in to how we consider the politics of place, nation, and home. Moore complicates whiteness through an intersectional approach, arguing that the British colonizing project in British Columbia has always been contested vis-à-vis the presence of lower class white women who resisted the colonizing project that they had been entrusted with. And yet, Moore briefly mentions that she is not including voices of First Nations people in her interviews, without expanding on how or why she has come to this decision. Was it that there were not First Nations peoples present *as activists* in the sense that Moore is focusing on in her book? Moore's book would benefit from giving a more transparent account of this matter, particularly given this book's emphasis on the importance of "responsibility and accountability" in its latter chapters. It is difficult to ignore the lack of attention to First Nations peoples in Moore's account of oral histories, for example, or an acknowledgment of the importance of oral storytelling as an indigenous mode of knowledge transmission. Indeed, incorporating the perspectives of actual First Nations people would only strengthen Moore's aims of articulating the "contested histories" of the particular place of Clayoquot Sound and "why these . . . matter"—holding space for conflicted and conflicting accounts.

As a work of scholarship, this book is valuable in bridging accounts of activist histories with feminist theory, all the while maintaining the relevance of ecofeminism as a mode of feminist theory and practice in the contemporary. She outlines the contributions of the Friends of Clayoquot Sound initiative, reading their work through an intersectional feminist lens. Moore enacts a fruitful exchange of terms between ecofeminism and postmodern feminism, rooting her theorizations in the lived experiences of activists at Clayoquot Sound. The book presents some possible directions for future ecofeminist work, including conceiving of Mother Nature as queer cyborg, configuring the goddess as "sacredsecular," and extending Haraway's project of de-centering kinship from genealogy within ecofeminist modes of thought.

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OUTSIDERS STILL: WHY WOMEN JOURNALISTS LOVE—AND LEAVE—THEIR NEWSPAPER CAREERS

Vivian Smith
Toronto: University of Toronto Press, 2015

REVIEWED BY AMY BOWEN

Vivian Smith's 2015 book *Outsiders Still: Why Women Journalists Love—and Leave—Their Newspaper Careers* examines the gendered experience of women journalists in the Canadian newspaper industry.

Smith interviewed more than two dozen journalists from the Victoria