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DECOLONIAL PROVOCATIONS THROUGH ECOFEMINIST PEDAGOGIES: IMAGINATION IN TIMES OF ECOLOGICAL PRECARITY

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Abstract

Climate change threatens communities' livelihoods and significantly impacts how people envision their futures. In a context of ecological precarity, our study asked how women water and land defenders in Chile imagine the future, how their imaginations challenge patriarchal colonial systems of domination, and how they foster alternative ways of living well together. To answer these questions, we investigated the pedagogical practices of an ecofeminist grassroots organization to understand how it operated as a knowledge-decolonizing laboratory where the imagination acted as a central tool. We discuss how decolonial and arts-based pedagogies can amalgamate sensorial awareness with relationships to place to challenge the rationality of knowledge production. We conclude by reflecting on how the feminist imagination comes into play to support the efforts of women as water and land protectors in Latin American contexts.

Résumé

Le changement climatique menace la subsistance des communautés et a un effet important sur l'image de l'avenir des personnes. Dans un contexte de précarité écologique, notre étude a demandé à des défenseures de l'eau et de la terre au Chili comment elles s'imaginent l'avenir, comment leur imagination peut remettre en question les systèmes dominants coloniaux de la patriarchie et comment elles encouragent les façons alternatives de bien vivre en communauté. Pour répondre à ces questions, nous avons examiné les pratiques pédagogiques d'un organisme écoféministe local afin de comprendre son fonctionnement en tant que laboratoire visant à décoloniser les connaissances en utilisant l'imagination comme outil principal. Nous avons parlé des façons dont les pédagogies visant à décoloniser et celles axées sur les arts peuvent synthétiser la conscience sensorielle et les relations aux lieux afin de remettre en question la rationalité de la création de connaissances. Pour conclure, nous réfléchissons aux

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effets de l'imagination féministe en ce qui a trait aux efforts des femmes protectrices de l'eau et de la terre dans des contextes latino-américains.

Mots clés

imagination, écoféminisme, justice climatique, éducation féministe des adultes, pédagogies visant à décoloniser

Keywords

imagination, ecofeminism, climate justice, feminist adult education, decolonial pedagogies

As wildfires, floods, and droughts intensify, the Intergovernmental Panel on Climate Change (IPCC) has acknowledged that these disasters are largely human-induced, and that colonialism has exacerbated the climate crisis (Lee & Romero, 2023). In addition, communities in the so-called Global South, particularly women in those communities, continue to be disproportionately impacted by the effects of mining, forestry, and hydroelectric projects on water scarcity (Sultana, 2021). Climate precarity and capitalist enterprise affect not only communities' livelihoods but also how people envision their lives and futures. As Machado de Oliveira (2021) has argued, coloniality and modernity play a central role in constraining our imagination. They argued that the scale of the current global climate emergency has compelled those most responsible to confront four forms of denial. First is the denial of the scale of the problem, which explains a tendency to pursue simplistic solutions. Second is the denial of systemic violence and complicity in harm, absolving individuals of responsibility for the crisis. Third is the denial of the planet's limits and the reality that unlimited sustainable growth is unattainable. The final denial for Machado de Oliveira is the denial of human and non-human connectedness, whereby humanity is separate from but also superior to nature.

In this context of ecological precarity and denial, we explore how women water and land protectors in Chile envision and make their future. Specifically, our study asked: How do women water and land defenders keep their imaginations alive during this time of climate crisis? How do women's imaginings of a different world challenge colonial and patriarchal systems of domination? How do they help to develop alternative ways of living well together? We situate our questions in the discourses of feminist adult education to explore the creative community-building practices and everyday realities and struggles of women's grassroots organizations in Chile that are placing climate justice at the core of their pedagogical and activist practice. To address these questions, we examine the pedagogical practices of an ecofeminist grassroots organization situated in what is traditionally known as the Wallmapu (surrounding land) or the territory of the Mapuche (Peoples of the Land). Although this organization has engaged in numerous ecofeminist and pedagogical activities, this paper focuses on two workshops aimed at engaging women in practices of ecological independence. These workshops were part of a three-day event named La Vertiente, which gathered over 30 women to learn about water protection and climate justice. Drawing on these pedagogical insights, we observed that women experiencing the impacts of the climate crisis need more than ever to envision alternative ways of living together, or what some Latin American

scholars have called *una vida digna o el buen vivir* (a dignified life or living well) (Gudynas, 2011; Varea & Zaragocin, 2017; Walsh, 2010).

Muraca (2023) suggested that social movement learning can be viewed as knowledge-decolonization laboratories, "where forms of domination are questioned, and alternatives are created" (p. 37). We argue that La Vertiente can be seen as just such a knowledge-decolonizing laboratory, where imagination serves as a tool to reject inherited colonial modes of knowledge, and where envisioning other climate futures becomes not only desirable but possible. To further Muraca's idea of social movement learning as a knowledge-decolonization laboratory, we look at the ecofeminist pedagogies used in La Vertiente. In particular, we focus on a forest walk and a collective poem-making as imaginative experiments. Diaz-Diaz, Harris, and Harris (2024) have shown how collective artmaking, such as weaving, can be used as a decolonizing tool to build feminist futures by challenging human rationality. In this collaboration between Indigenous and non-Indigenous women, it became clear that weaving cannot be used simply as a form of art expression. Doing so takes from this traditional practice its role in Indigenous self-governance and sovereignty. Following these authors, we acknowledge that artmaking alone might fail in imagining alternative futures. Using art-based practice as a decolonial tool means being intentional about challenging human rationality, a rationality grounded in colonial and modern ways of thinking.

To provide context, we begin by providing a framework to understand the role of imagination in relation to climate precarity. Next, we introduce the work of the ecofeminist organization responsible for developing and implementing La Vertiente. We pay special attention to its pedagogical commitments to the ecofeminist event and its relationship to the broader socio-political and ecological context in which the women defenders of water and land gathered. We account for how La Vertiente works as a knowledge-decolonizing laboratory where women can challenge ideas and create alternative ways of living well together. Then we present two ecofeminist pedagogies—a forest walk and a collective poem—and reflect on what these pedagogies offer to women's imagination and their future-making. Finally, we discuss how a decolonial perspective on feminist imagination can support the work of women water protectors in Latin American contexts. As the climate crisis has deep roots in patriarchal coloniality and modernity, the feminist imagination is one way women can question taken-for-granted assumptions and difficult social realities and identify possibilities for change.

Women's Imagination in the Face of Climate Precarity

The limits of the planet, along with the unequal impact of ecological destruction, are no longer a matter of debate despite ongoing narratives that attempt to make it so (Machado de Oliveira, 2021). One of the challenges, however, is that economic inequality is being used in countries such as Chile to justify highly extractive initiatives like mining, hydroelectric projects, and logging, which have the greatest negative impact on Indigenous and rural communities and women. These are the people who bear the brunt of these polluting ventures in the name of economic and social development. Equally negative is the way these extractive initiatives erode traditional practices such as farming, hunting, and gathering (del Rio Gabiola, 2020). As the land and traditions are disrupted, so too are cultural and spiritual practices. Moreover, a further result is displacement and the exacerbation of long-standing land conflicts, which increase violence and intolerance. Consequently, many women land and water defenders

in Latin America have risked their safety by publicly opposing these large-scale extractive projects (del Rio Gabiola, 2020; United Nations, n.d.).

In times of climate precarity, imagination serves as a powerful tool to envision ways of living well together on a damaged planet. However, coloniality and modernity have been shown to impose limits on what can be imagined. We use the term *coloniality*, following Peruvian sociologist Quijano (2000), to reference the structures, practices, and ways of thinking inherited from colonization. Coloniality can shape societies, knowledge systems, and power dynamics even after formal colonial rule has ended. The coloniality of knowledge, in particular, denotes the dominance of Western knowledge through formal education, which marginalizes and erases other forms of traditional knowledge, including that of Indigenous communities. In this article, we will use the term *coloniality* to refer mainly to colonial legacies over knowledge production.

Working against the limits that coloniality and modernity impose on the imagination demands intentional and hard work (Olufemi, 2021). Climate activists' ways of thinking, feeling, and acting upon the world are not immune to the world views and political projects that reproduce colonial legacies (Fanon, 1952/2002; Singh, 2018). Fanon (1952/2002) asserted that one mechanism by which colonialism works against liberation is through imposing forms of violence that individuals may internalize on their own. As a result, those who are enduring colonial legacies—and, we would add, those enduring the climate crisis—might direct their frustrations and aggression inward or toward their own communities, reproducing oppressive structures.

A form of violence imposed on human bodies and nature arises from denying the entanglement between humans and nature. This denial of entanglement is a violent modern-colonial habit of being that has led humans to see themselves as separate from each other and the land, rather than entangled within a wider living metabolism that is bio-intelligent (see the Gesturing Towards Decolonial Futures website at decolonialfutures.net). Ecofeminist thinkers and activists (Buckingham, 2015; del Rio Gabiola, 2020; Gebara, 2003; Gough et al., 2024) have long recognized this artificial separation as a form of violence against women and nature. While ecofeminists have identified patriarchy and capitalism as the root causes of gender oppression and ecological exploitation, Arvin, Tuck, and Morill (2013) argued that patriarchy cannot be challenged without addressing colonialism. Similarly, decolonial feminists in Abya Yala (Espinosa Miñoso & Pión, 2022; Varea & Zaragocin, 2017) have asserted that colonialism must be central to the analysis of gender oppression. Rose (2017) proposed a situated, embodied ethics of care that emphasizes the connections between colonial genocide and environmental ecocide, viewing the war against Indigenous women and nature as part of the same fundamental violence. Such ethics of care posit that human beings are not superior to, in control of, or masters of nature, but instead exist in relation to, and with obligations toward, the other-than-human world.

To counteract the colonization of imagination, Singh (2018) invited us to consider the possibilities that might arise if we let go of the master within us, present through violent habits of mind, that predisposes individuals to deny their own realities and experiences. Following Bonnie Honig and Lola Olufemi, Seitz (2022) proposed that the feminist imagination cannot be found "in one's private mind nor exclusively found in the portico of master thinkers, but sparked in materials, bodily encounters, and within concrete collectives" (p. 17). While Olufemi (2021) did not explicitly address the role of imagination in relation to the climate crisis, we aim to expand on her idea of the material expression of collectivity as essential for

envisioning more just climate futures. The pedagogical efforts of women water protectors are often viewed as a byproduct of their climate and gender activism. However, the pedagogies developed by educators in La Vertiente reveal a different narrative. We elaborate on how their pedagogical work, while still emerging, is purposefully collective, fostering conditions for women's imaginations to explore alternative ways of perceiving themselves and each other.

La Vertiente as a Knowledge-Decolonizing Laboratory for the Imagination

La Vertiente took place in Curacautín, a town of approximately 16,000 residents near the Cautín River, on the ancestral lands of the Mapuche people. Their livelihoods have been endangered by foreign hydroelectric industries that view the river as a natural resource for extraction and profit (Mansilla-Quiñones et al., 2024; Panez et al., 2024). Alto Cautín and Doña Alicia were two notable proposals for building hydroelectric facilities in the area. Ultimately, these projects were rejected, largely due to the efforts of Mapuche leader Alberto Curamil, a Goldman Environmental Prize recipient (Goldman Environmental Prize, 2019), who brought together local communities and environmental activists in a successful campaign to safeguard the river. These projects could have disrupted the natural flow of the Cautín River, which holds sacred significance for the Mapuche people, and harmed the surrounding ecosystems. The community remains vigilant regarding further energy development projects in those territories.

The ecofeminist grassroots organization leading La Vertiente articulates its pedagogical approach as grounded in popular education (Gough et al., 2024; Muraca, 2023) and participative-action methodologies. Many of its members have a long trajectory in human rights advocacy and experience in supporting communities that have endured human rights violations. On their website, they describe themselves as ecofeminists working collectively with an intercultural and transdisciplinary approach for the defence of the rights of women and queer people, Indigenous peoples, nature, and their territories (Sur Territoria, n.d.). Through popular education and action-oriented research, they actively mobilize against extractive megaprojects in the Wallmapu and other threatened territories.

La Vertiente, which in Spanish means "water spring," was born from the organizers' commitment to climate and gender justice. The choice of the feminine noun, *la vertiente*, resonates with the organization's ecofeminist principles, centred on an ethic of *buen vivir* or living well (Varea & Zaragocin, 2017). Through strengthening networks of water and land defenders and democratizing environmental knowledge, organization members are committed to defending water, forests, bodies, land, and nature—the foundation of their livelihoods.

Funding for La Vertiente was secured through grant applications to human rights, feminist, and environmental organizations. Once the organizers obtained funding for the three-day event, they shared an open call through their social media accounts to recruit participants. The call clearly stated that the event would include childcare for women with children. Their aim was not only to make participation more accessible, but also to demonstrate that their commitment to care as part of living well together was a tangible practice.

Focusing on intergenerational exchange, one of the event's goals was to create a space where experienced water protectors could share their knowledge and insights with younger participants, fostering a learning community centred on climate justice and the protection of land and water. Participants included women ranging in age from their early 20s to their late 60s. The school provided various workshops on community organizing, international

law regarding the protection of water and land defenders, legal tools for safeguarding water and land, communication strategies, and climate action strategies.

The event invited women water and land protectors from diverse backgrounds to apply for 30 spots. The selected participants had engaged in various forms of water protection, safeguarding water sources and ecosystems for the well-being and survival of their communities. Their climate activism could be broadly described as encompassing direct action and advocacy, climate education and public awareness, community organizing, traditional knowledge preservation and democratization of knowledge, legal advising and advocacy, and spiritual healing. Among the participants were community leaders and educators, as well as lawyers, journalists, anthropologists, and geographers. They have carried out their work in various arenas, from lobbying for the defence of environmental rights to participating in peaceful protests against megaprojects that have environmental impacts.

Within the defence of water and territories, some women attending La Vertiente were involved in drafting the new Chilean constitution in 2021 and 2022. A group of 155 democratically elected representatives, also known as La Convención Constitutional (further referenced in the collective poem, included later in this essay), was tasked to write the new constitution that would replace the 1980 constitution written under Augusto Pinochet's dictatorship. The draft included two new proposals on gender parity and the environment. Regarding the environment, the draft declared that the State is accountable for climate change mitigation and protecting the water and territorial sea. The State must guarantee that these so-called natural resources are protected and that all citizens and residents of Chile have equal access to them.

For March 8, 2022, International Women's Day, a group of constitutional representatives—among them one of the authors of this article—circulated a bulletin titled "For an Ecofeminist Women's Day: Mujeres en contra de los extractivismos y por la defensa de los territorios" (Women against extractive projects and for the defence of their territories). The bulletin featured the initiative taken to advance nature's rights in the constitution. "There is no feminism without the land, the river, and the mountains" epitomizes their view.

As these initiatives demonstrate, women's struggles to preserve life are central to their capacity to impact the country's agenda and, most importantly, imagine a different future. In this sense, women water protectors show that the so-called failure of the imagination (Solnit, 2014) can be counteracted by collective action moving beyond what is currently possible. While heteropatriarchal and colonial narratives provide support for the continuation of extractive projects despite their known consequences, women continue to persevere in stopping such projects and imagining what *un buen vivir* looks like for future generations.

Imaginative Experiments

Now we turn to the two workshops on ecological interdependence as imaginative experiments that contributed to knowledge decolonization, theory building, and alternative ways of living well together. We shed light on a collective poem to explore lived and imagined ecological entanglements. These workshops, and, in particular, the creation of the collective poem, were the result of a collaboration that started while La Vertiente was being organized. Claudia Diaz-Diaz had been following the climate action—especially water protection in the context of the draft of the new constitution (2021–2022)—which led her to reach out to Manuela Royo Letelier to explore the possibility of working together. At that time, Manuela

and her *compañeras* were about to organize what became La Vertiente, which would take place later that year.

During their first meeting, they explored the possibility of Claudia presenting at the gathering on women and forms of care. Together, they outlined several ideas and examined the connection between care and ecological interdependence as a means of caring for oneself and for one another. In a society that highly values technological development and economic growth as solutions to social problems (e.g., poverty) and human needs (e.g., housing, public transportation), care can also be a way to move away from entrenched colonial and modern values that have distanced humans from nature. That initial meeting led to a workshop on ecological interdependence, which Claudia facilitated on the second day of the gathering.

For the analysis, Manuela brings her experience as an ecofeminist and popular educator with a long history of human rights advocacy, including the legal defence of Indigenous peoples opposing extractive projects. Claudia, who primarily works as a researcher at a Canadian university, contributes her experience working with women's grassroots organizations in non-formal educational settings. Together, they aim to understand how ecofeminist and decolonial pedagogies can foster conditions for women's imagination to facilitate the emergence of alternative climate futures.

Forest Walks and a Collective Poem

It was a warm Saturday afternoon, the second day of La Vertiente, when we gathered in a circle to witness a traditional ceremony honouring the lands of the Mapuche people. The ritual set a grounding tone, an invitation to slow down and attune ourselves to the rhythm of the land. What followed was a guided forest walk, known as Forest Bathing—a practice that immerses participants in the natural world through sensory exploration.

As we stepped into the forest, silence fell over the group. The women walked quietly, leaving their devices behind. Their feet pressed into the soft earth and they paused to touch the cool, ridged bark of ancient trees, their fingers tracing the grooves as if reading the trees' language. Tiny movements caught their eyes—the flutter of leaves shifting in the breeze, a colony of ants busily weaving a path along a fallen branch. The air brought scents of moss and pine, carrying the song of distant birds, reminding us of the intricate web of life.

After the walk, we returned to share what the forest had instilled in us. The women gathered again, this time in pairs, to share personal stories that resembled experiences of ecological interdependence. One woman listened as her partner began to speak, recounting a moment when she had felt deeply connected to the natural world. Did she remember a forest path she walked as a child, the sunlight through her bedroom window? Or perhaps she spoke of an animal companion, a silent confidant in long-forgotten afternoons. The listener had the mission to capture the essence of her partner's story.

Later, as the larger group reconvened, the room filled with voices recounting these intimate exchanges. Each woman's story revealed a unique facet of ecological interdependence. Claudia moved unobtrusively among them, pen in hand, catching words and phrases that shimmered with meaning. Her task was not to curate or polish these fragments but to honour their raw, authentic form. She wrote one after the other into a collective narrative, one that gestured toward the unknown spaces where imagination takes root. When the last story was shared, Claudia allowed a moment of silence to settle over the group. Then she began to read the collective poem aloud.

Todas fuimos arboles

Sentirse chica en la naturaleza
conectada con esa pausa
pequeña en el agua con otras especies

Sendero, seguridad, tierra, olor,
deambulando aromas del bosque
para vivir

Militante por lo racional?
musgos que se reproducen,
me reflejo

Vale la pena defender la naturaleza?
No importa estar sola
o encontrarse con otras

Busco el sol: hay vida, no hay vida?
reconexion con los territorios

Wallmapu, otoño, tierras mas altas
recolectar, sembrar, elegir el lugar
brotar con fuerza

trascendencia, permanencia

habitar la historia
viva, congelada en el tiempo
alargar el cuerpo
estela

todas fuimos arboles
suficiente, poderosa, fuerte
preservar & defender

con-ven-cion

We were all trees

Feeling tiny in nature
connected with that pause
small in the water with other species

Path, safety, land, smell,
wandering aromas of the forest
living

Militant for the rational?
mosses that reproduce themselves,
I reflect in them

Is it worth defending nature?
It doesn't matter being alone
or meet others

I look for the sun: there is life, there is no life?
reconnection with the territories

Wallmapu, autumn, higher lands
collect, sow, choose the place
sprout with force

transcendence, permanence

inhabit history
alive, frozen in time
lengthen the body
wake

we were all trees
sufficient, powerful, strong
preserve & defend

con-ven-tion

preguntas existenciales	existential questions
conectada con el bosque y ella misma	connected to the forest and herself
en complicidad	in complicity
Contemplar: ver pasar lo que no siempre vemos	Contemplate: see what happens that we do not always see
recordar mis sentidos	remember my senses
cerrando los ojos—felicidad	closing your eyes—happiness
Quietud	Stillness

Imaginative Entanglements

We turn now to a discussion of how this collective poem can become an imaginative experiment to create pedagogies for the imagination on a damaged planet. Lola Olufemi (2021) has invited us to consider that "experiments can and do fail" (p. 1). We start from this premise to assert that the poem, as an imaginative experiment, does not offer a pedagogical formula but rather serves as a provocation to think differently about the role of pedagogies for alternative climate futures. In this sense, experimentation is imperfect, arguably illogical, and, in its messiness and unpredictability, can open spaces to reclaim traditional and popular knowledge. The pieces that constituted the collective creation encompass the narratives of ecological interdependence shared by the women in the workshop. Bringing these narratives together gestures toward epistemic justice (Byskow, 2021; Fricker, 2007) by valuing women's experiences as the foundation for imagining other possibilities. In this regard, the feminist imagination can be a practice that supports knowledge decolonization by centring dismissed forms of knowledge creation and moving away from reliance on master thinkers.

This poem represents an aesthetic rupture from familiar yet often overlooked power relations. One power relationship we highlight is the dominance of Western knowledge and the overemphasis on human rationality at the expense of other forms of knowledge production. Clover, Harman, and Sanford (2022) coined the term "feminist imaginary" to describe the "ability to think what was unthinkable, to hear voices previously dismissed as noise" (p. 1). In this context, the feminist imaginary signifies an "aesthetic rupture with the prevailing structures of power, a shaking loose of normative perspectives, the generation of new knowledges" (p. 1). The forest walk and the creation of the collective poem cultivated the conditions for new knowledge to arise, where sensorial awareness and our relationships with place become central to knowledge decolonization.

We observed that the words coming together created a new language to speak about women's questions, challenges, and ecological relationships. The smallness of our bodies within the vast network of life translated into a sense of safety and belonging—an intimacy with nature that starkly contrasts with the extractive logic of environmental impact projects, which regard land and water as mere resources. We recognize that women's embodiment can easily be co-opted as a form of spiritual bypassing—namely, the tendency to avoid complexity and replace it with spiritual teachings devoid of substance. It can be tempting to gravitate toward ecofeminist pedagogies that glorify the feelings of being closely connected

with nature while disregarding the political decisions and socio-historical contexts that have enabled the execution of megaprojects affecting the livelihoods of communities. For many whose daily lives unfold in close proximity to the land and water due to their work or care responsibilities, entanglement with nature is not a choice. Reflecting on the extraction of the socio-political component from ecological interdependent relationships, we propose a commitment to pedagogical embodiments that acknowledge the long and often unseen history leading to water scarcity. This commitment requires women water protectors and educators to preserve an oral history of practices that can easily become dormant due to modernity.

Our relationship with place encourages us to become aware of the histories and geographies of the various landscapes we inhabit. The Wallmapu, the traditional lands of the Mapuche people, where the event took place, holds a history of colonization, as well as a unique connection between those territories and their people. The poem raises questions about the relationships in these higher lands, where people thrive by collecting seeds, "sowing the land, and choosing a place to live, sprouting with force from that relationship." As a pedagogical move, this gesture can unite ecofeminism and decoloniality by rooting the imagination in the history of a place that, despite having its own forms of governance, has been influenced and altered by colonial concepts of land as private property. If we view the poem as an invitation to learn about the place where we collectively acquire knowledge, then imagination encompasses not only what women can envision for themselves, but also, more importantly, how they relate to the people who have historically inhabited those lands, moving away from foreign attempts at control and assimilation of those territories.

A theme that emerges strongly from the poem is embracing contradiction, encouraging one to confront the inherent tensions in activism. The line "militant for the rational?" opens a space to question the prevalence of Eurocentric, rationalist thinking—often reinforced through formal education—in shaping human-nature relationships and privileging reason over relational knowledges. This contradiction is further illustrated in the line "I look for the sun: there is life, there is no life?" Here, the poetic tension serves as a prompt to pause and re-situate oneself within the ecology of life, recognizing the delicate balance between life and destruction.

Contradiction speaks directly to the dominance of rationality over other forms of relation. In the poem, it emerges as an evocative move that raises questions about the limitations that rationality imposes on a deeper understanding of ecological interdependence. While the poem provides only a glimpse of a critique of rationality, it opens a pedagogical window to ask: What forms of contradiction do women water protectors embody in their everyday lives? Do these contradictions relate to modern ways of living and colonial legacies? And what tools can be employed to transform those contradictions into pedagogies for the imagination?

Together, these gestures serve as pedagogies to challenge conventional modes of learning, encouraging women to envision new possibilities for a collective future where ecological interdependence and the continuity of life take priority. Each line, contributed by a different participant, embodies a unique perspective on ecological interdependence and the threats facing the planet's limits. This collaborative process acts as a mirror, enabling the women to see their imagination reflected within a larger, collective voice. Rather than serving as a final product, the collective poem emerges as a pedagogical tool for imagination that is both intentional and evolving, supporting and challenging water protectors to engage with alternative ways of perceiving their work.

Before we conclude, we address one consideration for pedagogical practice. While pedagogies for the imagination focus on collective practices, it is essential to recognize that different positionalities bring about unique responsibilities. Although women attending La Vertiente undoubtedly share common goals as water protectors, their approaches and experiences of ecological interdependence can vary significantly. Some engage in their work in institutional settings, while others do so in their communities. Their daily lives also differ and are affected differently by climate disasters or water scarcity. These differences confront us with the inherent ecological inequalities that are distributed across territories. While everyone is drawn to protect the livelihoods of the ecosystems where we live, everyone's motivations are unique to their intersecting identities and complex positionalities. Feminist authors and activists have long cautioned that we should avoid the assumption that all women share the same goals. Pedagogically, this difference raises the question: How can pedagogies acknowledge these differences? How can ecofeminist educators create space for feminist imagination across positionalities without falling apart? What actions can arise from a feminist imagination that is embodied, grounded in place, and even contradictory? Most importantly, how can ecofeminist pedagogies support projects of feminist solidarity (Mohanty, 2003)?

Imagining Other Climate Futures

Through this paper, we have engaged in pedagogical experiments for the imagination, knowing that by experimenting, other ways of imagining climate futures might be possible. These experiments emerged from La Vertiente, an ecofeminist gathering of women's water protectors facing the threats of water scarcity and climate precarity. Experiences and narratives of ecological interdependence revealed through a forest walk and the creation of a collective poem are central to the imagination. By engaging with pedagogies that prioritize sensorial awareness and relationships with place, women can push back against colonial and modern ways of knowing that privilege rationality over other forms of knowledge production. In this sense, La Vertiente can be seen as a knowledge-decolonizing laboratory where imagination serves as a tool to reject inherited colonial modes of knowledge, and where envisioning other climate futures becomes not only desirable but possible.

Through these pedagogical reflections, we have proposed that the feminist imagination is crucial for future-making in times of climate precarity. To envision alternatives requires moving beyond the dominance of rationality. Women's voices and art-making together can become powerful tools to challenge the long-standing separation between humans and nature (Machado de Oliveira, 2021) and to anticipate what living well together looks like. However, relying solely on ecofeminist and art-based pedagogies is insufficient to tackle the challenges of the limits of the planet. Ecological precarity, we have argued, demands that women embody a form of interdependence capable of challenging modern and colonial modes of thinking, doing, and being.

The poem "We were all trees" offers insights for a pedagogy for the imagination that centres practices of ecological interconnectedness and interdependence. In this sense, the imagination can also work as a mirror that defies habitual patterns of thinking and feeling to uncover what we have learned to ignore: our senses, contradictions, and relationship with place.

The challenges faced by women engaged in water protection work can be overwhelming and often carry a sense of urgency. While women understand the importance of slowing down and prioritizing collective care, numerous obstacles exist that threaten to compromise

the time they can give. Water protection frequently competes with women's family and job responsibilities, and opportunities for collective learning may often lack continuity. In this context, the space for imagination may become marginal to the urgency of water protection or easily co-opted by spiritual bypassing approaches. For that reason, expanding the potential of pedagogies for the imagination offers a way out from climate precarity to possibly other climate futures.

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