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1 **Six avenues for engendering creative environmental activism**

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33 **1. Introduction**

34 Art is thriving as a pathway to knowledge-sharing and the creation of new ideas. Today, art-
35 science collaborations flourish in major basic science hubs like CERN, the European
36 Organization for Nuclear Research (Eldred, 2016), and artistic experiences arguably support
37 novel understandings of scientific enquiry (Illingworth, 2019). Art's ability to activate
38 particular cognitive processes and change values and behaviours (Steyerl, 2010) has made it
39 ubiquitous in activities in defence of the environment (Tavera Fenollosa and Johnson, 2015).
40 The focus of our review is on this latter practice.

41 Over time the use of the artwork-as-object (e.g., paintings, music, films) has been mediated
42 by the involvement of audiences in constructing the artworks' significance and in their very
43 creation (Weibel, 2014). Similarly, environmental art has shifted from representations of the
44 fragility of the environment to performative forms of understanding and communicating
45 environmental concerns (Thornes, 2008). Socially-engaged research has looked at the arts
46 (and culture) as the missing anchor in environmental action, especially in regards to climate
47 change action (Hulme, 2011; Sommer et al., 2019; van Renssen, 2017). That the arts trigger
48 grounded engagement has progressively become a tenet of activists and social movements.

49 Environmental activists contest damages such as water depletion and degradation, air or soil
50 pollution, local diversity loss, unwelcome transformation of landscapes, and the ensuing
51 exposure to environmental and health risks (Conde, 2014; Scheidel et al., 2020). Women,
52 often impacted by these damages in their daily lives, frequently lead protests over
53 unsustainable natural resource use practices (Jenkins, 2015). Women can also exacerbate
54 environmental degradation, however, when they participate in extractive activities (Kelly et
55 al., 2014), which could reinforce their role as possible agents of change.

56 Examining the role of women in environmental activism prompts a broader discussion on
57 gender and related identifiers. Links between gender and the environment range from the
58 view of some traditionally powerless groups, such as women, as caregivers and stewards of
59 nature (Griffin, 1978; Shiva, 1989) to analyses of gender-specific vulnerabilities associated
60 with material conditions, power asymmetries and ensuing resistances (Gaard, 2011; Salleh,
61 2017). Analysing the literatures on artistic activism, or 'artivism', provides an opportunity to

62 explore how this range manifests itself through art in environmental movements overall.
63 Environmental studies count on well-established classifications of environmentalism (Guha
64 and Martinez-Alier, 1997; Martinez-Alier, 2002), but these do not usually centre issues of
65 diversity and gender. This review approaches the arts as a window into the diversity in
66 environmental activism, a dimension in which gender inclusion is increasing.

67 Understanding diversity in environmental movements through the arts can reveal ontological
68 distinctions with significant policy implications. For instance, women and children are
69 frequently binned into a single category in policy interventions regarding sustainability (United
70 Nations, 2015). This not only normalizes the representation of women as caretakers but also
71 neglects children's potential to pursue their own environmental agendas, whose existence has
72 been well documented (Holmberg and Alvinus, 2019). Also noteworthy, non-
73 heteronormativity has become an inspiration for radical transformation across social
74 movements, including critical environmentalism (Heckert, 2012). Exploring how creative
75 environmentalism is projecting these norm-questioning ideas is therefore relevant for the
76 governance of sustainability in a way that is (largely) missing in the academic literature, and
77 also connects art to ongoing debates on representation, visibility and social boundaries.

78 In particular, an under-explored theme in the literature on environmental activism is
79 whether (and how) gender-differentiated environmental claims and/or transformative or
80 restorative initiatives are voiced and promoted through arts and cultural expressions. This
81 paper aims to synthesize the existing literature on creative activism and gender, drawing on
82 a vast number of diverse expressions in nearly one century of studies, with emphasis on the
83 most recent publications. The literature is organized into six thematic strands, elicited
84 through network analysis. Analysing these six strands vis-à-vis current sustainability
85 challenges helps us to identify the extent to which gender is explicitly part of existing artistic
86 expressions of environmental activism. More broadly, our discussion synthesizes the
87 literature on the contribution of activism to new framings of gender in environmentalism,
88 building on existing classifications of environmentalism(s).

89

90 **2. Methods**

91 Cultural artefacts produced individually or collectively constitute material objects that reflect
92 the ongoing creation of meanings and culture (Lubar and Kingery, 1995). Therefore, they
93 serve as evidence for particular analytic interpretations. We found this evidence in peer-
94 reviewed literature on how activists use art (Fig. 1), mining references with the search
95 sequence (("art" or "arts" or artist* or film* or photo* or music*) AND (activis* or "social
96 mov*")) in Scopus® and Web of Science™ in October, 28th, 2019. After examining their titles
97 and abstracts, this procedure yielded 5652 items (journal papers, books and book chapters)
98 related to artistic activism in 63 countries reported between 1922 and 2019. The reviewed
99 texts were all in English, although the studies referred to artistic expressions in other
100 languages, according to the country of origin.

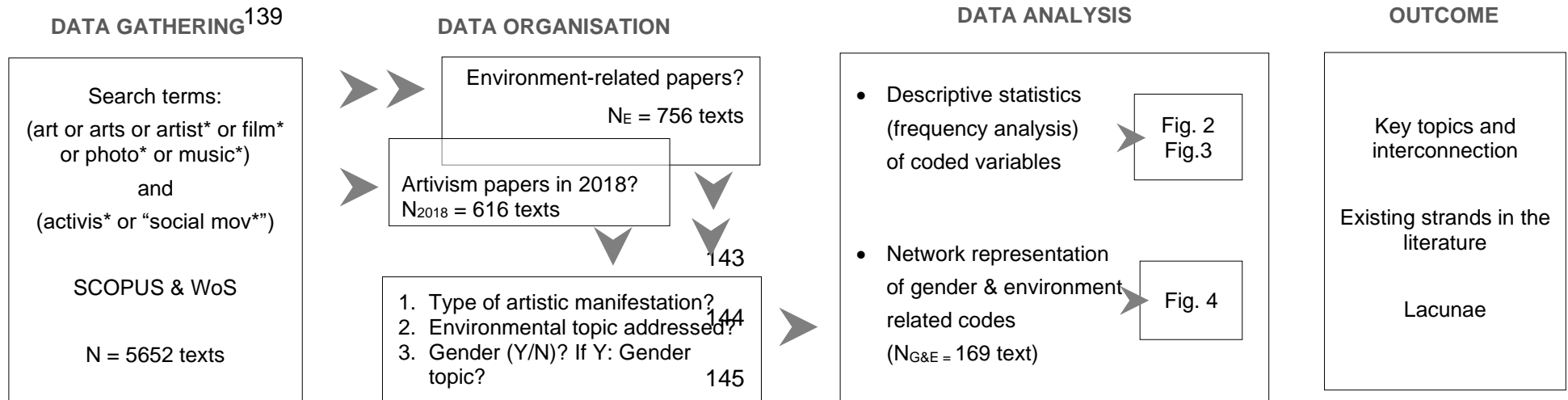
101 The ensuing coding process of titles and abstracts took two steps. The first step confirmed
102 that the text related to environment-oriented activism. The definition of "environment"
103 included ecological elements (species, ecosystems), environmental pressures (pollution,
104 waste, climate change), land uses (including the organisation of the urban space), and
105 environmental conflicts (against mining, oil extraction, etc.), among others. The literature on
106 social movements, especially from the Global South, recognizes ongoing debates questioning
107 the divide between "green" activism (i.e. concerned by environmental protection) and "red"
108 activism (i.e. centred on class struggle) (Forsyth, 2007; Hoffarth and Hodson, 2016), but our
109 focus here is on "the environment" in its common meaning of natural resources.

110 In the second step, all environment-related papers ($N_E=756$) and all the papers on activism
111 (not necessarily on the environment) published in 2018 ($N_{2018}=616$) were coded. We chose
112 2018 because it is the most recent full year available at the time of the analysis, and also the
113 year with most entries in our dataset. The coding isolated three themes: a) The type of
114 cultural or artistic manifestation presented in the text; all forms of artistic creation that
115 appeared in the dataset were included; b) the environmental topic addressed; and c) the
116 absence or presence of gender as an explicit part of the paper's argument. Gender presence
117 was coded into a yes / no variable. When the paper addressed gender, another column
118 coded the specific topic (e.g., 'feminism', 'masculinity', 'girl', 'boy', 'queer').

119 The notion of gender neutrality is problematic (Criado Perez, 2019), so we should clarify
120 what we call 'gendered' art. Diversity among people with intersectional identities –including
121 e.g., age, (dis)abilities and race in addition to gender – is a relevant aspect of political

122 representation to overcome discrimination and to facilitate social inclusion (Fredman and
123 Goldblatt, 2015). Therefore, an intersectional perspective on gender (Parent et al., 2013)
124 helps to reveal multiple interconnected identities and the relations they shape, with respect
125 to one another and to environmental struggles (Schilling et al., 2018). With this in mind, we
126 coded the literature based on the *explicit mention* of terms related to sex, gender identity or
127 related social structures (including gender theories; gendered concepts; key attributes of
128 gender; the role of gender in using or producing art; and the representation of genders in
129 the arts).

130 Frequency analysis methods of helped us to explore the resulting dataset of titles and
131 abstracts. In keeping with the gender-relational approach adopted, we developed a visual
132 representation of code structures on gender, types of artistic work and specific
133 environmental topics, using the social network analysis package Gephi 0.9.1 (Bastian et al.,
134 2009). Certain codes within the network are more closely connected to one another. We
135 used modularity analysis, a measure of community structure in the network, to identify such
136 tightly knit groups of codes (Blondel et al., 2008; Newman, 2006). Building on the selected
137 literature, we describe each group of codes (or “strands”) in the results section.



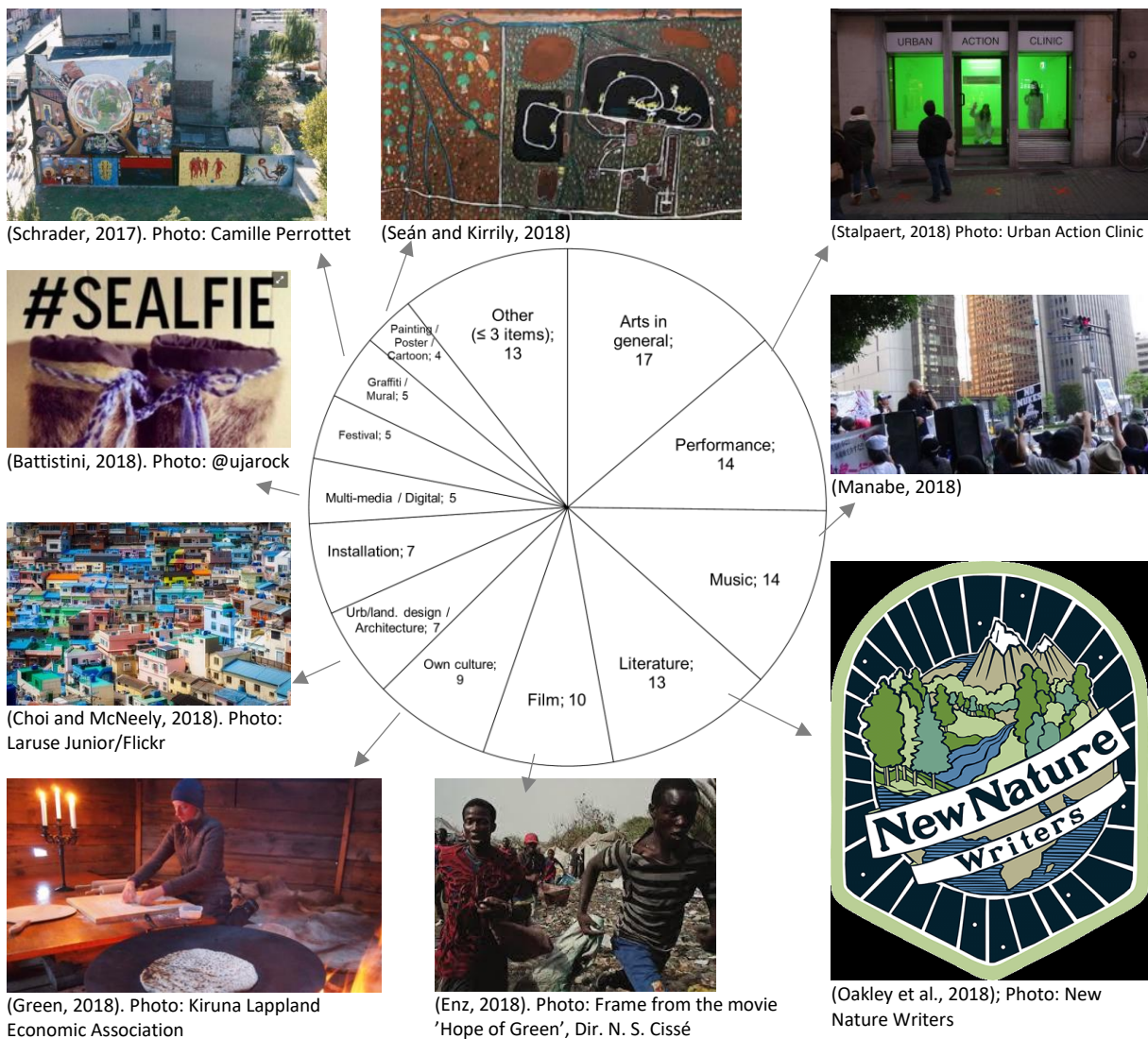
147 Fig. 1. Data gathering, data selection, and analysis process

148 The resulting analysis does not capture all artistic endeavours with respect to environmental
 149 social movements on the ground; it is limited to those reported in peer-review literature. Yet
 150 the high number of entries that met our inclusion criteria suggests that the works represent
 151 a good overview of these endeavours. Our analysis offers three insights. First, it maps key
 152 topics, their salience in the literature, and their interconnections. Second, it identifies
 153 distinct existing strands in research on environmental activism and gender. Third, it reveals
 154 lacunae in this scholarship.

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156 **3. Results**

157 **3.1. To what extent is environmental artistic activism ‘gendered’?**



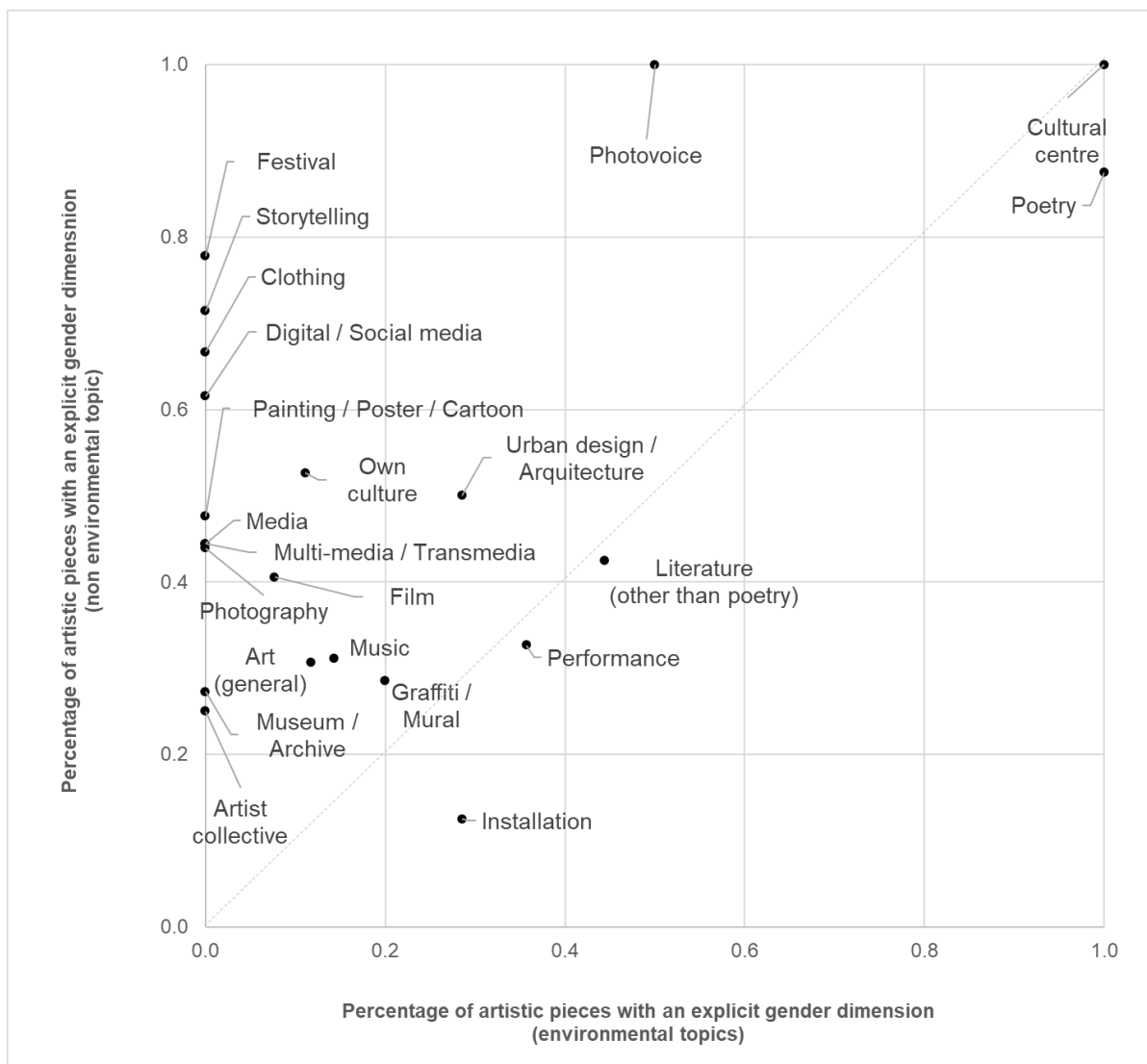
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159 Fig. 2. Total frequency of artistic pieces (environmental topics) reported in the literature, 2018, with examples

160 The variety of artistic expression used in environmental activism is shown in Fig. 2, based on
161 2018 data. Twenty percent of 616 studies on art and activism focused on environmental
162 topics. They span 33 countries from all continents but are concentrated in the Americas and
163 Europe; this skew may reflect the skew in English-language publications. After 'Art' (general
164 category), the most frequent artistic categories used for environmental activism are
165 performance, music, literature (including poetry) and films. Only the main type of artistic
166 expression was coded for each study, although admittedly these forms often co-occur, as in
167 the case of musical performances, or scriptwriting that combines filmmaking and literature.

168 We examined the studies to note whether the description and argument on each artistic
169 expression explicitly included gender topics. Fig. 3 compares the perspective of studies on
170 environmental activism and on other forms of activism, in terms of the proportion of artistic
171 pieces with an explicit gender dimension. A transversal line divides the chart into two
172 sectors, with dominance of environmental activism studies on the right and other forms of
173 activism on the left.

174



175
 176 Fig. 3. Percentage of artistic pieces with explicit gender dimension, per type of cultural or artistic manifestation,
 177 2018. Source: Own analysis, with data from references in the dataset. (N₂₀₁₈ = 616, N_{2018+G} = 222)

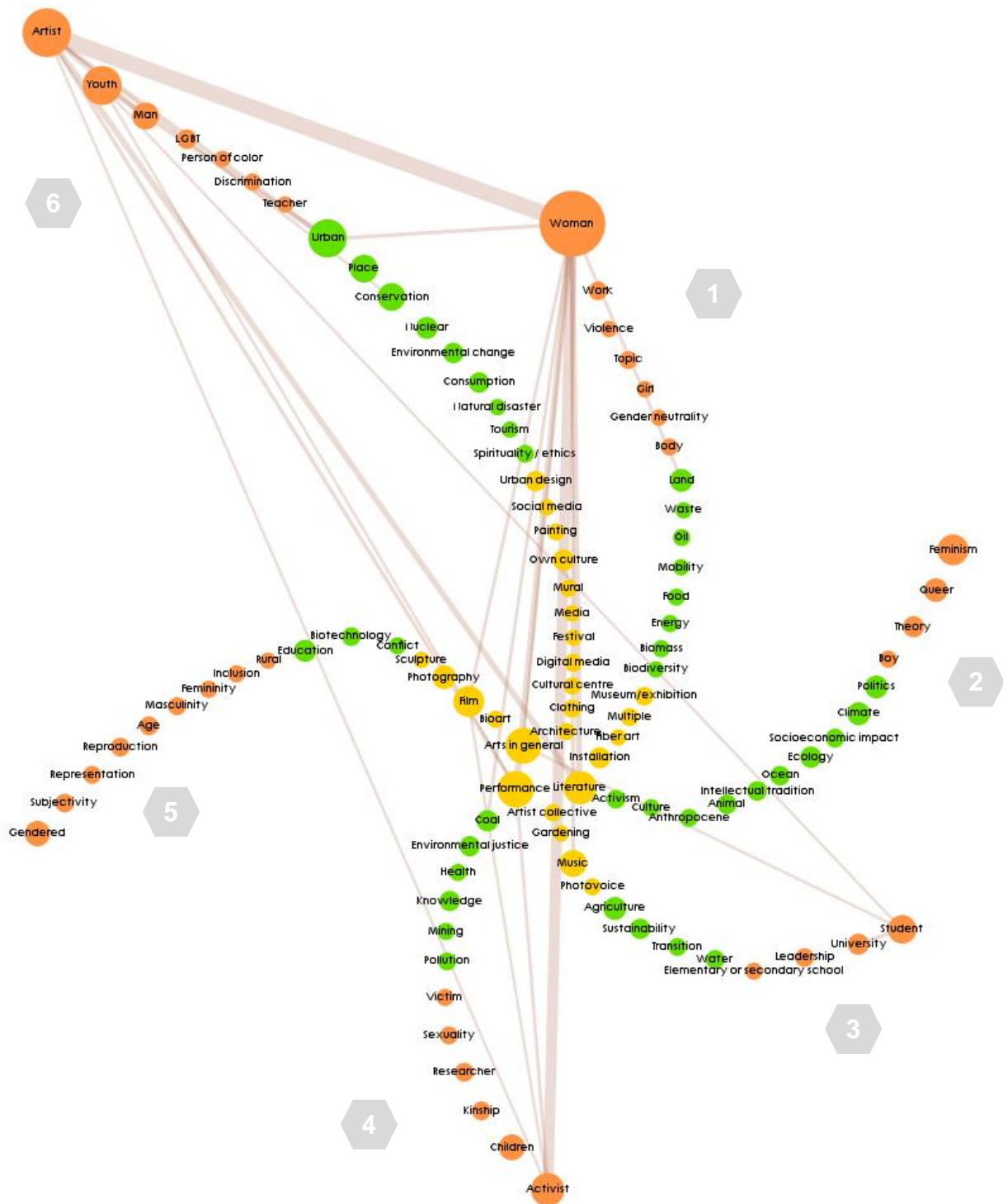
178
 179 Fig. 3 suggests low levels of gender analysis in current works on artistic activism, particularly
 180 those involving the most frequent expressions such as Art (general category) and
 181 performances. Just 38 percent of all artworks across artistic types include gender
 182 considerations explicitly when they discuss activism. For works on environmental activism
 183 the level drops to 21 percent. Explicitly gender-oriented studies lean towards the
 184 organisation of festivals, storytelling, “message” clothing, social media, photovoice, the work
 185 of cultural centres, and poetry.

186
 187

188 **3.2. How does environmental activism articulate with gender?**

189 Another angle to evaluate the gendered nature of activism is to categorise the works *in*
190 *relation to the topics they cover and note how they connect with gender*. We coded specific
191 gender-related topics in the texts, such as ‘childbearing’, ‘young man’ and sorted them into
192 broader categories, such as ‘reproduction’, ‘youth’ and ‘man’. The network in Fig. 4 shows
193 the structure of connections between the gender-related codes (orange nodes), the
194 environmental topics addressed (green nodes) and the types of artistic and cultural
195 expressions used (yellow nodes).

196 The layout of the network relies on the representation of six modularity classes, or strands,
197 that are most densely interconnected within the network. The most prominent ties between
198 nodes of different classes appear as brown lines. The six strands shown in Fig. 4 provide a
199 map of reports on gendered practices in creating and using different forms of activism in
200 environmental matters. Each one of these strands is an assemblage of numerous studies and
201 the topics covered have been expressed in different ways. In this section we do not
202 elaborate on the nuances (or debates) within each strand of the literature but emphasize
203 key differences between them.



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Fig. 4. Gender and environment terms connected with artistic forms used in environmental action. Colour code: types of artistic manifestations (yellow nodes), environment terms (green nodes), gender-related terms (orange nodes). Only ties with 5 or more interconnections are represented. The grey hexagons indicate the six strands described in the text. Source: Own analysis using data from 169 papers in Gephi 0.9.1 (Distribution: Radial Axis layout based on modularity classes).

The rest of the section describes each strand, using the numbering of the grey hexagons in Fig. 4 to designate each subsection. Additionally, the network discloses a strong linkage

212 between the node 'woman' with the codes 'artist' and 'activists', across the six strands.
213 Therefore, the final part of this section discusses the overall role of women in environmental
214 activism more broadly.

215

216 **(1) Women's and girls' embodiment of the environmental crisis**

217 Different artistic expressions, sometimes in combination, reveal the links between
218 environmental management –e.g., of land, energy generation, or waste– and the pervasive
219 devaluation of women's work (Kuhn, 2016). For instance, films about landless women's
220 engagement with social movements in Brazil show their difficulties in reversing patriarchal
221 cultures in their attempts to secure land and become self-sufficient (Schwendler, 2009).
222 Additionally, artworks can portray direct environmental impacts on women and girls.
223 Exhibitions and installations present their bodies as impacted spaces devoid of privilege and
224 challenge delusions of gender neutrality in how the distribution of environmental impacts
225 operate (Tlostanova, 2017). The focus on the body serves to implicitly denounce the violence
226 that the unequal distribution of environmental goods and 'bads' entails; a collection of
227 essays and photographs containing Appalachian women's account(s) of their own activism is
228 a case in point (Bell, 2014).

229 Embodied expressions of environmental encounters abound in the environmental literature.
230 Early ecofeminists drew attention to the body as the first environment that is experienced
231 through the senses even before people learn about the notion of environment (Field, 2000).
232 The interest in gendered bodies continues today, both as theoretical question (Clara Fischer
233 and Dolezal, 2018) and as a part of the social imaginary. A simple internet search on 'women
234 and the environment' quickly reveals images of women carrying timber, or water, or
235 engaged in farming activities, in a context of environmental degradation, increased violence,
236 or both (see, e.g., The Guardian, 2020). The thin line between fascination and objectification
237 of the female body in connection with the environment has provoked reflections about
238 women's situations, as in the case of meat dresses worn (and exhibited) by several artists
239 and activists (Newman, 2017), or of flaunting nudity in biopolitical statements by feminist
240 activists such as Aliaa Magda Elmahdy (Egypt) and the Pussy Riot collective (Russia) (Silva,
241 2016).

242 Beyond the depiction of impacts, this category of literature also portrays women and girls
243 engaged in artistic practices that catalyse environmental commitment through the creation
244 of meaningful objects with organic fibres or waste materials (Kuhn, 2016; Rivera-Lutap,
245 2015). In this approach, collaborative and relational artistic practices –e.g. food provision
246 through land-based art and permaculture– allow the reconnecting of human bodies with
247 Earth, ‘the body of the world’ (Most, 2018).

248 Therefore, this approach invites new forms of living and coexisting that sustain
249 environmental and social mutualism: Wearable art such as the t-shirt design ‘Wear Qisi’,
250 depicting the co-evolution of Inuit people, seals and land (O’Connor et al., 2017) exemplify
251 the approach. In the same vein, artistic projects depicting the human-biosphere
252 relationship, such as the ecoLAB and Herbarium in Spain, facilitate the exchange of
253 knowledge about local flora diversity as connected to embodied acts (Lozano, 2015), in
254 which women and girls play a major role.

255 **(2) Feminist and queer political imaginaries for the Anthropocene**

256 The turn of the twenty-first century witnessed the confluence of theoretical and political
257 gender struggles and increased recognition that action was needed to counter global
258 environmental change (Stevens et al., 2018). Our analysis reveals different literary forms
259 (e.g., poetry, essays, novels) bringing together the social construction of gender and the
260 recognition of the effects of human action on Earth systems. Many of these works are
261 rooted in feminist and queer perspectives. Through their lens, ecocriticism (the study of the
262 environment in literary works) understated vectors of domination, including gender issues,
263 embedded in the existing modes of environmental theory, praxis and activism (Gaard, 2014;
264 Stevens et al., 2018). For instance, the recent works of the ‘New Nature Writers’ in the UK
265 have generated mixed reactions, as writers concerned about the global ecological crisis find
266 solace in a creative escape into ‘wild’ environments, thus avoiding direct confrontations with
267 histories of oppression (Oakley et al., 2018).

268 From a gendered perspective, the solution to global debates about climate, ecological crises
269 and ensuing socioeconomic impacts has been proposed as new political imaginaries engaged
270 with a “feminism without borders” (Faris, 2019: 79). In ‘Sisters of Ocean and Ice’, Faris
271 reports a peer-to-peer exchange between distant geographies with common histories of
272 erasure, voiced by indigenous islander poets. In this line of analysis, the rethinking of policy,

273 law, and education should rely on post-humanism (or post-anthropocentrism), reconsidering
274 the meaning of being human and of human – nonhuman relationships (Alaimo, 2016). Thus,
275 this strand seeks to propose and ‘engender’ systemic solutions that confront the root causes
276 of the Anthropocene crisis, going beyond depoliticized techno-scientific solutions on offer
277 (Gaard, 2014). These works focus mainly on literary expressions, although there is also a rich
278 feminist genealogy of post-human aesthetics in the visual arts exploring the diversity of
279 radical imaginations (Ferrando, 2016).

280 **(3) Students leading sustainability transitions**

281 The school is a major space where boys, girls and non-conforming children and adolescents
282 develop gender awareness; thus schooling is both a setting and a source for the formation of
283 social identity and confrontation with intersectionality (Ball et al., 2013). In the reviewed
284 studies under this strand, the classroom emerges as a space of organizing for environmental
285 change from elementary education to the university level. Artworks support cross-
286 disciplinary sustainability education, and promote peer-to-peer learning, through for
287 instance, artists’ collectives formed by students (Larsen, 2016).

288 Creative and collaborative pedagogic models and research methodologies –e.g. music or
289 photovoice projects inspired by Freire’s pedagogy of the oppressed (Nucho and Nahm,
290 2018)– help to identify local environmental problems and act collectively to tackle them. In
291 this process, students of any gender are not passive recipients of environmental knowledge;
292 they reshape ethical standpoints and sensibilities that percolate through to their future
293 professional practice (Kennedy, 2017). A case is the collective garden experience for culinary
294 students at the college level (Hellermann, 2017). Thus, students lead sustainability
295 transitions through site-specific practices, e.g. in artistic projects related to urban agriculture
296 or water management (Cohen and Subramaniam, 2012). Schooling also inspires models of
297 transformation, with artists being one type of role model towards sustainability, and
298 teachers being significant as well (Cavallaro et al., 2017). Students of all genders seem to be
299 participating equally in these forms of activism.

300 **(4) Children’s activism towards environmental justice**

301 The initiation into activism arises from powerful experiences that ritualize the new
302 connections with the self, with others, and with other species. Performances, music and

303 writings are a pivotal part of such initiations during childhood and young adulthood, as Pike
304 (2017) shows for the case of animal-rights activism in the US.

305 Environmentalism has become a pillar of children's values and activism in the last two
306 decades, with environmental justice at the core of their interests (Sturgeon, 2009). Arguably,
307 this is due to childhood experiences and not simply to children's moral preferences towards
308 racial and gender equality. Childhood asthma due to mining (e.g. coal mining) (Turner, 2012)
309 and urban facilities (e.g. incinerators) (Sze, 2004), or child poisoning due to pesticide use
310 against rodents in poor urban areas (Swartz et al., 2018) are instances of pollution portrayed
311 by children's artworks. While academia tries to improve knowledge about the causal chains
312 leading to adverse health impacts, the children and their families put pressure on
313 institutional and corporate actors by creating public awareness through literature, films and,
314 especially, performances (Swartz et al., 2018; Sze, 2004).

315 These expressions help to dramatize the problem (e.g., when African American or Latinx
316 children attend rallies wearing gas masks (Sze, 2004)), speak deep truths to the society as a
317 whole, and can generate spontaneous support for the activists' causes. A case in point is that
318 of a mother showing photojournalistic images about the impacts of coal in West Virginia,
319 who was then accused by pro-coal politicians of trafficking in child porn; by this means their
320 lack of empathy became clear to the public at large (Turner, 2012). The emotional politics of
321 reproduction is therefore a key connector between this strand and gender. In fact, not
322 mothers alone, but an extended set of kin and caregivers, such as fathers and
323 grandparents, participate in these forms of creative activism (Sze, 2004).

324 **(5) Gendered subjectivities facing environmental conflicts**

325 The eco-critical cultural activism of Sámi people in Scandinavia (Fuller, 2018) or the digital
326 media platforms against the Dakota Access Pipeline at Standing Rock, North Dakota
327 (Cappelli, 2018), are examples of the visual representations of environmental protests, and
328 of their effectiveness in creating solidarity alignments between indigenous and non-
329 indigenous movements. Yet the contribution of activism in environmental conflicts goes well
330 beyond visuals. Disputes over the environmental decision-making often mirror conflicting
331 environmental representations. For instance, the 'artscares' created by the Chicano Art
332 Movement convey counter-hegemonic narratives about nationality, gender, and class in the
333 U.S.-Mexico border region (Aushana, 2012) . They aim to confront globalised cultural norms,

334 largely shaped by elites of the Western world, and based on what they see as universalising
335 assumptions about economic rationality. Similarly, the performances and installations of the
336 Northern Caucasus de-colonial artist and activist Taus Makhacheva challenge the humanist
337 ideals shaped by Western modernity and create artistic metaphors of alternative links
338 between space and human perception (Tlostanova, 2017). Works such as these open the
339 door to a diversity of subjective meanings that eventually emerge in struggles for recognition
340 in environmental conflicts.

341 Such diversity manifests itself through the perceptions, feelings and expectations of the
342 subjects involved. The iconic photograph "lady in red" at the Gezi Park protests in Istanbul,
343 2013, became viral as it gave Turkish activists a visual outlet to frame the many constituents
344 of their struggle, and helped them to convey the wide range of personal, social and political
345 concerns behind the defence of a public park (McLeod, 2016). Films and bioart have sparked
346 similar critical debates about pluralist ways of being and perceiving environmental change,
347 and also of how to respond to such change (Clover, 2011; da Costa and Philip, 2010).

348 Gendered subjectivities are particularly significant when the environmental issue portrayed
349 by the artwork affects reproduction (including care work) and self-perceived identities. For
350 instance, photography has unveiled positive emotions of joy and fulfilment that rural women
351 in Tanzania associate with unpaid care work, and not just the endurance of the work load
352 (Chung et al., 2019). This leads to the (re)consideration of masculinities and femininities and
353 of how these are performed with respect to environmental conflicts and transformations
354 (Prügl, 2011).

355 When gendered subjectivities manifest themselves through the arts, the response of activists
356 in the struggle can be defiant and oppositional with a sense of agency gained thanks to
357 artistic works (Aushana, 2012; McLeod, 2016). The response could also call for inclusion of
358 diversity in how environmental processes are perceived, building on positive emotions and
359 affections (Chung et al., 2019). Two concrete instances of inclusion through the use of arts
360 are public participation in scientific discussions on biotechnologies using bioart (da Costa and
361 Philip, 2010), and adult and community environmental education through documentary
362 films (Clover et al., 2013). Both examples entail an interest in diversity and require a
363 nuanced understanding of identities of the subjects engaged in diverse disputes.

364

365 **(6) Young artists pushing for urban transformation and nature conservation**

366 A part of the reviewed literature shows that, around the world, claims towards
367 environmental transformation are increasingly being made by artists-activists working on /
368 in urban spaces. The 'Amateur's Revolt' of cultural artists against nuclear power in Koenji,
369 Tokyo (Park, 2012) or Aboriginal youth artist-activists mapping health experiences apropos
370 their right to the city in Winnipeg, Canada (Skinner and Masuda, 2013) serve as examples.
371 Overall, this strand of literature is concentrated around young men, and it is also the
372 category drawing most explicitly on LGBT issues. In some instances, however, women have
373 used art as a tool to challenge sexism within ongoing protests, as with the People's Park
374 movement in California that converted unused spaces into urban green space (Lovell, 2018).
375 Young people are leading these urban changes, claiming citizenship rights today rather than
376 representing the voice of 'future generations'. To this end, the youth cohorts in revolt create
377 politicized visual symbols through films, painting, murals or digital media, or on clothing, and
378 circulate them via social media (Bright, 2012; Park, 2012; Schrader, 2017; Wade, 1999). This
379 resonates with the democratisation of engaged artistic practice defended by Gramscian
380 theorists in cultural studies, such as Raymond Williams, or anarchist cultural critics, such as
381 Herbert Read (Stevenson, 2019).

382 Young people also connect strongly with music, especially in urban multi-cultural settings
383 where (mostly) young men confront existing disparities in socio-environmental distribution.
384 To this end, indigenous rural-to-urban migrants in Mexico use rap (Colina and Talancón Leal,
385 2017) , activists in the Sao Paulo outskirts use samba (Moreno, 2016), and foreign-born
386 suburban residents of Sweden use hip-hop (Beach and Sernhede, 2012). Worldwide, youth
387 artists have become skilled in critically connecting global ideas with ad hoc forms of cultural
388 identity, merging vernacular legacies with international influences, such as with Siberian
389 variations on pop culture (Habeck and Ventsel, 2009).

390 In the young artists' environmental movements, critical views of consumption, including of
391 global tourism, are part of a broader critique of capitalism, with second-hand style adopted
392 to make a point (Le Zotte, 2017). This effort to promote radical environmental change blurs
393 the boundary between cultural intervention and political activism. For instance, the houses
394 of young independent artists in Bucharest, Romania, are hybrid spaces of artistic creation
395 and performance, but also of civic mediation (Surugiu, 2018). Thus, artists develop or reclaim

396 common spaces for the creation and experience of artistic production, in a way similar to
397 how cultural centres or festivals operate. Accordingly, the use of art is seen as a form of
398 public pedagogy that privileges creative praxis and empowerment against social apathy. In
399 some cases, this challenge motivates teachers to try and stimulate collective discussions
400 through artistic and multimedia creations (Reis, 2014).

401 Solidarity and civic mediation are at the core of the ethics of place for these young
402 movements. Inclusion policies build in partnerships with groups that emphasize social
403 equality, such as the LGBT community (Misgav, 2015). Rather than imposing or directly
404 advocating moral conduct, artists ‘activate’ their audiences by promoting critical thinking
405 through exposure to art. An example would be the work of the Portuguese-Belgian
406 performance artist Maria Lucia Cruz Correia, who created ‘Urban action clinics’ against the
407 problem of air pollution in Ghent, which confronted the spectators with their agentic
408 capabilities (Stalpaert, 2018). Overall, this strand emphasizes a vision that is anchored in the
409 use and improvement of the urban environment. It also projects a vision of nature
410 conservation, with engagement on critical socio-environmental debates, such as the future
411 of nuclear power (Park, 2012).

412 **A detour: women and environmental activism**

413 Though the literatures we reviewed recognize the conceptual (and political) difference
414 between women and gender, in fact most selected studies on gender are on women. The
415 network diagram (Figure 4) shows that a large body of gender studies puts women at the
416 core. The term ‘woman’ is the most frequently coded term in our review, and is the most
417 connected with other nodes, especially in studies reporting women’s capacities as artists,
418 activists, and students. Therefore, the use of the concept “woman” within topics beyond the
419 embodiment of environmental crises, physical or perceptual, as presented above, deserves
420 some attention.

421 Women can re-appropriate their cultural identities to empower themselves and take
422 concrete steps to challenge dominant visions of health, food provision, and poverty. For
423 instance African-America women in post-industrial Detroit use rap, a genre often associated
424 with sexism and misogyny, to inspire those experiencing life challenges after the city’s
425 industrial decline (Farrugia and Hay, 2018). Filmmaking is also a powerful mechanism for
426 women’s empowerment and connection to space. An example would be Palestinian

427 women's footage of human-rights abuses: Due to their engagement with the place in which
428 the women are filming, usually shooting from the homes they try to protect, this footage is
429 of high quality from a technical point of view (Ginsburg, 2016). By contrast, the vision of
430 women as victims is common in films –e.g., the story of a woman traded for land in Mexico
431 (Ross and Funari, 2016); and in performances –e.g., Hakka housewives in Taiwan suffering a
432 catastrophic natural disaster (Liang, 2012). These visions are often intended to support
433 processes of overcoming adversity, memory or healing.

434 A primary contribution of women artists is to help visualise the role of other women in
435 environmental struggles. For instance, the literary work of Shannon Elizabeth Bell (2014),
436 illustrated with photo-stories, portrays the grassroots activism of Appalachian women
437 against mountaintop removal mining. Her work not only reflects specific initiatives
438 undertaken by the women, but also the connection between contested situations and the
439 women's everyday lives. A similar stance is adopted by the artist and filmmaker Zira Saro-
440 Wiwa when visually exploring the implications of resource extraction and labour exploitation
441 in the Niger Delta (Makhubu, 2018).

442 Women artists as covered in the reviewed works seem particularly keen to create
443 encounters with vulnerable groups. Such is the case of participatory film-making with
444 victimised women in Mexico in contexts of access to land or in maquila factories (Ross and
445 Funari, 2016), or emancipatory feminist events connected with the production of space,
446 such as the Ladyfest in Romania, linked to the Riot Grrrl movement (Lelea and Voiculescu,
447 2017). A characteristic of these collective works is the desire to recognise and foster
448 creativity around elements of nature, particularly in locations facing environmental
449 injustices, such as rural areas or industrial settings.

450 **4. A conversation between gendered activism and varieties of environmentalism**

451 The analysis of the literature on gender and artistic environmental activism has revealed six
452 distinctive forms of expressing, communicating, and engaging with, transformative
453 environmental politics through the arts. The works carry different messages. Some of them
454 are oppositional, some of them are not. Besides unveiling diversity, how does the lens of art
455 broaden our vision of the diverse ways in which claims are made by people engaged in
456 environmental action?

457 In order to contextualise our results, we bring them into conversation with the well-known
458 ‘varieties of environmentalism’, first proposed by Guha and Martinez-Alier (1997),
459 elaborated by Martinez-Alier (2002) and later revisited by Anguelovski and Martínez-Alier
460 (2014). These authors cluster demands for environmental improvement around three
461 currents: a) an appreciation and active protection of wilderness, b) the advocacy of eco-
462 efficiency and ecological modernisation through technological improvements and market
463 solutions, and c) the engagement of people relying directly on the environment as a material
464 foundation for their livelihood, or the “environmentalism of the poor”. Anguelovski and
465 Martinez-Alier (2014) emphasize the philosophical and practical ties between the first two
466 currents, and the affinity of the latter with environmental justice movements worldwide.

467 In the following, we review the gender dimensions of each one of these currents, as
468 presented through the arts, and comment on how the results of our analysis challenge or
469 expand upon these dimensions. Our paper does not oppose or advocate for any of these
470 currents but signals the types of insights that engagement with gendered activism can bring
471 to each one of them.

472 **4.1. Appreciation of wilderness beyond the gender binary?**

473 Originally, conservation science and action paid little attention to gender, or to people for
474 that matter (Rodríguez-Labajos and Martínez-Alier, 2013). With the increasing interest in
475 understanding humans’ role either as a threat to, or as agents of, conservation, a variety of
476 social-ecological approaches gained momentum at the turn of the new century (Kareiva and
477 Marvier, 2012). Yet twenty years later, the consideration of gender aspects in conservation
478 actions is in its infancy.

479 A step forward is the acknowledgement of inequalities and biases based on gender-based
480 differences. Discrimination against women leading conservation projects (Jones and
481 Solomon, 2019), and underrepresentation of women researchers in conservation institutions
482 (Bauer et al., 2019), clash with the evidence of better conservation outcomes when
483 progressive gender quotas are in place, even within a gender-binary formulation (Cook et al.,
484 2019). Yet our analysis emphasizes the central role of women in artistic activism. We have
485 presented instances in which artistic activism becomes a space of political mobilisation for
486 women in traditionally male-dominated spaces of contestation. In the past, similar advances
487 have been made in labour struggles (Neunsinger, 2010) or struggles for social justice

488 (Bhattacharjya et al., 2013), though not necessarily relying on activism. In these movements,
489 women pushed up the agenda of gender equity, with uneven results. An argument for
490 activism and for the inclusion of women activists in particular is their willingness to represent
491 (and support) the role of other women in environmental management, as the reviewed
492 studies have shown.

493 Similarly, environmental studies have used the gender binary [women / men] as a factor to
494 explain differences in conservation attitudes and personal constraints towards adopting
495 conservation positions (Tindall et al., 2003). The limitations that different gender and age
496 groups face in acting upon their environmental concerns differ considerably (Jenkins, 2015;
497 Mohai, 1992), as do their needs and preferences, as made apparent in our categorisation of
498 environmental activism. In congruence with Butler's (1990) concept of gender
499 performativity, people tend to adopt environmental behaviours congruent with gender roles
500 due to sociocultural expectations, which they may themselves absorb (see Swim et al. (2018)
501 on climate change policies). This view is also reflected in the feminist political-ecologist
502 argument that engendered and differentiated “experiences of, responsibilities for, and
503 interests in ‘nature’ and ‘the environment’ “ (Gonzalez Hidalgo, 2017: 15) are socially
504 constructed rather than inherently feminine (*cf.* Shiva, 1989).

505 Activism can go beyond providing tools to support increasing women’s engagement in
506 conservation efforts. Some of the same voices calling for gender quotas in nature
507 conservation processes have started to recognise gender diversity beyond the conventional
508 binary, and also intersectionality (especially considering age, ethnicity or class) in
509 conservation action (Editor Nature Climate Change, 2019). In this regard, our results advance
510 a nuanced understanding of diversity in artistic activism. While we identified a connection
511 between biodiversity, biomass and land management with the representation of women and
512 girls (Strand 1 in the network), conservation is in fact a topic to which the creative work of
513 young urban generations, especially men and LGBT groups, can relate (Strand 6). As a result,
514 a variety of channels (digital and social media, festivals, mural painting) have gained
515 relevance in favour of conventional conservation initiatives.

516 Additionally, activism can also trigger meaningful conversations about contradictions in
517 current biodiversity policies that invite the construction of new visions for nature (Otero et
518 al., 2020). The avenue on the gendered political imaginaries for the Anthropocene, which

519 connects with insights from feminist and queer politics, seem particularly relevant for that
520 purpose (Strand 2).

521 **4.2. Searching for ‘unstereotyped’ eco-efficiency saviours?**

522 Consistent with the market-orientation of the eco-efficiency approach (see Bakker, 2014),
523 gender debates are reflected in analyses of consumption and production processes in which
524 women are involved, and in calls for the feminisation of corporate practices. While the
525 limited scientific literature around these topics does not provide strong bases for expecting
526 gender differences in corporate responsibility (Calabrese et al., 2016), extended market
527 practices can accentuate the role of women as being at the forefront of consumption
528 choices, and assert women’s roles as agents of change. Furthermore, technology policies on
529 energy efficiency, and water and waste management may benefit significantly from a
530 gender-responsive approach (UN Environment, 2017; UN Women, 2014).

531 The eco-modernist approach within environmental studies showcases examples of women
532 taking on tasks in production processes predominantly done by men (e.g., Unilever, 2018) as
533 evidence of the transformative potential of women’s leadership. However, stressing
534 women’s responsibility in household decisions about consumption could perpetuate their
535 role as caregivers or ‘sustainability saviours’ (a label questioned by Leach, 2015) on the one
536 hand, and de-emphasize the focus on corporate responsibilities on the other (Hunt, 2020).
537 Also, as much as the eco-modernist approach presents itself as free of stereotypes, it barely
538 challenges the political and socioenvironmental context of existing production processes. It
539 may even lead to the risk of creating new stereotypes, with women in the limelight, as Leach
540 (2015) points out.

541 Against this background, our analysis provides two insights that are broadly compatible with
542 an eco-efficiency approach. The first one is to challenge the notions of women solely as
543 providers of care (of their families and of the environment) by portraying them in actions of
544 creative activism. The lens of activism reveals forms of care (parental or otherwise) that fit
545 new realities and new subjectivities that the broader environmental movements literature
546 could usefully absorb. These subjectivities liberate women from the pressure of leading
547 transformations of large processes that they are just a part of, as is apparent from the
548 literature on children and activism (Strand 4). At the same time, new leaderships (of children,
549 urban youth, or LGBT groups presented in Strands 4 and 6) need to be acknowledged and

550 integrated into decisions about sustainability. Our analysis reveals schooling as an important
551 source of environmental leadership for young artist activists at all levels of the formal
552 education sector (Strand 3). Increased knowledge about the implications of students'
553 leadership for corporate social responsibility (Galvão et al., 2019), and a better
554 understanding of the use of arts in alternative models of education seem two helpful lines of
555 future research and action for sustainability. In general, we find that the emphasis of artistic
556 practice as a relational tool (with others, or with the environmental issue at hand) under-
557 emphasizes the role of individual "saviours" in favour of shared leadership and
558 responsibilities.

559 A final note on activism linked to production processes has to do with an emerging interest
560 in promoting gender diversity in corporate boardrooms (Nadeem et al., 2017). This aligns
561 with ongoing initiatives of shareholder activists (Pax, 2018). We found no examples of
562 artistic activism in the reviewed literature that link to this line of action.

563 **4.3. The environmentalism of the (gendered) poor?**

564 The environmentalism of the poor voices the perspective of the powerless. It features the
565 value of environmental conflicts and resistances against developments that affect the
566 relationship between underprivileged people and their environments. For this reason, it
567 might be thought to resonate with the argument of a special connection between women
568 and Nature as argued by an essentialist ecofeminism. Against this, the contribution of poor
569 women in defending the environment has more often been explained in political-ecological
570 terms, by a direct material dependence on environmental quality and associated use of work
571 time (Agarwal, 2001; Anguelovski and Martínez-Alier, 2014).

572 In general, few studies on ecological conflicts or distributional injustice from the
573 environmentalism of the poor perspective have paid attention to gender differences
574 (Veuthey and Gerber, 2012, 2010), perhaps due to the conviction that "both men and
575 women are close to nature, whether we like it or not" (Martinez-Alier, 2002: 211). However,
576 there is an emerging interest in the role of gender and violence in ecological resistances
577 (Nixon, 2011), and especially in direct violence against women activists (Martinez-Alier and
578 Navas, 2017). Environmental activism focused on the embodiment of the environmental
579 crisis in women and girls (Strand 1) mirrors this interest.

580 Additionally, the identified strands of literature indicate that artistic activism contributes to
581 rendering more visible the gender relations embedded in processes of environmental
582 defence. In particular, three insights from our analysis seem to fit particularly well the
583 premises of the environmentalism of the poor.

584 The first one is the capacity of activist practices to transcend disciplinary perspectives and
585 demonstrate the complex relations, including of gender, that often emerge in conflicts over
586 ecological distribution. In our analysis, this was shown at two levels. At the global / planetary
587 level, the works advocating queer and feminist politics for the Anthropocene (Strand 2) call
588 for breaking boundaries both in artistic production and in environmental politics. The
589 artworks generated in specific environmental controversies and disputes (Strand 5) implicitly
590 call for a (re)consideration of femininities and masculinities, how these are represented, and
591 the room they create to express different subjectivities.

592 The second insight is the recurrent call across gendered avenues of activism for collective
593 and collaborative action, and the relevance placed on the creation of relational values
594 through art. All the strands in the network offer guidance on salient interactions. A starting
595 point is Strand 1 which, while emphasising the visualisation of environmental crises through
596 their impacts on women and girls, also insists on embodied acts in response. Young (1980)
597 noted the complicated relationship of women with the corporeal, experiencing their bodies
598 both as a burden and as an object to be protected. Strand 1 captures this point, emphasising
599 'protective' responses through activism that reinforce environmental and social mutualism.
600 Such relational practices are to be expected across genders and generations, as gender
601 dynamics and situated agencies basically consist "in relations, forging and reforged through
602 complex interactions between embodied persons through socially-shaped practices"
603 (Morgain and Taylor, 2015: 3).

604 The third insight is the turn of activists' practices towards emphasizing the emotional.
605 Processes of environmental degradation, it has been argued, are imbued with ecological
606 grief (see Gordon et al., 2019), a mourning and loss that transcend the material. In their
607 attempt to solidify the material basis of ecological destruction, studies on the
608 environmentalism of the poor sometimes neglect this aspect. This aspect resonates with the
609 consideration of gendered subjectivities in resource struggles (Strand 5) and of how the
610 emotional plays a role in the creation of art, and in the transformation of the conflict. Critical

611 movements challenging traditional gender-mediated roles in environmental conflicts
612 emphasize the value of emotional involvement, “creating spaces for alternative selves and
613 practices and by unveiling the contradictory/ambiguity of selves/identities as sites of social
614 transformation” (Velicu, 2015: 847).

615

616 Our analysis has some limitations that must moderate our conclusions on how artistic
617 activism expands three leading varieties of environmentalism. The review has captured a
618 diversity of processes reported in the literature. Yet we are certainly missing insights from
619 environmental movements that use artistic expressions that are not reported in the
620 scholarly literature. We know that activist groups, large and small, continue to engage in
621 attempts to fuse art and advocacy, e.g., the Natural Resources Defence Council’s artist-in-
622 residence program (Greenfield, 2018). At certain times, artists have led the response to
623 socio-environmental problems they perceive, as in the case of the ‘Des-minado’ exhibition in
624 Colombia that unpacked the contrast between governmental efforts to remove land mines
625 after the civil conflict, while also positioning of the mining sector as a national growth
626 engine, despite its disruptive effects (Liberatorio Arte Contemporaneo, 2016). These and
627 other similar initiatives deserve closer examination, particularly in terms of the role that art
628 plays in articulating with gender in terms of inclusion, leadership, and mobilisation strategies
629 of environmental activists.

630 In this respect, we can question the low figures of artistic production with gender
631 considerations in environmental topics (21 percent, according to results presented above);
632 they could well signal an under-reporting of gender aspects in activism, but also in research
633 on activism. Our review therefore calls for a broader, but also deeper, exploration of
634 embedded gender analysis in research on art and environmental movements (see also
635 Segnestam, 2018).

636

637 **Conclusion**

638 By examining intellectual production around the use of the arts in environmental activism,
639 this paper sheds light on the ways in which broader environmental movements, and the role
640 of gender in environmental movements, have been categorised. The six identified avenues

641 might not be the only ones. But our analysis organises a broad body of academic literature
642 into a map of ideas that mirrors many existing practices of environmental activists.

643 A highlight of the study is calling out the significant presence of young demographics,
644 including young adults, children and students in environmental activism. Any transformative
645 project aiming at engaging younger populations should emphasize artistic activism as part of
646 its strategies. At the same time, a gendered vision of artistic activism makes visible the
647 differential power to act of different groups, be they women, young people, or LGBTQ
648 collectives, and their chosen scopes of creative action in the environmental arena. The
649 reviewed works collectively acknowledge the diversity of entry points into environmental
650 artistic activism as respecting cultural norms and individual preferences.

651 A noteworthy finding of the review is that the gender dimension is more present – at least in
652 the scholarly literature -- in other types of artistic activism than in environmentalist activism.
653 Given the timing of the research, we could not take into account the explosion of new
654 artworks in North America and Europe that were created in the wake of Black Lives Matter
655 (BLM); we suspect that the skew would be even more pronounced had we been able to
656 incorporate analyses of BLM in the visual arts in particular. A comparative analysis of gender
657 as in environmental activism versus in other types of political activism could be a productive
658 line for future research. Environmental movements using art forms should consider the
659 extent to which the (relative) lack of sensitivity to gender could play in a potential loss of
660 artistic interest in developing work with an environmental lens. Indeed, environmentalism
661 and its activists could otherwise miss the chance to exploit the uniqueness of art in keeping
662 movements alive, bringing joy and hope to highly stressful contexts of socio-environmental
663 degradation, and even promoting physical and spatial transformations.

664

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