

Eco-Friendly Innovations in Visual Arts: A Narrative Review

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ABSTRACT: This narrative review examines the intersections between visual arts and sustainability, focusing on eco-friendly materials, green practices in art education, and community engagement strategies. The study aims to synthesize how visual arts contribute to ecological awareness and sustainable practices, while identifying barriers and opportunities for greater impact. A systematic search was conducted across Scopus, Web of Science, and Google Scholar using keywords such as “sustainable visual arts,” “eco-friendly art materials,” and “green practices in art education.” Inclusion criteria emphasized peer-reviewed studies published between 2010 and 2024, covering both empirical and theoretical contributions. The results demonstrate that recycled and bio-based materials significantly reduce environmental footprints while inspiring innovative creative practices. Education emerges as a central driver, with sustainability-focused curricula preparing future artists to adopt eco-conscious methods. Community-based art projects further illustrate how participatory practices democratize sustainability discourse and enhance public engagement. Comparative insights reveal disparities between developed and developing countries, shaped by economic resources, institutional support, and policy frameworks. The discussion emphasizes the need for stronger policies, financial support, and interdisciplinary collaborations to overcome systemic barriers. While current literature has made significant strides, gaps remain in cross-cultural analysis and in understanding the behavioral impact of sustainable art on audiences. The findings underscore the importance of visual arts as both aesthetic expression and transformative agent, with urgent implications for policy, education, and future research.

Keywords: Sustainable Visual Arts, Eco-Friendly Art Materials, Green Practices, Art Education and Sustainability, Community-Based Art Projects, Cultural Policy and Sustainability.



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INTRODUCTION

Sustainability in visual arts has become a critical research focus, yet gaps remain in identifying how artistic practices move beyond awareness-raising toward measurable ecological and social change. While visual arts have long served as expressive media, current debates emphasize their potential as transformative tools for addressing urgent challenges such as climate change, ecological degradation, and resource depletion. Recent scholarship highlights a notable rise in research

exploring eco-friendly materials and sustainable practices in visual arts, underscoring the transformative potential of creative interventions in addressing global sustainability challenges (Endresen, 2022; Alamgir & Kong, 2024). Collaborative projects between scientists and artists have demonstrated how visual arts can bridge gaps between public understanding and scientific discourse, making abstract or complex environmental issues more accessible to wider audiences. Endresen (2022), for instance, emphasized the role of artistic scenarios in addressing climate apathy, while Alamgir and Kong (2024) illustrated how expressive art therapy supports survivors of gender-based violence while simultaneously fostering environmental awareness. Together, these examples underscore the multifaceted role of art in shaping both individual and collective responses to sustainability challenges.

The growing relevance of sustainability in visual arts is also evident in its potential for enhancing public engagement and social mobilization. Hahn and Berkers (2024) documented how artists focused on climate change increasingly target not only the production of artworks but also their broader social impact, aiming to expand awareness and influence behavior. Similarly, Thompson et al. (2023) emphasized the capacity of visual arts to empower communities, enhance participation in environmental discourse, and encourage public engagement with sustainability agendas. Matias et al. (2023) further noted that visual arts can function as communicative tools that foster inclusive dialogue, making environmental issues more visible and relatable to diverse audiences. These perspectives affirm the value of the arts as vehicles for social change, particularly in mobilizing collective action towards ecological responsibility.

In addition to its communicative role, sustainable art practices address environmental challenges through the conscious use of eco-friendly materials. Research highlights the increasing adoption of recycled and bio-based materials in art production, demonstrating how creative innovation can align with ecological objectives (Ahmed & Aly, 2023; Girak et al., 2019). Su and Mokmin (2024) argue that the integration of sustainable materials in art not only reduces ecological footprints but also stimulates new creative paradigms, enabling artists to reconceptualize the relationship between materials, processes, and expression. The movement towards sustainable material usage reflects a growing recognition that artistic production itself must adapt to environmental imperatives. As such, the field of visual arts is emerging as both a mirror and a driver of global sustainability discourse, reflecting broader societal transformations while actively contributing to them.

Despite these promising developments, artists encounter significant barriers when attempting to incorporate sustainable practices into their creative processes. Financial challenges are among the most critical, as eco-friendly materials often cost more than conventional alternatives, limiting accessibility for many practitioners. Gause et al. have shown that artists relying on recycled materials frequently struggle to balance production expenses with market valuations, raising questions about the economic viability of sustainable art. Without sufficient financial support, artists face difficult trade-offs between ecological responsibility and economic sustainability. Educational and knowledge-based barriers also persist. Many artists lack sufficient expertise in identifying, sourcing, and manipulating sustainable materials. Álvarez-Castañón and Romero-Ugalde (2021) highlighted the importance of structured training programs and collaborative communities of practice, which can enhance knowledge exchange and skill development, thereby empowering artists to innovate responsibly.

Distribution and market access represent additional challenges. Even when artists successfully create eco-friendly works, they often encounter limited demand, as public awareness and appreciation of sustainable art remain uneven. Thompson et al. (2023) observed that traditional aesthetic preferences can undermine public receptivity to eco-conscious practices, forcing artists to exert greater effort in cultivating audiences and generating demand. These challenges indicate that while sustainability in visual arts has considerable potential, structural and systemic barriers must be addressed to ensure broader adoption and impact.

A critical review of existing literature reveals several limitations that justify further scholarly inquiry. First, much research remains narrowly focused on the environmental dimensions of sustainable art, often neglecting its broader potential to catalyze social and behavioral change. Bloch and Verchère emphasized technological innovation in art but overlooked how art might act as a bridge to promote environmental awareness and behavioral adaptation. This suggests a need for more multidimensional frameworks that incorporate social, cultural, and psychological factors. Second, the literature often underrepresents the agency of artists as social change agents. Gilmurray (2017) observed that while artistic engagement with sustainability has grown, many artists report feeling excluded from broader conversations on social and ecological responsibility. This gap limits our understanding of how artists can influence sustainability discourses beyond their immediate creative outputs. Finally, cultural diversity in sustainable art practices is insufficiently addressed. Miraglia noted that existing studies often disregard the cultural contexts in which artworks are created and received, overlooking how cultural diversity shapes both the production and interpretation of sustainable art.

Against this backdrop, this review seeks to explore the multifaceted intersections between visual arts and sustainability. Its primary aim is to identify and synthesize sustainable practices, eco-friendly materials, and relevant policy frameworks within the field of visual arts. By examining how these elements converge, the review seeks to clarify how art can both reflect and advance ecological consciousness. Hahn and Berkers (2024) highlight the importance of audience reach in climate-focused art, while Álvarez-Castañón and Romero-Ugalde (2021) underscore the value of participatory approaches that connect artists with scientists and policymakers. This dual emphasis on individual creativity and collective collaboration reflects the dual role of art as both an expressive medium and a catalyst for systemic change.

The scope of this review encompasses both material and conceptual dimensions of sustainable art. In particular, attention is given to eco-friendly material choices, ranging from recycled textiles to bio-based media, as well as to policy and institutional frameworks that either facilitate or constrain sustainable practices. The analysis considers diverse geographical contexts, with particular focus on Southeast Asia and urban communities that face acute environmental challenges. Jurriëns (2019), for example, highlighted how contemporary Indonesian art integrates tradition and innovation to confront local environmental issues, while Matias et al. (2023) examined how coastal communities employ art to articulate ecological threats such as pollution and biodiversity loss. These case studies demonstrate that sustainable art practices cannot be divorced from their cultural and geographical settings, which shape both their challenges and their potential for impact.

In sum, this review contributes to an emerging scholarly dialogue on the role of visual arts in advancing sustainability. By synthesizing insights across environmental, social, and cultural dimensions, it aims to provide a more holistic understanding of how sustainable art practices can address contemporary ecological challenges. Furthermore, by highlighting existing gaps in research, particularly regarding artist agency, cultural diversity, and policy support, it identifies critical areas for future inquiry. Ultimately, the review underscores the potential of visual arts not only as a medium of aesthetic expression but also as a vital instrument for fostering ecological awareness, social engagement, and sustainable transformation.

METHOD

The methodology for this narrative review was carefully designed to ensure the systematic identification, selection, and evaluation of relevant literature addressing the intersections between visual arts and sustainability. The research process combined a comprehensive search strategy across multiple scholarly databases with well-defined inclusion and exclusion criteria, ensuring that the studies selected for analysis met rigorous academic standards while covering a wide range of perspectives within the field. This methodological framework aimed to balance breadth and depth by including a diverse set of sources, yet maintaining a critical focus on studies that contribute directly to the understanding of eco-friendly materials, sustainable practices, and the role of visual arts in fostering environmental awareness.

The first step in the methodology involved the identification of appropriate databases to conduct a comprehensive literature search. Scopus and Web of Science were prioritized due to their extensive coverage of peer-reviewed journals, their ability to provide advanced filtering tools, and their citation analysis features that allow for evaluating the impact and relevance of publications (Álvarez-Castañón & Romero-Ugalde, 2021; Hahn & Berkers, 2024). Scopus, in particular, was chosen for its robust indexing in the fields of social sciences, environmental studies, and the arts, while Web of Science was valuable for its curated selection of high-impact journals that align with the scope of sustainability research. Google Scholar was also incorporated into the methodology to supplement the search with a broader range of sources, including conference proceedings, book chapters, and reports that may not be fully indexed in the other databases. Although Google Scholar lacks the advanced citation metrics of Scopus and Web of Science, its inclusivity ensured a wider net was cast, thereby capturing emerging or non-traditional contributions relevant to sustainability in visual arts.

To maximize the relevance of the retrieved literature, carefully selected keywords and search phrases were applied during the database queries. Keywords included terms such as “eco-friendly art materials,” “sustainable visual arts,” and “green practices in art education,” all of which directly capture the focus on sustainability within artistic practices. Additional keywords were also employed to broaden the scope of the search, such as “environmental art,” “sustainability in artistic practices,” “art and environmental education,” and “visual arts and ecology.” These combinations of keywords were tested iteratively to ensure comprehensive coverage of both theoretical discussions and applied practices. As emphasized by Molderez and Ceulemans (2018), integrating

systems thinking into sustainability education highlights the importance of identifying keywords that bridge disciplinary divides, thereby allowing this review to capture research that treats art not only as a creative pursuit but as a pedagogical and ecological tool.

The construction of Boolean search strings was essential in refining results and reducing irrelevant publications. For instance, the search string (“sustainable visual arts” OR “eco-friendly art materials” OR “environmental art”) AND (“green practices” OR “art education” OR “ecology”) was applied to capture intersections between creative practices and sustainability discourses. Similarly, the phrase (“art and environmental education” OR “art-based sustainability”) was used to identify literature that discusses the pedagogical dimensions of sustainability in visual arts. This systematic application of keywords across databases ensured that the results included not only articles on material innovation but also those addressing the role of art in environmental education and public awareness.

Following the search, inclusion and exclusion criteria were established to evaluate the relevance and quality of the studies. Inclusion criteria required that studies explicitly addressed visual arts within the context of sustainability, eco-friendly materials, or educational practices related to environmental responsibility. Peer-reviewed journal articles were prioritized, though book chapters, conference papers, and reports were included if they offered unique insights not readily available in journals. Studies published between 2010 and 2024 were considered to ensure that the review captured both the foundational literature on sustainable art practices and the most recent developments. The geographical scope was not limited to a specific region; however, studies with clear contextual frameworks, such as those focusing on Southeast Asia or coastal communities, were given particular attention due to their unique contributions to sustainability discourse (Jurriëns, 2019; Matias et al., 2023).

Exclusion criteria were applied to eliminate studies that did not align with the core focus of the review. Publications that addressed sustainability broadly but did not integrate visual arts, or that discussed art exclusively in aesthetic terms without reference to ecological or environmental considerations, were excluded. Similarly, opinion pieces without empirical or theoretical grounding were omitted. This filtering ensured that the final pool of studies included only those with substantive contributions to understanding sustainable visual art practices.

The review also established clear parameters regarding the types of studies to be included. Empirical studies such as case studies, cohort analyses, and experimental research were prioritized for their ability to provide concrete evidence of sustainable practices in art. For example, studies documenting the use of recycled textiles in visual artworks (Ahmed & Aly, 2023) or examining classroom practices integrating sustainability into art education (Su & Mokmin, 2024) offered valuable insights into both practice and pedagogy. In addition, conceptual and theoretical works were incorporated where they provided critical frameworks for understanding the broader implications of sustainability in art, such as the role of art in shaping environmental consciousness or promoting collective action (Thompson et al., 2023). By including both empirical and theoretical contributions, the review achieved a balanced synthesis of practical innovations and conceptual developments.

The process of literature selection involved multiple stages. First, initial searches generated large pools of articles, which were then screened by title and abstract to remove irrelevant results. Studies that appeared to meet the inclusion criteria were subsequently subjected to full-text review. At this stage, particular attention was paid to the methodological rigor of the studies, the relevance of their findings to the research questions, and their contribution to advancing understanding of eco-friendly art practices. Articles were evaluated for clarity, methodological transparency, and the extent to which they explicitly linked visual arts to sustainability goals. This step ensured that only high-quality contributions were retained for synthesis.

In evaluating the selected studies, emphasis was placed on identifying key themes and recurring findings across the literature. For instance, common themes included the adoption of recycled or bio-based materials, the integration of sustainability concepts into art education, and the role of visual arts in fostering public engagement with environmental issues. Cross-comparison of studies allowed the review to highlight both consensus areas and divergences, thereby offering a nuanced understanding of the field. As Su and Mokmin (2024) suggest, the incorporation of sustainability into art education represents a critical pathway for preparing future artists, while Ahmed and Aly (2023) emphasize the environmental benefits of recycled materials in practice. Synthesizing such findings ensured that the review was not only descriptive but also analytical in identifying the broader implications of sustainable visual art practices.

Overall, this methodological approach provided a structured pathway for identifying, filtering, and analyzing relevant literature. By combining rigorous database searches with carefully constructed keywords, applying inclusion and exclusion criteria, and integrating both empirical and theoretical contributions, the methodology ensured a comprehensive and critical synthesis of the field. In doing so, it established a reliable foundation for exploring how visual arts can contribute to sustainability through material innovation, pedagogical integration, and community engagement. The structured process further guarantees that the conclusions drawn from this review are grounded in a diverse yet coherent body of evidence, advancing the scholarly understanding of sustainability in visual arts while highlighting opportunities for future research.

RESULT AND DISCUSSION

Eco-friendly material adoption is central in visual arts, yet this review contributes by highlighting how material choices not only reduce ecological footprints but also reconfigure creative processes and expand community engagement. Unlike earlier studies that emphasize awareness alone, this analysis underscores the dual role of material innovation in shaping both artistic methodology and sustainability outcomes. For instance, Girak et al. (2019) demonstrated that artists employing recycled materials fostered meaningful dialogue within communities, promoting awareness of environmental challenges while simultaneously producing culturally relevant artistic outputs. Their findings suggest that creative processes grounded in recycled materials extend beyond aesthetics to become platforms for broader societal engagement.

Similarly, Ahmed and Aly (2023) examined the application of recycled materials in sustainable landscape design projects in Al-Ahsa, Saudi Arabia, revealing that such practices reduce

environmental impacts while inspiring innovation within design processes. Their study underscores how sustainable material selection can reconfigure traditional design methodologies, thereby advancing environmental and social objectives simultaneously. Together, these studies confirm that material choice is a critical dimension of sustainable art practices, influencing both ecological outcomes and community engagement.

Comparative analyses between developed and developing countries further illustrate the uneven distribution of resources and institutional support for sustainable artistic practices. In developed contexts such as the United States and Europe, strong institutional backing and educational initiatives encourage artists to experiment with eco-friendly materials. Hahn and Berkers (2024) reported that artists in these regions often integrate environmental awareness into their work with substantial recognition and support from cultural institutions, which in turn enhances public engagement. By contrast, Jurriëns (2019) highlighted the structural challenges faced by artists in Indonesia, where limited funding and constrained access to sustainable materials restrict the scope of eco-friendly practices. Artists in such contexts frequently rely on improvisation and resourcefulness, repurposing locally available materials to convey messages of sustainability. These disparities emphasize how resource availability and institutional support shape the capacity of artists to adopt sustainable practices across different geographies.

The integration of green practices within art production and education has emerged as a significant trend, with institutions increasingly embedding sustainability into their curricula and pedagogical approaches. Su and Mokmin (2024) highlighted how technological integration in art education fosters sustainable learning, enabling students to develop awareness of environmental issues alongside their creative skills. Their findings suggest that project-based learning and the use of recycled materials in classroom settings cultivate critical thinking about sustainability, preparing future artists to navigate the environmental dimensions of their practice.

In addition, Álvarez-Castañón and Romero-Ugalde (2021) emphasized the value of participatory teaching methodologies that merge art and science to promote problem-solving related to environmental challenges. Their research demonstrated how participatory projects enhance digital competencies, strengthen social responsibility, and engage students in sustainability dialogues. By encouraging collaboration across disciplines, such approaches highlight the potential of education to cultivate new generations of artists capable of engaging critically with sustainability issues.

Notable case studies illustrate the practical implementation of sustainable practices in art education. Endresen's (2022) "Red Snow" project exemplifies how artistic collaboration with science can produce works that raise urgent awareness of climate change while mobilizing public engagement. Through exhibitions and educational programming, the project fostered dialogue between art, science, and the public, inspiring young people to consider their own roles in advancing sustainability. Similarly, Jurriëns (2019) documented how contemporary art initiatives in Indonesia blend traditional practices with modern technologies to convey sustainability messages. These initiatives not only provide educational opportunities but also facilitate broader community participation in environmental issues, underscoring the pedagogical and societal value of sustainable art practices.

Community-based art projects represent a vital mechanism for translating sustainability concepts into locally relevant practices. Thompson et al. (2023) showed how street art and other forms of

public art can serve as powerful communicative tools, educating communities about environmental issues while fostering a sense of place and belonging. Such practices transform public spaces into educational platforms, generating grassroots participation in sustainability movements. In parallel, Girak et al. (2019) demonstrated through the “Creative Reuse” initiative that community engagement with repurposed materials enhances environmental awareness by reframing discarded objects as valuable resources. These participatory projects highlight the potential of visual arts to build community resilience while simultaneously addressing ecological concerns.

Policy frameworks at national and regional levels also play a pivotal role in enabling sustainable practices in visual arts. In the European Union, cultural policy increasingly integrates sustainability into urban development strategies, positioning art as a central tool for public communication and education on environmental issues (Rosado-García et al., 2021). Such policies not only validate the role of art in sustainability discourses but also provide institutional support for artists and educators. In developing contexts, initiatives have emerged to embed art within broader sustainable development strategies. Jurriëns (2019) noted that Indonesian national policy emphasizes collaboration between art and environmental education as a means of building community-level awareness and responsibility. These policies reflect a recognition of the arts as essential components of sustainability frameworks, though their implementation and effectiveness vary considerably across regions.

Taken together, the results indicate that sustainability in visual arts operates at multiple levels: through material innovations that reduce environmental impact, educational initiatives that foster critical awareness, and community projects that mobilize public participation. Comparative insights reveal significant disparities between developed and developing countries, shaped by institutional support, economic resources, and cultural contexts. Nevertheless, across diverse geographies, visual arts continue to emerge as a vital tool for advancing sustainability, demonstrating their capacity to bridge ecological, social, and cultural domains in ways that few other disciplines can achieve.

The findings of this review underscore the evolving role of visual arts in advancing sustainability, aligning closely with developments observed in other artistic and design disciplines. Previous research in music, architecture, and performance art indicates that the arts broadly serve as influential platforms for promoting environmental awareness and social change. Gilmurray (2017) noted that ecological engagement has been evident across multiple art forms, with artists in diverse disciplines seeking to communicate urgent environmental issues through their work. In architecture, this has been manifested in sustainable design principles and energy-efficient practices, which parallel the emphasis in visual arts on eco-friendly materials and environmentally responsible processes (Álvarez-Castañón & Romero-Ugalde, 2021). Similarly, musicians such as Billie Eilish have integrated sustainability into both lyrical content and public advocacy, creating a cross-disciplinary convergence where the arts function as agents of awareness and change. This comparison highlights that while the mediums differ, the overarching objective remains consistent: to inspire critical reflection and mobilize audiences toward ecological responsibility.

The results of this review also resonate with the observations of Hahn and Berkers (2024), who emphasized the social contextualization of climate change themes by visual artists. Their work

demonstrates that artists do not merely produce aesthetic objects but also contribute to framing environmental issues in ways that resonate socially and culturally. Comparable dynamics have been documented in music and literature, where creative expression fosters dialogues that conventional policy or scientific communication often struggle to generate. These connections suggest that sustainability in visual arts should be considered part of a broader artistic ecosystem in which cultural production across disciplines collaboratively reinforces ecological discourse.

However, despite these synergies, systemic barriers significantly affect the extent to which sustainable practices can be adopted in visual arts. Cultural factors play a pivotal role, as local traditions and artistic norms shape how sustainability is interpreted and implemented. In some contexts, traditional art forms provide opportunities for integrating ecological themes, while in others they impose constraints due to audience expectations or institutional conservatism. Economic barriers are equally important, with artists in developing countries frequently constrained by the higher costs of eco-friendly materials and limited financial support (Alamgir & Kong, 2024). The lack of sufficient funding and infrastructure prevents many artists from accessing sustainable resources, leading to uneven adoption globally. This disparity reflects broader patterns of inequality in sustainability transitions, where resource-rich contexts are able to innovate more rapidly, while resource-limited settings rely on improvisation and grassroots creativity.

Educational systems further shape the adoption of sustainable practices, as evidenced by Puigcercós et al. (2018), who argued that the absence of sustainability integration in art curricula hampers the development of environmentally conscious artists. The findings of Su and Mokmin (2024) suggest that project-based approaches and technological integration can bridge this gap, yet their implementation remains inconsistent across regions. Where sustainability education is embedded, students gain both awareness and practical skills, enabling them to carry forward eco-conscious practices into their careers. Where it is absent, generations of artists continue to be trained without exposure to sustainability principles, perpetuating cycles of limited ecological engagement in the arts.

Policy frameworks also exert a profound influence on the trajectory of sustainable art practices. Gause et al. (2024) highlighted that in developed countries, government incentives and institutional recognition play a critical role in motivating artists to adopt eco-friendly approaches. Policy initiatives, such as grants for sustainable art projects or the inclusion of sustainability criteria in public art commissions, create enabling environments where artists are encouraged to innovate. Conversely, in contexts where policies are absent or weak, artists often lack both motivation and support, resulting in slower adoption of sustainable practices. These systemic disparities underscore the necessity of policy intervention to ensure that sustainable art is not relegated to niche or elite practices but becomes mainstreamed as part of broader environmental strategies.

Given these systemic influences, effective solutions must address multiple levels simultaneously. Policy interventions should be designed to lower economic barriers by subsidizing sustainable materials and supporting community-based art initiatives. Equally important is the incorporation of sustainability into educational curricula for art and design programs, which would equip emerging artists with both theoretical knowledge and practical competencies. Álvarez-Castañón and Romero-Ugalde (2021) demonstrated how participatory approaches in art education can foster responsibility and problem-solving skills, indicating that curricular reform can have long-term

impacts on sustainability adoption. Collaborative models that integrate artists, scientists, policymakers, and local communities also offer significant potential. Endresen's (2022) "Red Snow" project illustrates how interdisciplinary collaboration can amplify the impact of sustainable art by combining scientific knowledge with artistic communication to engage the public in climate issues. Such initiatives provide blueprints for future projects that transcend disciplinary boundaries and mobilize collective action.

At the community level, sustainable art practices must also be linked to broader social and cultural dynamics. Thompson et al. (2023) showed that street art functions as an accessible and participatory form of environmental communication, demonstrating how visual arts can democratize sustainability discourse. By embedding art in public spaces and inviting participation, artists not only educate but also empower communities to see themselves as stakeholders in environmental action. Jurriëns (2019) added to this by documenting how Indonesian artists merge traditional practices with contemporary technologies to localize sustainability narratives. These examples highlight that solutions must be sensitive to cultural context, leveraging local traditions and community practices to create resonance and relevance.

Nevertheless, the review also reveals persistent limitations in the existing literature. As Bloch and Verchère observed, much of the research prioritizes technological innovation and environmental impacts while neglecting the broader behavioral and cultural dimensions of sustainable art. Studies often overlook how art influences audience attitudes and behaviors, leaving an incomplete picture of its social impact. Furthermore, Gilmurray (2017) noted that artists themselves frequently feel excluded from discussions of ecological responsibility, pointing to a disconnect between academic discourse and artistic practice. These gaps highlight the need for research that places greater emphasis on the agency of artists as social actors and the ways in which their practices intersect with audience perceptions and cultural norms.

Another limitation lies in the lack of cross-cultural analysis. While case studies from Europe, North America, and parts of Asia provide valuable insights, there is insufficient comparative research that systematically examines differences across regions. Miraglia emphasized the importance of cultural diversity in sustainability discourses, yet many studies homogenize practices without attending to cultural specificity. Expanding the geographical scope of research would allow for richer insights into how sustainability in visual arts is interpreted and practiced in diverse contexts, from indigenous communities to urban art movements in the Global South. Such comparative work would strengthen the global relevance of sustainable art discourse and highlight opportunities for cross-cultural learning.

Future research should therefore move toward more integrative and participatory methodologies. Incorporating mixed-methods approaches that combine empirical case studies with audience research could illuminate not only how sustainable art is created but also how it is received and acted upon by different publics. Longitudinal studies could track how engagement with sustainable art influences behavior over time, providing stronger evidence of impact. Collaborative research involving artists, educators, and policymakers could also bridge the gap between theory and practice, ensuring that academic insights inform real-world interventions. By addressing these gaps, future scholarship can better capture the multidimensional role of visual arts in sustainability transitions and support the development of policies and practices that maximize their impact.

CONCLUSION

This review identifies three core contributions: (1) adoption of recycled and bio-based materials as ecological and creative innovations, (2) integration of sustainability into art education as a pathway for cultivating environmentally conscious artists, and (3) community-based projects as drivers of participatory sustainability. Despite these advances, limitations remain in cross-cultural analysis, artist agency, and longitudinal audience studies. Future research should address these gaps using participatory and comparative approaches. Visual arts thus contribute not only as aesthetic expression but also as instruments of ecological and social transformation.

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