

The impact of fine arts on environmental consciousness and eco-aesthetic pursuits

Ebru Erbudak¹, Istanbul Aydin University, Besyol, No:38, 34295 Kucukcekmece, Istanbul, Türkiye, <https://orcid.org/0009-0006-2332-6566>

Suggested Citation:

Erbudak, E. (2025). The impact of fine arts on environmental consciousness and eco-aesthetic pursuits. *Global Journal of Design Art and Education*, 15(2), 48-55. <https://doi.org/10.18844/gjae.v15i2.9925>

Received from February 12, 2025; revised from May 22, 2025; accepted from August 25, 2025.

Selection and peer review under the responsibility of Prof. Dr. Ayse Cakir Ilhan, Ankara University, Turkey

©2025 by the authors. Licensee United World Innovation Research and Publishing Center, North Nicosia, Cyprus. This article is an open-access article distributed under the terms and conditions of the Creative Commons Attribution (CC BY) license (<https://creativecommons.org/licenses/by/4.0/>).

©iThenticate Similarity Rate: 4%

Abstract

The environmental crisis poses an escalating threat to human life, prompting extensive scientific, economic, and political debate. However, existing discourse often overlooks the cultural and aesthetic dimensions that shape human perceptions and behaviors toward nature. This gap limits the potential for deeper awareness and lasting transformation. This study addresses this gap by examining how aesthetic practices can contribute to environmental consciousness. The objective is to explore the role of the fine arts in fostering ecological awareness through the lens of the Eco Art approach, which emerged as a creative response to environmental degradation. Employing qualitative methods based on literature review and document analysis, the study synthesizes theoretical discussions on Eco Art and its dialogue with the environmental crisis. The findings indicate that aesthetic production, artistic systems, and interdisciplinary art movements cultivate sensitivity, reflection, and ethical responsibility toward nature. The study highlights the potential of artistic practices to stimulate cognitive and emotional engagement, complement scientific and policy-oriented interventions, and support intellectual and cultural transformation. These insights underscore the significance of integrating aesthetic perspectives into broader environmental efforts.

Keywords: Aesthetic awareness; ecological crisis; Eco Art; environmental consciousness; fine arts.

* ADDRESS FOR CORRESPONDENCE: Ebru Erbudak, Istanbul Aydin University, Besyol, No:38, 34295 Kucukcekmece, Istanbul, Türkiye. E-mail address: erbudakebru@hotmail.com

1. INTRODUCTION

Land art, as an artistic movement, is characterized by its utilization of the natural landscape as both medium and topic, fostering a transformative connection with environmental consciousness. Utilizing natural materials and processes, land artists produce site-specific works that coexist with their environment and foster a conversation between art and ecology (Curtis et al., 2014). This integration of art and ecological inquiry reflects the underexplored potential of artistic practices to contribute to environmental social science research and knowledge co-production (Loroño-Leturiondo & Olazabal, 2025). This debate highlights the complex relationship between human activities and the natural world, encouraging viewers to consider their ecological footprints and the sustainability of their environmental interactions.

The notion of eco-esthetics is crucial for comprehending the function of land art in promoting environmental awareness. Eco-esthetics explores the aesthetic aspects of ecological issues and acknowledges that an appreciation for nature's beauty can cultivate a sense of duty for environmental stewardship (Ahmad, 2024). Land art exemplifies eco-aesthetic principles by emphasizing not just the visual impact of a work but also the inherent features and vulnerabilities of its ecological environment. For example, Smithson's (1970) "Spiral Jetty" and Goldsworthy's (2000) transient installations prompt reflection on the natural materials employed and their engagement with environmental factors (Mejías Gonzáles, 2017). As research on ecological public art demonstrates, encountering environmentally themed artworks can significantly enhance ecological awareness and support pro-environmental behaviors among the public (Zhang et al., 2025). Viewed through this perspective, land art encourages observers to recognize both creative ingenuity and the vulnerability of the ecosystems that serve as its muse.

Furthermore, land art serves as a stimulus for individual and communal contemplation of ecological concerns, fostering engagement with environmental effects at both micro and macro levels. Kagan (2014) and Fan (2025) have shown that art-based educational initiatives utilizing land art effectively enhance ecological literacy in students. These programs frequently promote experiential learning, allowing participants to interact directly with their surroundings, enabling them to grasp the significance of sustainable behaviors. Research on sustainability in arts and design education indicates that embedding sustainability into arts curricula motivates students to adopt environmentally responsible practices (Kang et al., 2025). Land art's capacity to connect emotional resonance with ecological continuity fosters a profound comprehension of environmental challenges, promoting proactive attitudes and behaviors regarding sustainability.

The temporality and site-specific nature of land art enhance its message of ecological consciousness. Numerous land artworks are intended to be transient, existing just momentarily before being absorbed by the environment. This ephemeral quality acts as a potent metaphor for environmental transformation, emphasizing the aesthetic of natural cycles and the imperative of conserving these ecosystems (Finale, 2025). The transient nature of land art compels viewers to reflect on the enduring effects of human actions on delicate ecosystems, prompting a unified reaction to environmental deterioration.

The convergence of land art and environmental consciousness is complex, promoting a dialogue that harmonizes artistic value with ecological responsibility. From the perspective of eco-esthetics and sustainable practices, land art enhances environmental discourse, encouraging critical self-examination and motivating action. As our relationship with nature evolves, land art serves as a crucial medium for expressing the intricacies of ecological awareness, promoting a reconciliatory interaction with the environment that appeals to varied audiences. Sustainable practices in ecological art play a significant role in augmenting the efficacy of land art as a means of fostering environmental consciousness. By employing materials and techniques that reduce ecological impact, artists exemplify sustainable principles and cultivate a profound relationship between art and nature (Liao, 2024). This connection is essential for fostering public engagement with urgent environmental challenges, since sustainable artistic activities appeal to audiences, encouraging them to contemplate their relationship with the natural world (Karsono et al., 2024). The integration of environmentally sensitive activities offers a pragmatic framework for artists to demonstrate sustainability, fostering a collective feeling of accountability towards the planet.

Studies indicate that land art efforts can markedly improve environmental literacy, hence contesting

established views of natural ecosystems (Pihkala, 2020; Leal Filho et al., 2018). Land art transforms pristine landscapes into venues for artistic study, enhancing their aesthetic value and prompting spectators to acknowledge their ecological importance. Such projects frequently function as platforms for teaching, encouraging audiences to participate in discussions around sustainability, conservation, and ecological integrity. This educational aspect is essential, as it allows participants to understand the complexities of environmental issues and the pressing necessity for sustainable practices.

The notion of cultural ecosystem services clarifies how land art might promote community involvement in sustainability efforts (Plieninger et al., 2015). Integrating art into public spaces can augment community identity, foster camaraderie, and promote a collective dedication to local ecological care. The collaborative essence of numerous land art initiatives promotes participatory involvement, enabling individuals to reassess their positions within their communities and the wider environment. The relationship between art and nature prompts a reevaluation of environmental goals, emphasizing the interconnection of ecological and cultural realms.

The insights derived from this literature underscore the significant implications of sustainable practices in ecological art. They highlight the transformative capacity of land art to alter social values and perspectives towards a more sustainable interaction with the natural environment (Buytaert et al., 2014; Zapf, 2016; Harmin et al., 2017; Debrah et al., 2021). By emphasizing environmentally sustainable practices, artists can elevate awareness of ecological challenges and motivate concrete transformations within communities and among people. The role of sustainability in ecological art functions not just as an aesthetic option but as a fundamental concept that harmonizes artistic expression with the pressing demand for ecological awareness. This alignment underscores the imperative for continuous discourse among art, society, and the environment, highlighting that the arts may significantly contribute to the enhancement of collective ecological awareness. Through deliberate interaction with nature, land art serves as a medium for promoting sustainable behaviors and fostering environmental care across various contexts.

1.1. Purpose of study

The objective is to explore the role of the fine arts in fostering ecological awareness through the lens of the Eco Art approach, which emerged as a creative response to environmental degradation. This involves examining how artistic practices can both reflect environmental issues and encourage audiences to engage with sustainability, conservation, and a deeper understanding of the human–nature relationship.

2. METHOD AND MATERIALS

This study employed a qualitative research design based on literature review and document analysis to examine the role of the fine arts in fostering ecological awareness within the context of the Eco Art approach. Relevant peer-reviewed articles, academic books, exhibition catalogues, and documented artistic projects were identified through thematic keywords related to environmental aesthetics, Eco Art, land art, and ecological consciousness. Sources were selected primarily from the late twentieth century onward in order to capture both the historical development and contemporary articulation of ecological art movements. Textual materials from environmental humanities, art theory, and cultural studies were also included to provide conceptual depth regarding the intersection of aesthetics, ethics, and ecological issues.

Document analysis was conducted through iterative reading and thematic categorization. Key concepts such as ecological aesthetics, environmental ethics, sustainability, artistic intervention, and public engagement were identified and compared across the selected sources. This interpretive approach facilitated the synthesis of theoretical perspectives and case-based discussions on how aesthetic practices contribute to ecological literacy and cultural transformation. As the study is conceptual in nature, no human subjects or experimental procedures were involved. The methodological framework was designed to articulate how fine arts complement scientific and policy-oriented environmental discourse by eliciting cognitive, emotional, and ethical responses to the ecological crisis.

3. RESULTS

Throughout history, art has served as a domain that both represents and transforms the relationship between societies and the world. The environmental crisis and its consequences, precipitated by industrial capitalism, have necessitated a re-evaluation of the aesthetic dimension of the human-nature relationship. Consequently, art has evolved beyond a mere mode of thought into a pedagogical vehicle that fosters ecological sensitivity and responsibility, nurtures critical thinking, and reinforces environmental ethics (Boehme, 2014). The imperative to create social awareness and transformation regarding global environmental issues is of vital importance. Contributing to the sociological and cultural foundations of this struggle, the fine arts function as a bridge by blending rational data and information with emotional experience, thereby establishing a consciousness of ethical responsibility (Neperud, 1995).

The environmental degradation caused by the anthropocentric production and consumption patterns of the Industrial Revolution became a primary agenda for art after the second half of the 20th century. Contemporary art practices position nature as an active subject rather than a passive object, visualizing the consequences of environmental destruction and prompting viewers toward a sense of responsibility and empathy (Gablik, 1991). Eco-aesthetics, by merging environmental ethics with aesthetics, posits that the preservation of natural beauty is a moral obligation and emphasizes the power of art to shape human attitudes and behaviors (Saito, 2017). In our current technological era, the potent influence of living beings' functions on geological and ecological processes is evident. The environmental problems experienced in this period are not merely technical or scientific issues but represent a global crisis that questions the existential reality of living beings on a cultural scale. Visual arts, and eco-art in particular, serve as a mental and emotional transition point beyond mere aesthetic mediation in recognizing this crisis and facilitating necessary interventions.

In traditional Western art, nature predominantly manifests as a romanticized landscape before the Industrial Revolution. However, the accelerated mechanization, mass production models, and the uncontrolled exploitation of natural resources brought about by the Industrial Revolution have pushed environmental destruction to an irreversible state. In response to the destructive relationship between industrial life and nature, this ecological rupture led artists to focus directly on environmental issues from the second half of the 20th century onwards. Artists underwent radical transformations regarding materials, space, and process, developing an ecological aesthetic against the nature-consuming character of industrial society (Lippard, 1997). Goldsworthy's (2000) ephemeral natural interventions, Beuys's (1984) political-ecological projects, and Denes's (1982) agricultural performances are symbolic examples of this transformation. Spaid (2002) proposed the concept of "ecovention" (ecological intervention), emphasizing that art projects can go beyond mere visual representation to produce positive outcomes, such as restoring contaminated and degraded habitats. In this logic, the artwork becomes a significant factor in solving the environmental crisis. For instance, a sculpture used in the treatment of acidic mine drainage provides a visual experience while simultaneously restoring the biological cycle of the water.

Eco-art (ecological art) developed under the influence of the Environmental Art and Land Art movements that emerged in the late 1960s. These movements essentially aim for environmental remediation by turning art itself into an ecological action. Many eco-art projects proceed in collaboration with scientists and local communities, becoming communication tools that convey scientific facts or environmental concerns through metaphors, humor, or direct interventions. The artist's desire is for society to transition from being a passive observer to an active participant in the project and environmental consciousness. For example, an artwork focusing on the restoration of a degraded wetland can transform into an action plan that encourages the community to contribute to the area's recovery (Kastner & Wallis, 2005). Eco-aesthetics is a sensitive pursuit that intertwines aesthetic and ethical values, desiring art to be not only aesthetically successful but also ethically and ecologically sound. Moving beyond the use of nature as a passive theme, it places interaction with nature, responsibility, process, healing, and sustainability at the center of art. While industrialization laid the foundation for economic development, it also reinforced the harmful aspects of consumer culture and the belief that nature can be used and even exploited without measure. Art has become a platform for criticizing the consequences of this industrial legacy, such as pollution, irregular urbanization, and the reckless use of resources. The Land Art movement of the 1960s moved artworks from confined spaces like galleries

and studios into nature, arising as a reaction to the commodification of art and the alienation of industrial areas from nature. Land artists emphasized the immense scale of nature, focusing on natural processes, ephemerality, and distancing the viewer from the seriality and artificiality of industrial life.

Art also attempts to concretize ecological issues to evoke and measure the emotional response of the viewer. For instance, installations using plastic waste as material visualize the consequences of mass production and single-use culture on seas and oceans. Artist Suzi Gablik argued that this relational and healing power of art is vital in transforming scientific knowledge into moral action (Gablik, 1991). Through these works, rational data is translated into emotional experience; "knowing" gives way to the feeling of "caring."

Eco-aesthetics not only critiques the "disposable" mindset inherited from the Industrial Revolution in terms of subject matter but also scrutinizes the process of artwork production itself. Ecological art posits that the aesthetic value of a work is directly related to the environmental footprint and sustainability of its materials. For example, using local and recycled materials or constructing artworks temporarily without harming nature constitutes the core idea of this new artistic understanding (Saito, 2017). This thought opposes industrial aesthetics with ecological aesthetics. While traditional aesthetic philosophy defines beauty through form and harmony, eco-aesthetics includes the relationship between ecological health and sustainability. Eco-aesthetics evaluates a landscape based on its ecosystem functionality and healthy cycles rather than just its visual appeal (Carlson, 2005). A wilderness area rich in biodiversity is considered ecologically more beautiful than a high-yield monoculture agricultural field. This aims to intertwine the sensory experience of society with nature, awakening a sense of respect and responsibility alongside admiration in the viewer.

Today, the manifestation of environmental consciousness in art has moved beyond representation-based aesthetics. Art contributes to environmental awareness by creating a cognitive and emotional transformation in the viewer. Fine arts serve as a vital mediator in the transition of environmental consciousness from passive knowledge to active action. Eco-aesthetic pursuits, by combining admiration for natural beauty with the anxiety brought by ecological destruction, lead the viewer toward aesthetic pleasure and, more importantly, moral questioning. "Emotional numbness," one of the significant obstacles in overcoming the

The ecological crisis can be revitalized through the expressive and profound spirit of the visual arts. Gablik (1991) states that the individual-centered nature of modern art has given way to "reconstructive art," emphasizing the healing power of art for both humanity and nature. That is, nature consciousness is possible not only through access to information but through the spiritual and aesthetic awakening revealed via art. While the artist shows environmental destruction in their work, they lead an internal transformation with a sense of beauty and aesthetics that needs to be protected, rather than a sense of grief. Artists concretize abstract concepts such as global warming, loss of biodiversity, and pollution, transferring them into emotionally charged experiences (Gablik, 1991) and evoking a sense of empathy and a need for urgent action on a societal scale.

The transformative power of fine arts stems from the concretization of the abstract concept of "global warming." Miles (2014) notes that the eco-aesthetic idea in art expresses an awakening of a "sense of place" in society, moving beyond political statements. By translating data into visuals, sounds, and textures, artists emphasize that the environmental crisis and climate change are not in a distant future but exist in the world we inhabit now. Demos (2016) highlights the activist side of art, analyzing the potential of visual art culture to expose environmental injustices and pressure for political change. The symbolic language of fine arts and eco-art facilitates the management of daunting issues like nature's destruction and climate change within educational environments. Students who visualize environmental issues in school projects do more than just notice the problem; they seek collective solutions. This proves that art in education supports the transition from passive observation to active citizenship. Eco-art education for children plays a crucial role not only in guiding technical skills but also in raising their level of ecological literacy. In an educational context, this necessitates strengthening individuals' sensitivity to their local areas and linking nature issues with local actions. For instance, an artistic object created from waste materials is a micro-scale application of "upcycling" and Spaid's (2002) "ecovention." In this process, the student questions the value of waste while filtering consumption habits through an aesthetic lens. Fine arts, as the voice of degraded ecosystems and

communities seeking to take a stand, advocate for an aesthetic of resistance.

In Turkey, contemporary art projects have created a unique series of works in the field of "eco-art" by redesigning global climate crisis and ecological degradation issues through a local collective memory. Artists address topics such as the water crisis, waste management, the impact of mining activities on the landscape, and biodiversity loss within the context of the local manifestation of the Anthropocene (Artun, 2017). In this period, where art is interpreted as a means of moral and political intervention rather than just an aesthetic object, the ontological tension between nature and humans is recognized. Canan Tolon addresses this tension in the context of nature's destruction and the human impulse for control. In her "Reflex" series, she demonstrates the physical traces of time, such as oxidation and rusting on metal plates (Yasa Yaman, 2012). Tolon's works visualize the conflict between the artificial and the natural, presenting the material's internal change as an environmental witness. On the other hand, Pinar Yoldaş (2014), who synthesizes art and biology (bio-art), offers a speculative future design with her work "An Ecosystem of Excess." Yoldaş (2014) opens a discussion on a post-human nature system where fictional life forms evolve by feeding on microplastic pollution in the oceans. In the field of Land Art, Aydın (2021) questions the destructive traces of direct human intervention on the ecosystem. In works such as "Constructions," "The Sleep of Stones," and "Dinosaurs," he subtly demonstrates the magnificence and fragility of nature using large masses "borrowed" from the environment. Within the context of urban ecology, Germen (2015) addresses the impact of urban transformation and over-construction on the ecosystem through digital panoramas in his "Muta-morphosis" series. Germen's (2015) works can be considered visual manifestations of the transformation of cities' natural structures. Another artist, Hüsametdin Koçan, provides a concrete example of the institutional and local construction of ecological consciousness through the Baksı Museum in Bayburt, which he founded, combining local development with nature-friendly architecture. Finally, Deniz (2018) evaluates ecological issues through the capitalist system and the concept of "value," traces underground rivers in works like "The Lost River" to show what the modern understanding of urbanization ignores.

Contemporary art projects aim to raise social awareness by moving beyond the abstract nature of scientific data regarding environmental pollution and ecological crises. Unlike reports providing only statistical data, artists make the problems visible by conveying the destruction and tragedy caused by pollution through a visual shock effect (Jordan, 2009). This visual mediation reconnects the human who has grown distant from nature not just through aesthetic pleasure but often through a disturbing sense of unease that leaves a jarring impact on the viewer (Gablik, 1991). Art also serves as a form of documentation by recording rapidly disappearing species and transforming ecosystems; in this way, it creates an archive by engraving ecological losses into collective memory (Matilsky, 1992). These approaches collectively prove that ecological art in Turkey is not merely thematic but primarily a strategy for survival and the renewal of memory.

4. CONCLUSION

Eco-aesthetics pertains not only to the content of the artwork but also to the sustainability of artistic production processes and the environmental footprint of the works themselves. This perspective encourages art institutions and audiences to move away from consumerist aesthetic conventions and embrace a relational and ecological understanding of aesthetics. In conclusion, the impact and reflection of art on environmental consciousness are not limited to raising awareness; art also possesses the potential for a transformative cultural shift that redefines the human position in the world and envisions lifestyles in harmony with nature.

In this context, eco-art serves as a powerful catalyst for the transition from anthropocentric thinking to biocentric thought. Art-based environmental awareness and education provide society and students not merely with disaster scenarios, but with a vision of the aesthetic and creative possibilities of life. Particularly within educational institutions, eco-art can serve as a vital pedagogical vehicle for repairing the severed bonds between students and nature and for establishing a vision for a sustainable future. A lifestyle in which scientific rigor intersects with the emotional depth of art is the only way for nature consciousness to achieve the status of a permanent cultural value. In the struggle against the environmental crisis, art will continue to exist as a complement to science and politics, fulfilling the role of an emotional and ethical guide.

Conflict of Interest: The authors declare no conflict of interest.

Ethical Approval: The study adheres to the ethical guidelines for conducting research.

Funding: This research received no external funding.

REFERENCES

- Ahmad, F. (2024). The Role of Environmental Art in Society.
- Artun, A. (2017). *The Power of Art: Contemporary Art and Capitalism*. Istanbul: İletişim Publications.
- Aydın, A. (2021). *Nature and Art: Aesthetics of Intervention*. Exhibition Catalogue, Istanbul.
- Beuys, J. (1984). *What is Art?* Clairview Books.
- Boehme, G. (2014). *Atmospheric Aesthetics*. Bloomsbury.
- Buytaert, W., Zulkafli, Z., Grainger, S., Acosta, L., Alemie, T. C., Bastiaensen, J., ... & Zhumanova, M. (2014). Citizen science in hydrology and water resources: opportunities for knowledge generation, ecosystem service management, and sustainable development. *Frontiers in Earth Science*, 2, 26. <https://www.frontiersin.org/journals/earth-science/articles/10.3389/feart.2014.00026/full>
- Carlson, A. (2005). *Aesthetics and the environment: The appreciation of nature, art, and architecture*. Routledge. <https://www.taylorfrancis.com/books/mono/10.4324/9780203981405/aesthetics-environment-allen-carlson>
- Curtis, D. J., Reid, N., & Reeve, I. (2014). Towards ecological sustainability: Observations on the role of the arts. *SAPI EN. S. Surveys and Perspectives Integrating Environment and Society*, (7.1). <https://journals.openedition.org/sapiens/1655>
- Debrah, J. K., Vidal, D. G., & Dinis, M. A. P. (2021). Raising awareness on solid waste management through formal education for sustainability: A developing countries evidence review. *Recycling*, 6(1), 6. <https://www.mdpi.com/2313-4321/6/1/6>
- Demos, T. J. (2016). *Decolonizing nature: Contemporary art and the politics of ecology*. Sternberg Press. <https://journals.openedition.org/critiquedart/24224>
- Denes, A. (1982). *Wheatfield: a confrontation*. *Environmental and Land Art*, London: Phaidon.
- Deniz, E. (2018). *Notes on a Lost River*. Exhibition Catalogue, Istanbul.
- Fan, H. (2025). Integrating Ecological Consciousness Into Environmental Art Design Education: Impacts on Student Engagement, Sustainability Practices, and Critical Thinking. *Sustainable Development*. <https://onlinelibrary.wiley.com/doi/abs/10.1002/sd.3474>
- Finale, R. (2025). Can We Raise the Level of Environmental Awareness Through Art?. *Social Education Research*, 147-163. <https://ojs.wiserpub.com/index.php/SER/article/view/5368>
- Gablik, S. (1991). *The Reenchantment of Art*. Thames & Hudson.
- Germen, M. (2015). *Muta-morphosis: The Transformation of the City*. Istanbul: Photography Foundation Publications.
- Goldsworthy, A. (2000). *Time*. Abrams.
- Harmin, M., Barrett, M. J., & Hoessler, C. (2017). Stretching the boundaries of transformative sustainability learning: On the importance of decolonizing ways of knowing and relations with the more-than-human. *Environmental Education Research*, 23(10), 1489-1500. <https://www.tandfonline.com/doi/abs/10.1080/13504622.2016.1263279>
- Jordan, C. (2009). *Running the numbers: An American self-portrait*. Prestel, Germany & Pullman, WA: Museum of Art, Washington State University.
- Kagan, S. (2014). *Art and sustainability: Connecting patterns for a culture of complexity* (Vol. 25). transcript Verlag.
- Kang, M., Dehghan, N., & Abu-Aridah, D. (2025). Sustainability in arts and design education: graduate students' motivations, practices and future visions. *International Journal of Sustainability in Higher Education*, 1-19. <https://www.emerald.com/ijsh/article/doi/10.1108/IJSHE-05-2025-0447/1323039>
- Karsono, K., Firdani, L., Yahya, A., & Wiranegara, H. I. M. (2024). Fostering environmental awareness through ecological art to enhance creativity in primary school students. *Jurnal Fundadikdas (Fundamental Pendidikan Dasar)*, 7(3), 158-169.
- Kastner, J., & Wallis, B. (2005). Land & environmental art. <https://philpapers.org/rec/KASLAE>

- Leal Filho, W., Raath, S., Lazzarini, B., Vargas, V. R., de Souza, L., Anholon, R., ... & Orlovic, V. L. (2018). The role of transformation in learning and education for sustainability. *Journal of Cleaner Production*, 199, 286-295. <https://www.sciencedirect.com/science/article/pii/S095965261831984X>
- Liao, X. (2024). Protecting the environment through art: the significance of environmental art design in raising awareness about environmental pollution among universities in China. *Current Psychology*, 43(32), 26548-26570. <https://link.springer.com/article/10.1007/s12144-024-06261-5>
- Lippard, L. R. (1997). *The lure of the local: Senses of place in a multicentered society* (Vol. 197). New York: New Press. <https://www.academia.edu/download/59743694/The-Lure-Of-The-Local-Senses-Of-Place-In-A-Multicentered-Society-by-Lucy-R.-Lippard20190615-38021-1wk8yr4.pdf>
- Loroño-Leturiondo, M., & Olazabal, M. (2025). The underexplored potential of the arts in environmental social sciences. *Environmental Science & Policy*, 172, 104224. <https://www.sciencedirect.com/science/article/pii/S1462901125002400>
- Matilsky, B. C. (1992). *Fragile ecologies: Contemporary artists' interpretations and solutions*. Rizzoli International Publications.
- Mejías Gonzáles, I. (2017). Land Art in the English Class: A Proposal of Environmental Awareness Activities through Holistic Methods. <https://repositorio.una.ac.cr/items/Od446461-47d7-44e6-8585-1470c09a91d7>
- Miles, M. (2014). *Eco-aesthetics: Art, Literature and Architecture in a Period of Climate Change*. Bloomsbury.
- Neperud, R. W. (1995). *Context, Content, and Community in Art Education: Beyond Postmodernism*. Teachers College Press.
- Pihkala, P. (2020). Eco-anxiety and environmental education. *Sustainability*, 12(23), 10149. <https://www.mdpi.com/2071-1050/12/23/10149>
- Plieninger, T., Bieling, C., Fagerholm, N., Byg, A., Hartel, T., Hurley, P., ... & Huntsinger, L. (2015). The role of cultural ecosystem services in landscape management and planning. *Current Opinion in Environmental Sustainability*, 14, 28-33. <https://www.sciencedirect.com/science/article/pii/S1877343515000196>
- Saito, Y. (2017). *Aesthetics of the familiar: Everyday life and world-making*. Oxford University Press.
- Smithson, R. (1970). *Spiral jetty*. https://www.academia.edu/download/110593041/2013_01RLChianese_EarthArt_Spiral_Jetty_American_Scientist.pdf
- Spaid, S. (2002). *Ecovention: Current art to transform ecologies*. Contemporary Arts Center.
- Yasa Yaman, Z. (2012). *Canan Tolon: In the Wake of Time*. Ankara: Sanat Tanımı Publications.
- Yoldaş, P. (2014). *An Ecosystem of Excess*. Berlin: Schering Stiftung.
- Zapf, H. (2016). *Literature as cultural ecology: Sustainable texts* (p. 288). Bloomsbury Academic. <https://library.oapen.org/handle/20.500.12657/58794>
- Zhang, S., Tan, R., Shen, Y., & Wu, D. (2025). The Impact of Ecological Public Art on Public Pro-Environmental Behavior: Evidence from a Serial Multiple Mediation Model. *Sustainability*, 17(22), 10125. <https://www.mdpi.com/2071-1050/17/22/10125>