



Research Articles

Sustainable Art Exploration: Ecological-Visual-Anthropology Theory and Its Application Research

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Abstract

This study aims to (1) systematically review and explicate the intellectual origins and theoretical foundations of Ecological-Visual-Anthropology, and (2) apply anthropological approaches to analyze the visual expressions and cultural characteristics of sustainable artistic practices. Two sample groups were employed: the first comprised 78 representative sustainable art projects selected for analytical examination, and the second included 12 experts and scholars in anthropology and sustainable art. Data were collected through fieldwork, literature analysis, and semi-structured interviews, and analyzed using qualitative interpretive methods.

The findings indicate that the intellectual origins of Ecological-Visual-Anthropology can be traced to three primary sources: early ethnography, visual anthropology, and ecological art in dialogue with anthropological inquiry. Based on these foundations, Ecological-Visual-Anthropology is defined as an interdisciplinary field that utilizes visual media to reveal how humans perceive, express, and construct relationships with the environment. Furthermore, analysis of the sample data suggests that, from the perspective of Ecological-Visual-Anthropology, sustainable art can be categorized into four types: (1) land art, where human interventions and natural environments co-create ecological spectacles; (2) ecological moving-image practices that document and narrate nature; (3) digital media art that simulates and reconstructs ecological perception; and (4) participatory ecological art that emphasizes collective engagement. These visual forms reconstruct and intensify environmental perception,

fostering critical reflection on ecological issues. Overall, the study elucidates both the theoretical framework of Ecological-Visual-Anthropology and its practical applications in sustainable art. It contributes to a deeper understanding of the dynamic relationship between visual media and ecological environments, offering an interdisciplinary perspective for addressing contemporary environmental challenges.

Keywords: Sustainable Art, Ecological-Visual-Anthropology, Human–Nature Relationship, Interdisciplinary Practices

Introduction

Within the disciplinary genealogy of anthropology, visual and ecological studies have long developed along relatively independent trajectories as two important fields of inquiry (Pink, 2021; Ingold, 2021). Visual anthropology is concerned with how images and other visual media record, represent, and construct cultural meaning, whereas ecological anthropology focuses on the adaptive mechanisms and cultural adjustments between human societies and the natural environment (Rose, 2022). However, with the globalization of ecological issues, the intensification of environmental crises, and the widespread diffusion of emerging visual media, the intersection between these two intellectual traditions has become increasingly prominent (Tsing, 2021). At present, the visual is not only a tool for documenting human–environment relations, but also a mediating element through which humans perceive the environment, articulate ecological relationships, and construct environmental imaginaries. This study seeks to propose a theoretical framework of Ecological-Visual-Anthropology as an emerging interdisciplinary perspective. By integrating the theoretical insights of ecological anthropology with the image-analytic approaches of visual anthropology, it examines how visual practices are generated, disseminated, and transformed within specific ecological contexts, and how they, in turn, shape human cognition, emotion, and behavior toward the environment (Kagan, 2021). This approach aims to extend the disciplinary boundaries of anthropology while providing a new theoretical framework for understanding contemporary practices such as sustainable art, ecological moving-image production, and environmental art (Miles, 2021). Since the 1960s, with the rise of environmental movements, governments worldwide have progressively intervened in ecological governance at the levels of policy and legislation (Carson, 2002). At the same time,

artists and visual practitioners have engaged with ecological issues in unprecedented ways (Banks & Ruby, 2020). For instance, land artists have used natural landscapes themselves as canvases to create visually striking ecological spectacles; ecological photographers have documented endangered species and disappearing landscapes (Curtis, 2022).

At the academic level, Ecological-Visual-Anthropology draws upon several intellectual sources: early ethnographic studies of the relationships between settlements and their environments; visual anthropology's use of imagery to represent human–environment interactions; and contemporary approaches that treat visual materials as mechanisms for the production of ecological meaning (Demos, 2020). Early anthropologists such as Bronisław Malinowski, in his research in the Trobriand Islands, documented the interactions between indigenous life and island ecologies through photography (Young, 2004).

Nevertheless, existing research exhibits several limitations: first, there is a lack of integrative studies linking ecological anthropology and visual anthropology, with most research remaining at the level of case description; second, insufficient attention has been paid to the role of visual art in the production of ecological meaning, particularly with regard to sustainable art; and third, the reconstructive effects of digital visual media on ecological perception require further in-depth investigation.

Research of Objective

1. To systematically review and explicate the intellectual origins and theoretical foundations of Ecological-Visual-Anthropology.

2. To employ anthropological methodologies to analyze the visual expressions and cultural characteristics of relevant artistic practices, and to distill the theoretical framework of Ecological-Visual-Anthropology along with its paradigmatic applications in sustainable art.

Literature Review

Studies Related to Ecological-Visual-Anthropology

This section reviews early ethnographic, visual anthropological, and ecological anthropological studies that are relevant to the present research. In early fieldwork, anthropologists had already begun to employ visual materials such as photography and drawing to document settlement environments. In his study of the Trobriand Islands, Bronisław Malinowski (1922) produced a large number of photographs depicting island ecology, coral reefs, gardens, and indigenous life, which serve as important evidence for understanding the relationship between islanders and their environment. Radcliffe-Brown (1922), in his research on the Andaman Islands, created detailed maps of islands and settlement distributions, visually demonstrating the influence of the environment on social organization.

By the mid-twentieth century, visual anthropology had gradually emerged as a distinct subfield, with a central focus on representing human–environment relations through visual media. In their research in Bali, Margaret Mead and Gregory Bateson used cameras and film to record hundreds of hours of visual material, systematically documenting interactions between humans and water, land, animals, and plants. Bateson’s (1942) analysis of visual data revealed that bodily postures and visual attention encode cultural patterns of human–environment interaction. David MacDougall (1998) further emphasized that visual media do not merely record appearances but also convey embodied experience, including movement through space, shifts in rhythm, and emotional resonance.

Entering the twenty-first century, interdisciplinary research between ecological art and anthropology has become increasingly active, with scholars beginning to regard visual materials as mechanisms for the production of ecological meaning. Tim Ingold (2000), through his dwelling perspective, argues that humans do not passively observe an external environment; rather, they dwell within and co-create it through the integration of vision and other senses in everyday practice. Sarah Pink (2021) has further developed sensory ethnography and multimodal approaches, emphasizing the integration of visual, auditory, tactile, and other sensory modalities in environmental perception.

The State of Research on Sustainable Art

Sustainable art emphasizes the integration of artistic practice with ecological concerns. Its development has progressed through stages including land art, ecological moving-image practices, digital media, and participatory practices. Land art emerged in the late 1960s. Robert Smithson's *Spiral Jetty* (1970), for example, intervenes in the landscape of the Great Salt Lake with a spiral form, and is documented through photography and film to reveal the interaction between the artwork and natural forces (Gablik, 2021). Andy Goldsworthy (1990) emphasizes process-based aesthetics and the natural dissolution of materials, using visual media to document the collaboration between humans and nature.

Ecological moving-image practices include ecological photography and documentary film, which present environmental change and ecological crises through documentary representation and narrative. Edward Burtynsky documents the traces of human transformation of nature through large-scale industrial landscape photography. Yann Arthus-Bertrand's *Home* employs aerial imagery to depict both the beauty and fragility of the Earth, becoming one of the most widely viewed environmental documentaries in history (Rust, 2020).

Digital media are increasingly applied in sustainable art, employing technologies such as virtual reality (VR), augmented reality (AR), and artificial intelligence (AI) to simulate and reconstruct ecological perception. For instance, Marshmallow Laser Feast's VR work *Treehugger* enables audiences to experience the growth and respiration of trees from a first-person perspective (Giannachi, 2022). Participatory ecological art emphasizes community collaboration and public engagement, promoting environmental action through visual practice. Natalie Jeremijenko's *Environmental Health Clinic* integrates art, engineering, and community practice, mobilizing public participation to address environmental issues (Bishop, 2020).

Conceptual Framework

This study adopts a qualitative research design. The conceptual framework is grounded in the threefold intellectual origins of Ecological-Visual-Anthropology—ethnography, ecological anthropology, and visual anthropology—and defines it as an interdisciplinary field that employs visual media to reveal how humans perceive, express, and construct their relationships with the

environment. Within this framework, “seeing” is extended from a purely aesthetic activity to a cognitive mechanism for the production of ecological meaning.

Within this definition, Ecological-Visual-Anthropology comprises four core elements. First, visual media—including images, photography, moving images, and digital technologies—serve as the material carriers through which ecological meaning is presented and disseminated. Second, perception emphasizes that humans form holistic environmental experiences through the integration of vision with other senses; in this process, vision is understood as embodied and dynamic. Third, expression concerns how visual media translate environmental perception into shareable cultural symbols and how ecological values are communicated through visual languages. Fourth, construction highlights the agency of visual practices in shaping environmental imaginaries, producing ecological meaning, and mobilizing environmental action.

Research Methodology

This study adopts a qualitative research approach, employing Ecological-Visual-Anthropology as its analytical framework. The research design is specified as follows:

Scope of the Study

The core objects of this study include: (1) representative sustainable art projects from both domestic and international contexts, encompassing land art, ecological moving-image practices, digital media art, and participatory ecological art; (2) scholars with extensive expertise in ecological anthropology, visual anthropology, and sustainable art; and (3) practitioners of sustainable art, including artists, photographers, documentary filmmakers, and digital media creators. The selection of research samples follows the principles of representativeness and diversity. The first sample group is constructed using stratified sampling, selecting 78 sustainable art projects worldwide, stratified by project type and geographical region (Asia, Europe, the Americas, and Oceania) to ensure representativeness. The second sample group consists of 12 experts and scholars with more than ten years of research experience or recognized foundational contributions in the field.

Research Samples

The selection of samples serves the theoretical elaboration of Ecological Visual Anthropology and aims to systematically examine the visual expressions and cultural characteristics of sustainable art practices. The first sample group comprises “sustainable art projects,” selected according to the principles of typicality and diversity. Through literature review, exhibition catalogues, and art criticism, a comprehensive list of sustainable art projects from the 1960s to the present was compiled. Based on this, a stratified random sampling method was employed. Stratification criteria include artistic type and geographical region, ensuring coverage of major forms and cultural contexts of artistic practice within the framework of Ecological-Visual-Anthropology. Accordingly, 78 projects were selected globally as the first sample group. These projects span the development of sustainable art from the 1960s to the present, with careful consideration given to representativeness of artistic types, breadth of geographical distribution, and accessibility of research materials.

The second sample group consists of 12 experts and scholars with substantial academic contributions in ecological anthropology, visual anthropology, and sustainable art. Selection criteria include: (1) more than ten years of research or creative practice in relevant fields; (2) representative academic publications or artistic works; and (3) a well-developed understanding of Ecological-Visual-Anthropology. A purposive sampling method was adopted, with candidates identified through academic literature searches and exhibition catalogues. The selected experts and practitioners collectively represent the range of sustainable art forms addressed in this study.

Data Collection

This study employs multiple methods of data collection to comprehensively examine sustainable art practices within the framework of Ecological-Visual-Anthropology, including fieldwork, literature analysis, and in-depth interviews. Fieldwork constitutes a primary method, involving site visits to locations where sustainable art projects are created and exhibited. Through participant observation, the researcher examines the interactions between artistic practices and specific environmental contexts. Fieldwork includes on-site observation and

documentation of the relationships between artworks and their environments, with sites such as the Spiral Jetty at the Great Salt Lake in Utah, USA, and participatory ecological art projects in Dong ethnic villages in Guizhou, China. Field notes and visual records obtained from fieldwork serve as foundational materials for analyzing the interaction between artistic practice and ecological environments.

In-depth interviews constitute a key data collection method. The researcher conducted interviews with 12 experts, scholars, and artists to obtain primary data. Interviews combined open-ended questions with semi-structured protocols, addressing: (1) participants' understanding of Ecological-Visual-Anthropology, informing theoretical construction; (2) artists' interpretations of ecological concepts in sustainable art, their rationale for selecting visual forms, and ecological considerations in material usage; and (3) perspectives from both artists and scholars on how visual expression shapes environmental perception and represents ecological issues. Audio recordings and transcripts from these interviews serve as core analytical materials.

Data Analysis

Textual materials derived from literature analysis and interview transcripts are analyzed using descriptive and content analysis to synthesize the theoretical framework and developmental trajectory of Ecological-Visual-Anthropology, as well as its application pathways in sustainable art practice. Descriptive analysis employs statistical measures such as frequencies and percentages to present the distribution of artistic types, visual characteristics, and ecological meanings across sustainable art projects. For the visual materials of sustainable art projects, the study adopts approaches from visual culture studies and content analysis to examine key features of visual expression within the framework of Ecological-Visual-Anthropology. These include the interaction between human-made forms and environments in land art, the documentary and narrative qualities of ecological moving-image practices, the enhancement and reconstruction of perception through digital media, and the agency mechanisms of participatory art.

Research Results

The Theoretical Origins and Developmental Trajectory of Ecological-Visual-Anthropology

Based on literature analysis and the results of expert interviews within the sample, Ecological-Visual-Anthropology demonstrates diverse theoretical origins that can be summarized into three major academic traditions: early ethnographic investigations of the relationships between settlements and their environments; visual anthropology's representation of human–environment relations through visual media; and explorations at the intersection of ecological art and anthropology that treat visual materials as mechanisms for the production of ecological meaning. The theoretical lineage of Ecological-Visual-Anthropology reflects the convergence of anthropology, visual studies, and ecological art, forming a distinctive and integrated analytical framework. This study presents a breakdown of the theoretical origins of Ecological-Visual-Anthropology identified in the dataset, including their respective frequencies and percentages of mention. Among these, visual anthropology's use of imagery to represent human–environment relations are the most frequently cited theoretical source, accounting for 91.7% of the dataset, followed by early ethnographic studies of settlement–environment relations at 83.3%, and the integration of ecological art and anthropology that conceptualizes visual materials as mechanisms of ecological meaning production at 75.0%.

Based on these three intellectual origins, this study defines Ecological-Visual-Anthropology as an interdisciplinary field that employs visual media to reveal how humans perceive, express, and construct their relationships with the environment, extending the act of seeing from an aesthetic activity to a cognitive mechanism for the production of ecological meaning. From a historical and developmental perspective, the field has undergone significant diachronic transformations, intertwined with the evolution of anthropological theory, the advancement of visual technologies, and the growing awareness of ecological issues. In its early phase, ethnographers represented by Bronisław Malinowski and A. R. Radcliffe-Brown documented the relationships between settlements and their environments through photography and drawing,

thereby laying the groundwork for ecological visual research. In 1922, during his research in the Trobriand Islands, Malinowski produced a large number of photographs of island ecology, which later became important visual evidence for understanding the relationships between indigenous communities and their environments.

At the same time, visual anthropologists represented by Gregory Bateson and Margaret Mead revealed cultural patterns of human–environment interaction through visual analysis. In their 1942 research in Bali, they recorded hundreds of hours of visual materials, systematically documenting everyday interactions between humans and water, land, and animals. Bateson’s visual analyses demonstrate that bodily postures and visual attention encode cultural patterns of interaction with the environment. In the twenty-first century, scholars such as Tim Ingold and Sarah Pink have further developed the dwelling perspective and sensory ethnography, elevating visual materials from mere recording tools to cognitive mechanisms for the production of ecological meaning.

Types and Visual Characteristics of Sustainable Art Practices from the Perspective of Ecological-Visual-Anthropology

Based on the analysis of visual materials from 78 sustainable art projects and in-depth interviews with 12 experts and scholars, sustainable art practices within the framework of Ecological-Visual-Anthropology can be categorized into four major types, each characterized by distinctive modes of visual expression, ecological functions, and perceptual mechanisms. Land art is characterized by ecological spectacles formed through the interaction between human-made structures and the natural environment, prompting viewers to reflect on ecological issues through visual form. In 1970, Robert Smithson’s Spiral Jetty, created at the Great Salt Lake in Utah, became a milestone in the development of land art. Constructed from earth, salt crystals, and basalt rocks, the spiral structure extends into the lake for approximately 460 meters. Viewed from above, the spiral form enters into a visual dialogue with the textures of the lake’s surface and the cracked patterns of the salt flats, situating the artwork within a geological timescale spanning millions of years. Smithson also produced a film documenting the interaction between

the artwork and natural forces, recording changes in water levels, salt deposition, and microbial growth.

Ecological moving-image practices are characterized by documentary representation and narrative depictions of nature, presenting environmental transformations through visual evidence and raising public environmental awareness. Since the 1980s, Edward Burtynsky's industrial landscape photography has documented the traces of human transformation of nature. Vast open-pit mines, toxic tailings ponds, and the remains of dismantled ships appear in his images, which simultaneously possess the compositional qualities of abstract painting and the immediacy of documentary imagery.

Digital media art is characterized by the simulation and reconstruction of ecological perception, enabling audiences to experience otherwise invisible environmental processes through immersive technologies. In 2016, the VR work *Treehugger*, produced by the Marshmallow Laser Feast collective, allowed viewers to perceive the growth and respiration of trees from a first-person perspective. Participants could observe internal processes such as water transport, photosynthesis, and microbial activity within trees.

Participatory ecological art is characterized by community collaboration and public engagement, promoting environmental action through visual practices. Since 2011, Natalie Jeremijenko's Environmental Health Clinic has integrated art, engineering, and community practice. Community members bring environmental concerns to the clinic, where artists and ecologists propose actionable responses. Residents participate in constructing environmental archives through photography, drawing, and documentation, transforming visual materials into media for environmental awareness and social mobilization.

In summary, sustainable art practices within the framework of Ecological Visual Anthropology reconstruct and strengthen human perception of the environment through the visual spectacle of land art, the documentary narratives of ecological moving-image practices, the immersive experiences of digital media, and the community-based engagement of participatory art. These four types of artistic practice complement one another and collectively constitute a visual language through which sustainable art responds to ecological crises.

Research Discussion

Intellectual Origins and Theoretical Foundations of Ecological-Visual-Anthropology

The findings of this study indicate that Ecological-Visual-Anthropology does not originate from a singular disciplinary lineage; rather, it emerges at the intersection of visual anthropology, cultural ecology, and eco-aesthetic theory. Early developments in visual anthropology were primarily concerned with the use of film, photography, and other visual media as instruments for documenting and interpreting cultural practices. These approaches were largely descriptive and often aligned with positivist ethnographic traditions (El Guindi, 2004; Loizos, 2001). Over time, however, the field has undergone a significant epistemological transformation, shifting toward reflexive and critical paradigms that interrogate the politics of representation, the role of the observer, and the multisensory dimensions of ethnographic knowledge production (Banks & Ruby, 2011; Pink, 2006). This transformation is closely associated with broader intellectual movements often described as the “sensory turn” and the emergence of “more-than-human anthropology.” Within these paradigms, human–environment relations are conceptualized as relational, embodied, and co-constitutive, challenging earlier anthropocentric frameworks that positioned humans as separate from or dominant over nature (Schroer, 2021). Such perspectives resonate with developments in cultural ecology, which conceptualize culture as an adaptive, dynamic, and non-hierarchical system embedded within ecological processes (Bailey et al., 2019). A key insight emerging from the study is the reconceptualization of visibility as epistemological rather than merely representational. Visual media are not simply tools for illustrating pre-existing knowledge; rather, they actively participate in the production of knowledge through sensory engagement, material interaction, and affective experience (Grimshaw & Ravetz, 2005; Pink, 2006). This position aligns with critiques of logocentrism in anthropology, wherein textual forms have historically dominated scholarly discourse. By foregrounding visual and sensory modalities, Ecological-Visual-Anthropology expands the methodological and epistemological boundaries of the discipline, offering alternative modes of inquiry and representation (Omrani, 2022). Accordingly, Ecological-

Visual-Anthropology can be conceptualized as a hybrid theoretical framework characterized by three interrelated dimensions: (1) the integration of ecological thinking into cultural analysis, (2) an emphasis on sensory, visual, and material epistemologies, and (3) a paradigmatic shift from anthropocentric perspectives toward relational and ecological understandings of human–environment interactions.

Anthropological Methodologies and Analysis of Visual Artistic Practices

With regard to the second research objective, the findings demonstrate that anthropological methodologies—particularly visual ethnography, participant observation, and collaborative research practices—are central to the analysis of ecological artistic expressions. Visual anthropology has long emphasized systematic observation and the incorporation of audiovisual media throughout the ethnographic process, encompassing data collection, analysis, and representation (El Guindi, 2004). In the context of Ecological-Visual-Anthropology, these methodologies are extended to engage explicitly with ecological concerns, thereby transforming visual documentation into a mode of ecological interpretation. Furthermore, the study underscores the significance of collaborative and cross-cultural methodologies. In contrast to earlier models that positioned research subjects as passive objects of study, contemporary visual anthropology increasingly emphasizes co-production, wherein artists, communities, and researchers actively participate in the creation of knowledge (Koster et al., 2012). This participatory orientation is particularly salient in ecological contexts, where local and Indigenous knowledge systems play a crucial role in shaping environmental practices and understandings. The analysis of visual artistic practices reveals that sustainable art functions as a form of cultural mediation between human societies and ecological systems. Artistic practices are not limited to representational functions; they are also performative, capable of shaping environmental perception, fostering ecological awareness, and influencing behavioral change at both individual and collective levels (Curtis et al., 2014). In addition, design and art practices grounded in ecological frameworks contribute to the preservation of ethno-cultural values while simultaneously fostering innovation that is responsive to environmental

challenges (Walker et al., 2019). Synthesizing these findings, the applications of Ecological-Visual-Anthropology within sustainable art can be understood across three key dimensions. First, the analytical dimension involves interpreting visual and material culture within ecological contexts. Second, the methodological dimension emphasizes the use of multimodal, participatory, and sensory-based research approaches. Third, the transformative dimension highlights the potential of such practices to contribute to ecological awareness, sustainability discourse, and cultural resilience.

Knowledge from Research

Based on the content analysis of 78 sustainable art projects and in-depth interviews with 12 experts and scholars, this study further distills the theoretical framework of Ecological-Visual-Anthropology and its paradigmatic applications in sustainable art. Within this framework, vision functions as a mechanism for the production of ecological meaning: it serves as a mediating factor through which ecological meaning is generated. As demonstrated in the preceding cases, ecological issues are rendered visible, perceptible, and intelligible through images, moving images, and digital media. In this context, viewing is not merely an aesthetic activity but also a mode of ecological cognition. Through acts of seeing, individuals perceive the environment, comprehend ecological issues, and form environmental ethics. Ecological-Visual-Anthropology thus extends viewing from an aesthetic practice to a cognitive mode of ecological meaning production. Visual media simultaneously represent environmental change and human perception and action. Through such media, the relationship between humans and the environment can be recorded, reflected upon, and reconstructed.

Conclusion

This study the theoretical construction of Ecological-Visual-Anthropology reflects a complex and multidimensional process of disciplinary integration. Its intellectual origins reveal the intersections among anthropology, visual studies, and ecological art, the mutual permeation of diverse academic traditions, the diachronic evolution of theoretical paradigms,

and the influence of contemporary ecological consciousness. At present, under the influence of these three anthropological traditions, Ecological-Visual-Anthropology may be conceptualized as an analytical framework in which viewing operates as a mechanism for the production of ecological meaning.

This study contributes to a deeper understanding of how visual art engages with ecological issues, offering both theoretical and practical significance. It provides a point of reference for anthropologists, art scholars, ecological artists, and those interested in this emerging interdisciplinary field. The theoretical legacies of ecological anthropology and visual anthropology demonstrate the enduring vitality of interdisciplinary integration and theoretical innovation, a vitality that continues to shape the future development of Ecological-Visual-Anthropology as a dynamic field of inquiry. As an applied form of Ecological-Visual-Anthropology, sustainable art practices—encompassing land art, ecological moving-image practices, digital media, and participatory art—reconstruct and intensify human perception of the environment, encouraging critical reflection on ecological issues. Together, these practices constitute a visual language through which sustainable art responds to ecological crises, providing an interdisciplinary perspective from both art and anthropology for advancing ecological civilization.

Suggestions

Recommendations for Educational Practice

Given the academic value of the theoretical framework of Ecological-Visual-Anthropology and its potential applications in sustainable art, greater priority should be given by academic communities and relevant institutions to both theoretical development and practical dissemination within this interdisciplinary field. Measures may include the establishment of academic associations dedicated to Ecological-Visual-Anthropology, providing institutional support for cross-disciplinary research, and fostering collaboration among artists, anthropologists, and ecologists to ensure the deep integration of theory and practice. Public education initiatives and exhibition programs can also facilitate community understanding of the unique role of ecological visual art in enhancing environmental awareness.



Suggestions for Future Research

Future research may further investigate the specific mechanisms through which sustainable art practices, within the framework of Ecological-Visual-Anthropology, influence environmental cognition and ecological behavior. Comparative studies across different cultural contexts could examine variations in the visual expression of sustainable art and their effects on public environmental perception. Such research may involve detailed case studies of specific art projects or artistic communities, aiming to elucidate the nuanced processes through which ecological meaning is produced through visual practices.

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