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## ARTISTIC INTERVENTION FOR ECOLOGY

*<<An artistic intervention in the social and physical context of an organization stimulates the interruption of routine, the suspension of assumptions and the opening of spaces in which to try out new ways of seeing, thinking, and doing.>><sup>1</sup>*

**Abstract:** The article raises the question of interventionist art in relation to the issue of the climate crisis. It has been pointed out that climate activism represented in art may concern criticism, be limited to reflection and descriptiveness, or be interventionist, involving the viewers enough to create a community that can take action in the name of environmental views proclaimed in art. Based on the above, a distinction has been made between art criticism, as poeticizing the issues raised, and interventionist art, which points out the root causes for the worsening state of our climate and proposes concrete countermeasures. The importance of the communicative role of art, as distinct from non-artistic discourse: colloquial or scientific, has also been raised, arguing that this type of communication may be most relevant to understanding the issues discussed. The article uses critical and interventionist examples of artworks.

**Keywords:** artistic intervention, art criticism, activism, climate, ecology

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<sup>1</sup> A. Berthoin, *Research on Artistic Interventions: A Learning Opportunity for Museums*, in: *Art/Nature. Interventions at the Museum für Naturkunde Berlin*, ed. A. Hermannstädter, Edition Braus, Berlin 2019, p. 44: <https://www.econstor.eu/bitstream/10419/207021/1/Full-text-chapter-Berthoin-Antal-Research-on-artistic.pdf> (accessed: 19.06.2025).

*There is no planet B* is a well-known phrase that encapsulates both the hope and impotence associated with cosmic expansion, which is becoming an increasingly prominent and intriguing statement due to the unrestrained negative human interference with the nature of our planet. This aphorism can be found in a variety of places and situations, from a broad cultural context to academic studies, as exemplified in a book by Mike Berners-Lee, published under this very title, which examines the mechanisms of the Anthropocene, leading to the deterioration of the Earth's climate and perhaps even the sixth extinction of species, and includes in the background a narrative about the possibility of finding a habitat on another planet. The book points to the need for a turnaround in human activity, as there is so far little chance of finding Planet B, which in turn focuses M. Berners-Lee's attention on what he believes is currently most important, namely changing the values and lifestyles of society on a global scale. Despite such a critical, interdisciplinary and widely perceived reflection, it is difficult to agree that the above diagnosis and demands, having the character of an evaluation, are sufficient to reflect on the fundamental factors responsible for influencing climate deterioration: "<<If only technology, or natural science, or sociology, or philosophy, or theology, or politics, or art or literature alone could deal with the Anthropocene. They can't. Even all of them together isn't enough when they act in isolation. They have to intertwine, however hard that might seem>>"<sup>2</sup>. The book criticizes the status quo of dealing with climate from a general perspective, but with insufficient emphasis on the root causes of the current situation and thus the needed actions that follow. It is thus one of the many voices that report in an overview manner, addressing the above subject. However, it is difficult to determine who the book is, in fact, addressed to, since by pointing generally to the global community as responsible for the current climate state, the collective responsibility of all members of society is indicated. This is inadequate to the state of affairs, in which this responsibility lies in decisions that should not necessarily be borne by the global community, but which are for the most part grounded in decisions of economic interests, focusing on specific cases. The general criticism outlined in the book above, regarding, for example, the carbon footprint left behind by every human being, who, after all, is entitled to live out his or her time in a way that is satisfying and yet rational for sustainable development, is only a component of the adverse processes at the root of climate deterioration. It is one thing to make general critical statements or exhortations and conduct propaganda debates on lifestyle, and another thing to intervene aiming at quantifiable industrial sources

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<sup>2</sup> M. Berners-Lee, *There Is No Planet B*, Updated Edition, Cambridge University Press, Cambridge 2021, p. 211.

and related decisions, which are the main factor exacerbating climate change. This raises the issue of data use, which is unheard when dealing with information bubbles or fake news, and which often contradicts basic moral principles found in the social media space: “<<If I could pick just a few things to take humanity beyond its inadequate response to the Anthropocene, one of them would be to create, better than ever before, a pervasive, everyday insistence on truth>>”<sup>3</sup>.

The theme of the following article is to show that a general critique of the climate condition, especially in an unspecified social context, can be educational, informative or cause reflection on the changes taking place, but does not necessarily have a decisive role in bringing about changes in the essential factors for improving the condition. I present examples of interventionist art, which is not directed at a general narrative, but deals with specific situations, visualizing them, often tangibly intervening in the matter at hand, thus dealing with objective, real, and source factors<sup>4</sup>. Using intervention, which is possible with the help of art, it is possible to raise public interest in a given issue in a different and more expressive way than is done through colloquial or even scientific language, i.e., with the help of non-artistic discourse<sup>5</sup>. Intervention art, understood as a method, can identify and announce the intentions of stakeholders, penetrate decision-making mechanisms and propose ways to act. In turn, the use of practical means of influence differentiates intervention art from ordinary artistic communication, since such art, through practical action, can focus the attention of interested individuals or institutions. Artistic intervention manifests or even indoctrinates environments, individuals and actions, which is because artists unveil certain content, prompting the people on the receiving end to act, rather than merely talk to one another, “<<offering alternatives to an entrenched system of power dominated by economic, legislative and legal agendas>>”<sup>6</sup>. This entails expression involving, for example, parabolization of examples used with negative implications, using paraphrase or engaged manifestations of views. This is supposed to lead to the exposure of objectively negative content contained in mechanisms, such as the market, while demystifying

<sup>3</sup> Ibid., p. 200.

<sup>4</sup> F. McMorro, (et al.), *The Complexities of Artistic Interventions as a Remedy*, The Institute for Historical Justice and Reconciliation (IHJR-EuroClio), The European Association of History Educators, Hague 2022, p. 2: [https://contestedhistories.org/wp-content/uploads/Artistic-Intervention\\_Discussion-Paper.pdf](https://contestedhistories.org/wp-content/uploads/Artistic-Intervention_Discussion-Paper.pdf) (accessed: 19.06.2025).

<sup>5</sup> N. Bourriaud, *Relational Aesthetics*, les presses du réel, Paris 2002, pp. 14-17: <https://archive.org/details/relationalaesthe0000bour> (accessed: 19.06.2025).

<sup>6</sup> R. Wallen, *Ecological Art: A Call for Visionary Intervention in a Time of Crisis*, „Leonardo” 2012, vol. 45, no. 3, p. 238: [https://www.researchgate.net/publication/232243355\\_Ecological\\_Art\\_A\\_Call\\_for\\_Visionary\\_Intervention\\_in\\_a\\_Time\\_of\\_Crisis](https://www.researchgate.net/publication/232243355_Ecological_Art_A_Call_for_Visionary_Intervention_in_a_Time_of_Crisis) (accessed: 19.06.2025).

taboos, especially when they ludicrously burden the human social condition. When intervening, art can focus on specific, rather than general cases defining the existing state of affairs, and creatively and often radically propose the implementation of different principles, treating the existing state as a crisis<sup>7</sup>. Actively and in an unusual, also sometimes uncomfortable way for the parties involved, art provokes individuals and organizations to take a new look and think about a given aspect of reality. Occasionally, it also rigorously presents facts, conveying information such as statistical or parametric information.

Art is characterized by variation as to the type of mediation used, which is expressed in the depth of involvement in the issues that are addressed in a given artwork. It can be a strategy that is based on simple criticism, which, however, does not necessarily have the necessary dynamics to arouse emotion in the viewer, causing them to take an active interest in the subject. Criticism is carried out through theoretical mediation based on provoking reflection, manifesting negative actions by, for example, arousing sentiment, nostalgia, or reverie. It is art that critically describes “<<...how, what is defined as *universal*, is a factor that excludes all non-standard forms of identity, and simultaneously how what is private, what passes as the most personal, is subject to manipulation, is subject to the control of power”<sup>8</sup>. This type of influence has the character of a passive narrative. The critical dimension is not effective enough regarding negative processes, remaining on the plane of reflection rather than affecting specific causes. While showing the state of affairs from a critical perspective, it does not include the element of intervention, that is, the possible action of the recipient, making it more of an imagery than an active process.

In-depth criticism can be transformed into intervention, which involves the targeted and indicative practical content of art, with the manifestation of an active attitude through performative participation that engages the consciousness of the viewer in terms of facts and broader knowledge. Such intervention is of critical importance, but without stopping at reflection it sometimes adopts controversial or provocative attitudes, exposing, for example, propagandistic content, most often in a process generating pressure on decision-making structures. When adopting a creative strategy of intervention, art plays out at the center of the problem; not that it is an artistic report with more or less high-minded or nihilistic statements. This strategy may involve drawing the viewer into the center of the cause of a given phenomenon, leading to a deepening or unveiling of the true content, which also applies to specific institutions, as well as possibly hidden intentions.

<sup>7</sup> S. J. Kagan, *The practice of ecological art*, Research Gate 2014, p. 1: [https://www.researchgate.net/publication/274719395\\_The\\_practice\\_of\\_ecological\\_art](https://www.researchgate.net/publication/274719395_The_practice_of_ecological_art) (accessed: 19.06.2025).

<sup>8</sup> *Critical Art: Selected Issues*, 2016: <https://culture.pl/en/article/critical-art-selected-issues> (accessed: 19.06.2025).

In my opinion, only the second strategy is capable of generating a sufficiently significant dynamic in the process of aesthetic experience so that interaction through art, i.e., intervention, has a chance to enter discourse with viewers to a degree which stimulates attention that includes valuing the content in question. At the same time, it is possible that this dynamic will induce viewers to counteract the issues raised, while leaving a *mental* stigma, which is related to the stigmatizing function of such an aesthetic experience. In the case of art involved in ecology, it resonates with social movements that manifest specific views and actions that follow, thus possessing a causal character, in this sense deepening the dynamics of intervention. Intervention includes action, which can be compared to indoctrination, and it uses methods that draw attention to themselves with mature causality, through which they can trigger emotions and thinking that affect the evaluation of real actions, which is due to the effectiveness of this type of artistic message.

An example of a strategy characterized by critical poetic language and sentimentality, without concrete action for the content presented, is Bill Fontana's work, *Silent Echoes: Dachstein* (2024). It is a spatial sound installation created by a multidimensional sonic bridge that connects the sound of all ten bells of Paris' Notre Dame Cathedral and the thawing cave of the alpine Dachstein glacier to the various secular locations where the work is shown.

<<In 2019, Notre-Dame, the *soul of Paris* and a symbol of European culture, burns down. The bells are spared, but fall silent for years. They quietly *listen* to the hustle and bustle of the city and the sounds of the construction site – until they ring out again in 2024 to mark the reopening of the cathedral. US sound artist Bill Fontana makes the bells audible using vibration sensors, transmitting the sounds into the ice caves of the Dachstein mountains and mirroring them with the sounds of the melting glacier to create an unusual duet. An impressive artistic statement on climate change and the fragility of culture. This site-specific duet forms the basis for a 'sound bridge' that will be transmitted to exhibition venues in Europe and beyond. The world premiere of *Silent Echoes: Dachstein* takes place on September 3rd in the Dachstein Ice Caves in Obertraun.>><sup>9</sup>.

The above installation is monumental in its overtones, both literally and figuratively. It makes use of the sounds of bells and melting ice, achieving

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<sup>9</sup> G. Stocker, M. Jandl (eds.), *Who will turn the tide HOPE – Ars Electronica 2024 Festival for Art, Technology & Society*, Hatje Cantz Verlag GmbH, A Ganske Publishing Group Company, Berlin-Linz 2024, p. 295: <https://ars.electronica.art/hope/files/2024/08/festival2024.pdf> (accessed: 19.06.2025).

a beautiful effect of discrete sounds. In the case of the bells, this refers to the recording of their static ringing, created by the physical conditions around them on the reconstruction site, and in the case of the Dachstein ice cave, the flowing droplets of water formed by melting ice. The installation is a delight when you consider its sound<sup>10</sup>. The interacting sounds create an intertwined ambient collage. Being staged in a place such as the Linz Cathedral, the installation had an eerie effect, due to the acoustics of the architecture and the audience being aware of the span of the sound sources in physical space. There is also a biblical theme, which can be interpreted from the video accompanying the sounds, in which urban spaces are flooded by spherical waves, which is complemented by flashes of images from everyday life – urban street traffic – suggesting a coming flood as a result of the release of water from the accumulated landmasses. While listening to this concert of nature, the question begins to arise: what are we actually dealing with while admiring this ambient music here? The concert can evoke nostalgia resulting from imagining mountain passes stripped of snow, where climate is changing towards desertification due to increased temperatures. The whole is sublime and poetic, the narrative directs the attention of the viewer to the process of transience and annihilation, and falls into memory as a beautiful song of nature, a lost image of the snowy Alps. This, however, is a different emotion than the awakening of commitment, which could become a source for deeper reflection on taking a countermeasure or even strengthening the feeling of internal opposition to negative changes. It is a narrative in which art poetizes negative phenomena but does not necessarily induce the need to change that situation. This magnificent *aesthetic* experience overrides and takes precedence over the essence of what it is about. At most, this beautiful *swan song* arouses trepidation, but it does not provoke questions. Similarly, it does not rationalize the sources of the process, thus not prompting action, it is a painterly narrative of the process of decline expressed in an art installation. *Silent Echoes: Dachstein* may seem like a work for which there is no more time these days. At one point, listening to these sounds may raise the ambiguity that we are dealing not so much with beauty as with the resounding of doom. Such a narrative is not about the rigorous consequences of the process – it is a musical performance in which beauty and perhaps even sublimity are displayed, but this does not create space for social intervention. The viewer can fall into awe of the delicacy and spatial sounds, and through this also the community of ideas of the annihilated natural world. The problem is that this is a narrative that the thawing glacier no

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<sup>10</sup> B. Fontana, *Bill Fontana. Silent Echoes: Dachstein*, Kunsthau Graz: <https://www.museum-joanneum.at/en/kunsthau-graz/our-programme/calendar/event/bill-fontana-silent-echoes-dachstein-2> (accessed: 19.06.2025).

longer has time for, as its monumentality evaporates with each passing moment and decisive action is needed, not the resounding poetics of the end.

Similar in subject, but with an entirely different dynamic, is the interventionist work of the *Aggro Climate* creative group's work *Schmilz, schmilz, Baby!* This is a performative work by the Austrian creative group that, while dealing with the subject of thawing glaciers, produces a different emotion than Fontana's work while motivating action. It aims to paraphrase the decision-making mechanisms of climate protection changes. A special component of it is an offer on the site for viewers to participate in a contest that is cynical in its tone:

<<*Schmilz, schmilz, Baby! / Melt This!* served as a call to citizens via an over-the-top campaign by Aggro Climate to participate in the process of shaping post-glacial future narratives for Austria's biggest glacier Pasterze. A campaign video conveyed arguments to citizens about the glacier melt and simultaneously invited them to participate in a bittersweet competition, using generative AI applications to submit their coolest ideas for after the melt of Pasterze>><sup>11</sup>.

The presentation of the above art action took place during the Ars Electronica Futurelab at Deep Space in the Ars Electronica Center building. During the show, a film was screened, the content of which were proposals for developing the *Pasterze*, exposed by the retreat of the longest glacier in the eastern Alps. This included, for example, building a golf course on the pass or creating a stud farm for llamas, and it was also proposed to erect a replica of Schönbrunn Palace, arguing that this would relieve tourist traffic visiting the Viennese site. The film showed stretches of green fields, deserted from snow and ice, which foreshadow future landscapes stripped of their snow coating, where livestock graze, or where one can see exposed sections, usually buried in snow, of the chalet's foundations. Comments by individuals of the *Aggro Climate* group, like the aforementioned video, expressed paraphrased attitudes about the lack of firm decisions and actions at the global level to set in motion real processes that would lead to the halting of adverse climate change. The presentation aroused entirely different emotions and questions than *Silent Echoes: Dachstein*, as it provoked active thinking and, through a page on the web and a form posted on it, participation in this artistic project, i.e., proposing a way to develop the glacial terrain. It served as common participation in this paraphrase, while containing an element of confrontation with the lack of action that would lead to stopping this, for today, irreversible process,

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<sup>11</sup> Ars Electronica website, dedicated to *Aggro Climat* and the work *Schmilz, schmilz, Baby!*: <https://ars.electronica.art/futurelab/en/projects-schmilz-schmilz-baby/> (accessed: 19.06.2025).



showing the truth about the foregone future degradation of the area. One did not perceive this work as nostalgic rumination, but its value lay in its impact on rationalizing the perversity contained therein. Anyone can join in the message by proposing another absurd version of how to develop the land exposed by the melting glacier. Through this involvement, a multifaceted discussion is created, which does not put one to sleep with sentimentality, but directs, in this case, the cynicism resulting from the absence of quick counteractions. This in turn can provoke a rise in the tone of the discussion, expressing incomprehension and absurdity of the situation. Entries appearing on the site with proposals for the development of the glacial terrain may provoke further controversy. The aforementioned “contest” involving competition for the best glacial design has been created, which further gives the whole thing an ironic touch – what better than the glacier itself will take its place? It is not about the poetics of dying nature, but about the understanding and subsequent action, provoked by the fact that the retreating glacier is the beginning of the forces destroying the environment, starting a process that will temporarily take on “optimistic” green colors and then probably turn into a global sinking of fragments of land, and then fade into desert temperatures, indicating the unsuitability of the area for life<sup>12</sup>.

Another example of interventionist artwork is Beatie Wolfe's environmentally engaged film, *Smoke and Mirrors*<sup>13</sup> (2024). It points out specific companies and media manipulations related to methane emissions. The work received a Golden Nica at Ars Electronica 2024 in the New Animation Art category, as well as was exhibited and discussed at several global exhibitions, such as SXSW'24 South by Southwest in Austin, or at the Ars Electronica Center's *Connected Earth* exhibition in Linz, the *Lentos* Art Museum Linz, Tech Open Air (TOA) in Berlin, or the British Film Institute (BFI) in London. The animation was successful in showing objective reasons for the increasing amount of methane in the atmosphere, but its main purpose was to demystify the mechanisms of false advertising content over several decades. *Smoke and Mirrors* is more than a four-minute film that evocatively shows the increase in global pollution through brown smoke symbolizing methane, engulfing entire swaths of the globe. In this way, it shows how much the level of methane in the atmosphere has increased over the past 50 years. The work arouses at least discomfort, if not opposition stemming both from the fact that the public is being misinformed about the effects of burning petroleum resources and in relation to

<sup>12</sup> M. S. L. Guzzo (et al.), *Artistic Practices in the Anthropocene*, “Annual Review of Environment and Resources” 2024, vol. 49, p. 228: [https://www.researchgate.net/publication/385060095\\_Artistic\\_Practices\\_in\\_the\\_Anthropocene](https://www.researchgate.net/publication/385060095_Artistic_Practices_in_the_Anthropocene) (accessed: 19.06.2025).

<sup>13</sup> Ars Electronica website, dedicated to the work of *Smoke and Mirrors*: <https://ars.electronica.art/aeblog/en/2024/06/17/from-blue-marble-to-bioplasic-record/> (accessed: 19.06.2025).



the practice itself, emphasizing the importance of “<<emotion in data work, arguing that data practices should engage with complexity and challenge existing power structures>>”<sup>14</sup>. The film reveals the manipulation of information in the consumer market for petroleum products, regarding the claimed threat from expanding methane. The author points to specific information mechanisms and specific oil corporations: *Out to Clean the Air* (1970), *Lies They Tell Our Children* (1984), *Doomsday is Cancelled* (1991), *Unsettled Science* (2000) and *Oil Pumps Life* (2017)<sup>15</sup>. Wolfe's film juxtaposes the historical narrative that has been going on since the 1970s, with scientific facts about methane emissions, made visible through the artistic use of NASA Blue Marble data. The animation shows how the amount of methane in the atmosphere is increasing against the backdrop of misinformative statements prepared by Big Oil corporations, which makes one rationalize the sources for the atmospheric warming process, as well as expose the intentions of decision-makers. The contact between the narrative of the corporations, scientific facts about the harmfulness of methane emissions and the consciousness of the receiving public is important. The work shows the entanglement of the contexts of media messages and interests, but in the end – and this is most important – it shows in an understandable and obvious way what the process that creates disinformation looks like. It illuminates not only the issue of climate change, but also the methods of stakeholder behavior, where the issue is not the carbon footprint resulting from the activities of the proverbial gray citizen, but the media activities that have become an important element of the social greenhouse policy of important individual business entities. Through the aforementioned procedure and thanks to its disclosure of misinformation content in the artwork, the ordinary citizen remains largely relieved of their responsibility due to the lack of true factual information about the negative effects of the oil industry. Even if one agrees that most members of the public benefit from these products, the information policy of the companies that supplied this product, which is exposed in the above work, is disturbing, to say the least. Presenting the threat in a “crooked” perspective weakens the response, as facts do not reach the public consciousness through such limiting and reality-changing actions.

An interventionist work that similarly hits Big Oil is *Climate Class Action*<sup>16</sup> by Paolo Cirio (2023). Only that this artist, known for similar intervention

<sup>14</sup> G. Stocker, M. Jandl (eds.), *Prix Ars Electronica 2024, Festival for Art, Technology & Society*, Hatje Cantz Verlag, Berlin, A Ganske Publishing Group Company, Berlin-Linz 2024, p. 17: <https://ars.electronica.art/hope/files/2024/08/prix2024.pdf> (accessed: 19.06.2025).

<sup>15</sup> Ars Electronica website, dedicated to Beatie Wolfe's work, *Smoke and Mirrors*: <https://calls.ars.electronica.art/2024/prix/winners/12715/> (accessed: 19.06.2025).

<sup>16</sup> Website dedicated to the *Climate Class Action*: <https://climateclassaction.com/about/#about> (accessed: 19.06.2025).

actions, goes even further than Wolfe in his Net Art work. In response to the reported problems of losses suffered by oil companies, he has organized an information campaign, consisting of individuals who have been directly affected by the actions of corporations, providing facts through a submission form that exists on the website of this art project. In this way, through the art project, these individuals have been involved in legal procedures that can protect them. Through the creative activity, the participation of the audience is deepened, and through this, the intervention-based creative method is justified.

<<Cirio created the website ClimateClassAction.com to advocate for class action suits against major fossil fuel companies. His platform empowers individuals to estimate financial compensation for personal climate damage and strives to foster a community of people affected by the climate crisis. For this project, Cirio assembled a list of accusations and historical evidence against the fossil fuel firms. The online campaign informs citizens on their right to receive compensation for climate disasters and encourages dialogue within the realms of climate litigation and climate justice>><sup>17</sup>.

The above example shows the action of art, which in this case penetrates the problematic situation, uncovers the truth and makes it possible for those involved to assert their rights from the perspective of artistic activity. Such action has been initiated, which most likely would not have been taken by the audience if this art project had not been created.

A recent example of interventionist work is the long-term and interdisciplinary artistic action by Giulia Foscari, *UNLESS - Antarctic Resolution* (2019). Recalling this networked work, I am mainly referring to the possible personal involvement of the recipient, expressed in the willingness to join the project in defense of Antarctica. This is done by filling out a short form declaring one's willingness to collaborate with *UNLESS*, an international activist group that supports the protection of Antarctica under the principles of the Global Commons:

<<The nature of these rocks is rich in precious minerals and hydrocarbons. This wealth, which could prove crucial to the fate of our planet, rouses the interest and lust for possession of the nations who have set foot on Antarctic soil. Thus, in addition to the physical problem of accelerated ice thinning, the polar region also presents a geopolitical problem that should not be underestimated: the risk that a review of the Antarctic Protocol for

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<sup>17</sup> P. Cirio, website dedicated to the *Climate Class Action*: <https://paolocirio.net/work/climate-class-action/> (accessed: 19.06.2025).

Environmental Protection (the so-called Madrid Protocol), allowed as of 2048, might trigger savage, competitive exploitation of its resources. The consequences of a statutory review of the Protocol would be dramatic: it would undermine the concept that this continent should be understood and governed as a Global Commons<sup>18</sup>.

The work draws attention to international activity regarding the preservation of Antarctica as an independent continent, not excluding the establishment of an international sovereignty, acting as a government representing the continent on the international stage. At issue is the year 2048, when the situation of Antarctica may change due to the end of the 50year moratorium contained in the Madrid Protocol<sup>19</sup> on the extraction of mineral resources and a possible return to discussions to make Antarctica available as a mining area. *UNLESS* has brought together several organizations and participated in a number of international exhibitions and conferences, collecting awards, as exemplified by the S + T + ARTS – Prize at Ars Electronica (2022). The project combines activism and intervention on a global scale. It points to the threat of potential devastation of the Antarctic terrain due to the potential launch of resource extraction, as well as the competition of nations undertaking this activity. The project is concerned with the consequences of a possible split in demands for the preservation of the *status quo* of Antarctica, as forces are coming to the fore that require just intervention, not just commentary. When it comes to developing the continent from an extractive angle, or jointly spreading stewardship over it, it will be a matter of minimizing or completely nullifying the economic factor carrying the destruction ultimately felt on a global scale. In this case, mediation is an insufficient and most likely unsuitable method for this situation, which only through the intervention of establishing an international governmental representation could effectively act to preserve the southern continent as a research area only. This example shows that artistic contemplation, of course, as possible here, will not meet the creative expectations arising from the need for artistic activism.

In the case of the environmental issue raised, the situation is complex in that the prognosis of future climate catastrophe is not convincing enough<sup>20</sup>. Climate phenomena are perceived as objective; nevertheless, it is difficult to

<sup>18</sup> G. Foscari, website dedicated to the *UNLESS - Antarctic Resolution*: <https://una-unless.org/en/project/an-agency-for-change> (accessed: 19.06.2025).

<sup>19</sup> Website dedicated to the *Antarctic Protocol for Environmental Protection*: <https://www.ats.aq/e/protocol.html> and the text of the *Protocol*: [https://documents.ats.aq/recatt/Att006\\_e.pdf](https://documents.ats.aq/recatt/Att006_e.pdf) (accessed: 19.06.2025).

<sup>20</sup> M. Wołek, *Ecological Art and its Main Thesis*, “Silesian University of Technology Publishing House, Scientific Papers” 2019, no. 141, p. 436: <https://managementpapers.polsl.pl/wp-content/uploads/2020/04/141-Wo%C5%82ek.pdf> (accessed: 19.06.2025).

find appropriate, convincing words for action that would express sufficiently bluntly the responsibility for the “here and now” for years to come. The argument may not be convincing also because it concerns what is yet to happen, making it, by definition, uncertain for several bodies. Moreover, the events taking place hardly concern the currently living generation, which also makes people lose interest in such statements. Art can speak a language peculiar to itself, intervening rationalizes and at the same time parabolizes phenomena, which is facilitated by unveiling the uncompromising truth. In this sense, art can perceive and realize important content and values in situations where other types of persuasion do not make sense: “<<If the climate crisis ignited in the Anthropocene is a shared crisis – both political and aesthetic – then art, inseparable from life and hence nature, holds a crucial role in nurturing care and the potency of imagining other possible worlds>>”<sup>21</sup>.

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## INTERWENCJA ARTYSTYCZNA DLA EKOLOGII (streszczenie)

W artykule podniesiono znaczenie sztuki interwencyjnej w odniesieniu do problematyki kryzysu klimatycznego. Wskazano, że reprezentowany w sztuce aktywizm klimatyczny może dotyczyć krytyki, poprzestając na refleksji i deskrypcji lub działać interwencyjnie, angażując osoby odbiorcze na tyle, by tworzyć społeczność, która jest w stanie podejmować działania w imię proklamowanych w sztuce poglądów ekologicznych. Przez powyższe, odróżniono krytycyzm sztuki, jako poetyzujący poruszane zagadnienia od sztuki interwencyjnej, w której wskazuje się na zasadnicze przyczyny dla pogarszającego się stanu klimatu oraz proponuje się konkretne przeciwdziałania. Podniesiono także znaczenie komunikacyjnej roli sztuki, jako odmiennej od nieartystycznego dyskursu: potocznego lub naukowego, twierdząc, że ten rodzaj komunikacji może mieć największe znaczenie dla zrozumienia poruszanych problemów. W artykule posłużono się krytycznymi i interwencyjnymi przykładami dzieł sztuki.

**Słowa kluczowe:** Artystyczna interwencja, sztuka krytyczna, aktywizm, klimat, ekologia

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