

Becoming an Active Subject: Women's Art Collective Eco-Artivism for Ecological Sustainability in Indonesia

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This study explores the eco-artivism of women's art collectives for ecological sustainability by looking at actor-networks, eco-art as a non-human actor, and women's art collective negotiations. In Indonesia, eco-artivism is used to raise ecological awareness and strengthen socio-environmental protests in the ecological crisis. To explain the relationship of ecological sustainability in the artistic works of women's art collectives, we underline the connection between ecofeminism and Actor-Network Theory (ANT). We used a case study method with the Perempuan Pengkaji Seni (PPS) community, an art collective of female artists, workers, and researchers based in East Java, Indonesia. We find that the eco-artivism of women's art collectives is an attempt to make women and nature become active subjects. These efforts can be seen in three resulting themes: the PPS network as a women's art collective, eco-art from the scars left by natural disasters to the impact of industrialization, and the negotiation of PPS as a women's art collective for environmental sustainability.

Keywords : eco-artivism; actor-network theory; ecological sustainability; ecofeminism; ecological communication

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INTRODUCTION

The masculinization of the feminine ‘motherland’ is suspected of causing the natural diversity, which is only seen as capital, surfacing of environmental crises (Mies & Shiva, 2014). These environmental problems encourage collective artists, including women, to fight environmental issues through their artworks as a canvas for cultural resistance against systems and environmental exploitation in the context of non-violent actions, campaigns, and movements (Agofure, 2019). The movement through art with the aim of environmental sustainability is known as eco-artivism, where artists have concern for nature and provide awareness to the audience that nature is harmed (Ibrahim, 2021). Artivism, a contraction of art and activism, has been used in Indonesia to raise ecological awareness and strengthen social-environmental protests during ecological crises (Jurriëns, 2020, 2023). According to (Jurriëns, 2023), the rapid development in the New Order regime, which continued with a technocratic focus on material infrastructure in the next government, generates environmental problems and enhances the ecological movement.

This paper underlines the critical role of artworks as non-human actors intertwined with Bruno Latour’s thoughts. Latour (2005) offers an alternative way of thinking about ecological sustainability in this interdisciplinary linkage. Political ecology is no longer positioned as a protection of nature but as a new inclusive assembly of humans and non-humans. Latour’s thinking has value for feminists to investigate neglected gender and political practices by conducting critical explorations of past roles in gender practices (Corrigan & Mills, 2012). In ANT, Latour politically eliminates the concept of nature because its ideological function supports fact-based and depoliticizing scientific discourse (Demos, 2013; Latour, 2005a). One of Latour’s ideas with the Actor-Network Theory (ANT) is to define the network of actors involved in artivism. ANT is technically described as the mutual relationship between humans and objects.

Against this background, this paper draws on a case study of Perempuan Pengkaji Seni (PPS), a women’s art collective of female artists, workers, and researchers based in East Java, a province in Indonesia. Living near large-scale industrial areas is a particular concern for PPS members, so most of their works address environmental issues in East Java from a feminist perspective (Swastika, 2023). The issue of the ecological crisis is closely related to the women’s movement, which the French feminist (d’Eaubonne, 2020) called ecofeminism to answer

the need to save the earth. Salleh (2017) is of the view that ecofeminists have become agents of history/nature by voicing subversive politics in which the root of the destruction of nature is a ‘patriarchal eurocentric capitalist culture built on the domination of Nature, and the dominance of women ‘as nature’ (p.35). Ecofeminist artists focus on women’s relationship with nature, so most of them act and produce in nature or relate to nature, such as Agnes Denes with her work ‘Wheatfield - A Confrontation’ (Tekin, 2021). Denes grows wheat on a vacant two-acre plot near the World Trade Center to represent “food, energy, commerce, world commerce, and the economy.” (Brown, 2014; Tekin, 2021).

The previous studies demonstrated links between art, activism, and women. Research by Betlemidze & Deluca (2021) slightly revised the concept from Latour’s Actor-Network Theory, studying the 2012 cutting down of crucifixes in the city of Kiev by Femen through images with a rapture-connection-transformation process. This event became an image and positioned this group to fame by introducing a new style of affective female activism through audio and visual analysis of digital network artifacts (Betlemidze & Deluca, 2021). Yun (2020) also examines the concept of Actor-Network Theory, which aims to look at the product changes of semiotic feminist actor networks and feminist network activism, which are ontological, interventional, axiological, and political participation. Departing from the spread of the #MeToo movement and protests against femicide changed the digital media landscape in a globalized world. The existence of hyper-connectivity and the presence of digital media everywhere breaks boundaries and creates a new ecosystem, which is fourth-wave feminists formed by digital content prosumers, who use media to renew resistance and reshape the paradigm of feminist theory (Yun, 2020).

From the previous studies, this paper explores the eco-artivism of women’s art collectives for ecological sustainability by looking at the actor-network in PPS eco-artivism from the human and non-human actors involved in it, eco-art as a non-human actor for ecological sustainability in shaping women as an active subject, and women’s art collective negotiations. The connection between eco-artivism and ecofeminism can be seen in their installation art regarding the cases of Lapindo mud, PT PRIA waste, and garment waste in industrial areas around Surabaya (Swastika, 2023). Therefore, this research begins with the negotiations of women in the PPS community in shaping ecological

sustainability by exploring the meanings contained in their eco-art, as well as looking at the relationship between women and eco-art in achieving ecological change.

THEORETICAL FRAMEWORK

In this paper, we used the concepts of Actor-Network Theory (ANT), eco-activism, ecofeminism, and ecological sustainability, which are interrelated. ANT and eco-activism are related in how ANT offers an understanding of the organization of art in different stages, production, distribution, and reception, connected with the function of artworks in human life (Maanen, 2009). The first idea is that ANT actors (objects, people, animals, and organizations) can do something better to make other actors do things that can change things. ANT theory can help view art-world organizations such as corporations, venues, museums, and art departments in terms of what they do as a contribution to or concerning what works of art do in society. Furthermore, the second concept that helps is that it 'parts' with nature that transmutes it. Actors often considered by people can be seen again in a new context. It becomes clear what happens with different groups of people as they go by the different parts of the art world that have been provided, which is also at the heart of how art is made to function in society (Zell, 2011). On the other hand, a concept that challenges the art world will think about translating 'central function' and maybe rearranging it to produce other or additional effects (Buekens & Smit, 2018).

ANT and ecofeminism are linked in the belief that there is a vital role for non-human actors. All groups of ecofeminists, from nature, spiritual, and transformative to environmental ecofeminists, believe that humans are connected to non-humans. According to Arne Naess and George Sessions in Tong & Botts (2018), one of the critical principles of ecology is that for non-human life to thrive, there needs to be a significant decrease in the human population. Unfortunately, the human population is increasing, and we are harming our planet by polluting it with garbage—which led ecofeminists to criticize the cruel and irrational system of human domination over nature (Tong & Botts, 2018).

Eco-activism and ecofeminism both center around ecology. Tong & Boots (2018) explain the thought of ecofeminists that women are culturally connected to nature, resulting in 'conceptual, symbolic, and linguistic linkages between feminist and ecological matters. Moreover, Wallen (2012) states that of all the definitions of ecology, there is something in

common with the idea of relationship, which eco-artists used to understand and strengthen relationships with places. Ecology is indeed not only understood from scientific principles but also as a basis for ethical action. Ecological artwork (eco-art) plays a role in sustainability, as described by Hildegard Kurt, who envisions it as the 'humanization of industrial modernism,' connecting global justice and ecological responsibility (Kurt, 2007; Wallen, 2012). Kurt (2007) asserts that sustainability entails combining social justice with ecological responsibility, should be viewed as a cultural challenge, and demands creativity.

Ecological art is divided into five categories of focus: physical innovation, transformation, restoration, socio-political activism, and conceptual dissemination related to ecological values and perceptions (Wallen, 2012). According to Rodriguez-Labajos (2022), artists involved in the socio-environmental system can be described in three ways: 'educating audience through performative expressions of the global environmental crisis, involving eco-critical reflections on environmental controversies and conflicts towards creative emancipatory practices, and utilizing art as a means for environmental improvement with the participation of citizens, government, and corporate actors.' (p.1)

RESEARCH METHODOLOGY

We use a qualitative approach with the case study method in the Perempuan Pengkaji Seni (PPS) community. According to Creswell (1998), the focus of study on the case study method is the specification of a case in an incident, either an individual, a cultural group, or a portrait of life. Research using the case study method can explore a particular case and activity (program, event, process, institution, or social group). It can collect detailed and in-depth information using various data collection procedures over a certain period. Meanwhile, Yin (2014) argues that the case study method is an attempt to challenge the skills and expertise of researchers. When researchers succeed in connecting theory and practice using case studies, the research results produced will be of high quality. Case studies are empirical research investigating contemporary phenomena (cases) in-depth and following the real-world context.

Data were collected in Yogyakarta, Indonesia, between June and September. We earned primary data from an interview with the founder of the PPS, Ramadhanita Ramadhanita, a researcher and art curator. Moreover, we executed interviews with PPS

members Ambawani Gelar, Rezza Lallyana, and Fatwa Amalia at their solo exhibition 'Sido Ngroso, Sido Nglakoni'. We gathered other evidence to complete the data from artifacts, observations, and online documents. The artifacts we obtained from their eco-artworks in several exhibitions since 2022: Installation Art Festival (2022), Seventh Bandung Contemporary Art Award (2022), Rasasastra (2022), Penta K Labs IV: Malih Dadi Segara (2022), and Sido Ngroso, Sido Nglakoni (2023). We observe this from their solo exhibition opening, titled 'Sido Ngroso, Sido Nglakoni' and their Instagram @perempuanpengkajiseni.

RESULT AND DISCUSSION

Ecofeminism sees ecology as an active subject, not simply a 'resource to be manipulated and appropriated' (Mies & Shiva, 2014). This statement is in line with ANT, which views eco-activism as consisting of interacting humans and non-humans (Latour, 1999). Perempuan Pengkaji Seni carries out mini-research related to the events they will cover, collecting stories from various contexts and perspectives regarding ecology. Rodriguez-Labajos (2022) calls the form involvement of PPS artists as education to the audience through performative expressions of the environmental crisis. As in their solo exhibition, 'Sido Ngroso, Sido Nglakoni,' the audience who attended gained insight into environmental issues in East Java, not only from installation artworks but also from interactions with PPS artists who provided further explanations about the work and problems raised ecology.

Based on our collected data, the researchers presented the results and discussion in three themes. First, the researcher explains the complexity of the Perempuan Pengkaji Seni network as a women's art collective. Then, eco-activism amidst the power of patriarchy shows issues from the scars left by disasters to the impact of industrialization. Third, negotiations Perempuan Pengkaji Seni (PPS) as a women's art collective for environmental sustainability.

Actors-Network of Women's Art Collective

The human actors involved are the PPS community, artists, curators, and those related to environmental crises. Meanwhile, non-human actors are art exhibitions, eco-art, and media. The two are strongly connected in the same sense of solidarity and collective identity, namely ecofeminism, thus forming an ecological, social movement or eco-activism with a vision of environmental sustainability (Hapsari et al., 2018; Wallen, 2012). This identity can be seen from the statement made

by Ramadhanita, the founder of PPS, regarding the freedom of its members to bring children to the exhibition because it talks about feminism. It is a form of unifying two things considered separate, namely production and reproduction, thereby viewing the world as 'an active subject, not just a resource to be manipulated and appropriated' (Mies & Shiva, 2014, p.34). Apart from that, it is also related to environmental damage, where women and children are the most affected because of the role of women in the regeneration of human life (Mies & Shiva, 2014).

Currently, there are 15 members, and two people already have children. It is okay if you already have children; they are brought to the exhibition. Because we are also talking about feminism, that is okay. There is nothing wrong with bringing your child to work; if they cry, it is okay to cry. Besides, many friends are also happy (Ramadhanita, September 22, 2023).

Actors cannot be separated from the network in which they are located. Because actors and networks are two faces of the same phenomenon (Latour, 1999). In the PPS actor-network, human and non-human actors are interconnected to form an ecological movement. Strengthening this ecological movement is based on the strength of individual networks within PPS members. The four female artists who are the founders of PPS are art academics; all four have experience in the arts, and each has a network. The founder and PPS members have a network where they introduce each other to the network so that it becomes a large-scale ecological movement. Ramadhanita herself is also part of the Puan Seni Indonesia community; being a speaker is part of introducing PPS.

Some of my friends, individually, have done art before. Like Siska, Fatwa and I already have a network, so we introduced our network. Maybe the strategy right now is from the individuals first because (PPS) is still new, so if introducing via Instagram is still quiet, the strategy is for the individuals to introduce it—ways like that. I also had time to fill in on Puan's Home and introduce Perempuan Pengkaji Seni. (Ramadhanita, September 22, 2023).

For art collectives, art exhibitions are an actor that expands networks. Apart from that, art exhibitions also open up discussion space for artists. This art exhibition is connected to the curator, an important actor who assesses artworks and then determines the suitability of the work to enter the exhibition. Of the three methods—open call, invitation, and collaboration—that Ramadhanita mentioned regarding determining works to be included in art exhibitions, two of them, namely open calls and

invitations to exhibit, underline the critical role of curators. This is where the position of a curator with a gender-aware curatorial approach will influence gender discourse in an exhibition (Swastika, 2023).

Our essential art here is done through exhibitions because, at exhibitions, you socialize with the work and the people in the field of art. (Ramadhanita, September 22, 2023).

Besides their artworks, PPS links with the ecological sustainability vision by facilitating workshops and participating in the art residency. PPS held several workshops that are also connected to ecology: rag doll keychains at Climate Artivism (2022), patchwork creation on a tote bag at Tokopedia Gathering (2022) from waste rag material, and making action demand posters with IWD Surabaya (2023) using used cosmetic materials. Likewise, the relation shows with the residency that PPS participates in. In 2023, PPS experienced a 'Sedekah Bumi' residency at Pekan Kebudayaan Nasional 2023; they raised ecological issues in the 'Sedekah Laut' tradition at East Java. These links broaden the human actors, including every organization/institution and company that invites collaboration or organizes the residency.

Eco-Art: From The Scars Left by Disasters to The Impact of Industrialization

In the case of PPS, patriarchal hegemony is the trigger for the presence of a collective that currently has a studio in Sidoarjo, an industrial city in East Java, Indonesia. According to Mies & Shiva (2014), nature, which is only seen as capital, is the result of the masculinization of the feminine 'motherland,' which also permeates the social field of art so that patriarchy reigns. PPS started from the concerns of its founders. Starting from the lack of studies on gender, especially feminism, on campus, the lack of references, the absence of female curators, and the unequal art field to female art academics who are no longer involved in the art world.

Initially, we were worried; at my campus, there were no gender studies, there were even minimal topics about feminism in the thesis, and there were very few books. At that time, my thesis was about gender feminism. The positioning and social field of art in Surabaya is still very vital. There were no female curators at that time, and the art field seemed to have more men and women. Occasionally, there are inferiority complexes and difficulties in surviving, and it seems like many art academics who become wives no longer do art (Ramadhanita, September 22, 2023).

According to Ramadhanita, women's collectives still revolve around canon-making, which was the focus

of Western and European/American feminism throughout the 1970s (Qualls, 2021). At that time, art attempted to add women to the 'canon' by exhibiting the work of female artists even though they were not feminist in outlook. Likewise, what happened when Ramadhanita took undergraduate studies, women's exhibitions were about quantity. In contrast, PPS moves into the realm of ideas by presenting discussions of feminism through their artworks. PPS exists as a forum that, according to (Low, 2015), presents women's subjectivity to talk about gender issues and provides networking opportunities to escape oppression.

There are also women's collectives that are just like female painters who only talk about large numbers of quantities. An exhibition of 100 women painters is quantity. Meanwhile, if we want to get to the root of the problem, if we play with quantity, that is it. However, how can we also talk about something. (Ramadhanita, September 22, 2023)

Since 2022, many works from PPS have been categorized as eco-art with ecofeminist insights. Wallen (2012) emphasizes the vital role of the arts on the environment in 'providing dialogue and a vision of a desired sustainable future, both informed by and informing environmental value systems or ecological ethics and concepts of ecological justice' (p.239). PPS eco-art acts as a mediator whose function is conceptual, namely spreading the values and perceptions of ecofeminism. These values share a vision of environmental sustainability, as in their first art installation, which is classified as eco-art, entitled Pertiwi. The art installation contains a message of caring for nature and symbolizing the womb as the earth emphasizes women's connection to nature. According to Mies & Shiva (2014), since the beginning of patriarchy, women who were considered devoid of rationality received treatment like 'nature' with oppression, exploitation, and male domination.

The patchwork is about the earth; the womb is also about the earth. Moreover, how can that waste affect the earth so much? The patchwork only symbolizes how to protect and utilize the earth. (Ramadhanita, September 22, 2023)



Figure 1. PPS art installation entitled Pertiwi (Screenshot Instagram @perempuanpengkajiseni)

Another eco-art they are presenting is ‘Selamat Makan’ (translated: ‘Enjoy Your Meal’). The installation art is from their Penta K Labs IV: Malih Dadi Segara residency—it is participatory, with the audience or the people around permitted to eat what is inside the cabinet. PPS criticized the impact of climate change on the Tambakrejo area in North Semarang, West Java, Indonesia, from trash piles to vulnerability to tidal floods, by highlighting the essential role of women in producing food, which is one of the keys to survival. Women produce most of the food in the world; however, women are also the ones who starve because the duties of women associated with food production obstruct women from making decisions about climate issues (Gaard, 2015).



Figure 2. Installation artwork titled ‘Selamat Makan’ (translated: ‘Enjoy Your Meal’) (Screenshot Instagram @perempuanpengkajiseni)

The most eco-art works created by PPS are displayed at Cemeti. One of them is the male brick installation, which was proposed by one of the PPS members during a discussion via Zoom meeting. There is a waste processing factory that damages the surrounding environment to the point where there are women activists who take care of this. PPS then breaks down what visualizations can be displayed during installation. They bought bricks produced by the factory and then made diapers, masks, and others to show that the waste was dangerous for the surrounding environment (Ramadhanita, 2023).

In the eco-art entitled *Rumah Tanpa Jejak* (translated as ‘House Without a Trace’), they translated the experiences and knowledge of women victims of the Lapindo Sidoarjo mudflow, which forced them to flee and leave their lives behind when the mud damaged their land and environment. Based on an interview with Lellyana, the women and children victims of Lapindo still feel the ‘wound’ to

this day even though the incident occurred in 2006. The House is the central metaphor in PPS eco-art, where women's stories are hidden inside. The legs are depicted supporting the House as a human form that continues to live in the threshold space, standing on something fragile and moving. This installation looks at the importance of women's experiences and knowledge during difficult life transitions (Swastika, 2023).

Meanwhile, the eco-art entitled ‘Gak Bahaya Tah?!’ (translated as ‘Isn’t it Dangerous?’) displays an abstract construction protest, namely special bricks produced by PT Restu Ibu Abadi (PRIA) in Mojokerto, which are printed and legible on the surface of the bricks. Gelar, a PPS member, told us about the condition of the Lakardowo area, which is not far from the famous tourist area in Mojokerto, namely Pacet. This eco-art installation displays a brick with the word PRIA, which can be interpreted in two ways. Firstly, the manufacturer, and secondly, it means ‘men.’ The definition of PRIA as ‘men’ shows ecofeminist thinking, where the dominance of patriarchal culture is the root of the problem of environmental damage (Tong & Botts, 2018). The bricks produced by PRIA are more faded in color and appear more fragile because they are made from domestic waste, especially baby diapers. PPS displays the remains of baby diapers and masks flanked by bricks, which are the material from which PRIA brand bricks are made.

The people there lack clean water. They buy refillable water for daily life, such as bathing and washing. So the company (PT PRIA) uses B3 waste to make bricks... but produces waste that makes polluted water unusable. (Gelar, June 30, 2023)

Furthermore, ‘Rotary’ is a performance art that displays PPS members doing sewing and joining fabric activities individually, allowing them to connect physically and emotionally. One of the PPS members, Amalia, explained in an interview that this background of the dominance of the garment industry in industrial areas around Surabaya provides work opportunities for women. However, women sit on labor benches and face problems such as low wages and discrimination. Women have room for negotiation in economic power relations both in the household and on a broader scale. However, their work creates a process of alienation when humans work against machines and routine patterns for years (Swastika, 2023). Privatizing, narrowing, and deterritorializing labor rights is a form of violence against nature and women, which is restructuring the world economy based on the principles of

neoliberalism (Mies & Shiva, 2014; Prentice, 2021).



Figure 3. Eco-art title from left 'Rumah Tanpa Jejak,' 'Gak Bahaya Tah?!', and Rotary

Several PPS artworks above show that artworks have agency. From the actor-network perspective, artworks are a 'matter' that 'highly politicizes the interpretation of causality' (Latour, 2005b). Securing natural resources is practical and epistemic; according to Latour, artworks, like other modes of social mediation, cultivate tacit belief in transcendence beyond human reason and present criticism while providing opportunities to reflect (Halsall, 2016). Without artworks, women's collectives cannot transmit their thoughts about natural disasters, food, and the various impacts of climate change related to women. Artwork, a constitutive element and embodiment of social relations, influence bonds between humans to create ecological awareness and discussion (Latour, 2005b). Visualization of scientific data about climate change through artworks increases human relationship with nature to the point of producing long-term environmental activism based on cultural attitudes and practices (Ellison & Borden, 2019).

Women's Art Collective Negotiations for Ecological Sustainability

Women's negotiations on environmental sustainability are related to the narrative of modernity that colonizes the third world. Indonesia itself is included in the Third World, which, according to (Mohanty et al., 1991) are 'colonized, neo-colonized or decolonized countries (in Asia, Africa and Latin America) whose economic and political structures have changed shape as a result of the colonial process,' showing the relationship between hierarchical and there is 'a history of colonialism and contemporary structural relations of domination between first and third world societies' (p.x). Therefore, the discourse on modernization in Indonesia could not be separated from the Western value system until after the reform (Sairin, 2011). Direct or structural violence in the modernization process separates nature, women, and other colonized parts from the 'whole' and makes them into 'objects' or 'others' (Mies & Shiva, 2014, pp.144-145).

Therefore, women's collectives seek to change women and nature as subjects, not to bring further destruction. First, it can be seen from the naming. Jurnal Perempuan inspired PPS, but the founder wanted the word 'perempuan' as the subject by placing it at the beginning of the community's name. Second, PPS conducts gender studies through mini-research before producing works that show feminist sensibilities in their art. By conducting research, women's voices become subjects, which are then realized as artworks. The initial formation of PPS was Ramadhanita's desire to create a research group, but after experiencing it and seeing PPS members, it was better to create work first and deepen it into various forms of research.

Try making the woman the subject, so (the word 'women') at the front of the sentence. Seeing the creation of many works of art, I wanted to create a research group at first, but after seeing the members, it seemed like we would create works first. Currently still studying various forms of research. Then the breakdown again talks about studies not only about research but also about creating art and the process of studying art. (Ramadhanita, September 22, 2023).

PPS's artistic process as a collective is a flexible form of feminist collaborative practice where everyone can speak up and propose their ideas. All members can make suggestions ranging from art events to participation in visualizations. According to Millner et al. (2015), these working practices will 'destabilize single artistic institutions and make outcomes changeable and unpredictable' (p.148). This unpredictability is shown in the topics raised in PPS's artwork, which unwittingly raises many environmental themes.

Third, there is a PPS vision for environmental sustainability by raising themes related to the environment and internalizing the values of environmental awareness within oneself. Initially, the founders only wanted to raise feminist themes, such as the theme of vulgarity, in their first exhibition entitled 'Gossip-Gossip Senja.' However, over time, in the last two years, PPS has acknowledged the mutual connection between women and the environment. Without them realizing it, there is growing awareness among PPS members regarding environmental sustainability. This awareness grows because women have close ties to nature; both are tied emotionally and physically in an analogy, namely menstruation, procreation, and lactation.

The starting point was not planned; it was unconscious, but maybe it was because we were playing with patchwork at first, and then the rotary performance art

was sewing the patchwork. Maybe subconsciously, environmental awareness emerged between us when I saw it. I am also like that; I am starting to try not to waste too much... Maybe that is why it always ends up being the environment, but I have not asked my friends why our theme is suddenly the environment because it is their idea. Each must be psychologically connected (Ramadhanita, September 22, 2023).

This environmental sustainability vision has been visible since before the exhibition in 2022. PPS uses upcycled materials in its artwork, such as cardboard puppets, and uses make-up for drawing. In line with the thoughts of Mies & Shiva (2014), she states that women are 'guardians of biodiversity' or guardians of nature connected to balance and harmony. Therefore, in creating works, PPS tries not to produce waste and utilizes upcycled materials, such as leftover materials, namely used make-up and rags, for producing works of art.

We held a workshop on cardboard puppets, together with the Women's March entitled *Suarakan Tuntutanmu*, and there was also an exhibition at that time. Then, we also held a discussion class via Zoom about gender and feminism. We also made a Kartini video, National Drawing Day, and this painting with used, expired make-up. How we use makeup, how it relates to women, and what it is like were also showcased (Ramadhanita, September 22, 2023).

Women in protecting biodiversity involve sacredness and diversity so that art is not only considered a commodity that produces economic capital. An economy based on the goals of independence and ecological sustainability will be very different from an economy that is only oriented toward growth and profit (Mies & Shiva, 2014). Because it aims for ecological sustainability, PPS's work production is in the realm of ideas, not for income generation. Therefore, the members do not only work relying on workshops conducted by PPS, but each member has a profession other than PPS, which is still in the arts field, from working in arts management as a freelance artist to being a former journalist to being a content creator. Apart from that, some currently work as an elementary school teacher. They can also start this collective without any economic capital by relying on the rich artistic network of each individual. Raising a problem where their artistic creation in the realm of ideas is not measured by wages, causing women's work to be invisible because it is outside work related to the market (Mies & Shiva, 2014).

If the initial funding was zero rupiah, I did not expect it to reach this size. In the beginning, it was collective, collective, just trying. At that time, the East Java

Biennale had an injection of funds... it was exciting. Then, there was a decline... Even Pertiwi, which is patchwork, got fewer funds, so I could not come. I did not have the money... Even for the Bandung (exhibition), I was given a job to do first with my friend as a moderator; I had the money and could go until that. Well, I started to have the money when it was one hundred million. However, many people who come along need to get that. You cannot expect to make much money if you are in the arts. Moreover, it is not selling. (Ramadhanita, September 22, 2023).

Women, the body, and the world are part of a dualism that is often stated to be foreign to the nature of (male) consciousness, which is often described as God (Plumwood, 1986), so the use of the word *puan* causes attacks on PPS. Criticism from outside parties is one of PPS' challenges in building and creating work. According to the founder, the communication pattern of art is through the work, so she waits for criticism to appear through the work. PPS faces the criticism they receive by taking better care of the members within PPS. The existence of this attack caused what Ramadhanita called 'mental breakdance,' a slang term that describes mental breakdown.

The challenge is also from attacks from outside parties, especially using the words *puan* and *study*. Can anyone comment on men... Attacks are usually from friends outside of PPS, seniors in the arts, through talking... Bringing together friends who are women also has its challenges. Especially in art, age is quite crucial. The challenge of keeping my friends sane and even myself. So that my life continues, and so does PPS. Furthermore, look after your friends individually because humans should be looked after. (Ramadhanita, September 22, 2023).

In the book 'Living in Violence: Women, Ecology and Survival,' (Shiva, 2016) states that the ecological movement is a non-violent political movement that follows natural principles. The goal is to preserve the continuity of life. Local movements towards the environment, such as those carried out by PPS, can create non-local effects (Shiva, 2016). One example is holding exhibitions outside the region, discussing with the audience present so that problems that Click or tap here to enter text. were previously only known locally become national or even international. These ecofeminist artists mainly focus on the relationship between women and nature (Tekin, 2021). Likewise, PPS combines this concept to create works using upcycled items. With the eco-art space amid patriarchal power, PPS negotiates to make women and nature active subjects.

CONCLUSION

Perempuan Pengkaji Seni (PPS) as a women's art collective is a combination of human and non-human actors who produce collective action. They unify two things considered separate, namely production and reproduction. This collective action is heterogeneous and consists of various types of power that are woven together to make women active subjects and a vision of ecological sustainability. The term collective refers to the incorporation of human actors and new entities such as eco-art as non-human actors. The results of this study emphasize how these collectives develop human relationships with nature, providing dialogue and knowledge about women and those affected by the environmental crisis through their exhibitions. The PPS women's collective network has a vision of environmental sustainability, consisting of female artists, eco-art, curators, residencies, art exhibitions, ecological environments, art galleries, art institutions/organizations, and the media. The actors in this network are bound by the same identity and a strong sense of solidarity so it becomes a social movement, in this case, the ecological movement.

Ecological events encourage PPS to fight environmental issues through their artworks. They raised the issue of women and the environment in East Java. PPS negotiates six things to become active subjects amid patriarchal power: giving a collective name, conducting mini-research before creating artworks, presenting themes related to the environment and internalizing values, using recycled materials, producing works within the realm of ideas, and facing criticism by paying more attention to its members. The problem is that the work of women artists becomes invisible in the realm of ideas because it is outside the market, giving rise to problems of double work and low wages.

This paper highlights human-nonhuman actor networks and women's art collective negotiations from the perspective of ecofeminism and actor-network theory with a case study of PPS. In the future, further research is needed on how the network collection process relates to environmental activism. Apart from that, mapping women's eco-artivism in Indonesia using ethnographic methods can provide a broader picture of movement patterns because there has been no research on this in the Indonesian context. Existing research covers the intersection of contemporary art with environmental activism in Indonesia; however, the research did not specifically explore the existence of women's art collectives.

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List of Resource Persons/Informants

Amalia, Fatwa (2000), teacher and illustrator, interview on 30 June 2023 at Cemeti-Institute for Art and Society, Yogyakarta.

Gelar, Ambawani (1997), performance artist, researcher, and writer, interview on 30 June 2023 at Cemeti-Institute for Art and Society, Yogyakarta.

Lallyana, Rezza (1993), artist and teacher, interview on 30 June 2023 at Cemeti-Institute for Art and Society, Yogyakarta.

Ramadhanita, Shalihah (1998), researcher and art curator, founder of the Perempuan Pengkaji Seni. interview on 22 September 2023 at Sekolah Pascasarjana, Yogyakarta.