

# Art and Activism: The Role of Artists in Social Justice Movements

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## ABSTRACT

Artists have historically been at the forefront of social justice, using their creative practices to amplify marginalized voices, challenge systemic inequalities, and promote collective healing. This paper examines the evolution and contemporary relevance of art as activism, examining how artists serve as cultural catalysts in movements that span from anti-colonial struggles to climate justice and racial equity. Through a multidisciplinary lens, the paper investigates theoretical frameworks, global case studies, and the transformative impact of artistic mediums such as street art, performance, and digital expression. It also addresses the challenges artists face from censorship and burnout to commodification and exclusion. Emphasizing community engagement and participatory practices, the paper reveals how art can function not only as a mirror to society but also as a tool for reimagining and reconstructing social realities. As the digital age reshapes activism, artists continue to redefine the boundaries between aesthetic expression and political action, urging society to reckon with both its past and its possibilities for a more just future.

**Keywords:** Activism, Social Justice, Activist Art, Community Engagement, Street Art, Political Expression, Cultural Resistance, Participatory Art.

## INTRODUCTION

Artists have long played a foundational role within social justice movements, dedicating their talents and work to advocate for marginalized communities. Artists actively promote solidarity between international movements, using unique art forms to transcend language barriers. As community members, artists can create platforms for unheard voices to be shared in a unique and powerful way. Though activism falls into various forms, art is a significantly underexamined, yet incredibly impactful, form of activism. Activist artwork has the potential to initiate dialogue and understanding, bringing unnoticed perspectives to light and prompting serious empathy and action as a result. Within social movements, activist artists craft artwork that advocates for the marginalized and ensures that the unheard voices and overlooked narratives can be amplified, examined, and discussed. Engaging in creative expression is a universal human right, enabling voices to be heard, engage, contemplate, and comprehend diverse perspectives. Contemporary activist art spans various and continuously evolving mediums, but current movements are primarily characterized by street art and graffiti. Street art exists where a majority of the population interacts with it daily, thus confronting individuals with overlooked ideas and truths. Unconventionally inaccessible graffiti-ed alleys or minimal urban forests transform into canvases, declaring previously silenced voices and perspectives. Engaging artwork offers complex layers of meaning, experiences, and emotions, seemingly endless avenues of inquiry and thought [1, 2].

### Historical Context of Art in Social Movements

Art has long been a vital element in social movements, functioning as a powerful means of communication and activism. It engages audiences by fostering empathy and raising awareness of social injustices, allowing people to envision the struggles of others. Art and social movements are interconnected, as they both involve collective actions with common goals. Historically, artists have conveyed their political and social concerns through their work. Following World War II, anti-nuclear activism thrived, with artists participating in demonstrations and creating protest posters, many of which were destroyed by

authorities. In 1982, an anti-nuclear movement led by artists expanded to public installations and art demonstrations near nuclear sites. Social issues such as violence against women and street children's art initiatives have also gained visibility. Recently, protest imagery has surged on social media, uniting calls for action amidst physical distancing. Artists have transformed urban environments into spaces of inspiration during the public health crisis. Various images and videos addressing communal trauma and systemic injustices grew widely shared online, some created by artists while others were adapted by the public. These expressions of protest address various issues, including state oppression, economic disparities, workers' rights, climate change, and police brutality [3, 4].

#### **Theoretical Frameworks**

While cultural production has typically been controlled by capitalism and government, recent decades have seen autonomous practices emerge outside institutional settings. Examples include an artist offering wedding photography in Zhang Quanshu's Love Files and alternative consumer goods in Willem de Rooij's Bildquarter No. 20. These non-institutional cultural engagements suggest a need to refine the discussion around cultural participation and emphasize the involvement of peers in art and social organizations. Contemporary art's interest in participation advocates for a user-centered and consumer-oriented approach. However, this raises questions: does participation represent a significant departure from politically motivated practices, and are advocacy and resistance now relics of the past? Despite shifts in social work within participatory modes of engagement, these practices have not vanished. Even when dismissed or deemed outdated, they continue to exist. The challenge lies in understanding the spectrum of participation, from authoritative control over content to collaboratively created frameworks of action. Artistic and activist efforts for social justice often face scrutiny; their redemption indicates systemic complicity in societal injustices and the culture's failure to resolve them. Critiques that focus on art's complicity often overlook the varying responsibilities and benefits of different actors, such as an artist raising awareness through a gender camp versus an activist-producer engaging in innocent exchanges. Human rights are continuously asserted, challenged, and affirmed, paralleling the representation of art within activism and the participatory practices that foster change. These differences in agency and operational divisions are vital yet frequently minimized in critiques of complicity [5, 6].

#### **Case Studies of Influential Artists**

In June 1991, South African cartoonist Zapiro published an obscene cartoon of Jacob Zuma, a member of the African National Congress, related to his alleged rape of a young woman. This sparked an ongoing battle over freedom of expression versus Zuma's right to dignity. In 1992, Zuma lodged a complaint with the South African Human Rights Commission. A filmmaker produced a spoof cartoon highlighting difficulties women face when pursuing legal action against sexual assault. This was known as the "needless knowledge" objection. Zapiro expressed concerns that his cartoons might disrupt the peace and reconciliation atmosphere the Commission promoted, later acknowledging that true peace required freedom. In 1998, Zapiro illustrated a cartoon of a naked Zuma about to shower, referencing a government plot to undermine the investigation into the wealth of corrupt politicians. Deputy Minister Fikile Mbalula denied the claims, retaliating with a naked Zapiro cartoon. In 2004, Zapiro depicted Mbeki's attempt to dismiss Zuma's alleged rape. These cartoons drew brutal reactions, leading to violent threats against Zapiro, marking him as a controversial figure in South Africa [7, 8].

#### **Artistic Media in Activism**

Transitions in the art world over the last fifty years have undeniably altered the status of objects and exhibitions in profound ways. The late twentieth century notably witnessed a significant surge in the sociology and anthropology of art, reflecting an increasing academic focus on art's essential role in pivotal social movements, such as cultural activism, climate justice, and human rights. This "artistic turn" in academia has coincided with the emergence of innovative art forms and institutions, leading to a burgeoning belief that art possesses the transformative power to influence complex social and political realities, potentially changing the world in meaningful ways. Activism, as a prominent subfield of contemporary art, often directly addresses crises with deep social roots, seeking effective interventions and solutions through creative expression. Artistic practices increasingly align closely with activism, blurring and even erasing traditional boundaries that once separated the two. A particularly illustrative example is Theaster Gates, a renowned artist who creatively utilizes proceeds from his artwork to fund essential training programs for unemployed youth in the South Side of Chicago through a variety of collaborative social projects. This groundbreaking approach not only expands the conventional concept of "the work" but also indicates that the artist's role is not limited to merely creating art; it also encompasses

broader community engagement, along with innovative funding strategies that support social change. Historically, art and artists have occupied a precarious position within society, one that often prioritized the individual artist's vision over more collective practices. However, it is now increasingly evident that collective efforts can mitigate shared risks while simultaneously offering collective rewards that may seem far too daunting for individuals working in isolation. By fostering collaboration and engagement, artists can work together to address urgent societal needs and challenges, amplifying their impact and enhancing the potential for transformative change within their communities and beyond [9, 10].

### **The Role of Community Engagement**

Community engagement takes many forms. While one person may engage through individual acts like attending a meaningful event, another may engage through collective action like joining a group or organizing a protest, or through sustained actions or rituals like voting or painting a mural. Non-engagement is an equally important consideration, and numerous factors influence the ability of individuals and communities to engage, including social, cultural, historical, economic, political, and personal realities. There are many ways to "engage" with a community, and concepts to describe those actions have multiplied. For example, community engagement can mean building coalitions with community organizations or providing more passive communicative methods, so that people can engage on their own terms in their language. Alternatives, however, exist beyond traditional methods of community engagement, embracing a mutual learning model rooted in accountability, respect, and reciprocity. Community engagement is enriching and can take time; one-off events risk leaving little lasting impact or awareness. Engagement requires creativity, open dialogue, collaboration, innovation, and mutual respect. This dialogue is a cultural exchange between the museum and community, two different worlds sharing experiences to represent and honor one another. Percent-for-art programs are a well-established community advocacy tactic, and artists are engaged to respond to community priorities in public art proposals, community art exhibit curation, and events. Artists have contributed to oral histories, videos, and children's books [11, 12].

### **Challenges Faced By Artists in Activism**

Artists face numerous challenges when tackling social issues and activism through their art. These challenges can be biological, social, psychological, and logistical. Fear of personal harm physical or emotional, regarding striking a cord too strongly, or a fear of how the message will be received often inhibits an artist's willingness to use a sharp approach. Artist Kristen Hammer agrees, mentioning how getting oneself out of a "comfort zone" or even crafting the work itself can trigger fear. A group of artists about challenges to being activist artists, some recurring conceptual themes emerged: pain and heartbreak, frustration, external fears (e.g., what people will think, ridicule, etc.), logistical challenges, burn-out, and difficulty balancing activist urges with day jobs and obligations. Several noted the need to make a choice about what to tackle, while still tackling more minor issues — it can get overwhelming. Highlighted the personal experiences of artist Frida Kahlo, who poured her struggles with pain into her work and became an icon of feminism and body positivity, and mentioned Picasso's sacrifice of his comforts to create an overtly political work. These artists sought to address broader issues outside themselves. Agreed, saying that although the officiant wanted to keep personal experiences out of his work, it ultimately came from a desire to make a difference in the world. City counsels and zoning options were tackled not only with creativity but also strategic, statistical terms, which posed a more significant challenge. Mentioned decoding thought patterns and world views, or figuring out how to make something so people can "get it" (that social justice educators should straddle the dichotomy between articulating clear, operationalized art-making strategies while also honoring the gestural, educational, experimental, and subjective space of art-making). Even doing "social justice work," i.e., visual deciphering, fear-mongering, dispensing veiled or accusatory messages can be easier than working through how to help another [13, 14].

### **The Impact of Social Media on Artistic Activism**

The use of social media has transformed activism and social movements. Traditional activism focused on public protests and large gatherings, but today, social media serves as a crucial platform for activism. This review examines the influence of social media on contemporary artistic activism. In 2011, new waves of protests emerged globally, challenging wealth concentration and inequality favoring a small elite. Artistic movements began to address the underrepresentation of women and broader sexism issues. Similarly, feminist art collectives in Argentina sparked movements. Participatory art has grown central to contemporary activism. Social media channels facilitate communication of protests, enabling artists to

extend the reach of their activism, critiquing inequality, sexism, femicide, and racism. Activism, blending “art” and “activism,” developed with anti-globalization movements resisting multinationals blamed for rising inequality, gaining visibility during the major 1999 World Trade Organization protests. Since then, networks reached the public through the Internet. Activism thrives in urban settings, asserting public space appropriation as a strategy against multinationals and unequal globalization [15, 16].

#### **Global Perspectives on Art and Activism**

In the decade and a half since the emergence of the 15M or indignados movement, a wide-ranging group of groups, networks and individuals in cities in Spain and all over the world has risen up following a rights-based agenda that questions the broad economic, social and political model in which we all live. To these NAIs (networks of active indignation), with their hybrid, porous, misaligned and unwilling strategies to form movements across thrust-holes, cracks and other fractures in our social world, the polyphonic suffix “-ism” does not apply. The key figures of the realm of the global art system would agree with this. Art is embedded in the social context and artists are socio-political beings imbued with the agony of today’s world. However, many of these groups and individuals start to think about their work as art. It is sometimes questionable what kind of art they will be part of and how properly to distinguish it from all other forms of aesthetics and fiction. While a consensus exists that activism or an activist stance is an important part of what makes art art in the two or so decades since the mid-1990s, every contraction of social critique into aesthetic critique somehow fails to convince. Art and activism are entangled into ever closer bonds of mutual reformation, artistic activism has long been a somewhat elusive term. To date, artistic activism usually refers to artworks that lay bare the implicit ethos of capitalist social realism while also working against that ethos in the hope of facilitating, as one situationist put it, the “thinking outside the box.” Such artistic activism remains an elitist enterprise. Still, the systemic incapacity of abstract art (or art as an institutional choice) to operate politically doesn’t warrant the accusation of wilful, cynical inauthenticity. Of course, this is not to dismiss mere “fake activism.” Fake activism pertains to as “branded legitimacy and do-goodism.” *городской художник* is an activist position that embraces as a working premise the tragic gap between the impossibility of art to effect a real change in the world and the ethical necessity of doing so [17, 18].

#### **Future Directions for Art and Activism**

The previous focus on the social turn in contemporary art has increasingly spotlighted various qualities of artworks, such as aesthetics and the emotional impact they can provoke, while often disregarding essential elements like context, audience reception, and efficacy of the work. Performance art, in particular, has the potential to evolve into complex conflict zones, as the inclusion of outside participation can disrupt the original plans envisioned by the artist, leading to outcomes that can be as unpredictable as they are transformative. To truly understand these intricate interactions and dynamics, a thorough inquiry is necessary; however, the direct observation of events presents its own set of challenges. For instance, claims of immediacy in experiencing art demand a level of prior knowledge that viewers may not possess. This expectation can inadvertently inhibit the independence of inquiry and exploration for the audience. At the same time, the societal contexts in which artworks are received, heavily influenced by the perspectives of art theorists and critics, cannot simply be overlooked or brushed aside. In the current landscape, the art world frequently finds itself reverting to strategies that are closely linked to financial speculation and value assessment. This tendency risks undermining traditional infrastructures of art presentation and appreciation, all while significantly fueling the burgeoning online art-auction industry, which prioritizes profit over artistic intent. The commercialization of institutional critique continues to thrive even amidst the prevailing socio-political turmoil, effectively highlighting a troubling aspect of the intersection between art and activism: participation can often be exclusionary. This is particularly true for individuals with disabilities or other marginalized identities who may find themselves unable to engage fully in these artistic dialogues. The intersectionality of social and poetic justice, therefore, operates within a framework of representational politics, which jeopardizes vital discussions concerning imagery, figurative language, and the openness of material engagement. In light of these concerning developments and the evident failures of intersubjectivity within art communities, it is advised that readers and practitioners alike delve into exploring new critical methodologies, as well as engage with contemporary writings focused on the theme of participation, to better understand and navigate this complex landscape [19, 20].

## CONCLUSION

Art and activism are inseparable threads in the fabric of social transformation. As this study illustrates, artists do not merely reflect societal issues; they provoke thought, incite action, and build bridges across cultural and ideological divides. Whether through defiant murals, subversive performances, or digital campaigns, artists embed social justice into their work in ways that are both intimate and revolutionary. Yet, the journey is fraught with challenges, emotional, political, and structural. Despite these barriers, the artist's role remains vital in resisting oppression and envisioning equitable futures. The ongoing tension between institutional aesthetics and grassroots authenticity calls for a reevaluation of art's function within activism. As we navigate increasingly complex socio-political landscapes, the fusion of art and activism stands as a potent force for empathy, dialogue, and enduring change. In the end, art becomes not just a form of resistance but also a pathway toward collective liberation.

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CITE AS: Kakembo Aisha Annet (2025). Art and Activism: The Role of Artists in Social Justice Movements. IAA Journal of Arts and Humanities 12(1):16-21.  
<https://doi.org/10.59298/IAAJAH/2025/1211621>