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Images for a World to Come. Visual Practices of Ecological Activism

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Abstract

Between the more interesting political phenomena of the last few decades, collective uprisings are still partially overlooked. This global spread of rebellions, regardless of their specific political motivations, seems to be characterized by a recurring set of visual practices, thus urging a reflection on the political roles of the images in contemporary politics. Following the theoretical framework recently proposed by Didi-Huberman, the essay will try to sketch some preliminary thoughts on this regard, analyzing the forms of visual agency that emerge from the collective occupation of public (and political) spaces, also trying to consider the progressive emergence of a specific emotional dynamics. After this theoretical introduction, the essay will focus on ecological and environmental activism, and specifically on the Fridays for Future's phenomenon, discussing some of the political functions that images assume in this context.

It was August 2015 when a fifteen-year-old girl, Greta Thunberg, firstly declared a school strike whose consequences were destined to greatly influence the political agenda on a European and global level. She performed a simple but powerful action, sitting outside the Swedish Parliament every school day, demanding urgent measures to contain the already visible consequences of climate change. Relatively soon, many other people joined her, receiving unforeseeable attention.[1] The creation of the hashtag #FridaysForFuture which progressively went viral and the rise of similar actions in other parts of the Western world (and beyond) led to the creation of a structured and defined transnational movement, that firstly played a major role in the process of raising the younger generations' awareness on the issue of climate change, and is currently experiencing what we may call, adopting a classic partition of sociological theory (Blumer 1969; Mauss 1975; Tilly 1978), a phase of progressive institutionalization.

Almost a year later after the first strikes, the wave of protests ignited by Greta spread to a point that she was invited to speak in relevant political arenas, where with great courage and a passion usually unseen in those contexts, she accused the global political-economic leadership of being the main responsible for the environmental changes that are affecting the planet. In June 2019, she gave a speech in front of the UK Parliament, in which she pointed out the "lack of future" that her generation is doomed to experience in a world that is becoming more and more inhabitable and hostile:

> We probably don't even have a future any more. Because that future was sold so that a small number of people could make unimaginable amounts of money. […] You lied to us. You gave us false hope. You told us that the future was something to look forward to. And the saddest thing is that most children are not even aware of the fate that awaits us. […] And yet we are the lucky ones. Those who will be affected the hardest are already suffering the consequences. But their voices are not heard (Thunberg 2019a).

The same accusatory message was delivered, just a couple of months later, at the UN Climate Action Summit, where Greta's intention to hold the global economic elite accountable for its dissolute actions was even more explicit. With anger in her voice and tears on her face, she pointed out that her generation is no longer willing to accept the institutional laxity in these matters and is finally ready to take position on this issue: "You are failing us. But the young people are starting to understand your betrayal. The eyes of all future generations are upon you. And if you choose to fail us, I say: We will never forgive you" (Thunberg 2019b).

Following Thunberg's strong statements and the international success of the Fridays For Future initiative, this essay will try to conceptualize ecological and environmental activism within the larger context of the various uprising movements that characterize the contemporary political world. If mass revolts can be analyzed as a transnational and transpolitical tendency, ecological protests seem one of the more relevant and transgenerational, but they are still in need of a full recognition as visual phenomena. On a very preliminary level, it should be noted that Fridays For Future, as many other forms of protest, produce what Nicholas Mirzoeff (2017) identified as two different "spatial forms", a "kinetic" one, that has to do with physical proximity and a "potential" one, that emerges through various forms of mediatization. This distinction is particularly relevant in the case of environmental activism because it highlights the fact that – in the contemporary visual ecosystem – actions and images are both quintessential to maintain the focus on the issue of climate change.[2] In order to better understand the role played by visuality in this context, however, some general ideas on contemporary revolts as political and aesthetical events, seems to be needed.

Conceptualizing revolts

At the beginning of the 21st century, Hardt and Negri (2000) theorized the emergence of an imperial and postmodern form of sovereignty to make sense of the new world order that followed the dissolution of the Soviet Union. In this political context, what they labelled "the Empire" is not necessarily a specific political reality, but rather a governance paradigm that is able to favor the accumulation and reproduction of capital in a techno-economy of instant and digital monetary flows. In this sense, the ideology of the Empire cannot be isolated from the economic politics that made it possible and, as we will see, this issue has important consequences from an ecological point of view.

If the events of 9/11 and the subsequent polarization of the Western world in the so-called "War on Terror" seemed to confirm Hardt and Negri's theories, the authors themselves were capable of detecting, within this imperial context, the progressive emergence of a series of counter-hegemonic movements that were able to question and even deconstruct from within the logic of the Western political system. What they labelled "the Multitude" was defined as a collective social subject capable of creatively act to produce alternative visions of the world, moving from what the members of this heterogenous mass have in common (Hardt, Negri 2004). Hardt and Negri's political perspective, recently implemented with a further focus on the emergence of new horizontal, non-hierarchical, and "leaderless" movements (thus privileging the bottom-up dimension of protests; Hardt, Negri 2017), is extremely significant, because it makes clear that the germs of contestation are consubstantial to the rigid paradigm of a capitalist structure that is more and more hoarding and violent.

This idea of counter-movements capable of disrupting the political order from within is useful to understand the rise of various form of collective uprisings in the last decades, regardless of their geographical localization, national or supernational reach and political background. This does not imply that the specificity of the political demands of those movements should be overlooked, but rather that the simultaneous emergence of so many different yet similar phenomena does not necessarily imply a set of homogenous foundational claims. In cases such as the No-Global Front (1999), the No-Tav movement in Italy (especially from 2004), the Arab Springs and the subsequent Syrian Revolution (2010), Occupy Wall Street (2011), Black Lives Matter (2013 and 2020), the Jilet Jaunes in France (2018) and, of course, the Fridays for Future (2018), what is at stake is a demand to re-define what is and can be considered political, to promote a new sense of participation and belonging, to collectively articulate the possibility of a different future (Rancière 1999 and 2004; Koukal 2010: 114). Also, following an ingrowing strand of literature (Milan 2013; Carty 2018; Foellmer, Lünenborg, Raetzsch 2018; Crick 2020; Flesher Fominaya, Gillan 2020; Alperstein 2021), it is relevant here to ask what role is played by digital visuality in the orchestration of these collective phenomena, promoting a systemic (and eventually comparative) approach able to consider technologies, platforms, power structures, performative identities etc. In other words, how is the dynamic relationship between "in the streets" presence and digital activism structured? Given that definitive answers exceed the introductory aim of this article, we may notice that these various forms of collective activism seem to share a series of common features that were recently explored from a variety of different perspectives and that can help us build a transdisciplinary framework (moving beyond the perspective of social movements theory while necessarily taking it into account) to better understand the visual practices that they implement.

To begin with, it seems crucial to clarify an important distinction between revolt and revolution. While the latter is surely a fundamental political category (Bongiovanni, Bravo 1995; Traverso 2021), the unpredictable uprising of a group of people can be better understood as a revolt, a "practice of irruption" (Di Cesare 2020: 21) that proceeds horizontally and often without hierarchy in order to ask for a drastic change, to outline a radical refusal of the (social, cultural, political, and/or economical) *status quo*. In the eternally identical time imposed by the neo-liberal system, the ones who revolt end up creating a *vulnus*, a difference that is able to produce a suspended and heterogeneous temporality (Amato 2019: 30-34), in a way that is highly reminiscent of what Benjamin said about what he called revolutions, but we might better call revolts: "the awareness that they are about to make the continuum of history explode is characteristic of the revolutionary classes at the moment of their action. The great revolution introduced a new calendar" (1968: 261).

In no other author more than Camus the distinction between revolt and revolution is more prominent. According to his interpretation, the revolt is a radical negative gesture born from the exhaustion of patience, from the decision to actively pursue the "good of which [the individual] suddenly become[s] aware" (Camus 1984: 8). If the revolution constitutes a negative perversion of the original and creative spirit of revolt, Camus is very clear in pointing out that revolting against the ruling power, one of the "constitutive possibilities of the human being" (ivi: 10-11), is never "egoistic", in the sense that it undermines the entire relevance of the individual within the political. In this

sense, Camus' perspective is extremely pertinent here, because it helps us understand that the mass in revolt is by definition a construction, something that does not pre-exist the struggle, but is rather defined and generated by it. In one of her most recent interventions, Judith Butler directly explored this same issue, analyzing the consequences of a collective occupation of public spaces, considered as a crucial opportunity to rethink what we identify as political:

> Over and against an increasingly individualized sense of anxiety and failure, public assembly embodies the insight that this is a social condition both shared and unjust, and that assembly enacts a provisional and plural form of coexistence that constitutes a distinct ethical and social alternative to "responsabilization". […] These forms of assembly can be understood as nascent and provisional versions of popular sovereignty. […] This assertion of plural existence is not in any way a triumph over all forms of precarity, though it articulates through its enactments, an opposition to induced precarity and its accelerations (Butler 2015: 15-16).

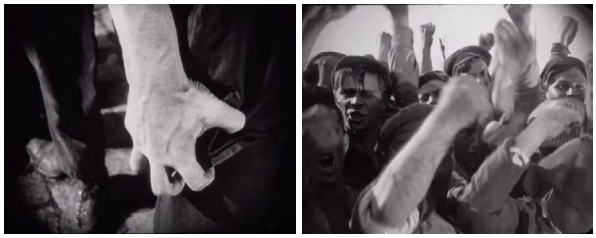
Being together in the public space, marching, protesting or even just staying still, means asking for recognition and legitimacy, producing provisional connections with the others who are there, sharing the same conditions. This kind of alliance is necessarily fragile and temporary, but precisely for this reason it proves to be creative and inventive, to an extent that the monadic "I" is no longer the main subject of the political discourse: "I am the complexity that I am, and this means that I am related to others in ways that are essential to any invocation of this 'I'" (ivi: 68). The collective subject that can be called "We" is defined precisely by its being an *assemblage*, a performative construction made of interconnected openness that stay together to produce an emotional assertion:

> Vulnerability may be a function of openness, that is, of being open to a world that is not fully known or predictable. Part of what a body does […] is to open onto the body of another, or a set of others, and for this reason bodies are not self-enclosed kinds of entities (ivi: 149).

> If we accept that part of what a body is […] occurs in its dependency on other bodies – on living processes of which it is a part, on networks of support to which it also contributes – then we are suggesting that it is not altogether right to conceive of individual bodies as completely distinct from one another […]. The body, perhaps precisely by virtue of its boundaries, is differentiated from and exposed to a material and social world that makes its own life and action possible (Butler 2020: 134-135).

Given the provisional and temporary nature of the bonds that make uprising people stay together, a specific attention towards the moment that generates and makes the revolt happen is indeed needed. In fact, as various recent and more historical uprisings seem to demonstrate (from the Mothers of Plaza de Mayo to the Arab Springs or Black Lives Matter), a crucial role in the ignition of a revolt is played by what we can call an inaugural and unjust death, that catalyzes collective feelings of anger and despair (ivi: 78-79; see also Crimp 1989; Nancy 1991: 15) while also re-creating the bonds and the connections within a certain group. A remarkable example is the desperate act of Mohamed Bouazizi, whose public self-immolation ignited the Arab Springs and highlighted the dramatic life conditions of many young people in vast parts of the Arab world.[3] It is of course well-known that the subsequent attempts of social and political renovation have been highly unsuccessful, but what is relevant to notice here is the amount of collective political potentiality that was unleashed by the death of Bouazizi and the role that collective grief played in the first part of the revolutions.

In a recent analysis of Ejzenstejn's *Battleship Potemkin*, Georges Didi-Huberman focused specifically on the third act of the movie (significantly titled "A Dead Man Calls Out"), in which the Odessa's population visits the dead body of the rebel sailor Vakulinchuk. In this long sequence, a mass of people cries and gesturally expresses sorrow for the death of the man, while progressively acquiring a form of "collective consciousness" (Durkheim 1997). The experience of sharing a radical pain creates a bond and a connection that progressively become anger and desire to act (Didi-Huberman 2016a: ch. III). Moving from an articulated tradition of gesture studies (Grespi 2019), Didi-Huberman shows how the bodily expression of certain feelings (mainly sorrow and anger) progressively and mysteriously become collective, in a sort of contagion [**Figg. 1-2**] that ends up rebuilding the bonds of the collectiveness. Sharing a set of beliefs and values, both in the physical arena or in an immaterial digital



Figg. 1-2 | The gestural eruption depicted in *Battleship Potemkin* (still frames from the movie)

setting, is in this sense the necessary precondition to generate a feeling of belonging within the mass, that is *created* as a political subject precisely by this experience.

The act of uprising is thus inseparable from the pain upon which it is built (Didi-Huberman 2019: 41). It is precisely this common feeling that grants the collectivity the possibility and the courage to act in order to resist an unjust *status quo*, to put into question the unfairness of power and to imagine the possibility of a different future. There seems to be here a crucial intersection between the practices of revolt and the category of desire, already highlighted by Didi-Huberman (2019; 2016b; 2021) and recently used as a key concept in the field of queer political theory (Muñoz 2009; Halberstam 2011; Cuter 2020). The collective desire to act in order to create something different is then enacted through a series of practices that – as already stated – act as irruptions in the dominant aesthetic regime. As many dramatic examples in Palestine (Snowdon 2020), Syria (Della Ratta 2018) and other parts of the world (Yuen 2019) taught us, these acts always imply a certain amount of risk, because they are able to put into question the legitimacy of ruling powers and may thus cause exposure to police or military violence, leading to forced containment or even death. Michel Foucault (2011a; 2011b) devoted his last courses at the Collège de France to the concept of *parrhēsia* and to its archaeology in Platonic and Cynic philosophy. Although unable to reflect on the political value of the concept in the contemporary world due to his death, Foucault provided us with an interesting way of conceptualizing the brave acts of revolt and denunciation that are performed in the public space by uprising groups. In his lectures, Foucault progressively points out two different meanings of *parrhēsia*, showing how both can be conceptualized as forms of truth-telling that someone performs in the face of power while consciously exposing himself to dangerous consequences, or even death:

> For there to be *parrhēsia* […] the subject must be taking some kind of risk [in speaking] this truth which he signs as his opinion, his thought, his belief, a risk which concerns his relationship with the person to who he is speaking. For there to be *parrhēsia*, in speaking the truth one must open up, establish, and confront the risk of offending the other person […] of making him angry and provoking him to conduct which may even be extremely violent (Foucault 2011b: 11).

Through an analysis of Plato's *Lachete*, Foucault goes further in pointing out that the pharresiastic performance is somehow "validated" by the speaker's life, by his desire to put into question his (and others') way of life in order to live rightly and in accordance with his desires (ivi: 149). The *pharrēsia* is then also something that opens the speaker to another risk, that has been more explicitly codified by the Cynic tradition: "this truth-telling now faces the risk and danger *of telling men what courage they need and what it will cost them to give a certain style to their life*" (ivi: 161; emphasis added). In so doing, the pharresiast performs an act of care for the collectivity that is potentially extremely radical; with a performance that can cost his life, he puts himself on the line to denounce an unlivable present or to announce a different possible future. The collective uprisings seen in the past few years seem to be based on a similar dynamic and this focus on the dimension of future (of a specific nation, class, or of the whole planet and of all the creatures that live in it) is particularly poignant in the case of ecological activism and of Fridays For Future more specifically.

Ecological Activism and its Images

If we consider the various forms of uprising that characterized the 21st century, in the always unstable dynamic between embodied spatial performances and online presence, two recurring traits seem to emerge: (i) they were mainly urban phenomena; (ii) almost all of them shared a common desire to question the legitimacy of the economic-political ensemble. Given the fact that contemporary cities are highly controlled and often securitized spaces, it is not surprising that

they proved to be the main spots where insurgencies have begun (Harvey 2012: 117-118). The connection between mass revolts and the dramatic implication of late capitalism at an economic and social level is so crucial that, according to Harvey (ivi: 127-128), any project that aims at reform the *status quo* needs to address as mandatory issues "the crushing material impoverishment of the world's population […]; the clear and imminent dangers of out-of-control environmental degradations and ecological transformations […] and an historical and theoretical understanding of the inevitable trajectory of capitalist growth".

The economic exploitation of the planet in terms of resources and energy reserves has generated enormous transformations that, despite being for a long time at the core of an extensive intellectual debate (Iovino 2008), never really entered the global political agenda until the last decades. The spread of the term "Anthropocene", firstly used by Crutzen and Stoermer (2000) to indicate the current era, testifies to a new sensibility towards our role in the destiny of the Earth as an interconnected system. A growing body of literature has begun to examine the contradictions on which the current environmental crisis is built upon, analyzing the "intersectional" and "hyper-objectual" nature of the phenomenon (McNeil, Engelke 2013; Morton 2013), as well as the economic inequalities that it contributes to generate and that also helps to reinforce (Keucheyan 2016; Dyer-Witheford 2018). The dissemination of other terms such as "Capitalocene" (Moore 2016) or "Plantationcene" are significant as well, because it highlights the will to get a more nuanced understanding of the dynamics involved in these transformations. Still, as Missiroli (2022: 91) has pointed out, these definitions have to do exclusively with the problem of the origin, with identifying what ignited the transformation that we are now living in; in this sense, they seem to lack the ability to help us imagine possible solutions or new ways of inhabiting this world.

To compensate this limitation, two other traditions of environmental thought can be put productively into dialogue to better frame and understand the political potential of Fridays For Future. On the one hand, we can consider the emerging non-anthropocentric paradigm of environmental philosophy (Iovino 2008: 42-66) as an important chance to rebuild the broken bonds with non-human life forms and to expand our conception of what is human to include forms of contamination, co-implication and mutual dependence that were long ignored or overlooked (Kohn 2013; Haraway 2016; Morton 2019; see also the pioneering work by Lovelock 1979). On the other hand, the emergence of collective and radical forms of environmental activism represents a significant but sometimes unacknowledged precedent to contemporary protests. Against the so-called "climate stoicism", a resigned attitude towards the inevitability of the climate collapse (see Scranton 2015), it is necessary to learn how to act and fight back in a transindividual and non-anthropocentric manner, paving the way to another kind of Anthropocene (Stolze 2018: 324, 327). In this sense, the possibility of a "climate insurgence" (Brecher 2017), the necessity to act violently against the capitalist structures behind the environmental crisis (Malm 2021) and the case of the "environmentalism of the poor" (Marinez-Allier 2002; Nixon 2011) are all examples of how it is possible (and necessary) to take action in order to disrupt the *status quo*.

As an ever-growing amount of literature demonstrate (among the others: Graf 2016, chapters 2 and 4; Newlands 2018; Gabrielson 2019), it is not surprising that – in the contemporary interconnected mediasphere – any form of ecological uprising includes visual and media elements in its repertoire. This does not refer solely to the fact that the protests are themselves highly mediatized events, but also to the idea that, when gathering together in a public space, young people participating to the Fridays For Future tend to produce a significant amount of textual, visual and verbo-visual materials. Nevertheless, the idea of meticulously archiving this fragile mass is *per se* complex and not exempt from contradictions if, as Snowdon (2020: 13-21) pointed out, these kinds of archives are constitutively transient, vernacular, and anarchic in their structure. A systematic and quantitative analysis of this extensive set of images – following O'Neil (2019) – although absolutely necessary, goes far beyond the purpose of this article. Without any claim to be exhaustive, what we would like to do here is rather to focus on some recurring kinds of images produced in the Fridays For Future actions, thus sketching a first and provisional typology, that can serve as a basis for future and more structured inquiries in this field. We will focus primarily on images posted on some of the official social pages of the movement on mainstream

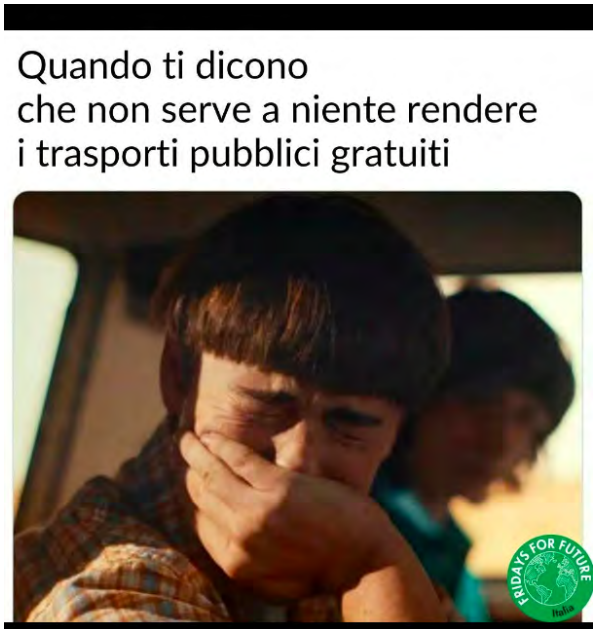
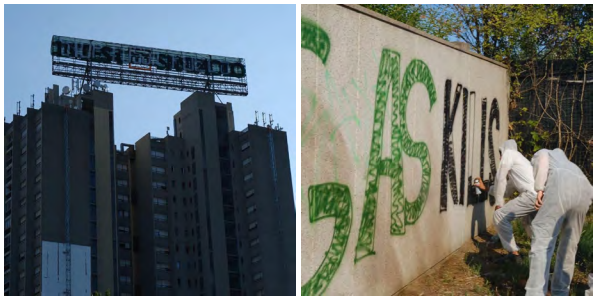


Fig. 3 | A meme concerning the gratuity of public transportation posted on the Instagram profile "Fridays For Future Italia" (August 18, 2022)

social media,[4] considering them as well-recognized encapsulations of the organization's core values.

A first category of images that is recurring on these platforms is offered by photo reportages that offer visual evidence of how the great upheavals that we are experiencing impact on specific geographical areas, thus counter-acting the "invisibility" in which the systemic dimension of climate change is relegated (Morton 2013). A more numerically relevant type of image is provided memetic visual remixes produced through a bottom-up approach [**Fig. 3**]. In this case, a creative gesture that is typical of Gen Z is used politically (Hurrelmann, Albrecth 202, ch. 6), adapting well-known cultural contents (such as scenes from *Stranger Things*, *Indiana Jones*, *Rick and Morty* or *Avangers* and many others) to a new context. These images share a generational value, and, in this process of re-appropriation, they become icons of new bonds generated by a common sensibility towards environmental issues. Besides these still very relevant types of images, the vast majority of the visual material presented on the social network pages of Fridays For Future has to do with pictures taken directly from the streets where the collectives' main activities take



Figg. 4-5 | Images of a Fridays For Future Italia's action in Turin (July 28th, 2022)

place. Through both photographic posts and Instagram stories, the user that navigates on these pages can get an idea of what it means to invade the public space together, asking for a change that needs to be both radical and impactful. On July 28th, 2022, for instance, following the activities of one of the Climate Social Camps promoted by Fridays For Future, nearly 500 activists carried out a series of actions in the city of Turin, Italy [**Figg. 4-5**]. Besides the occupation of streets and of other key points of the transportation infrastructures, cloth signs and murals were crafted as forms of protest and denunciation. This practice contributes to transform what can be seen as sites of power (such as the local headquarters of Snam, a gas supplier, or the Intesa Sanpaolo bank) into places where other narratives have the chance to flourish, disrupting the original ones (Della Ratta 2018: 84).

Another image widely displayed during Fridays for Future's collective protests is the picture of planet Earth, depicted in a variety of ways that more or less explicitly recall the famous *Blue Marble* photograph taken in 1972. This choice may at first seems predictable, but it is worth some further analysis. The original image presented the Earth adopting an external point of view, thus abstracting it from the consequences of late-capitalist exploitation, producing a "no-blame" narrative reinforce the ideology upon which the current socio-economical system is built upon. Non coincidentally, this image is often used as a rhetorical device of legitimization for the dominant techno-imperialistic narrative of algorithmic omniscience (see Farman 2010). The presence of this ideological connotation is possibly one of the reasons why the image of the planet became so relevant for Fridays For Future, which even recall it in its official logo. It seems that,

behind the many more or less creative iterations of this image in the public space, a radical desire to reclaim the Earth as it was (and as it may be once again), to detach it from selfish capitalism and its self-destructive consequences, is involved. In this sense, the many images reminiscent of *Blue Marble* seem to serve at least two different functions when re-mixed during the Fridays for Future. On the one hand they metonymically represent the lucrative desire of capitalist governments to squeeze every ounce of residual energy availability from the planet (as metaphorically depicted in **Fig. 6**), while on the other they always imply the possibility (and the desire) for a new beginning, a "return" to a more livable condition [**Fig. 7**].

These images seem to act as icons in the sense outlined by Pavel Florenskij in his quintessential *Iconostasis* (2000). According to Florenskij, the icon entertains a particular relationship whit what it depicts, because it acts as a field of articulation between two different ontological plans: the material (the "here and now") and the divine/immaterial. This in-between dimension generates a specific relationship with the image, that is therefore seen as the place where another world becomes imaginable and visualizable. The figures depicted within the icon are something that physically inhabit a world of possibility that exists and communicates with the material plan. Something similar seems to be at play in the case of the images displayed in the Fridays For Future's mobilizations: the verbo-visual signs that are proudly shown by the participants are platforms that give visibility to the possibility of a different future, while performatively asking for radical political initiatives able of making it possible. If one of the main problems of the contemporary world, especially for the younger generations, is the possibility to reclaim the present in order to imagine the future differently, the "iconic" use of images displayed during collective environmental uprisings is significant of a shared need that belongs to this (partially digital) "imagined community". Through its visual practices, Fridays For Future demands and performatively makes possible a new protagonism for younger generations, whose voice were traditionally excluded by political decisions. What is at stake is the possibility to re-articulate one of the key issues of political activism, that is the right to speak in the decisional process, the possibility to take the floor not just for "us", but for who will inhabit the world in the future, granting them a livable environment.

Fig. 7 | Picture taken during the Fridays for Future mobilization in Rome (March 25, 2022)

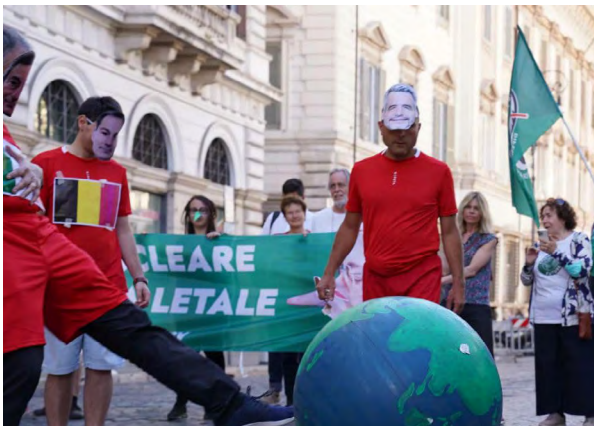


Fig. 6 | Picture taken during a mobilization against the decision to include gas investments in the European Taxonomy for Sustainable Activities (May 23, 2022)

Notes

[1] According to the official data concerning climate strikes collected in the Fridays For Future website, in the period between November 30th 2018 and March 25th 2022, more than 15 million people participated directly in protests and forms of collective environmental activism. It should be noted, however, that the major core of this collection of data comes from a bottom-up strategy of strikes report using a Google Form that is currently closed.

[2] The dynamics between the kinetic and the potential dimension of contemporary activism is crucial in a more general sense. While in some cases the media proliferation of revolts' images is the consequence of physical mobilization, in other circumstances the aggregation of bodies begins after and in response to the circulation of visual materials (such as in Rodney King's case; Crenshaw, Peller 1993). The intersections between these two aspects are one of the key points in the contemporary debate on social movements, but at the same time, also other and more "distant" forms of mediated participation, as the so-called hashtag activism (Jackson, Bailey, Foucault Welles 2020), need to be considered in this sense.

[3] The same goes also for other episodes of systematic violence mentioned by Della Ratta 2018 and Snowdon 2020.

[4] Such as the Facebook profiles "Fridays For Future International" (https://www.facebook.com/FridaysForFuture.org) and "Fridays For Future Italia" (https://www.facebook.com/fffitalia), as well as the Instagram profile "Fridays For Future Italia" (https://www.instagram.com/fridaysforfutureitalia).

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