

<b>Paper ID</b>	113
<b>Author(s)</b>	Shing-Kwan Chan
<b>Title</b>	From Specimens to Scrolls: Naturalistic Curiosity and the Transformation of Bird-and-Flower Painting in Nineteenth-Century Guangzhou, China
<b>Abstract</b>	
<p>Along China's southeastern coast, Guangzhou (Canton) emerged as a significant cultural center in the nineteenth century. In this dynamic milieu, the painter Ju Lian (1828–1904) transformed traditional Chinese bird-and-flower painting by focusing on humble and often overlooked elements of nature, particularly insects. Based near Guangzhou, a bustling coastal city and hub of maritime trade, Ju Lian's studio was situated close to the epicenter of foreign exchange and interaction. While traditional artists focused on flora and fauna imbued with auspicious meanings — such as peonies symbolizing prosperity — Ju Lian expanded the genre's scope through meticulous collection and observation of entomological specimens. His scientific curiosity was likely influenced by Western natural historians like John Reeves, who were active in Guangzhou during this vibrant period of trade and natural history exchange. By integrating empirical observation into his artistic practice, Ju Lian bridged art and science, challenging conventional aesthetic norms. This study also compares his work with contemporaneous pith paintings and scientific illustrations produced in Guangzhou for European and American patrons. While these export artworks aimed to document China's biodiversity for commercial and scientific purposes — often prioritizing accuracy over artistic expression — Ju Lian's paintings blended traditional Chinese techniques with scientific attentiveness to detail, creating works that were both aesthetically profound and scientifically informed. Through analysis of his paintings and the cultural milieu of Guangzhou as a dynamic coastal city, the paper highlights how Ju Lian's innovative practices reflected the complex interactions between local traditions and global influences.</p>	
<b>Keywords</b>	Animals, Plants, Water, Humans

<b>Paper ID</b>	100
<b>Author(s)</b>	Gillian Daniel
<b>Title</b>	Making Waves: Maritime Pictures in Penang, Singapore and the British Empire in the Long 19th Century
<b>Abstract</b>	
<p>As representations of European physical and epistemic intervention into coastal landscapes that emerged with the spread of seafaring empire, maritime paintings and prints are inherently colonial objects. Yet in state and national collections in the formerly British colonised territories of Penang and Singapore, they continue to have a display presence in which they are typically activated within nationalist narratives that reaffirm colonial ideas of environmental control, capitalism and knowledge production.</p> <p>This paper aims to critically reframe this material. It first explores how colonial ambitions of controlling routes through the maritime and coastal environments of the Malay Peninsula shaped the ways its land- and seascapes were represented. It also examines how the current discourse around the resulting maritime paintings and prints continues to reinforce European ideas of industry and development. To problematise these narratives, the paper introduces case studies of works yet to be discussed in academic literature that restore agency to more-than-human actors. These include paintings and prints that demonstrate the ways in which colonial efforts were limited and shaped by the realities of coastal landscapes in the Malay Peninsula.</p>	

The sea and its related waterways and environments have held a historical, social and cultural significance for millennia across maritime Southeast Asia. This paper proposes that a re-engagement with maritime pictures of colonial Penang and Singapore can offer new contemporary methodological and historiographical possibilities for the writing of Southeast Asian art histories.

**Keywords** Art, Water, Land, Humans, Empire

**Paper ID** 260

**Author(s)** Zi Hao Wong

**Title** Restor(y)ing Coastal Infrastructure: Landscape Representation and Seeing With/in More-than-human Worlds

#### Abstract

The coastline is an infrastructure, effected at the vast scales of nation and territory, landscape and environment. Critical cartographers argue that the drawn lines separating terrain from the wet, fluid, and uncertain sea in the map project into seawalls, persisting in the land-centric imaginations of Asia's contemporary waterfront cities (Mathur and da Cunha, 2009). Meanwhile, new eco-critical approaches in the interrelated disciplines of art and design, and particularly in landscape representation and ways of seeing watery places—such as in Anuradha Mathur and Dilip da Cunha's cartographical critiques and alternative representations of Mumbai's landscape wetness (2009)—call for different modes of representation that return agency to the Asian coastline and their subjugated watery histories, by engaging the landscape in more relational ways. How might embodied practices of landscape art and representation reveal affective ways of seeing and thinking about the infrastructural coastline (Chee, 2023)? Why should this matter at all? Critically reframing the Enlightenment map's ocular-centric ways of seeing for a fragile intertidal coastline in Singapore's historic harbour waters, this paper discusses the author's artistic-research practice utilising creative modes of landscape representation to devise a tactile reading of coastal infrastructure. Thinking with Maria Puig de la Bellacasa's mattering of care through "touching vision" (2017), the research speculates an experimental form of coastal care in re-presenting the denigrated histories of tidal reefs and forgotten sea stories from the Old Malay World as matters of care to the island-city as it reconsiders its future coastline amidst the changing seas.

**Keywords** Water, Land, Coastline, Infrastructure, Representation

**Paper ID** 059

**Author(s)** Aki Nagasaka

**Title** From the Forest to the Sea: Artistic Storytelling of the Ecological Transformation of the Dekishima Coast

#### Abstract

In Aomori, the Tohoku region of Japan, there is a surreal place called the Dekishima Coast; the coast where the sea meets the Last Glacial Period buried forest. The buried conifers in the stratum, looking still fresh and alive, testify that the coniferous forest, a completely-different forest from the existing ones in the region, was there 28,000 years ago.

Fascinated by the sunken trees, holding physical information from the Last Glacial Period and the buried story that should connect the two faraway dots; the seashore in 2020 and the forest 28,000 years ago, I conducted

research on the Dekishima Coast with the help of a geologist, forest ecologist, paleoecologist, and mountaineer. With the results, I created a video installation that told the story of the Dekishima Coast, focusing on the ecology of the ancient forest and trees' ability to move to adjust with climate changes.

I will present the research through a new perspective by taking "the coast" as a fixed point. Employing storytelling and artistic representations including drawings and photographs, I will describe two ecologies of the Dekishima Coast; the ancient forest ecology, with plants, animals, and humans, and the current coastal ecology, with the buried forest, sea creatures, humans and their wastes and degradations. How have both natural and man-made climate changes and destructions transformed the characteristics of the place and its ecologies? Through examining the anthropogenic impacts, I will also demonstrate the resilience of non-human species and the fragility and exceptionality of the current situation.

<b>Keywords</b>	Animals, Plants, Land, Disasters, Humans
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<b>Paper ID</b>	075
<b>Author(s)</b>	Zimu Zhang
<b>Title</b>	"Female Pirate" and "Dugong", Reading Eco-Feminist Coastal Art in the Chinese Pearl River Delta

#### Abstract

The Chinese Pearl River Delta (PRD) is a region with liquid geography and rich coastal ecologies, which landscape and cultural transformations have encapsulated various historical events to govern the coasts, ranging from imperial sea ban of the Chinese Ming dynasty to the current post-socialist construction of the Greater Bay Area (Meulbroek et al., 2023). Sensitively grasping the PRD's liminality in narrating coastal ecologies and folklore, local female artists Qin Xiaoshi and Zhu Xiang probe into the region's history with ecofeminist approaches to foreground the marginalized water narrative and a trans-corporeal (Alaimo 2018) ecological grief of the more-than-human loss. Qin's artworks reactivate the marginalized PRD female pirate legends and water goddess worship stemming from the 19th century. Inspired by local folk history, water-centric mythology and the situated natural environment Qin created and hid a series of treasures in a natural park near the Pearl River estuary in her solo exhibition "Into the Woods" (2020-2021). Made with natural materials, the treasures would eventually merge with the changing environment. In artist Zhu Xiang's solo exhibition "The Seaside Cemetery"(2023), Dugong, the so-called mermaid archetype, an endangered sea mammal, was invoked as a stranding form-shifting feminine being that embodied the transcorporeal violence cast on the abject humans and non-humans from the political turmoil in the 1960s that still haunts the artist and her family today. Additionally, both artists convey their history-rooted artworks to current happenings and future speculations through bodily performance in the PRD coastal waters, further delivering an intimate yet clear disavowal towards the ongoing developmental agenda and Anthropogenic violence of the translocal coastlines.

#### References:

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Keywords	Coastal, Art, Eco-feminist, China, Pearl River Delta
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