

Paper ID	064
Author(s)	Pasoot Lasuka
Title	Into the Sea: When Thai artists and filmmakers explore the material power of coastal water to speak about contemporary Thailand
Abstract	
<p>This paper examines how contemporary artists and filmmakers in Thailand explore the material power of the ocean in the coastal areas. Situated on the Southeast Asian peninsula, between the Gulf of Thailand and the Andaman Sea, half of Thailand's geography is made up of coastlines. Formed by this geography, many local communities in the eastern and southern parts of Thailand have cultural practices and narratives interwoven with the sea and its ecosystems. However, recent political and environmental changes in Thailand have begun to inspire artists to engage with oceanic waters with new perceptions. The materiality of oceanic water in the coastal areas has become the main part of artistic and filmic practice. To examine this shift, I focus on two artworks. The first is Tada Hengsakul's video installation, "You Lead Me Down to the Ocean" (2018), which features an abandoned military tank lying on the seabed. Sunk intentionally by the Thai military, this imagery is reframed to reveal how the ocean's materiality can help audiences come to terms with the "socio-politically suffocating condition" of Thai society. The second work comprises Patiparn Boontarig's installation shown in 2022, "Solid by the Sea Shore", which was developed into a feature film in 2023. It explores both the literal and metaphorical implications of terrestrial beings, "the humans", their cultures and constructed entities, when confronted and reshaped by the powerful forces of the sea. By analysing these two artworks, the paper highlights how anthropocentric and capitalocentric consciousness has begun to influence the ways in which artists filmmakers in Thailand engage with the material power of the ocean.</p>	
Keywords	Materiality, Thai artists, film, coast, blue humanities

Paper ID	139
Author(s)	Kumiko Kiuchi
Title	"Hexavalent Chromium Pollution in Tokyo Bay and the Legacy of the Documentary Film Tokyo Chrome Desert"
Abstract	
<p>The independent documentary film ""Tokyo Chrome Desert (Tōkyō Kuromu Sabaku)", produced by Akiko Kuraoka and al. between 1976 and 1978 is a precious record of the environmental history of hexavalent chromium pollution caused by Nippon Chemical Industrial Co., Ltd. in eastern Tokyo Bay. Despite the severe damage inflicted on humans and the environment by the company's illegal offshore and inland dumping of this toxic chemical, this case is relatively unknown in Japan today. This presentation revisits the pollution through this documentary film, providing insights into visual media's role in preserving ecological memories and histories.</p> <p>The first section introduces the film's content, narrative style, and production background, emphasizing the stylistic influences of filmmakers. The main focus is on the dual role played by Noriaki Tsuchimoto—as a filmmaker renowned for his Minamata documentaries and as the instructor at the Bigakko film school in 1976.</p> <p>The second section locates the film and the pollution in Japan's environmental history from the late 1960s onward. While this case and related legal battles were well documented, there is a relative lack of historical records after the 2001 ""containment"" declaration of the toxic chemical by the Tokyo Metropolitan Government.</p>	

This research seeks to fill out the gaps through interviews, archival materials, and other resources including the two remarkable research in the 2010s that detected the excessive doze of the leakage (M. Mori 2014; I. Watanabe 2015).

The conclusion emphasizes the importance of preserving this ecological legacy and discusses the potential roles played by visual media.

Keywords	Toxic Waste, Pollution, Environmental History, Film, Tokyo Bay
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Paper ID	191
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Author(s)	caroline ha thuc
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Title	Poetry and prophecies as coastal eco-artistic methods
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Abstract

Along the Bay of Bengale, rising sea levels and salinized water are forcing coastal villagers to abandon their homes and fields. To reflect on these communities' struggles and resilience, Paribartana Mohanti draws on local mythologies such as the Indian epic Mahabharata and an Odia book of prophecies to imagine what he terms "post-environmental-disaster landscapes." The analogies between the current ecological crisis and prophetic disasters allow the artist to open the debate about climate change, an issue that is otherwise rarely addressed locally.

Further south, in Tamil Nadu, traditional fishing practices are also on the brink of disappearing. Ravi Agarwal has developed an extensive body of work informed by his long-term fieldwork with local fishermen, seeking new paradigms to reimagine the relationships between humans and non-humans. The Indian artist draws inspiration from Sangam poetry, an early literary tradition in which landscapes are associated with inner human feelings in an inclusive conception of the world.

Relying on thinkers such as Isabelle Stenger who invite us to (re)introduce embodied and ambiguous forms of knowledge into our epistemic frameworks, this paper examines how poetry and mythology offer a relevant means to express the deep interconnectedness between these communities and their marine ecosystems. Besides, with these artworks situating contemporary ecological crises within a broader, cyclical, historical context, this essay aims at challenging historicized approaches of climate change (Gosh, 2016) and end-of-world narratives (Demos, 2023). Finally, it questions how referring to ancient traditions may contribute to mobilize and bring back potency to local coastal communities.

Keywords	poetic epistemology; research-based art practices, coastal ecologies
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Paper ID	126
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Author(s)	Minna Valjakka
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Title	Ethical engagements: the potential and responsibilities of artistic practices in fostering coastal sustainability
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Abstract

The interdependence of the climate crisis, marine environmental issues and socio-economic disparities among coastal populations in East and Southeast Asia has intrigued contemporary artists and activists to join forces to

address the urgencies and injustices of current conditions. This shared environmental precarity poses new questions for art-making: how to enhance the sustainability of both human and non-human coastal ecosystems, and what kind of artistic practices are ecologically justifiable? How to create art that not only raises the awareness of environmental issues but also generates meaningful methods for the communities to continue to be agents of change? Inspired by selected case studies of multidisciplinary artistic collaborations from Singapore and Jakarta, such as Ziarah Utara/Pilgrimage to the North annual walks by Tita Salina and Irwan Ahmett, and Wang Ruobing's kinetic art, this paper explores the current diversity of ecological sensibilities with emphasis on collective ethical responsibility. Through an ecocritical analysis of these art works and projects, I demonstrate how they offer new critical perceptions for collaborative sustainability in art-making. While engaging with multiple local and international audiences through (in)tangible (semi-)public spaces, they highlight how the (un)sustainability of contemporary arts and the environment are closely interrelated issues. By focusing on participation, knowledge distribution and engagement, the artists contribute to recent discussions on the role of the arts in coastal and marine sustainability (Matias et al 2023). At the same time, their works resonate with Chakrabarty's (2021) suggestion that a new critical thinking that acknowledges human (global) and non-human (planetary) scales will enhance our understanding of humanity and its future.

Keywords	Water, Land, Seashores, coastal ecologies, sustainability
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