

Paper ID	164
Author(s)	Hiroko Shimizu
Title	"Listening to the Web of Life" by Helen and Newton Harrison
Abstract	
<p>As the global environmental crisis and climate change intensify, an increasing number of artists are tackling ecological issues. How is artistic expression responding to the challenge of critically viewing modern anthropocentrism and rethinking a world in which multi-species coexist? It can be said that new aesthetics are being generated that expand expression through diverse approaches to reality and collaboration with different fields.</p> <p>Among them, Helen Mayer Harrison (1927-2018) and Newton Harrison (1932-2022) (Harrisons) were pioneers of ecological art on the theme of impending ecological crises and climate change since the early 1970s, consistently tackling the problems of complex ecosystems and biodiversity, and expressing new paths. With the motto of ""Listening to the Web of Life,"" they have developed complex, large-scale projects through cross-disciplinary collaboration in various places, centered on the couple's dialogue, and have had a great influence on the current generation of artists. Their method is a multi-layered composition of scientific research, creative improvisation and reality-based storytelling, and is constantly generating through critical reflection.</p> <p>In this panel I will look in particular at their early monumental large-scale installation "The Lagoon Cycle (1974-84)". Using the Sri Lankan crab <i>Scylla Serrata</i> as its protagonist, the work tells seven stories about a wide range of themes, including overfishing, extinction and food issues, bioregions and invasive species, the differences between river development in Asia and America, the delusions of experimental science, and the harmful consequences of mega-technology on nature, and is artistically visualized in large panels using maps, photographs, drawings and texts. The series of stories speaks to the collide between the West, which expresses notions of progress and productivity that destroy ecosystems, and Sri Lankan non-Western or indigenous ways of knowing that traditionally understand humans as intertwined with water, crabs and the living world. The whole process conveys ecological crisis and moral values, and leads to imagining and acting on alternative futures.</p>	
Keywords	Art, Climate Change, Harrisons, The Lagoon Cycle,

Paper ID	185
Author(s)	Serina Rahman
Title	Between Fishermen and their Catch: Stories & Images from the Tebrau Strait
Abstract	
<p>The artisanal fishermen of the Tebrau Strait have been plying the narrow waterway between Singapore and Southwest Johor, Peninsular Malaysia for more than 100 years. In the past, they were able to fish off the front porches of their waterfront homes, but today they have been displaced inland several times and fish catch in their strait has hugely decreased. This experiment bridging ecology, anthropology and art, will enable these fishermen to tell their stories through photographs and recorded interviews (either in film or audio). These marine and maritime experts of the Tebrau Strait have countless tales and ecological knowledge to share. Generational engagement with species and waters that have changed over time may soon come to an end with a dying heritage and damaged ecosystems. Our fishermen and their lifestyles are highly endangered. This study will document the Tebrau Strait through their lens and showcase their infinite wisdom of their corner of the sea and its species.</p>	
Keywords	Artisanal fishermen, marine & maritime heritage

Paper ID	243
Author(s)	James JACK
Title	Art with Symbiont Weevils
Abstract	
<p>More than human kin are sensitively aware of our human habits. The crow that observes our weekly garbage schedule, weevil that notices our absence for a month in an olive orchard, and termite that finds a home left shuttered for over a year. This presentation takes the form of artistic tracing of these kinship relations by returning the human eye, ear, nose, touch and even taste toward the habits of other species. With ecological art as a method what can we learn from weevils? Approaching insects not as “pests” but as symbionts, we can understand human created problems better today.</p> <p>This multispecies artistic engagement centers on the island of Shōdoshima (小豆島 “little bean island”) in the Seto Inland Sea, where the arrival of olive trees in the Meiji Period relied on the craftspeople steeped in centuries of shoyu production with the daizu (大豆 “large bean”), the soy bean. Focusing on the ecosystems on Shodoshima, this presentation illuminates artists who have worked on the island over the past century entangled with the cultivation of olive species including lucca, mission, manzanillo and nevadillo branco.</p> <p>Visual moments from life with ink. What palette will emerge and what colors will fade in our observations as one of the youngest species on the planet? Artistic kinships between olives, insects and humans open more than human worldviews to other disciplines as we care for other species and they take care of us too.</p>	
Keywords	Art, Multispecies, Kin, Plants, Microorganisms

Paper ID	098
Author(s)	Ning Zhou
Title	“Kinship with Fire” ——The Evolving Role of Fire in Ecology and Human Activities in Artistic Expression
Abstract	
<p>Over 200 wildfires hit Guizhou, southwest China, killing two people and a vast amount of wildlife in February 2024. Simultaneously, this region, one of the riskiest areas for frequent wildfires, celebrates the fire festival rooted in its historical kinship with fire shared by specific ethnic groups of Yi and Bai. This unique interrelation is enhanced by fire as a fundamental element in the ecosystem, supporting succession, which is linked to the continuity of humans.</p> <p>These interrelationships show the duality of fire. On one hand, as wildfires are increasingly threatening Asia, fire is easily associated with destruction, danger, and fear. Yet, in regions such as southwest China, fire is also a cultural symbol admired and celebrated as a connection between life and death.</p> <p>Complex interrelationships also exist in artistic practice. For example, as a festive celebration initially, Cai Guo-Qiang’s recent firework show went out of control and caused potentially deadly threats to audiences (September 2024). Additionally, Nobuho Nagasawa works with fire and earth onsite as a response to collective memories of locals and land loss through controlled burns. As an artist, I connect burning with family bonds in ancestral worship culture in my artwork nian (念, 2022-2023).</p> <p>In the contemporary reshaping of human kinship with fire, the insufficiency of attempting to control the element is revealed in artworks that can remind humans of the warmth and vitality of fire through cooking, warmth, and holding ritual ceremonies past and present. By examining the evolving roles of fire in ecosystems, this presentation aims to rethink human relations with fire, nature, and each other today.</p>	

Keywords	Plants, Land, Disasters, Humans
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