



# RIHN-KLASICA WORKSHOP

# SCIENCE and ART

科学とアート  
新たな創造的関係を探る

地球環境問題の解決に向けて、科学とアートの関係は一方が主で、他方がその表現の道具になってはならず、両者の新たな創造的関係の構築が必要です。

このワークショップでは、これまで行ってきた様々な「科学とアート」の経験をもとに、協働の現場から深く思考することを試みます。

日時：

2025年2月11日(火・祝) 10:00-17:00

場所：

総合地球環境学研究所 講演室および Zoom  
オンライン参加ご希望の方はお問い合わせください。

- |                |   |
|----------------|---|
| 開催挨拶・趣旨説明      | Daniel Niles 総合地球環境学研究所   |
| 基調講演 1         | 山極 壽一 総合地球環境学研究所・所長   |
| 基調講演 2         | Ilan Chabay KLASICA・共同代表  |
| 話題提供・進行        | 松田 素二 総合地球環境学研究所  |
| Presentation 1 | Developing Creative Use of Images<br>澤崎 賢一 総合地球環境学研究所・基盤研究部   |
| Presentation 2 | Closing the Culture Gap: Sustainability, Transformation, and the Arts<br>David Maggs Metcalf Fellow on Arts and Society   |
| Presentation 3 | Sense of the Unseen Vol.1 “Ghost Story and Nitrogen”<br>林 健太郎 総合地球環境学研究所・SusN プロジェクト  |
| Presentation 4 | A triangular relationship among science, art, and place: a practice of drama and scientific reconstruction in an uplifted coral reef island of Kikai-jima<br>渡邊 剛 総合地球環境学研究所・ScENE プロジェクト |
| Presentation 5 | Mobilising the Arts within the Satoconn project<br>Janet Dwyer 総合地球環境学研究所・SATOCNN プロジェクト  |
| 総合討論           |   |

## 主催

総合地球環境学研究所  
KLASICA 環境教育プログラム・社会変革のための知識と学習  
(Knowledge, Learning and Societal Change Alliance)

## 問合せ

総合地球環境学研究所 環境文化創成プログラム  
連絡先 電話：075-707-2355 E-mail：fukinotou@chikyu.ac.jp  
※オンライン参加希望の方は上記にご連絡をお願いします。

# RIHN-KLASICA WORKSHOP



Research Institute for  
**Humanity and Nature**  
大学共同利用機関法人 人間文化研究機構 総合地球環境学研究所

# SCIENCE and ART

## Science x Art

### Exploring New Creative Relationships

The aim of this workshop is to discuss how science and art can work together to solve global environmental problems.

The relationship between the two is not one where one is the main player and the other is just a tool for that purpose (for example, where art is just a means for the out-put of scientific results).

In this workshop, we would like to think deeply about various cases of collaboration between art and science based on experiences of different fields.

Date :

Tuesday, February 11, 2025 (Tue. & Public Holiday) 10:00-17:00

Venue :

Lecture Room, Research Institute for Humanity and Nature

Please let us know if you join via Zoom.

Opening Remarks	Daniel Niles	Head, Knowledge Networks Division, RIHN	
Keynote speech 1	Juichi Yamagiwa	Director-General, RIHN	
Keynote speech 2	Ilan Chabay	Co-Representative, KLASICA	
Moderator	Motoji Matsuda	Program Director, RIHN	
Presentation 1	Developing Creative Use of Images	Kenichi Sawazaki	Research Division, RIHN
Presentation 2	Closing the Culture Gap: Sustainability, Transformation, and the Arts	David Maggs	Metcalf Fellow on Arts and Society
Presentation 3	Sense of the Unseen Vol. I “Ghost Story and Nitrogen”	Kentaro Hayashi	SusN Project, RIHN
Presentation 4	A triangular relationship among science, art, and place: a practice of drama and scientific reconstruction in an uplifted coral reef island of Kikai-jima	Tsuyoshi Watanabe	SeeNE Project, RIHN
Presentation 5	Mobilising the Arts within the Satoconn project	Janet Dwyer	SATOCNN Project, RIHN
General Discussion			

#### Organized by

Research Institute for Humanity and Nature  
KLASICA Environmental Education Program,  
(Knowledge, Learning and Societal Change Alliance)

#### Contact

Environmental Culture Creation Program, RIHN  
Person in Charge: Karatsu Phone : 075-707-2355 E-mail : fukinotou@chikyu.ac.jp  
※Please let us know if you join via Zoom.

# RIHN-KLASICA Workshop : Abstract

## PRESENTATION 1 Developing Creative Use of Images

Kenichi Sawazaki 澤崎 賢一

Research Division, RIHN

In recent years, I have actively collaborated on projects with individuals from diverse fields and cultures, building on contemporary art centered around video. My goal is to establish new cultural paradigms that enable coexistence through the sharing of diverse values and questions within society. Additionally, I have evaluated and analyzed the outcomes and impacts of these projects from the perspectives of both artistic/social practice and academic research.

Among the transdisciplinary projects I have initiated are *Living Montage*, a platform for the interdisciplinary use of visual media, and the collaborative research project *Young Muslim's Eyes: Crosswork between Arts and Studies*. In advancing these projects, I have personally practiced and developed experimental methodologies that leverage multimodal

media—integrating various forms and tools—together with participants. Based on these projects, I am conducting transdisciplinary research on narrative methodologies (with a particular focus on video) that facilitate the intersection and evolution of communication from multiple perspectives during knowledge generation. In this presentation, I will introduce the filmmaking methodology of *Meta/Commons-Film* due to my research into practical and cross-disciplinary approaches utilizing the potential of video media.

I want to discuss the methodological possibilities of *Meta/Commons-Film* for fostering collaboration between science and art in addressing global environmental challenges.

## PRESENTATION 2 Closing the Culture Gap: Sustainability, Transformation, and the Arts

David Maggs

Metcalf Fellow on Arts and Society

The culture gap in the climate crisis is, arguably, wider than the technology gap, the policy gap, the knowledge gap, or any other gap separating us from a climate friendly world. But what is the culture gap? Why is it so persistent in our failing approaches to meaningful climate action? And how do we begin to address it? This talk explores the idea

that there is urgent work to be done beneath the surface of standard climate efforts, connecting the climate crisis to transformative change, transformative change to questions of ontology (or 'being'), and questions of being to the ontological agency of arts practices.

## PRESENTATION 3 Sense of the Unseen Vol.1 "Ghost Story and Nitrogen"

Kentaro Hayashi 林 健太郎

SusN Project, RIHN

Eighty percent of the air we normally breathe without realizing it is nitrogen. This is a very stable form, dinitrogen, made up of two nitrogen atoms bonded together. We need nitrogen to make proteins and DNA, but no matter how much this dinitrogen we breathe in, it does not become part of our bodies. Instead, we take in nitrogen in other reactive forms such as proteins and amino acids from food and drink. When humans acquired the technology to synthesize ammonia from dinitrogen in the early 20th century, we had access to chemical fertilizers and were able to grow many

crops and livestock that enriched our diets. As a consequence, however, our society has released huge amounts of reactive forms of nitrogen to the environment, damaging human and natural health. As a result of being too greedy for the beings that have supported us in the shadows, we are getting their retaliation. Yes, it is like a ghost story. Through ghost stories we can sharpen our senses and become aware of the deep relationship between our lives and nitrogen that we have not been able to see. This was the aim and hope of this event.

## PRESENTATION 4 A triangular relationship among science, art, and place: a practice of drama and scientific reconstruction in an uplifted coral reef island of Kikai-jima

Tsuyoshi Watanabe 渡邊 剛

ScENE Project, RIHN

To demonstrate a life-based model with relationship between human and nature for the sustainable future, we have studied and practiced with the member in scientific, artistic, and place-based communities in our project (ScENE) of RIHN. First, we used a drama to connect the high spatio-temporal resolution scientific data deduced from coral geochemistry and empirical modeling with narratives, histories, and culture derived from people living in the island. We realized that these residence-based theater could provide the opportunities for better discussion among different generation and gender in three domains and for sharing scientific data and individual memories.

Second, we experienced academic and artistic oriented environments for better understanding the difference and similarity of thinking, methods,

motivation, and evaluation between scientists and artists. We stayed at the laboratory of mass spectrometry in university and visited theater in the museum and produced different version of drama originated from the stories from the island. We attempted to reevaluate all scientific processes (hypothesis, sample and data accumulation, explanation of results, discussion by data and theories, and publication) by sense and experience of artists and vice versa.

In the progress of our practice, we are feeling that the strength of motivation from both side of scientist and artists are probably essential for advancing cocreation and fusion between science and art. The place-oriented community with unique histories of nature and human would provide one of suitable opportunities.

## PRESENTATION 5 Mobilising the Arts within the Satoconn project

Janet Dwyer

SATOCNN Project, RIHN

Considering the interconnections between people and non-human nature in cultural landscapes / Satoyama, some of the values and meanings held by stakeholders are not easy to represent in basic text or understand through scientific logic alone. For example, there is a performative element in Satoyama management which has deep cultural meaning to those communities who practise it. In the upland pastoral Satoyama of western Europe, traditional management of grazing animals such as ponies, cattle, sheep and reindeer is deeply embedded in the seasonal practices of local communities using methods which combine art and science. In both Japanese and European Social-Ecological Production Landscapes, longstanding traditional knowledge is passed between generations through regular, collective performance of different tasks and rituals which can be interpreted as a form of artistic expression giving particular meaning to the interconnections between people and the land. This aspect of land management is often invisible in contemporary debates focused on sustainability and climate resilience, and yet it holds

particular potential to engage a wider constituency in better understanding what makes these Satoyama landscapes so valuable. Realising these points highlights the opportunity for art and/or cultural artifacts to be a focus of investigation and celebration in transdisciplinary projects focused on Satoyama, in several ways including outreach, knowledge exchange and future planning.

The Satoconn team includes some members who have engaged with art in past projects, while for others this will be a new experience. At this early stage, we perceive potential obstacles in incorporating art and culture in our work, including issues of credibility and respect on all sides. We will seek to overcome these through careful co-creation processes where researchers are primed to identify and help to draw out endogenous art and cultural practice, rather than simply import it from outside. This also requires good facilitation skills to build confidence among all the actors in our living labs, enabling art and its potential to be developed as each lab identifies action-experiments to take forward, during the project.