

RIHN 16th International Symposium

The Arts of Living with Nature

March 7 - 11, 2022
Online

Organized by

Research Institute for Humanity and Nature (RIHN)
National Institutes for the Humanities (NIHU)
Inter-University Research Institute Corporation
and
École des Hautes Études en Sciences Sociales (EHESS)

PRÉCIS: The Arts of Living with Nature

Twenty years ago, the Research Institute for Humanity and Nature was established as one of the sole scientific institutes in the world taking a cultural approach to the study of nature, environment, and environmental problems. Based in Kyoto, Japan, the institute was established on the basis of East Asian philosophies and ways of life in which culture is a constitutive element of the surrounding world, whose intrinsic nature nonetheless remains fundamentally out of reach, unpossessable, an infinite source of mystery and inspiration.

Twenty years on, humankind is now widely seen to be everywhere within nature, especially as illustrated by idea of the Anthropocene and the dangers of global climate crisis. Redefined in our human image, nature is transformed into a super-complex techno-institutional problematic. In the Anthropocene, it is often said that humankind must finally properly 'manage the biosphere'.

Instead, as RIHN enters its third decade, increasingly alarmed by human incursion into vast nature and its consequences for human communities, we return to the creativity of life. RIHN's 2021/2022 international symposium, *The Arts of Living with Nature*, addresses the arts as the fundamental creative fields of life. as they are instantiated in things, places, and social forms, which in turn express humankind's experience of living in continuity with the earthly forces that are ever at work.

This 2021/2022 symposium builds on two previous RIHN collaborations with scholars at Kyoto University and l'École des Hautes Études en Sciences Sociales (EHESS) of France ("Dialogue: Japanese Views of Nature" at Kyoto University in 2018, and "Does Nature Think?", held at UNESCO Headquarters and at Maison de la Culture du Japon in Paris, 2019). Those events joined Japanese and French scholars in exploration of different philosophical standpoints and field studies challenging the dualistic modern Nature/Culture paradigm. These past inquiries must also be extended to dismantle the dualisms clinging to key concepts of our present symposium, such as art/technology, art/craft, aesthetic/utility.

The garden provides a key point of entry. Gardens are sites of both labor and repose, idealized representations of nature that are nourishing to body and mind. In microcosm, gardens can express human understandings of the principles of life, even as their plants, trees, animals, insects, and soils remain as silent ambassadors of other kinds of time and patterns of interaction. In human history, gardening is also a close cousin of gathering, and in this view, the techniques of the garden also extend to other much more dispersed activities and territories, informing different ways of life in particular places.

In the *Arts of Living*, we continue to explore Eastern and Western conceptions of natural intelligence, for such ideas of unpossessable alterity affirms a creative role for humankind. We explore these root sources of human creativity in the material world, as they extend across the formal plastic arts, craft, and fields such as dance, music, and performance, all of which can be seen to speak to the human hope for life within a nature that remains a vast source of the unknown.

OUTLINE OF THE SESSIONS

The program follows a traditional Japanese narrative structure, progressing through four phases: Opening, Reception, Transformation, and Conclusion. We have adapted this structure, adding a Prelude that helps us to set the stage, and shifted the orientation of our last phase from Conclusion to Renewal.

Day 1 Prelude. The Arts of Living with Nature

This Prelude takes the form of a dialogue between YAMAGIWA Juichi, RIHN's Director-General, a primatologist by training and most recently the President of Kyoto University, and Oussouby SACKO, President of Kyoto Seika University, and a landscape architect by training. Taking the climate crisis as a point of departure, this conversation begins with the idea of a "Garden Earth", and what this concept can mean today as humankind is faced with the need to move beyond anthropocentric and Western ideas of nature.

Day 2 Opening. Earthly Intelligence: The Planetary Vernacular

We are increasingly aware of the action of the non-human world. Humankind is surrounded by complex forms of consciousness and cognition, whose creativity can be both intellectually challenging and psychologically reassuring. This session engages non-human sensory experience of the Earth in its own right, for the challenge it poses to our human habits of thought, and for its potential to expand our perception of the creative Earth.

Day 3 Reception. Garden Planet: The technodiversity of life

Gardens are laboratories for interpreting and experimenting with the agencies of nature. As they evolve, they express understandings of sets of ideas about the natural world. In receiving the ideas of earthly intelligence described in Day 2, we are able to see that this intelligence is not random, but intentional, in the sense that it reflects sets of practices, suites of activities, much in the same way as do human technologies. Here we open to the infinite and interlocking techniques of life through which humans have experienced the Earth.

Day 4 Transformation. Nature's Arts

"We inhabit pre-existing forms, and in inhabiting them we change them, and are changed." The idea of *ars* is always lurking within the arts. The Latin roots of this term refer to 'skilled labor'. *Ars* emphasizes the role of humankind in transforming the materials of the Earth—and in so doing, transforming the human mind and body as well. This process proceeds firstly through the bodily senses. This session speaks to this sensuous and aesthetic experience as a fundamental mode of human exploration and learning, a field of experience from which we learn as much about ourselves as we do of the Earth.

Day 5 Renewal. Staying on Earth

Humans may dream today of detaching themselves from the Earth, but this vision of humanity finally abandoned to itself seems a greater tragedy than triumph. Turning away from the creative intelligence of the planet would only leave humankind lonely and impoverished, bereft of companion creatures, alienated from the great creative potential of the Earth. Yet we must look deeply, both within and without, for the return passage, and seek to understand the living intelligence of the planet as the ultimate source material of human perception and dialogue with the infinite mystery of the world.

PROGRAM

Monday, 7 March 2022

Day 1

Prelude

The Arts of Living with Nature

(JST Tokyo)

19:00-20:30 **Dialogue: Earthly Garden**

YAMAGIWA Juichi (RIHN)

Oussouby SACKO (Kyoto Seika University, Japan)

Comments and symposium overview

Frédéric JOULIAN (EHESS, France)

ABE Ken-ichi (RIHN)

Daniel NILES (RIHN)

Tuesday, 8 March 2022

Day 2

Opening

Earthly Intelligence: The Planetary Vernacular

(JST Tokyo)

12:00-14:00 **Academic Session**

Leveling the Field in Primatology and Beyond

Christine E. WEBB (Harvard University, USA)

More-than-Human Gardening for Multispecies Sustainability

Christoph RUPPRECHT (Ehime University, Japan)

Shared Responsibilities: Negotiating Standards of Behaviours Between Humans and Non-humans

Damien KUNIK (Musée d'Ethnographie de Genève, Switzerland)

Moderator: **Daniel NILES** (RIHN)

19:00-20:30 **Public Session**

Cosmophany: The Living Art of Opening Ambient Worlds

Augustin BERQUE (EHESS, France)

The Wrong Kinds of Nonhumans

Tim INGOLD (University of Aberdeen, UK)

Moderator: **Frédéric JOULIAN** (EHESS, France)

Wednesday, 9 March 2022

Day 3

Reception

Garden Planet: The Technodiversity of Life

(JST Tokyo)

17:00 -19:00 **Academic Session**

Design of Perspective

HANAMURA Chikahiro (Osaka Prefecture University, Japan)

On the Human Environment with Imagination and Calculation

KUMAZAWA Terukazu (RIHN)

Ambiguity of Nature, Traditional Knowledge, and Transdisciplinary Approach: Disasters and Ecosystem Services in Japan

YOSHIDA Takehito (RIHN)

Resisting Disasters: Subsistence Gardens in Vanuatu

Maëlle CALANDRA (Centre de Recherche et de Documentation sur l'Océanie, France)

Moderator: **Hein MALLEE** (RIHN)

19:15-20:45 **Public Session**

Reciprocity: The End of *Othering*

Monica GAGLIANO (Southern Cross University, Australia)

The Biography of a Garden

OGAWA Katsuaki (Ueji family 12th generation, Japan)

Humans/Non-Humans and the Shared Waza

Frédéric JOULIAN (EHESS, France)

Moderator: **ABE Ken-ichi** (RIHN)

Thursday, 10 March 2022

Day 4
Transformation
Nature's Arts

(JST Tokyo)

17:00 -19:00 **Academic Session**

KURITA Koichi × SUDA Yoshihiro
OTA Tomoko (Yamanashi Prefectural Museum of Art, Japan)

Re-reading The Story of Mimi-nashi-Hoichi by Lafcadio Hearn
- Why Do Blind People View Cherry Blossoms? -
HIROSE Kojiro (National Museum of Ethnology, Japan)

Instrumentalizing Art or Aestheticizing the World?
David MAGGS (Metcalf Foundation, Canada)

Moderator: **TERADA** Masahiro (RIHN)

19:15-20:45 **Public Session**

ONO Shinryu (Tennoji Gakuso Garyokai / Kansai University, Japan)

The Role of Art and Curation in the Anthropocene
HASEGAWA Yuko (21st Century Museum of Contemporary Art, Kanazawa, Japan)

Art, Science, and Nature: Making Sense of Data for Sustainable Futures
Ilan CHABAY (Institute for Advanced Sustainability Studies (IASS) Potsdam, Germany)

Moderator: **ABE Ken-ichi** (RIHN)

Friday, 11 March 2022

Day 5

Renewal

Staying on Earth

(JST Tokyo)

17:00 -19:00 **Academic Session**

Minakata Kumagusu and the Emergence of Queer Nature: The Civilisation Theory, Buddhist Science, and Microbes, 1887-1892

HONDA Eiko (University of Oxford, UK)

Readable Worlds. Practice-based Mesology in Craft and Graft

Yoann MOREAU (EHESS, France)

Capturing Nature: The Depiction and Representation of Nature by Optical Instruments

ONO Tadashi (École Nationale Supérieure de la Photographie, France)

Plécher the Living: Research Hypothesis for the Future of Traditional Ecological Techniques in the Morvan

Caroline DARROUX (La Maison du patrimoine oral de Bourgogne, France)

Moderator: **Daniel NILES** (RIHN)

19:15-21:00 **Public Session**
Round table discussion

De-colonizing Nature

Sander VAN DER LEEUW (Arizona State University, USA)

Oussouby SACKO (Kyoto Seika University, Japan)

HASEGAWA Yuko (21st Century Museum of Contemporary Art, Kanazawa, Japan)

YAMAGIWA Juichi (RIHN)

Moderator: **Frédéric JOULIAN** (EHESS, France)

ABE Ken-ichi (RIHN)

Daniel NILES (RIHN)

Closing

Frédéric JOULIAN (EHESS, France)

ABE Ken-ichi (RIHN)

Daniel NILES (RIHN)

Dialogue

Earthly Garden

YAMAGIWA Juichi
Research Institute for Humanity and Nature, Japan

Dr. Juichi Yamagiwa, Director-General of RIHN, is a world-renowned researcher and expert in the study of primatology and human evolution. Awarded Doctor of Science from Kyoto University in 1987. After holding positions at the Karisoke Research Center, Japan Monkey Center, and Primate Research Institute Kyoto University, he has been Professor of Graduate School of Science at Kyoto University since 2002. Dean of Graduate School and Faculty of Science, 2011-2013. 26th President of Kyoto University, 2014-2020. Served as President of International Primatological Society, 2008-2012, also as Editor in Chief of *Primates*, a quarterly peer-reviewed scientific journal of primatology published by Springer Science+Business Media, 2010-2014. Domestically, he served as the president of JANU, the president of Science Council of Japan, and the ongoing member of Environmental Policy Committee of Ministry of Environment. His passion for fieldwork research frequently made him travel to some countries of Africa, where he discovered an abundance of new findings related to gorillas, through his unique viewpoint of evolution.

Dialogue

Earthly Garden

Oussouby SACKO
Kyoto Seika University, Japan

Born in Mali in 1966, **Oussouby SACKO** received government scholarship and studied architecture in China. Residing in Japan since 1991, he earned his PhD at Kyoto University's Graduate School of Engineering, Department of Architecture, researching relationships between society and architectural space. His publications include *Literacy and Culture of Knowledge* (Nakanishiya Publishing, 2007) and *Contemporary African Culture Today* (Seigensha, 2020). Joining Kyoto Seika University in 2001, he was promoted to Professor in 2013. On April 1, 2018, he was elected as the President of the University.

Leveling the Field in Primatology and Beyond

Christine E. WEBB
Harvard University, USA

Dr. Christine E. Webb is a broadly trained primatologist with expertise in social behavior, cognition, and emotion. She has worked with humans' closest living relatives in diverse settings for over 15 years. She investigates how other primates manage and resolve conflicts and underlying affective states like empathy and jealousy, countering longstanding notions that these complex socioemotional capacities are human-unique. She simultaneously collaborates with philosophers to reimagine the role of science in the growing charge to grant moral status to other animals. Her latest work critically engages with anthropocentrism in primatology, science, and society. She is interested in doing and teaching science that reimagine relationships between humans and the more-than-human world, including those between scientists and the beings with whom they work.

Abstract

My encounters with other primates have fundamentally changed the way I see them, myself, and the rest of Nature. Such experiences frequently challenge my conventional scientific training, which emphasized detachment and reductionism in the service of "objectivity." Drawing on my research on chimpanzee prosocial behaviors like consolation and underlying emotions like empathy, I'll discuss recent debates about the presence and extent of great ape prosociality. I will argue that some studies inadvertently create an unlevel playing field, allowing us to test human abilities in other species, but unlikely to illuminate their own rich socioemotional and cognitive worlds. I will argue that a less human-centric paradigm would bring us closer to understanding other animals on their own terms, rather than comparing them to a human standard of which they often inevitably "fall short." I'll conclude by discussing the need to go beyond anthropocentric paradigms not just in the interest of good science, but in order to reimagine our relationship to other species more broadly.

More-than-Human Gardening for Multispecies Sustainability

Christoph RUPPRECHT
Ehime University, Japan

Christoph Rupprecht is a geographer working on cities from the perspectives of food, agriculture, green space, degrowth, multispecies/more-than-human thinking and solarpunk. Currently an Associate Professor at the Department of Environmental Design, Faculty of Collaborative Regional Innovation at Ehime University, he's also a founding member and Director at the non-profit organization FEAST. Recent work includes the paper "Multispecies sustainability", the science fiction anthology "Multispecies Cities" (World Weaver Press), and involvement in the upcoming exhibition "Microbes really are all around" launching at the Miraikan National Museum of Emerging Science and Innovation in April 2022.

Abstract

A mix of folly and hubris underpins the conclusion that, having managed to wreak unprecedented havoc on Earth and its inhabitants, Western Science can and must now take the reins and lead efforts in planetary stewardship to 'tame Gaia'. In our recent proposal to redefine sustainability around species' interdependent well-being, which we have argued cybernetics shows is too complex to be controlled top-down. Reflecting on three principles of multispecies sustainability, this talk: 1) traces why more-than-human intelligence is key to "absorbing variety" involved in meeting diverse, changing, interdependent and inseparable needs of multiple species, 2) explores what forms "operational autonomy" might take in systems that rely on and respect multispecies agency, and 3) speculates about more-than-human anticipatory capacities. Taking up the symposium's theme, the talk concludes with a brief glimpse into related creative collaborations, followed by an appeal to jointly imagine arts of planetary gardening for multispecies sustainability: gardening not as taming, but as co-creation, negotiation, coexistence, mutual respect, caring for and being cared for by other life.

Shared Responsibilities: Negotiating Standards of Behaviours Between Humans and Non-humans

Damien KUNIK
Musée d'Ethnographie de Genève, Switzerland

Damien KUNIK is the curator for the Asian collections at the MEG – Musée d'ethnographie de Genève, Switzerland since 2020. After his studies at INALCO (Paris, France), University of Geneva (Switzerland) and Keio University (Tokyo, Japan), he obtained his PhD with a thesis (in French) titled “Art and Matter – Cultural nationalism and folk heritage in 20th Century Japan” (2016) and spent the two following years at the National Museum of Ethnology (Osaka, Japan). Outside of his current curatorial work, his research is focused on the anthropology of techniques as well as the history of anthropology.

Abstract

In the age of the Anthropocene, the idea of shared responsibilities between humans and the broad realm of the non-human carries more than a symbolic meaning. At the center of an ethical debate that nowadays informs even legal documents, the active maintenance of good relations with the different elements making up the ecosystem -material and spiritual, living and non-living- has become pivotal in the sustainable management of resources past, present and future.

This topic is a major chapter of the current temporary exhibition held at the Museum of Ethnography in Geneva (MEG). Titled “Environmental Injustice – Indigenous People’s Alternatives”, the exhibition explores various Indigenous Peoples’ views on the matter and their concrete application in the everyday.

Inspired by this approach valued since the inception of the exhibition in 2019, the MEG has deeply reassessed its curatorial and heritage management practices towards the ethnographic collections held in its walls.

Cosmophany: The Living Art of Opening Ambient Worlds

Augustin BERQUE
École des hautes études en sciences sociales, France

Augustin BERQUE (1942-), a geographer and orientalist, is a retired director of studies in mesology at the EHESS. A member of the Academia europaea, he was in 2009 the first Westerner to receive the Fukuoka Grand Prize for Asian cultures, and in 2018 was awarded the International Cosmos Prize. Latest books : *Recouvrance. Retour à la terre et cosmicité en Asie orientale* (Éoliennes, 2022) ; *Entendre la Terre. À l'écoute des milieux humains* (Le Pommier, 2022) ; *Dryades et ptérodactyles de la Haute Lande. Dessins et légendes* (Non-Agir, 2022). Webpage : <https://ecoumene.blogspot.com/>

Abstract

The word « art » is here understood in the double meaning of its Indo-European root AR-, i.e. an idea of joint and an idea of arrangement. How do living beings arrange the juncture between themselves and the environment? The question will not be considered only in ecological (or biological) terms, but also in ontological and logical terms ; that is, onto/logically as well. It implies the subjecthood of the living, as advocated by Uexküll (1864-1944) and later by Imanishi (1902-1992), including the human, as advocated by Watsuji (1889-1960), in the epistemic frame of mesology (Umweltlehre, fûdoron 風土論 : the study of milieux, or ambient worlds), which implies not only an overcoming of modern dualism and mechanicism, but also a sublation (Aufhebung) of two incompatible logics : the Aristotelian logic of the identity of the subject, and the Nishidian logic of the identity of the predicate, as represented by the concept of trajection (tsûtai 通態).

The Wrong Kinds of Nonhumans

Tim INGOLD
University of Aberdeen, UK

Tim Ingold, FBA, FRSE, is Professor Emeritus of Social Anthropology at the University of Aberdeen. He has carried out fieldwork among Saami and Finnish people in Lapland, and has written on environment, technology and social organisation in the circumpolar North, on animals in human society, and on human ecology and evolutionary theory. His more recent work explores environmental perception and skilled practice. Ingold's current interests lie on the interface between anthropology, archaeology, art and architecture. His recent books include *The Perception of the Environment* (2000), *Lines* (2007), *Being Alive* (2011), *Making* (2013), *The Life of Lines* (2015), *Anthropology and/as Education* (2018), *Anthropology: Why it Matters* (2018), *Correspondences* (2020) and *Imagining For Real* (2022).

Abstract

Most philosophical discussions of life in a more-than-human world continue to revolve around a human centre. Accounts of interspecies communication, for example, invariably focus on exchanges between humans and nonhumans, never between nonhumans of different kinds. Behind this bias, there still lurks an assumption that humans are exceptional in the extent to which they enrol other kinds into their collective lives. Rejecting this assumption, we recognise that just as much as humans share a world with nonhumans, so do stones share a world with non-stones, trees with non-trees, sheep with non-sheep. How, then, can we rewrite the history of the world in a way that allows every inhabitant to be itself-in-relation-to-others, rather than only in relation to us?

Design of Perspective

HANAMURA Chikahiro
Osaka Prefecture University, Japan

HANAMURA Chikahiro is an Associate Professor at the Graduate School of Economics, Osaka Prefecture University. As a Landscape Artist with a Ph. D in Environmental Sciences & Technologies, his research focuses on the landscape based on interactions between human and environment including physical and psychological aspects. He has developed a new theory, "Trans-scape theory" and method "Design of Perspective" to approach the design of self-imaginary landscape. All of his art works including installation arts, filmmaking, architectural design, and performing arts, has been created on the basis of its techniques.

Abstract

The current problem of the global environment turns on the environment of viewpoint rather than the environment of itself. Even in the field of the landscape design created the scenery based on the relation with human being and the environment, their studies and practices have been centered on designing the environment. Therefore, the purpose of the study concentrates to design aspects of human experiences toward a place.

When we, as a subject, look at the environment, we see it visually at the same time to see it mentally. As we see something over and over, we are getting used to it, and we do not see it as scenery last. However, once the relation changes, a new scenery is created. Its phenomenon is named "Trans-scape".

For "Trans-scape" theory, landscape is created by the relation with "land" and "scape", and each of factors has two characteristics of "physical aspects" and "psychological aspects".

This becomes the design approach to create a new scenery by designing psychological aspects directly or indirectly. Its method is named "Design of Perspective".

The scenery repeats appearing and disappearing. Everything including value, meaning and our reality to the world continues changing like scenery. However, we cannot have a neutral viewpoint, and our viewpoint of things is easily fixed.

If our view and state of mind make the world, it is insufficient to focus on only physical aspects. It is necessary to do our own perspective differently before we tackle the environmental problems.

On the Human Environment with Imagination and Calculation

KUMAZAWA Terukazu
Research Institute for Humanity and Nature, Japan

Dr. Kumazawa specializes in regional planning and environmental informatics, and has been developing systems to connect and visualize people's knowledge in various fields and positions, while supporting regional development in Shiga Prefecture and conducting workshops to think about the future environmental society. In recent years, he has developed a website called "Visual Keyword Map of Global Environmental Studies" and has also created contents to help people understand global environmental studies. In addition, a joint research project entitled "Fudo"-nization of Advanced technology: How to imagine the plausible future of human-computer interdependency" is underway from fiscal year 2019 with a grant from the Toyota Foundation.

Abstract

In a future world where knowledge processing by computers is the norm, what will the environment be like for people? The advancement of digital technology will make the embodiment of ideas and thoughts faster and easier.

The objects of imagination and thought has expanded from the local to the global, from physical space to virtual space. I will first focus on the past, referring to the cases of local food culture and resource use, and argue that externalization of knowledge processing is the key.

On the other hand, a rich and realistic imagination is in part supported by a wealth of knowledge. Many of us cannot name the wildflowers that grow in front of us. At the same time, however, there are cases where people who have experienced the pseudo-nature created by online games are interested in its real experiences. The reality itself for us may be changing. I will discuss the signs of this change and the types of people who reflect it.

Finally, as the boundary between natural and artificial objects is dissolving, we are now being asked how to reconstruct the concept of "thing. While it becomes difficult to see the object to be imagined, the presentation will show that the constraint of region rather helps us to imagine the future.

Through the above discussion, I would like to think about the environment for people in the future from the perspective of taking in the outside world and making it a coherent phenomenon.

Ambiguity of Nature, Traditional Knowledge, and Transdisciplinary Approach: Disasters and Ecosystem Services in Japan

YOSHIDA Takehito
Research Institute for Humanity and Nature, Japan

Takehito Yoshida is an ecologist and limnologist who studies diversity and complexity of organisms and ecosystems from the viewpoints of adaptation and system dynamics, and explores human-nature interactions and sustainability in local communities in Japan. Trained in Kyoto University (PhD) and Cornell University (postdoc), he was a member of the faculty at the University of Tokyo at Komaba before assuming joint appointments at RIHN and the University of Tokyo.

Abstract

Nature of the Japanese archipelago is characterized by diverse types of ecosystems, distinct seasons formed by the Asian monsoon, plenty of disturbances including floods, landslides and volcanos, all of which contribute to harbor diverse organisms in lands and seas. Humans also shaped the nature of Japan throughout the long history, and Satoyama landscapes and Satoumi seascapes were created as the result of lasting human-nature interactions, which flourished cultural diversity as well as maintaining biodiversity in local socio-ecological systems. On the other hand, nature challenges humans by disasters, for example, due to floods and landslides caused by heavy rain. Although modern engineering technologies prevented some but not all disasters, humans have long traditions to cope with disasters before those technologies developed, in which ambiguity of nature as challenges (disasters) and blessings (ecosystem services) underlies. This ambiguity is innate to the interaction between nature and humanity, and the plentiful knowledge around it has been passed down from generation to generation and still remains in local communities. I will talk about some examples of the traditional knowledge of how to avoid disasters and be given nature's blessings at the same time in mountains, rivers, and lakes of Japan, based on the outcomes of our RIHN research project. My talk stresses that cooperation and collaboration by diverse actors are crucial for recognizing and utilizing the traditional knowledge in actual solutions and actions, and that those knowledge is significant for realizing the sustainability of local socio-ecological systems in the era of social and ecological instabilities.

Resisting Disasters: Subsistence Gardens in Vanuatu

Maëlle CALANDRA

Centre de Recherche et de Documentation sur l'Océanie, France

She completed a PhD in socio-cultural anthropology in 2017 at EHESS, supervised by Pr. Philippe Descola and Pr. Pierre Lemonnier. She has been awarded the best doctoral dissertation for the year 2018 by the Musée du Quai Branly-Jacques Chirac and by THESE-PAC for the best thesis on the South Pacific. She is presently a postdoctoral fellow at the International Research Centre of Disaster Science and Sustainable Development, and a research associate at CREDO (UMR 7308). She specialises in Pacific societies, particularly in rural Vanuatu. Her work sits at the nexus of theorisations of disaster, humanitarian aid and forced migrations.

Abstract

Based on ethnographic data collected between 2011 and 2018 on Tongoa island (Central Vanuatu, South Pacific), this presentation seeks to highlight the singularity of the local horticulture in the context of Vanuatu. This archipelago is known for being particularly vulnerable to the effects of climate change and is commonly exposed to large environmental hazards (landslides, volcanic eruptions, cyclones and droughts). The frequent occurrence of these devastating disasters is reflected in relevant international rankings. As in previous years, it appears as the country with the highest disaster risk worldwide. However, the local population has learned to live in this environment, and they have developed specific knowledge and coping strategies reflected, among others, in the architecture of their so-called "traditional" houses and their agriculture. Here, I wish to illustrate how inhabitants anticipate destroying events through daily practices rooted in a careful reading of their environment. I will present the different types of gardens encountered in Tongoa and also hope to offer insights on why they provide locally the threshold with which to measure and define disasters.

Reciprocity: The End of *Othering*

Monica GAGLIANO
Southern Cross University, Australia

Monica Gagliano, PhD is a Research Associate Professor of evolutionary ecology affiliated with the Sydney Environment Institute at the University of Sydney and currently based at Southern Cross University where she directs the Biological Intelligence (BI) Lab as part of the Diverse Intelligences Initiative of the Templeton World Charity Foundation. Monica has pioneered the brand-new research field of plant bioacoustics, which for the first time, experimentally demonstrates that plants emit voices and detect and respond to the sounds of their environments. Her work has extended the concept of cognition in plants. By demonstrating experimentally that learning and memory are not the exclusive province of animals, Monica has reignited the discourse of plant subjectivity, as well as ethical and legal standing. Inspired by encounters with nature and indigenous elders from around the world, Monica applies an innovative and holistic approach to science. one that is progressive because it is comfortable engaging at the interface between areas as diverse as ecology, physics, law, anthropology, philosophy, literature, music, the arts, and spirituality. By re-kindling a sense of wonder for the beautiful place we call home, she is helping to create a new ecology of mind that inspires the emergence of revolutionary solutions toward human interactions with the world we co-inhabit. Monica's studies have led her to author numerous ground-breaking scientific articles and books, including *Thus Spoke the Plant* (2018) and recent edited collection, *The Mind of Plants* (2021). Her upcoming project is called *Resonant Earth*, a new research initiative for acoustically-assisted planetary regeneration through the direct engagement with, and listening to, all sources of wisdom derived from humans, plants, and the land. More information: www.monicagagliano.com

Abstract

In modern parlance, the word reciprocity conjures gestures of mutual giving, caring, and sharing. Reciprocity is intuitively understood as a mutually beneficial exchange, where one individual selectively helps another individual that will provide benefits in return. Within the boundaries of a human-centred view, the "individual" in question is implicitly assumed to be human. Naturally, the use of the word reciprocity has long been limited to humans sharing with other humans. And yet, reciprocity is not an exclusively 'human thing'. Reciprocity is widespread and inclusive, being of great importance to many non-human others, from tiny bacteria and hidden fungi to an extraordinary diversity of plants and animals, as well as mountain tops and the living waters of the big rivers. What if our exclusive use of the word has effectively excluded us from the world? Could non-human others teach us reciprocity and embrace us back to the world?

The Biography of a Garden

OGAWA Katsuaki

Ueji family 12th generation, Japan

OGAWA Katsuaki was born in 1973. He trained under OGAWA Jihei XI from the time he entered high school. The family business began about 260 years ago when the first generation of the family, who was a samurai warrior, decided to pursue the path of gardening instead. Each subsequent generation has taken the name Ogawa Jihei, whose style has been especially influenced by the seventh generation, who created the Heian Jingu Shrine garden in Kyoto, among others, in a way respecting the surrounding natural scenery. OGAWA Katsuaki spent much of his childhood in these gardens, and trained under OGAWA Jihei XI from the time he entered high school. After graduating from the College of Law at Ritsumeikan University, he devoted himself to creating gardens, and is exploring new possibilities for gardens, including gardening with the participation of citizens, in addition to the creation of traditional gardens.

Abstract

The role of a garden is to connect people with nature. Trees live for hundreds of years, stones for tens and hundreds of thousands of years, and the earth for billions of years, and these different generations meet in the garden. People who live for a few decades yearn for nature and often seek gardens. (Sometimes people seek gardens as way to control nature). Some gardens follow the workings of nature, while others are the exact opposite. The form of a garden is not the most significant; it is a place where you can feel nature's way. A garden used to be a part of daily life: 家 (House) + 庭 (Garden) = 家庭 (Home), rather than an extraordinary place to visit at shrines and temples. Today, there are many green belts, but the number of thoughtfully created gardens has decreased. In the garden, people's thoughts and feelings are exchanged across generations. Creating a garden is therefore a collaborative effort with our ancestors across generations, and a task to be passed on to future generations.

Humans/Non-Humans and the Shared Waza

Frédéric JOULIAN

École des hautes études en sciences sociales, France

Frédéric Joulian is an anthropologist. Assistant professor at the *École des hautes études en sciences sociales*, he was deputy director of the Social Anthropology Laboratory at the Collège de France and head of the interdisciplinary program *Evolution, Natures and Cultures* at the EHESS until 2011. He directed the interdisciplinary journal *Techniques&culture* from 2006 to 2016. His research focuses on evolutionary processes and the meanings of technical and cultural phenomena over time and on human-animal interactions in Africa and Europe. His main publications include: *La Nature est-elle culturelle?* Éditions Errance (1998), *Les Natures de l'Homme*, with S. de Cheveigné (2007), *Dire le Savoir-Faire* with S. d'Onofrio (2008), *Anthologie raisonnée de Techniques&culture* with G. Bartholeyns and N. Govoroff (2010), *Geste et Matière* (2011). He coordinated with Y.-P. Tastevin and the MuCEM the edition of a collective work on the question of the remainder and waste, entitled "*Fixing the World, Excess, Remainder and Innovation*" (2016) and "*The Instrumental Body*" with G. Bartholeyns in 2017. He is now devoting himself to a personal work tracing all of his work in Africa: "*From the origins of culture: Men and Chimpanzees in Perspective*" and to an editorial project "*Anthropographiks*" associating Human sciences and Manga which gave rise in 2021 to an exhibition *Washi, from Mulberry to Manga, the art of paper in Japan*, in partnership with Seika University and to a book just published on the arts of learning and transmission *Waza, the inefable art of learning*, with A. Takada, X. Tian and M. Shimada (2021) Kyoto Univ, Seika Univ. and the RIHN.

Abstract

The question of Waza, life skills, and the arts of living with nature will be raised in my intervention by some general remarks showing the blockages of thought and action, blockages linked to the dual ontologies with which we organize and act on the world, or more dramatically, to those linked to an evolutionism based on some idealized material progress, or worse, on a liberal and consumerist vision of the common goods. Facing climate change and its impacts on the planetary system and on our societies requires us to address these blockages, this complexity. It means taking the measure of cohabitation and the different forms of life. It means creating mini-worlds, gardens, exploring sustainable artisanal cultures, sharing non-human intelligences, and creating new and exciting relationships and contracts for the benefit of all.

KURITA Koichi × SUDA Yoshihiro

OTA Tomoko

Yamanashi Prefectural Museum of Art, Japan

2006 Completed master's course at Graduate School of Humanities and Sociology and Faculty of Letters, The University of Tokyo

Selected exhibitions: IKEDA Tatsuo (2010), HAGIWARA Hideo (2013), Japanese Masters of the Night (2015), FUKAZAWA Yukio (2018), KURITA Koichi × SUDA Yoshihiro (2020)

Abstract

In 2020, the exhibition “KURITA Koichi × SUDA Yoshihiro -Contentment in the details-” was held at the Yamanashi Prefectural Museum of Art. KURITA Koichi(1962~) and SUDA Yoshihiro(1969~), both natives of Fuefuki city in Yamanashi, are contemporary artists who are active not only in Japan but also internationally. Kurita exhibits the soil he had gathered by hand at each location he visits. Suda carves and colors Japanese white-bark magnolia to produce woodcarvings of plants, and displays them in various ways within the space, something which was also done in the exhibition as various installations. The subtitle of the exhibition “-Contentment in the details-” signifies that the important things dwell in the small objects around us. It is the same attitude that the two artists share when approaching objects. In the exhibition, we also suggested that the vernacular of their hometown Yamanashi had a considerable amount of influence on the forming of this attitude. In the present day, focusing on what we are given from the community can lead to the question of what is important to us in our livelihoods. Kurita and Suda's art provide us with profound suggestions on the subject.

Re-reading The Story of Mimi-nashi-Hoichi by Lafcadio Hearn

- Why Do Blind People View Cherry Blossoms? -

HIROSE Kojiro
National Museum of Ethnology, Japan

Born in Tokyo in 1967. He lost his sight at the age of 13. He graduated from the Special Needs Education School for the Visually Impaired at the University of Tsukuba and matriculated at Kyoto University.

In 2000, he received his PhD in literature from the Graduate School of Kyoto University.

His research specialization is Japanese religious history and tactile culture. He is working on a practical study of the “Universal Museum”, a museum that all can enjoy, and creates various events around the theme of touch throughout Japan. He has written many books, including most recently *But Still We Stay in Close Contact!* (*Soredemo bokutachi-wa Noukousesshoku”-wo tsuzukeru!* Chiisagoshi Publisher). He curated a special exhibition “Universal Museum: Exploring the New Field of Tactile Sensation” exhibited September-November 2021 at the National Museum of Ethnology.

Abstract

Each spring, summer, autumn and winter has its own sound. Let's try to feel that sound with our bodies, using our bodily senses other than sight. In today's vision-dominated society, this paper appeals for the restoration of the body's antennae (those sensors distributed throughout the body). In October 2021, I published a picture book *Touching the Sound - “Hands” to Enjoy Spring, Summer, Autumn and Winter* (音にさわるーはるなつあきふゆをたのしむ「手」) that expresses the Japanese experience of four seasons (日本の四季の風景) in a tactile way. This book is a 21st century version of the story of Mimi-nashi-Hoichi, that is, the story of Hoichi after his ears were cut off due to a family grudge. The illustrations of cherry blossoms, cicadas, fallen leaves, and snow that appear on each page are printed with tactile ridges. These unique picture books, which are fun to look at and stimulate the imagination when touched, will surely give us clues to sharpen our antennae. In the current COVID-19 disaster, where non-contact is emphasized, re-reading the story of Mimi-nashi-Hoichi, which pursues the value of invisible things, will spread a chain of diverse inspirations.

Instrumentalizing Art or Aestheticizing the World?

David MAGGS
Metcalf Foundation, Canada

David Maggs carries on an active career as an interdisciplinary artist and researcher focused on arts, climate change, and sustainability. A student of Jane Coop, Andre Laplante, and Marc Durand, he is the founder and pianist for Dark by Five (darkbyfive.com), has written works for the stage, and collaborated on large augmented reality and virtual reality projects (see *Mummer's Journey*). David is the artistic director of the rural Canadian interarts organization Gros Morne Summer Music (gmsm.ca), and founder and co-director of the Graham Academy, a youth training academy founded in honour of his teacher and mentor, Dr. Gary Graham. He initiated and co-produced the CBC doc channel film *The Country*, exploring the Canadian government's handling of indigenous identity in Newfoundland.

As a fellow at the University of Toronto's Munk School for Global Affairs, David co-authored *Sustainability in an Imaginary World* (Routledge Press, 2020) with mentor and longtime collaborator John Robinson, exploring the relationship between art and sustainability. He is former senior fellow at the Institute for Advanced Studies in Sustainability in Potsdam, Germany, where he led work on culture and climate change. Currently he is the inaugural Innovation Fellow in residence at the Metcalf Foundation where he will explore the role of art in society, with particular focus on innovation, climate change, and cultural policy. David has been a featured speaker at the Canadian Arts Summit (Charlottetown, Banff, Montreal), The International Transdisciplinarity Conference (Leuphana), the National Valuing Nature Conference (Corner Brook), The American Association for the Advancement of Science (Vancouver), Swiss Federal Institute of Technology (Zurich), Sustainability Through Art Conference (Geneva), the Narratives of Transformation conference of the International Association for Analytical Psychology (Berlin/Kyoto), and elsewhere.

Abstract

The past decade has featured a sharp increase in interest in the arts as problem-solver. That is, a growing faith that the arts can 'do something useful' in problem spaces as diverse as criminal rehabilitation and climate change. This talk explores the roots of this enthusiasm, the risks associated with it, and some of the theoretical and methodological implications my research has developed in an attempt to reduce those risks while nonetheless not turning our backs on this growing desire for a more engaged relationship between art and society. The aim is to establish a clear, if somewhat paradoxical middle ground: a relationship between art and society that is applied but not instrumentalized, where art remains highly empowered but not autonomous. What is the theoretical framework that helps establish this middle ground? And what are the methodological implications of operating effectively within it?

ONO Shinryu
Tennoji Gakuso Garyokai / Kansai University, Japan

ONO Shinryu is Vice President of Tennoji Gakuso Garyokai and Visiting Professor, Kansai University. He was born in 1965 in Gansenji Temple (Osaka) of the Jodo Shinshu Hongwanji-ha school of Buddhism. From an early age, he performed as a dancer at Shitennoji Temple, and went on to become a Tennoji Gakunin musician. He completed the doctoral program in religious studies, Graduate School of Letters, Kyoto University. From 2008 to 2016, he was a specially appointed associate professor at Soai University. After that, he was appointed as the 44th head priest of Gansenji Temple, a position he holds to this day. His major publications include *Heidegger Studies* (Kyoto University Press) and *Cosmology of Gagaku* (Hozokan). He also pursued his studies as a gagaku performer. Since 1993, he has been a member of Tennoji Gakuso Garyokai, a group preserving important intangible folk cultural property, and has performed Gagaku at Shitennoji Temple, Sumiyoshi Taisha Shrine, and Itsukushimajinja Shrine.

Abstract

In "The Arts of Living with Nature," I would like to introduce Gagaku, Japan's oldest performing art. In Japan, there are various traditional performing arts such as Noh and Kabuki, but Gagaku is distinct from these. Rather than being an art that emerged from the people and was subsequently refined to become a traditional art form, Gagaku's source music, instruments, style, and musical theory is taken mostly from music imported from Tang Dynasty China. The number of instruments and the precision of the musical theory are unrivaled by other traditional Japanese performing arts, making it truly an ancient orchestra.

For 1,200 years, Gagaku has been used in Japanese religious rituals as an art that connects humans with the gods and Buddha. In Japan, Shintoism is the foundation of Shinto-Buddhist syncretism; the reverence for sacred nature exists at the oldest level. As a consequence, Buddhist ceremonies or Shinto rituals are as a rule performed outdoors in nature. Gagaku, the ritual music, is also played in nature. In other words, Gagaku was also the "art" of communing with nature as a sacred transcendence.

Japanese temples and shrines are built on natural sites that are thought to hold sacred power, as a circuit to interact with that power while making its presence explicit. That holy power is ambivalent to humans and can never be "managed" because it sometimes rages as a wild spirit. In this circuit, Gagaku was meant to invoke the sacred power, to make offerings, and to return and be pacified.

It can be said that Gagaku is an important clue to examine the Japanese people's religious consciousness and the way they live with nature as transcendence.

The Role of Art and Curation in the Anthropocene

HASEGAWA Yuko

21st Century Museum of Contemporary Art, Kanazawa, Japan

HASEGAWA Yuko is Director of the 21st Century Museum of Contemporary Art, Kanazawa, and Professor of Graduate School of Global Arts, Tokyo University of the Arts. Her areas of specialization are art criticism and modern and contemporary art. She completed a BA in Law from Kyoto University and an MFA in Art History from Tokyo University of the Arts. She has curated many exhibitions at art museums in Japan and biennials abroad, based on a critical perspective. Has pursued a cross-disciplinary curatorial practice, straddling different media (architecture, fashion, music) and multiple research fields (science, anthropology, and so on). Through contemporary art, her research focuses on examining the relationship between ecology and art, from gender and posthuman theory to the reconnection of humans with nature, including research in Brazil, the Amazon, and so on. She curated *Clouds⇌Forest* (2017), a project at the 7th Moscow Biennale on the theme of art in the Anthropocene.

Her publications include *JAPANORAMA: New Vision on Art Since 1970*, Suiseisha, 2021; "A New Ecology and Art: on the Clouds⇌Forests exhibition", *Journal of Global Arts Studies and Curatorial Practices* vol. 1, Tokyo University of the Arts, 2020; *Destroy, They Say: Women Artists Subtly Traversing Boundaries*, Tokyo Geidai Press, 2017; "Performativity in the Work of Female Japanese Artists In the 1950s-1960s and the 1990s", *Modern Women: Women Artists at the Museum of Modern Art*, Museum of Modern Art, 2010; *Kazuyo Sejima + Ryue Nishizawa: SANAA*, Phaidon Press, 2006.

"New Ecology and Art: The Anthropocene as a 'dithering time'" (Ibunsha), an anthology in collaboration with other researchers for which she served as editor, will be published in April, while an exhibition on the same theme will be planned and held at The University Art Museum, Tokyo University of the Arts from May 28 to June 26 this year.

Abstract

A work of art is a medium, a thing made manifest, given form through critical perspectives, interpretations, and imaginings of world events. Whether it is a sound, a visual image, a three-dimensional object, a scent, or a written text, it can basically be attached to a space and shared with others, or an audience. The audience appreciates this, and makes their own interpretations. The curator imbues these works of art, materials, and various objects with a form through the framework of an exhibition. The practice of curation creates "relational value," in the sense of how new things emerge through connections. In today's chaotic and uncertain era, caused by global warming, environmental destruction, and the division of society due to dualism and mechanistic modernism, sensory learning has the potential to transcend these issues.

Beyond anthropocentrism and subjectivism, a new narrative born from symbolization and abstraction generated through the five senses will lead to a transformation of perspective and a new resonance with all things and the world around us. In this new age of the Anthropocene, art and the curatorial practices that transmit it have an important role to play.

Interpretation, translation, and the creation of a "field of empathy" are essential to the artistic act as a way of connecting with others and those different from us. These two aspects are also the very essence of the practice of curation.

Art, Science, and Nature: Making Sense of Data for Sustainable Futures

Ilan CHABAY

Institute for Advanced Sustainability Studies, Potsdam, Germany

Ilan Chabay is Head of Strategic Science Initiatives and Senior Scientist in the Real Deal EU project at the Institute for Advanced Sustainability Studies (IASS) in Potsdam Germany and Adjunct Professor in the School of Sustainability, Arizona State University. He co-leads KLASICA 2.0 (Knowledge, Learning, and Societal Change Alliance). After his first career of innovative research in laser physics, he became associate director of The Exploratorium Science Museum (San Francisco), then president of a company designing and producing interactive exhibitions for 230 museums around the world, including Disney, the Smithsonian, and NASA. In 2006 he began his current third career in sociology and sustainability science, focusing on understanding the narratives of vision and identity in communities and how they influence collective behavior change toward sustainable futures. In addition to research with 80+ publications in natural and social sciences, he continues designing games to inspire people for a more sustainable future.

Abstract

Science and art share the common ground of making sense of the data received by our senses. Making sense of or assigning meaning to any form of data is the normative process of interpretation, which lies at the core of both science and art. Similarly, interpreting sensory data guides the flow of each of our lives as integral parts of the natural world. But we are guided not only by our individual senses. As social beings we are guided in our individual and collective actions by norms and narratives. Narratives offer an invaluable interface through art to the normative landscape embedded within a particular context and are powerful ways to engage society meaningfully in that landscape. In the past decade, narratives have been increasingly recognized as sources of valuable and legitimate data for science. They reinforce social identities, cultures, and visions, and reflect or influence how individuals and communities respond to salient issues of sustainability. Since 2011 KLASICA (the Knowledge, Learning, and Societal Change Alliance) has contributed to this growing recognition and understanding of narratives. KLASICA 2.0 expands on this by forming a new international open research platform to catalyze innovative thinking, research, and practice that will gather narratives, develop and test new methods for analysis of key concerns and social dynamics from narratives, and provide output for improved policy and practice in advancing toward sustainable futures in the cultures and contexts of the world.

Minakata Kumagusu and the Emergence of Queer Nature: The Civilisation Theory, Buddhist Science, and Microbes, 1887-1892

HONDA Eiko
University of Oxford, UK

HONDA Eiko is a Research and Teaching Associate in History at the Nissan Institute of Japanese Studies, University of Oxford, and the 2022 Landhaus Fellow at the Rachel Carson Center for Environment and Society. Her work elucidates currently unknown intellectual paradigms that emerged in life and works of scientist-polymaths in modern Japan. These were paradigms where 'humanistic' knowledge of Asia impacted the articulation of 'scientific truths' amidst social, ecological, and political changes. She is currently working on a monograph entitled *The Emergence of Queer Nature: Minakata Kumagusu and the Making of Microbial Paradigm, 1887-1912*.

Abstract

The late 1880s in the intellectual history of modern Japan epitomised the Meiji government's effort to 'civilise' through Westernisation, driven by the social Darwinian vision of the survival of the fittest. During this period in America, ideas of civilisation theory informed by the very antithesis of the Meiji state's understanding surfaced in life and work of the aspiring young naturalist-botanist Minakata Kumagusu. He imagined a "different kind of civilisation" as he re-examined the nature of social evolution in microbes by turning to Sino-Asian derived knowledge of his home region Kii, Japan. Buddhism, persecuted by the Meiji regime, most notably enabled his scientific enquiry, while honzōgaku (Chinese natural studies), Chinese historiography, and Confucianism facilitated the reasoning process. What interconnected all of these was what the author argues as queer nature: the basis of truths whose ontological and experiential qualities resembled the microbe slime mould. Similar to this microbe that captured his imagination, the process of knowing with queer nature defied the ontological dichotomies and hierarchies fundamental to the social Darwinian theory of evolution. Experientially, it attracted the knower's attention, induced their desire for intimacy with strange and curious others, and propelled greater intellectual enquiries. The paper thus demonstrates a queer theory of intellectual history rooted in modern Japan, whose intellectual lineage derived from Sino-Asia instead of the West.

Readable Worlds. Practice-based Mesology in Craft and Craft

Yoann MOREAU

École des hautes études en sciences sociales, France

Yoann Moreau is a freelance anthropologist and professional playwright. He is the author of *Living in the fluidity. An Ethnographer on the Stilts in the Brazilian Amazon River* (2001) and *Living with Disasters* (2017). Since 2016, he lives in Yagisawa (Izu Peninsula, Japan) where he is experiencing mesography, a fieldwork dedicated to the making of ambient worlds (fūdo, 風土). Most recently, he has published "Our Diplomatic Bodies" (2019), "Riding the Earthworm. Rhythmic Inferences among the Living, in Japan" (2020), and "Through the milieu (fūdo), a craftsman's path" (2021).

Abstract

The Japanese word *waza* (技), usually translated as "technique" or "skill", helps to highlight the distinction between know-how and know how. The hyphen makes all the difference: if anyone can quickly learn and know how to make a pottery, it takes time, practice and a specific complexion to acquire a know-how in pottery. Between knowing how to do something and acquiring a specific know-how in a field of practice, there is a huge gap, of the same nature as the one between environment and ambient world. In both cases, it is a matter of coexistence, confidence, and meaning.

Capturing Nature: The Depiction and Representation of Nature by Optical Instruments

ONO Tadashi

École Nationale Supérieure de la Photographie, France

Born in Tokyo, after studying ecology and botany at Shinshu University in Japan, he graduated from Ecole Nationale Supérieure de la Photographie in Arles, France, where he has been teaching since 2017. His photographic work questions modern civilisation through fieldwork on built environment and its history. He has been working since 2011 on the transformation of the landscape of Tohoku, the northeastern region of Japan, devastated by the tsunami, as well as the representation of public space after the political event in 2013 in Gezi Park, Istanbul. His works have been exhibited at the Bibliothèque Nationale de France, the National Museum of Modern Art, Tokyo and the Rencontres Internationales de la Photographie d'Arles, among others.

Abstract

Photography is the epitome of a medium born of the Western intellect. In creating photographic artworks, one confronts the significant role of vision in the objectification of nature in modern times. In Chinese characters, the phrase "view of nature" (which is also used in this symposium abstract) implies "observation"—meaning to look carefully so as to understand—as well as "view". Observation is an important act that precedes discovery and creation, and in post-Renaissance history, scientists and artists have all been excellent observers, relying especially on the power of optical instruments for precise observation. This paper examines the depiction of nature using light and lenses over the past 500 years, focusing on the representation of plants and vegetation through the following three themes.

(1) Representations of Nature in the History of Painting (15th-18th centuries)

The scientific analysis of light phenomena by Euclid in the 4th century B.C. and Alhazen in the 11th century led to the study of lenses, and the first optical instruments were born in Venice in the late 13th century. From the end of the 16th century to the 17th century, microscopes and telescopes were invented in the Netherlands, and various phenomena in the natural world, from cellular tissues to celestial bodies, were observed and recorded. In the 17th century, the camera obscura became portable and influenced the painting process of Vermeer and many other artists. It can be said that the visual world based on optical systems had already been established 200 years before the invention of photography.

(2) Representations of nature after the invention of photography (19th-21st centuries)

Photography, which was unveiled at the Academy of Sciences and Fine Arts in Paris in 1839, was not so much the invention of a new vision as it was the invention of a chemical technique to transfer an image projected inside the camera obscura onto a metal plate. Nevertheless, the precision and realism of the photographic image deprived painting of its role as a record of the world, creating a more immediate representation of the world that was unique to photography. In the latter half of the 20th century, especially in the United States, many photographers attempted to represent the natural landscape while synchronizing their concepts with contemporary art and the ecological view of nature after the "Silent Spring" (Rachel Carson, 1962).

(3) The presenter's own representation of nature in environmental, urban, and social spaces.

***Plécher* the Living: Research Hypothesis for the Future of Traditional Ecological Techniques in the Morvan**

Caroline DARROUX

La Maison du patrimoine oral de Bourgogne, France

Caroline Darroux is a French anthropologist and director of the Maison du Patrimoine Oral de Bourgogne, member of the French national 'Ethnopolé' label, part of the regional Morvan Ecomuseum, also hosting a comprehensive regional resource centre. Assisted by a young team of cultural mediators, social sciences researchers and professional and non-professional artists, she promotes a scientific as well as an artistic approach. The current research project La Fabrique sociale orale investigates oral transmission techniques so as to enable humans to reconnect with each other and build up communities in a renewed social structure linked to the Earth.

Abstract

The *Maison du Patrimoine Oral de Bourgogne* is a centre for ethnological and artistic research located in an underpopulated rural area in France. Here we consider human sciences as a possibility for a better living between humans and non-humans. Recognized as an '*Ethnopolé*' by the French Ministry of Culture, the centre focuses on oral transmission and orality and develops hypotheses and action research in order to re-connect communities in a troubled world.

Through reed toys, dandelion stem trumpets, imitation of bird songs, cattle tialage and other forms of oral expressions, we can unfold a rich environmental experience in a sparsely populated area. These skillful and artifact-producing actions are part of the practices that bring humans and non-humans together through orality.

Multiple techniques of plaiting and twisting plants are central elements for experiencing our territory. Those weavings are usually solitary practices and use dead material. But one technique is collective and keeps plants alive: the *pléchie*. This technique of interweaving living branches, often considered as mere folklore or cultural heritage and confined to its role as a fence, may also be thought as an art, leading in a subtle way the other species to reconsider the human-animal-plant relationship.

De-colonizing Nature

Sander VAN DER LEEUW
Arizona State University, USA

An archeologist and historian, Sander van der Leeuw pioneered the Complex Adaptive Systems approach to socio-environmental challenges, technology and innovation. He held teaching positions in Amsterdam, Leyden, Cambridge and Paris (Sorbonne), was founding director of Arizona State University's School of Human Evolution and Social Change and dean of its School of Sustainability. He is Fellow of the AAAS, Honorary Fellow of RIHN (Kyoto, Japan), External Fellow of the Santa Fe Institute, Corresponding Member of the Royal Dutch Academy of Arts and Sciences. In 2012, he was awarded the title "Champion of the Earth for Science and Innovation" by UNEP.

His most important publications are:

1998 S.E. van der Leeuw (ed.), *The Archaeomedes Project - Understanding the natural and anthropogenic causes of land degradation and desertification in the Mediterranean*. Publications of the European Union. Open Access

2009 D.A. Lane, S.E. van der Leeuw, D. Pumain, & G. West (eds.), *Complexity Perspectives on Innovation and Social Change*, Springer

2019 S.E. van der Leeuw *Social Sustainability, Past and Future: Undoing Unintended Consequences for the Earth's Survival*, Cambridge University Press, Open Access

Abstract

In many parts of the world, over the last three centuries, a Euro-American mindset and world view has imposed itself as a result of colonialism and globalization. The particularities of that mindset have been an important contributor to the current sustainability conundrum. In order to deal with that conundrum, I argue that it is necessary simultaneously to achieve decolonization. The paper looks at the historical background of the present situation, and then points to fundamental differences between the Euro-American and the traditional East-Asian perspective. Adopting that perspective again would be an important contribution to the change in mindset that is necessary. But to do so is difficult, as it is more difficult to unlearn ideas that have been acquired, than it is to learn new ideas. Moreover, there is no easy fixed point against which to leverage the current world view in order to change it. I argue that in this domain, Japan has an important role to play because it has retained much of the East-Asian perspective on Nature and the World underneath its more recent adoption of a Euro-American material way of life.

CHAIRS & RAPPORTEURS

*alphabetical order

ABE Ken-ichi is a professor at RIHN. His areas of specialization are Asian area studies and environmental anthropology. Based on extensive fieldwork in tropical forests, he has written and edited a number of books, including “Extreme Conflicts and Tropical Forests” (2007, Springer), and “Good Earths: Regional and Historical Insights into China's Environment” (2009, Kyoto University Press). He has also collaborated with UNESCO on the “Water and Culture” subtheme of the World Water Forum and, as a member of the GIAHS Scientific Committee, contributed to the design of the FAO's GIAHS program. abek@chikyu.ac.jp

Hein MALLEE is a social scientist with a Ph.D. from Leiden University, the Netherlands. His work was initially concerned with migration and related policies in China, but as he started working in international development, he became involved in projects on rural development, natural resources management and poverty alleviation both in China and in Southeast Asia. The dominant theme in this was local people's involvement in and rights to resources. He has been a Professor at RIHN since March 2013 and a Deputy Director-General since April 2018. He is also the Director of the Regional Center for Future Earth in Asia.

Daniel NILES is a human-environmental geographer at the Research Institute for Humanity and Nature. His research examines how different forms of traditional environmental knowledge remain sensible through time, and the continuing relevance of these longstanding fields of experience in the Anthropocene. He has served as Visiting Fellow at the Max Planck Institute for the History of Science, Berlin; Visiting Researcher in the Department of Anthropology, University of California, Berkeley; and as consultant for the FAO and Eocene Arts. Recent publications include *Le monde dans un panier: esthétique, écologie et culture matérielle (Techniques & Culture*, 2021 <https://doi.org/10.4000/tc.16717>), *The charcoal forest: sensing the agencies of nature in Forms of Experienced Environments* (Cambridge Scholars Press, 2020, <https://osf.io/m5syx/>), *Science and the experience of nature* (with N. Tachimoto, in Nature Sustainability, 2018), and *Agricultural Heritage and Conservation Beyond the Anthropocene* in the Oxford Handbook of Heritage Studies (Oxford University Press, 2018).

TERADA Masahiro is a visiting professor of environmental humanities at the Research Institute for Humanity and Nature (RIHN) in Kyoto, Japan. His research explores how humanity relates with its surroundings in terms of cultural dimension, especially that of in East Asia, and inquires the distinction between human being, living thing, and thing. From this position, he is currently investigating the concept of the Anthropocene.

His publications include: *Geo-Humanities: Becoming of the World, or Human Being, Living Thing, and Thing in the Anthropocene*, (Kyoto: Airi Shuppan, 2021, in Japanese); *Anthropocene and Asia: Investigation, Critique, and Contribution from the Environmental Humanities Perspective*, ed. with Daniel Niles (Kyoto: Kyoto University Press, 2021, in Japanese); *Catastrophe and Time: History, Narrative, and Energeia of History* (Kyoto: Kyoto University Press, 2018, in Japanese); and *What You Are Waiting for on the Top of the Volcano, or Towards a New 'Scienza Nuova' of Humanity and Nature* (Kyoto: Showado, 2015, in Japanese). He is also the series editor of *Narrative of Terra, Terra Narrates* (Kyoto: Airi Shuppan, 2019-, in Japanese).

He was a COE researcher of National Museum of History, Japan, a Visiting Researcher of National Ethnology Museum, Japan, and a Visiting Scholar of Max Planck Institute for History of Science, Germany.

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