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**Conference  
Handbook**

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A day and a half  
interdisciplinary workshop  
for international  
postgraduate and early  
career researchers in the  
humanities

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# Ecologies of Knowledge and Practice

**27-28 October 2017**

St Antony's College  
University of Oxford

<https://ecologiesknowledgeandpractice.wordpress.com/>

## JAPANESE STUDIES AND THE ENVIRONMENTAL HUMANITIES



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IN ASSOCIATION WITH

Oxford Japanese History Workshop  
and  
Oxford Environmental History Network

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The workshop has been initiated by Eiko Honda, DPhil candidate in History, Faculty of History, University of Oxford and Dr Alice Freeman, Research and Teaching Associate, Nissan Institute of Japanese Studies, University of Oxford.

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enquiry: [ecologies.knowledgeandpractice@gmail.com](mailto:ecologies.knowledgeandpractice@gmail.com) cover page image: Ogawa Usen (1868-1938)

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## AIMS OF THE WORKSHOP

How does research on Japan inform ecological practice that is pertinent beyond the framework of Area Studies, and vice versa? If we were to place nature at the core of our studies of human activities, what new kinds of interdisciplinarity and knowledge would be possible, and how would we reorganize our academic disciplines? This international workshop brings together Postgraduates and Early Career Researchers within the Humanities for an inter-disciplinary discussion with guidance from established scholars and practitioners.

In today's world of planetary-scale environmental crises, intellectuals are increasingly urged to cultivate a symbiosis between knowledge and practice and to engage with each other beyond disciplinary divides. Historically, Japan has claimed a uniquely harmonious relationship with nature. Yet this cultural rhetoric of ecology has faced challenges for its apparent discordance with the reality of environmental destruction in Japan.

The field of Japanese Studies outside Japan has also been criticised: on the one hand, for exoticising Japan as a unique "other", yet conversely, for forcing Japan into a hegemonic model of universal (Western) modernity. While such ideological controversies are ongoing, the study of Japan in the twenty-first century is becoming increasingly and inescapably intertwined with the rise of global environmental problems such as climate change, nuclear catastrophe, deforestation and threats to marine life. The challenges of ecocriticism follow hot on the heels of the politics of still-prevailing Orientalism.

In the rapidly changing academic and atmospheric climates of the twenty-first century, the career paths of current graduates and early career researchers are likely to follow very different trajectories to those of our seniors. The workshop seeks to open a dialogue among this emerging generation of Japan scholars concerning how the production of knowledge of Japan may be linked to new forms of engagement with contemporary ecological concerns.

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## PROGRAMME TIMETABLE Day 1: 8.45 am - 6.30 pm

ROOM: Fellows' Dining Room, Hilda Besse Building [no. 4 on the map], St Antony's College, University of Oxford

8:45 Registration

9:15 Acknowledgements

9:20 Self-introduction by the participants and discussants

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### 9:30 **Introductory talk by workshop organiser I**

"Ecologies of Knowledge and Practice without Supremacy: Perspectives from Japanese Studies"

*Eiko Honda, St Antony's College / Faculty of History, University of Oxford.*

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### 9:50 **Panel I: Material Cultures of Nature** [20 min each, 30 min discussion]

"Scientific Gaze, Consumer Gaze: Natural History and Commodification of Nature from Snow to Mount Fuji"

*Mateja Kovacic, the Urban Institute, University of Sheffield.*

"Crafting Ecologies: Exploring Japanese Bamboo Weaving as a Conduit between Knowledge and Practice"

*Jo McCallum, Digital Craft, University of the Arts London.*

"Putting together Bricolage and Thusness: An imaginary dialogue between

Claude Lévi-Strauss and Yanagi Soetsu"

*Camille Sineau, Department of Social Anthropology, University of Aberdeen.*

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11:20 Break – Tea & Coffee

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11:40 **Panel II: Communities and (Post)Colonialism** [20 min each, 30 min discussion]

“Can Cittaslow help? Resilience of Shrinking Rural Communities in Japan”

*Heuishilja Chang, Oriol College / Department of Geography and the Environment, University of Oxford.*

“The Colonization of Hokkaido and Social Perceptions of the Natural Environment”

*Pia Jolliffe, Las Casas Institute for Social Justice, Blackfriars Hall, University of Oxford.*

“Trans-Pacific Floating City Projects since the 1960s. How Oceanic Colonization Intensifies Economic and Scientific Connections between Japan, Oceania, and North America”

*Stefan Huebner, Asia Research Institute, National University of Singapore.*

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13:10 Lunch

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14:00 **Keynote Lecture**

“When the Dung Beetle Ruled the Modern Archipelago: How the Social Sciences, Natural Sciences and Humanities were Interconnected on the Street”

*Sho Konishi, Associate Professor in Modern Japanese History, Faculty of History and the Nissan Institute of Japanese Studies, University of Oxford.*

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15:00 **Panel III: The Politics of Farming** [20 min each]

“Thinking through Oysters in an age of Uncertainty: Ecological Crisis and Aquaculture Practices in Japan”

*Mariko Yoshida, Crawford School of Public Policy, Australian National University.*

“Autumn Salmon | Art as Sensory Geographic Research”

*Eiko Soga, Hertford College / Nissan Institute for Japanese Studies, University of Oxford.*

“Yamashiro Tomoe and the ‘Practice’ of Democracy in Post-war Hiroshima’s Agrarian Communities”

*Chiara Comastri, Nissan Institute for Japanese Studies (2016/2017), University of Oxford.*

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16:00 **ROOM MOVE** to Darhendorf Room, Founder’s Building [no. 6 on the map],

*St Antony’s College, University of Oxford.*

Break – Tea & Coffee

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16:20 **Panel III: The Politics of Farming -- Discussion** [30 min discussion]

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16:50 **Panel IV: Artistic Interventions and Imagined Futures** [20 min each, 30 min discussion]

“Radical Imaginaries in Fukushima”

*Jason Waite, Christ Church / Ruskin School of Art, University of Oxford.*

“Photographic Prophecies: On Kazuma Obara’s Exposure”

*Philippe Depairon, Department of History, Université de Montréal.*

“Sowing Seeds in the Desert: Artful Farming and the Undoing of Desertifications”

*Line Marie Thorsen, History of Art, Aarhus University.*

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## **PROGRAMME TIMETABLE** Day 2: 9.20 am - 1.10 pm

ROOM: Fellows' Dining Room, Hilda Besse Building [no. 4 on the map], St Antony's College, University of Oxford

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### 9:30 **Panel V: Cultures and Practice of Environmental Law, Policy, and Education**

[20 min each, 30 min discussion]

"Tsunami, Typhoons and Total War: Mobilizing Japan against Human and Natural Enemies in the 1930s"  
*Julia Mariko Jacoby, Freiburg University and Max Planck Institute for the History of Science.*

"Practices of Nature Conservation and Environmental Law: The Lessons (not) Learned from Japan"  
*Julius Weitzdoerfer & Tatsuya Amano, Centre for the Study of Existential Risk, University of Cambridge.*

"Terra Incognita: Engaging Environmental Legal Education Beyond Its Home Discipline in Post-Fukushima Japan"  
*Isabelle Giraudou, Organization for Programs on Environmental Sciences, University of Tokyo.*

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11:00 Break – Tea & Coffee

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## **KNOWLEDGE & PRACTICE -- PRACTICALITIES**

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### 11:15 **Introductory talk by workshop organiser II**

"Practising Japanese Studies in an Age of Ecological Crisis"  
*Alice Freeman, Nissan Institute for Japanese Studies, University of Oxford.*

### **Lectures by Guest Discussants**

11:25 "Inspiring Environmental Action"  
*Russell Beard, Environmental Journalist and Filmmaker, Al Jazeera.*

12:45 "Greening Research"  
*Jenny White, Head of Visual Arts Programme, British Council.*

12:05 Discussion

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12:25 Reflections on the workshop by all presenters and discussants

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13:10 Depart

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## ABSTRACTS OF PAPERS

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### Introductory talk by workshop organiser I

#### “Ecologies of Knowledge and Practice without Supremacy: Perspectives from Japaense Studies”

*Eiko Honda, St Antony's College / Faculty of History, University of Oxford.*

What does it mean to discuss ecologies of knowledge and practice in Japanese Studies and the Environmental Humanities for the emerging generation of international scholars today? Researching Japan from a distance in the contemporary humanities come with the historical baggage of a presupposed European supremacy that continues to limit our intellectual imaginations and practical intentionalities. From the predicaments surrounding conventional modes of knowing to a possibility for ecologies of knowledge and practice without Eastern-or-Western supremacy based on the life of slime mould, this paper introduces the broader contexts in which this workshop has been organised.

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### Panel I: Material Cultures of Nature

#### “Scientific Gaze, Consumer Gaze:

#### Natural History and Commodification of Nature from Snow to Mount Fuji”

*Mateja Kovacic, the Urban Institute, University of Sheffield.*

Scholarship that focuses on the Western scientific paradigm and modernity as the main drivers behind the ecological crisis, and on catastrophes as an integral element of the Anthropocene, posits science and technology as well as capitalism as the ideological currency of ecological issues. In response to this workshop's call to delayer the conventional and commonplace perspectives on the topic, this paper utilises a historical approach to the emergence of sociocultural practices linked with the ecological crisis. The paper theorises the ways commodification of nature coalesced with the scientific “revolution,” and explores links between natural history, scopic machines and consumption practices from a historical perspective.

From the cultural impact of the Koga domain daimyō Doi Toshitsura's (1789 – 1848) microscopic study of snow, Sekka zuzetsu (“A Pictorial Explanation of Snowflakes,” 1832) to Hokusai's depictions and models of Mount Fuji for sale in the late Tokugawa period (1603 – 1868), the commodification and objectification of nature, with the entirety of their repercussions, were not “modern” or straightforward scientific phenomena. Rather, they converged with natural history, visual art, tourism, consumption and popular culture. This paper combines the history of science and technology in Japan with an anthropological approach to the Tokugawa period, based on historical records and visual culture materials, to theorise links between natural history, tourism, consumption and the Floating World which led to paradigms of nature as an exploitable and consumable resource for urban society. I propose that the tourist gaze and cognitive-perceptive consumption went hand in hand to introduce a new conceptualisation and materialisation of nature through cultural and social practices as well as a more integrative way of thinking about scientific cultures and ecological discourses. The implications of this study make possible a rethinking of the ways in which material and natural objects and cultural phenomena define the process of the construction and knowledge of nature.

#### “Crafting Ecologies: Exploring Japanese Bamboo Weaving as a Conduit between Knowledge and Practice”

*Jo McCallum, Digital Craft, University of the Arts London.*

This paper will explore Japanese bamboo weaving as a conduit between knowledge and practice in both the physical and digital worlds. New computational tools and processes are challenging historical narratives and modes-of-making, revealing the importance of embodied knowledge. As such, established relationships between form and representation are being questioned, giving rise to form-finding strategies based on innate human responses, and nature's structural processes.

Essentially, there is a move away from mechanised assembly methods towards generative modelling, a digital craft aimed at responding to complexities found in nature. Within this context, a form of expanded

practice has emerged, one that pushes the boundaries of craft, resulting in intense transdisciplinary practice research. Known as material computation, it operates as both a methodology and as a technical framework; it is used to model and fabricate material organisations that correspond to mutable conditions, such as climate change (Oxman, 2012). In parallel, a theoretical fusion has emerged between complex systems theory, ecological anthropology, and digital craft (Alexander, 1977; Bateson, 2002; Ingold, 2013). This field of research emphasises the interdependence between nature's structural processes, the hand, and computational thinking (Menges & Ahlquist, 2011; Sennett, 2009).

In 2016, I undertook fieldwork in Japan, engaging with the bamboo weaving community to inform my own digital craft practice. There, I encountered a distinct form of animism, one central to a reverence for bamboo, and demonstrated via a commitment to the unity of pattern, form, and environment. As a result, I came to understand that bamboo weaving is more than the act of producing a basket by hand; it is a critical element in the way humans manifest nature's structural processes. Therefore, exploring Japanese bamboo weaving, within material computation, offers the potential to craft ecologies of knowledge and practice relevant to a range of multidimensional outcomes.

**“Putting together Bricolage and Thusness:  
An imaginary dialogue between Claude Lévi-Strauss and Yanagi Soetsu”**  
*Camille Sineau, Department of Social Anthropology, University of Aberdeen.*

As a practitioner myself I would like to propose a reflection on the contemporary practice of architecture in the context of the Anthropocene. Architecture, and design, are indeed at the core of the transformation of our physical environment. We, practitioners, need to critically consider the impact of how we conceive things. In fact, architecture and creative practices in general face today the emergence of a complete reset in practice, moving away from the sole production of objects and focussing on process (see: Assemble, Spatial Agency, Ishinomaki Lab, Tomi Site-Office by Nousaku Architects).

In the light of this observation, I would like to draw a reflection on design process and its relationship with the notion of sustainability and ecology, away from technological solutions but understood as an attitude and a commitment. For this purpose, I would love to propose a dialogue between the notion of Bricolage developed by Claude Lévi-Strauss in *La Pensée Sauvage* (1963) and the Japanese concept of Thusness developed by Yanagi Sōetsu in *The Unknown Craftsman* (1972). Both concepts formulate an attitude towards making and I hope by putting them together in an intellectual bricolage to be able to define a possible practice that would be inclusive of environment and in the meantime question the very nature of what a project can be.

From an anthropological perspective, this involves a reflection on modes of knowing in the process of design and how this relates to the wider debates on nature and culture. Ultimately, and maybe more ambitiously, I would like to put this discussion in resonance with Tim Ingold's reflection on making and move towards a definition of architecture as a practice of responding and growing with people, place and environment.

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**Panel II: Communities and (Post)Colonialism**

**“Can Cittaslow help? Resilience of Shrinking Rural Communities in Japan”**

*Heuishilja Chang, Oriol College / School of Geography and the Environment, University of Oxford.*

Behind the concentration of capital and population in large urban metropolises, shrinkage – demographic, economic, environmental, and social decline – has become the norm for many rural areas in industrialised countries. The symptoms of rural shrinkage are far-reaching and include the weakening of the local economy and employment, vacant buildings, abandoned farm lands, fiscal difficulties, less public services, and decay in social cohesion. Small rural communities in Japan that have experienced for decades depopulation and its consequences are harbingers of acute shrinkage. Drawing upon panarchy theory in evolutionary resilience, this paper empirically investigates how Japanese rural communities have responded to shrinkage, and whether the approach of Cittaslow (Slow City) – an international sustainable rural development movement – can help these communities to be more resilient to shrinkage. In panarchy theory, resilience is the process of constant self-metamorphosis of a system to respond to changing circumstances. I first look at the community revitalisation activities in response to shrinkage in two depopulating towns (Minami and Uchiko) in Japan, and identify common social factors that

undermine the performances of these responses in enhancing community resilience. I recognise institutional inertia, low community engagement, poor job creation, and lack of coordination of activities as key inhibitors. Subsequently, I assess the efficacy of Cittaslow in improving the resilience of Japanese shrinking communities. Hypothetically, Cittaslow works as 'title' (slow-city brand) and 'roadmap' (action guideline for making slow city) in local development. Based on the observation of community regeneration activities in four European Cittaslow towns, I consider to what degree the 'title' and 'roadmap' features of Cittaslow can function and address the identified key inhibitors and the resilience of shrinking communities in the socio-political context of rural Japan.

### **“The Colonization of Hokkaido and Social Perceptions of the Natural Environment”**

*Pia Jolliffe, Las Casas Institute for Social Justice, Blackfriars Hall, University of Oxford.*

This paper explores the interface between environmental and colonial practices with a geographical focus on Japan's northern island of Ezo/Hokkaido during the formation of the modern Japanese nation state in the Tokugawa and Meiji period. Already during the Tokugawa period, encounters between Ainu and Japanese officials and trade persons in Ezo increased rapidly. The trade with the Japanese became a prestigious activity for Ainu. At the same time, new forms of exploitation of the natural environment caused transformation of the ecology and thus Ainu economic and ritual activities. In the wake of the Meiji Ishin, the development of Hokkaido became an important political goal. From 1881 onwards prisoners transformed forests into arable land and were sent to exploit natural resources such as sulphur and coal. Their work served both the regional and national economy. Focusing on the ecological space of Ezo/Hokkaido, I discuss Ainu's and Meiji government officials' social perceptions of the natural environment. This contrast between two distinct ways of perceiving and representing the environment suggests that the Ainu like the Meiji officials – through the use of prison labour - reproduce their changing societies in their diverse economic activities and treatment of the natural environment.

### **“Trans-Pacific Floating City Projects since the 1960s. How Oceanic Colonization Intensifies Economic and Scientific Connections between Japan, Oceania, and North America”**

*Stefan Huebner, Asia Research Institute, National University of Singapore.*

The second half of the twentieth century saw enormous technological progress in the construction of offshore oil and gas drilling platforms. Although offshore drilling served primarily to satisfy humanity's growing energy hunger, it inspired other oceanic colonization projects, such as the construction of very large floating structures, ranging from floating rescue helipads and floating houses to plans for mobile, floating cities. In Japan, the experience of empire, especially the vast and empty space that architects and engineers encountered in newly-conquered Manchuria during the 1930s, had ended with the defeat in 1945. Now that Japan was reduced once more to their largely uninhabitable home islands, the Pacific Ocean, including its bays and marginal seas, was increasingly perceived as another empty and vast space ripe for colonization. Cooperation between Japanese and U.S. architects and engineers such as Tange Kenzō, Kikutake Kiyonori, R. Buckminster Fuller, and John P. Craven during the 1960s and 1970s resulted in high modernist plans for floating cities and city extensions for Tokyo Bay, Hawai'i, and other places. Recently, such projects have been experiencing a new boom related to renewable energy production (floating wind turbines and solar panels) and are designed to allow permanent offshore living without the need for large-scale land reclamation.

I argue that what I term an “oceanic colonising mission” was driven not only by neo-Malthusian assumptions concerning accelerating urbanization, a related shortage of land, and rising land prices in coastal cities such as Tokyo. Plans concerning oceanic resource extraction (mostly food and energy), waste disposal, improved transportation networks, and the outsourcing of environmental pollution further intensified transpacific economic and scientific exchanges and the vision of a large-scale environmental transformation. In theory, the floating structures' mobility also allows libertarian scenarios (such as presently argued for by the “Seasteading Institute” in Tahiti in the South Sea) of escaping state authority and creating special economic zones, and furthermore allows Pacific states threatened by a rising sea level to remain in existence.

## Keynote Lecture

### **“When the Dung Beetle Ruled the Modern Archipelago:**

### **How the Social Sciences, Natural sciences and Humanities were interconnected on the Street”**

*Sho Konishi, Associate Professor in Modern Japanese History, Faculty of History and the Nissan Institute of Japanese Studies, University of Oxford.,*

If we were to center modern history on the lowly dung beetle, what kind of history would result? Japanese anarchists in the early twentieth century centered the dung beetle in their account of universal progress and civilization, invoking public fascination with the beetle and the insect world along the way. The insects were given the cute and intimate name ‘funkorogashi’, which would be lost in translation if we were to literally translate it: ‘shit ball roller’. This was a part of a broader phenomenon of alignment of the humanities and social sciences with the latest discoveries of the natural sciences -- a feat that has yet to be achieved in our own time. This account uncovers that moment in modern history.

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## Panel III: The Politics of Farming

### **“Thinking through Oysters in an age of Uncertainty:**

### **Ecological Crisis and Aquaculture Practices in Japan”**

*Mariko Yoshida, Crawford School of Public Policy, Australian National University.*

By focusing on the Pacific Oyster (*Crassostrea gigas*), a species endemic to Japan that presently constitutes 80 percent of the total world production of edible oysters, I offer an ethnographic analysis of oyster-human relationships in Japan in the context of climate change uncertainties. Drawing upon environmental anthropology’s extended engagement with the intersections of multi-species study and political economy, I trace aqua-cultural practices surrounding the risks situated in human-oyster-environmental interactions as sites of multispecies encounters such as fishery knowledge-making of ocean acidification effects on oyster larval mortality in Miyagi prefecture, Japan’s second-highest producer of the Pacific Oyster.

Oyster cultures form “a landscape of risks” in which everyday encounters with and responses to ecological instabilities shape Japanese aquaculture. Local producers in Miyagi today face new risks linked to climate change that may cause increased oyster larval mortality and thereby affect the entire shellfish industry. Changes in water temperature and seawater chemistry occur as a result of the ocean absorbing carbon dioxide emissions. Miyagi producers’ daily practices of harvesting seed oysters therefore rely on improvisation in the face of unpredictability. Studying how these unevenly distributed risks have been handled and dealt with by multifarious epistemic communities including oyster producers, marine biologists, market authorities, distributors, and consumers, I interrogate the ways of interspecies entanglements that constitute contemporary Japanese aquaculture. Attentive to a wide array of the aforementioned knowledge formation that occurs as part of the new oyster commodification process, I explore interspecies entanglements that emerge on the verge and in the aftermath of environmental destruction. How do the “no longer” and “not yet” perceptions in late modernity and sea changes in long-term conditions beyond human’s cognitive timescales such as temperature, pH, and salinity, reconfigure agencies within the context of the Anthropocene?

### **“Autumn Salmon | Art as Sensory Geographic Research”**

*Eiko Soga, Hertford College / Nissan Institute for Japanese Studies, University of Oxford.*

For the last two years I have been working on a field research-based project with the indigenous Ainu people of Japan. In 2016, I lived with Ainu people during summer and early autumn. I studied the making of Ainu kimono, embroidery, and salmon-skin shoes. I am interested in art-as-sensory-geographic-research, to witness, document, and share acquired knowledge, culture, and social phenomena. I focus on the idea of making as sensory research and its process. My participation in the workshop is a video essay of approximately twenty minutes in length. In this video work, we see a text that I wrote about Ainu social phenomena centered on salmon. In Ainu culture, salmon used to serve key economic, religious, and spiritual roles. This research allowed me to explore a wider understanding of Ainu culture— fishing, cooking, politics, economics, ecology, craft, gossip, folklore, and differences between the current Ainu communities in other regions. It was a process, in part, of finding clues from the past

that might shed light on present issues. I wanted to also express my observation on what I thought was the Ainu experience— the sensory, the immersive, the minor, and the spirit of Ainu metaphysical belief.

### **“Yamashiro Tomoe and the ‘Practice’ of Democracy in Post-war Hiroshima’s Agrarian Communities”**

*Chiara Comastri, Nissan Institute for Japanese Studies (2016/2017), University of Oxford.*

My paper focuses on the female author and social activist Yamashiro Tomoe and her cultural practice in Hiroshima’s agrarian communities in the aftermath of the Pacific War. Born in 1912 into a farming household in the south-eastern province of Bingo in Hiroshima Prefecture, from the late 1940s she became engaged with the agrarian cultural movement (*nōson bunka undō*) in that region. In particular, Yamashiro’s activities were aimed at stimulating women’s active participation and mutual support which, in her view, represented the first step to the achievement of democracy in rural villages. For Yamashiro, democracy did not correspond with the institutional democratisation process ‘from above’ propelled by the U.S. government. On the contrary, democracy had to be pursued autonomously by farmers through a practice (*jissen*) ‘from below’, focused on mutual aid in everyday life.

Traditionally, the Western modern conception of civilizational progress has been based on the opposition between ‘culture’ and ‘nature’ (the latter being seen as the ultimate antithesis of the former). Accordingly, agrarian reality has been barely considered as a site of knowledge and civilisation, but rather as a bulwark of deep-rooted feudalism and backwardness, and an object of reform and re-education. The very idea of the ‘the person who produces culture’, the intellectual, has been conventionally imagined within the urban context, and male.

My work on Yamashiro fundamentally reverses these conceptions, seeking new modes of enquiry into knowledge production and direction. Yamashiro’s case allows us to locate nature and agriculture at the centre of the cultural discourse around Japan, departing from a Western-centric historiographical model that emphasises the dichotomy of nature vs. culture.

This paper also aims to introduce Yamashiro’s literature and activism, which until now have been discussed almost exclusively in Japanese, to the global community.

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### **Panel IV: Artistic Interventions and Imagined Futures**

#### **“Radical Imaginaries in Fukushima”**

*Jason Waite, Christ Church / Ruskin School of Art, University of Oxford.*

It is clear that the Fukushima nuclear catastrophe is one of the most critical ongoing crises of the twenty-first century. Unlike natural disaster whose temporality is marked by an event followed by the processes of reunion and reconstruction, the timeline of nuclear catastrophe suspends these processes with 100,000 former residents displaced in a chasm of dead time pending the countdown of the half-life of radioactive materials in order to resume a future. How can art begin to approach working within this temporal regime which demands both an everyday urgency and confronts the durational crisis in the long term? In this paper, I focus on the project *Don’t Follow the Wind* developed by the eponymous trans-local collective that formed an exhibition of twelve artists, including Chim ↑ Pom, Ahmet Ögüt, Ai Weiwei, Meiro Koizumi, and Trevor Paglen. The artists produced new work installed inside the uninhabitable radioactive Fukushima exclusion zone hosted in buildings lent by displaced residents which “opened” in 2015 but remains inaccessible to the public for years, decades or life-times. While the nuclear contamination is invisible, so too are the artworks, suspended in a state of affinity with the displaced residents until they can return. I argue in this paper that the radical imaginary of Cornelius Castoriadis mirrors the collective process and an unmoored temporality in the project that has the potential to disrupt the everyday as well as function over the long term. Shifting the terrain of engagement to the radical imaginary opens up the project from individual relations to the work and posits a collective space that needs to be continually questioned and reassembled similar to the processes of working toward future forms of being together.

#### **“Photographic Prophecies: On Kazuma Obara’s Exposure”**

*Philippe Depairon, Department of History, Université de Montréal.*

Kazuma Obara’s photographic series *Exposure* (2015) was carried out in the aftermath of 3/11. Instead of

reporting the catastrophe's consequences on Fukushima, the photographer went to Pripjat, Ukraine, a city erased from the map following Chernobyl's own nuclear tragedy: there, he took pictures of daily life, which is affected by these environmental disasters. The goal of this series was twofold: on the one hand, to anticipate and help see how the Japanese city would look thirty years or so after 3/11, thereby explaining the choice of the location. On the other hand, Obara used the photographic medium to understand what it feels like to be exposed to nuclear radiation: to do so, he used films he found in Pripjat which themselves absorbed the poisonous emissions. The results are black-and-white, blurred, apparently dusty photographs that seem to depict the fog through which the people living in Chernobyl evolve. With the case study of Obara's *Exposure*, this paper aims to underline the ways the humanities enable a poignant understanding of the consequences of global issues and environmental catastrophes on an individual scale.

*Exposure* was included in the 2016 edition of the World Press Photo contest, where it has been seen by thousands of visitors. What Obara sought to convey was not a national and precise sense of what "Nature" is, nor does he want to make a case that 3/11 is unique. The inclusion in the World Press Photo was a way to show how Chernobyl's disaster still affects its inhabitants nowadays, what will arrive to Fukushima's people – and, in our time, when the use of nuclear weapons are used as threats by various nations, what might happen in a close future. The Japanese photographer's series hence becomes a locus that links the past to the present, here and there.

### **“Sowing Seeds in the Desert: Artful Farming and the Undoing of Desertifications”**

*Line Marie Thorsen, History of Art, Aarhus University.*

Sowing seeds in the desert is the title of Japanese farmer and philosopher Masanobu Fukuoka's book from 1996. In a cross-cultural analysis, the image of sowing seeds in the desert is evoked to address the environmental devastation our planet is immersed in, and the possibilities for restoring plant-and-other life in the ruins of modern capitalist industrialisation (Fukuoka 2013). In this paper, I start from this image and expand upon it: what does it mean when artists literally begin sowing seeds to address and practically engage the multiple forms of 'desertification' taking place in Japan and elsewhere? I will approach this question from the case of Echigo Tsumari Art Festival and a group of artists collaborating with local farmers in the town of Matsudai, around rice and vegetable farming (楊天帥 and 查映嵐 2016).

As a case site, Echigo Tsumari Art Festival and the aesthetic collaborations departing in farming are interesting as a nexus for a vast range of social, political and material issues in Japan (and beyond). What I refer to here as 'desertification' thus comes to hold more than one significance. It is the desertion, the abandonment, of rural Japan for the cities, referring to the fact that Echigo Tsumari is in part a revitalisation project (e.g. Kitagawa 2015, 10). It is the desertion of soil-labour that is historically and culturally tied to the countryside, and the potential estrangement from our natural world that is effectuated from this, as we hereby easily forget, as Echigo Tsumari proclaims, "that humans are a part of nature" (Kitagawa 2015, 48–82). It is the desert-making of once fertile earth, as we simultaneously desert the importance of careful cultivation practices. But most importantly, it is the potential for undoing these ruins and deserts by artfully and aesthetically sowing the seeds for new ecologies of knowledge and practice.

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### **Panel V: Cultures and Practice of Environmental Law, Policy, and Education**

#### **“Tsunami, Typhoons and Total War:**

#### **Mobilizing Japan against Human and Natural Enemies in the 1930s”**

*Julia Mariko Jacoby, Freiburg University and Max Planck Institute for the History of Science.*

This paper asks how Japanese concepts of nature influenced their versions of global phenomena such as civilian mobilization, national development and Total War. It also addresses how this could help to explain Japan's massive intervention in its environment.

The impact of natural disasters on Japanese history was mostly ignored until recently. However, since the triple disaster in 2011, historical disaster research has gained momentum in Japanese studies and in Japan. Disasters have not only deeply affected people's lives, but they have also shaped Japanese identity and influenced government policies regarding both environment and society.

A fascinating example of the latter is how natural disasters and mobilization for total war intertwined in interwar Japan. The Great Kanto Earthquake and fire of 1923 were compared to war and became an incentive to organize air drills. Natural disasters and violent incidents were blended together in the term *hijō-ji hensai* that was widely used in legislation and the media. Natural disasters were used as an argument to mobilize citizens for drills, and practices of military drills were adapted for local disaster preparedness, e.g. after the Showa Sanriku Tsunami in Tohoku in 1933. The Muroto Typhoon in 1934 led to the implementation of comprehensive planning for water control. These plans were then turned into efforts to mobilize nature itself for war. In his famous “Tensai to Kokubō” written in 1938, Terada Torahiko postulated that Japan should prepare, in addition to the “external” human enemy, against the “internal” natural enemy that would eventually obstruct Japan’s war efforts. As World War Two progressed, however, disaster prevention measures were given up entirely. This was to prove disastrous.

The rhetoric of Japan’s disaster-prone natural environment as a disadvantage in international competition was rephrased during the years of the economic miracle. The Japanese state again turned to national development and planning. As such, 1930s approaches influenced the disaster preparedness concept of the 1960s, with its legacy continuing today.

**“Practices of Nature Conservation and Environmental Law: The Lessons (not) Learned from Japan”**  
*Julius Weitzdoerfer & Tatsuya Amano, Centre for the Study of Existential Risk (CSER)*  
*at the Centre for Research in the Arts, Social Sciences and Humanities (CRASSH), University of Cambridge.*

As we will explore in this paper, Japan constitutes an intriguing, yet neglected object of study both with regard to nature conservation and with regard to environmental law. Firstly, Japan is unique in that science is highly advanced in both quality and quantity, yet most knowledge is still published exclusively in Japanese. However, scientific literature published in Japanese could provide important knowledge to global communities, if it only were accessible. For example, Japan is highly economically developed, yet its population is decreasing, meaning that land-use is changing in a unique way. While concentration occurs in large cities, farmland and rural villages are abandoned, with both positive and negative impacts on the environment. Where this kind of change is likely to occur in the future, Japan can provide an excellent study system to understand future environmental impacts of human population changes and land-use changes. Studies relating to Japan could also provide important insights into how to effectively compile and practically utilise scientific knowledge published in non-English languages. Secondly, Japan constitutes the world’s most disaster-prone country and a highly technologically-advanced society. Despite the historical experience of atomic bombs, serious environmental disasters, and the Fukushima accident, it continues to be a proponent of technological innovation, from robotics to nanotechnology, some of which with considerable potential to harm the environment. Therefore, Japan provides a perfect starting point for the study of the cultural, political and economic factors of the management of risk at the interface of nature and technology. However, with regard to the experience of the Fukushima accident, despite global dissemination of Japanese knowledge in the realms of nuclear engineering or medicine, lessons with regard to nuclear law, disaster law, and environmental law, fields in which Japan has much to offer, are, as we argue, not put into practice outside of Japan. In conclusion, we argue for the study of Japanese language and of Japanese law as the key to benefit from Japanese experiences of ecological and environmental challenges.

**“Terra Incognita: Engaging Environmental Legal Education Beyond Its Home Discipline in Post-Fukushima Japan”**  
*Isabelle Giraudou, Organization for Programs on Environmental Sciences, University of Tokyo.*

In what ways is environmental law education challenged by the Anthropocene and to what extent does it engage with the proposed ‘Age of Humankind’? This paper examines how environmental law education in post-Fukushima Japan has started to deal with the multiple accounts of global environmental change: from the ‘post-natural’, ‘post-social’, and ‘post-political’ narrative, which has its home in the environmental sciences, to the diverse critical-interpretative understandings developed by social scientists and humanist scholars. Adopting a reflexive approach, it considers new interdisciplinary pedagogical frameworks and focuses on two courses as possible illustrations, namely: ‘Law and the Environment’ and ‘Science, Technology, Society (STS), and Environmental Regulation’, both given in English at the University of Tokyo, College of Arts and Sciences. It discusses the practical and theoretical conditions under which integrated syllabi and innovative teaching methods may, beyond the rather

hermetic space of law faculties, help to: 1) connect more strongly environmental legal studies with both Disaster STS, as an emergent subfield of inquiry, and the 'Anthropocene' scientific proposal, approached at the interface of environmental sciences and environmental humanities; 2) broaden the discussion on environmental principles, in particular through critical approaches such as Earth Jurisprudence and Wild Law; 3) promote the acquisition of complex skills, such as legal reasoning in 'post-normal' scientific contexts. In so doing, the paper seeks to shed further light on the role and meaning of environmental legal studies for the progressive building in post-Fukushima Japan of a cross-disciplinary 'Anthropocene curriculum'.

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## **KNOWLEDGE & PRACTICE -- PRACTICALITIES**

Saturday morning's session deals with the sustainable practice of research. We will be talking about how we can turn our subject matter into a productive mode of engaging with the people and ecosystems of the wider world.

After an introduction by Alice Freeman on the dilemmas of practising the humanities in an era of environmental crisis, Russell Beard will give a presentation on the potential of film to inspire and motivate positive action on ecological issues. Jenny White will then present some ideas for how we can reduce the ecological footprint of our research practices. This will be followed by a group discussion in which all participants can share their ideas and experiences.

### **Introductory talk by workshop organiser II**

#### **“Practising Japanese Studies in an Age of Ecological Crisis”**

*Alice Freeman, Nissan Institute for Japanese Studies, University of Oxford.*

A return flight between the UK and Japan uses at least as much carbon as an individual can ethically burn in a year. Does research in the humanities on Japan by a UK-based scholar justify this outlay? Alice argues for the need to unite thought and practice (*genkō itchi*) in Japanese Studies, and asserts the potential for overseas (overskies) scholars of Japan to make a difference on ecologies issues (*gaiatsu*).

### **Lectures by Guest Discussants**

#### **“Inspiring Environmental Action”**

*Russell Beard, Environmental Journalist and filmmaker, Al Jazeera.*

Based on seven years of reporting for and producing Al Jazeera's flagship environmental show 'Earthrise', created by Neil Cairns, Russell will talk about the power and the pitfalls of positive environmental film-making. There has never been a greater need for heartfelt, proactive and solutions-centred environmental stories that provide alternatives to the doom and gloom of conventional corporate-funded and politically-motivated environmental messaging. Drawing on examples from two award-winning films, Russell will demonstrate how film-makers are able to convey the emotions of individuals and local communities in such a way that local environmental projects can inspire global audiences to action. Projects which are scalable and aligned with the generative force of nature itself have within them the potential to help build global networks of grassroots resistance. Such initiatives can help to reconstitute fractured communities with the integrity and resilience to weather coming environmental and economic storms.

#### **“Greening Research”**

*Jenny White, Head of Visual Arts Programme, British Council.*

Greening Research takes a practical approach to steps that can be taken by researchers, either in the university context, or as consultants or independents, to influence and lower their environmental impact.

This talk will look at the role of researchers to positively influence others - and why there might be apathy. Jenny will discuss the sustainability of the workshop venue itself as an example of the challenges we face in 'greening research' in our day-to-day activities. She will consider various aspects of the environmental impact of research such as transport, events, materials, and procurement, including a few facts about tCO<sub>2</sub>e for 'a flight to Japan'. The presentation will conclude with steps to take now.

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## **DISCUSSANTS' BIOGRAPHIES** [In Alphabetical Order]

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### **Russell Beard**

*Environmental Journalist and Filmmaker, Al Jazeera.*

Russell is one of the founding producers and presenters of Al Jazeera's multi-award-winning environmental TV series *Earthrise*. The magazine show explores the most significant socio-economic threats to our civilisation by highlighting the positive work of grassroots community groups, ecologically-minded entrepreneurs, and progressive governments across the world who are rising to the environmental challenges that we are facing.

### **Dr Ele Carpenter**

*Senior Lecturer in Curating, Department of Art, Goldsmiths, University of London;  
Associate Curator with Arts Catalyst, London, and Bildmuseet, Sweden.*

Ele is a curator and writer in politicised art and social networks of making. Her curatorial research into nuclear culture investigates the contemporary aesthetics of living in the nuclear anthropocene. She is the editor of *The Nuclear Culture Source Book* (London, 2016) and the convenor of the *Nuclear Culture Research Group* at Goldsmiths.

### **Dr Sho Konishi**

*Associate Professor in Modern Japanese History, Faculty of History  
and the Nissan Institute of Japanese Studies, University of Oxford.*

Sho is a cultural, intellectual, and transnational historian and author of *Anarchist Modernity: Cooperatism and Japanese-Russian Intellectual Relations in Modern Japan* (Harvard, 2013). Challenging some of the most established assumptions of modern history, he has written extensively on Japan's global past from the perspectives of non-state transnational intellectual history. His recent articles have appeared in *The American Historical Review*, *Modern Asian Studies*, *Interdisciplinary Description of Complex Systems*, and *Journal of Asian Studies*. He is the former Director of the Oxford Nissan Institute of Japanese Studies.

### **Dr Jamie Lorimer [Friday session]**

*Associate Professor in the School of Geography and the Environment at the University of Oxford.*

Jamie's research explores the cultures, histories and politics of wildlife management spanning scales from elephants to the microbiome. He is the author of *Wildlife in the Anthropocene: Conservation after Nature* (Minnesota, 2015).

### **Dr Ravi Rajan [Saturday session]**

*Professor of Environmental Studies at the University of California, Santa Cruz.*

Ravi's research focuses on the political economy of environment – development conflicts; environmental human rights and environmental justice; and environmental risks and disasters. He is the author of *Modernizing Nature: Forestry and Imperial Eco-development, 1800-1950* (Oxford University Press, 2006). He has contributed in designing a "green" curriculum to higher education administration in the U.S. He is currently a member of the Board of Directors of Greenpeace International.

### **Dr Mikiko Shinoki**

*Professor of Sociology, Chuo University, Japan;  
Visiting Scholar at St. Antony's College, University of Oxford.*

Mikiko's research focuses on the social dilemmas surrounding environmental issues in Japan. She has conducted extensive quantitative research on the discrepancies between individuals' social attitudes, i.e. verbal expressions of concern regarding environmental issues, and their actual behaviours where environmental awareness is not reflected in their everyday practice. She has been involved in local governmental policy-making as an advisory board member in shaping the correlation between environmental knowledge and practice.

## **Jenny White**

*Head of Visual Arts Programme, British Council.*

In her previous role as Environment Project Manager at the British Council, Jenny designed training programmes and online learning resources which explored how cultural relations within global organisations could be made more sustainable. As Arts Manager in Japan, and later in Thailand and Cuba, she became interested in how the arts can inspire awareness of environmental and cultural sustainability. She is particularly interested in what we can learn from shifting relationships between art and nature in Japan.

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## **PRESENTERS' BIOGRAPHIES** [In Alphabetical Order]

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### **Heuishilja Chang**

*DPhil candidate, Oriel College / School of Geography and the Environment, University of Oxford.*

Heuishilja is a qualified architect and holds an MA in Architecture from the University of Tokyo and MSc in Geography and the Environment from the University of Oxford. Prior to her study in Oxford, she was the project architect at Arata Isozaki Associates, working for architecture and space design projects in Cairo, Doha, Madrid and Moscow. Her research interests traverse the disciplines of geography, planning, and architecture. Her current core interests lie in theory and planning for post-growth and shrinking societies.

### **Chiara Comastri**

*MSc student (2016/2017), Modern Japanese Studies at Nissan Institute of Japanese Studies, University of Oxford.*

Chiara majored in Language, culture and society of Asia and Mediterranean Africa at Ca' Foscari Venice University (2011), and received an MA in Literature and Environment from Osaka University (2015). Her research interests include modern Japanese literature and Japanese intellectual history, in particular the work of the female author and social activist Yamashiro Tomoe. She also focuses on the cultural and social movements that emerged in Japan in the immediate post-war, such as the Circle Movement (Sākuru Undō), the Life-Recording Movement (Seikatsu Kiroku Undō), the Folktales Movement (Minwa Undō) and others. Her work has been funded by the Japanese Government (MEXT), the Ito Foundation for International Education Exchange, and the Nissan Institute of Japanese Studies at the University of Oxford.

### **Philippe Depairon**

*PhD candidate, Department of History, Université de Montréal.*

Philippe is a postgraduate student in the History of Art at the Université de Montréal, where he obtained his B.A. (Hons.) in the same discipline. He is the recipient of scholarships from the Social Sciences and Humanities Research Council of Canada and from the Fonds de recherche du Québec en société et culture. His interests are the history of photography and the developments of the "material turn" in the humanities: he has presented his research in Canada, the United States and Germany.

### **Dr Isabelle Giraudou**

*Associate Professor, Organization for Programs on Environmental Sciences, Graduate School of Arts and Sciences, University of Tokyo.*

Isabelle is a French jurist based in Japan since 1999. After completing a doctorate in International Public Law, with a focus on Disaster Law (Paris II University), and a post-doctorate in Comparative Environmental Law (Tokyo University, Graduate School for Law and Politics), she taught at Niigata, Tohoku, and Nagoya universities. She is currently an associate professor at the University of Tokyo, Graduate School/College of Arts and Sciences, Organization for Programs on Environmental Sciences, where she teaches environmental legal studies. Her 15 years' experience in teaching law in Japan, both 'inside' and 'outside' the law faculty, has sharpened her scholarly interest in interdisciplinary approaches to the curriculum and global skills education as an object of research. Her current research project examines how environmental legal studies are challenged by the 'Anthropocene' scientific proposal and how they engage with the competing narratives of such 'boundary objects'. Focusing on East Asia

and addressing new areas of transnational expertise, this research explores more particularly the possibility to develop integrated case-, project- and problem-based learning in environmental education, at the interface of Environmental Sciences and Environmental Humanities.

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### **Dr Stefan Huebner**

*Research Fellow, Asia Research Institute, National University of Singapore.*

Stefan is a historian of colonialism, modernization, and development policy. He was awarded fellowships and scholarships at the Harvard University Asia Center, Harvard University's Center for European Studies, the Woodrow Wilson International Center for Scholars (Washington, DC), German Institute for Japanese Studies in Tokyo, and the German Historical Institute in Washington, DC. His second book project is a global history of oceanic colonization projects (offshore oil drilling, fish farming, and floating city extensions / floating cities). He has a background in Japanese Studies and received his Ph.D. in modern history from Jacobs University Bremen (Germany) in 2015.

### **Julia Mariko Jacoby**

*PhD candidate, University of Freiburg;*

*Pre-doctoral Fellow, the Anthropocene Project, Max Planck Institute for the History of Science.*

Mariko graduated from the University of Freiburg with a MA degree in Modern and Contemporary History, Latin and Geology in 2013. Her thesis focused on media coverage of the Great Kanto Earthquake of 1923 while considering the long tradition of narrating disasters in Japan. Currently she works on her PhD on the history of disaster preparedness in Japan from 1900 to 1970 at the University of Freiburg, and she joined the Anthropocene Project at Max Planck Institute for the History of Science as a predoctoral fellow in May 2017. In her doctoral thesis, she explores how the concept of disaster preparedness, *bōsai*, came into place and asks how it reflects the Japanese relationship with nature. From October 2015 to March 2017, she conducted her fieldwork at the University of Osaka, supported by the Japanese Government (Monbukagakusho) scholarship. Her research interests are Historical Disaster Research, Environmental History, History of Science and Global History.

### **Dr Pia Jolliffe**

*Research Scholar, Las Casas Institute for Social Justice, Blackfriars Hall, University of Oxford.*

Pia holds a MA in Japanese Studies (University of Vienna, Austria), a DESS in Asian Studies (University of Geneva, Switzerland) and a DPhil in International Development (University of Oxford, UK). After completing her DPhil she spent 18 months in a monastic community in Haifa (Israel) before returning to Oxford for her post-doctoral work. In her current book project she explores the role of prisons and forced labour in Japan's northern island of Hokkaido (forthcoming with Routledge).

### **Dr Mateja Kovacic**

*Research Associate, the Urban Institute, University of Sheffield.*

Mateja is a research associate at the Urban Institute, University of Sheffield, working on the project 'Robotics and Urban Automation' that looks at how and where robots and automated systems are changing the urban landscape and infrastructure, and the underlying rationales of robotisation and automation. She received her PhD in Humanities from the Hong Kong Baptist University and continues to pursue research which combines Japanese studies and history, anthropology and philosophy of technology and science. She is especially interested in Tokugawa-era science and technology, and the history of robots in Japan. She studies visual machines and natural history in connection with popular culture and material and visual art. Her ongoing research interests include: Japanese popular culture, cybernetics, global catastrophic risks, Japanese traditional crafts industries, and science fiction.

### **Jo McCallum**

*PhD candidate, Digital Craft, the University of the Arts London.*

Jo is a digital craft maker and transdisciplinary practice researcher based in London. At present, she is an AHRC-funded PhD candidate, exploring the relationship between biomorphic design, Japanese bamboo weaving and material computation. In 2016, Jo completed an AHRC International Placement Scheme (IPS) Fellowship at Nichibunken, Kyoto, during which she undertook fieldwork with bamboo weavers. Having trained as an architect,

Jo has an inherent interest in pattern formation and growth structures. In 2013, she completed a City and Guilds NVQ3 in Structural Textiles (Basketry), the last vocational course of its kind in the UK. Jo is Human in Residence at FoAM Kernow, a transdisciplinary laboratory operating in the interstices of art, science, and nature. She also writes for The New Craftsmen, a specialist craft gallery in Mayfair, London. Creating and delivering projects across different disciplines is Jo's passion, particularly when craft is central to the work.

### **Camille Sineau**

*MRes student, Social Anthropology, University of Aberdeen, Scotland.*

Camille is an architect and anthropology research student currently based in Scotland. He graduated as an architect from the School of Architecture Paris - Marne La Vallée. In the course of his studies Camille spent a year at the Accademia di Architettura di Mendrisio, Switzerland, and spent a year in Japan, completing an internship with Go Hasegawa & Associates in Tokyo. Shortly after graduating, he worked closely with Adam Khan Architects in London where he became an associate. Those experiences in diverse cultures and ways of living brought him today to pursue a Masters by Research under the supervision of Jo Vergunst and Tim Ingold in the University of Aberdeen, where he is exploring other ways of practicing architecture with anthropology, focussing on dwelling practices and their transformative power within the environment.

### **Eiko Soga**

*MSc student, Hertford College / Modern Japanese Studies at Nissan Institute of Japanese Studies, University of Oxford.*

Eiko graduated from the Slade School of Fine Art in MFA Sculpture and is currently reading for an MSc Japanese Studies at the Nissan Institute at the University of Oxford. She works with intangible elements that affect both individual consciousness and social milieu. Within a context of collective awareness and social politics, she investigates subjectivities of physical sense, memory, and empathy. Her process starts with sensory-observation-research and writing. The research itself is central to her practice. The result is work in various media such as installation, sculpture, and video. Her work engages both ethnographic and art discourses, as a recursive look at each discipline's modes of observation.

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### **Line Marie Thorsen**

*PhD candidate, History of Art, Aarhus University;  
Associated PhD, Aarhus University Research on the Anthropocene (AURA)  
and Changing Disasters at Copenhagen University, Denmark.*

Since 2014 Line Marie Thorsen has researched how artists across East Asia and Europe translate notions of global climate change into their local ecological concerns. Her main focus is on Japan and Hong Kong. She recently curated the exhibition Moving Plants at Rønnebæksholm Kunsthalle, Denmark, showing work from artists across East Asia and Europe. Accompanying the exhibition is the namesake edited volume, which pairs scholars of various backgrounds with an exhibited artist for a dialogue on a shared topic of concern. The exhibition explores art as knowledge and thought generation, on par with other forms of knowledge practices. Thorsen has previously studied art practices in the wake of the 2011 earthquake and tsunami disaster in Japan.

### **Mariko Yoshida**

*PhD candidate, Crawford School of Public Policy, Australian National University.*

Mariko's MA thesis (2013, Columbia University, Best Thesis Prize at the Department of Anthropology) investigated the gap between Tuvaluan people and their policy-makers in their responses to the long-term risks of sea-level rise as an epistemological ground. Her short ethnographic film shot in Tuvalu, "In Between Fluctuations" (2011), contrasts the Biblical notion of Noah's ark with the differing social processes involved in assessing the climate risks. Her doctoral dissertation, "Thinking through Oysters in an Age of Uncertainty" (working title), focuses on the Japanese oyster farmers' knowledge practices surrounding natural resource management in the face of ocean acidification, and investigates the role of Pacific Oysters in their commodification process through techno-scientific practices. She worked as a researcher at the United Nations University Institute of Environment and Human Security in Germany and participated in COP19 as a member of their delegation.

### **Jason Waite**

***DPhil candidate, Christ Church / Ruskin School of Art, University of Oxford.***

Jason is an independent curator and cultural worker focused on forms of practice producing agency. Recently he has been working in sites of crisis amidst the detritus of capitalism, looking for tools and radical imaginaries of very different ways of living and working together. He has co-curated *White Paper: The Law* by Adelita Husni-Bey at Casco – Office for Art, Design and Theory, Utrecht, *Don't Follow the Wind*, an ongoing project inside the uninhabited Fukushima exclusion zone, *The Real Thing?*, at Palais de Tokyo, Paris, and *Maintenance Required*, at The Kitchen, New York. He holds an M.A. in Art and Politics from Goldsmiths College, London and was a 2012-2013 Helen Rubinstein Curatorial Fellow at the Whitney Museum Independent Study Program, New York. Presently, he is a doctoral candidate in Contemporary Art History and Theory at the University of Oxford in the Ruskin School of Art and Christ Church.

### **Dr Julius Weitzdoerfer & Dr Tatsuya Amano**

***Postdoctoral Research Associates, the Centre for the Study of Existential Risk, University of Cambridge.***

Julius is a Japanologist and lawyer teaching environmental law at the University of Cambridge. Inter alia, he is the editor of *Fukushima and the Law* (forthcoming, Cambridge University Press). Tatsuya is a biologist working on biodiversity conservation at the Department of Zoology, University of Cambridge. Inter alia, he has published on languages as a barrier to global science.

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## **ORGANISERS' BIOGRAPHIES** [In Alphabetical Order]

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### **Dr Alice Freeman**

***Research and Teaching Associate, the Nissan Institute of Japanese Studies, University of Oxford.***

Alice completed her D.Phil. 'Zen Buddhism in Japan-US Relations, 1941-1973: The Politics of Culture from the Pacific War to the Vietnam War' in 2016, under the supervision of Professor Sho Konishi at the Faculty of History, University of Oxford. Whilst a D.Phil. student she also served as Environment and Ethics Officer for the Graduate Common Room at Christ Church from 2014 to 2016. In 2015 she presented a paper on the moral responsibilities of historians in relation to climate change at the unconference "Taking the Past into the Future" at St Andrews University. She has a BA (Hons) in Oriental Studies (Chinese with Japanese) (2007) and an MSc in Modern Japanese Studies (2012), both from the University of Oxford.

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### **Eiko Honda**

***DPhil candidate, St Antony's College / Faculty of History, University of Oxford.***

Eiko's work investigates non-Cartesian intellectual and cultural histories of nature in Europe and Japan and their relevance to the practice of knowledge today. Her DPhil focuses on the history of trans-disciplinary and trans-cultural knowledge formation through the life and work of the naturalist and polymath Minakata Kumagusu (1867—1941), who specialized in slime mould. She previously worked as a curator and writer of contemporary art and ideas. Her publications include "'Planetary' Knowledge? Moving Beyond Internationalism" in *5: Designing Media Ecology: The Anthropocene and Our Post-natural Future* (Tokyo, 2016), "Political Ecology of Art and Architecture in Japan: 100 Years Ago and Now" in *Journal of Contemporary Chinese Art: Political Ecology in East Asia* (Bristol, 2016), and "On Atomic Subjectivity" in *The Nuclear Culture Source Book* (London, 2016). She is a recipient of various fellowships and grants, including that of the Japanese Government's Agency for Cultural Affairs, Toshiba International Foundation, and the University of Oxford's Sasakawa Fund. She has been an active participant of the *Anthropocene Curriculum*, organised by the Haus der Kulturen der Welt and the Max Planck Institute for the History of Science, Berlin.

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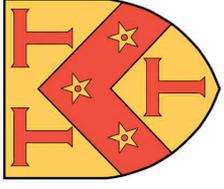
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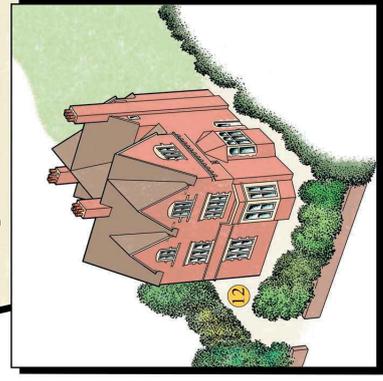
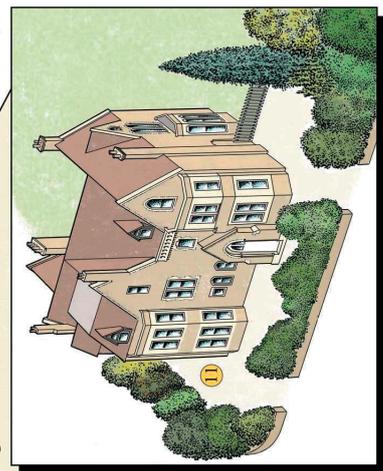
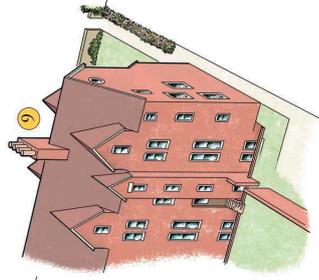
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# ST ANTONY'S COLLEGE OXFORD



**Key:**

- 1. Porter's Lodge, Main Entrance and Ghassan Shaker Building
- 2. Gateway Building
- 3. Old Main Building
- 4. Hilda Besse Building
- 5. Nissan Institute - 27 Winchester Road
- 6. Founder's Buildings
- 7. 64/66 Woodstock Road
- 8. Middle East Centre - 68 Woodstock Road
- 9. 83/85 Woodstock Road
- 10. 107 Woodstock Road
- 11. European Studies Centre - 70 Woodstock Road
- 12. 86 Woodstock Road
- 13. 25/26 Winchester Road
- 14. 23/24 Winchester Road
- 15. 22 Winchester Road
- 16. 3 Church Walk
- 17. 21 Winchester Road
- 18. 2 Church Walk
- 19. Latin American Centre - 1 Church Walk
- 20. Investcorp Building

Properties further (north) along Woodstock Road

Plantation Road