

# The Coexistence of Public Art Intervention in Anthropocentrism and Marine Ecological Dilemma

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**Abstract.** We are used to thinking of the ocean as infinite, but it is finite. Human beings have violated science and discharged pollutants into the ocean over the years, damaging both the Marine ecosystem and the common well-being of mankind. They pose a serious threat to human existence and development. When exploring and reflecting on the root of these ecological environment problems, people will turn their eyes to human centrism one way or another. Nowadays, the traditional human centrism is difficult to get out of the old development dilemma on the relationship between man and nature. Therefore, in order to solve the "coexistence dilemma" of human beings, we must establish a scientific and reasonable principle of subjectivity, that is, to establish "modern human centrism". His existence, is fully aware of the current human for the destruction of the environment brought about by the extreme confusion. It is contemporary people who see this ecological dilemma in the ocean, so they want to find ways to present or solve the problem. At this time, the emergence of public art gives problems a chance to buffer.

**Keywords:** Public art, Human centrism, Marine ecology dilemma, Coexist.

## 1. Introduction

At present, alleviating the ecological dilemma faced by people is a top priority. At present, on the issue of the relationship between man and nature, traditional social sciences cannot overcome the old development dilemma. Therefore, in order to overcome people's "life challenges" and enable people and the natural world, as well as the natural environment, to balance the healthy growth of body and mind, it is necessary to establish a more scientific and effective principle of subject theory. This theoretical principle is based on the full recognition of the extreme distress caused by current human destruction of the environment. It is contemporary people who have seen the plight of marine ecology, so we need to find ways to raise or solve the problem. In today's world, more and more people around the world are paying attention to the issue of marine ecology, and colleagues in various fields are using their own methods to pay attention to and solve it. In the art world, various art institutions, groups, and artists are also using artistic methods to appeal, reflect, and resolve the ecological dilemma of the ocean. This topic also aims to promote everyone's thinking and exploration of paying attention to the ecological dilemma of the ocean through the involvement of public art.

## 2. Project research background

### 2.1 Analysis of the current situation of marine ecological dilemma

The blue world on which people live is 70% covered by the ocean. The mentality of people in facing the world ultimately determines the fate of humanity. All practices that violate science and affect marine ecology not only damage the marine ecosystem, but also harm people's interests. According to recent statistics, an average of 12.7 million tons of waste flow into the sea every year, including 8 million tons of plastic waste. Last year, over 1.5 billion discarded masks flowed into the ocean. On average, it takes 700 years for a plastic bottle to degrade. According to a report by the United Nations Environment Programme, if not further controlled, there will be more plastic waste in the ocean than fish by 2050. Faced with such a serious problem of marine pollution, we should actively make changes.

### 2.2 Analysis on the Causes of Marine Ecological Dilemma

There are various factors that cause marine pollution, including natural and human factors. From my personal perspective, human factors are the main cause, and the underlying reason is human neglect of ecological issues.

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Firstly, due to the surge in population, the per capita share of natural resources has increased, leading to a continuous decrease in the availability of natural resources, which has brought a lot of pressure to the ocean. Secondly, there has not yet been a strong awareness of marine conservation concepts among departments. There is still a strong threat to the environment and ecological harmony of the sea area due to the dumping of daily household waste into the ocean, and the direct discharge of pollutants from industrial and agricultural production into the sea without management. Once again, the development of high-end marine technology has already deepened into naval warfare weapons. Some developed countries have also built nuclear bases on the seabed, and when faced with problems such as nuclear leaks, they directly put solutions into the sea, intending to directly discharge millions of tons of nuclear contaminated water into the sea. The consequence would be that the leaked material would drift towards the Arctic Ocean with the ocean current and then return to Japan. All the sea areas along the way will be greatly polluted. Such a single-minded approach is a manifestation of extreme irresponsibility towards the world. Faced with such a serious marine ecological dilemma, China's proposal for a "community with a shared future for the ocean" is particularly important at this time.

### **2.3 The Roots and Problems of Anthropocentrism**

Since the middle of this century, the natural environmental conditions on which people rely for survival have undergone unprecedented changes. Social issues such as environmental pollution, ecological imbalance, and various resource shortages are becoming increasingly prominent global issues, while also posing a huge threat to our human survival and development. When we reflect on the source of this international ecological environment problem, we will also put our exploration into the ecological concept of anthropocentrism. As for the concept connotation of anthropocentrism, it has been pointed out as "modern anthropocentrism" [1], that is, human beings are the most core and important species on the earth, even in the universe. Anthropocentrism is the main concept of environmental ethics and environmental philosophy, which is considered to be the root cause of the conflict between human beings and the natural environment, but this concept has been rooted in the hearts of most human beings. Others believe that "anthropocentrism simply means that people have absolute control over the nature, and that people are the 'spirit of all things' and the yardstick of all things" [2].

Therefore, in order to solve the contemporary ecological environment problems and extricate mankind from the current predicament of survival and development, we must fundamentally deny, oppose, break through or get rid of anthropocentrism [3].

## **3. Project research background**

### **3.1 Promoting sustainable development of marine ecology**

At present, the United Nations has released the second comprehensive global marine assessment report. The report points out that global natural institutions have also reiterated the importance of strengthening the protection of marine ecological environment, and promoting sustainable development of the ocean is urgent. Since 2010, countries around the world have gradually realized that the environmental, economic, and social issues that exist in the ocean will continue to affect the sustainable development of the ocean. Therefore, the 2030 Agenda for Sustainable Development specifically proposes Sustainable Development Goal 14 (SDG14) for marine sustainable development, which mainly aims to protect the ocean and sustainably utilize marine resources to promote sustainable development.

### **3.2 Guide thinking about the plight of marine ecology**

In fact, there were precedents of art intervening in nature as early as the Renaissance. The estate of Italian Cardinal Este houses various peculiar and bizarre giant stone sculptures, which have a relationship with the environment. [4]They are placed in the environment, not only serving as embellishments, but also opening up a new way of using art to guide people to pay attention to nature.

At present, more and more people are paying attention to the issue of marine ecology. In our daily lives, we can see various forms of works expressing concern and reflection on the plight of the ocean. From posters and slogans waiting for buses to the € 50 million documentary 'The Ocean', it expresses the relationship between humans and the plight of marine ecology through film and television. There are various ways of creation, but we all need to discover and express their existence.[5]

Through artistic means to alert ecological crisis awareness, pay attention to respecting and maintaining natural ecology, make the most of natural elements and ecological materials, improve the environment around human life, or repair damaged living environments, in order to achieve harmonious coexistence of humans, nature, and cities and sustainable ecological development. It is necessary for public art to shoulder this responsibility and contribute to the sustainable development of marine ecology in its difficult situation.

## **4. The Way of Public Art Intervention in Marine Ecological Dilemma**

The concept of public art marine ecology is a value concept that explores how to use public art to improve the plight of marine ecology. Specific manifestations include: some ecological warnings in public art works, the combination of landscape installations and ecological restoration, and the use of renewable resources and waste materials. Minimize interference with nature and ecology

as much as possible. There are also many ways in which public art can intervene in marine ecological dilemmas. Below, we will discuss the three main ways: question-and-think intervention, participatory experiential intervention, and ecological restoration intervention.

#### 4.1 Question Thinking Intervention



Figure 1. Along the coastline of Jakarta, Indonesia

The problems faced by public art are usually relatively large issues, such as ecological issues, urban development issues, rural art construction issues, and so on. "These issues require multiple collaborative efforts, policy support from government departments, and financial support from relevant institutions to complete. They are not problems that can be solved by one person alone.[6] Therefore, when an artist pays attention to these issues and does not have other conditions to solve them, he chooses to guide the audience's thinking through questioning." Calling on more social forces to pay attention to and solve problems is a relatively appropriate way.

The Northern Pilgrimage is a long-term, socially engaged project by artists Tita Salina and Irwan Emmett. The artists walked for ten days along the coastline of North Jakarta, Indonesia, measuring every inch of land along the 42km long coastline, which was slowly sinking due to rising sea levels in Indonesia, and was also threatened by developers. Artists have documented and collected the stories of these marginalized communities, including traditional fishermen and villagers. I want to study local issues such as the separation of the coastline and the sea from the population in Jakarta due to the privatization of some land and the sharp increase in construction projects. This work has won the International Public Art Award and has brought great influence internationally, which has been widely discussed by various circles and has played a positive role in improving the local environment.

#### 4.2 Participatory experiential intervention

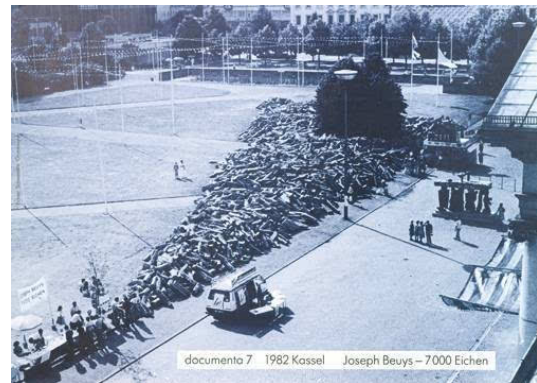


Figure 2: "7000 Oak Trees"

Guiding the public to participate in the experience is the most important way of public art. Through participating in the experience, the public can have strong interaction with the work, enabling the public to shift from passive viewing of art to active experience of art. The participation and experiential intervention of public art can fully mobilize the public's enthusiasm for participation and experience the ideas conveyed by the artist through personal experience. The planting of '7000 Oaks' is entirely participated by the public, except for Boyce himself. 7000 basalt pillars were stacked on the square in front of the Kassel Friedrich Art Museum, and Boyce personally planted the first tree and erected a piece of basalt. The remaining oak trees and basalt were completed with the participation of the public, and the removed basalt also became a major scenic spot on the square.

These 7000 oak trees are distributed in different places, and no one can see their full view. The sculptural outline composed of "7000 oak trees" has integrated into life in an invisible whole, becoming a part of this city. From then on, Kassel had a sculpture that could grow, with constantly changing and growing oak trees juxtaposed with weathered and crystalline basalt rocks that remained unchanged, silently revealing the traces of time.[7] This approach allows the public to have the most direct understanding of public art and the ideas of artists. Only through personal experience can one truly experience and regulate behavior in the dissemination of ecological dilemmas.

#### 4.3 Ecological restoration intervention



Figure 3: "Underwater Park"



Landscape restoration is the most important and direct way for public art to solve environmental and ecological problems, with problem-solving as its core starting point. This approach can not only beautify the environment but also truly solve the pressing issues. It plays a crucial role in improving the ecological environment, increasing regional productivity, and achieving sustainable development.

The largest undersea sculpture park in the world is a piece of undersea wasteland beside Shanghai International Ocean Park. Four hundred life-size sculptures are divided into four main theme areas: "The Garden of Hope," "The Lost Dream," "The Lima Man," and "The Evolution of Silence." The reason why such a magnificent scene appeared was that in the past, the manager of a national marine park near Cancun discovered that the constant flow of tourists in the area had made Manichus pay a heavy price for the coral reef problem. Every year, millions of divers visit here. The scuba divers and sightseeing boats equipped with scuba facilities greatly affect and scare the turtle, queen angelfish, large spotted box fish, and other reef species. As a senior diver and sculptor, Taylor made full use of his professional knowledge to create marine sculpture suitable for making artificial fish reefs. [8]

In order to attract corals, Taylor's underwater statue material is mainly some specially made cement, with a pH value close to neutral. It is an ecological cement mixed with a large amount of marine cement, sand, and micro silica powder, with a hardness of about 20 times that of ordinary concrete, and is sealed with glass reinforcement materials. Some of the statue materials also include ceramic chips, glass, and paper. [9]The presentation of these works is also a more environmentally friendly way to repair our existing ecological dilemma.



Figure 4. TED Speech Figure 4-5 TED Speech

Later, people discovered that corals, seashells, and snails slowly filled this underwater sculpture, changing their original appearance and form until one day, these sculptures were completely eroded, covered, or dissolved by this creature, and finally disappeared under the water.

Intervention in marine ecological dilemmas through ecological restoration can play a role in solving problems. This is also the most direct and effective way to solve problems using public art.

## 5. Conclusion

After analyzing many cases, we have found that some of the works provide some advice and warnings about environmental pollution and ecological crisis, some reflect ecological thinking in their works, or explore solutions to ecological problems through ecological restoration and landscape remodeling. Some works use natural building materials and new environmentally friendly building materials as creative materials, and all of these explore ecological construction issues from different perspectives, raising concerns and reflections on practical issues of ecological construction.

From the perspective of the development of public art based on ecological concepts in domestic art, we still have a long way to go, and we should create more excellent works in the future. We should integrate more ecological concepts into our works, and at the same time, we should make use of local conditions in the creative process and minimize interference with the ecological environment. So that its works can beautify the surrounding environment and enhance the public's ecological awareness and aesthetic literacy.

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