

PLASTIC IN ARTISTIC FORMS: INTERPRETATION OF ARTWORKS RELATED TO PLASTIC CRISIS THROUGH STUDIO-BASED RESEARCH

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ABSTRACT

Plastic is almost everywhere; in fact, it is hard to imagine life without plastic. However, although plastic is convenient to people, its difficulty in degrading as a petrochemical product, its production, consumption and random disposal has also put enormous strain on the environment in which humans live, resulting in a plastic crisis. This study analyses 20 artworks related to the plastic crisis and finds that most artistic production and focuses on marine plastic pollution. In particular, this study examines how artistic practice has brought attention to the plastic catastrophe and uses a studio method to highlight the plastic crisis in the mountains by using plastic bags as a material to demonstrate how widespread plastic pollution is. It presents the phenomenon of mountain plastic pollution and promotes a dialogue about mountain plastic waste pollution. Art can make the plastic crisis more visible and impart a more visceral, emotional message that encourages people to understand and reconsider it. Additionally, artistic practice helps people intuitively understand the plastic crisis and the viability of plastic as an artistic medium for expressing environmental concerns.

Keywords: artistic practice; artworks; plastic bags; plastic crisis; studio-based research; studio investigation

INTRODUCTION

The topic of plastic crisis is of interest to both scientists and artists working in various media. Artists responding to these modifications offer their unique perspectives on the subject. Plastic is a completely synthetic substance, and it is backslapped as another name for capitalist modernity in terms of material (Wagner-Lawlor, 2018). People accept this type of technological achievement with little regard for environmental concerns. Plastic product production increased from less than 50,000 tons in 1930 to 2.3 million tons in 1950 and 448 million tons in 2015 (Geographic, 2019). Plastic products were widely circulating in the marketplace and enhancing society's ways of life through home-based products. They have become alternatives to glass, wood and paper as the key materials among new consumers. Today, plastic can be found in supermarkets in the vegetable and fruit sections, butcher shops, frozen food sections, and beverage sections; in agriculture, plastic is used in greenhouses; in transportation, plastic is used to wrap equipment and cargo; and in construction, plastic serves as a moisture barrier. Plastics are frequently designed to be single-use items that are difficult to degrade or recycle.

As society evolves, the concern about plastic use keeps increasing and the terrible results they bring (Dauvergne, 2018).

However, although plastics are becoming increasingly important to human and social activities, another side of the potential crisis opens the possibility of exploring the hazards of plastics. The *National Geographic* magazine has made the plastic issue a topic and the urgent problems that plastic causes are addressed by applying artistic visualisation (Geographic 2019). The Rethink Plastic Alliance has also launched a joint initiative. It is a natural problem, a political, social and economic issue and a cultural concept (Baudrillard, 2016; Khan, 2022). The crisis of plastic appears to be visualised in its explicit form by contemporary art practice and the critical role of communication with audience; alerting the masses the seriousness of plastic crisis is played by the practice (Chertkovskaya et al., 2020). The artistic practice represents the plastic crisis in a creative way that is more intuitive than data and words; it can express the plastic crisis through an emotionally charged visual language, while also stimulating the viewers' imagination. This paper finds that artists try to directly use plastic materials to highlight the plastic crisis in 20 works of art related to plastic pollution, but the main body's choice is mostly to express marine plastic pollution. The plastic crisis is far from limited to the marine field; it is more complex and systematic. This study employs studio practice to experiment with and explore the plastic bags that people use and discard on a daily basis. It gives them specific aesthetic characteristics to express plastic pollution in mountainous areas, ensuring they receive ongoing attention.

THE PHENOMENON OF THE PLASTIC CRISIS

Large-scale plastic production, consumption and disposal have led to a plastics crisis (Nielsen et al., 2020; Vidal, 2020). The plastic crisis is multifaceted and has identified five interconnected problems: fossil dependency, toxicity, disposability, pollution and permanence (Geyer et al., 2017). Plastics have a multifaceted impact on people and the environment throughout their entire life cycle. The plastic crisis is a hotly debated topic in academia and the media (Post 2019). With the development of society, the concern about the use of plastics and the terrible results they bring is increasing.

Approximately 8 million tons of plastic trash from coastal countries are pumped into the ocean each year. Plastic waste that is dumped into the ocean and other natural systems cannot disappear for centuries, causing high economic costs and jeopardising natural systems. These toxin-laden plastic particles can be small enough to enter plankton at the molecular level, where they can then enter other organisms and the entire biological chain. Plastic-eating organisms are then eaten by advanced predators. Larger plastic fragments, which resemble plankton, clog the digestive systems of seabirds and fish, preventing them from digesting or excreting them and thus leading to their eventual painful deaths. Plastic trash is now as much a part of ocean life as plastic is in our lives. Hence, it makes scientific sense to connect the food web to human plastic waste. The 'nearness' of plastic products, the cheapest garbage that humans use to harm the most pristine environment on the planet, is at the root of the marine ecological crisis. Plastic threatens marine, terrestrial, plant and animal species and biological chains because of its persistence, toxicity and difficulty in degradation.

ARTISTIC PRACTICE THROUGH PLASTIC WASTE

Artistic practices related to the plastic crisis have also emerged over the years. It is important to understand how artistic practice represents the plastic crisis, which confined the artworks to topics not limited to a narrowly traditional environment but also engaging broader art (Boetzkes, 2019). It is critical that artworks related to plastics reach a wider audience, and it is fortunate that we can now participate in this digital media environment through media that fosters the dissemination of artworks (Hand, 2012). Whether the artwork is a sculpture, an

installation or a drawing, if it can be captured on camera, it can be disseminated through the internet and social networks, taking art beyond its professional realm. According to Rose (2014), we select materials that are rich in detail and choose the most thought-provoking works, highlighting the themes expressed in the work through the interpretation and analysis of the plastic materials in the sample. This study collects 20 artworks on artistic practices on plastic pollution, addressing four aspects of the artwork, including the form of the art, the materials, the content of the plastic crisis and the theme (Table 1).

Table 1. Data of Artistic Practice Related to Plastic Waste

Artist	Artwork	Art Form	Materials	Content of Plastic Crisis	Theme
'Washed Ashore' Team	Chompers the Shark; Henry, the Giant Fish (2018)	Sculpture	Plastic garbage from the sea beach	Ocean plastic pollution	Art to save the sea
Aurora Robson	Jungle (2014)	Installation	Plastic bottles, plastic bags etc.	Ocean plastic pollution	Art to save the sea
Christine Ren	Blind spots (2017)	photography	Various plastic packaging	Ocean plastic pollution	Consumer waste
Pascale Marthine Tayou	Plastic trees (2015)	Installation	Plastic bags	Plastic pollution	Plastic bags waste
Bright U. Eke	Drowning (2008)	Installation	Recycled plastic bottles	Plastic pollution	Personal consumption of industrial products
Nnenna Okore	Baggage (2008)	Installation	Plastic shopping bags	Plastic waste	The impact of plastic waste on modern life
Marina DeBris	White Trash (2016)	Fashion shows	Cloths from debris	Ocean plastic trash	the waste we create keeps coming back to us
Tess Felix	Ocean eco hero's series—Stiv Wilson (2018)	Collage	Ocean debris, like discarded plugs, dental picks, bottle caps, old batteries	Ocean plastic pollution	Art to save the sea
Jiang Cheng	The Coexistence of the Zi Fei Fish (2020)	Installation	Floating plastic, plastic net	Ocean plastic pollution	The relationship between humans and fish in the food chain

Artist	Artwork	Art Form	Materials	Content of Plastic Crisis	Theme
Pinar Yoldas	An ecosystem of excess (2014)	Installation	Ocean plastic debris	Ocean plastic pollution	If life started today in our plastic debris filled oceans
Xu Bing	Background Story: Autumn Mountain Immortality (2015)	Installation	Dried plants, newspapers, plastic bags	Garbage & Consolidation	Exploring the relationship between Chinese landscape painting and nature
Anne Percoco	Indra's cloud (2009)	Installation	Plastic bottles, rope, boat,	Ocean plastic pollution	How art can turn public attention to the issues.
Tan Zi Xi	Plastic ocean (2016)	Installation	Plastic, nylon string, wooden pedestals	Ocean plastic pollution	It is about recycling or forgotten histories
Eduardo Leal	Plastic trees (2014)	photography	Plastic bags	Plastic pollution	All useful plastic bag has become the main source of pollution worldwide
Greenpeace Philippines	Plastic Whale (2018)	Installation	Plastic waste	Ocean plastic pollution	Whale and shark species at increasing risk from micro plastic pollution
Kelly Jazvac and Patricia Corcoran	'Plastiglomerate Samples' (2013)	found object	Plastic and beach sediment, including sand, basalt rock, wood and coral.	Anthropocene	The rocks are the telltale sign that the Anthropocene
Daydreamers Design (China)	Rising moon (2013)	Installation	Plastic bottles	Plastic waste	Consumer waste
Max Liboiron (USA/Canada)	Sea globes (2013–2014)	Installation	Plastic debris	Ocean plastic pollution	historical landfill
Mandy Barker (UK)	Soup (2012)	Photography	Plastic debris	Ocean plastic pollution	Littering, plastic mass

Artist	Artwork	Art Form	Materials	Content of Plastic Crisis	Theme
					accumulate
Luzinterruptus (anonymous)	The plastic we live with (2017)	Installation	Plastic bags	Plastic waste	Consumption



Figure 1. *Chompers the Shark* by the ‘Washed Ashore’ Team (2010). Sculpture. The photo comes from © WashedAshore.org.

‘Washed Ashore Project: Art to Save the Ocean’ was initiated by Angela Haseltine Pozzi in 2010. The artists in this project used much recycled beach trash as material to create large sculptures. They collected and cleaned up plastic trash from the shore, such as plastic bottles, plastic bags, fishing nets and debris. The volunteers also colour-coded and cleaned the plastic trash, and at this time, the project has cleared up and dealt with approximately 17 tons of trash. Furthermore, the welders and the artist have created 66 sculptures from trash. The *Chompers the Shark* (Figure 1) clearly shows the plastic waste used by the artist, such as disposable lighters, plastic caps of bottles, beverage bottles and shotgun shells. The fins are made of plastic puzzle pieces, the gills are made of flip-flop soles and the nose are created from sneaker soles (Chung and Brown, 2018). According to Le Guern (2018), large amounts of plastic trash eventually flow into the ocean, accumulating in the centre of the ocean vortex due to ocean currents forming trash patches. Some of this trash has degraded into plastic debris and washed ashore after a long journey at sea.

As an example, Greenpeace Philippines’ work is an assortment of plastic waste rendered realistically as an image of a whale with its mouth stuffed with various types of plastic and plastic debris, based on a real-life event in which 13 dead whales washed ashore in Germany in 2016 with plastic cups stuffed in their stomachs. Micro plastics increasingly threaten whales, some sharks and other marine species in the ocean. They are species that feed by filtering plankton from seawater and are now ingesting indigestible plastic particles, but microplastic absorption can impair their ability to absorb nutrients and leave them with no way to digest them, eventually leading to death. Aurora Robson’s artwork *Jungle* uses discarded plastic bottles and other plastic trash collected by the Hawaii Wildlife Foundation helpers, who picked up marine residuals on the beach during their two-month working period. In her work, plastic bottles can be cut into small and large plastic pieces, which are colourfully manipulated and then bent and combined into various shapes to create brightly coloured flowers displayed as sculptures, installations or collages. She incorporates environmental protection concepts into

her artworks to raise people's awareness of environmental protection and, as a result, change human behaviour patterns.



Figure 2. *Plastic Ocean* by Tan Zi Xi (2016). Installation. Photo from Dios Vincoy Jr for The Straits Times

Singaporean artist Tan Zixi's *Plastic Ocean* (Figure 2) chosen is 500 kg of discarded ocean plastic (over 26,000 pieces) collected, cleaned and sorted. This installation prompts reflection on consumerism, waste and values. She used repurposed rubbish to convey a message about the environment (Hanning, 2020). They are made up of motionless plastic debris that hangs in space and illustrate how our global ocean landscape is suffocated by plastic waste. Meanwhile, Christine Ren's work *Blind Spots* filled a supermarket shopping cart with all the plastic items she had collected over the past month, such as plastic bottles, bags, and wrappers. A blindfolded girl pushing a shopping cart full of plastic products into the ocean represents society's refusal to accept responsibility for the massive accumulation of plastic products deposited in the ocean over time (Ecochicayman, 2017). The invasion of the sea caused by human use of plastic waste reminds consumers where this plastic waste may eventually go.



Figure 3. *Soup: Translucent* by Mandy Baker (2012). Photography. (<https://www.thisiscolossal.com/2018/04/plastic-marine-debrisby-mandy-barker/>)

As shown in Figure 3, British photographer Mandy Barker created a series of images titled 'Soup', depicting this plastic and discarded item salvaged from beaches worldwide. Photography can open the viewer's eyes to the magnitude of some problems that are not visible in reality, and it serves as both a means of documentation and a vehicle for wisdom (Chertkovskaya et al., 2020). Luzinterruptus is an anonymous art collective focused on urban intrusiveness that achieved a public art installation entitled 'Plastic in Our Lives' during the Le Festival International des Arts de Bordeaux Métropole, France. The project visualised the implicit by transforming the excess plastic in our environment into a compelling artistic statement. The artists selected an old virgin big box store as the interventional location. After sourcing more than 6,000 bags from warehouses throughout the city, the team bridged gaps outside of the store wall, so it looked like plastic was going to have explosive behaviour outside the building. Plastic waste, as a medium for art, represents people's consumption habits and personal stories, and a seemingly ordinary plastic product plays an important role in the public's daily consumption.

A work called Plastic Tree stood out at the 2015 Art Basel exhibition in Switzerland. This tree by Cameroonian installation artist Pascale Marthine Tayou lacks leaves in favour of brightly coloured plastic bags loosely tied to each branch. Although it looks beautiful, colourful plastic bags exude a serious chaotic and environmentally polluted scenario, giving people a visual impression of the environmental hazards and awakening them to the problem of plastic pollution. Both macro- and micro levels of the scope of plastic pollution are considered by Artist Bright U. Eke, who uses thousands of recycled plastic bottles in his work Bottled Life. Eke's work reflects how individual consumption of industrial products contributes to environmental destruction. From oil to plastic, to trash and acid rain, Eke represents the senses of different times. To illustrate the impact of plastic waste on modern life, the materials in the work of Okore are also chosen from plastic products. By employing the preparation technique, she transforms the ubiquitous plastic shopping bags into silky replicas of the natural fibres utilised in traditional weavings and baskets. This enables the fusion of time-honoured craft methods with the new plastic material, thereby illustrating the hybrid nature of various materials and the plastic from an increasingly unnatural world. Producing artwork using abandoned plastic waste without first delving into its symbolic significance and the narrative surrounding it is impossible. More than just its role as a pollutant, for Okore, plastic signifies historical and cultural colonisation and ultimately influences ethical practices. It presents in our history, consciously or unconsciously changing things. Jiang Cheng's work 'Zifei Fish-Coexistence' uses discarded floating plastic and transforms it into fish and shrimp through high temperatures to reinforce the relationship of the human fish food chain.

In *The Ecosystem of Excess*, Yoldas presents an imagined future—an excess ecosystem enabled by a primordial soup of artificial consumerist detritus that will digest petroleum-derived plastics, based on the theory of 'primordial soup', which states that life on Earth began four billion years ago in the oceans, when inorganic matter transformed into organic molecules. Today, the oceans have become a plastic soup. According to Pienaar Jordas, this is a place of exchange between organic and synthetic matter and a place of bonding between nature and culture. Jazvac, geologist Patricia Corcoran and oceanographer Charles Moore collaborated to create *Plastiglomerate*. They coined the term for a new type of stone, which is a combination of molten plastic and natural materials produced by fire. She captures the ambiguity of 'nature' and 'culture' blended in these stones through 'sculptures' of readily available objects and photographs.

By analysing these artworks related to the plastic crisis, this study discovered that the majority of them are sculptures and installations in terms of art form, recycled plastic and plastic debris from the ocean in terms of materials and marine plastic waste in terms of content and theme. Based on the aspects of the above artistic practice that were not mentioned, this paper focuses on just one material, that is, plastic bags, and investigates plastic pollution in mountains, corresponding to ocean pollution. Based on the traditional Chinese green landscape and ink

landscape, this studio practice presents the past and present changes and tries to bridge the gap between knowledge and action. Boris Groys believes that each art form is emotionally manipulated and should be viewed significantly (Groys et al., 2003). Art can help us experience and reveal our inner participation in the plastic crisis, and artistic practice can reframe people’s relationships with their daily lives.

STUDIO-BASED RESEARCH

Studio-based research offers a wealth of opportunities to enhance our understanding of creative processes because of its foundation in the ‘making’ discipline (Sullivan, 2010). ‘The imaginative and intellectual work undertaken by artists is a form of research’, Graeme Sullivan argued. He carefully examined how visualised arts research is embedded in context and how visual arts practice can be theorised and lay the foundation for inquiry. Through his research and analysis, he laid the groundwork for research methods that take ‘different yet complementary paths’ from the social sciences (Sullivan, 2010). The artist’s process of making and experimentation is explored and specifically described as a creative process based on specific artistic knowledge and research questions in the studio (Sjöholm, 2013). Theory can offer an understanding from which practice can emerge, and practice can provide the shape or action from which theory can extrapolate.

The extent to which a research project demonstrates significant reflection and explicit, consistent visualised thematic propositions, threads or ideas that are technically, aesthetically, formally or conceptually interesting or challenging can be used to assess praxis in studio-based research. Invention, expression, skill, relevance, self-critical proficiency and innovation are some other criteria that can be used to evaluate artistic output (Adams, 2003). In academic, studio-based research typically entails the writing of an exegesis and the creation of a cohesive body of work. The exegesis, the written component of the visual arts questionnaire, evolves in tandem with the body of artwork (Marshall, 2010). A fundamental requirement of scholarship is to contextualise artistic research, which will assist in developing the initial research question (Sullivan 2010). The two helical bands in the spiralling double helix are praxis and exegesis (Figure 4). The link is observations–descriptions–analyses in the exegesis (Marshall, 2010).

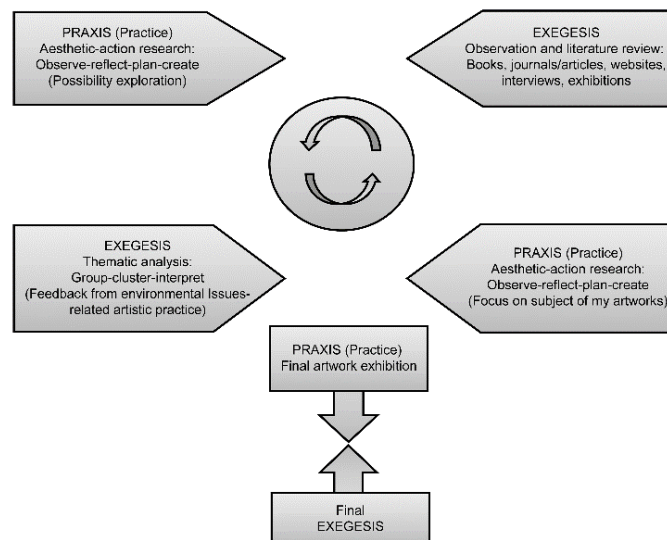


Figure 4. The double-helix process

The exegesis is a critical interpretation of theory and a reflexive approach to theory that provides context for the work undertaken (Sullivan, 2010). In this studio practice research, the goal of the first exegesis is to choose directions that can be reached through observation and literature reviews. Plastic crisis is a phenomenon that is observed first and then a theoretical framework can be constructed by studying related books, journals/articles, websites and interviews. The praxis is reflexive studio practice that is related to a cycle of observe–reflect–plan–create (Sullivan, 2010). This practice section explores the possibility of the plastic crisis through art. In addition, aesthetics–action research involves reflective art making, processes and responses; it needs both reflect-in-practice and reflect-on-practice (Schon and DeSanctis, 1986). Reflection-in-practice is the ability to continuously grow and learn by applying and responding to familiar and foreign situations. Following the completion of the creative act, reflection-on-practice occurs. The next step is the exegesis. Thematic analysis process is used to find new concepts, ideas and themes and involves ‘reading’ artworks or events related to plastic waste. The artworks’ themes, contents and materials are distinguished and compared by collecting exhibitions, reports and web resources related to the plastic crisis. Grouping or clustering of topic concepts and categories interprets the relationship between theme, material and artists. The fourth step is to identify specific subjects for my artworks. This section focuses on the creative process, including the materials I use and the artworks’ central image that inspires my work. The process is repeated until we determine that the visual thesis has been ‘created’ and that the analysis is ‘complete enough’ for this research topic.

STUDIO INVESTIGATION: REPETITION (PLASTIC BAG)

The world consumes one million plastic bags per minute. The Guinness Book of World Records considers plastic bags to be ‘the world’s most common consumer product’; plastic bags have become a major source of pollution worldwide (Lewis and Young 2019). It can be seen on the seaside, under the sea, in the Arctic and even on Mount Everest at the top of the world. Plastics have become synonymous with industrial production, consumerism and throwaway culture. Plastics also emit greenhouse gases (methane and ethylene) when exposed to solar radiation in both water and air, but the emission rate in air is significantly higher. This studio investigation is the description of plastic bags, in supermarket shopping, food delivery, in take-out food travel and in the mountains. People are happy to enjoy the convenience of plastic bags, but after using plastic bags, they pay little attention to the environmental impact.



Figure 5. *Plastic bag dynamics* by Zhu Xiao Ming (2020). Artwork dimension: 80 × 150 cm. Materials: Plastic bags, used plastic wrap, used food preservation bag, bubble wrap, acrylic.

Figure 5 shows plastic bags in different colour backgrounds. There are flat plastic bags and folded plastic bags. They snuggle and overlap with each other. These plastic bags were used as materials for artwork after being washed, sterilised and dried. Plastic bags are an artistic material; their size, shape and texture are the same as plastic bags in the real world. This can better evoke people's sense of familiarity with plastic. Repeated displays of plastic can strengthen its association with consumerism and ecological aesthetics. The shape and texture of these plastic bags are transferred to the canvas through transfer printing. The partial flat shape makes the overall sense of form more implicit. When viewing this work, the viewer sees not only the material used in the art (i.e. plastic bags) but also their own use and reliance on plastic bags, inspiring people to use less plastic bags through the social function of art.



Figure 6. *Such a Landscape 1* by Zhu Xiao Ming (2020). Artwork dimension: 80 × 240 cm. Materials: plastic bags, used plastic wrap, used food preservation bag, bubble wrap and acrylic.

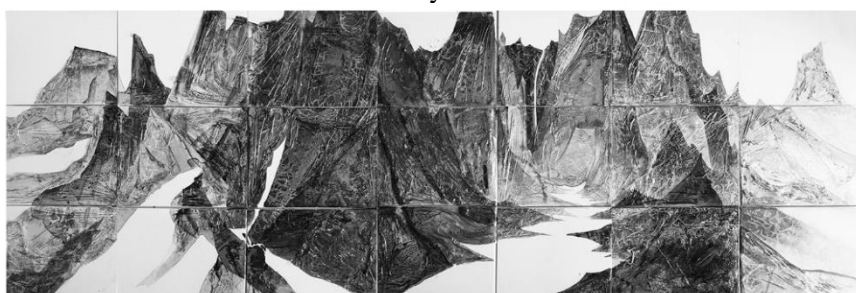


Figure 7. *Such a Landscape 2* by Zhu Xiao Ming (2021). Artwork dimension: 90 × 280 cm. Materials: plastic nets, plastic bags, used plastic wrap, used food preservation bag, bubble wrap and acrylic

Today, the appearance of a green landscape is very different from that of ancient times, especially during the tourist season, when all kinds of plastic bags can be seen in the mountains. The artwork is inspired by the colours used in an ancient green landscape, abstracts the image of the mountains and highlights the shape of plastic bags using transfer printing. Abstract Chinese landscape forms in green and blue colours can be seen in 'Such a Landscape 1' (Figure 6), and plastic bags can be seen between the contours of the mountains and hidden on the surface of the mountains. The work 'Such a Landscape 2' (Figure 7) depicts an ink landscape painting with the texture of the painted mountain completely transformed from the plastic texture. These works depict the image of mountains from the standpoint of a specific environmental issue. Plastic waste is disguised as the texture of the mountain, connecting the aesthetic value of art with ecological harmony and evoking the emotions and imagination of the viewer.

Landscape painting has a special meaning for Chinese. Painters in ancient times saw landscape as a symbol of natural beauty and thus lingered in it on a deeper level. The landscape not only provides the painter with aesthetic satisfaction, but it also provides philosophical enlightenment (Hong, 1997). Painters have an intimate relationship with the landscape, using

it as a medium to express the invisible and unimaginable Tao (Bi, 2011). The reason for choosing this combination of representations is to explain that environmental problems may be due to people's nonenvironmentally friendly behaviour. This work emphasises the current environmental issues in abstract and figurative forms. People can feel the appearance of the landscape disguised by plastic bags. The concern and reflection on the plastic crisis in art reflects the relevance of environmental problem awareness and contemporary life. Simultaneously, the role of Chinese traditions should be valued and utilised in order to provide us with a unique perspective on these issues. These works of art serve as a reminder to the public that our daily activities harm the environment. The works, which are a reflection on the daily use of numerous plastic bags, are intended to encourage people to reconsider their relationships with nature and others in the larger ecological environment.

CONCLUSION

This article explores how contemporary artistic practice tells the story of the plastic crisis. In their own way, artists create visual impact, many of whom seem to glorify plastic while revealing the cruel reality of environmental pollution. This paper primarily supplements the situation of the plastic crisis in the mountains and makes up for the current situation that the plastic crisis is mostly a manifestation of the marine theme. Simultaneously, juxtaposing the themes of plastic pollution in the ocean and plastic pollution in the mountains and bringing the plastic crisis into people's vision, the study creates a comprehensive visual impact that together illustrates the harsh facts of the plastic crisis.

The double-helix process refers to the connection between practice and exegesis, theory and practice and word and art in studio-based research. Studio practice is a versatile yet potent form of inquiry. It is a vital and significant field of study that generates new ideas for inquiry and fosters continuous reflection on the adequacy and precision of our constructed knowledge. Creativity and aesthetic value are produced by studio research and has many possibilities to contribute to the body of knowledge about the process of creativity, most likely because the discipline of 'making' is involved at its core. Art is critical in making the complex and serious problem of plastics visible. Moreover, artworks can draw attention to a problem and elicit strong emotions, which can lead to action. However, because the plastic crisis is a complex issue that includes not only plastic pollution, but also the more abstract issues of plastic toxicity and reliance on fossil fuels, more artworks that thematise these problems should be created to reflect on these problems in general. People are experiencing a plastic crisis due to an economy driven by unlimited growth and profits, of which personal responsibility is only one aspect. The plastic crisis must be fully understood and addressed systematically.

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