

アートプロジェクトによる地域のイメージの生成と変容 -越後妻有大地の芸術祭を例として-

Study on the Generation and Transformation of Regional Image Formed by Art-project
-Echigo-Tsumari Art Triennale as a Case-

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1. Introduction

(1) Background

In the early 1990s, Japan began to apply the "regional art-project" to regional revitalization. The success of several art-projects made it start to be widely adopted as a means of regional revitalization. With the increase of regional art-projects, the problem of monotony began to be criticized. Taking *Critical Regionalism Architecture* as an example, this paper put forward the conjecture of the feasibility of art-projects on the generation of unique regional image based on the indication¹ shown in Echigo-Tsumari Art Triennale (ETAT).

(2) Research object and purpose

This paper aimed to explore the generation process of regional image in ETAT from the perspective of *landscape*². ETAT is an art-project in Echigo-Tsumari area in Niigata since 2000. It covers an area of 760 km² serving as an "Art Museum" to set various works for tourists to appreciate nature and experience culture while exploring art. Since the regional image of ETAT is inseparable from the site-specific works, this paper mainly analyzed the relationship between the works and the original landscape.

2. Art in the Region and Regional Image

On the basis of clarifying the concept of *regional art-project*, this paper explored the potential of art appreciation in the natural environment and the cognitive basis of different subjects to form regional image.

(1) Regional art-projects

With its development, *Japanese art-project* has formed unique characteristics: 1. It is usually a triennial or biennale named by a region; 2. The exhibition sites are often daily spaces; 3. Social participation in the work production is attached with importance (Kumakura, 2012). Thus, art-projects are used as means of regional renewal from urban to rural areas in Japan.

(2) Art appreciation and nature appreciation

With the respective development of art appreciation and nature appreciation, the different appreciation modes of the two began to have the trend of cross and integration, which provided great potential for regional image formed in the process of art appreciation in natural environment.

(3) The basis of different subjects to establish regional image

In terms of regional image, residents are more sensitive to partial structure and fragmentary places, accompanied by the cognition of terrain, place and territory. In another way, tourists have a macro grasp of regional structure as well

Name	Gender	Age	Identity/Occupation	Living area	Relationship with ETAT
M.K	Male	60s	Born in Tokamchi, moved back from Tokyo in 2014 as a U-turn./ Retired	Tokamachi	<ul style="list-style-type: none"> Used to be a member of the Kohebi Team and now works for NPO-ETSC. Participated in volunteer several work including works production, cleaning and bus guide.
T.T	Male	40s	Moved here from Osaka years ago/ Farmer	Ikedatani village	<ul style="list-style-type: none"> Only once involved in selling rice in ETAT. Opposed to ETAT with thought that the villagers are too passive
O.	Female	40s	Born in Tokamachi. /Homestay Operator	Tokamachi	<ul style="list-style-type: none"> Volunteered in the first ETAT. Began to operate homestay because of ETAT since 2015. Enthusiastic supporter
M.I	Female	20s	Born in Tokyo. Now living in Tokamachi /Member of Kohebi Team	Tokamachi/ Tsunan	<ul style="list-style-type: none"> Now working in NPO-ETSC. Participated in various voluntary work and is now the person in charge of Tsunan region. Have plans to emigrate
A.M	Male	30s	Airbnb Operator	Doichi	<ul style="list-style-type: none"> Has seen the works in ETAT twice as an audience and received Chinese student teams participating in ETAT. Flat to ETAT
P.	Female	60s	Born in Tokamachi / Principle of a kindergarten	Senjyu village	<ul style="list-style-type: none"> Has seen some works as an audience. The kindergarten is next to a large work, while the children play with the work little
A.	Female	20s	Born in Niigata. Student in Tokyo	Tokyo	<ul style="list-style-type: none"> Have been participated in ETAT since childhood with parents for over 15 years Participated in Kohebi Team after entering College. Involved in snow art for 2 times

Table 1 General information of the interviewees

as memories in fragmentary landscapes (Allen,2009). And artists (including curators) exist between residents and tourists, who would establish consensus with residents by staying but still transformed the landscape with an external perspective. The cognitive bases of are different but interrelated.

3. Echigo-Tsumari Art Triennale

(1) Summary

Echigo-Tsumari is located in the mountainous area of Japan and facing severe aging and depopulation. It administratively consists of Tokamachi and Tsunan, while geographically consists of six areas. ETAT has been held seven times and initially suffered criticism. However, with recognition promoted gradually, it is basically in a state of financial and operational independence now. Almost works of ETAT are site-specific, with most of which completed under the cooperation with residents.

(2) Research angle and methods

The previous studies on ETAT from the view of landscape lacks abstract and macro perspective, as well as the analysis of temporality. Based on this, the research focused on the overall analysis of the types, distribution, and variability of the works. Combined with

questionnaires and interviews (Table.1), this paper explored the generation process of common regional image among artists, residents and tourists in ETAT.

4. Regional Image in the Space

(1) Type

Based on the *position form*, *environment* and the *main behavior of the connoisseur*, this paper summarized the relationship between the works and the site into four types (Table.2) based on an analysis of 473 works in 4 Triennials, with the effect of each in the generation of fragmented regional image explained.

- **Object-Mode(O-M):** Often highlighted in the environment, which also guide tourists to regard daily objects as works to appreciate.
- **Picturesque-Mode(P-M):** Making a place have aesthetics like a landscape painting to enlarge the beauty of the original landscape.
- **Transformation-Mode(T-M):** Transforming the environment into installation art or performance space, giving internal perspectives as well as non-artistic information for tourists.
- **Narrative-Mode(N-M):** Conveying historical information or memories by involve people into

the site, forming strong resonance between tourists and residents.

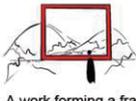
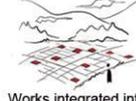
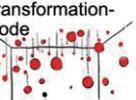
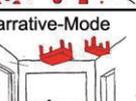
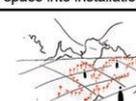
Object-Mode 	 A single work highlighted in an environment	 Several similar works highlighted in an environment
Picturesque-Mode 	 A work forming a frame or viewpoint for viewing	 Works integrated into the scenery
Transformation-Mode 	 Works turning the whole space into installation art	 A space used for artistic performance
Narrative-Mode 	 Works transforming the landscape into art and conveying information	 Works based on abandoned buildings transferring memories

Table.2 Basic diagrams of four types

(2) Distribution

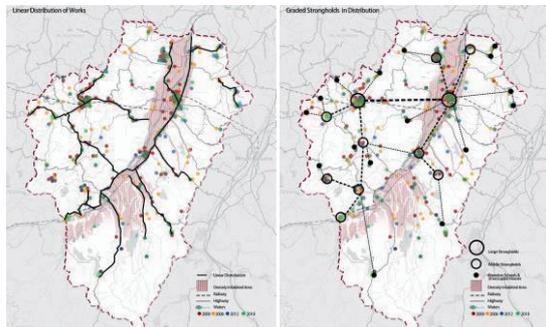


Fig.1 Characteristics of distribution

The common characteristics of overall decentralized layout, linear distribution along the roads and railways, as well as the clustering distributions formed by three levels of strongholds were summarized (Fig1).

The three level strongholds include two main art museums with their surroundings as the largest strongholds, open natural public spaces as medium-size strongholds, and the abandoned schools and unoccupied houses as the small strongholds. The dispersion of works not only enabled residents and tourists to establish a

broader and detailed regional cognition (Ms. O), the daily uses of these strongholds also had an enhanced impact on the structural regional image of both residents and tourists.

5. Regional Image in Time

(1) Changes of the work

As ETAT contains a certain number of temporary works, the regional landscape is changing with the works in real time, constantly giving residents a new perspective. Besides, the update and extension of the permanent works have formed a collective memory between residents and tourists. However, the new works in ETAT showed a trend of quantity reduction and homogenization (Fig.2), and the distribution tended to be concentrated, also. This objectively reflected the compromise on efficiency of ETAT and reduced the opportunity of nature appreciation.

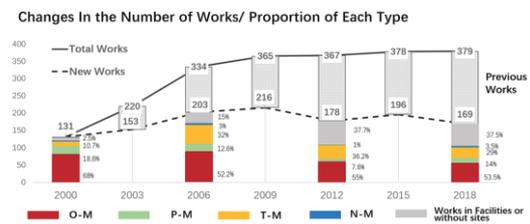


Fig2. Trend of quantity reduction and homogenization

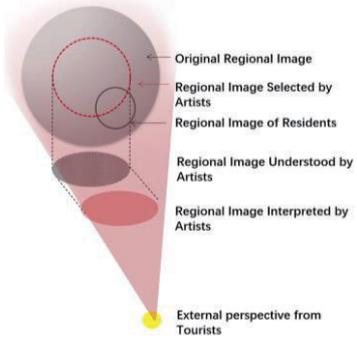
(2) Changes of the landscape

As permanent works become a part of the regional landscape over time and get accepted and used by residents in their own way (Mr. M. T), the works appearing constantly on the same site seem difficult for residents to establish their connections with the landscape (Ms. P). In addition, with the development of ETAT, Art itself has gradually become a part regional image. The landscapes with artists' strong personal style that appears regularly with the Triennials have become one of the impressions

of tourists on Echigo-Tsumari. Various art-like landscapes spontaneously formed by villagers also illustrated the invasion of modern art to the original regional image.

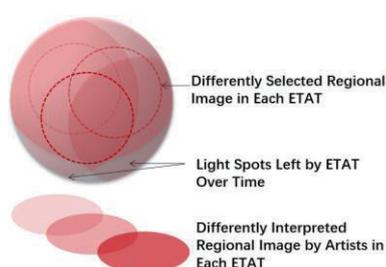
6. The Generation and Transformation of Regional Image

(1) Shadow, filter, and light



On the basis of review of the positions of the three subjects in the generation of regional image, this paper clarified the process with a metaphor of “shadow, filter and light”. The common regional image in ETAT among different subjects is actually an image interfered by artists based on their selection and understanding, which is like a piece of red glass referring to the shape of the shadow cast by the selected part. With the external perspective like a beam of light, this glass turned to a filter and cast colored light to the overall original region image, causing re-examination and feedback of residents, forming the regional identification. To achieve the ideal effect, the performance of the filter of the versatility of the appreciation experience based on the diversity of works and the integration with the original landscape based on balance and utilization are essential.

(3) Constantly fixed light spot



The colored light cast on the original regional image left lasting light spot. With accumulation of time, these different spots gradually changed the original regional image. Some stimulated the charm of landscapes while others started to cover the original image, pointing to the lasting impact on the regional image brought by modern art.

7. Conclusion

The clarification of the generation process of regional image in ETAT confirmed the potential and feasibility of air-project as a universal means for the regional image. This *filter* can not only enlarge the charm of a region but also enrich the original regional image. But at the same time, the problems of authoritarianism of artists in the generation of regional image, disturbance and exploitation to the residents (Mr. T.T) and the compromise of efficiency showed in ETAT cannot be ignored. On the other hand, based on the model of generation process, it demonstrated that the level of artists(curators), the external perspective formed by a large number of tourists, and the long term and contingency of ETAT all played vital roles, which are difficult to replicate.

¹ According to the General Report of ETAT 2018, only 36% of the tourists chose “art” as the most impressive with 52% of other regional factors

² refers to “material environment containing human memories, meanings and behaviors” in *Landscape Anthropology* (Hironao Kawai, 2020)

Main Reference

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