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Study on the Generation and Transformation of
Regional Image Formed by Art-project

-Echigo-Tsumari Art Triennale as a case-

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-

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Chapter. 1 INTRODUCTION

1.1 Background

With the urbanization process entering the low growth stage, the aging and depopulation have become increasingly serious. Since the 1970s, various forms of regional revitalizations have emerged and developed throughout Japan. Regional revitalization usually includes two main points: one is to break the stagnation of regional economy and stimulate a new economic development model, the other is to develop the natural and historical resources of to improve the charm of the region and the living value of residents.¹ In the early 1990s, regional revitalization using modern art as the media and *regional art-project* as the means came into being. Through a series of successful practices in Tachikawa, Seto Naikai and Echigo Tsumari, *regional art-project* attracted the attention of Japanese society and even the world.

Japanese *regional art projects* often attract art lovers to form art tourism by holding art festivals and biennales. Most of the works are site-specific, not only the site is not limited to the art museum, but also the production process often involves the participation of residents (Kumakura,2012) . Therefore, Japanese art projects are widely used in regional revitalization, entering the rural areas from the city. In recent years, Yokohama, Aichi, Sapporo, Nagano² and other places have implemented various regional art-projects, and the regions have also obtained a new "regional identity" by naming the art projects (Fujita, 2016) .

However, in the trend of art-project-based regional revitalization springing up, problems and criticism have also been raised. In terms of art itself, "*art as a means of revitalization is lack of criticism*" (Kumakura,2014) and "*the quality of artworks focusing on residents' participation is uneven*" (Fujita,2016) are widely criticized by art scholars. About the region, problems such as "*the artist-first approach makes residents lack autonomy*" (Kawada, 1998), "*regional art-projects are difficult to last*" (Tajima, 2019), "*the proliferation of similar art-projects*" (Fujita, 2017) have also emerged. The problem of *proliferation of art-projects* is more obvious in China. Search "art villages" on Chinese search engines and nearly 100 different art villages could be found. In this regard, rural researchers started to question the homogenization of rural appearance brought by art-project-based rural revitalization. (Ling Jiang, 2021)

The relationship between modern-art-projects and regions is similar to *Modernism (Internationalism)* architecture. The development of *Critical Regionalism* may be cited here. *Modernism* is a simple, abstract, function and logic-oriented style that dominates the architecture design in the 20th century and even today. It spread and developed all over the world through the wave of globalization, resulting in completely similar office buildings, museums and skyscrapers everywhere. On the contrary, under the basic framework of *Modernism*, the architects of *Critical Regionalism* still made the architecture remain regional identification based on certain methods and criteria.³

Therefore, this paper assumes that even if art-projects have similar implementation pattern, based on certain criteria, art-projects can still be used as a tool to stimulate the unique charm of different landscapes and cultures in different places and to form a unique regional image.

Among the numerous cases of art-project-based regional revitalization, as the pioneer, Echigo-Tsumari Art Triennale (hereinafter referred to as ETAT) is a case that cannot be ignored. Based on the 760 square kilometer area of Niigata, a large number of works in ETAT are scattered in the natural environment, leading tourist to take artworks as guideposts and to complete the journey of appreciating nature while viewing the works. Since its first launch in 2000, ETAT has gradually become a world-famous art-project. According to the general reports of the ETAT from 2000 to 2018, the number of tourists participating has been increasing. But on the other hand, the regional charm of Echigo-Tsumari cannot be ignored. In the questionnaire for tourists conducted by ETAT, 52% of tourists thought that the most impressive thing is "scenery", "communication with residents" or "food", while 36% took "art" as the most impressive.⁴ The proportion of returning visitors among the increasing tourists is also increasing⁵. Therefore, it can be proved that art-projects are possible to form a unique regional image.

1.2 Purpose

Based on the above, this paper aims to explore the generation process of unique regional image in ETAT.

Regional image refers to people's understanding of a region, which includes environment, resources, culture, and other aspects, as well as material and non-material contents. This paper will mainly explore the regional image from the perspective of landscape. The concept of "landscape" in this paper refers to *Landscape Anthropology*, which refers to "*material environment containing human memories, meanings and behaviors*" (Hironao Kawai, 2020). Therefore, although the "regional image" in this paper is based on space, it also includes the change of time. The reasons for adopting a landscape perspective are as follows:

First of all, regional charm is inseparable from regional landscape. According to the research of Iwami and Tanaka, the charm of a region is often associated with tourism resources, spatial structure, architectural style and other elements in the region⁶. Secondly, according to the narration of Kevin Lynch in *The Image of City*, the way for people to obtain information urban identification and establish environmental image is to "make mental map", and the elements in *mental map* are related to space.⁷ Thirdly, most of the works in ETAT are site-specific, which are usually closely related to the surrounding landscape. Therefore, the term "regional image" in this paper mainly refers to "the image of regional landscape".

In 2020, Mr. Kitagatwa, the general director of the ETAT, proposed to "change ETAT from a proper noun to a common noun"⁸ aiming to promote the form of the ETAT. Based on the exploration of the generation process of the unique regional image in ETAT, this paper also

hopes to put forward reference significance for the universal application of art-projects.

1.3 Research Object and Methods

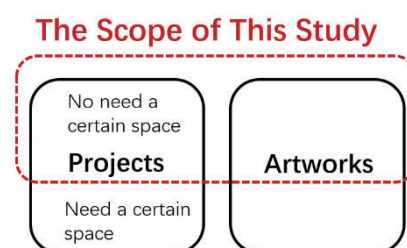
The regional image in ETAT is closely related to works of art. Although all works in ETAT are site-specific, the meaning of this term is broad. It can refer to the association of the material or form of the work with local elements, or the association of the work with local places, and even the association with the community involved in the production of the work. Due to the perspective of landscape, this paper will mainly analyze the generation of regional image from the second aspect - the relationship between works and landscape. In *The Image of City*, Kevin Lynch made the following statement on "building an impression":

*"The environment suggests distinctions and relations, and the observer—with great adaptability and in the light of his own purposes—selects, organizes, and endows with meaning what he sees."*¹⁹

Therefore, although the work itself can convey part of the regional image, this paper will focus on the interaction caused by the relationship between the work and the landscape, as well as its effect on the regional impression.

There are both permanent works and temporary works in ETAT, which are changing the original landscape. Although the *Echigo-Tsumari Art Field* now includes special events in summer and winter, one-day trips on weekends and other activities in addition to the Triennial, the changes of landscape are usually brought by the works of Triennial. Therefore, this paper will mainly focus on the works of the Triennial.

Actually, the concepts of "project" and "artwork" are actually blurred in ETAT. A *project* does not necessarily require the presentation of an "object". For example, an artist exchanges his own personal belongings with every household in the village, which the behavior itself constitutes an art project. And *artwork* refers to existence that we can usually feel through visual and auditory senses, such as sculpture, painting, installation art, which occupies a certain material space. Certainly, *project* sometimes accompanies material space, as well. For example, an artist records a process in the form of photos or photography and displays them in a certain space. Also, workshops and performances need space. From the perspective of landscape, "works" explored in this paper only include the *projects* that need depends on a material space, and the *artworks*.



Therefore, this paper will first make an overall grasp of the works through field research, data sorting and type classification. In addition, this paper will master the cognition and behavior of different subjects participating in ETAT by methods of questionnaire and interview. On this basis, this paper will discuss the generation process of regional image by works in ETAT.

1.4 Chapter composition

On the basis of clarifying the research background, purpose, object and methods in this chapter, Chapter 2 will give a summary of previous research related to the theme of "Art in the region and Regional image". It includes three aspects: The first is about the evolution of regional art-projects, the second is about the two appreciation modes contained in the topic of "art appreciation in natural environment", and the third is the three subjects (residents, artists and tourists) that form different regional images.

Chapter 3 will focus on the ETAT to give a description of its outline, evolution, relevant research and the research process of this study.

Chapter 4 will analyze the types and overall distribution of works in terms of space. Combined with the cognition and behavior of different subjects, this chapter will explore the roles of the two in the generation of regional image.

Chapter 5 will investigate the timeliness of regional image. Since ETAT has been held for more than 20 years, both the works and the local landscape are in the process of change. This chapter will discuss the changes of regional image based on the changes of the two.

On the basis of the previous two chapters, Chapter 6 will clarify the generation process of regional image in ETAT from the positions of the three subjects, and explain the change of regional image.

Chapter 7, as the conclusion, will expound the feasibility of art-projects as a universal means to form a unique regional image based on the review of the whole paper.

¹ Referred to the explanation of "地域おこし" on Wikipedia

² Referring to the Aichi Triennial, Yokohama Triennial, Northern Alps International Art Festival and Sapporo International Art Festival

³ Kenneth Frampton, "Toward a Critical Regional Regionalism"

⁴ Referred to the questionnaire data for tourists of the bus course in the expansion section of the general report of ETAT 2018

⁵ According to the general reports, the number visitors to ETAF rises from 375,311 in 2010 to 548,380 in 2018, and the proportion of repeat visitors rises from 44.2% in 2010 (when the proportion of repeat visitors was counted for the first time) to 45.4%.

⁶ Toshikatu Iwami · Yoshiko Tanaka, *Regional Image and Regional Revitalization* 『地域イメージとまちづくり』, Gihodo Shuppan Co.,Ltd (1992)

⁷ Lynch, Kevin. *The Image of the City*. The MIT Press, (1960) p.6

⁸ Echigo-Tsumari Art Field – Official Web Magazine, Director Column 5, 2020.05

⁹ Same as ⁷

Chapter. 2 Art In The Region And Regional Image

The research object of this paper --ETAT-- is an art project led by the government, which is mainly known in the form of Triennial Exhibition. Most of the works, as triennial exhibits, appear in the rural natural environment. Therefore, this chapter will explain the theme of "art-project in region" from three aspects.

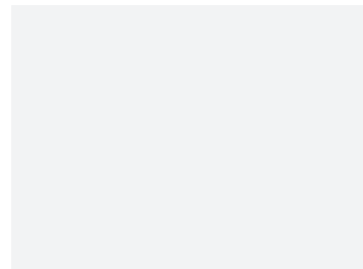
2.1 Regional Art–Project

2.1.1 Original meaning of art-project

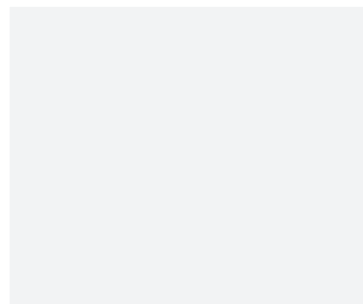
The word "art-project" itself has no special meaning in the English context. Different from *artwork*, *project* itself contains two meanings: one is a complex and detailed plan or design; the other is a task that needs overall arrangement, including the input of collaborators or time¹. These two meanings usually lead *art-project* to the categories of *performance art*, *installation art* and *public art*, etc.

Performance Art refers to the art composed of individual or group behavior at a specific time and place, such as *Body Art* with the artist's body as the medium, or *Happening Art* dominated by "events", and also includes various performances in a broad sense. ²As mentioned in Chapter I , "an artist exchanges his own belongings with every household in the village ", this form involves specific planning, action and audience participation.

Installation Art was originally an architectural term, which was later applied to theater, generally referring to the design and configuration of stage sets. In the field of art, *Installation Art* usually has the following characteristics: it is usually a three-dimensional space environment that can put the audience into it and change people's perception of space; Not limited by art categories, it often integrates painting, sculpture, music and digital technology, so it also has more complex requirements for artists to set up the works; The audience's intervention often goes beyond vision and includes hearing, touch, participation; And *Installation Art* is often temporary.³

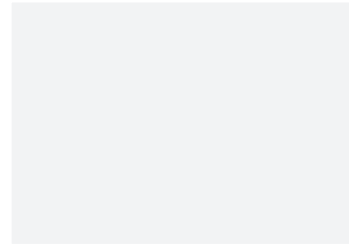


Art-project: Absolute Exchange
(2012) by Miyo Nakamura,



The obliteration room (2017) by
Yoyoi Kusama

Public Art is a broader classification than the above two. It can refer to any works of art set in public space. What I want to emphasize here is that public art, as non-art audience works for the general public and set in a general environment, faces constraints: it often needs to cooperate with government agencies and accept public decisions and judgements.



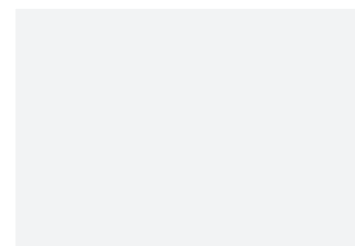
Cloud Gate(2006) by
Anish Kapoor

Not limited to the above three types, many new classifications are generated with modern art entering a new stage since the 1960s. When describing the work of artists, we turn to use *art-project* rather than *artwork*. It can be found that *art-project* in the English context contains the following characteristics: The artist's identity has changed from a "maker of artworks" to a "designer, promoter and executor of a process", and the process is no longer determined by the artist alone, but also needs the cooperation of other professional teams (such as architectural or engineering teams), or needs to establish extensive contact with the audience, or even needs to be controlled by the government. On the other hand, art-project changes art from "production of something" to "production of a process" (of course the process may also be accompanied by production of "things", like public sculpture), which make the temporality and particularity become more and more important, that is, "here and now" of the project is valued. The content about **site-specificity** will be mentioned several times later.

2.1.2 Japanese Art-project

Different from the English context, art-project in Japanese has a more accurate definition. It generally refers to a series of modern art activities raised in Japan since the 1990s, which often name the art-projects by art festivals, biennales and triennials held in various regions, and usually seem a method of regional revitalization adopted by the government or community (Miyamoto, 2018) In other words, the term *art-project* in Japanese does not refer to a single category of work of art, but is widely recognized as a program "using art comprehensively".

The meaning of *art-project* in Japanese is closely related to the development of Japanese contemporary art. The first is about art itself, which is consistent with the development from *artwork* to *art-project* in English context. From the 1960s to the 1980s, with the international trend of *Off-Museum* and the rise of *Happening Art*, thoughts such as "art does not exist only in museums", "art is not absolutely static", and "showing works and their formation process in venues outside museums" began to surge in the Japanese Art world. The concept of work-in-progress and site-specific gradually became clear through many practices carried out by



Apartment project "Tetra House N-3 W-26"(1983) by Tadashi Kawamata
Built by students. Once misunderstood as "visual terrorism", it was surrounded and shouted at by residents and in the process, which became part of the work itself.

art pioneers such as Tadashi Kakamata and Eishi Katsura. The former means that "works use the process of their formation or existence (including the participation of the viewer) as expression", while the latter means that "works are integrated with a specific place to make them inseparable and co-exist with the background"⁴.

At the same time, another key point is the launch of several regional arts festivals in Japan in the 1980s. The representative exhibitions are the Ushimado International Art Festival held in Okayama from 1984 to 1992 and the Tsurugi Modern Art Festival held in Ishikawa from 1991 to 1999. In these festivals, works are exhibited in daily spaces such as streets or houses. In this process, the contact between curators, artists and residents is naturally increased, and the value of the region is re-recognized. Thus, the combination of Japanese art-project and regional revitalization ushered in the beginning.

On the other hand, the impact of the earthquake is also worth mentioning. After the Hanshin Awaji Earthquake in 1995, art activities were once deemed "useless" and a large number of art business in the Kansai region were suspended.⁵ Japanese artists and art organizations have also begun to wonder whether art can only exist as a "luxury of thinking" under peaceful conditions. This has become a reason why Japanese art activities emphasize the contributions to society.

So far, we can summarize the characteristics of Japanese art-project. On the one hand, this word contains the meaning of the word "art-project" in the original English context: the transformation of artist's career, multi-party participation, eventuality, site-specificity, etc. On the other hand, Japanese art-project has its own specific feature:

- 1). **The nature of festivals.** Japanese art-project usually takes the form of "inviting several artists to complete a biennale or triennial exhibition". The types of works are rich and the exhibitions of works are temporary but regular.
- 2). **Flexibility of the site (site-specificity).** Art-project is often integrated with regional image by taking place in daily space so that it becomes a strategy of regional revitalization.
- 3). **Emphasis on process and social participation.** It includes the joint production of works by various participants and art workshops. Its purpose is more to create connection with non-art audience than to convey some political information or criticism to society, which is quite different from social-engaged art in Western countries.

However, the development of a large number of art-projects in recent years also opened it to criticism. For one thing, art that emphasize the participation is accused of uneven quality and of losing the purity and critical significance (Fujita, 2010). For another, the assimilation of regional identity by art (Hoshino,2016) and the labor squeeze of artists and participants (Honda, 2012) have also been widely criticized.

2.1.3 Regional art-projects: from urban to rural

When the term "art-project" has not completely corresponded with the regional revitalization, art-projects are more for art lovers only. At this time, various art-projects were held in both urban and rural areas. For example, the Ushimado International Art Festival mentioned above, and the Hakushu Summer Festival held in Yamanashi since 1988, are both art-projects in the rural area.

However, as a way to stimulate regional culture in regional revitalization, art-projects were first mainly applied to the urban commercial areas. For instance, Musuem-City-Tenshin Art-project, which began in 1990 in the Tenshin area of Fukuoka, used commercial facilities and public spaces as venues for art display, as well as a series of workshops for citizens were carried out. And at the Tsurugi Modern Art Festival mentioned above, shops and commercial streets were used for exhibition.

An important case of large-scale community renewal and regional revitalization in the way of permanent setting of artworks is the FARET Tachikawa Project led by Fram Kitagawa in 1994. This project is located in a 5.9ha block around the site of the U.S. military base at the north entrance of Tachikawa Station. The works of 92 artists from 36 countries were used to transform various public facilities on the site into works of art. Also, a citizen volunteer team called "FARER club" was established to participate in various cleaning activities and workshops. FARET Tachikawa Project won the Design Award of Japan Urban Planning Society in 1994, which brought art-project-based regional revitalization into people's view.

In 1995, Fram Kitagawa was invited by the then administrative director of Niigata to be a consultant to participate in the plan of "Tsumari Art Necklace Project" in Tokamachi area in Niigata. Thus, Echigo-Tsumari Art Festival was born. This art-project not only aims to promote the increase of local exchange population by holding festivals, but also to stimulate local culture as a new medium. Art-project as a means of regional revitalization entered the rural areas; Many art works have also entered the natural environment composed by forests, fields, riverbanks, hills and farmhouses rather than urban environment.

2.2 Art in the Region: Nature Appreciation and Art Appreciation

Art exhibition space entering the countryside from the urban environment, the experience of art appreciation in the natural environment is still fresh for most people. Here, I want to discuss the two behaviors implied in the theme of "art in the region": nature appreciation and art appreciation.

2.2.1 Two modes of appreciation

In western history and culture, the beauty of Nature and the beauty of Art are almost always in dualistic opposition. Whether it is emphasized that "beauty is form" in Classicism or "beauty is perfection" in Rationalism, *Aesthetics* always seems to be regarded as an advanced discipline of purity, contemplation, and rational thinking - that is, the *accomplishment* of art

appreciating. But the beauty of Nature is not considered in this category. As Hegel said, "...we are justified in maintaining categorically that the beauty of art stands higher than Nature...any chance fancy that passes through any one's head, is of higher rank than any product of Nature."⁶ Here, I do not discuss the level of beauty, but introduce two traditional appreciation modes unconsciously formed.

About art appreciation, as Allen Carlson suggested, "*With art objects there is a straightforward sense in which we know both what and how to aesthetically appreciate.*"⁷ When entering the art museum, people will habitually follow the planned route to search the art works that "should be appreciated". Aesthetic courses taught people how much distance to keep from different art works and what aspects of the work to focus on. In the face of oil painting, people will examine its composition, color, and work intention at a certain distance; When comes to handicrafts, the patterns and shape will be observed closely. Even all the artworks are paintings, with some artistic knowledge, we will focus on its composition and the distance relationship when facing landscape painting, while facing Impressionist works, the color, light sense, and stroke will be examined. In short, when appreciating art works, people often narrow the distance between themselves and works, keep **zooming in** to complete the perception and appreciation of the works by **observing** with our eyes and **thinking** with our brains.

While we are in a natural environment, such as facing a lake or mountains, we tend to overlook from a distance to perceive the environment that is much larger than human scale. Jay Appleton indicated humans retain the instincts of animal ancestors, that is, they intuitively judge "whether to catch the prey" and "whether to escape predators" in the natural environment; The former determines the behavior of "overlooking", while the latter determines the behavior of "hiding himself"⁸. Even now they are safe in the natural environment, people still "desire to see the overall situation without exposing their posture" when appreciating the natural environment. The process of nature appreciating is usually accompanied by walking observation and temporary picturesque appreciation, which means to cut the three-dimensional environment into a two-dimensional "landscape painting" with a camera or eyes from an appropriate angle. This is related to the spread of landscape painting.⁹

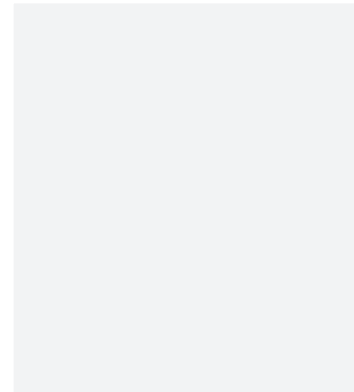
The beauty of Nature is more intuitively perceived by people as a whole. Scale, vision, hearing, smell, temperature and humidity... The environment is comprehensive. Although people will pay attention to the posture of a flower, unless they are natural science lovers, they will not think about the relationship between the number of petals and the growth environment. It can be said that when appreciating nature, we may briefly appreciate an object out of the background for appreciation, but we still tend to go beyond our own scale and constantly **zoom out** to and **feel, grasp** and understand the whole environment **macroscopically**, rather than thinking about details.

2.2.2 development of art appreciation

In fact, the way of art appreciation is constantly changing in the development of contemporary art. I will select some important points to explain.

- **The object of art**

In 1917, Marcel Duchamp's work Fountain--an inverted ceramic urinal purchased from a chain store and labeled words "R.Mutt. 1917"--was submitted to the first art exhibition organized by Society of Independent Artists. Although the council ultimately rejected it, the work was still featured in the art journal *The Blind Man*. Fountain is regarded as a representative of *Readymade Art*, and also the beginning of new art forms such as *Dadaism* and *Conceptual Art*. Duchamp believed that art that only pleases the eyes is meaningless., what he wanted is "create works that in the service of the mind"¹⁰. So far, a new concept came into being. Not only works produced by the artist's hands can be regarded as works of art, as long as the artist chooses a work to be art, then it is a work of art for the "meaning" given by the artist.¹¹ In the case of fountain, the inverted urinal is considered to subvert the functional meaning of use, "the upside-down urinal's gently flowing curves the veiled head of a classic Renaissance Madonna or a seated Buddha"¹². Meanwhile, Duchamp also used the curves, triangulation, and smooth texture of this work to satirize some artistic norms in painting and sculpture.

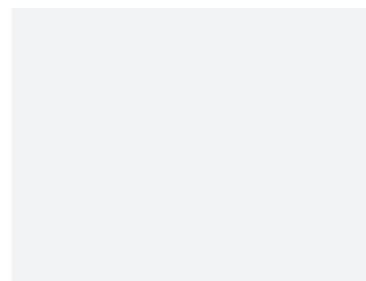


Fountain (1917) by Marcel Duchamp

The fountain is a landmark work in the history of modern art. Its emergence has led art appreciation from the two visual centered behaviors of "visual appreciation" and "interpretation of the visual expression based on artistic knowledge" into another kind of appreciation mode centered on thinking. The audience needs to **judge** what the artist chose to redefine as the object of appreciation and use imagination and association to **substitute** the identity of the artist to think about the significance of the work.

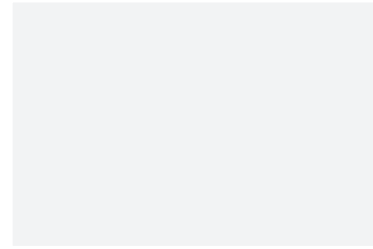
- **The boundary of appreciation**

On the other hand, the distance and boundary between the audience and the artwork are also changing. As mentioned above, the international trend of *Off-Museum* in the 1960s, which was a combination of the aristocratic criticism against the museum and the anti-cultural thoughts, made artworks separate from museums and exist in more public, open and socialized spaces. Under the influence, *Site-Specific Art* came into being. As mentioned, it refers to works created for special places, including *Land Art* that transforms or products specific landscapes, sculptures or installations set up in specific sites, as well as *Performance Art* and *Happening Art* for a community or group. A representative example is



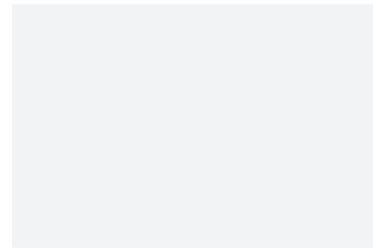
Spiral Jetty (1970) by Robert Smithson

the *Spiral Jetty* completed by Robert Smithson in 1970. The spiral dam formed by stone and soil is 457m long and 4.57m wide, now rises to the surface only a few times a year because the water level was so low when it was made. Another example of *Community-Specific Art*, which is derived from *Site-Specific Art*, is the work done by John Ahearn. In the early 1980s, he settled in the South Bronx Community in New York City for a long time, made many statues based on local residents and decorated the streets of the community by them. The process of his art making is often watched by residents as an activity.



Statues project (1981) by John Ahearn

In addition, I would like to add the influence of *Japanese aesthetics* on art appreciation. Since the 1860s, Japanese art began to enter the European market, *Japonism* once became the trend of European art, leading the world-wide influence of Japanese aesthetics. Among Japanese aesthetics, *Wabi-Sabi* is indispensable. It is a kind of aesthetic evaluation of "imperfection, impermanence and incompleteness"⁴³ derived from Buddhism. *Japanese aesthetics* is a micro "beauty of life",



Wabi-Sabi in Japanese aesthetics

the quiet beauty with *Zen* can be perceived from the relationship between natural objects such as courtyards, potted plants and cherry blossoms and time. This idea also affected Japanese music, architecture, and handicrafts. *Japanese aesthetics* has had a wide impact not only on a large number of western painters, musicians and writers, but also expanded the scope of appreciation to Japanese gardens, tea ceremony, cuisine in western world. In other words, it is not only something carefully designed that can be regarded as art. In *Japanese aesthetics*, artistic beauty exists in daily time and space.

So far, in addition to the "thinking and associating" in art appreciation brought by the emergence of conceptual art represented by *Fountain*, the development of *Land Art*, *Performance Art* and *Japanese aesthetics* and other aspects has enriched the mode of art appreciation: Art appreciation can be carried out anywhere, and the behavior of appreciation has changed from passive one-way appreciation to two-way interaction and participation. Also, the object of appreciation has also expanded from a single "object" to the environment, activities, and even daily behavior.

2.2.3 Development of nature appreciation

Similarly, the question of "how to appreciate the natural environment" is evolving.

- **Oriental agricultural civilization**

Although the picturesque mode of nature appreciation continues, for example, in *Structure of Landscape: Japanese Space as Landscape* written by Tadahiko Higuchi in 1983, he discussed the visual structure of landscape from seven aspects including visibility-

invisibility, distance, invisibility depth, and other factors. However, at the same time, in another book, *Japanese Landscape-the prototype of homeland*, he also analyzed how the landscape loved by the Japanese was created by people's hands. This may be closely related to the oriental agricultural civilization. It not only needs to transform nature to adapt to agricultural production -- such as the construction of terraces, canals and other landscapes -- but also derive a closer relationship between people and nature. Xi Guo, an ancient Chinese painter, proposed that "*our body is the mountain and river so we could take from them*"¹⁴. In oriental civilization, man is a part of nature, thus what people seek is a balance between taking a part of nature and returning it. In other words, people do not just stop at marveling beyond the human scale, but also try transform nature at the human scale, which is a way to appreciate nature from the inside.

- **Development of Environmental Aesthetics**

The development of environmental aesthetics also provided a new way for nature appreciation. In 1966, with the publishment of *Contemporary Aesthetics and the Neglect of Natural Beauty* by Ronald Hepburn, environmental aesthetics began to enter people's vision as an independent aesthetic discipline. Scholars carried out research on "what standard should be used to appreciate nature". Whether it is "environmental aesthetics of engagement" advocated by Arnold Berleant or "environmental aesthetics supported by common sense and knowledge" advocated by Allen Carson, both oppose to reducing the nature appreciation to remote grasp of visual beauty. They emphasize to appreciate nature based on a certain theory, "*as the same as appreciate art based on theoretical art history and art criticism*"¹⁵. Thus, the "theory" must get rid of simple visual pleasure and add a deeper knowledge system. Taking Allen Carlson's *Scientific Cognitivism* as an example, he takes the scientific natural history as the theory support of nature appreciation. "Beautiful environment" means "*the Functional Fit, having a certain value*" and "*conveying the dynamic nature behind the appearance*"¹⁶ -- which are all often combined with common sense, science, history, myth, etc.

It can be said that the behavior mode of nature appreciation is also becoming rich. For one thing, in addition to the single, external and picturesque perspective, the internal, active, participatory and partial perspective is gradually attached importance. For another, the support of theoretic natural knowledge and "thinking and association" in the process of appreciation are gradually regarded as an essential part of natural appreciation, as well.

2.2.4 Art in the Region: A Composite Activity Involving Both Nature Appreciation and Art Appreciation

Most of the works in ETAT are scattered in the region. The places set the exhibits include streets, dams, fields, forests, classrooms of abandoned school, unoccupied houses, etc. The visiting mode of tourists usually needs vehicles to travel through the vast natural environment, looking for works and art appreciating. This process includes two main points. First, the behaviors of nature appreciation and art appreciation are almost continuous in the visiting. Artwork may appear at one end of the rice field the next second while people are enjoying

the boundless rice field in the car. Second, most of the works in ETAT are site-specific works with the material or form closely related to the site. In other words, it is possible for the viewer to appreciate nature while appreciating art.

Meanwhile, as described above that the respective development of art appreciation and nature appreciation, it can be found that there are some overlapping trends between the two. In the form of Art Festival, people's appreciation mode can be regarded as a composite activity involving two appreciation modes, which may break through existing cognitive reference system and form a new experience.

2.3 Different Subjects of Regional Image

The subjects involved in regional art projects are complex, including residents, tourists, administrators, artists (including curators), volunteers, etc. For the cognition of regional landscape, different subjects have different cognitive bases, leading to different regional image. In this paper, I would mainly explain the regional image based on 3 subjects: residents, tourists, and artists (including curators).

2.3.1 Residents

For residents, they are *self to setting*¹⁷, and the regional environment is the background of their living. Usually, residents have a specific area of life, such as fixed route from home to work, frequent shops and blocks, etc. For rural areas, the living space of residents is often more limited by administrative division. Long-term life will weaken residents' understanding of the larger structure of regional environment. For example, in *The Image of City*, Kevin Lynch invited residents to draw a map of their living blocks, many of them started drawing from their own home. Without the aid of a map, residents are often no more familiar with the regional environment outside their own neighborhood than outsiders.

Comparing with the overall regional structure, residents are more sensitive to local spatial structure and fragmentary landscape. Such as the change of terrain like rivers or mountains between two places, or the renewal of shop signs in a street. The information of **terrain** and **place** is often closely related to the life of residents, which are related to the creation of landscape -- where people choose to build houses and exploit land, and the maintenance of landscape -- what memories people remain here.

In addition, **territory**, which refers to the ownership of the environment, is also the information that residents concerned. For any space, whether streets, abandoned shops, forests, or fields, they "need to manage" for residents--whether by individual or groups, regardless of private ownership or public ownership of land. The appearance or disappearance of any landscape is accompanied by the consideration of resources, as residents themselves are the creators of the whole regional landscape.

Therefore, no matter how regional art-project appears in the region, for residents, they are always based on their cognitive system that is always combined with the information of terrain, place, and territory.

2.3.2 Tourists

For tourists, they are *traveler to scene*,¹⁸ and the regional environment is the scenery for their short-term stay. Tourists usually use maps and vehicles to get a macro grasp of the regional structure in a large range while in a short time, such as climate differences, river direction, road network structure, and so on. Therefore, tourists can often summarize the characteristics of a region: mountainous or sea-fronted, flat or rugged, densely or sparsely populated.

On the other hand, tourists can get a regional impression from the fragmentary landscape. This includes two aspects. The first is "picturesque nature appreciation" as mentioned above. It is better to say that when tourists are always looking for the "picturesque landscape" that can be photographed. The second is that tourists obtain regional information through daily activities. Architecture style of hostels, local special food, unique shop signs, and even conversations with local people could be important elements to impress tourists.

Therefore, for tourists, the cognition of regional environment is like a simplified map marked with some red dots. The map is the structural understanding of the region, and the red dots are the flash points of impression.

2.3.3 Artists (Including Curators)

Artist is a very special identity here due to the emergence of regional art-project. Although it will be described the work of artists in ETAT in detail later, in short, artists can be regarded as an identity between residents and tourists.

As stated above, site-specific art requires the relevance between the work and the site, so the artists must have a certain understanding of the environment where the work is set, which includes both geographical and social-cultural environment. This makes many artists need to go deep into the site, or even live in a region for a period of time to establish connections with residents. In this process, the identity of artists gradually transforms from tourists to residents.

In regional art-projects, the works completed by artists often appear locally in the form of a new landscape -- whether it is temporary or permanent. That is, although artists are seem as outsiders like tourists, they have the same right to freely interpret the region and create landscape as residents -- to some extent, it seems that artists convey regional information instead of residents. If the artist only tries to understand the region from a perspective of tourists as a pseudo ethnographer, then the process of residence obviously makes the artist's interpretation more convincing.

2.3.4 Summary

Above, the regional images of different subjects of residents, tourists and artists are briefly explained. It should be pointed out that the regional image talked above are based on the cognition of landscape, which has not yet involved the relationship with art.

Have tourists who travel to the region for art works changed their cognition of the region? How do residents appreciate the art works? How do artists relate to the other subjects in artwork creating? These topics will be the focus of the rest.

¹ Referred to the definition of *project* in the *Oxford English Dictionary*

² Referred to definition of *Performance Art* on Wikipedia

³ Referred to definition of *Installation Art* on Wikipedia

⁴ Referred to 『先端芸術宣言!』 Department of Performance, Tokyo University of the Arts (2003). Iwabani Shoten. p. 56

⁵ Sumiko Kumakura (2015) *An Overview of Art Projects in Japan A Society That Co-Creates with Art*, Arts Council Tokyo, p7

⁶ G. W. F. Hegel, *The Philosophy of Fine Art*, London G. Bell and Sons, Ltd. (1920), p3

⁷ Allen Carlson, *Aesthetics and the environment*, Routledge (2000), p41

⁸ Jay Appleton, *The Experience of Landscape*, Wiley(1996), p98

⁹ Referred to Kiyokazu Nishimura, *Environmental aesthetics of Everyday Life* 『日常性の環境美学』, Keisoshobo (2012)

¹⁰ Duchamp as quoted in H. H. Arnason and Marla F. Prather, *History of Modern Art: Painting, Sculpture, Architecture, Photography* (Fourth Edition) (New York: Harry N. Abrams, Inc., 1998), 274

¹¹ Saltz, Jerry. "Idol Thoughts: The glory of Fountain, Marcel Duchamp's ground-breaking 'moneybags piss pot'". *The Village Voice*(2006)

¹² Julia Dür, *Glasswanderers, If that's art, I'm a Hottentott*, Tout-fait, Vol. 2, Issue 5, April 2003, Succession Marcel Duchamp

¹³ Referred to the definition of Japanese Aesthetic on Wikipedia

¹⁴ Translation of “身即山川而取之”, 《林泉高致》 By Xi Guo

¹⁵ Allen Carlson, *Aesthetics and the environment*, Routledge (2000), p73

¹⁶ Allen Carlson, *Nature and Landscape*, Columbia University Press (2009), p77

¹⁷ Sparshott, *Figuring the Ground*, Note The Journal of Aesthetic Education (1972) p13

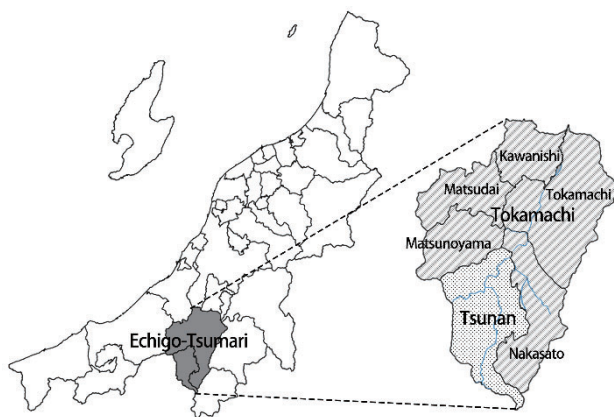
¹⁸ Same as ¹⁷

Chapter. 3 The Echigo-Tsumari Art Festival

This chapter will introduce the research object of The Echigo-Tsumari Art Festival (ETAT) including its outline, development evolution, relevant research so far and the aspects that this paper will focus on.

3.1 Outline and Evolution

3.1.1 The Birth of ETAT



ETAT, the world's largest international art festival, also a pioneer of regional art-project, is held in Echigo-Tsumari region in Niigata, where is located in the mountainous area of Japan. Echigo-Tsumari region in the administrative region contains Tokamachi City and Tsunan machi; In the actual geographical composition however, it contains 6 areas of Tokamachi, Kawanishi, Nakasato, Matsudai, Matsunoyama, and Tsunan.

The birth of the ETAT is the product of the *Echigo-Tsumari Art-Necklace Project*, which was an expected ten-year project derived from *New Niigata Riso Plan*--a regional revitalization policy implemented by Niigata creatively in 1994. This project aimed to integrate the 6 areas mentioned above, all of which were facing aging and depopulation, to stimulate the regional charm and promote the increase of exchange population through art-project. Fram Kitagawa, who had been famous through the *FARET Tachikawa Art-Project*, was invited as an adviser, thus, the idea of art triennial came into being in 2000. As a matter of fact, the six areas mentioned above were administratively merged into the "Tokamachi Region" under the implementation of the *Greater Municipal Circle Plan*¹. But due to the historical reasons, the regional identity of each other was relatively weak. Therefore, by virtue of the preparation of triennial, these six areas were renamed "Echigo-Tsumari", and ETAT took shape.

Taking art-project as the way of regional revitalization of ET area was not a fad. First of all, Tokamachi City had held outdoor stone sculpture projects in the form of symposium since 1995². Many sculptors were invited to stay there for about a month to produce their works openly and set them in streets and greenways in Tokamachi. Related activities such as cleaning of the sculptures and civic sculpture classrooms were also carried out at that time.

Although the scale of sculpture symposium began to shrink in 1998, but up to now there are still nearly 90 public stone sculptures preserved in Tokamachi. Displaying the process of making artworks openly by artists, participation in workshops related to artworks by residents, which are still very common forms in ETAT, are derived from the foundation laid by the sculpture projects.

Secondly, the Art Triennial was just one of the 4 projects in *Echigo-Tsumari Art-Necklace Project*. The other three projects included *Wonderful Discovery of 80000 Residents in Echigo-Tsumari*—a project encouraging residents to submit photos or texts of beautiful scenes they have seen in their lives; *The Way of Flowers* – a project advocating residents in 6 areas to plant flowers in their own land to form a continuous regional landscape; *Stage project*—a project planning to set up independent themes for each area and to build cultural facilities. Museum on Echigo-Tsumari in Tokamachi, The Forest School kyororo in Matsunoyama, and Matsudai Noubutai, are all facilities prepared for construction at that time. ³These projects had provided public support and infrastructure for the development of ETAT.

3.1.2 Evolution of ETAT

ETAT has been held 7 times since 2000, and the eighth triennial is expected to open in 2022. At the beginning of its establishment, due to the majority of residents' opposition to the unfamiliar theme of modern art, also the art-project based regional revitalization was still in its infancy, ETAT experienced a few twists and turns. At that time, over 4,000 seminars for residents were held by the Executive Committee, and the administration was also under great pressure⁴.

In the summer of 2000, the first earth Art festival opened amid a wave of opposition and criticism. According to the *General Report* of ETAT in 2000, 148 groups of artists from 32 countries participated in the creation of 153 works, and the number of villages displaying the works was 28. A total of 162,800 visitors attended the Triennial after publicity by many media. From the figures, the regional revitalization and economic promotion seemed effective, but loads of problems in publicity, work production, residents' participation and other aspects were left in fact. Therefore, the second ETAT was held in 2003 on the basis of a wider consultation with residents and enhanced communication between artists and remote villages. The number of works reached 220 (including 67 permanent works), the number of participating villages expanded to 38, and the number of visitors increased to 205,100.

The third ETAT was an important turning point. In October 2004, the Mid Niigata Prefecture Earthquake caused heavy damaged to Echigo-Tsumari. At that time, besides the government and society, the assistance of the art circles and the participation of many artists in the post-disaster reconstruction established a deeper connection between the region with art. In the third ETAT in 2006, the number of participating villages reached 67 and the number of visitors increased to 348,997.



Timeline and Key Nodes of ETAT

Since then, ETAT has gradually formed a sound model of official-civilian cooperation, becoming financially and operationally independent through the establishment of the NPO Echigo-Tsumari Satoyama Collaboration (NPO-ETSC) and a sponsorship team. Meanwhile, many abandoned-school-projects and unoccupied-house-projects made the building resources in this area reused and formed a new culture. On the other hand, the arrival of a large number of international artists has enabled ET to establish ties with the wider world. Now, some villages have established friendly cooperative relations with China, Hong Kong, Taiwan, South Korea, Australia and other regions. In the seventh ETAT in 2018, the number of works has reached 379 (including 210 permanent works), the number of villages exhibited by works has also reached 102 with more than 548,000 visitors coming.

3.2 Organization and Operation

3.2.1 Echigo-Tsumari Art Field

Since 2007, various events independent from the Triennial have been carried out. Now, in addition to the Triennial, each facility (Museum on Echigo-Tsumari, The Forest School kyororo, Matsudai Noubutai, etc.) are open all year round and have independent exhibitions. SNOWART has become a regular event every winter. Also, in combination with the changes of scenery in different seasons, ETAF has also formulated various model courses and travel plans including one-day bus courses, in which volunteers are both responsible for guiding to the regional scenery and introducing the artworks, forming a unique sightseeing plan combining nature appreciation and art appreciation.

In addition, ETAF also promotes the maintenance of local agriculture and the connection between urban and rural areas by organizing activities such as FC ET team ⁵and Mastudai Terrace Bank⁶.

3.2.2 Operation and Promotion

According to the *General Reports* and the guidebook, the operation and promotion of ETAT are roughly completed by the following groups.

·Executive Committee

The ETAT Executive Committee is composed of about 120 representatives from various organizations to ensure the finance, preparation, publicity and promotion of ETAT through the discussion on the main art-projects and issues related to budget and final accounts.

·Affairs Bureau

It is composed of administrative representatives of Tokamachi and Tsunan, staff of NPO-ETSC, Art Front Gallery (Fram Kitagawa as the chairman) and other groups. It aims to formulate detailed plans through information sharing and provide quick feedback and solutions during the Triennial.

·General Director & Art Advisor

Fram Kitagawa serves as the general director, responsible for planning major projects in the Triennial, deciding the artists and works participating in the exhibition together with other advisors, and confirming the site of the works.

·NPO-Echigo-Tsumari Satoyama Collaboration

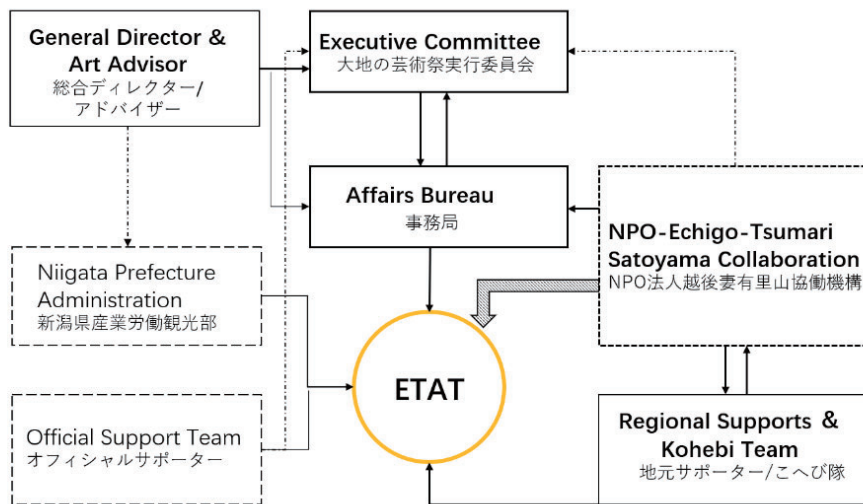
It is responsible for the operation of public facilities including the art museum and the daily maintenance of works, as well as the plan and implementation of various events, workshops, tours, courses and others.

·Regional Supports and Kohebi Team

The Kohebi team is a volunteer team composed of students and social people from capital circle and oversea, and the regional supports are mainly composed of local residents. The two have been merged in 2020. The volunteer team is mainly responsible for the tour guide, welcoming and seeing off tourists, work management and reception. Some volunteer team members belong to NPO-ETSC.

·Other groups

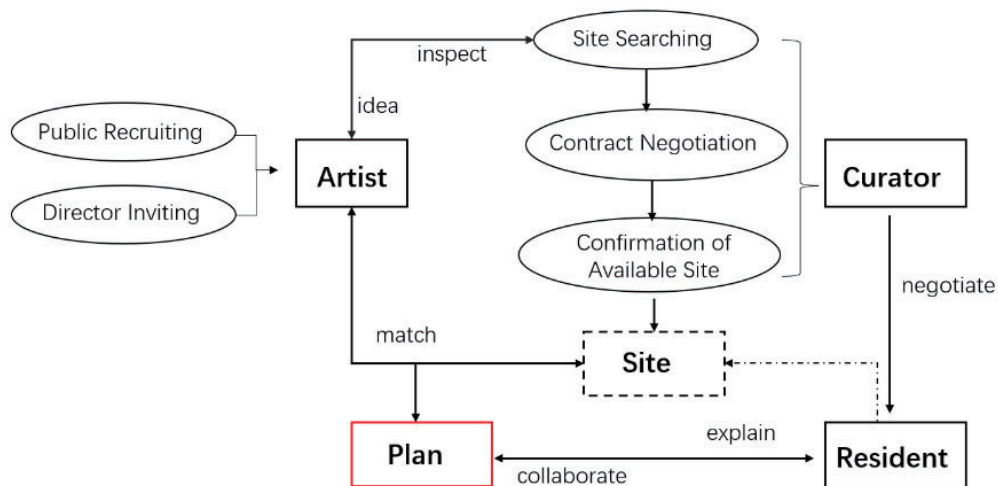
In addition to the above main groups above, the operation and promotion of ETAT are also supported by other groups including Niigata Prefecture Administration and Official Support Team. Administrative force dominated by the Ministry of Industry, Labor and Tourism of Niigata Prefecture has provided a lot of publicity exposure, information sharing and financial assistance for ETAT. Official Supporter Team is composed of IT enterprise executives, journalists, architects, celebrities and so on. Through the popularity of these people, the team has promoted the development enterprise research, media exposure, and other undertakings of ETAT.



Operation system of ETAT

As shown in the diagram, the Executive Committee and the Affairs Bureau, as the organization combining various forces, play a role in guiding the overall situation and backup support. The general director is responsible for planning art-projects and liaising with artists. The NPO-ETSC takes charge of specific operation work and guides the support team composed of volunteers to manage the works.

At the level of artworks, how does the work envisaged by the artist turn from the initial concept to a real project?



Process of work production

First of all, the selection of works includes public recruiting and director inviting, both of which are determined by the director and advisors. Artists usually need to stay in the local area for 1 week to 1 month to come up with their plans. The curatorial team needs to determine the final site of the work based on the concept of the work. In case of unoccupied-house project, survey and contract negotiation of the unoccupied houses in the area should

be conducted first to obtain the right to modify. After the initial confirmation and arrangement of the site, the artist will inspect the site, which may be accompanied by the change of the concept of the work certainly. After the matching of the site and the works, the artist will hold an exposition with the curator team to the village where the works are set. The presentation will include the idea, the plan, the specific issues that the villagers are expected to cooperate with, etc., and the production will officially start only after the villagers' understanding is generally obtained. Many works in ETAT are completed with the help of villagers.

3.3 Advance Research Related to ETAT

At present, the research related to ETAT mainly focuses on the following aspects:

3.3.1 Activation Effect by Art-Project-Based Regional Revitalization

This part of the study basically explores how this successful case played a role in regional revitalization from the perspective of sociology and economics. It includes the exploration of the formation process of residents' social capital in the ETAT (Simi, 2013), how ETAT formed the preservation of regional context and created new memories (Miyamoto, 2014), the change of attitudes of different regional subjects towards the ETAT (Terao, 2014), the measurement of the economic effect of public utilities in ETAT (Hasegawa, 2012), and the creative process of new regional economy (Hirano, 2011), etc.

3.3.2 Enlightenment from Cultural Policy and Tourism

This part of the research focuses on the success factors of ETAT and the enlightenment to the art tourism industry. It includes the study on the process of human resources development by cultural policy (Karasawa, 2007), study of the supporting system for the choice of a visiting area by preference (Suzuki, 2010), how to use celebration to form regional brands (Sugano, 2011), etc.

3.3.3 Enlightenment of Operation Mechanism

This part of study mainly combs and reflects on the operation mechanism of ETAT and puts forward valuable experience for reference. Related research includes study on the motivation of repeat volunteer tours (Yoda, 2016), the evolution of intermediate organizations and communities taking NPO-ETSC as a case (Kondo, 2020), the possible role of regional revitalization cooperation team in art-projects (Yamashita, 2018), etc.

3.3.4 Space, Landscape and Architecture

This part of the research focuses on the place of art setting to analyzes people's behavior, feeling, appreciation object from a perspective from space. It includes the study on the cognitive characteristics of performance environment based on participants' experience (Ito,

2007), relation between planning concept and appreciation of participants in the art event(Ito, 2012), effectiveness and future state of regenerated unoccupied house utilized by art(Tanaka, 2009), and so on.

3.3.5 Art Theory and Art Planning

This part of the research basically starts from the perspective of aesthetic critics and art curators to discuss the new artistic trend and the art planning mode shown in ETAT. It contains studies on the off-art direction presented in site-specific works (Nakahara, 2009), study on *Open Art* and *Peasant Art* that regards life as a "four-dimensional" art (Ichikawa, 2019), the dissolution of the relationship between "circulation and consumption" in artworks by non-result-oriented artistic activities (Koizumi, 2012), the change of artists' career in the rural revitalization (Takaki, 2016), etc.

3.4 The aspects focused on this paper

This study belongs to the fifth category of the advanced research- studies related to space, landscape and architecture. Although there are a few studies focusing on the relationship between works and environment and the behavior of audience, these research objects are often limited to 4-5 individual works selected from a single Triennial⁷, or the classification and analysis are based on some concrete factors (like meadows, lakes, rivers, etc.)⁸. There is a lack of universal, abstract and macro analysis on the relationship between works and the environment. On the other hand, there is no study on the variation of types of works in ETAT yet.

Therefore, this paper aims to have an overall grasp of the works in ETAT. On the basis of classifying the relationship between the works and the environment, this paper tries to explore how different relationship were related to tourists and residents, and how this process formed the uniqueness of the region.

For research, I went to ET area for three times in the summer of 2021, participating the summer event of "This year's Echigo-Tsumari " with different modes of transportation including walking, cycling and automobile, finishing a field survey of 104 of the 159 works currently on display. Also, the works of the ETAT in 2000, 2006, 2012 and 2018 were summarized and analyzed by referring to the official website and literature.

On the other hand, a questionnaire was conducted with tourists during my local research, aiming to explore the relationship between tourists and works. Questions include "Where do you come from?" " What impression did you have on the art works you saw?" ", "What is your impression of the region? ", "What kind of photos did you take? ", " How do you think Echigo-Tsumari Art Triennial has changed compared with your last visit?" "Which is the most impressive work ever in your opinion?" A total of **31** valid questionnaires were received. The complete questionnaire and statistical results are attached in the appendix (Appendix 2) . Meanwhile, in-depth interviews with 7 residents were conducted during the research, including 2 members of Kohebi team, 1 local volunteer, 2 hostel operators and 1 farmer and

1 principle of a kindergarten. The interviews with residents aim to explore how residents with different degrees of association with ETAT are relating to the works and the site. The table of the detailed information are as below.

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	Tokamchi	<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

Information of the residents interviewed

¹ Akira Sawamura, Did Art Transformed the Region? *The 13 Years of Echigo-Tsumari Art Triennial 2000-2012* 『アートは地域をかえたか-越後妻有大地の芸術祭の十三年 2000-2012』, Keio University Press Inc. 2014 p15

² Referred to *Summary of Tokamachi Stone Sculpture Symposium* by Tokamachi Education Committee in 2014

³ Referred to Fram Kitagawa, 『大地の芸術祭』 (KADOKAWA GAKUGEI Published, 2010)

⁴ Same as above

⁵ A project derived from the ETAT that organized a team of women's soccer players to migrate and be engaged in agriculture

⁶ A project that recruits individuals or to be owner of terrace. The staff of ETAT are responsible for the management, and the rice received will be sent to the owners.

⁷ Referred to the research on appreciation behavior by Takanori Ito (2007)

⁸ Referred to the research on art works and place characteristics by Mamoru Tanaka (2006)

Chapter. 4 Regional Image In the Space

This chapter will analyze the process of regional image formed by works in the space from two aspects of "individual works" and "overall distribution". The former will summarize and classify the works through the "relationship between works and site" to explore the effects of different types of works on the generation of fragmented regional image; The latter will explore the role of works in the formation of structural regional image by analyzing the distribution of works in the four Triennials of 2000, 2006, 2012, and 2018.

4.1 Research On the Types of Works Based on the Relationship with the Site

When describing the history of ETAT in the previous chapter, it was mentioned that the *Echigo-Tsumari Art-Necklace Project* included "setting up independent themes for each area and to build cultural facilities". Echigo-Tsumari Satoyama Museum of Contemporary Art (MonET) and Matsudai Nobutai and The Forest School Kyororo were established under this background. The first two are art galleries, while Kyororo is a forest themed museum, with permanent works in all three facilities. The experience of appreciating works in an art museum or the courtyard attached to the art museum is not uncommon in the urban environment. Therefore, this paper will mainly focus on the works not in art museums and explore their relationships with the site.

4.1.1 Basis for classification

The forms of site-specific works in ETAT are diverse, and the ways associated with the site and people's appreciation mode are different. Based on the *position form* of the work – in what form the work is existing in a site, the *environment* - in what site the work is located, and the *main appreciation behavior* - how people are interacting with the work in the site, the works of the four Triennials of 2000, 2006, 2012, 2018 were analyzed, classified and summarized in this study, based on the work information on the official website and guidebooks.

·Position form: It mainly refers to the quantity and distribution of works. In this study, the *position form* is divided into 3 categories: *fixed point*, *along a certain track* and *distributed in an area*. *Fixed point* refers to the centralized distribution of single or multiple objects; *along a certain track* refers to the linear distribution of objects along roads, rivers, etc.; *distributed in an area* refers to the wide distribution of multiple objects or sound, light in a certain area. Certainly, the judgment of *position form* is related to the scale of the work itself.

·Environment: According to the site where the work is located, works were divided with two indicators into indoor / outdoor, densely inhabited area or towns/ sparsely inhabited area or natural environment. Some works may include several parts of different sites, such as exhibition held both indoors and outdoors, or a set of objects both in towns and villages.

-Main appreciation behaviors: through the pictures and descriptions of the works and referring to the records of tourists visiting the works on the Internet, this study summarized the interactive behaviors of tourists with the works in the site. It is mainly divided into *close observation*, *overlooking*, *movement* (including walking or staying), *physical interaction* (including playing, using, participating in the production of works, etc.), *pondering and association*. Many works have various interactive ways, and the two main interactive behaviors were selected as far as possible in the analysis.

These three aspects comprehensively form the relationship between the work and the site. Based on this, the works of the four Triennials were sorted out. There are about half of the permanent works in each Triennial, and only new works were considered in the analysis. Due to the lack of information, the final number of works analyzed is: **123** works in **2000**, **159** works in **2006**, **105** works in **2012** and **86** works in **2018**, a total of **473**. An example of the analysis chart is as follows, and the complete chart is attached in the appendix.

General Information (基本情報)				Position Form (位置形態)			Environmen (環境)				Main Behavior (行爲)				
Name (名前)	Artist (作家)	Photograph (写真)	Introduction (紹介)	Fixed Point (点)に設置	Along A Certain Trajectory (A線に沿って)	Distributed In A Wide Area (広範囲に分散)	Indoor (室内)	Outdoor (屋外)	Densely Inhabited Area (高密度)	Sparsely Populated Area (低密度)	Outdoor Climate (屋外気候)	Overlook (見下ろす)	Movement (Stay/Walk through) (滞在/歩行)	Interaction (Participate) (参加)	Proximal (近接)
番号、編り	グニエル・ビュレンダ		...		○			○	○			○	○		
『文学作家』 旅行記	藤津潔		...	○			○		○		○				
海城	アン・グタハム		...	○				○	○				○	○	
手をこたして見る人形物の箱	カモン・バダサワト		...	○				○	○				○	○	
三つの階が互いに異なる風景を映し出す彫刻した空箱	藤田尚子		...	○				○	○				○	○	
北の角	ジョージ・ピント・モリス / サトウ・タシロ		...		○			○	○			○			
緑葉有スーパードラマ	スーパードラマ		...	○				○	○					○	
ABCEDARRE	ジャン・ミッシェル・アルベロー		...	○				○	○		○				
ヒガメバネ	リュイス・サンス		...	○				○	○		○			○	
カメ・エリカ 2000	フランク・スカルディ		...	○				○	○		○			○	
8-MAP	島守子		...		○			○	○		○				
TAF (アイ・タタシ)	植野秀 (コック・クンビョン)		...		○			○	○		○				
Heading Sample (Code) 1, 2000	ジョセフ・ユース		...	○				○	○		○	○	○		
霧の記憶に	森セイ・ワタマタシ		...	○				○	○		○		○		
川の邊の物語	イラン		...	○				○	○		○				
水の安楽	イーブル		...	○				○	○		○				
軌道 in Orbit	坂本眞二 藤本		...		○			○	○		○	○			○
建築計画	ドゥ・アージュ		...		○			○	○		○	○			
レンドラズキー (柱上に乗る)	クレー・ジャング		...	○				○	○		○				
橋本寺本堂 (川原 橋本寺境内)	朝野和夫		...	○			○		○		○				○
人魚の呼吸	松宮雅夫		...		○			○	○		○		○	○	
神戸堂	島田弘		...			○		○	○				○	○	
スロー・ボックス	江藤雅		...	○				○	○		○			○	
自然との共生	小島章		...	○				○	○		○				
田舎こへいっつた	磯谷行久		...			○		○	○		○				○
リネン	クリスチャン・ボルトンスキー		...			○		○	○		○				○
使者へ、使者へ	北山善夫		...			○		○	○		○		○	○	○
夜宮	岩崎泰人		...	○			○		○		○				
鏡の眼	片瀬和夫		...	○				○	○		○		○	○	
手をあしめ	シモン・ビーデル		...	○				○	○		○				
響くる電線の物語	藤本孝昌		...	○				○	○		○				

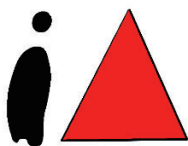
Based on the analysis of 3 aspects, this paper divided the types of works into four categories: object mode, picturesque-mode, transformation-mode and narration-mode. Since the classification is based on the "relationship" between the work and the site, it should be noted that: First, the classification does not depend on the type of work but on the site

with the work placed; Second, the three aspects are not mechanically arranged and combined to form four types. The relationship between works and site is complex, so the emphasis of each type is different.

4.1.2 Object-Mode

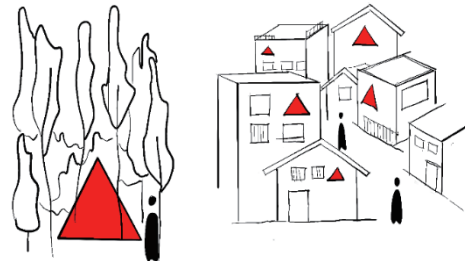
· Object-Mode

Position Form			Environment				Main Behavior				
P ●	T /	A ▭	Indoor	Outdoor	D-I-A	S-I-A	Observe	Overlook	Movement	Interaction	Ponder/Associate
○		○					○		○	○	



Object-mode (O-M) works are often highlighted in the original landscape in the form of individuals, whether the *environment* is natural or artificial, indoor or outdoor. People's interaction behavior is often based on close observation, separating the work from the background, zooming in to observe the details or significance of the work, and sometimes accompanied by a single physical interaction, such as climbing, touching and so on.

O-M works are easily regarded as foreign objects different from the landscape because of their unique form or the special significance endowed by artists. O-M works also account for the largest proportion. Such as independent sculptures indoors and outdoors, temporary constructions, decorations on the building surface, handicrafts displayed in indoor space, etc., all belong to this type.



4.1.3 Picturesque-Mode

· Picturesque-Mode

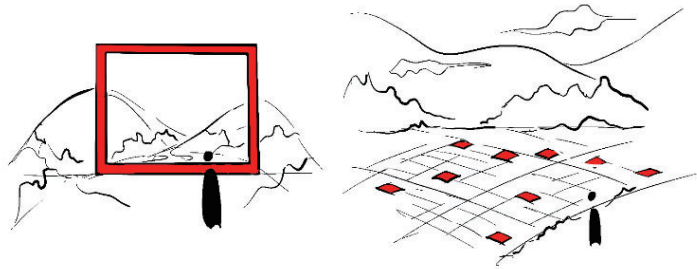
Position Form			Environment				Main Behavior				
P ●	T /	A ▭	Indoor	Outdoor	D-I-A	S-I-A	Observe	Overlook	Movement	Interaction	Ponder/Associate
				○		○		○	○		



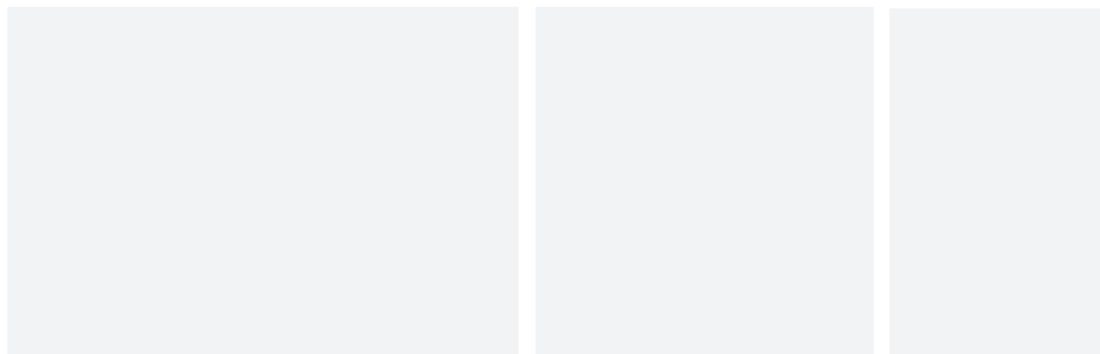
Picturesque-Mode (P-M) works always make the site have the same aesthetic effect as landscape paintings after the work is placed. People tend to zoom out the work and attach importance to the position and composition of the works in the landscape, overlooking out from the formed picture. Sometimes it is accompanied by movement, which is to enjoy the scenery from all angles. Due to the main appreciation of

landscape, the *environment* of the works is often natural.

P-M works has two modes:
One is to form a scene frame or viewing platform by the work to provide a perspective for appreciating the scenery;
Second is to integrate the work into the landscape and to become a part of the scenery so that people appreciate the landscape by overlooking the work.



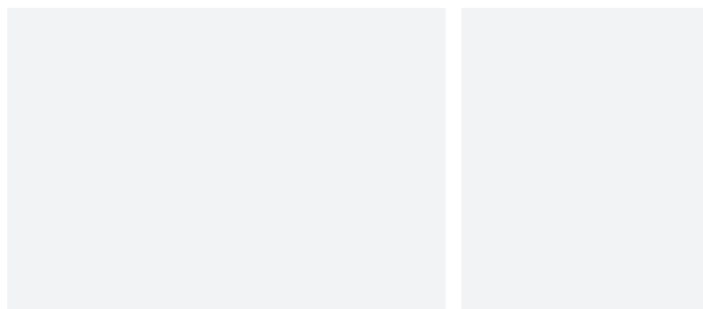
In the first mode, the viewing angle provided by the work may be both indoor and outdoor. For example, one of the most famous works *For Lots of Lost Windows* (たくさんの失われた窓のために) (2006) is a sculpture of window frames in nature, which provides a view of the river terrace in Nakasato area. Or the work of *Nodure*(河岸段丘) (2000) by PH Studio is an observatory set for overlooking the scenery below. In addition, there are also indoor works that use the doors or windows to form a frame, such as *A Small House-Don't forget to listen to-*(小さな家-聞き忘れのないように) (2000) , a basement taking the entrance as a frame to appreciate a tree on the other side of the river. And also the work, *Prospect Cottage for Painting · TSUMARI* (絵画のための見晴らし小屋・妻有) (2003), a small cabin with a small window that served as a viewfinder for the distant landscape.



For Lots of Lost Windows (2000)

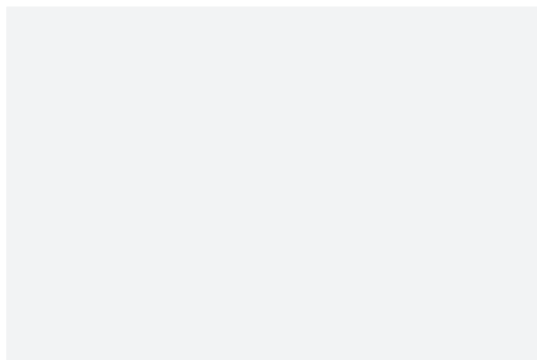
Nodure (2000)

A Small House (2000)

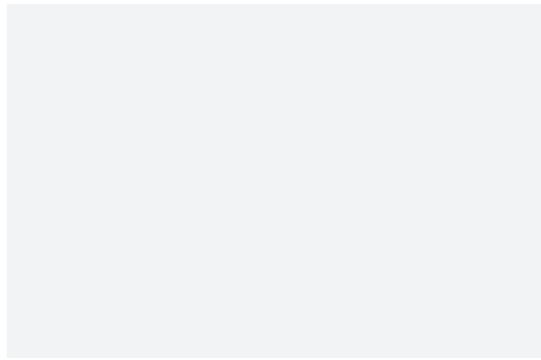


Prospect Cottage for Painting · TSUMARI (2003)

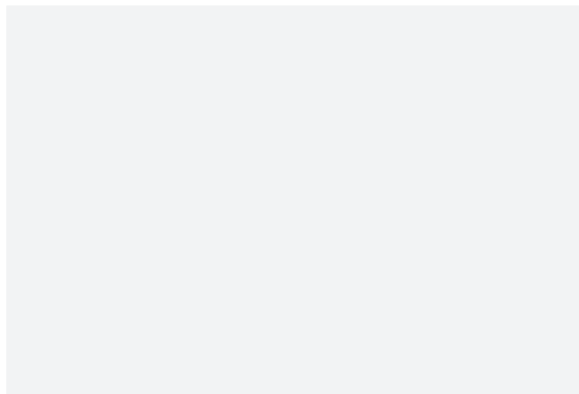
In the second mode, the works integrated into the landscape may be independent sculptures that need to be viewed from a distance (*The OΔ□Tower and the Red Dragonfly- OΔ□の塔と赤とんぼ*, 2000), or several landmarks spreading along the road (*Cakra Kul-Kul at Tsumari*, 2006), or countless small handicrafts scattered on the lake (*Dharma Eye-達磨の目*, 2000). The process of appreciating the work may be accompanied by movement to look around the work through the grasp of the landscape from different angles. In the study of *The Relation Between Planning Concept and Appreciation of participants in The Art Event*,¹ which took 4 works in the 2006 Triennial as objects, the objects D, *Scarecrow's Children* (かかしのこどもたち, 2009) is a P-M work that scattered small works in an area. Through the records of the path and photos taken by the connoisseur, it can be found that the moving track of the connoisseur is mainly taken at fixed points along the road and around the paddy field for appreciation, and the photos taken are mainly landscape photos integrating the work.



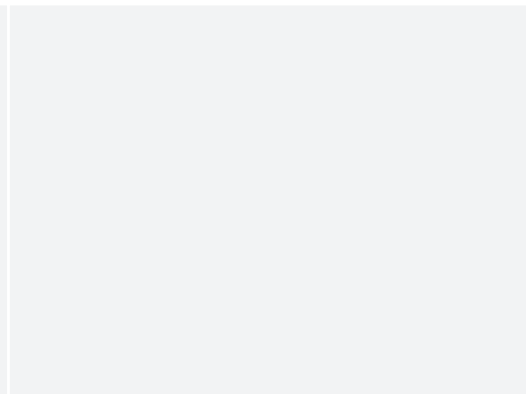
The OΔ□Tower and the Red Dragonfly (2000)



Dharma Eye (2000)



Scarecrow's Children (2009)

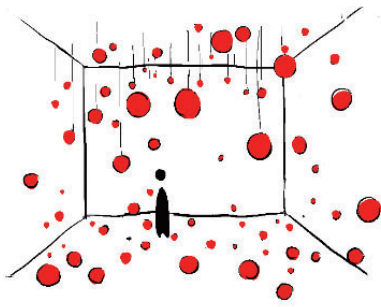


records of the path of tourists

4.1.4 Transformation-Mode

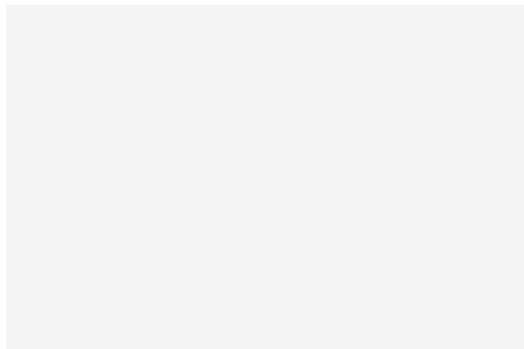
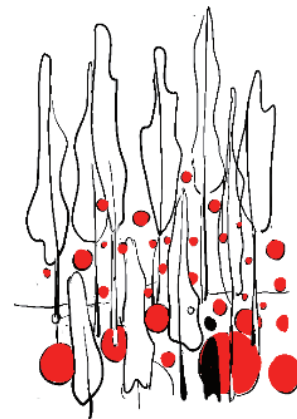
・ Transformation-Mode

Position Form			Environment				Main Behavior				
P ●	T /	A ▬	Indoor	Outdoor	D-I-A	S-I-A	Observe	Overlook	Movement	Interaction	Ponder/Associate
		○					○	○	○	○	

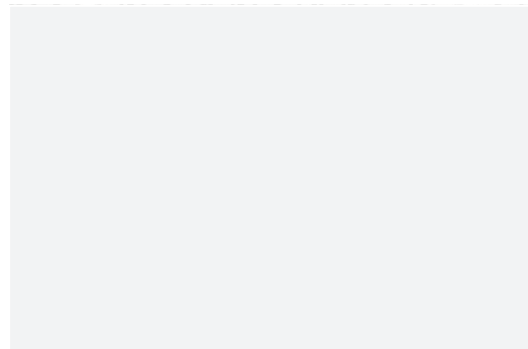


Transformation-Mode (T-M) works are similar to the in Picturesque-Mode works, which makes the site itself can be appreciated. However, unlike making the site “have aesthetic characteristics as landscape paintings” in P-M works, T-M works are more like to convert the landscape into Installation Art, focusing on the feelings of people entering the site and the interaction with the works. Therefore, almost all T-M works are in a spatial scale, and often accompanied with movement and interaction.

The environment transformed into Installation Art has no restrictions. *Fichte*(唐檜, 2003) is a work that transformed a forest space in the natural environment of Joyama into a fairy-tale library. However, most of the T-M works in ETAT are installation art based on empty buildings like unoccupied houses, abandoned schools and other buildings. The new work *Perspective of Longing* (憧れの眺望, 2021) is an Installation Art that transformed interior space of ground floor of the historical building named Matsudaijo into an abstract and highly tensile work of art. Or the representative Ikebana themed unoccupied-house projects, which gave the interior space an incredible atmosphere by filling the entire house with giant Ikebana work.



Fichte (2003)



Perspective of Longing (2021)

On the other hand, most of the performances also belong to T-M works. With the help of daily places like parks, shrines, open spaces in satoyama, the original nature of the landscape has been changed through the sound, light and energy suddenly expanded at a special time. And the behavior and cognition of the landscape have also been transformed.



It is worth noting that although T-M works transform the

original landscape into an Installation Art space that allows people to enter and interact more closely except for "overlooking", the works themselves are not meaninglessly related to the site. More often, they are just "borrowing the site" to complete the expression of the work. Taking the *Fichte*(唐檜, 2003) as an example, there is no relation between library and forest; This artistic form can still be established in paddy fields, valleys, or forests elsewhere. Similarly, the boundaryless black-and-white grid stripes in the whole space and the giant paper ball in the center of the space can be placed in any other indoor space. Although different environments can make the experience of the work slightly different - For example, the wooden structure and some details of the original Matsudaijo can be captured by careful observation- In general, T-M works "can be moved elsewhere".

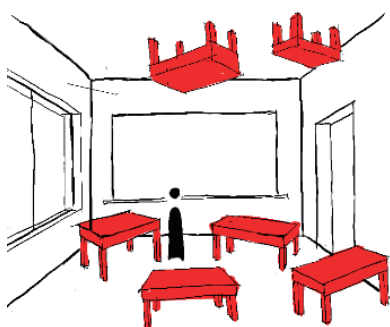
Therefore, for residents, even if T-M works are integrated into the original landscape, they will still be regarded as "foreign objects" as no participation taken in. For example, the resident Mr. M.T expressed his feeling about *Perspective of Longing* (憧れの眺望, 2021) :

"To be honest, I don't really feel that much about this work... Although I have some knowledge of the history of Matsudaijo and a few memories of this building, but this work has nothing to do with Matsudaijo, right? I checked the other works of this artist. She made the same work everywhere!"

4.1.5 Narrative-Mode

· Translation-Mode

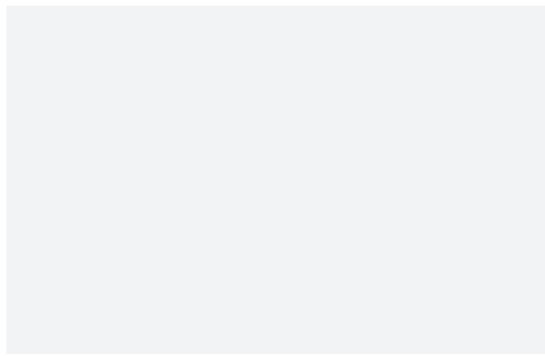
Position Form			Environment				Main Behavior				
P ●	T	A	Indoor	Outdoor	D-I-A	S-I-A	Observe	Overlook	Movement	Interaction	Ponder/Associate
		○	○				○	○	○	○	○



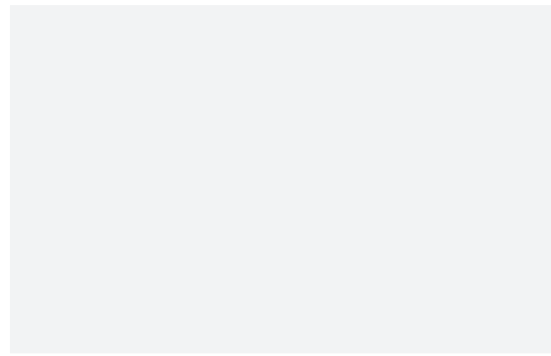
Narrative-Mode (N-M) works have something in common with P-M works and T-M works, which make the original landscape have the aesthetics of landscape-painting, or become a new Installation Art. The difference is that the existence of the N-W works enables some information in the original landscape to be conveyed. The narrative of the works makes people not only observe the landscape, but also ponder and associate in the process of appreciating the works.

The most typical N-M work is one of the most representative works in ETAT, *The Rice Fields* (棚田, 2000). This work, located in Joyama in Matsudai, made use of the close-range scenery frame with suspending poems in it, as well as the long-range terraces with giant sculptures set in them, making the original terraced fields become an artistic work with the aesthetics of landscape painting containing historical memory of paddy cultivation in this area. In addition to the information transmitted through the form of the work itself, the story of the

original landscape and the setting process of the work are often used in the introduction of the work. When the artist Ilya & Emilia Kabakov initially decided to use this terrace for their work, Mr. Fukushima, the owner of the terrace, opposed it. After a long negotiation, Mr. Fukushima was moved by the awe and cherishment towards cultivation showing in Ilya & Emilia Kabakov's work, and finally agreed to lend the land as the setting for the works. After that, with a large number of tourists coming to watch, Mr. Fukushima not only recognized the existence of the work, but also had insisted on cultivation for six years against the decision he made to leave the land abandon in 2000 for physical reasons.² After that, NGO-ETSC established the Mastudai Terrace Bank and FC ET projects to recruit new terrace owners and managers to make the terraces a lasting part of the work. *The Rice Fields* (棚田, 2000) not only changed the regional landscape physically, but also created a deeper connection between the work and the landscape in time. When people appreciate this work, in addition to perceiving the hardship and diligence of the cultivators on this land through the work, they also realize the severe crisis of cultivated land reduction and depopulation here by understanding the story behind the work.

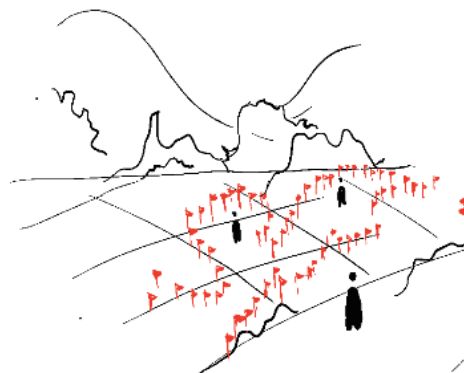


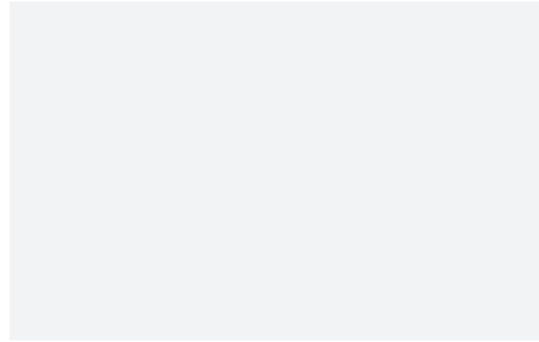
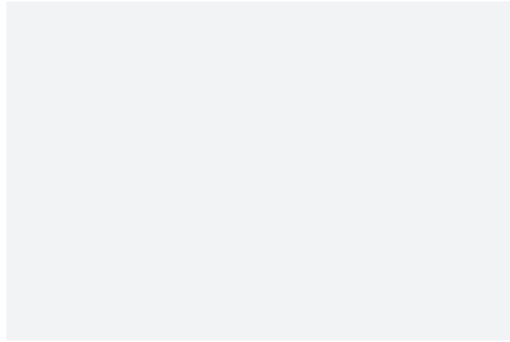
Concept sketch by Ilya & Emilia Kabakov



The Rice Fields (2000)

Another kind of P-M work in nature also belongs to the category of N-M, represented by Yukihiisa Isobe's series, which showed geographical information and the change in the time. His works of *Where Has the River Gone?* (川はどこへいった 2000)、*The Shinano River once flowed 25 meters above where it presently flows* (天空に浮かぶ信濃川の航跡, 2003)、*A Monument of Mudslide* (土石流のモニュメン, 2015), all using multiple markers set in the natural environment, showed the location of rivers, the height of dams, disaster scale and other information about the previous region.

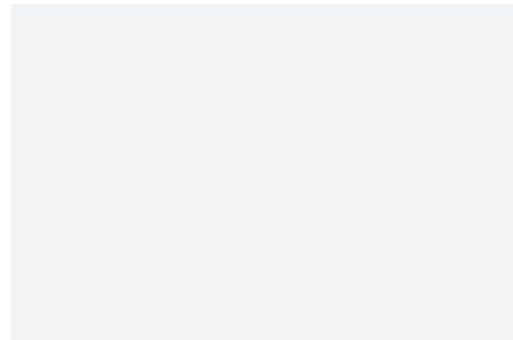




The Shinano River once flowed 25 meters above where it presently flows (2003)

A Monument of Mudslide (2015)

In addition, N-M works also include Installation Art closely related to the original architectural space. The most typical work is *The Last Class (最後の教室, 2006)* by French artists Christian Boltanski and Jean Kalman. They created a large-scale Installation. Artworks with the theme "the disappearance of human beings" based on the background of previous Tosen Primary School, which closed in 1997. The gym, classrooms and corridors become a continuous Installation Art space containing sound and light design. Classrooms, electric fans, desks and chairs and fluorescent lamps, which were originally part of the school, are endowed with the intention of death, making the whole space full of creepy atmosphere. But these items are just a reference to "everyday school life". What really died here was the campus with no students and no vitality due to the loss of population. The consistency between the site memory and the works established a deeper connection with the landscape.



The Last Class (2006)

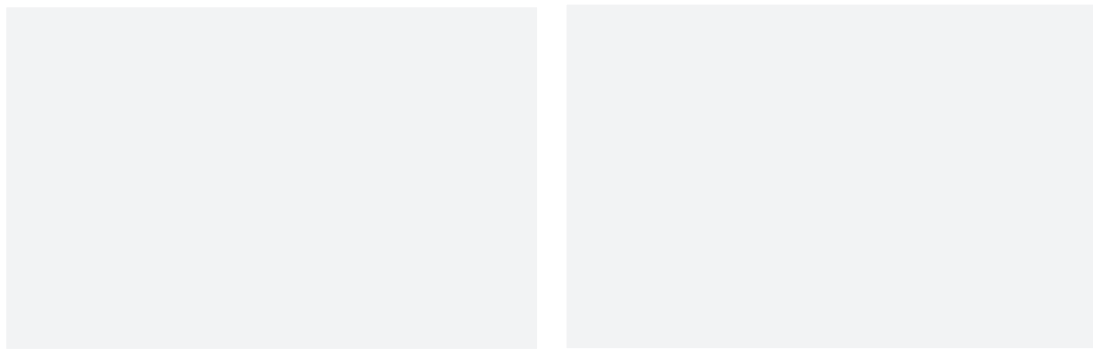
<p>Object-Mode</p>	<p>A single work highlighted in an environment</p>	<p>Several similar works highlighted in an environment</p>	<p>かまぼこフェイス 2006</p>	<p>マッドメン 2006</p>	<p>カサハラタ 2018</p>	<p>木 2000</p>	<p>花咲ける妻有 2003</p>
<p>Picturesque-Mode</p>	<p>A work forming a frame or viewpoint for viewing</p>	<p>Works integrated into the scenery</p>	<p>たくさんの売われた狼の ために 2006</p>	<p>小さな家 聞き忘れのな いように 2000</p>	<p>絵画のための見晴らし 小堀・寛有 2003</p>	<p>LUNAR PROJECT 2000</p>	<p>水の女神 2000</p>
<p>Transformation-Mode</p>	<p>Works turning the whole space into installation art</p>	<p>A space used for artistic performance</p>	<p>カフェ・エリカ 2000</p>	<p>雫の眺望 2020</p>	<p>光り籠 2017</p>	<p>Tunnel of Light 2018</p>	<p>フィヒテ (農橋) 2003</p>
<p>Translation-Mode</p>	<p>Works transforming the landscape into art and conveying information</p>	<p>Works based on abandoned buildings transferring memories</p>	<p>穂田 2000</p>	<p>最後の教室 2009</p>	<p>松本と木の葉の美術館 2009</p>	<p>西永寺本堂 川西 西永寺 2000</p>	<p>川はどこへいった 2000</p>

Classification of 4 types with representative works

4.1.6 Relationship of 4 types

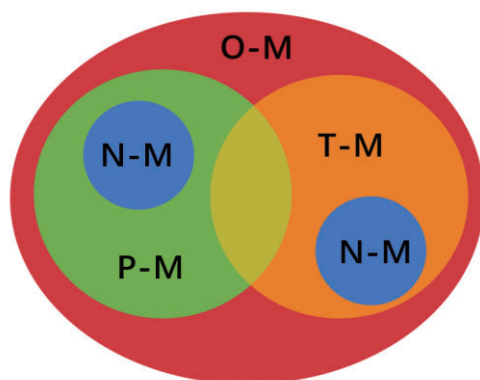
As mentioned above, each with its own emphasis, the four types are classified comprehensively based on the three elements of *position form*, *environment* and *main appreciation behavior*. Therefore, the four types are not in conflict with each other or operating independently. Instead, they are related to intersections, and it only highlighted the main mode of each work in this study.

First of all, works of any type have the nature of O-M, that is to say, P-M, T-M and N-M works can also be separately appreciated as an existence outstanding in the environment. For example, the viewing platform or frame in P-M works can also be regarded as a foreign sculpture different from the original landscape when observed out of the viewing point. Similarly, even if the site becomes a whole Installation Art through the setting of the works like exquisite handicrafts, the object itself may also be separated for close observation.



Flowers of Our Minds: Precious Moments ころの花—あの頃へ (2006)

In addition to the common *Object Mode*, the same work may contain both modes at the same time. For example, *Tunnel of Light* (2018) itself is basically a T-M work that transformed the original tunnel space into installation art. However, the last observatory formed an excellent circular view frame for Kiyotsu Gorge by using the original semicircular shape of the tunnel, mirror wall and the reflection of the water surface, which is obviously a P-M work. In addition, N-M works described above also realize the association and pondering between works and landscape on the basis of P-M and T-M.

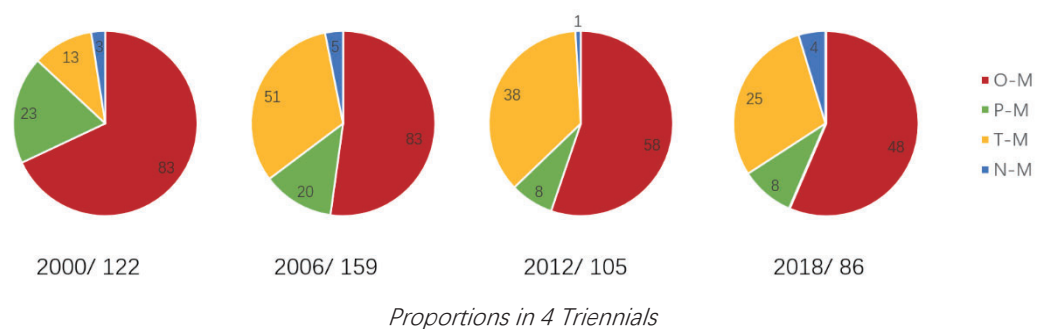


Relationship of 4 Types

Thus, the relationship of four types is roughly as shown in the figure below. OM, as the broadest type, includes the other three types; PM and TM intersect, which means some works belong to two modes at the same time. Among P-M and T-M works, N-M works may appear according to the site and intention of the works.

4.1.7 Proportion of each type in ETAT

Based on the classification, this paper also analyzed the proportion of new works of each type works in 4 Triennials. In addition to the permanent works in each Triennial, the types of works in the four ETATs are as shown in the figure. O-M works accounts for the largest proportion, accounting for more than 50% all the time; T-M has occupied the second place since 2006, basically accounting for about 30% of the new works, which is related to a large number of unoccupied-house and abandoned-school projects since then. P-M works account for about 10%, and N-M works account for the least, with less than 5 works in each Triennial.



4.2 Fragmented Regional Image Stimulated by Individual Works

Based on the analysis above, people tend to have different appreciation behaviors and different interact with the site for different types of work—**And the formation of regional image is generated in the interaction with the environment.** This section will analyze how different types of works form regional image in combination with the blending tendency of nature appreciation mode and art appreciation mode mentioned in Chapter II.

4.2.1 Premise

Since this paper focuses on the regional image from the perspective of landscape, it will analyze the particularity of the relationship between works and landscape.

First of all, it is necessary to clarify the cognitive basis of different objects on the landscape. For residents, because they are too familiar with the landscape, no matter what mode the work belongs, the residents tend to regard it as a foreign object unharmonious with the original environment. Mr. M, who is engaged in Airbnb business, shared his opinion.

“Of course, we also know that many works need to be appreciated together with the landscape...it may be very easy for foreign artists to understand the overall meaning of

artwork in the environment. But for us locals, the environment itself is so familiar that we only focus on the artwork itself. Sometimes we may think, 'Ah, that's cute, but that's it. "'

According to the general reports of ETAT, more than 2/3 of tourists participate in ETAT for the purpose of appreciating the works³. It can be inferred that most of the tourists are familiar with art appreciation and have some imagination about the possible forms of art works. "Imagination" is very important. It provides tourists with a psychological hint - "there is a variety of works in this area" - which makes tourists always maintain the sensitivity of "appreciation behavior".

Based on the analysis in the previous section, we can find that the O-M and T-M works are relatively not harmonious with the landscape, both in form and meaning. It can be understood as "**the inconsistency between artistry and landscape**", that is, "the expression for own" is inconsistent with "the combination with the site". The P-M and N-M works tend to create a balance or an integration between the works and the site. Although the works may still be regarded as incompatible with the landscape for residents, from the design starting point and viewing point, these works obviously emphasize "the expression for own" and "the significance of site" simultaneously, even emphasizing "the changes brought to the landscape after setting the work". This can be understood as "**the consistency of artistry and landscape**".

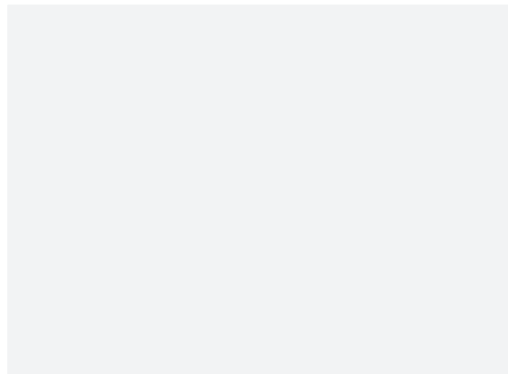
The consistency or inconsistency of artistry and landscape will draw different experiences and feelings, which will have different effects on the generation of regional image. The following will analyze the four modes one by one to explore how different types of work generated the fragmented regional image.

4.2.2 Object-Mode

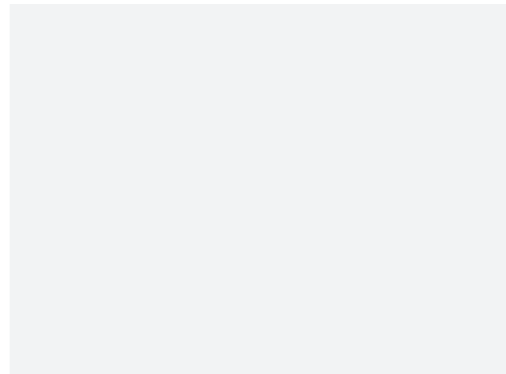
The number of O-M works is the largest, and it is relatively easy to set up. O-M works mainly formate regional image in two ways: one is the artistry of the work itself, and the other is the **daily alienation effect** brought by O-M works.

The artistry of the work itself refers to the materials used, the meanings, the forms of the work and so on. For example, small models made based on local houses (*Pandorashope-dedicated to B.L., パンドラスホープ-B.L.に捧ぐ*, 2000), handicrafts made by rice that is rich in the region (*Earth Rice, アース・ライス—大地の米—*, 2006), or photography exhibitions with residents as models (*The Kamiebiike Museum of Art, 上鯉池名画館*, 2012), etc. In fact, this way of generating regional image has nothing to do with the landscape of setting works, only magnifies the charm of some original regional elements through the framework of "art". This framework can be applied to any element, including local clothing, food, architecture, transportation, etc. Through partial "alienation" or artificial creation of "alienation" consciousness, all of these elements can become a kind of "artwork", so that tourists can have

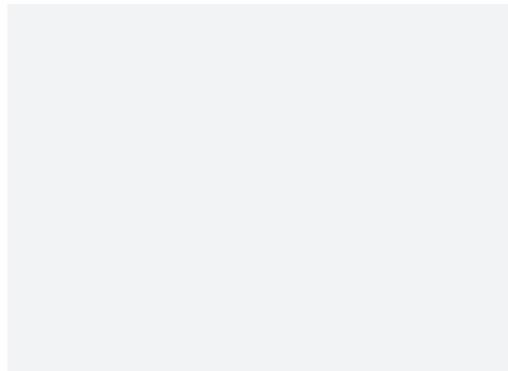
a richer image of this region. For example, the artwork of food in ETAT have alienated daily dining into "art appreciation", and people will unconsciously pay attention to the color collocation, decoration and taste of food, so as to form a regional image.⁴



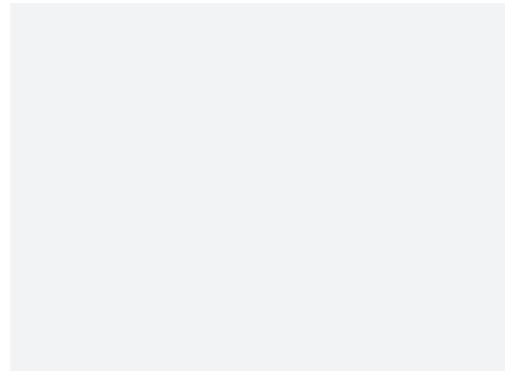
Pandorashope-dedicated to B.L (2000)



Earth Rice (2006)



The Kamiebiike Museum of Art (2012)



Gejo Café- one sweet a day (2015)

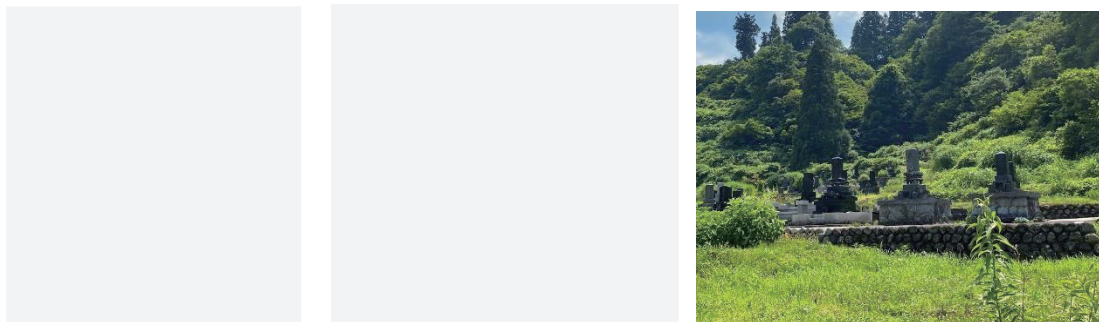
On the other hand, the "alienation effect" of O-M works also affects the daily scenes of non-works. As described in the Chapter II, due to the evolution of art appreciation mode, any object selected by artists may be regarded as works of art; The works in ETAT can be set in any environment, which makes many tourists establish the idea of "possibility to see the works at any time" in advance. Therefore, when many tourists first enter this area, they often consciously wonder if a daily stuff is a work. For example, there are plenty of travel logs on the web with similar snippets:

" When I saw the house in the distance, the shape is very strange. I wonder if it is also one of the works. After step closely, I found that there was no yellow sign⁵.It turned out to be just an ordinary folk house. Later, I chatted with the residents, learning that this form of roof is for better drainage in case of heavy snow."⁶

When I firstly stepped into Echigo-Tsumari, I also took photos of wooden bus stops and abandoned billboards with an "art works" filters. Interestingly, fellow tourists saw me taking photos and took the same photos with me. In fact, the "alienation effect" of O-M works plays an important role in attaching meaning of "art" to daily objects that are even do not have any artistry in the region. It makes tourists more sensitive to the daily landscape of in the region. On the website of 4travel.jp, many photos of interesting daily landscape could be found in

travel notes related to ETAT. Fire hydrants, strange flowers, Scarecrows made by villagers, abandoned tractors in the fields, they became memory point of the travel.

On the one hand, this process will promote tourists to have regional associations when they see "real" works. For example, sculptures in the mountains may be reminiscent of tombstones gathered and distributed in the fields in the region. Tourists can quickly establish the association of the local dome warehouse when they see works based on it. This process helped not only magnify the regional charm, but also form a *real* regional image of Echigo-Tsumari for tourists.



Daily Landscapes photographed by tourists like works of Art



Fort 61(2000)



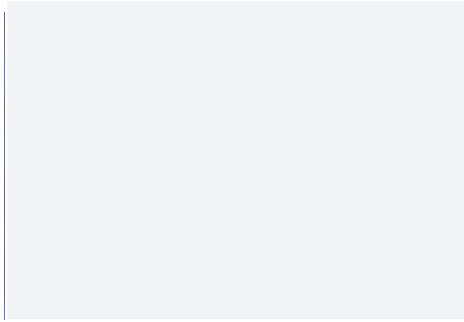
Kiss goodbye (2018)



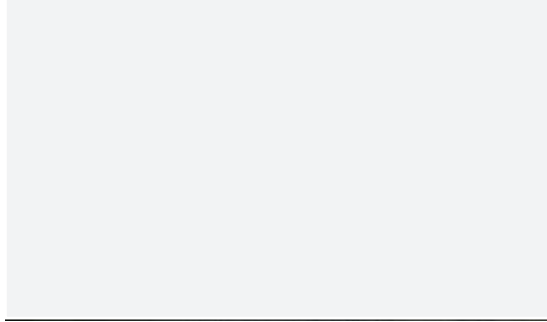
local dome warehouse

4.2.3 Picturesque Mode

For tourists, P-M works have two effects. First, as shown above, P-M works emphasize the charm of the landscape itself. Whether with the help of the scenery frame, observatory or works placed in the landscape, the core of P-M works is to magnify the beauty of the original natural landscape. In the travel notes related to the *Tunnel of Light (2018)* in Kiyotsu Gorge, the "columnar joint" ⁷ of the rock is repeatedly mentioned, and almost every tourist took close-up photos of the rock⁸. Although the tunnel of Kiyotsu Gorge had been previously used as an exhibition space for art works, the gorge and rocks themselves were not considered as part of the works. *Tunnel of Light (2018)* magnifies the scenery through the installation art set in the observatory.

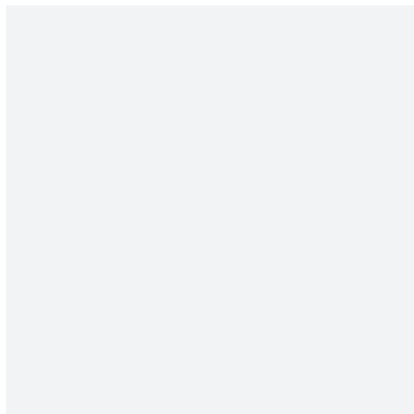


The Tunnel (2003)

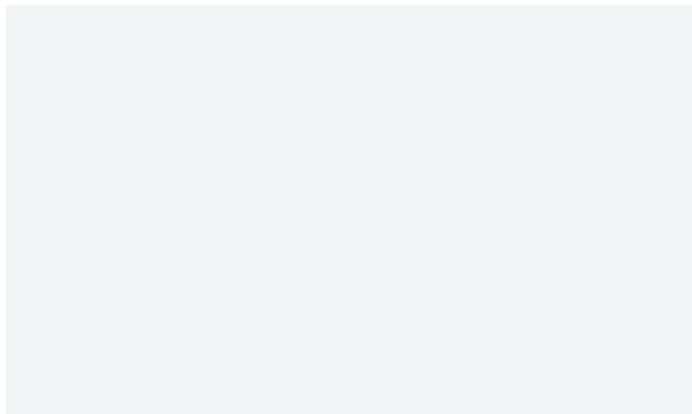


Observatory without installation art in 2012

On the other hand, similar to O-M works, the existence of P-M works that need to be overlooked makes many of the original landscapes regarded by tourists as works of art. The most typical is the large number of avalanche prevention fences set on the mountain in order to prevent road damage caused by avalanche, which are often regarded as works by tourists visiting this area for the first time. In fact, *Repair Edge Project* (稜線計画, 2000) is a work of art formed by civil engineering. With the help of this perspective, the Preparation Department of the Regional Revitalization Bureau of Tokamachi, Niigata planned a knowledge lecture entitled "Art Festival of Civil Facilities - Civil technicians are artists of the earth", which explained various common civil facilities in this area for the residents from the perspective of works of art⁹.



Repair Edge Project (2000)



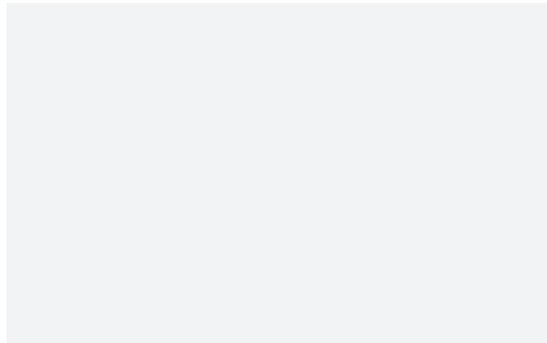
Art Festival of Civil Facilities - Civil technicians are artists of the earth

Therefore, for residents, P-M works also give them a new aesthetic perspective on the landscape they live in. Mr. T. T, who is engaged in rice cultivation and online sales, made the following statements when describing the impact of the arrival of tourists on the local area:

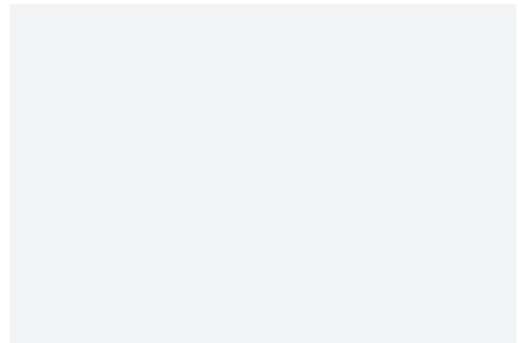
"The phrase 'mirror effect of communication' comes up a lot. Indeed, outsiders find many of the values that locals take for granted, such as the beauty of the vast rice paddies, the delicacy of the food, etc., which are really useful for locals to build on in the context of the place."

Even if Mr. T.T is against ETAT, the NPO-Regional Renewal Team, which he belongs to, also created the Japanese words "田毎の月" with gaps between rice plants in their own fields.

As a matter of fact, Rice Paddy Art is abundant in Echigo-Tsumari. In Matsunoyama and Tondo areas, farmers make rice paddy art spontaneously. These works are not works of ETAT, but showing residents' acceptance of artistic aesthetics into the daily landscape.



"田毎の月" with gaps between rice plants in Mr.T.T.'s field



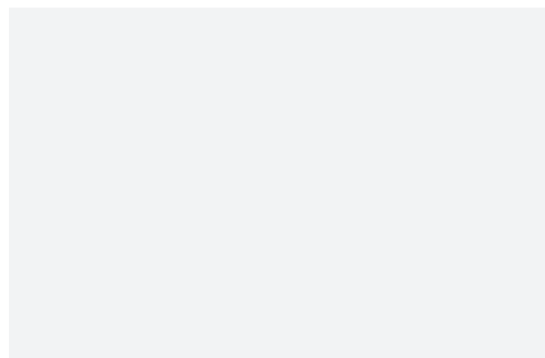
Rice paddy art in Tondo

4.2.4 Transformation Mode

T-M works transform the original landscape into Installation Art and guide people's all-round perception of the environment. No matter the natural environment or the built environment, they give visitors the opportunity to understand the landscape from the perspective of the inside. *Fichte*(唐檜, 2003), as mentioned above, is hidden in a forest halfway up Joyama and cannot be seen from the road. To access the environment, tourists have to follow a path downhill into the woods and then into the fairy-tale environment surrounded by trees. Some tourists circle the grounds looking for mystery of lights hanging in the trees, while others sit on chairs facing down the hill and read. Visitors' movement, stay and change of observation angle in the interior of the environment can often bring about a more nuanced understanding of the landscape.

For the residents, T-M works have another effect.

Since T-M works are often based on the architectural space and are large in scale, artists usually need to complete the layout of artistic space with the assistance of residents. Residents' participation not only enables residents to communicate with the artist, but also makes residents to feel the sense of accomplishment that "the original landscape has been transformed into something of value" with the effort together. Mr.MT, who is a local resident and also a volunteer, described his experience participating in the work of *Green Room Project 2015* (みどりの部屋プロジェクト 2015) conducted by artist Koichi Sakao:



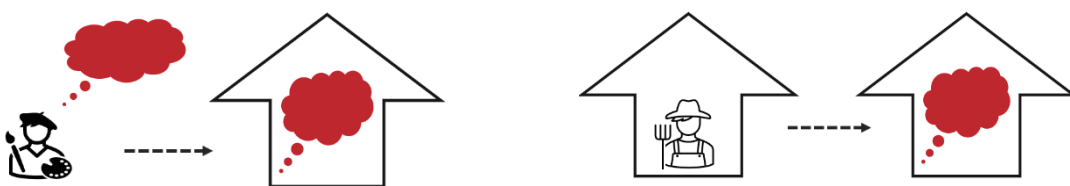
Green Room Project 2015

"At first, Mr. Sakao showed us his concept map. We are all laymen, so we can't understand... Mr. Sakao is a very interesting person and very easy-going. He told us to collect leaves. It was a very simple task, right? So, the villagers collected several bags of leaves. Then Mr. Sakao spread the newspaper on the floors of the house and spread the leaves all over around. We just followed suit. Mr. Sakao then instructed everyone to gather there at this time next week. By the second week, all leaves in the room were dry and the veins became very clear. At this time, Mr. Sakao gave his next instruction: rub the leaves with green pencils. That was very interesting! He brought a lot of green pencils. Although they were all green, they were completely different. He said they are all called "green" in nature, but there are 87 kinds of "green" in pencils. That was amazing! We used different green to monotype the veins and shapes of the leaves, and then cut them off to get a lot of paper leaves. For the last step, Mr. Sakao and everyone put these leaves on the wall on the top of each other, and the whole room became a 'green house'."

Chen: "so have you imagined what the finished work will look like before it is finally completed?"

Mr. M.T: "We would imagine, but frankly, we don't quite understand it through the language and the sketches of the artist. So it was very shocking and exciting to see the whole picture at the last moment. It turned out that what we've been doing is for such a work. The house would be like this. And then we will understand every step before."

It can be found that for artists, they have already constructed the final appearance of the work in their mind, and their cognition of the process of "turning the original unoccupied-house into a work" is based on the imagination of "the completed work". However, for residents, due to their instinctive understanding of "territory" and "place" of the regional image, their cognition is based on the original buildings. "Transforming the empty house into a work" is a process of "changing the original landscape", and the result of the transformation is the cohesion of their painstaking efforts.



Different cognition of unoccupied-house art-project between artists and residents

Therefore, even if the work itself is actually a kind of external public object, due to the ownership of the house and the efforts taken by the residents, it will tend to be regard it as a kind of **cultural property** belonging to the village and consciously managed and maintained by the residents. In the study about the situation of unoccupied houses used as art projects, 2/3 of the unoccupied houses belong to individual villagers or village collectives, and more than 1/3 of the unoccupied houses still maintain the exhibition of works outside the period

of ETAT (Tanaka, 2007)¹⁰. In the author's field research, majority of unoccupied-house works are in a good protection, and the maintenance of both the building and the surroundings are relatively good.

Mr. M.T also made another description about the *Green Room Project 2015*(みどりの部屋プロジェクト 2015) above as follows:

"Everyone will consciously pay attention to the maintenance. When someone found that the window frame was broken or the outer surface of the building was peeling off, we would discuss to repair it together. Within a year or so, we will propose to say, 'Shouldn't we mow nearby?'"

It can be found that for residents, the meaning of "work maintenance" is more inclined to the protection of the site where the works exist.

On the other hand, the residents' cognition of the regional landscape makes they often describe the work from a non-art perspective when communicating with tourists.

Mr. M.T: "When we (local volunteers) communicate with tourists, of course, we will try to explain the artist's conception and the significance of the works, and more about the process of making it. For example, when the house was first decided to be used for works, we cleaned around the house and found a lot of snakes. This area is where there are a lot of snakes. Or like, the very heavy snow of one year once flooded into this position of the house... And so on. "

This dialogue is very meaningful. It establishes tourists' understanding of region itself rather than works through the objective narration of "landscape". For tourists, this information is even easier to remember than the work itself. In the questionnaire of ETAT for tourists, for the question "what kind of activities do you expect in next ETAT", some tourists suggested "more locals as art guides"¹¹. For tourists, the information of landscape is even easier to leave memories than the work.

Miss M.I is a member of Kohebi Team and NPO-ETSC, now is the manager of Echigo Tsumari Kamigo Clove Theatre, a public facility transformed from Kamigo Middle School closed in 2012. Not only the original gymnasium has been transformed into a theater capable of performing, but the original classrooms in the schoolhouses have also been used for several installations. During the interview, Miss M.I introduced the questions that most tourists would ask before leaving.

Miss M.I: "Besides the questions related to the works, tourists will also ask the situation of the school itself and its current use. At the beginning, I didn't know the history of the school, either. So I couldn't answer the questions…… However, the relationship between residents and volunteers is really good, and I gradually learned the story of the school in the process of communicating with them.

Now you can see that there are many stories and photos of graduates in the showroom over there, which is also the memory of the residents. Also, there is a part of the space inside Kamigo Close Theatre that is the activity center of the residents, as well as the rooms where they can accommodate. These are things often introduced to tourists, too. "

For tourists, even though the works in the abandoned school are constantly changing in each Triennial, such dialogue has set a memory anchor of the place in their mind.

The other kind of T-M works, which uses the original landscape for performances or events, creates a more intuitive connection among artists, tourists and residents. The appearance of performance not only makes the original place get a "new function", but also makes the landscape carry a new collective memory shared by tourists, residents and artists. In performances and events, the identity differences among them are reduced and eliminated. Everyone participates in appreciation, production and communication immersing themselves in the boundless "art space" created by a ritual.

Therefore, T-M works ostensibly transformed the original landscape into spatial art, and the deeper role of T-M works lies in establishing the possibility of dialogue and interaction among artists, tourists and residents. Although any type of works may have this kind of potential, T-M works based on "transformation of environment" are obviously the easiest to stimulate such communication.

4.2.5 Narrative-Mode

Because N-M works contain the original information or memory of the landscape, they can be seen as easiest to form an emotional regional image for the tourists. This emotional connection realizes a reversal of identity, which enables tourists to bring into the perspective of residents to understand the region from the internal view of living and memory, and also enables residents to get the external perspective to re-examine the changes in time of precious landscape and the development of regional history.

Take the works of *Where Has the River Gone?* (川はどこへいった 2000) mentioned above as an example. By setting about 600 yellow flags in the fields, artist Yukihiisa Isobe reproduces the river track of Shino River. This examination and interpretation of history are actually based on an external perspective, which can be also said, the region image that the artist hoped to express. For residents who have lived in a region for a very long time, it is often necessary to have the loan of an external perspective to re-examine regional changes beyond the current space-time environment. Fram Kitagawa wrote as follows:

"At the beginning, most of the villagers were opposed... After several briefings, the work finally got under way. Something very interesting happened at the process of setting.

Looking at the endless yellow wooden sticks in the field, SOMEONE suddenly said, "because this place used to be a river valley, the wind direction is always changing. If the wooden sticks were replaced with flags, you see the changing wind direction....."

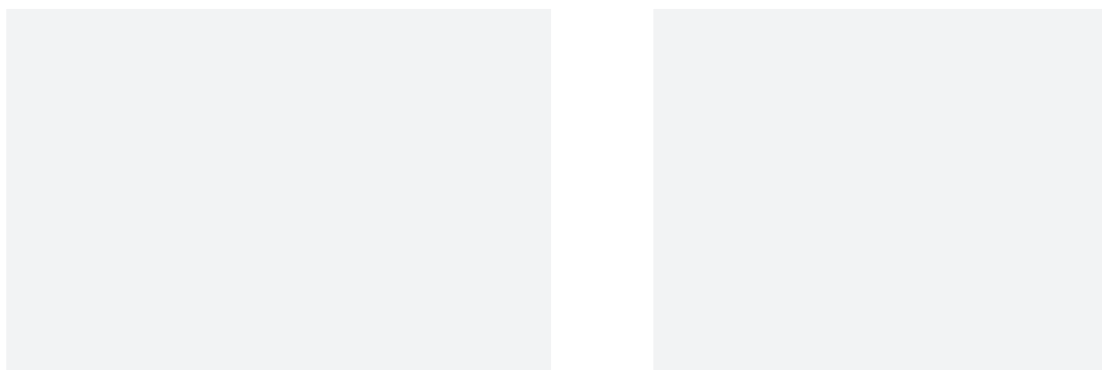
*"... the old man who once against the project said to his son and grandson, 'Do you know? I used to catch fish in that place when I was a child'. That is really moving."*¹²

It proved that under the guidance of works, residents began to re-examine their living areas, and stimulated the review of memories. It is essential for the development of a region to constantly review beyond the accustomed "present moment". A resident participated the volunteer work for collating ancient books after the Mid Niigata Prefecture Earthquake in 2004 concluded his feelings.

*"I used to think that even though our predecessor had tried so hard for so long, it's time to give up. After doing this work, what I felt now is just because our predecessor had tried so hard, such great accomplishment was achieved in this region."*¹³

The historical review guided by the work is similar.

For tourists, N-M works could indeed set up strong empathy with residents through works, which is particularly prominent in N-M works that took abandoned-schools as its core element. Like *The Last Class* (最後の教室, 2006), *Hachi & Seizo Tashima Museum of Picture Book Art* (鉢 & 田島征三絵本と木の実の美術館, 2009) is a large-scale Installation Art work transformed from an abandoned primary school. The artist takes the last three students in the primary school as the protagonist, transforming the whole school space into a continuous spatial picture book, showing the fantastic last days of the three pupils in the school. All the installations and decorations in the work were completed by the villagers under the guidance of the artist, and the photos and newspapers about the process of making the work are displayed in the corridor. In the process of sightseeing, visitors just like entering the movie world, but the picture is still, with people walking through the scenes.



Changing Scenes with wandering in Hachi & Seizo Tashima Museum of Picture Book Art

On the one hand, the art form itself is very impressive. We are used to feeling changes in time in fixed places (like watching a movie in theaters) or feeling the change in the space

on the move (like general traveling). The large-scale Installation Art using the abandoned school as a whole provided an experience of simultaneously experiencing the changes of time and space. People are drawn to sound, light, color as they walk, entering the next frame, understanding the story that the space are telling -- People may have had similar experiences in Universal Studios, but the difference is that the story here is based on real history. This could leave extremely deep impression on first-time visitors.

Many visitors put up with comments in Google reviews like:

"I feel so nostalgic here. The uncle at the reception was also a student here. He introduced the story of this place to me very kindly and it was moving."

"My own primary school in the countryside has also been abandoned. Here left me a lot of childhood memories."

"My favorite place during my 4-day . With much visual impactful exhibits, here also provides a meaningful back story and provokes visitor for further imagination during and after the adventure."¹⁴

4.2.6 summary

The four types of works have different ways of generating regional image. Basically, P-M works make the beauty of the natural landscape be gazed, also changing the angle of view of residents. Besides, both O-M and P-M's works can magnify the charm of the original landscape of the region through the *alienation-effect*.

T-M and some N-W works transferred the original environment into another valuable and meaningful landscape, forming a new cultural property and collective memory for the residents. Trough the displacement of large-scale environment and the regional information conveyed in the environment, some T-M and N-M works can leave deep impression on tourists. The question of "the most impressive works of ETAT2018" was firstly added in the questionnaire for tourists in ETAT in 2018. Among the top 10 works, except MonET and Nobutai, the other **5** are **T-M** works, among which **N-M** works account for **3**. According to the questionnaire conducted by the author for tourists in this survey, **12 out of 31** questionnaires answered the question of "*Which is the most impressive work ever in your opinion?*" with **T-M** type works, **13 out of 31** answered **N-M** type works. Although N-M's works are very few, they can always cause people's association with regional emotions.

問 14. 一番気に入った、印象に残った作品はなんですか？ What is the most impressive work in your opinion?

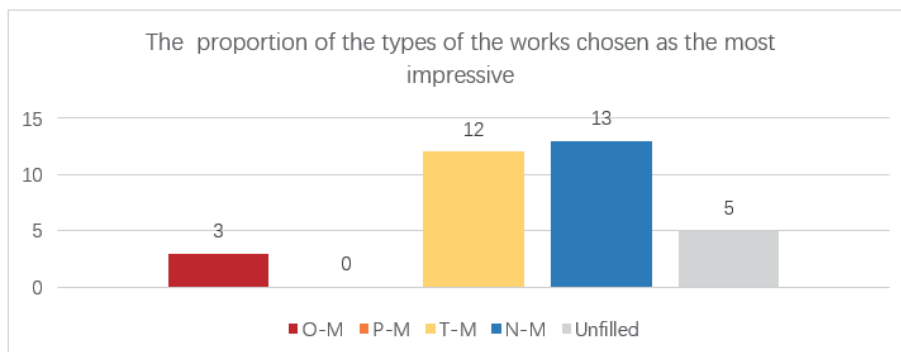
(以下、上位 10 作品) Top 10 are as follows

- ライトケープ/ペリスコープ (清津峡渓谷トンネル) Tunnel of Light (T-M)
- 最後の教室/影の劇場 The Last Class (N-M)
- まったい雪国農耕文化センター「農舞台」(周辺作品を含む) Nobutai (Facility)
- 脱皮する家 Shedding House (T-M)
- 鉢&田島征三 絵本と木の実の美術館 Hachi & Seizo Tashima Museum of Picture Book (N-M)
- 里山アートどうぶつ園 Satoyama Art Zoo (T-M)
- 越後妻有里山現代美術館[キナーレ] (2018 年の〈方丈記私記〉、Palimpsest : 空の池、常設作品を含む) MonET (Facility)
- 黄金の遊戯場 Golden Playroom (T-M)
- ワープクラウド Warp Cloud (T-M)
- 奴奈川キャンパス (TSUMARI KIICHEN を含む) Nunagawa Campus (N-M)

Top 10 of the most impressive works in the questionnaire conducted by ETAT2018

13. 今まで一番印象的な作品はどれですか？ (Which is the most impressive work ever in your opinion?)

- movements 2 (O-M)
- Tunnel of Light 4 (T-M)
- ブランコの家 (House of Swings) 1 (N-M)
- 棚田(The Rice Field) 4 (N-M)
- 鉢&田島征三絵本と木の実の美術館 Hachi & Seizo Tashima Museum of Picture Book Art 3 (N-M)
- ドクターズ・ハウス Doctor's House 1 (N-M)
- POTEMKIN ポチョムキン 2 (T-M)
- The Last Class 最後の教室 3 (N-M)
- 「死者へ 生者へ」 To the Dead, to the Living 1 (N-M)
- リバース シティ Reverse City 1 (O-M)
- 松代城 Artworks in Matsudaijo 4 (T-M)
- 脱皮する家 Shedding House 1 (T-M)
- 明日後新聞社 Day after Tomorrow Newspaper Culture 1 (T-M)
- 未記入(Unfilled) 5

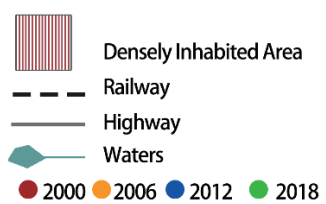
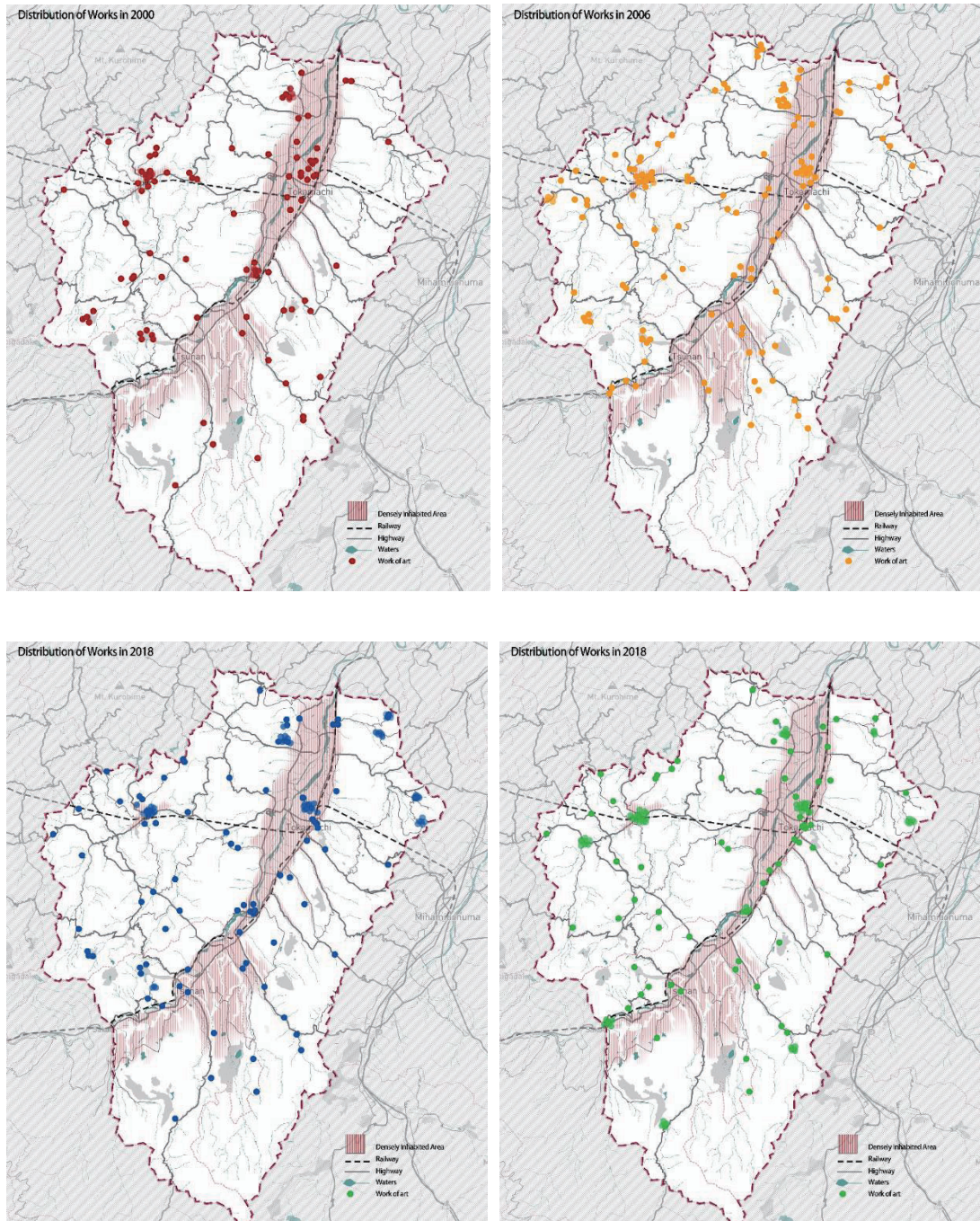


the most impressive works in the questionnaire conducted in this paper

4.3 Distribution of Works

According to the work information on the official website and guidebooks, analysis of

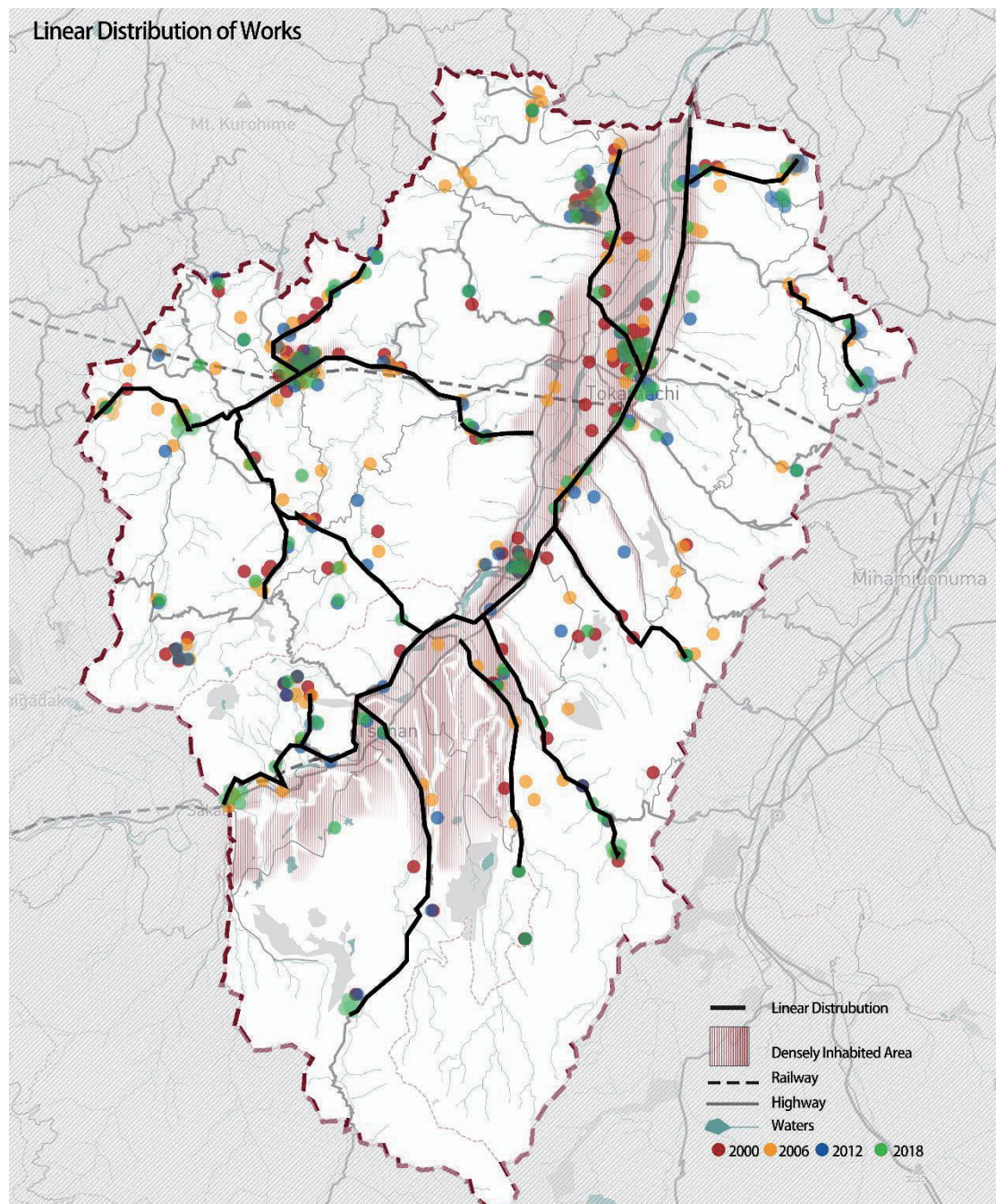
the distribution of works in Four Triennials of 2000, 2006, 2012 and 2018 was conducted. Also, the common characteristics and trends of the distribution of works could be summarized as follows. The distribution of works is showing three characteristics: The overall decentralization; Linearly distribution along roads and railways of most scattered; Cluster distribution of three levels of strongholds.



4.3.1 Overall decentralization

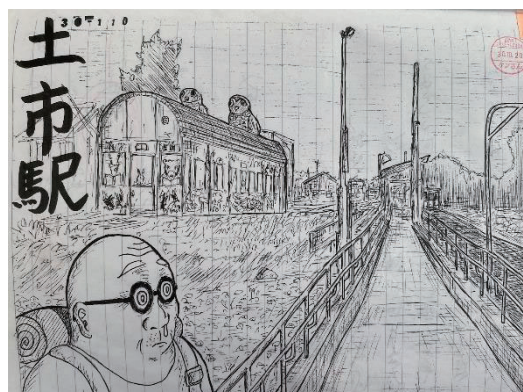
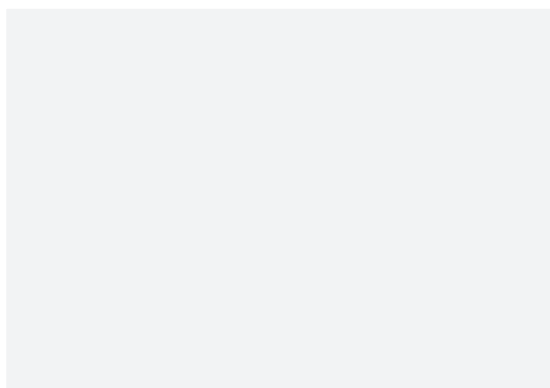
As described in Chapter II, based on the concept of "human beings are part of nature", although the districts and villages setting the works are different in every Triennial, the works in ETAT maintain the characteristics of decentralization as a whole, which is related to the starting point advocated by Fram Kitagawa of "confrontation with rationalization in modern cities and the thought of efficiency first"¹⁵. This assured that simple nature appreciation is indispensable in ETAT, which is the basis for forming a comprehensive regional image.

4.3.2 Linear distribution along roads and railways



Since the main means of transportation for people to browse among the works are cars and trains, even if "anti-efficiency" is advocated, the setting of the works still meets the convenience of sightseeing as much as possible. In the questionnaire survey for tourists conducted in the research, for the question of "Do you have a route plan for this trip?", almost 50% the tourists chose "yes". When asking about the specific route plan, 10 tourists said that they would like to "chose several roads with more works from the map of works distribution". An Internet search for "Echigo-Tsumari Art Triennial course" turned up a number of recommended routes drawn by different tourists who aimed to see as many important works as possible in a short time¹⁶. In addition, bus courses connecting main works will also be run during ETAT period. This is related to tourists' demand for "efficiency of sightseeing."¹⁷

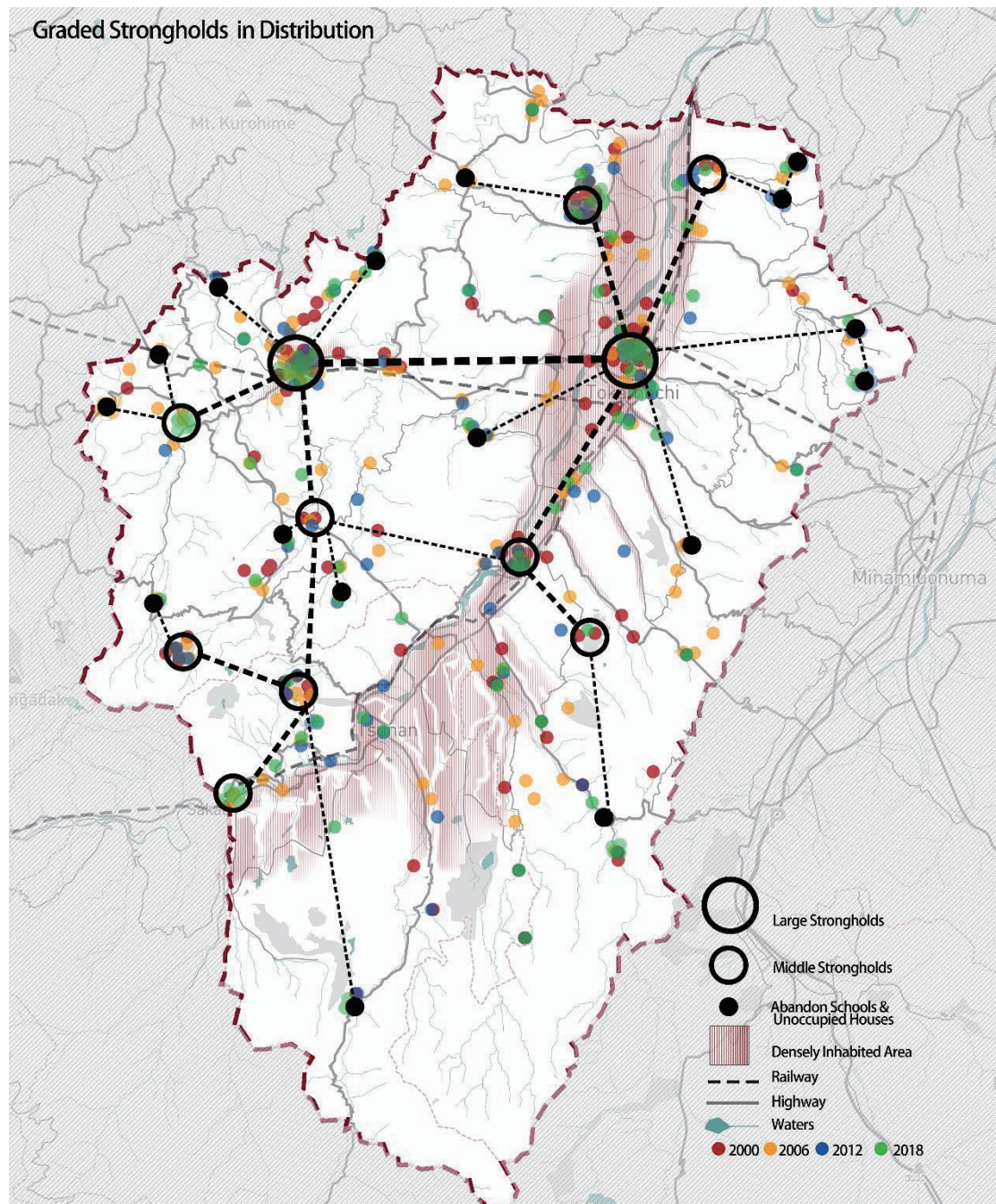
Most of the works are distributed along the major national roads. No matter from which direction tourists drive into this area, they can confront the works. In addition, the Iiyama line art-project launched since 2012 that was planned to set the work at each station along JR Iiyama line has made JR Iiyama line a scenic spot for the distribution of works. The works at Doichi station, Echigomizusawa station, Gejo station and others have become unique landmarks in the area. There are many messages and paintings with the descriptions or sketches about these landmarks by railway enthusiasts left on the record books in each station. These words and paintings showed a very important first image of this area.



Recommended routes drawn by tourists

A painting with the artwork on left on the record book in the station

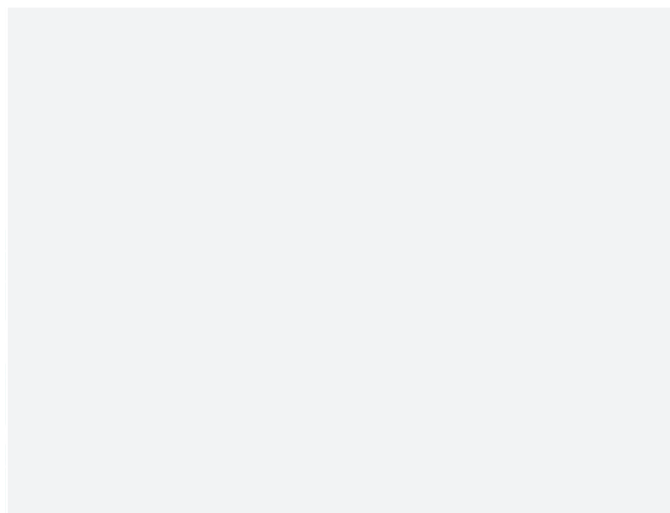
4.3.3 strongholds at three different levels



Two large strongholds formed by MonET and Nobutai

Among the clusters in the distribution of works, there are two places where works are most densely and concentratedly distributed. one is the Echigo-Tsumari Satoyama Museum of Contemporary Art (MonET) and its surroundings in Tokamachi, and the other is the Matsudai Nobutai and the surrounding Joyama in Matsudai. These two strongholds are the most important art centers in ETAT, which are connected by railway of Hokuohoku-line.

MonET, built in 2003, is located in the north of Tokamachi town. The ground floor of the building is overhead, for the second floor and the central pool are the place for setting works. During the exhibition period, works or activities will also be set up on the first floor of the public space and the surrounding areas of the art museum. In addition, the facilities also include a public bath, a café, and the FM Tokamachi radio station, etc. In 2021, Ryohin Keikaku Co., Ltd. set up a community space on the first floor, which not only provides the sale of specialties and snacks, but also a place for residents to rest and gather.



The Map of Nobutai and Joyama area

Nobutai, also built in 2003, is located next to Matsudai station, with another Matsudai history museum also set nearby. The architecture is raised on stilts, forming a sheltered space below with shops selling specialty products and rest areas, as well as serving as a performance space during the period of Triennial. It is worth mentioning that the places where the works of Nobutai are include the surrounding fields and the opposite Joyama. Nobutai and

Joyama are separated by a river, and the riverbanks and hillside naturally form a view. There are loads of works scattered on the Northern Slope of Joyama, which can be seen as an outdoor branch of Nobutai. Some of the works in Joyama are permanent, already becoming part of the permanent landscape there. Also, the various temporary exhibits that change with the Triennial are often hidden in Joyama.

·Medium-size strongholds formed by open natural space

From the distribution of works, in addition to the two strongholds formed by the two main art facilities, the open natural space such as parks, lakes, camps and golf courses formed medium-sized strongholds. On the one hand, due to the open and flat environment, these medium-sized strongholds are easy to set up works and form a good view. For example, Kawanishi Comprehensive Green Park has been used for centralized display of outdoor sculpture works for many times. Mion Forest Urban Park in Nakasato is not only a beautiful riverside park with several fixed works, but also a venue for SNOWART event in each winter. On the other hand, these places are often used by residents in daily life. For example, Shinmei Waterfront Park, Muronoshiroyama Forest park and Nakago Green Park Golf Course are all places used by nearby residents or visitors in the county. The constantly updated works in ETAT have been forming new landscape markers of these public spaces, as a new perception attached to the original image of the landscape.

·Small strongholds formed by unoccupied-house and abandoned-school projects

It can be noted that some small strongholds are appearing at the end of the road in the distribution map. These are the centralized distribution points of handicrafts and Installation Art works set up in unoccupied houses and abandoned schools. As shown in the data in 1.7, the artistic utilization of unoccupied houses and abandoned schools is becoming a major feature of ETAT. In these areas with serious depopulation, many abandoned buildings have been revitalized in this way. Works scattered along the roads are usually independent, while large unoccupied houses and abandoned schools at the end of the road usually contain multiple works, providing tourists with a "node" for both viewing and rest. Therefore, some unoccupied-house and abandoned-school projects also include accommodation, catering, performance and other functions. They are still in business outside the Triennial period, and some of them even have become new communication centers for residents.

4.4 Structural Regional Image Enhanced by Distribution of the Works

Based on the characteristics of overall decentralization, linearly distribution along roads and railways and the cluster distribution of three levels of strongholds analyzed above, this section will explain the generation and transformation of structural regional image from the perspective of tourists and residents.

4.4.1 Residents

According to 2.3.1, residents' region image is often limited to the village or town where they live. ETAT has been dispersing the works across the wide region, creating an invisible network connecting the whole region, promoting residents to have a better understanding of the region beyond their own living range. The following is part of an interview with Ms. O, the home stay operator.

O: "Like myself, although I was born in Tokamachi, I had never visited most of the villages in Tokamachi before Echigo-Tsumari Art Triennial. Because I have no relatives and friends there, right? But because of the Triennial, we locals started to get to know those villages in the mountains. Sometimes we will go to see the works, so naturally it leads a connection."

Chen: "Will you go there when there is no Triennial?"

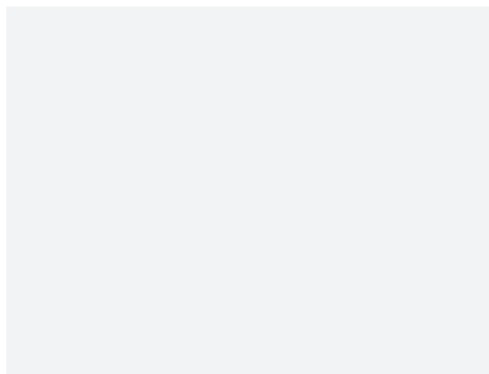
O: "Yes! I like the work of POTEMKIN (ポチヨムキン, 2003) very much. I usually go there for a walk with my friends when the weather is good. And the Beauty Forest, have you ever been to there? The scenery is extraordinarily beautiful. I went there to see for work once and fell in love with this place. I began to go there often. Autumn is the most beautiful."

Thanks to the works, the residents can learn and visit the previously unknown places in

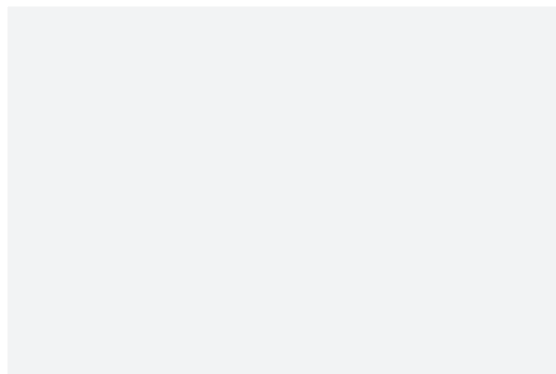
the region and perceive the scenery they have not paid attention to.

For another, the strongholds formed through ETAT have become the strongholds of residents' daily life, as well. As mentioned before, the facilities of the two art museums not only accommodate the functions of the art but also serve the residents' daily life. The Akaishi Bath in MonET is a popular public bath where residents go to on a daily basis, and also serve as a place to accommodate the communication between residents and tourists. In addition, the open space on the first floor of MonET is also widely used for various cultural activities in Tokamachi, such as the selling event of Chinkoro¹⁸, the exhibition venue for winter performances¹⁹, etc. Nobutai is also used as a stronghold for daily agricultural activities.

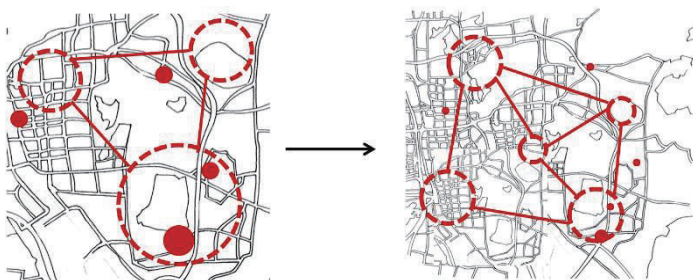
Some unoccupied houses and abandoned schools that have been reborn through works of art have also become new activity centers in the village. *Hachi & Seizo Tashima Museum of Picture Book Art* has not only become a cultural stronghold connecting regions and urban areas, but also serves the regional festivals. The unoccupied-house project of *Ubusuna House* (うぶすなの家, 2006) is not only a display space for a large number of ceramic crafts, but also a famous restaurant in ETAT. Women in the village cooked delicious food with local vegetables as raw materials, and the house became a gathering place for local women.²⁰



Ritual held in *Hachi & Seizo Tashima Museum of Picture Book Art*



Local women working in *Ubusuna House*



spatial structure of residents changed by ETAT

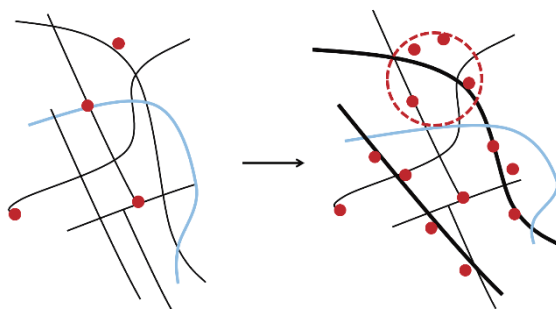
Therefore, for residents, the spatial structure formed by the ETAT expanded the scope of their original regional image, as well as but forming a new activity stronghold in their local area.

4.4.2 Tourists

In 2.3.2, the regional image of tourists is compared to "a simplified map marked with

some red dots". The distribution of works of art in ETAT made it complex, distorted and vivid.

First of all, due to the scattered distribution of the works, tourists have to experience a lot of nature appreciation on the way. This process forcibly gives tourists the opportunity to look at the land itself. In fact, the landscapes in Echigo-Tsumari are very rich. The endless rice fields, Shinokawa- the longest river in Japan, and the unique river terrace are extremely enjoyable scenery for people imprisoned in the cities. In the questionnaire survey for tourists in this research, for the question "What do you think of the scenery here?", 20 out of 31 tourists in the questionnaire chose "very beautiful and charming". It can prove that art appreciation in nature environment provides opportunities for tourists to realize the real regional image of Echigo-Tsumari.



Spatial structure of tourists changed by ETAT

Secondly, the spatial structure of roads, railways and strongholds strengthened according to the distribution of works makes tourists form a structural cognition different from the objective spatial structure. In ordinary sightseeing, the structural regional image of tourists often depends on road network, size of administrative area, rivers or mountains, etc. Due to the setting of the works, for one thing, tourists' image of the road is more concrete (not the line connecting two destinations, but a surface containing some impression points). For another, the image of some particular places has been subjectively enhanced. For example, for most tourists, Matsudai and Tokamachi are two "must-see places". Many villages in satoyama have also become shining places in tourists' memory because of the existence of the work. As a result, the layout of the works reversed the "map of regional image" of tourists, making it more detailed and marked with more red dots.

¹ Takanori Ito, *The Relation Between Planning Concept and Appreciation of participants in The Art Event*, Bulletin of JSSD, 2013

² Referred to Kitagawa, *Echigo-Tsumari Art Field* 『大地の芸術祭』, KADOKAWA GAKUGEI Published, 2010 p. 122 and ILYA/ EMILIA KABAKOV, 『ILYA/ EMILIA KABAKOV "THE RICE FIELDS"』 Gendaikikushitsu Publishers, 2000

³ According to the General Report of ETAT2018, a total of 2683 / 4045 questionnaires selected *arts and activities* as the "main purpose of coming to ETAT" for the tourists in bus course, with another questionnaire for the ordinary tourists of the data as 3113 / 4850.

⁴ In the travelogue on the site of 4travel.jp about ETAT, comments on the colors, collocations and unique tastes can be found.

⁵ The Yellow signboard is a sign specially used for the information explanation of works in the ETAT

⁶ Referred to travelogue on <https://4travel.jp/> and personal blogs

⁷ Columnar jointing is a geological structure where sets of intersecting closely spaced fractures, referred to as joints, result in the formation of a regular array of polygonal prisms, or columns.

⁸ Referred to the travel notes about Kiyotsu Gorge on <https://4travel.jp/>

⁹ Lecture for residents held by Preparation Department of the Regional Revitalization Bureau of Tokamachi in 2019

¹⁰ Mamoru Tanaka, *Effectiveness and Future State of Regenerated Unoccupied House Utilized by Art – Regeneration of Unoccupied House by “Unoccupied House Project” in Echigo – Tsumari Art Triennial*, BULLETIN OF JSSD, 2009

¹¹ Referring to the question of "what do you expect or want to participate in the next ETAT" in the questionnaire for tourists in the General Reports of ETAT

¹² Same as ²

¹³ Yumiko Takahashi, *Emergency Evacuation and Arrangement of Disaster Data in Tokamachi City- Cooperation Between Citizen and Government-* (Japanese), 2007

¹⁴ Referring to the google reviews of *Hachi & Seizo Tashima Museum of Picture Book Art*

¹⁵ Same as ² p.61

¹⁶ Referring to the recommended route drawn by tourists on <https://homehome.jp/>

¹⁷ In the questionnaire for tourists in ETAT, there were a lot of voices to the question of "things you are troubled by" and "what you hope to be improved next time" including "bus routes that can see more works".

¹⁸ Tokamachi city planned to hold a selling event Chinkoro in Kinare based on the information on <https://www.city.tokamachi.lg.jp/>

¹⁹ In the 71st Snow Matsuri Program in 2020, the first floor of the art museum was used for stage performance. <https://www.city.tokamachi.lg.jp/material/files/group/3/kaiken20200203-1.pdf>

²⁰ Makoto Outuka, *Value of women supporting the Echigo-Tsumari Art Field 大地の芸術祭の里を支える「おかあちゃん」の生き甲斐* <https://turns.jp/41869>

Chapter. 5 Regional Image In Time

This chapter will discuss the timeliness. ETAT has lasted for 21 years, and the works of ETAT are changing. With the deepening of ETAT, the regional landscape itself is also changing. This chapter will explain the generation and change of regional image from two aspects of "changes in the works " and "changes in the landscape.

5.1 Changes of the Work

5.1.1 Triennial

The nature of Triennial determines that a lot of works in ETAT are temporary. As mentioned in 3.2.2, the screening of works and sites are basically dominated by curators and artists. Sometimes the artists create works according to the intuition of seeing a place, and sometimes the artist only puts forward concepts and the curator explores the corresponding site. Mr. Asakawa, a member of the ETAT Executive Committee, talked about site searching in an interview with the e-magazine *Nakagawa Masashichi Shouten*' Reading:

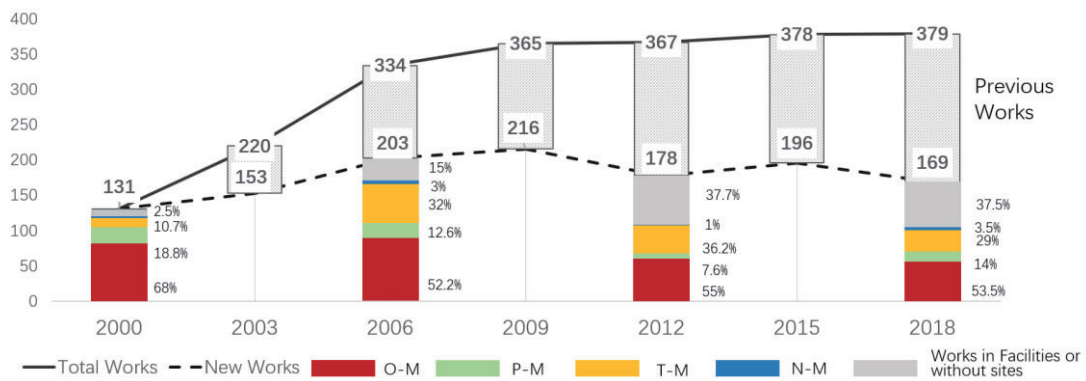
"Although we often go to the region when preparing for the Triennials, there will still be discoveries like, 'ah, there is such a place!'

*"It would be interesting to display such works here', 'This material seems to match with the work of that artist'. Such ideas are accumulating in our minds. If there is a good match, then we will take the plan to the village to discuss it with the residents."*⁴

Due to the selection of artists and curators, works may appear anywhere in the region, which is like a constantly updated treasure hunt map for tourists, with a certain freshness. In the questionnaire conducted in this survey, for "What changes do you think have taken place in this time compared with before?", 6 out of 31 questionnaires chose " works set up in unexpected places". From another point, for residents, any place can be accompanied by new perceptions. From the survey of ETAT for residents, the comments of residents like "It's great that the previous citizens' center can be used in this way" and "the recognition of the Shrine with works has increased" can be found. Of course, the variation of the sites also corresponds to the inconvenience of parking. Both residents and tourists reflected problems related parking in the questionnaires of ETAT.

5.1.2 Changes of the number, type and distribution

Changes In the Number of Works/ Proportion of Each Type

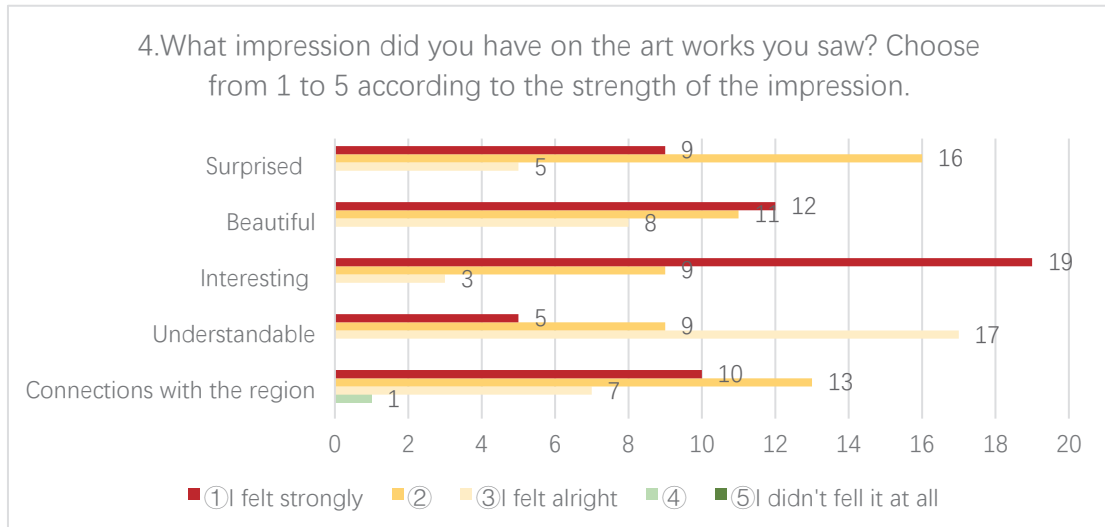


Trend chart of numbers and types of the works in ETAT

According to the information on the official website, the total number of works in ETAT is increasing, but the number of new works is stable and has a downward trend. At the same time, the works in professional and fixed art-facilities has increased. This information clearly demonstrated the shrinking trend of both numbers of new works and specific-works in the development of ETAT.

In 4.1.7, it analyzed the proportion of different types of works in the new works of 4 Triennials, and it can be found that there is a significant increase in T-M types of works in the new works. This is related to the continuous increase of local unoccupied houses and abandoned schools. The number of unoccupied houses in Tokamachi is 810 and is still increasing². Also, with the reduction of school-age population, the merger of primary and secondary schools continues³. Thus, projects aimed at making full use of empty building that transform them into installation art galleries have also increased.

The homogenization of works also began to bring aesthetic fatigue. Since 2015, tourists began to put forward in the questionnaire that *"I hope to see more works that are not indoor but can feel the 'earth'"*, *"I hope to see more new works"*, *"Most of the works are too small, I'd like to see larger works that are more in line with the title of 'earth'"* *"It is no different from the works of Setouchi Triennale"*.⁴ In the questionnaire survey implemented in this research, most people chose "felt alright" for the option of "felt the connection between works and regions" for the question of "what impression did you have on the works you saw". On the contrary, for the options of "felt surprised" or "felt interesting", over 2/3 of the answers were "strongly felt".



The answers of the question of "what impression did you have on the works you saw"

On the other hand, by comparing the distribution of works in four Triennials, it can be found that since 2006, the dispersion of works began to converge, and the trend of clustering is more obvious. This is related to the call for "work centralization" that has existed since ETAT was held⁵. According to the questionnaires for tourists conducted by ETAT, most tourists stay in Echigo-Tsumari for less than 2 days⁶. It is a common demand to "enjoy as many works as possible efficiently". Since the series of works of *Ikebana Art Museum Project* in Kojirakura Village in 2006, each ETAT will have 2-3 specific themes, such as *Satoya Art Zoo* in 2012 and 2015 and *YATOO Spectrum Exhibition* in 2018, which are all collective works done by dozens of artists and centralized in one place. Therefore, for tourists, the centralized viewing of works may be more efficient, and even form a stronger impression on a single landscape, but objectively speaking, it limits the opportunity to contact with nature. As a result, the voice of "if it's too convenient, it is no longer Echigo-Tsumari, right?" emerged.⁷

5.1.3 Changes in permanent works

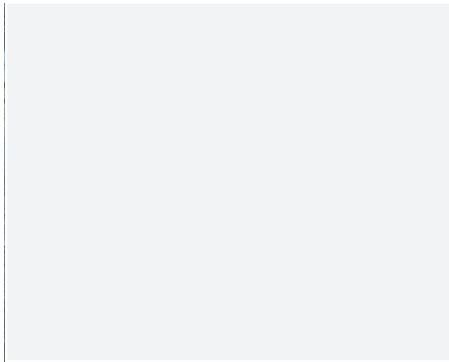
Permanent works that blend into the environment become part of the regional landscape. As time goes on, the situation of the work is also changing. So far, there are still more than 50 works set in 2000 in the whole region, which are more or less damaged and stained by the perennial sun and wind. The maintenance and cleaning of the works are mainly complete by the members of Kohebi Team. According to Ms. M.I., her work includes weeding around the unoccupied houses, cleaning the inside of the buildings, removing mold from the sculpture with hydraulic giant, among other things. Nevertheless, due to the lack of members of Kohebi Team, not all works are in a good condition.

Miss M. I: "Echigo-Tsumari is a region with heavy snow in winter and intense heat in summer, which is a very cruel environment for outdoor works. So for the works in ETAT, they are not finished after set, our task is to ensure that they always exist in the environment. Because

the materials of the work are different, the maintenance methods and difficulties are also different. Of course, some artists want to 'objectively show the process of deterioration and decay of the work', but as for our Kohebis, we hope to ensure the quality of the work as much as possible."

Chen: "But I did see some poorly maintained works during my survey... For example, the Blooming Spiral in Mion Forest Park, and the Asphalt Spot in Tokamachi..."

I: "Ah... In terms of Blooming Spiral, since it is managed by local residents, maybe because there is no Triennial this year, so the residents did very few maintenances for it. About the work of Asphalt Spot..... Because it has a toilet, it is often used as a public toilet by local drivers. We also always find cigarette butts on the works, it seems that hooligans are gathering there... Probably because the space under the platform is back to the road, which is more negative, accidentally. But once at noon, we found that local tractor drivers ate lunch in the sheltered space under the platform and greeted us. That made us really happy."



Booming Spiral (2000)

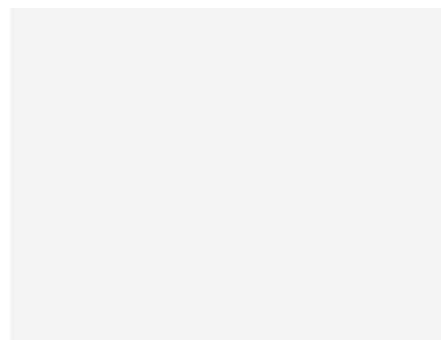


Current Situation of Booming Spiral

It can be found that the works integrated into the environment are gradually changed by the original landscape, and the residents understand, use and change the works in their own way. The work of *Boys with Red Loincloth Returned* (帰ってきた赤ふん少年, 2009) in the Oyakko village of Matsudai, is remade at the request of the residents. and the "boys" are being dressed by the villagers every winter.

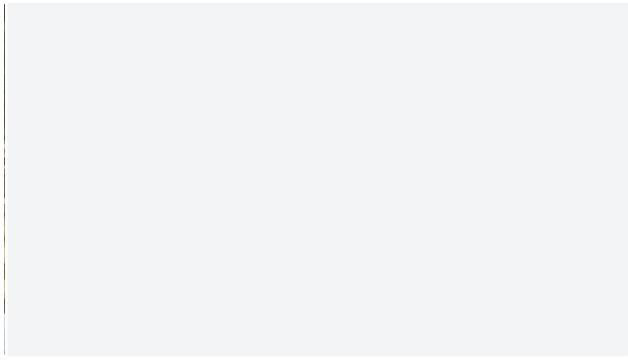


Asphalt Spot (2003)



Boys with Red Loincloth Returned (2009)

Also, some of the permanent works in ETAT are constantly updated and expanded as the development of ETAT. Many of the exhibits in the unoccupied houses and abandoned schools will change with Triennials, and some large-scale Installation Art works are being extended and expanded by themselves. For instance, after the birth of *Hachi & Seizo Tashima Museum of Picture Book Art* in 2009, an outdoor bamboo Installation Art of *Dorakujiin and the children* (道楽神さまと子どもたち) was added in 2012. In 2015, indoor exhibition was updated, and the outdoor landscape was renovated in 2018. All updates continue the original story with related events. As the ETAT progresses, a collective memory of ETAT is formed among artists, volunteers, tourists and local residents, as a celebration of the village. In related travel notes, there are many descriptions about “memories”.

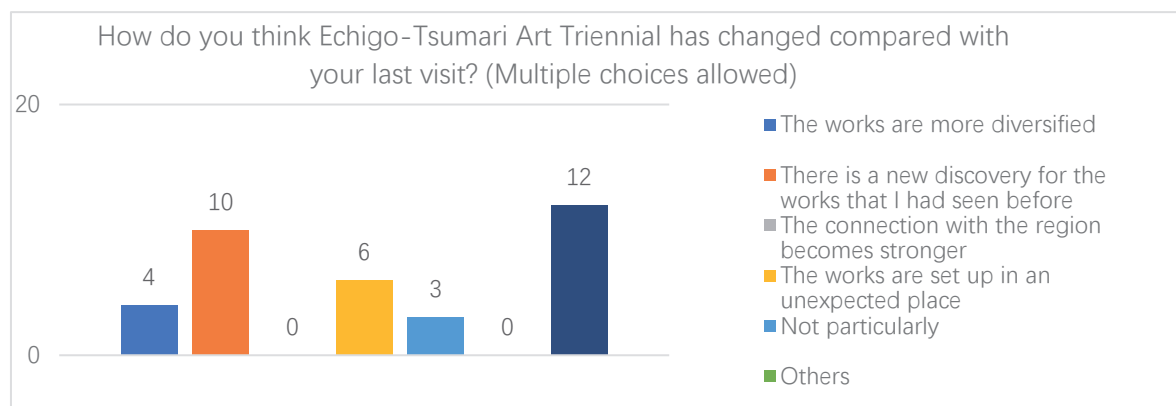


Expansion Exhibition of H&S T Museum of Picture Book Art

“Hachi & Seizo Tashima Museum of Picture Book Art is a regular course for me in every ETAT. No matter how many times I come and see it, I always find something exciting. I think I’ll continue to come here every in every Triennial.”

Hachi & Seizo Tashima Museum of Picture Book Art is not only an important exhibit in ETAT, but also a new source of vitality in the village through independent undertaking of various activities and workshops now.⁸

According to the questionnaires conducted in the research, for the question of “How do you think Echigo-Tsumari Art Triennial has changed compared with your last visit?”, 10 out of 31 answers, which accounted the most of all choices, was “there is a new discovery for the works that I had seen before”.

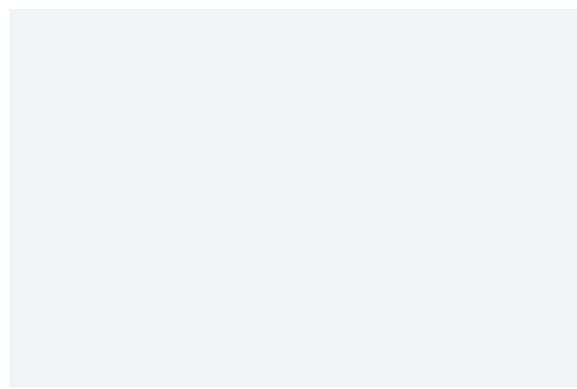


5.2 Changes of the Landscape

5.2.1 Landscape changing with works

For residents, permanent works can be adapted as a part of daily landscape over time, but the different temporary works constantly appearing in fixed places are difficult to integrate with the original landscape. Among the three-level strongholds mentioned in 4.3.3, there are works changing with the Triennial. According to the collation of data, it can be found that in addition to these strongholds, commercial streets, shrines and representative places in villages are also easy to become places for setting up works. In other words, some fixed places are constantly changing due to ETAT. Some changes only occur during the Triennial period, while others last longer.

Traces of memory and forest of tomorrow (記憶の痕跡と明日の杜, 2018) is set near the Senju Shrine in the Senju Village in Kawanishi in 2018. The site is a small depression surrounded by trees where used to be a local sumo arena to hold *Hono Sumo* performances to pray for harvest and peace until 1997. The artist conveyed the regional history of sumo arena and the scene of performance through the metaphor of wooden stakes as



Traces of memory and forest of tomorrow 2018

sumo wrestlers and referee and stones as the audience. A kindergarten is located next to the site. The principle of the kindergarten talked about the image of the site.

"For our locals, the most impressive memory here is the cherry blossom in spring. This is the place where the residents of the neighborhood enjoy the flowers together every spring. So this kindergarten used to be called "Sakura Kindergarten". It used to be a sumo arena a long time ago, but it's been too long, I was a kid then.

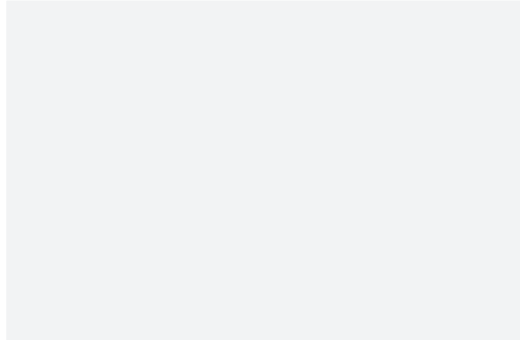
"There have been other works here before. I remember one time it was something like walls made of a lot of wood and earth near the shrine, and another time is a work of lots of white objects stacked in the middle of the site. We don't quite understand, but there were a lot of tourists coming at that time, and the parking lot was packed."

Chen: "Do the kindergarten children play in the site?"

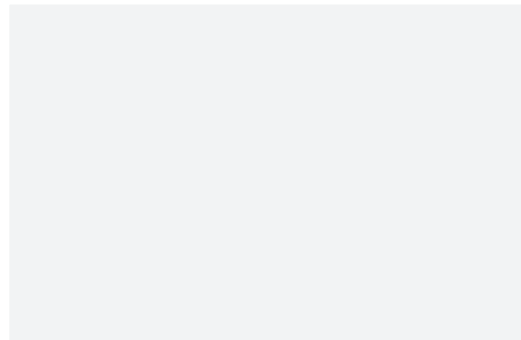
Principal: "Yes, here has always been a place for children to play, such as Hide and Seek and bug hunting."

Chen: "Will the playing use the stones and wooden stakes set in the works? Such as the stage for performance or something like that"

Principal: "Oh we didn't... It's better to say that we've never thought of in that way. Children's playing here is the same as before without works. It's a depression. So in winter, when it is covered with snow, it will become a slope, and children will go sledding here. As you mentioned just now, I became to really think if only the works could be used more by us (children)..."



UTSUMURO in Senju Shrine (2000)



Discard (2000)

The artist's interpretation of the site may be based on history and the environment. In any case, it only provides a landscape that "the artist wanted to present". As described in the previous section, if this landscape "explained by artists" is integrated into the original landscape for a long time, it can generate spontaneous and active understanding of residents. However, for places that are constantly updated and changed with different works, residents may maintain their original regional image instead.

5.2.2 "Timed landscape" with artist's style

A large number of artists in ETAT have participated twice or more, including many artists with obvious personal style. The landscape "regularly appearing" formed by specific artists is a unique scenic spot in Echigo-Tsumari region, and also a collective memory of residents and tourists. Take Yukihisa Isobe as an example. His N-M works showing geographic information and landscape changes in time often have obvious characteristics. As a tourist wrote in his travel notes:

*"Seeing the yellow stakes and waving flags spreading in the fields, my mind goes back to the moment when I first saw such a scene in 2000. I really miss it. I still remember the feeling of walking in the fields at that time. It also reminds me of the work of A Monument of Mudslide in 2015. The sweltering heat and the sense of pressure of natural energy I felt three years ago are still the scenery in my memory."*¹⁹

In addition, artists such as Ryo Toyofuku, who is represented by "setting overall golden decoration in the interior space of the original dwellings", and Koichi Sakao, represented by green rooms covered with sketches of green leaves, and Tsuneo Sekiguchi, who is represented by "temporary shelter reflecting rainbow light built with natural materials", are all artists with strong personal style. As soon as people see such a landscape, they know which

artist designed it. Some tourists will make a special trip to visit the work of an artist. For continuous visitors, such works represent a part of regional impression of Echigo-Tsumari.

5.2.3 Art-like landscape spontaneously created by residents

At the beginning of ETAT, "Modern Art" was strongly opposed by residents. Ms. O recalled the scene of the first ETAT.

"At that time, in order to promote modern art, some exhibitions and performances were held. When seeing naked women walked around the stage, everyone thought that it was too extreme. It was totally unacceptable."

With the development of ETAT, residents' acceptance of "modern art" has gradually improved. Similar to the "alienation" perspective of tourists on the daily landscape of the region, the polysemy of modern art also made residents begin to examine their region from the perspective of "art". In the questionnaire of ETAT for the residents, some villagers has stated the charm of their own region from the understanding of the landscape in a artistic way.

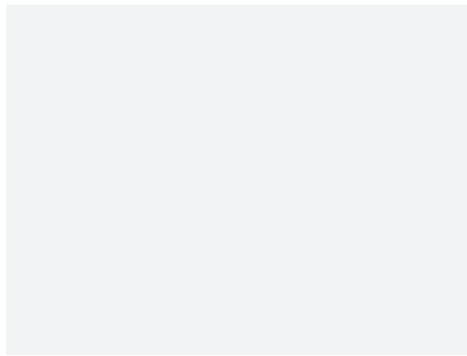
"In the Nakate are, we remove snow by warring, or burn firewood to make the snow fall from the roof. Pumpkin-like houses and concrete houses made by hand even don't need snow removal. Isn't this art?"⁴⁰

In addition, ETAT also made some residents interested in modern art. Ms. O shared her story with art.

"In the first ETAT, my friend was one of the staff. She was worried about the shortage of staff of work production, so I went to be a volunteer to help her. As a result, I got out of control and felt too interesting to have the mood to work every day. I just wanted to get off work and engage in art."

"Because of ETAT, I also got to know a lot of artists and began to be interested in art. My favorite is Leandro Erlich, who once did an installation work with a mirror at the shrine, which was very interesting. I even made a special trip to Tokyo to see his work exhibition!"

Also, some residents began to spontaneously create works of art under the influence of ETAT. In addition to the Rice Paddy Art spontaneously formed by the villagers described in 4.2.3, there are many artistic landscapes by residents in Echigo-Tsumari. The Egyptian murals on the walls of the factory, the cartoon characters on the walls of the rolling shutters in villages, and the "scarecrow being vaccinated " made by the villagers to publicize the vaccine, are not necessarily "modern art", but can show the locals' identification of "integrating art into daily landscape". However, this "identification" may come from the "art" itself as well as the benefits brought by art.



cartoon characters on the walls



art-like amusement courtyard

In the process of field survey, I also found a courtyard being transformed "like modern art" by the residents. The open space originally used for recreation was being painted with bright three-primary colors into a form that "may attract more tourists". In fact, in ETAT, the work created by residents does exist. *Un-familiarizing in a Farmland (田園の中の異国 ing-OUTLAND, 2006)* was a work created by the local resident Serikawa Toshikatsu, and it is also a camp for business. In the questionnaire for local business practitioners, there has always been an appeal to expect works to enter stores thus increase the costumers. For Echigo-Tsumari region, which have gained popularity and benefits through ETAT, the idea that "art is a profitable tool" may obviously exist in the cognition of residents. This cognition will also encourage residents to create landscapes "like modern art" for benefit - even if they don't necessarily qualify as "works" under ETAT's standards.

In view of the phenomenon that residents regard the artistic landscape as a "benefit tool", Miss O took it understandable.

"Personally, I think it's fine. For example, I know some hot spring owners will set yellow signs on the roadside during ETAT to attract tourists...In fact, I can understand that. ETAT is a foreign thing after all. If it can be regarded as an internal part of the region by the residents in this way, I think it also shows the residents' approve of it."

With the development of ETAT, "art" itself has become an indispensable part of the regional image of Echigo-Tsumari. If the early artists had to start from the original regional landscape, culture, history and other aspects here to find the angle of creation, Echigo-Tsumari, which has become an "Art Museum" now already has the grounding of "art". Art has become a culture here. In this context, any form of work may not be accused of "lack of connection with the region", because the original color of the region has been constantly "explained" and "covered" by "art". When all goes to all, the process of creating works by artists is a translation of regional image. With the increase of translation times, how to ensure that the original regional image is still clear?

¹ Kanako Oshima *Workers who supports Echigo-Tsumari Art Field* 「大地の芸術祭」を支える仕事人
<https://story.nakagawa-masashichi.jp/68365>

² Strategic Plans of Unoccupied Houses in Tokamachi, 2020
https://www.city.tokamachi.lg.jp/material/files/group/6/akiyakeikaku_honpen.pdf

³ Policy of School District Optimization in Elementary and Junior High schools 2019
<https://www.city.tokamachi.lg.jp/material/files/group/28/07462477.pdf>

⁴ Referred to the free opinion of tourists according to the general reports of ETAT2018

⁵ Referring to the questionnaire for members of the Executive Committee in General Reports

⁶ According to the General Reports of ETAT2012-2018

⁷ Referring to the free opinions of tourists in the questionnaires conducted in 2018

⁸ Referring to the travel notes on <https://rtrp.jp/>

⁹ <https://blog.goo.ne.jp/gooid20130608/e/5d4b7278a1987bd85aafd14c68507c44>

¹⁰ Referring to the free opinion in the questionnaire for the residents in 2012

Chapter. 6 The Generation and Transformation of Regional Image

As mentioned in 2.3, different subjects have different cognition of the region, so their original regional images are also different. However, through the analysis in Chapter 4 and Chapter 5, it can be found that ETAT has somehow established a certain degree of “common” regional image among artists, tourists and residents, which could be seen a consensus with a certain depth of regional cognition. This chapter will summarize the contents of the first two chapters, explore the generation mechanism and transformation of this kind of “common” regional image in ETAT.

6.1 Position of Different Subjects in Regional Image

6.1.1 Artist: the starting point of forming the regional image

Based on the analysis in 2.3, though the meanings are different, no matter which subject's regional image is inseparable from large spatial structure and small fragmented landscape. However, it be concluded that the cognition of overall structure and fragmented landscape is the basis of regional image. In 3.2, the planning process of ETAT and the process of each work from concept to landing were introduced. It suggested that artists (including curators) are the most front-end promoters in both the design and setting of a single work and the overall layout of the works. In addition, it is the artists who promote the cooperation with residents, and most tourists come to this region because of the works created by artists. Therefore, it can be summarized that artists are the **starting point** of forming the common regional image

Based on the analysis of the types of works in the Chapter 4, it can be found that the elements in the region selected by artists are diverse, and the way of their expression is also free. The regional information conveyed in the works may be related to a small village as well as the wide region of Echigo-Tsumari. It may be concrete as well as abstract. It may be about natural elements, but also cultural and historical elements. On the other hand, artists (curators) are free to select the site of the works. Shrines, mountains, forests, abandoned schools can be all used as exhibition venue and be explained. In other words, it is up to the artists to decide which kind of regional landscape to be interpreted and enlarged to form the regional image.

For another thing, in a wide geographical range, how to arrange the distribution of works and what kind of viewing order to set, are basically decided by the curator team. This means that the appreciation order and the possible tour course, which are essential to form the structural regional image, are also basically dominated by artists.

However, on account of the description in previous chapters, it is clear that this kind of regional image is a regional image already understood and **interpreted** by artists. Region itself is a compound and complicated system. The evolution of rivers may correspond to the changes of vegetation and soil at the same time. The decline of a region may be related to economy, climate, history and even accidental events. "Real regional image" may exist in the cognition of a virtual "resident" in a holistic sense who has undergone generational changes. The works designed and produced by artists is actually a compilation of parts extracted from original regional system by each artist. The sites and the regional structure formed by the layout of the works are also based on curators' choice. The information **selected** by the artists got to be amplified through the works, then forming the "regional image" recognized by the tourists.

In a word, it can be said that the regional image in ETAT is essentially a product of artists' interpretation.

6.1.2 Residents: background and dependent variables of regional image

In a broad sense, the residents in the region are the background of artists' creation. The life of residents and the communication with residents constitute part of artists' understanding of the regional. Most of the works in ETAT include the participation of residents. Residents' participation includes at least the following forms:

- Residents put forward their own opinions on the form of works in the early stage
- Residents provide private space (such as unoccupied homes, empty shops, their own porches, etc.) as the space for exhibition of works
- Residents provide artists with work materials, including belongings, their own images, collectable items, etc
- Residents make works with artists under the guidance of artists

It can be seen that residents are an indispensable part of the regional image dominated by artists. They are real and dynamic, constituting the fresh elements of regional image.

On the contrary, residents are influenced by the regional image interpreted by the artist, as well. Even though residents tend to regard the works temporarily placed in the environment as foreign objects taking them a destruction on the original landscape, the existence of ETAT enhanced their regional identification objectively. The regional image interpreted by artists not only promoted their sense of regional identity, but also produced the connection between residents and other areas in the region. Also, as described previously, the works that were accepted as daily landscape for residents or even taken with new values are not few. Mr. M.T talked about the cleaning work of *Choma* (チヨマノモリ, 2015), which is in Tokamachi Town:

"Because of rusty metals nearby, the water on the ground is red when it rains. Over time, this work becomes red and looks dirty. When I talked about this during dinner or chatting with my friends, they said, 'Then let's clean it together on the weekend'. They are not volunteers, but just ordinary residents. In this way, we cleaned up the stains on the works together. "

It could be evidence that works in the region can also be spontaneously managed by residents as part of a good public environment.

At the same time, even regarded as "foreign objects", the works may be beneficia. In the questionnaire of ETAT for residents, 60% of the residents who believed that "it is very good to set up works in the village" considered that the benefit is "revitalized the regional economy". The effectiveness of art also gave birth to the art-like amusement facilities spontaneously formed by residents in this region.

From another viewpoint, the process of "participation" enables residents to form a collective memory around the landscape, which makes it easier to regard the artistic landscape as a cultural property. This collective memory includes not only the process of making works, but also the hospitality activities for the tourists during ETAT. In the questionnaire of ETAT, up to 66% of the residents believed that the advantage of setting up works lies in "communication with external people through the works". 31% believed that "the production of works has deepened the relationship within the region". This process of interaction with artists and tourists provides residents with the opportunity to rediscover values of the region.

Therefore, it can be concluded that residents are the background of regional image, who exist in the early stage of generation of the regional image, but also affected by the regional imaged created by artists, so as to change their own original image to the region.

6.1.3 Tourists: Trigger of the generation of regional image

Tourists are the core to promote the extension of common regional image to residents. Without a large number of continuous "external perspectives" formed by tourists, it is difficult for residents to recognize the "value" of works of art but continue to regard them as "foreign objects", and they are unable to get feedback from their own participation, let alone re-examine the region. Ms. O made the following statement in the interview:

"The first time (of ETAT) there was no one at all. There are no tourists on the shuttle bus and everyone thought it (ETAT) would work, absolutely. Until the third time, there were few tourists, and our locals did not so agree with ETAT. The third time, I felt that there were suddenly so many tourists coming. The whole town was full of foreigners. Everyone felt very fresh. Gradually, our locals have also started to feel that the food and scenery here were something to be proud of. "

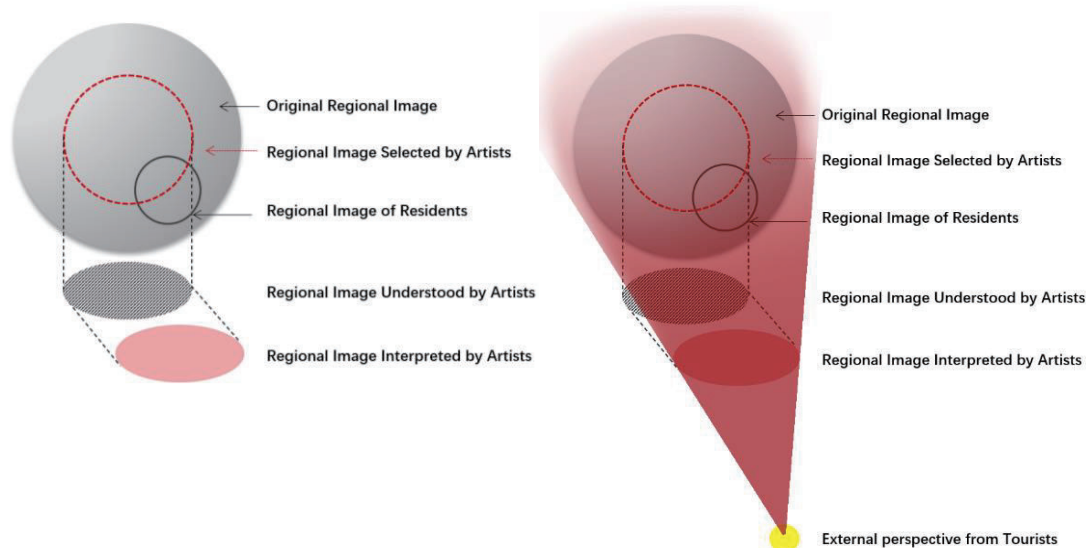
As mentioned in chapter 4, based on the regional image established by the artists, tourists can have interest in and impression on the "original regional landscape" outside the works. In the questionnaire survey for tourists in ETAT, a total of 45% of tourists think that the most impressive is "scenery" or "communication with residents", while only 30% think that "art" is the most impressive. According to Mr. T, who has been engaged in explanation on bus tour for a long time, most tourists generally suggested that the happiest thing to have a chance to communicate with local people. In addition, among the activities that tourists most want to participate in", besides "contact with artists and participate in the production of works", a large number of local activities including cultivation, satoyama exploration, festivals and celebration in villages, introduction of works by locals, which are all are more biased towards the original culture itself than the art. So to speak, ETAT is just breaking the ice. When tourists form a richer regional image through the journey of art appreciation, they generate more concerns about the region itself and expectations for communication with the locals--this process is the key for residents to form the common regional image.

Therefore, tourists are the purpose of ETAT and the trigger that the regional image formed by ETAT has successfully become a "common regional image".

6.2 Shadow, Filter and Light

6.2.1 A metaphor of illumination

It can be seen from the above analysis that although the unfolding of ETAT and the setting of works basically follow the order of "**artists-residents-tourists**", the generation of regional image follows the sequence of "**artists-tourists-residents**". So far, this paper hopes to summarize the process of the regional image formed by art-projects and its transformation in ETAT with an abstract figurative diagram.



If the original and objective regional image is regarded as a three-dimensional sphere, the artists' understanding of the regional image is like a shadow cast by a part selected from the sphere. It is based on the artists' personal choice and understanding, one-sided and inaccurate. Based on their understanding of the regional image, artists carried out ETAT. With a variety of works and the works as a whole, artists form a regional image that is interpreted by them once. Since the form of the works is a switch between artists' "understanding" and "creation", the regional image interpreted by the artists is like a piece of glass with bright colors-a piece of art- which is based on the shape of plane shadow but dislocated.

Then tourists intervene. The external perspective of tourists is like a beam of light, turning the red glass into a "filter". From the perspective of tourists - this beam of light causes the original sphere to be red - whether the part selected by the artists or not. The light illuminates the sphere and gives a clearer image of the region.

For residents, their original cognition of the region was limited to a small part of the sphere. But when the red light shines on the whole sphere, they not only recognize the size of the whole sphere, but also recognize their small area in a different way.

6.2.2 The performance of the "filter"

Here, I want to summarize the performance of this "red glass" - art project. Its effect is mainly based on two points:

One is the versatility of the experience of "art appreciation in the real environment". The so-called "real environment" is an environment containing information. Different from the white box in the art museum, the relationship between the real environment and the work may not have an obvious figure-ground relation. The work may be the figure or the ground, and the work and the environment may be each figure or ground for each other. It is the reversal of the figure-ground relation that brings the diversity of appreciation experience.

Based on the analysis of four types of works, the versatility of experience consists of at least three layers as follows. First of all, the form and meaning of the work itself convey the regional information that the artist wanted to express, which is amplified through the work to form the basic regional image. At the second level, the environment of the works conveys some information due to the perspective of appreciation. People may appreciate the environment while appreciating the works intentionally or unintentionally. At the third level, the setting of works in the real environment enriches the dialogue between residents and tourists, and the appreciation behavior changes from one-way "tourists-works" to two-way "tourists-residents", thus providing dynamic environmental information.

The second is the integration of the works and the original landscape. Integration includes two ideas of "balance" and "utilization". The existence of the works turns an original environment into an artistic landscape and brings a different interactive experience from the

original landscape. **"Balance"** refers to the reasonable proportion between this artistic landscape and the original landscape. Based on the idea of "inefficiency", the works in ETAT maintain the characteristics of wide dispersion, which not only makes tourists deepen their cognition of the original regional landscape during the journey, but also controls the impact of the artistic landscape on the daily life of residents. The "balance" between the artistic landscape and the original landscape allows the works to be partially integrated into the large-range original landscape in a secondary way, so as to ensure the priority of residents' life. ETAT did not transform a village or town convergently into an "Art Disney." In fact, there are a lot of failed cases where the proportion of artistic landscape to the original landscape is out of balance.¹

"Utilization" refers to the multifunctionality of artistic landscape. Not only the main facilities in ETAT are widely used by residents, many unoccupied houses and abandoned schools with works are also accommodation facilities and community centers. The open natural environment where works clustered is often parks, golf courses, etc. Artistic landscapes are not separated from daily landscapes. Works can not only stimulate the vitality of the original environment as a "decorative" presence, but also reuse abandoned buildings as a "valuable" presence. It not only improved residents' acceptance of works, but enhanced the versatility of appreciation.

Therefore, it is possible to point out the two necessary conditions for the art-project to generate a regional image: The first is the richness of works, both in quantity and types- which determines the versatility of the appreciation experience. The second is the wide and disperse distribution- which ensures the priority of the original regional landscape. It is because of the excellent performance of the "filter" that the common regional image could be generated by the continuous original landscape, the fragmented artistic landscape that amplifies the regional landscape, and the regional structure enhanced by the distribution of the works.

6.3 Constantly Fixed Light Spot

With the accumulation of time, ETAT itself has become one of the real regional elements.

6.3.1 Rituals and festivals

Under the rapid development of urbanization, a large number of unique rituals and festivals that once existed in the region have disappeared. The significance of the ritual and festivals is rich. They are not only distinctive activities in a region, but also accompanied by the momentary changes of appearances of streets, mountains and other landscapes. At the same time, they are links connecting different people. ETAT formed a new ritual for Echigo-Tsumari. For residents, every three years, the regional landscape will usher in a major change, with kinds of familiar landscapes given new meaning. A great quantity of tourists will gather

here, and the streets will become vivid, full of new memories.

6.3.2 The land of modern art

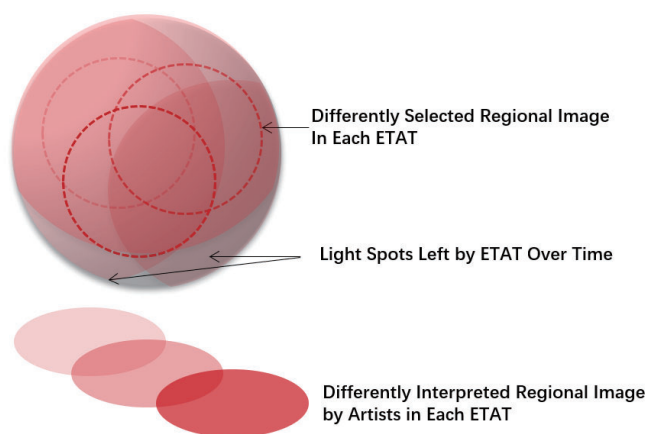
At the very beginning, ETAT set up stronghold facilities, which have been providing professional indoor exhibition space for particular works, also serving art related work. These facilities are widely used, but the core is around artistic activities. Countless forums, speeches and seminars have been held in these facilities, and cultural exchanges on art have become a new development direction for Echigo-Tsumari. In recent years, many art related activities for professionals have been launched here, and the venues have also expanded to history museums, the library, abandoned schools, etc.

In addition, the continuous participation of various artists with personal styles in ETAT has formed an "artist-like" regional image. The familiar landscape that will appear in every ETAT has formed tourists' impressions and the image of Echigo-Tsumari.

After modern art gradually synonymous with of Echigo-Tsumari, the "art-like" landscape spontaneously produced by locals also began to appear. On the one hand, it represents the residents' recognition of ETAT. On the other hand, it also points to another alarming possibility that the increasingly thick color of modern art will cover up the original regional image.

6.3.3 Constantly fixed light spot

A metaphor of illumination containing of "shadow, filter and light" was used to describe the generation of region image in ETAT. Based on the analysis of timeliness in Chapter 5, I want to extend the metaphor to illustrate the transformation of regional image.



The model of "shadow, filter and light" only described the generation process of a one-time regional image. In fact, ETAT, the piece of red glass, can not only change the color of the spherical surface under the irradiation of the "light", but also leave a faint red light spot after the illumination, which will last for a period of time. The thickness of the red glass is

different everywhere, leaving light spot on the surface with different depths of the color. Also, each ETAT is different, which means that the shape and position of the glass are different

each time, leaving different shapes of light spots constantly left. This process expressed the transformation to the original landscape by ETAT.

Some light spots can make the sphere more special – like some artistic landscapes are integrated into the region and stimulate residents to have a richer impression of the region; Some constantly updated permanent works have even become the center of the village. However, if the glass is too thick or uneven, leaving too dense or deep color, the sphere will lose its original meaning and become another "surface like red glass." This is trying to express the hidden risk of the centralized distribution, homogenization of works and the "erosion" of modern art to the original regional image.

¹ Referring to the free opinion in the questionnaire for the local businessmen in ETAT

Chapter. 7 Conclusion

In the final chapter, I would like to review and summarize the content of this study.

On the basis of explaining the current situation of "art-projects are widely used for regional revitalization and facing criticism", Chapter 1 put forward the conjecture of the feasibility of art-projects on the generation of regional image based on the case of ETAT, defining the research purpose of "clarifying how the regional image in ETAT is generated" and the research perspective of *landscape*.

Based on the theme of "art in the region and regional image", Chapter 2 analyzed the history and characteristics of Japanese "regional-art-project", the potential of art appreciation in the natural environment, and the cognitive basis of different subjects to regional landscape. Though tourists, residents and artists have different images of the regional landscape, because of the trend of cross integration in the development of art appreciation and nature appreciation, it pointed out that "art appreciation in the natural environment" has unique potential for the generation of regional image.

Chapter 3 introduced the outline, evolution, organization and operation of ETAT as well as related advance research. Facing severe population reduction, Echigo-Tsumari region has started to hold ETAT since 2000, which had gradually become an example of art-project-based regional revitalization. Most of the works in ETAT are site-specific, and the selection and distribution of works are determined by the curators. Most of the works involve the participation of residents. For the relevant research of ETAT, the research based on the perspective of landscape lacks abstract and macro studies, as well as the perspective of temporal change. Based on this, the research focus and research process of this paper were summarized.

Chapter 4 explored the generation process of regional image in the space through the analysis of the types and overall distribution of works. Based on the relationship between works and site, works were classified into four types: Object Mode, Picturesque Mode, Transformation Mode and Narrative Mode. Combined with interviews and questionnaires for tourists and residents, the effect of each type of works in the generation of fragmented regional image was explained. On the other hand, through the analysis on the distribution of works in 4 Triennials of 2000, 2006, 2012 and 2018, the characteristics of the distribution of works in ETAT was defined, and the gain effect of structure of the distribution on the structural regional image was clarified.

Chapter 5 investigated the "regional image in time" from the two aspects of "the change of works" and "the change of landscape". It suggested that the artistic landscapes formed by

the works are constantly enriched and updated with the development of ETAT, which promoted the residents' regional identification and turned to a part of the daily landscape. On the other hand, "modern art" itself has gradually evolved into one of the inherent regional images. The emphasis between image of modern art and image of region has begun to shift slowly, which pointed to the risk of regional uniqueness.

To sum up Chapter 4 and Chapter 5, Chapter 6 concluded the generation and transformation process of regional image in ETAT from the perspective of position of artists, tourists and residents. With two metaphors of "shadow, filter, light" and "constantly fixed light spot", the process was clarified. In conclusion, the common "regional image" formed among artists, tourists and residents in ETAT is a kind of image interpreted by artists. The external perspective of abundant visits of tourists enables this regional image to be fed back to the original region, which has an impact on the regional cognition of the residents, so as to gradually establish regional identification. With the accumulation of time, the regional image interpreted by the artists is constantly changing, affecting the original regional landscape, as well.

Based on the review of the full text, I hope to discuss the feasibility of the universal application of art-project as a tool of generation of regional image.

The clarification of the process of regional image generated in ETA in Chapter 6 confirmed the potential and feasibility of art-project as a tool for the regional image. As a unique "filter", art-projects can not only make the appreciation experience multifunctional and enlarge the charm of the region, but also enrich the original regional image with the accumulation of time. But at the same time, it also presents problems. Here is an illustration from two aspects.

·Problems presented in ETAT

In ETAT, the dominance of artists is almost authoritarian. Residents have limited right of speech over the works. Although they can decide whether the works will be retained for a long time to a certain extent, they cannot choose artists or determine the change of the landscape. The appeal of "hope to choose artists autonomously" in the questionnaire for residents has existed for a long time. Some residents also worried that the works in their settlements will affect the image of the village.

On the other hand, as a "foreign object", art is not always accepted by the residents. Whether it's necessary for a region to use the "filter" to achieve development is an unavoidable problem. Mr. T. T, who is engaged in cultivation and sales of rice, made the following statements in the interview:

"If the artist is famous, there will naturally be a lot of tourists, then selling some agricultural

products in virtue of it may play a certain role in the village economy. But if the artist is not famous, there will be few tourists, isn't it? It's better not to give priority to the art. It has always been dominated by external people arbitrarily and accepted passively by the village, we may feel exhausted.

"We are farmers. My job is to grow crops and sell rice. The villagers themselves are very busy and have no time to make the works. Moreover, there are many elderly people in our village who have no great desire for money. Also, there is no people engaged in catering or accommodation. Then why will we break the original quiet and peaceful life to increase garbage and noise?"

Mr. T.T believed that the real value of this land lies in the grain brought by cultivation and the cultivation culture itself. As the leader of the Regional Renewal Team, he has been leading the cultivation experience of urban residents and the online sales of rice. He suggested that this form does not need the help of art, but is a more essential way of regional development.

In addition, the performance of the "filter" itself determine the regional image generated. With the development of ETAT, the problem of "efficiency" is becoming more and more obvious, and the ever-increasing demand for tourism is constantly changing the form of ETAT. The aggregation and homogenization of works, also the shoddily copied art-like landscapes, are questioning the development direction of regional image.

The difficulties of universal application

In the generation of the regional image dominated by artists, the quality, diversity and integration with the original landscape play a key role. The quality of works determines the depth of regional image, the diversity of works ensures the generation of various fragmented regional images, and the balance of works distribution ensures the rationality of regional image. But objectively speaking, these factors are related to the level of artists (curators). Many "art villages" simply understand art-projects as "embedding works into the landscape" with single type and very centralized distribution, which are often difficult to have long-term development.

On the other hand, the generation of regional image requires at least one complete closed loop of "artists(residents)- tourist- residents". An "external perspective" through a certain amount of tourists is essential to stimulate residents to re-examine the region. As a very special art form in the early stage, ETAT aroused the curiosity of many urbanites through publicity and established the connection between them and the region. But now this form has been widely acknowledged. At present, with the surplus supply of various regional-art projects exceeds the demand, it is becoming difficult for tourists to decide which to **choose**. Convenient transportation, charming history or other factors can be the reason to **choose** a

regional-art-project. That means art-projects are no longer decisive assistance but only "icing on the cake", which is difficult to be used as the core way of regional revitalization.

In addition, the generation and transformation of regional image in ETAT is a long-term process, and the common recognition of the image depends on the long-term interaction between artists, tourists and villagers. The previous *Echigo-Tsumari Art-Necklace Project* was expected to last for at least ten years, and ETAT also set the goal of "at least three times" when it was initially launched.¹ With the increasing pursuit of quick benefits nowadays, it is uncertain whether to invest ten years to an art-project plan for some districts. On the other hand, the contingency of ETAT cannot be ignored. According to the evolution of ETAT mentioned in 3.2.1, Mid Niigata Prefecture Earthquake is an important turning point. ETAT finally shone at the third session, laying a foundation for subsequent development. Although it is true that art has a social function, but it must be admitted that without an opportunity, its **necessity** cannot be confirmed.

Art-projects can undeniably play a unique role with great potential in the generation of regional image, but successful cases like ETAT may be difficult to reappear.

¹ Fram Kitagawa, *Echigo-Tsumari Art Filed* 『大地の芸術祭』 (KADOKAWA GAKUGEI Published, 2010) p16

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CHEN Yuyinke
2022.01.16

Appendix 1. Analysis of the types of works in the four Triennials of 2000,2006,2012,2018

2000

General Information (基本情報)				Position Form (位置形態)			Environment (環境)				Main Behavior (行為)				Mode of the relationship between the original site (オリジナルの場との関係のモード)		
Name (名前)	Artist (作家)	Photograph (写真)	Introduction (紹介)	Field Point (点に指定)	Along A Certain Tripartite (点と線によって)	Distributed in A Wide Area (面を広く占有する)	Indoor (室内)	Outdoor (室外)	Densely Inhabited Area (人口密集地)	Sparingly Populated Area (人口希薄地)	Observe Only (近くで観察する)	Outlook (遠望)	Movement (Stay/Walk through) (滞在/通過)	Interaction/Play (参加/遊戯)	Reader/Associate (読者/関係者)	Observe-only (観察のみ)	Participate (参加)
音楽、踊り	グニエル・ビュレンツ		...														
「文字絵画」遊行記	東澤暁		...														
舞臺	アン・ダラヘル		...														
目とおぼして見る人間の顔	カモン・ド・オザワット		...														
三つの顔が互いに顔の風景を映し出す飛行した空	佐藤時啓		...														
光の鳥	ジョージ・ピント・モリス/サトウ・スチーブ		...														
鏡像屋敷スーパーテンネル	スーパーフレックス		...														
ABCEDEAR	ジャン・ミッシェル・アルベロウ		...														
ヒガンバナ	リュイス・サンズ		...														
カフェ・エリカ 2000	フランク・スカルティ		...														
E-MC2	金守子		...														
TAF (アイ・タフィー)	後藤西 (ユック・クンビョン)		...														
Reading Sample(Codes)H1,2000	ジョセフ・コース		...														
雪の記憶に	ホセイン・ヴァラマネシュ		...														
6つの顔の物語	イラン		...														
水の女神	イ・ブル		...														
軌道 in Orbit	鈴木真二啓之		...														
連続計画	ドゥワー・アージュ		...														
インドラネージュ (風と線C)	ケー・ジャンゴ		...														
貝永亭本堂 川西 西水亭境内	朝野和夫		...														
大地の呼吸	松宮義典		...														
奥戸室	古部弘		...														
スロー・ボックス:	江藤慎		...														
自然との共生	小本幸		...														
川ほどこへいった	横田行夫		...														
リネン	クリスチャン・ポルトンスキー		...														
言葉へ、生霊へ	松山善夫		...														
化石	朝野和夫		...														
長約脚	川野和夫		...														
今を美しく	シモン・ビール		...														
懐かき電線の商店	國安幸吉		...														
文化の箱	アルフレッド・ジャー		...														
Scaping Objects	山崎		...														
ランドスケープ	ラフィ・カイザー		...														
ジャントラン・ピサン (イザナの手紙) 一本のこころ人のこころ	タン・ダウ		...														
ハイウェイ・エクスプロージョン・フィギュア・オブ	マイケル・エムムグリーン&インカ・イラダセ		...														
「スペース」一方向の構造 / 「スペース」一方向の構造	丹見純二		...														
「象徴のスタンプ」一方向の構造 / 「象徴のスタンプ」一方向の構造	古田洋司		...														
BY THE GRACE OF LIGHT	アーノルド・グロッシェル		...														
アートリエントレのためのペン	福川和夫		...														
不可思議の森 現代バージョン・レポート	坂野健司		...														
清入る風	藤井幸子		...														
マジック in 現代 (原自マジック・マジック in 現代・マジック in 現代)	熊谷一		...														
人さざる堂	田山忠		...														
石の神	吉野浩		...														
舞臺	タデウス・ミスロウスキー		...														
舞臺	中嶋均		...														
舞臺と労働と詩と	坂野弘一		...														
「現代生活環境学—日常性の探求より—」	大塚彰		...														
舞臺 (近代法による現代法のための多量複製)	坂野幸子		...														
舞臺 (近代への春2000)	佐藤時啓		...														
大地の芸術祭大社	佐藤時啓		...														
デュシヤンの複製トイ	関根哲男		...														
道を歩いて	奥戸川清子		...														
転位 Wrap 一歩一歩	藤島健二		...														
フィールドワーク I	丹波嘉彦		...														
コンポストハウス	森森勲		...														
「緑の誕生」緑の木プロジェクト in 現代	1 x 1 委員会		...														

General Information (基本情報)				Position Form (位置形態)			Environment (環境)				Main Behavior (行動)					Mode of the relationship between the original site (オリジナルのモード)	
Name (名前)	Artist (作家)	Photograph (写真)	Introduction (紹介)	Fixed Point (固定点)	Along A Certain Trajectory (特定の軌跡に沿って)	Distributed In A Wide Area (広範囲に分散して)	Indoor (室内)	Outdoor (室外)	Densely Inhabited Area (高密度地域)	Sparsely Populated Area (低密度地域)	Observe Closely (詳細観察)	Overlook (俯瞰)	Movement/Stay (移動/滞在)	Interaction/Participate (相互作用/参加)	Promote/Associate (促進/関係)	Observe (観察)	Participate (参加)
丸根機と空中機	林朝人丸		丸根機と空中機は、丸根朝人丸の代表作である。丸根朝人丸は、丸根朝人丸の代表作である。丸根朝人丸は、丸根朝人丸の代表作である。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
ユキノミテ	千葉大学東生研研究室 (有志)		ユキノミテは、千葉大学東生研研究室の有志によって制作された。ユキノミテは、千葉大学東生研研究室の有志によって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
一次化を語る子どもたち	CAWC (チャイルド・アート・ワークショップ・カンパニー)		一次化を語る子どもたちは、CAWC (チャイルド・アート・ワークショップ・カンパニー)によって制作された。一次化を語る子どもたちは、CAWC (チャイルド・アート・ワークショップ・カンパニー)によって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
静寂の家	レオナルド・エルリッヒ		静寂の家は、レオナルド・エルリッヒによって制作された。静寂の家は、レオナルド・エルリッヒによって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
草 (ユキ) のワケ	杉浦久子・杉浦茂夫・昭和女子大学 杉浦久子		草 (ユキ) のワケは、杉浦久子・杉浦茂夫・昭和女子大学の杉浦久子によって制作された。草 (ユキ) のワケは、杉浦久子・杉浦茂夫・昭和女子大学の杉浦久子によって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
インスタレーションをワークショップ (ピエラアタックの裏側)	守屋行樹・小島聖子		インスタレーションをワークショップ (ピエラアタックの裏側)は、守屋行樹・小島聖子によって制作された。インスタレーションをワークショップ (ピエラアタックの裏側)は、守屋行樹・小島聖子によって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
隠し物の貯蔵庫	ノベール・フランシス・アタール		隠し物の貯蔵庫は、ノベール・フランシス・アタールによって制作された。隠し物の貯蔵庫は、ノベール・フランシス・アタールによって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
寝られた影	バグロ・レイノフ		寝られた影は、バグロ・レイノフによって制作された。寝られた影は、バグロ・レイノフによって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
ミラー—東京—往復	アキラ・ルビカ		ミラー—東京—往復は、アキラ・ルビカによって制作された。ミラー—東京—往復は、アキラ・ルビカによって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
階段	藤澤平 (タム・ワイビン)		階段は、藤澤平 (タム・ワイビン)によって制作された。階段は、藤澤平 (タム・ワイビン)によって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
「最後の布」プロジェクト	真田郁彦		「最後の布」プロジェクトは、真田郁彦によって制作された。「最後の布」プロジェクトは、真田郁彦によって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
やさしい寝るプロジェクト 十日町病院とアーティストとの協働	ゆさし・美術プロジェクト		やさしい寝るプロジェクト 十日町病院とアーティストとの協働は、ゆさし・美術プロジェクトによって制作された。やさしい寝るプロジェクト 十日町病院とアーティストとの協働は、ゆさし・美術プロジェクトによって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
月の満ち、影の家、人びと	エルネスト・ネト		月の満ち、影の家、人びとは、エルネスト・ネトによって制作された。月の満ち、影の家、人びとは、エルネスト・ネトによって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
ソイル・ライブラリープロジェクト / 建築	真田郁彦		ソイル・ライブラリープロジェクト / 建築は、真田郁彦によって制作された。ソイル・ライブラリープロジェクト / 建築は、真田郁彦によって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
豊山ストアハウス	ヴィヴィアン・レイス		豊山ストアハウスは、ヴィヴィアン・レイスによって制作された。豊山ストアハウスは、ヴィヴィアン・レイスによって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
建築の魅力	リナ・バスター		建築の魅力は、リナ・バスターによって制作された。建築の魅力は、リナ・バスターによって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
水の記憶・反復と再生プロジェクト	ヒグマ泰夫		水の記憶・反復と再生プロジェクトは、ヒグマ泰夫によって制作された。水の記憶・反復と再生プロジェクトは、ヒグマ泰夫によって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
教室の夢	ユニット00 (ゼネラル)		教室の夢は、ユニット00 (ゼネラル)によって制作された。教室の夢は、ユニット00 (ゼネラル)によって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
普通天文会 / 宇宙の光	ヒューク・ボンク		普通天文会 / 宇宙の光は、ヒューク・ボンクによって制作された。普通天文会 / 宇宙の光は、ヒューク・ボンクによって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
夢	ムズ・ナタス		夢は、ムズ・ナタスによって制作された。夢は、ムズ・ナタスによって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
ここら花—あめへ	菊池多		ここら花—あめへは、菊池多によって制作された。ここら花—あめへは、菊池多によって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
イタライバシリオン	ドミニク・ペロー		イタライバシリオンは、ドミニク・ペローによって制作された。イタライバシリオンは、ドミニク・ペローによって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
田園の中の高園 (DUTLAND)	丹川智一		田園の中の高園 (DUTLAND)は、丹川智一によって制作された。田園の中の高園 (DUTLAND)は、丹川智一によって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
テラ—舞い花プロジェクト	丸根朝人		テラ—舞い花プロジェクトは、丸根朝人によって制作された。テラ—舞い花プロジェクトは、丸根朝人によって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
絵本—園庭 (二子に植える) ねこづくし、編み穴 (早稲田園)	平塚愛子		絵本—園庭 (二子に植える) ねこづくし、編み穴 (早稲田園)は、平塚愛子によって制作された。絵本—園庭 (二子に植える) ねこづくし、編み穴 (早稲田園)は、平塚愛子によって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Come and go	山田幸則		Come and goは、山田幸則によって制作された。Come and goは、山田幸則によって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
山手園 スイッチ・ワーク	戸高千代子		山手園 スイッチ・ワークは、戸高千代子によって制作された。山手園 スイッチ・ワークは、戸高千代子によって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
津波—遺跡へ	松尾真澄		津波—遺跡へは、松尾真澄によって制作された。津波—遺跡へは、松尾真澄によって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
プロダクション	山本浩二		プロダクションは、山本浩二によって制作された。プロダクションは、山本浩二によって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
うぶな家	入澤美晴 安藤祥典		うぶな家は、入澤美晴 安藤祥典によって制作された。うぶな家は、入澤美晴 安藤祥典によって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
白い翼	真田郁彦		白い翼は、真田郁彦によって制作された。白い翼は、真田郁彦によって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
自然と生成—素材への発想	藤澤平		自然と生成—素材への発想は、藤澤平によって制作された。自然と生成—素材への発想は、藤澤平によって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
芸術家の交感—遺津	川上清美		芸術家の交感—遺津は、川上清美によって制作された。芸術家の交感—遺津は、川上清美によって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
曙光—豊後川の誕生	白田朝		曙光—豊後川の誕生は、白田朝によって制作された。曙光—豊後川の誕生は、白田朝によって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
花の咲き	藤澤平		花の咲きは、藤澤平によって制作された。花の咲きは、藤澤平によって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
風呂	藤澤平		風呂は、藤澤平によって制作された。風呂は、藤澤平によって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
かまど	鈴木玉郎		かまどは、鈴木玉郎によって制作された。かまどは、鈴木玉郎によって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
長瀬 / 静かな	中村孝夫		長瀬 / 静かなは、中村孝夫によって制作された。長瀬 / 静かなは、中村孝夫によって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
洗濯台	吉川水城		洗濯台は、吉川水城によって制作された。洗濯台は、吉川水城によって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
音楽—みしゃち	吉野弘		音楽—みしゃちは、吉野弘によって制作された。音楽—みしゃちは、吉野弘によって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
安福寺文芸館	水村吉洋		安福寺文芸館は、水村吉洋によって制作された。安福寺文芸館は、水村吉洋によって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
浮世絵	スーメイ・ツス		浮世絵は、スーメイ・ツスによって制作された。浮世絵は、スーメイ・ツスによって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
長谷園、三ツ山つた空神社 山の物語—門	山口啓介		長谷園、三ツ山つた空神社 山の物語—門は、山口啓介によって制作された。長谷園、三ツ山つた空神社 山の物語—門は、山口啓介によって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
かまどフェイス	関根好昭		かまどフェイスは、関根好昭によって制作された。かまどフェイスは、関根好昭によって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
田舎の月—車 倉庫—三ツ山に帰る	橋本 正次		田舎の月—車 倉庫—三ツ山に帰るは、橋本 正次によって制作された。田舎の月—車 倉庫—三ツ山に帰るは、橋本 正次によって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
しずく	本間純		しずくは、本間純によって制作された。しずくは、本間純によって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
喪失 2006	カルロス・ガウチオ		喪失 2006は、カルロス・ガウチオによって制作された。喪失 2006は、カルロス・ガウチオによって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
「月夜」月を登る	藤川真澄子		「月夜」月を登るは、藤川真澄子によって制作された。「月夜」月を登るは、藤川真澄子によって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Re-Animation —反転するアレアアの再生—	坂田隆雄		Re-Animation —反転するアレアアの再生—は、坂田隆雄によって制作された。Re-Animation —反転するアレアアの再生—は、坂田隆雄によって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
田舎 (くまもとアートの館) 物語	藤澤平 + 《X》 源		田舎 (くまもとアートの館) 物語は、藤澤平 + 《X》 源によって制作された。田舎 (くまもとアートの館) 物語は、藤澤平 + 《X》 源によって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
田舎の本	ビリー・ビジョカ		田舎の本は、ビリー・ビジョカによって制作された。田舎の本は、ビリー・ビジョカによって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
空橋の扉	安藤祥 (アン・キュウヤル)		空橋の扉は、安藤祥 (アン・キュウヤル)によって制作された。空橋の扉は、安藤祥 (アン・キュウヤル)によって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
ここで何が起きたのか	アイシャ・エルクメン		ここで何が起きたのかは、アイシャ・エルクメンによって制作された。ここで何が起きたのかは、アイシャ・エルクメンによって制作された。	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>											

Appendix 2. Questionnaire Content and Statistical Results

大地の芸術祭についてのアンケートに回答をお願いします

Please Answer the Questionnaire about Echigo-Tsumari Art Field

ニックネーム：

年齢：

性別：

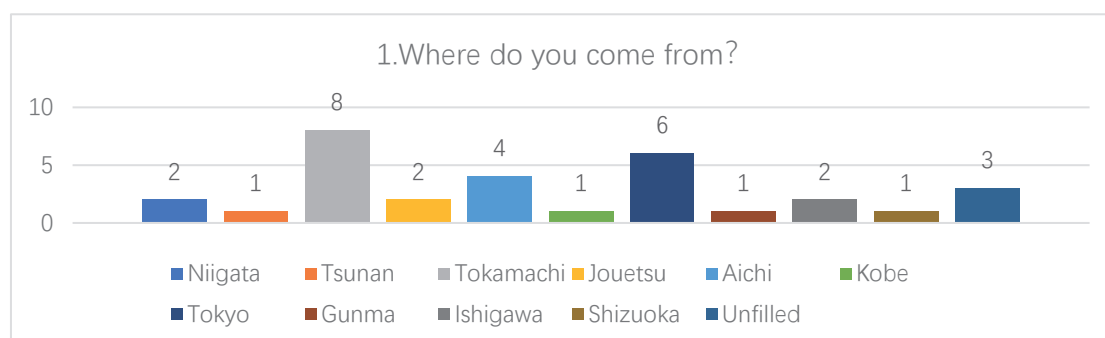
Nickname

Age

Gender

1. どちらからお越しですか？

Where do you come from?



新潟 (Niigata) 2 津南 (Tsunan) 1 十日町(Tokamachi) 8 上越 (Jouetsu) 2

愛知(Aichi) 4 神戸 (Kobe) 1 東京 (Tokyo) 6 群馬 (Gunma) 1

石川 (Ishigawa) 2 静岡 (Shizuoka) 1 未記入 (Unfilled) : 3

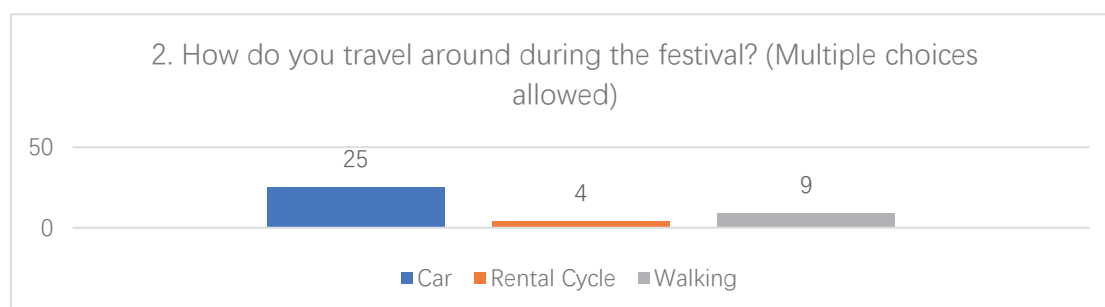
2. どのように芸術祭を巡りますか？(複数可)

How do you travel around during the festival? (Multiple choices allowed)

車 Car (25)

レンタルサイクル Rental Cycle (4)

徒歩 Walking (9)



3. 今まで何回越後妻有に来たことがありますか？

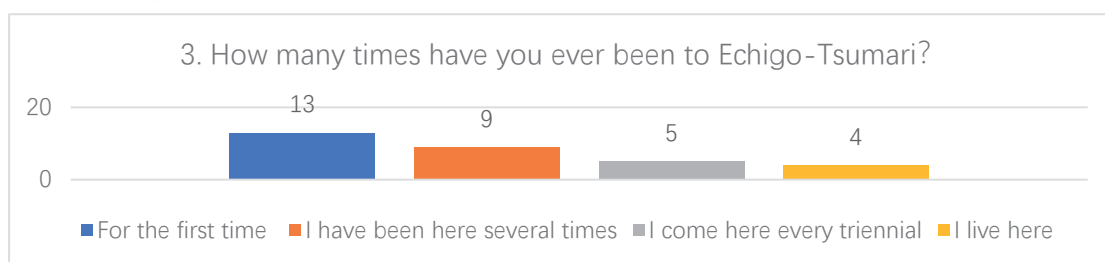
How many times have you ever been to Echigo-Tsumari?

初めてです For the first time 13

○数回来たことがあります I have been here several times9

○毎年来ます I come here every triennial 5

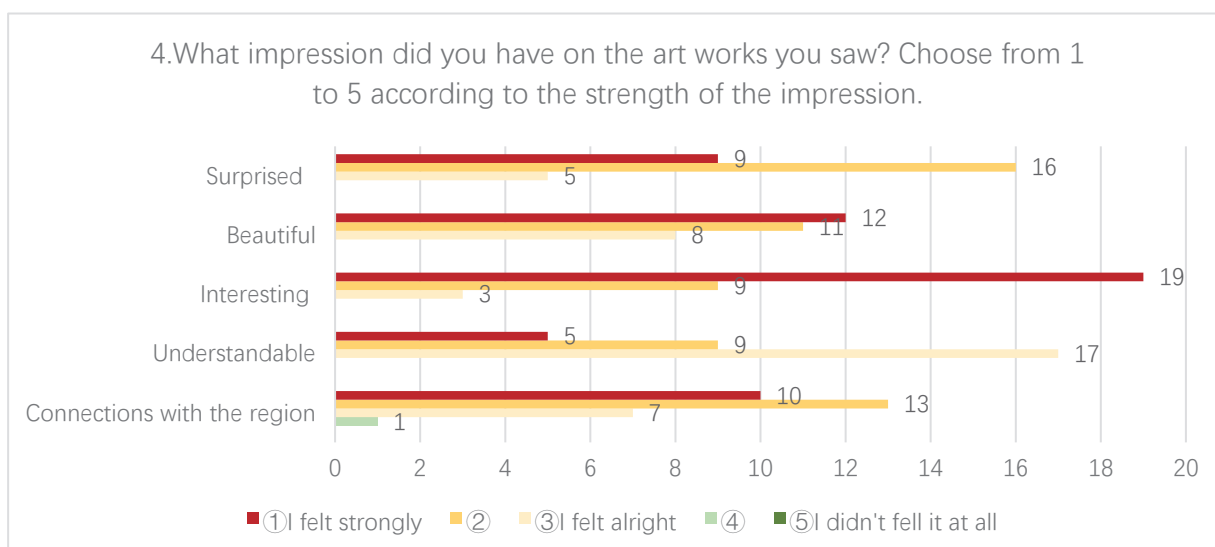
○近くに住んでいます I live here4



4. 見たアート作品に対して、どんな印象がありましたか？印象の強さに合わせて①から⑤までの中から選んでください。

(What impression did you have on the art works you saw? Choose from 1 to 5 according to the strength of the impression.)

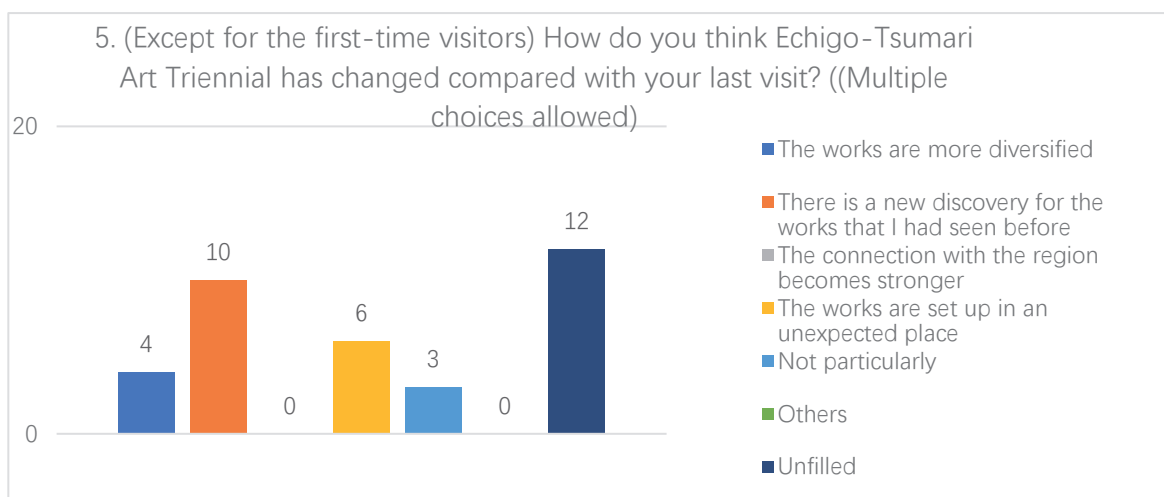
	とても感じました I felt very much	普通 I felt alright	全く感じませんでした I didn't feel it at all
・びっくりしました Surprised	① 9	② 16	③ 5
・美しいと思いました Beautiful	① 12	② 11	③ 8
・面白いと思いました Interesting	① 19	② 9	③ 3
・意図を理解できました Understandable	① 5	② 9	③ 17
・地域とのつながりを感じました① Connections with the region	① 10	② 13	③ 7



5. (初めての方以外) 前回と比べて、芸術祭について何か変化があると思いますか？ (複数選択可)

(Except for the first-time visitors) How do you think Echigo-Tsumari Art Triennial has changed compared with your last visit? ((Multiple choices allowed)

- アートがより多元化した (The works are more diversified) 4
- 以前観た作品に対して新たな発見があった (There is a new discovery for the works that I had seen before) 10
- 地域とのつながりがより強くなった (The connection with the region becomes stronger) 0
- 思わぬ場所にアートが設置された (The works are set up in an unexpected place) 6
- 他 : (Others) 0
- 特にない (Not particularly) 3
- 未記入 (Unfilled) 12

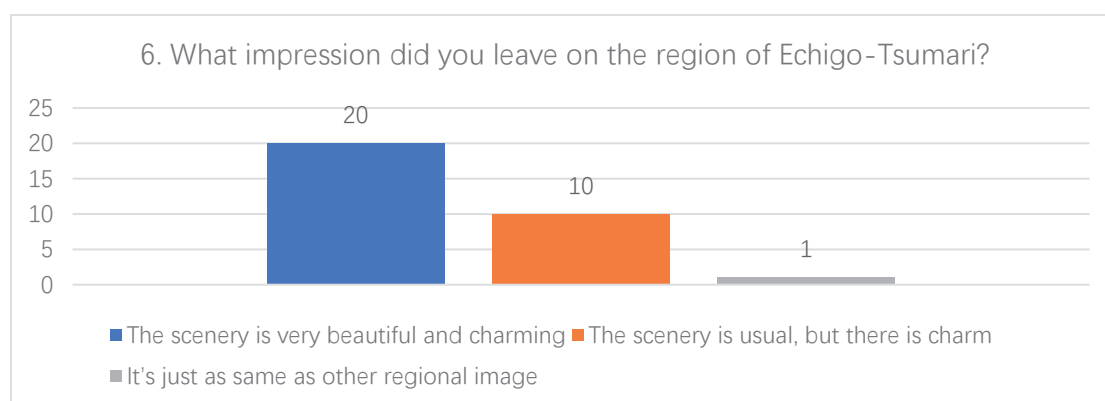


6. 越後妻有という地域に対してどのような印象を残りましたか？

What impression did you leave on the region of Echigo-Tsumari?

- 風景はとても美しく、特別な魅力があります (The scenery is very beautiful and charming) 20
- 風景は普通ですが、魅力があります (The scenery is usual, but there is charm) 10

○他の田舎と特に印象は変わりません (It's just as same as other regional image) 1

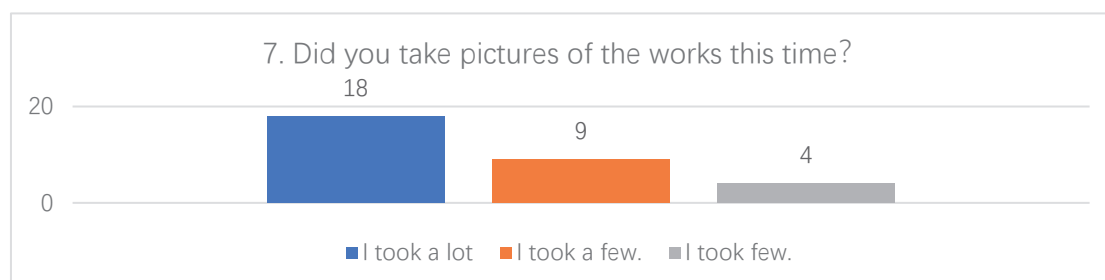


7. 今回の作品の写真を撮りましたか？ (Did you take pictures of the works this time?)

○たくさん撮りました (I took a lot) 18

○数枚撮りました (I took a few.) 9

○あまり撮らなかった (I took few.) 4

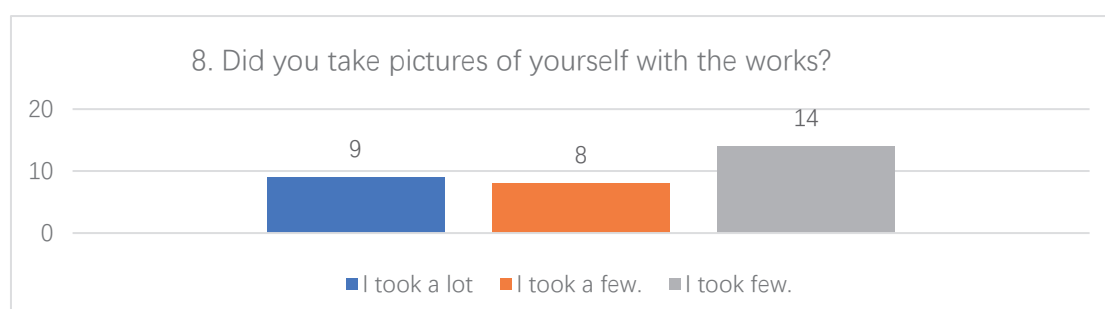


8. 作品と自分自身が写った写真を撮りましたか？ (Did you take pictures of yourself with the works?)

○たくさん撮りました (I took a lot) 9

○数枚撮りました (I took a few.) 8

○あまり撮らなかった (I took few.) 14

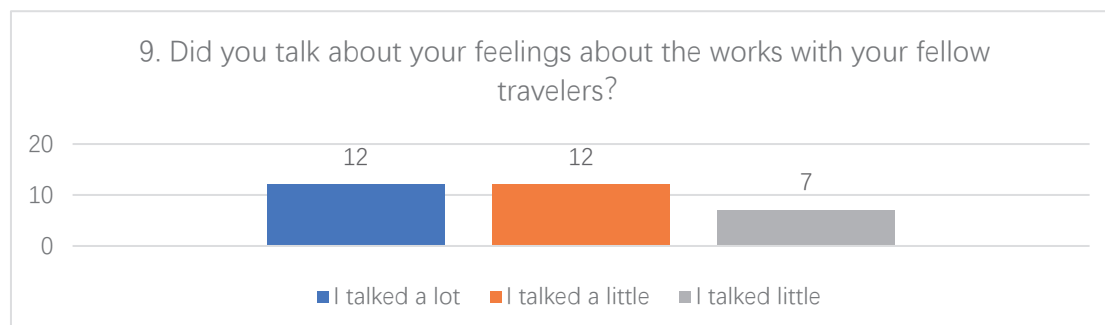


9. 同行者と作品に対する感想などを話しましたか？(Did you talk about your feelings about the works with your fellow travelers?)

たくさん話しました (I talked a lot) 12

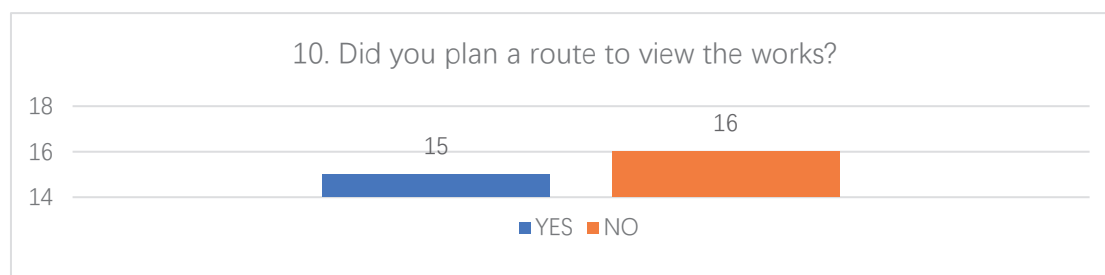
少し話しました (I talked a little) 12

あまり話なかった (I talked little) 7



10. 今回は作品を見るルートを計画しましたか？(Did you plan a route to view the works?)

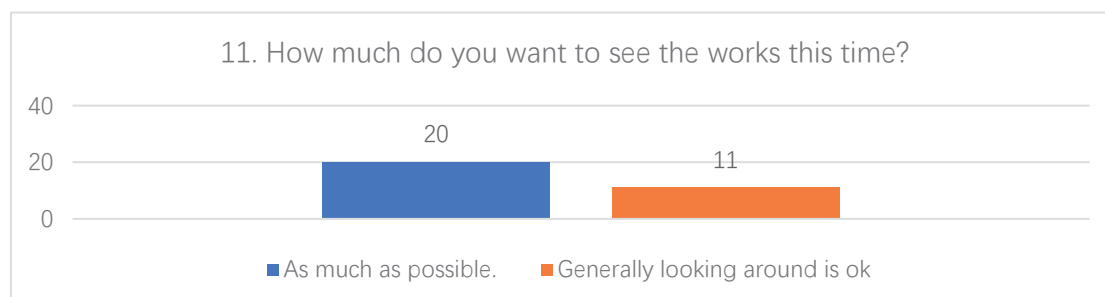
はい(Yes)15 いいえ(No)16



11. 今回どれぐらいの作品を見たいですか？(How much do you want to see the works this time?)

できるだけ多くの作品を見たいです(As much as possible.) 20

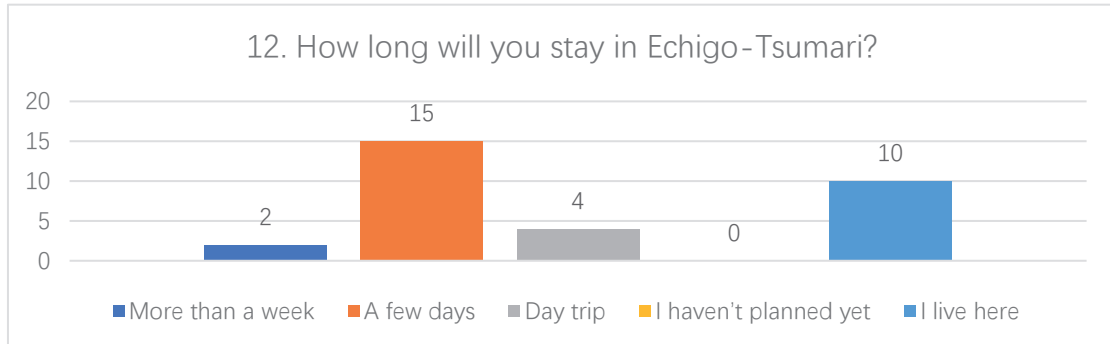
大体見ることができればいいです(Generally looking around is ok)11



12. 越後妻有にどれぐらい滞在するつもりですか？(How long will you stay in Echigo-Tsumari?)

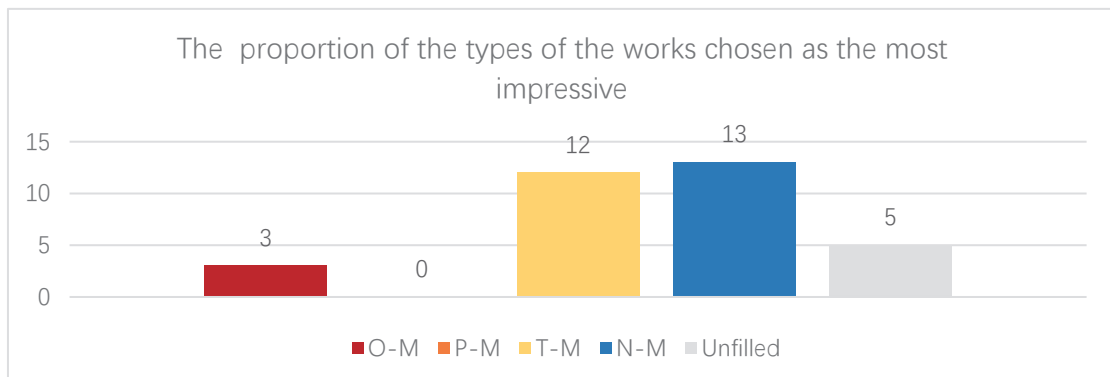
1週間以上 (More than a week)2

- 数日間 (A few days)15
- 日帰り (Day trip)4
- まだ計画していません (I haven't planned yet)0
- 近くに住んでいる (I live here)10



13. 今まで一番印象的な作品はどれですか？ (Which is the most impressive work ever in your opinion?)

- movements 2 (O-M)
- Tunnel of Light 4 (T-M)
- ブランコの家 (House of Swings) 1 (N-M)
- 棚田(The Rice Field) 4 (N-M)
- 鉢&田島征三絵本と木の実の美術館 Hachi & Seizo Tashima Museum of Picture Book Art 3 (N-M)
- ドクターズ・ハウス Doctor's House 1 (N-M)
- POTEMKIN ポチョムキン 2 (T-M)
- The Last Class 最後の教室 3 (N-M)
- 「死者へ 生者へ」 To the Dead, to the Living 1 (N-M)
- リバース シティーReverse City 1 (O-M)
- 松代城 Artworks in Matsudaijo 4 (T-M)
- 脱皮する家 Shedding House 1 (T-M)
- 明日後新聞社 Day after Tomorrow Newspaper Culture 1 (T-M)
- 未記入(Unfilled) 5



2021年度 修士論文 Study on the Generation and Transformation of Regional Image Formed by Art-project

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