

Exploring the Japan Ushimado International Art Festival: Transformation of Open-Air Art Exhibitions and the Institution of Art in the 1980s Japan*

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Introduction

This paper examines the Japan Ushimado International Art Festival organized in Okayama Prefecture, Ushimado, in 1984 for the first time. Hattori Tsuneo, the president of the Japan Olive Corporation at that time, showed great enthusiasm for setting up the Japan Ushimado International Art Festival; Okazaki Tamako, an owner of a gallery in Tokyo, assumed the post of a producer; Matsuzawa Yutaka, an artist, assumed the post of an adviser; and Chiba Shigeo, an art critic (then curator at the National Museum of Modern Art, Tokyo), became the commissioner. This festival was named the Ushimado International Biennale in 1985 and held every two years thereafter. Although there were only five invited artists at the biennale, this exhibition was considered an international exhibition as it frequently invited domestic and foreign artists. The art festival was organized in 1992 for the last time.

In Japan in the 1960s, open-air sculpture exhibitions were held on a regular basis. In the 1980s, open-air art exhibitions prospered in various places. Their organization was more diverse than usual. In addition to the Japan Ushimado International Art Festival, there were the Hamamatsu Open-Air Art Exhibition (1980–1987), the Hakushū Summer Festival (1988–1998), the Biwako Contemporary Sculpture Exhibition (1981, 1984), and the Bao Art Festival in Okishima (1990).

Most studies of open-air sculpture exhibitions such as these adopted their approach from public art and cultural policy. However, it is more important to compare these exhibitions with the art situation in postwar Japan, that is, to examine them by studying the history of art exhibitions through the analysis of the Japanese art world itself: changes in the organization, selection of artwork, display, forms of artwork, and criteria of value placed upon criticism. While scholars are familiar with the Japan Ushimado International Art Festival, there are only a few reviews on this topic and an overall lack of comprehensive examination.¹ Thus, this

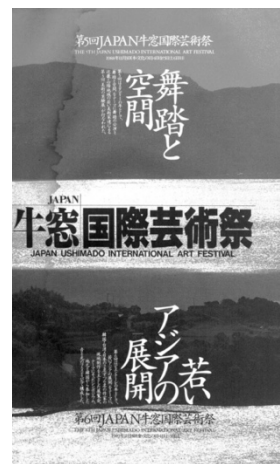


Fig. 1 (reference)

The cover of the illustrated catalog “The Fifth and Sixth Japan Ushimado International Art Festival,” 1990.

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study considers the Japan Ushimado International Art Festival as a whole and examines its role in art history through the collection and analysis of materials about it. Moreover, it focuses on the transformation and context of Japanese open-air art exhibitions in the 1980s.

Many art critics have debated the forms in exhibition-making in postwar Japan. During this time, conceptual artwork appeared through the stream from “Anti-Art” (Han-geijutsu) in the 1960s to the 10th International Art Exhibition, Japan (commonly referred to as the Tokyo Biennale), whose theme was “Human and Matter,” in the 1970s.² When we investigated the institutional issue of an art exhibition held in the city center, Tokyo specifically, as mentioned above, there remained the question of the fusion of modern categories (e.g., art museum, genre, display, and appreciation). Further, there was the issue regarding the global and local context related to the emerging large-scale art exhibitions in the 2000s; thus, the author considers the existence of the Japan Ushimado International Art Festival as an important clue to shedding some light on the past problems, indicating changing situations for exhibition-making as a pioneer.

1. The trends in earlier literature

The following books were selected and analyzed: *The Work of Japanese Sculpture Establishment: Monument and Public Art* (*Nihon no chōkoku settchi jigyo: Monument to public art*) by Takeda Naoki, and *The Expansion and Achievement of Public Art: The Public Nature of Art, the Rebirth of Local Cultures and the Future of Art and Culture* (*Public art no tenkai to tōtatsuten: Art no kōkyōsei, chiikibunaka no saisei, geijutsu bunnka no mirai*) by Matsuo Yutaka. These books included a systematic and chronological study of the state of “public art” in the history of Japanese open-air sculpture. However, as far as the Japan Ushimado International Art Festival is concerned, Takeda only briefly mentions it as a supplementary event.³ In contrast, considering the concept of “art project,” for example, an earlier work that discusses this topic is *Art Project: The Creative Society with Art* (*Geijutsu to kyōsōsuru shakai*) by Kumakura Sumiko. In this book, she ranks the period from the 1950s to the 1980s as the former history of art and explains that the concept of “space” in art has expanded into the concept of “site.” Thus, she recognizes the Japan Ushimado International Art Exhibition as an important instance, but the

¹ In the catalog of the Japan Ushimado International Art Festival, the contents of two times, such as 1st /2nd, were included in one volume, and issue 4 of the 7th/8th illustrated catalogs was the last. The catalog was not distributed throughout the country because of limited budget. See Fig.1.

² The International Art Exhibition, Japan, the first international art exhibition in postwar Japan, was established by the auspices of the Mainichi News Company in 1952. Especially from the 1950s to the 1970s, the form of the exhibition had changed from a comprehensive display to a themed one, closely related to art movements. As a result, this exhibition, where major artists and art critics were assembled, had great importance in art criticism. The “Human and Matter” exhibition by Nakahara Yūsuke was part of the 10th International Art Exhibition, Japan.

³ Takeda Naoki, *Nihon no chōkoku settchi jigyo: Monument to Public Art* [*The Work of Japanese Sculpture Establishment: Monument and Public Art*] (Tokyo: Kōjinnomotosha, 1997). Matsuo Yutaka, *Public Art no tenkai to Tokyo: Art no kōkyōsei, chiikibunaka no saisei, geijutsu bunnka no mirai* [*The Expansion and Achievement of Public Art: The Public Nature of Art, the Rebirth of Local Cultures, and the Future of Art and Culture*] (Tokyo: Suiyōsha, 2015). Takeda sees this art festival as “private art” against “public art.”

concrete structure of this exhibition is unclear.⁴

In addition, when we study the situation of the forms of art works and “site,” the text *Sculpture in the Expanded Field* (1979) by Rosalind Krauss is also worth mentioning.⁵ In this paper, she discusses how the concept of sculpture expands to four additional concepts—sculpture, marked sites, axiomatic structures, and site construction—as the post-modern condition of sculpture. Examining the art work, the concept of the Japan Ushimado International Art Exhibition, and the structure of the exhibition itself, I could grasp a different aspect from the simple expansion of art. I propose that this slight difference indicates an aspect of post-modern conditions in Japan. This is explained in detail within this paper.

2. The structure and character of the Japan Ushimado International Art Exhibition

First, what kind of exhibition is the Japan Ushimado International Art Exhibition? This study grasps the exhibition’s individuality in the 1980s Japan, making the organization, selection, artwork, and forms of display clear. Further, Table 1 shows “the Summary of Changes of the Japan Ushimado International Art Festival,” which can be found at the end of this paper.

This exhibition's venue, Ushimado in Okayama Prefecture, was originally a key traffic junction in the Seto Inland Sea and a port of call for the Korean Communications Minister. Ushimado's climate resembles the Mediterranean climate, so it has wide olive orchards in the hilly areas and cooperates with Mitilini City in Greece as an international sister city (Fig. 2). Hattori described the birth of the Japan Ushimado International Art Exhibition as follows: “I was originally a Nitten artist, but I tried to conduct the arts of environment and landscape in nature for contemporary art, which was not different from the prize system of Nitten.” Hattori focused on radical changes in artwork during the 1980s and was conscious of making a “contemporary” art exhibition.⁶ Hattori further prepared the Japan Ushimado International Art Exhibition by inviting Okazaki Tamako, Matsuzawa Yutaka, and Chiba Shigeo as members of the steering committee by using his connections in Tokyo. In addition, he managed to include the Tourist Association, educational committee, fishermen's cooperative, the Chamber of Commerce and Industry of



Fig. 2

The scene of the olive garden, where artworks were installed for the Japan Ushimado International Art Festival, 2014. (Photo: author)

⁴ Kumakura Sumiko, *Art project: Geijutsu to kyōsōsuru shakai* [Art Project: A Society Cooperating with Art Creatively] (Tokyo: Suiyōsha, 2014).

⁵ Rosalind E Krauss, "Sculpture in the Expanded Field," *October* 8 (Cambridge: The MIT Press, 1979): 30-44. Reprinted in *Hanbigaku: post modernism no shosō* [The Anti-Aesthetic: Essays on Postmodern Culture], trans. Muroi Hisashi and Yoshioka Hiroshi (Tokyo: Keisōshobō, 1987), 65-80.

⁶ Hattori Tsuneo (Nippon Olive Co., Ltd., president) interview, March 14, 2014, at Eiraku Hall in Ushimado, Okayama Prefecture. Interviewer: Yamashita Kohei. Here, I received notes on the contents, publicity materials, and catalogs from Hattori.

Ushimado, and others in the steering committee, which had Shinchi Isao, who was then the mayor of the town, and the townspeople's cooperation. Moreover, each group's company of the Hattori family and local companies sponsored the festival. It is said that such an organization was very uncommon in the early 1980s because the structure of open-air sculpture exhibitions in Japan was carried over from that of art exhibitions in postwar Japan, and were often held under the auspices of newspaper companies, which had contributed to the reorganization and development of the Japanese art world in postwar Japan. It is noteworthy that the organization of "volunteering" was added to management at that time.

The Japan Ushimado International Art Exhibition usually stayed open for three days, November 2nd–4th in general. Due to the limited budget, the festival's opening period was shorter than that of other art exhibitions in the center of Tokyo. From the 2nd exhibition onward, the steering committee labeled it as the Ushimado International Biennale and decided to invite both foreign and domestic artists. It was basically kept as an international art exhibition, with an emphasis of being "cutting edge," in mind, as shown within text found in the illustrated catalog of the 1st/2nd festival: "We regularly continue to conduct an international contemporary art exhibition, which is although small in scale, yet increasingly becoming high in quality."

This paper discusses the characteristic contents, artworks, and displays of this art exhibition, narrowing down the points, because of limited space (for details, see Table 1). If one is to make conclusions in advance, one characteristic of this art exhibition is that it includes not only artwork displays by invited artists, but also various content, despite being an international art exhibition in the 1980s. The contents of this exhibition are even more diverse: symposiums, creating artwork on site, works dotting around Ushimado, the exhibition of "Experiment of an Open-Air Art," plays and performances, and the connection of a local Ushimado culture.

A symposium on how the International Art Exhibition in Ushimado should be conducted, for example, had been held for two days at the hill of the olive garden during the first exhibition in 1984, because of the opening of the Ushimado International Biennale the following year. Chiba Shigeo presided over the symposium, and Miyake Riichi presented a paper titled "The Report of the Field Survey in Ushimado-cho." In addition, Shin Motohide presented "Ushimado and the Korea Communications Minister," whereas Asada Akira presented "Center and Region in the Current of Ideology and Culture" on Day 1. Furthermore, Inui Yoshiaki presented "An Exhibition and an International Exhibition," and Matuszawa Yutaka presented "An International Exhibition I Experienced." The entire discussion took place on Day 2 (Fig. 3). Later, symposiums and

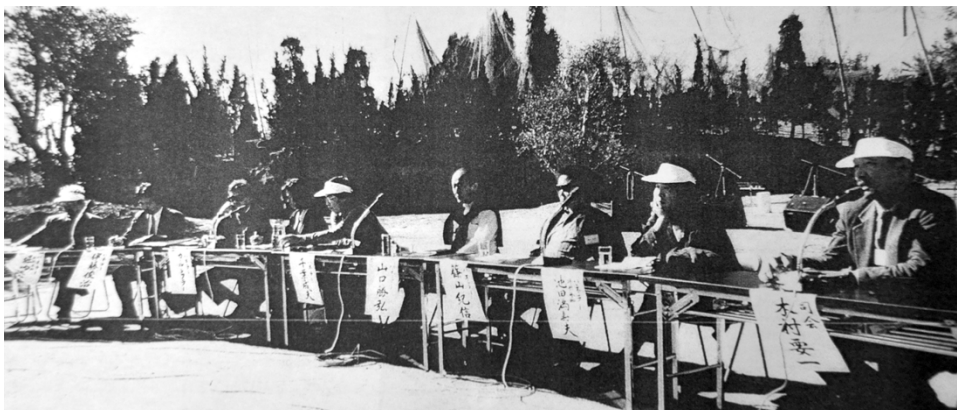


Fig. 3(reference)

In 1985, the scene of the symposium in the second exhibition.

From the illustrated catalog "The First and Second Japan Ushimado International Art Festival."

lectures were held in other exhibitions. The teach-in during the 5th exhibition in 1988 was held at the big hall in Honrenji Temple in Ushimado, which is an important establishment where people in Ushimado entertained the Korean Communications Minister in the Edo period; a regional resource, not directly related to the context of art, like an art museum and a gallery, was applied as a venue for this art exhibition.

Here, we consider specific instances of creating artwork on-site by invited artists. The committee thus invited Daniel Buren, Ulay, and Marina Abramović from overseas countries and Matsuzawa Yutaka, Kosugi Takehisa, and Shinoyama Kishin from Japan, labeling the 2nd exhibition as “The First Ushimado International Biennale.” Kosugi Takehisa, who organized “The Group Music” with Mizuno Shūkō, Shiomi Mieko, and Tone Yasunao in 1961, installed three boxes containing sugar, white sand, and salt. He inserted 54 devices into them, which would send out faint and random sounds. The exhibition's illustrated catalog states, “There is little noise in the warehouse, and we could see the Ushimado's sea through the entrance. This experience is one of the most limited ways of hearing a sound, and the situation in which we could feel deep silence.” Daniel Buren, a major conceptual artist, installed 200 flags with white and red stripes, in the range of 400 meters, at the breakwater of Ushimado, named “Ichimoji Hatoba.” Ulay and Marina gave a performance titled “The Way of Life” at the one hundred-mat large hall of the West Hattori Family.

Thus, domestic and overseas artists gathered at Ushimado to make artwork on-site and gave performances. What should be noted are not particular institutions but various places in the olive gardens, which indicate the outside space, and the Japanese-style room and warehouse of the Hattori family, which was used for the exhibition in the early 1980s.

The 4th exhibition in 1987 (the 2nd Ushimado International Biennale) adopted the theme of “Sculpture and Space,” inviting conceptual artists, who dealt with matter and placed emphasis on place or space. Thus, Giuseppe Penone from Italy and Joel Shapiro from the United States were invited as foreign-selected artists, whereas Muraoka Saburō and Suga Kishio were invited as domestic artists. Muraoka made artwork, making use of various areas in Ushimado-cho. For example, Muraoka installed an oxygen cylinder wound in a sailcloth at the southern hillside of an olive garden and a large rectangular plate into a large hole. The noise of the microphone thrown into the Ushimado's sea was sent to the cylinder, and the sounds of another installed on utility poles around the town were sent to the plate through a telephone line. Suga Kishio installed three-dimensional structures made of wood, stone, and iron using the spaces at which a bank and the top of an olive garden. His artwork *Bridge of Distance* indicates that the two wood objects overlapped with two islands located in the Seto Inland Sea at this distance (Fig. 4).

In the 6th exhibition of 1989, the steering committee

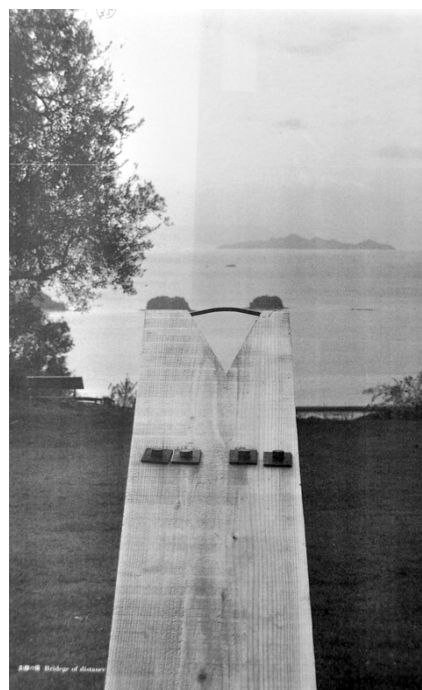


Fig. 4
Suga Kishio, *Bridge of Distance* (detail), 1987. From the illustrated catalog “The Third and Fourth Japan Ushimado International Art Festival.”

established the theme of “Young Asian Development” and selected artists from Asia. As Chiba Shigeo reminisced, “I was interested in the Korea Communications Minister in the Ushimado's history as well.”⁷ While this selection itself was the main focus, Kenmochi Kazuo and Kawashima Kiyoshi were invited from Japan, and two artists were invited from South Korea and Taiwan, respectively. They made large-scale three-dimensional objects with natural materials such as lumber and brick, using an olive garden and Hattori's warehouse. Kenmochi Kazuo installed a 28-m-high structure, which was the highest of his works at that time, at the hillside of an olive garden. Kawamata Tadashi, who was invited at the 8th exhibition in 1991 (the 4th Ushimado International Biennale), extended the scope of his activity around the town in Ushimado. He is known as the artist who has the keyword “the temporary.” Kawamata installed barracks in some spaces of the town, such as the hillside over the graveyard behind the Mokurenji Temple, using scrap wood collected at the town hall after housing demolitions. Thus, most large-scale “spaces,” more than ever, became targets for artwork during the 8th exhibition.

Next, the study examines the instances of drama and performance. The tent of “*Jōkyō Gekijō*” (Situation Theater) by Kara Jurō was installed on the top of an olive garden during the 3rd exhibition, whose subject was “Drama and Space.” *Girl Mask*, one of his masterpieces and first performed in 1969, was performed at the *Jōkyō Gekijō* (Fig. 5). There seemed to be a long line in front of the red tent. In the fifth exhibition of 1988, Ōno Kazuo and Keito from Japan, Milan Sladek from Germany, and Delphine Hurel from France were invited.

As Chiba Shigeo, who selected artists, recalls “I intended to show the latest trend in art in a region, Ushimado, and various genre and expressions.” The selected artists acquire a great reputation even today, and most of them have been invited to other international art exhibitions. Here, I would like to understand the perspective of the connection between the center and the region. This supports the details mentioned above and the facts of organizations, selections, and exchanges in this festival. The term “center” in this context means not only a “geographical” center, but also “the stream” of art in the 1980s Japan. That is, there was always a connection point with “the center (Tokyo or art movement)” in the subject, selection, artwork, criticism, and exchange, as the purpose and principle for the organization, as Chiba indicated. This connection means that the Ushimado International Art Festival is not only a regional festival but also an important position in Japanese art history. In contrast, this exhibition has the vector of the local culture in Ushimado, as well as its connection to the

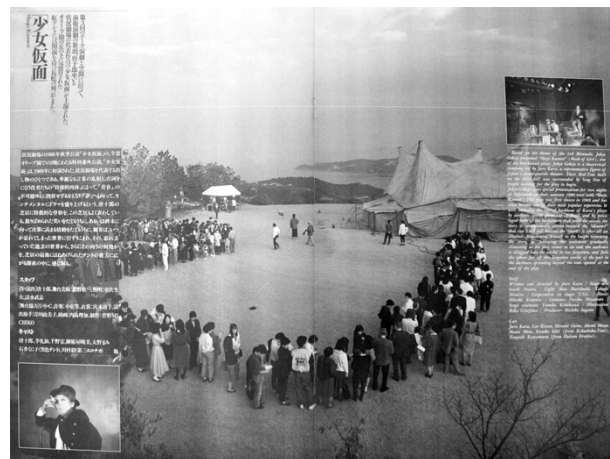


Fig. 5

Kara Jurō, *Jōkyō Gekijō*, 1986. The scene of the red tent at the top of the olive garden. From the illustrated catalog “The Third and Fourth Japan Ushimado International Art Festival.”

⁷ Chiba Shigeo interview, January 20, 2016, at the Chiba Shigeo study room of Chubu University. Interviewer: Yamashita Kohei.



Fig. 6

The scene of “Sword Dance” (*Tachi Odori*), 1987. From the illustrated catalog “The Third and Fourth Japan Ushimado International Art Festival.”

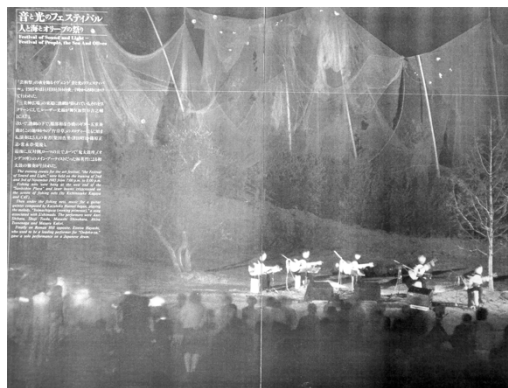


Fig. 7

The scene of the “Festival of Sound and Light,” 1984. A big fishing net screen is spread in the background. From the illustrated catalog “The First and Second Japan Ushimado International Art Festival.”

center, as this art exhibition is named an “art festival” in spite of being “an international art exhibition.” The multistory property of this exhibition, grown through the 1980s, indicates that the Japan Ushimado International Art Festival continues the system of art exhibitions from the postwar period and is also considered a pioneer of large-sale art exhibitions in the 1990s.

From the first exhibition onward, dances, performances, Japanese-style drum groups, and local chorus groups performed as part of the “Festival of Sound and Light.” Okasazaki Tamako managed these activities, and the systems set by the mayor and local committees mentioned above functioned. The

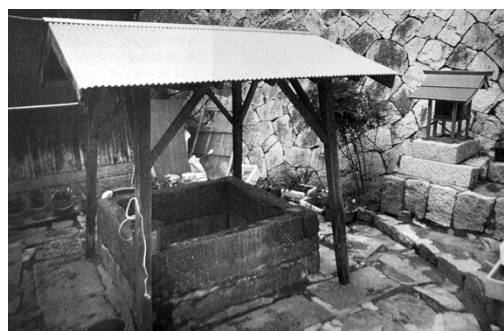


Fig. 8

The scene of “Taking a Walk to Wells (*Ido Meguri*),” 1987. From the illustrated catalog “The Third and Fourth Japan Ushimado International Art Festival.”

“Festival of Sound and Light” was held every time. During the 2nd exhibition, it started after the performance of the selected artist Kosugi Takehisa. A laser beam with a fishing net spread out widely directed at the Three Goddesses Square in the olive garden. It is characteristic that the Japanese drum, Kurashiki Public Drum (*Kurashiki Tenryō Taiko*) and Zentu Temple Dragon Drum (*Zentū-ji Ryujin Taiko*) were performed during the event. Although this art exhibition is considered to be international, the culture of the Japanese-style Drum (*Wadaiko*) connects to it as its content. The Bicchū sacred performance (*Bicchū Kagura*), Wakenokiyomaro Drum (*Wakenokiyomaro Taiko*), Chinese-style dance (*Karako Odori*), and Sword dance (*Tachi Odori*) were added to the 4th exhibition in 1987 (Fig. 6). The catalog states that “The children in Ushimado succeed in Sword Dance (*Tachi Odori*) and Chinese-style dance (*Karako Odori*). In particular, Chinese-style dance (*Karako Odori*), which the Korean Communications Minister brought to Ushimado, is a cultural asset. The Bicchū sacred performance (*Bicchū Kagura*) and the Wakenokiyomaro Drum (*Wakenokiyomaro Taiko*), which are representative rituals in the Okayama prefecture, were performed with the Ushimado fishing net screen in the background of olive trees as an autumn festival in the early evening” (Fig. 7). During the 4th exhibition, the

more noteworthy content is one of “Taking a Walk to Wells (*Ido Meguri*)” (Fig. 8). This is the event of taking a walk to the communal wells for fishermen and one for a Japanese feudal lord (*daimyō*), which remains in Ushimado, which used to be a port of call for the Korean Communications Minister. This content made visitors move around the field of Ushimado, which remains as old rows of houses, to see wells dotted in the town.

With the 7th exhibition in 1990, the festivals started becoming increasingly diversified, including lectures by Ikeda Masuo and Nishibe Susumu, the workshop and lecture by Miyawaki Aiko with a slide projector, the lecture and display of *A Blank Space of Book and One Hundred Books at the Art Shop* by Washida Kiyokazu and Kikuchi Nobuyoshi, and the great ChorSchone chorus, including 40 members. Their content was characteristic.

Thus, the Japan Ushimado International Art Festival changed the contents of each exhibition and had notable diversity, even in the 1980s. The art exhibition itself crosses beyond the frame of an existing art exhibition form—the relationship between the artwork, display, and appreciation—and connects to local culture. It is important for the history of exhibitions that an exhibition had been transformed into a form containing diverse content. We could extract the problem of the system of “art” and the changing of “art exhibition” in Japan of the 1980s, comparing the forms of organization, selection, artwork, and appreciation in this festival with that of large-scale art exhibitions before the 1970s — the art movement of the center (Tokyo).

3. The Japan Ushimado International Art Festival and the institution of art

This section analyzes the properties of the Japan Ushimado International Art Festival considering the Japanese art movement prior to the 1980s, based on the structure and changes in the festival, as clarified in the previous section.

As stated in Section 2, first, there is a transformation of the organization. Table 2 (see the end of this paper) presents a summary of large-scale art exhibitions. Hattori Tsuneo assumed the leadership of the festival, whereas the curator team was organized by Okazaki Tamako, Chiba Shigeo, and Matsuzawa Yutaka. Large-scale organizations of the steering committee and volunteers were formed. This festival’s organization completely differed from the traditional large-scale art exhibitions in postwar Japan: the steering committees were formed by the arts and science section of a newspaper company and major art critics. For instance, let us consider the International Art Exhibition, Japan (1952–1990), the Contemporary Exhibition of Japan (1954–2000), and the Contemporary Sculpture Exhibition in Kobe Suma Detached Palace by the Asahi Newspaper Company and the City of Kobe (1968–1998). They adopted a system of selection by art critics, the prize system, and the competition. However, the Japan Ushimado International Art Festival did not adopt a prize or a competition system. The organization of the Japan Ushimado International Art Festival involved the appearance of organizers composed of a local private company, local government, and local groups, with the connection between a region and the center, in the historical changes of organizers: from an exhibition by the auspices of only a newspaper company at the limited venue of the Tokyo Metropolitan Art Museum in the postwar period, to an open-air sculpture exhibition organized by a newspaper company, local government,

and private organizations, and an open-air art exhibition organized by artists themselves at a park or a riverbank, and in other specific areas. As Table 2 indicates, this festival's organization is similar to new large-scale art exhibitions that have increased in number since the 1990s: "The Echigo-Tsumari Art Field: The Echigo-Tsumari Art Triennale," born in a region like Ushimado's festival, and "The Yokohama Triennale," an international art exhibition in a city.⁸ That is, one can regard the Japan Ushimado International Art Festival as a pioneer of new large-scale art exhibitions, rather than having a traditional framework.

Consequently, a system distinguishing it from a traditional exhibition is related to the transformation of "art exhibition"—the relationship between artwork and the organization of an exhibition. As investigated in Section 2, so-called artworks were unfamiliar with the form of a display in a "white cube"—thus making work on-site, a display in the open air, and a performance. One can catch a glimpse of this festival's viewpoint regarding it as an international art exhibition based on the changes in the form of artwork.

This study examines changes in the organization of art exhibitions based on the relationship between an organization and the form of an artwork, from the viewpoint of the history of exhibition organizing. Thus, we were able to recall the 10th International Art Exhibition, Japan: Human and Matter in 1970. The "Human and Matter" exhibition left an important trace in the history of organizing exhibitions in postwar Japan; only Nakahara Yūsuke assumed the post of a general director and selected 40 artists from foreign countries and Japan, and only contemporary and conceptual artworks were displayed. Notably, only Minemura Toshiaki, who worked in the Arts and Science Department of the Mainichi News Company, took charge of this organization. This management faced the problem concerning regulations on the space for a display, as Christo's plan in the open air of Ueno Park was not permitted. The 11th International Art Exhibition, Japan, was held again after three years, but the organization adopted the old section system: the sections for foreign countries and for Japan. That is, the center (Tokyo) had been troubled with the way of making an "international art exhibition" or a large-scale "art exhibition" in the transitional period from painting and sculpture to conceptual art of the 1970s.

Nakahara Yūsuke also inferred this turning point in the art exhibition, stating the following about the "Human and Matter" exhibition⁹:

I could not completely apply my current concern about contemporary art to the form of "making an exhibition." In other words, I had a hunch that the form of "making an exhibition" itself might be at a turning point now.

⁸ For example, Kitagawa Furamu assumed the post of the general director, and five members, including Nakahara Yūsuke, acted as art advisers in the first Echigo-Tsumari Art Field (*Daichi no geijutsusai*). The executive committee was composed of the governor of Niigata Prefecture, mayor of each town in Tsumari district, each chamber of commerce and industry, and each agricultural cooperative association.

⁹ Nakahara Yūsuke, "Tokushu Mikan naru mono no katei kara: Gendai bijutsu no shuppatsu to tenkai 9 soshite, tatemono ha kieta" [Special future, from a process of an incomplete thing: the departure and development of contemporary art, 9, and a building vanished], in *Bijutsu Techō* 428 (Tokyo: Bijutsu Shuppansha, January, 1978): 192.

Debates on “making an art exhibition” such as this frequently occurred in art magazines in the 1970s. The author found over 41 articles on the way of “making an art exhibition,” including the International Art Exhibition, Japan, and the Contemporary Art Exhibition of Japan in art magazines of the 1970s. For example, Minemura Toshiaki, Hirai Ryōichi, Yamaguchi Katsuhiro, and Hariu Ichirō held a round table to discuss the meaning of exhibitions in 1975. This study focuses on the following remarks by Hariu and Minemura¹⁰:

[Hariu] Historically, the “Human and Matter” exhibition in 1970 had one peak, in which we thoroughly resolved every problem: a commissioner system, the way of selecting artists, and an award. However, the organizer only felt that a few audience members entered the exhibition history.

[Minemura] I agree. Organizers of exhibitions recognize that an exhibition implies that objects are displayed in a venue in an orderly manner. They always watch out to make a place where Japanese artists and critics meet artists from foreign countries because they deviate from making exhibitions.

Yoshida Minoru’s performance was questioned by the selection committee of the 14th Contemporary Art Exhibition of Japan in 1979. Consequently, he was not selected. The weight and size limits of displayed work were called into question from the 1970s onward, and the steering committee debated the problem.

As mentioned above, the Japan Ushimado International Art Festival emerged as a response to problems with art exhibitions. In particular, symposiums and meetings played an important role in the Japan Ushimado International Art Festival. Traditional art exhibitions faced the challenges of “comprehensive” display and selecting artists and a genre-section system such as painting, sculpture, printing, setting themes, and aiming to keep the venue open-air.

The persons concerned had expectations of open-air sculpture exhibitions in the contemporary period, for new representation with large places in open-air and the relationship with sites at the beginning, but they also had the same structural problems as the International Art Exhibition, Japan: The conservatism to “art” as an institution, involving the system of displaying independent artworks and appreciation for them, and “a comprehensive display by a selection system.” For example, in the 802 issue of *Mizuwe* in February 1971, Inui Yoshiaki, an art historian and had held selection committees of open-air sculpture exhibitions around the Kansai district, stated the following¹¹:

¹⁰ “(Zadankai) Soubanashugi wo koete: Gendai bijutsu ni okeru tenrankai no imi, Minemura Toshiaki, Hirai Ryōichi, Yamaguchi Katsuhiro, Hariu Ichiro” [Roundtable discussion] Beyond the across-the-board principle: The meaning of exhibition making in contemporary art], in *Bijutsu Techō* 396 (Tokyo: Bijutsu Shuppansha, July 1975): 41-42.

¹¹ See Inui Yoshiaki, “Futatsu no gendai chōkoku ten” [Two contemporary sculpture exhibitions], *Mizuwe* 803 (Tokyo: Bijutsu Shuppansha, December 1971): 84. This issue was debated even in 1981, when the city of Ube held a symposium on an open-air sculpture exhibition on a nationwide scale for the first time (See, “‘Yagai chokoku’ saikentō” [Reconsidering “Open-air Sculpture”], *Geijutsu shinchō* 32 (Tokyo: Shinchōsha, November 1981): 2.

While I appreciate the artworks at the venues of Hakone and Ube, I cannot restrain myself from considering an open-air sculpture exhibition like those old-fashioned ones, because I think that we cannot anticipate any new developments in the way of bringing artwork produced at other places individually into open-air venues and juxtaposing them with nature.

Art magazines from that period confirm that the same criticism occurred in various open-air sculpture exhibitions and that they were not much different from exhibitions at the Tokyo Metropolitan Art Museum in terms of selection, setting a theme, and prize system. Considering this viewpoint, we can see that artists and artworks selected for the Japan Ushimado International Art Exhibition correspond with the contemporaneity of transiting from paint and sculpture to conceptual art, attaching importance to site and space. Furthermore, the exhibition form in the Japan Ushimado International Art Exhibition not only responded to installations beyond genres and multiple representations in galleries and specific exhibitions for contemporary art, but also aligned with the transformation of the concept of sculpture in the 1970s, which related to sites¹². Moreover, the transformation of the art exhibition itself occurred in the case of the Japan Ushimado International Art Exhibition. This festival held the Tang dance (*Karako Odori*) and the Sword Odori (*Tachi Odori*) in the “Festival of Sound and Light” and “Taking a Walk to Wells,” as regarding “displaying artworks” as the main shaft. Many stalls by local women’s associations, lectures, round-table talks, and symposiums were held, as well as poetry readings, and chorus and ensemble performances. Thus, the peculiarity of the Japan Ushimado International Art Exhibition has two opposite points: the response to the “art” institution in the center, relating to the concepts of “artwork” and “display,” in contrast, the connection to the cultural value system peculiar to Japan. It is composed of the vector of “regionality” and “climate,” different from the “art” institution. Here, the role of large-scale art exhibitions in the 1980s in postwar Japan and structural paradigm changes are presented.

4. A theoretical point on an open-air art exhibition in the 1980s Japan

Thus, this study can partly clarify the framework of a Japanese art institution—the relationship between artists, artwork, and audience, and the intention, by examining the historical position of the Japan Ushimado International Art Exhibition from the perspective of art exhibition history in postwar Japan, especially the history of large-scale art exhibitions applying an annual or biennale system.

That is, the structures of large-scale art exhibitions have experienced phase changes from a display-dragging art institution to two-layer structures in relation to a specific site in time and

¹² This does not mean that the center in the 1980s did not respond to contemporaneity on the problems regarding the form of artwork and art exhibitions. In the 1980s, Japan peaked at the establishment of art museums. For example, the Seibu Museum of Art (renamed “the Sezon Museum of Art”) was opened in 1975. Moreover, the Hara Museum of Art was opened in 1979 and had taken contemporary art up early. Although the activities of these museums were rather notable, the appearance of conceptual artwork had led to the relativization of “art museums” as a space for display.

space, or in other words, the aura of regionality around it. It seems that the concept of artwork in the Japan Ushimado International Art Festival corresponds with the Krauss' theory mentioned above, because this festival assumes a cutting-edge position, which puts emphasis on a contemporary movement. However, the structure of art exhibitions that held the display of artworks itself had changed. Considering the Chinese-style dance (*Karako Odori*) and Taking a Walk to Wells (*Ido Meguri*), this festival not only is an "art exhibition," but also connects to a different context. This connection is probably due to the fact that Japan adopted the "art" institution derived from the West. The Japanese art world expands, but the intention of "crossing the border" with "art" operates "lightly," and does not converge with it. It is true that the practice in Ushimado may be local and on a small scale, but it applies to the Gutai Bijutsu Association (*Gutai Bijutsu Kyōkai*) and Hi Red Center and so on. However, the issue of an art institution derived from the West intervenes in the Japanese art world. Moreover, it includes a deviation from the institution. That is, the Japanese art world has the intention of deviation rather than expansion, which relates to the problem of Japanese cultural context often expressed since the modern era.¹³ I want to mention that just the intention of the deviation from art as an institution seems to represent an aspect of post-modern in Japan, which does not belong to the Western sphere.

Although we can refer to Kenneth's Frampton theory of critical regionalism as a theoretical study on post-modernism, his intention seems to be a reconstruction of modernism, and the vector toward the maintenance or convergence of value concepts of art and architecture, which the West had led, operated, and did not cross the border. We can see a new form of art exhibition in the Japan Ushimado International Art Festival. It is not only an international exhibition, but also a site for reconsidering a local culture. That is, we can see multistory structures of an art exhibition: a "display" and "informing a culture." As a result, the role of art exhibitions has changed.¹⁴

When we consider the difference between Japan and contemporary countries overseas from the perspective of art, we recall the Münster Sculpture Project and social sculpture by Joseph Beuys, via site-specific in the 1960s and earth work in the 1970s. However, we should pay attention to the intention of the party concerned, which is based on open-air art activities. In the vector, the converging power toward artwork, contained in institutionalized art, operates by expanding the concept of art.

Conclusion: Changes in the adoption of the institutionalized art, and regions

This study clarified the whole of the Japan Ushimado International Art Festival, regarding which we had only fragmentary materials before, and its leading property. The study also

¹³ Kenneth Frampton, "Towards a Critical Regionalism: Six Points for an Architecture of Resistance," in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster (New York: The New Press, 1998), 17-34.

¹⁴ The problems of tension toward and deviation from an "art" institution in Japan are more obvious by comparing the structure of the Japan Ushimado International Art Exhibition with other contemporary open-air art exhibitions. In addition, the viewpoints on regionality and individuality have been debated actively in the field of Japanese culture. I would state my viewpoint in another manuscript written as a sequel.

examined the transformations in open-air art exhibitions and their context in Japan in the 1980s.

Although the transformation of art from formalism to conceptual art had led to inquiries about art exhibitions in the 1970s Japanese world of art, the Japan Ushimado International Art Festival, situated in a region, geographically and ideologically showed a response to problems the center had experienced. That is, the Japan Ushimado International Art Festival clearly showed a sense of contemporaneity as an international art exhibition. The festival did not apply a comprehensive display or genre-section system by conventional autonomous artworks, but was fused with other genres—permitting on-site work, installations in various spaces and sites, and performance, drama, and music, which were reserved in the “center” before.

Moreover, in contrast, it had the intention of getting involved in the vernacular contents of Ushimado or Asia as an art exhibition. Though it is an international art exhibition, the Japan Ushimado International Art Festival connected to local culture in Ushimado, such as Japanese-style Drum (*Wadaiko*), the Chinese-style dance (*Karako Odori*), Taking a Walk to Wells (*Ido Meguri*), lectures and poetry readings in the “Festival of Sound and Light” as well as symposiums in the field of “art,” and formed a cultural gathering situation, some kind of “Hare” space. It regards “displaying artworks” as a main shaft, but the diversity and multiple layers, involving the intention of “crossing the border” with “art” institution, are noteworthy characters of the Japan Ushimado International Art Festival. We can regard this transformation of an art exhibition in the 1980s as one aspect of post-modern phases of art exhibitions in postwar Japan—from an art museum to an open-air exhibition, and from an art exhibition to an art festival. It is clear that such a situation is a sign of the appearance of emerging large-scale art exhibitions from the 2000s onward.

Thus, we can grasp the situation “from art museum to open-air field” in postwar Japan and clarify its art historical position through the history peculiar to Japan, examining the history of art exhibition-making, that is, the transformation of art exhibitions, as well as the fields of public art, culture policy, and design.

Table 1. The Summary of Changes of the “Japan Ushimado International Art Festival”

Period	1984, 1st: The First Exhibition For Artistic Experiment, November 2-4	1985, 2nd: The First Ushimado International Biennale, November 2-4	1986, 3rd: The Second Exhibition For Artistic Experiment, November 1-3	1987, 4th: The Second Ushimado International Biennale, November 1-3
Theme	Human, Sea, and Olive	Human, Sea, and Olive	Drama and Space	Sculpture and Space
Venue	The whole olive garden	The Ushimado Bay Breakwater, The large hall, with one hundred-mat of the West Hattori Family, The Three Goddesses Square, The hill of the olive garden, The warehouse of the East Hattori Family	The whole olive garden, The warehouse of the East Hattori Family, Ushimado Bay (undersea)	The whole olive garden, The warehouse of the East Hattori Family, Ushimado Bay (undersea), Old Chūgoku Bank, The General Welfare Center of Ushimado-cho
Artist	The Open-Air Experimental Exhibition of Sculpture	Daniel Buren <i>The 200 striped flags in Ichimoji Hato Pier</i> Five Differently Shaped Windows on the Slopes of the Olive Groves Ulay/Marina Abramović <i>Modus Viendi</i> <i>Nightsea Crossing</i> Matsuzawa Yutaka (Performance) <i>A Storehouse of ψ</i> <i>This place was under the sea 200 million years ago</i> Kosugi Takehisa (Performance) <i>Scattering of 54 Sounds</i> <i>Solo Violin Performance</i> Shinoyama Kishin <i>Shinorama Showing</i>	Kara Jurō <i>Jōkyō Gekijō, “Shōjo Kamen”</i> The Open-Air Experimental Exhibition of Sculpture (Shikokugakuin University) Ishii Nagako, Takezaki Chika, Koyama Yasuo, Yamaguchi Shigeki (Fukuoka University of Education) Matsuo Kanako (Artist living in Tokyo) Harry Lambert (Artist from Greece) Dia Anastasiadou (Special Exhibition) Takama Natsuki, Toyohira Yoshio	Giuseppe Penone <i>Gesto of An Olive</i> <i>Potato</i> <i>A Stone Board on an Olive Tree</i> Joel Shapiro <i>Plaster Torso No.1</i> <i>Plaster Torso No.2</i> <i>“A Japanese Chessman” in iron</i> Muraoka Saburō <i>Ushimado ·Oxygen7</i> Suga Kishio <i>Sharing of an Area-with Wood, Iron and Stone</i> <i>Sharing of an Area-with Wood</i> <i>Sharing of an Area-with Iron</i> <i>Surroundings of Consciousness</i> <i>Bridge of Distance</i> <i>Vertical Concentration-with Stone</i>
	Tokyo University of the Arts: Okuno Hiroaki, Kobayashi Akira, Kumaya Yūko, Nomura Kazuhiro, Watanabe Shinji Kyoto City University of Arts: Sugiyama Masayuki, Fuji Hiroshi, Matsui Shirō, Takahashi Satoru, Masuda Makiko Okayama University Faculty of Education: Kobayashi Shō, Takama Jun, Nitō Makuharu, Takahashi Hideaki, Jikō Shingo			
Symposium, Event, etc	Symposium	Symposium	Teach-in	Teach-in
	Chairman: Chiba Shigeo Akasegawa Genpei, Ikeda Masuo, Asada Akira, Inui Yoshiaki, Miake Riichi, Shin Gisu, Fujii Hiromi, Matuzawa Yutaka, others	Chairman: Kimura Yōichi Ito Shunji, Shinoyama Kishin Chiba Shigeo, Yamaguchi Katsuhiro Carl Loeffler, Horiuchi Masakazu Ikeda Masuo	Chairman: Chiba Shigeo Kara Jurō, Arashiyama Kazaburō, Matsuzawa Yutaka, Toyohira Yoshio, Miyata Mayumi, Shimada Masahiko, Ikeda Masuo, Takama Natsuki, Nagasawa Masumi	Theme: Ushimado and Culture - A Prospect (at the Ushimado General Welfare Center) Chairman: Hariu Ichirō Nakazawa Shincihi, Nishie Masayuki, Odajima Gorō, Wakakuwa Midori, Ikeda Masuo
	Festival of Sound and Light	Festival of Sound and Light	Festival of Sound and Light	Festival of Sound and Light
	Performance, Kurashiki Public Drum, Sound Hiking	Theme: “Festival of Peoples, the Sea and Olives” (Nov. 2nd and 3rd from 7pm to 8pm) Japanese drum, A guitar quintet	Female shaman dance (<i>Sho, Mikomai</i>), Harp, Doragon Drums of Zentsūji Temple (<i>Zentsūji Ryūjin Daiko</i>), Olive Chorus and Orienteering of Sound (by a local chorus group)	<i>Bitcchū Kagura,</i> <i>Wakenokiyomaro taiko,</i> <i>Karako Odori, Tachi Odori</i>
				Taking a Walk to Wells (Ido Meguri) Making a Ikoma, Art shop, Stalls

Organization	Honorary Adviser: Shinchi Isamu, Hattori Tōru, Kaitō Hideo President Producer: Hattori Tsuneo Director: Okazaki Tamako Commissioner: Chiba Shigeo	Adviser: Matsuzawa Yutaka, Hatake Akio Lighting & Sound: Kagaya Yoshinosuke Chief Staff: Kunii Yasuhiro Staff, Student volunteer Local volunteer, Volunteer

(Continued on the next page)

Period	1988, 5th: The Third Exhibition for Artistic Experiment, November 3-6	1989, 6th: The Third Ushimado International Biennale, November 3-5	1990, 7th: The Fourth Exhibition for Artistic Experiment, November 2-4	1991, 8th: The Fourth Ushimado International Biennale, November 2-4	1992, 9th: The Fifth Exhibition For Artistic Experiment, November 1-3
Theme	Performance and Space	The Development of Young Asia	Light and Space	Seeking Invisible Space	From Various Places
Venue	The whole olive garden, Honrenji Temple	The whole olive garden, Lumber room, The General Welfare Center of Ushimado-cho, The Three Goddesses Square	The whole olive garden, The Old Chūgoku Bank, The International Exchange Villa	The whole olive garden, The warehouse of the East Hattori Family, The Old Chūgoku Bank, The International Exchange Villa, The whole area of Ushimado-cho	The whole olive garden, The International Exchange Villa, The Old Chūgoku Bank, The Three Goddesses Square Eiraku Hall
Artist	<i>Butō</i> : Ohno Kazuo, Ohno Yoshito, Delphine Hurel, Milan Sladek, others	Myun-jae Yoon (South Korea), <i>Morning</i> Sung-mu Cho (South Korea), <i>Aspects of a subject-89-II (Dream of Nature)</i>	The Fourth Experimental Exhibition of Art Takiguchi Tomoyuki, Kinoshita Tomoko, Kondō Ayumu, Katō Rikiya, Nishizawa Risa, Sakazaki Ryūichi, Takamura Makiko	Anish Kapoor <i>VIRGIN</i> <i>The Earth</i> Gottfried Bechtold <i>MADER</i> Nomura Hitoshi <i>COWARA</i> Kawamata Tadashi <i>Favela in Ushimado</i>	The Fifth Experimental Exhibition of Art Kawabata Kōichi (Nagaokakyō): sand Xuan Chāng-guó (South Korean): iron Yonetani Eiichi (Yokohama): resin, color Matsuda Shōichi (Tokyo): iron Miyata Yōko (Hiroshima): plate glass, resin, color Special Guest: Terada Takehiro (local Okayama): stone Takahara Yōchi: print
	The Open-Air Experimental Exhibition of Sculpture	Cheng-Hsun Cheng (Taiwan), <i>Top</i> Marli Wu (Taiwan), <i>Asia</i>	Special Artist: Cai Gun Qiang <i>Fetal Movement I, II, III, IV</i> Kim Chang-Young <i>SAND PLAY 9011-D</i> <i>SAND PLAY 9011-A</i> <i>SAND PLAY</i>		
	Six artists from seven universities, three local artists, Special participating artist: Takahashi Kōetsu, <i>Tears From Heaven</i> ; Nagasawa Nobuho, <i>KIVA</i>	Kenmochi Kazuo (Japan), <i>untitled</i> Kawashima Kiyoshi (Japan), <i>The Fourth Chapter of Memory</i>			
Symposium, Event, etc	1988 Teach-In	Symposium	Special Event	Symposium "Talking About Culture in Ushimado"	Colloquium (At: the International Exchange Villa, November 3)
	Odajima Gorō, Matsuzawa Yutaka, Reisen Lee, Takahashi Kōetsu, Odajima Yūshi, Ikeda Masuo, Nukina Seitei	Abe Nobuo, Kuroda Raiji, Ikeda Masuo, Yong-sun Kim, Cuo-qiang Cai, Chiba Shigeo, Rita Y.C. Chang (The first day: at the Ushimado General Welfare Center, The second day: at the Three Goddesses Square in the olive garden)	"The Blank Space of a Book: One Hundred Books in the Art Shop" (At: the International Exchange Villa): Kikuchi Nobuyoshi, Washida Kiyokazu	Poetry Reading: Shiraishi Kazuko, Kang Tae-Hung	Theme: Art and Technology Takahara Yōichi, Tanemura Suehiro, Miwa Makoto, Kaneda Hiroshi
				Round-table Talk at the International Exchange Villa	Lecture
				Nakamura Shinichirō, Yamamoto Itarō, Ikeda Masuo, Saki Erinu, Masago Noriko	Motofuji Akiko "The Physical Expression: Tracking the Stream of Hijikata Tatsumi" (At: Eiraku Hall, November 2)
	Festival of Sound and Light	Festival of Sound and Light	Lecture (At: the big hall of Eiraku Gakuen)	Lecture and Three-person Talk (At: the International Exchange Villa)	Olive Chorus, the brass band of the Ushimado junior high school (At: the Roman Hill, November 1)
	<i>Hinase Jinkurō Daiko</i> , <i>Tachi Odori</i> , Sound Orientaling, <i>Karako Odori</i> , Olive Chorus, <i>Himawari</i> Chorus, <i>Kabuyama</i> Chorus	Korean folk song "Matan Noli", <i>Kurashiki Tenryō Daiko</i> , <i>Karako Odori</i> , <i>Tachi Odori</i> , Special musical performance: Indian Music	Miyawaki Aiko "Workshop Lecture", Nishibe Susumu "Society and Art", Ikeda Masuo "The Japan Ushimado International Art Festival up to the Seventh"	Peter Weiermair Namba Hideo, Chiba Shigeo (interpreter)Kiri-hara Yuiko	Awarigō Tachi Odori
				Festival of Sound and Light	
				<i>Bitcchū Kagura</i> , <i>Awarigō Tachi Odori</i> , Olive Chorus, <i>Karako Odori</i> , <i>Tachi Odori</i> , <i>Himawari</i> Chorus, Stall	Ayaura Tachi Odori
		Taking a Walk to Wells (Ido Meguri)	Aurora Festival	Taking a Walk to Wells (Ido Meguri)	Taking a Walk to Wells (Ido Meguri)
		Making an Ikoma	Chor Schon: a great chorus of a hymn by forty members		
		Pre-Concert and Talking Time			
		Violin concert			

Organization	<p>Executive Committee: Ushimado-cho, Ushimado Tourism Association, Ushimado-cho Board of Education, Ushimado-cho Fishermen's Cooperative Association, Ushimado-cho Chamber of Commerce and Industry, Ushimado-cho Agricultural Cooperative Association, Ushimado-cho Women's Association Liaison Council, Ushimado-cho Youth Association, Ushimado Post Office, Ushimado Tourism Development Co., Ltd., Kyowa Carbon Co., Ltd., Kyokuto Note Co., Ltd., Kinkai Salt Industry Co., Ltd., Sabukaze Tougeinosato Foundation, Nagahama Agricultural Cooperation Association, Nippon Olive Co., Ltd., Nippon Olive Garden Co., Ltd., Hattori Product Limited Partnership, Yanmar Shipbuilding Company Co., Ltd.</p> <p>Support: Embassy of the Netherlands, Embassy of France, Greece Government Tourism Bureau, Ohara Museum of Art, Okayama Prefectural Museum of Art Okayama Orient Museum, NHK Okayama Broadcasting Station, Sanyō Broadcasting Station, Setonaikai Broadcasting Station, Nishinippon Broadcasting Company, Limited, TV Setouchi Broadcasting Co., Ltd., Okayama Broadcasting Co., Ltd., Sanyō Newspaper Company, Others: cooperation</p>
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Table 2. The Summary of Large-Scale Art Exhibitions Concerned with this Paper

	Exhibition	Period	Organizer	Management	Selection	Display, Location	Main genre
The postwar period	The Yomiuri Independent Exhibition	1949-1964 (total 15 times)	The Yomiuri Newspaper Company	artist	non-judgment, free exhibit	Museum	painting, sculpture, print, photograph *molding
	The International Art International Exhibition, Japan *1	1952-1990 (total 18 times)	The Mainichi Newspaper Company	art critic	invitation, competition	Museum	painting, sculpture, print *plane, three-dimensional object
	The Contemporary Art Exhibition of Japan	1954-2000 (total 29 times)	The Mainichi Newspaper Company	art critic, artist	invitation, competition	Museum	painting, sculpture, print *plane, three-dimensional object
1960s-	The Exhibition of Contemporary Japanese Sculpture*2	1965-(up to the present, the 27th in 2017)	The Mainichi Newspaper Company, Ube City	art critic, artist	invitation, competition	Tokiwa Park in Ube City of Yamaguchi Prefecture	sculpture
	The Contemporary Sculpture Exhibition in Kobe Suma Detached Palace	1968-1998 (total 15 times)	The Mainichi Newspaper Company, Kobe City	art critic, artist	invitation, competition	Kobe Suma Detached Palace	sculpture
	The Contemporary International Sculpture (Hakone Open-Air Museum)	1969, 1970 (total 2 times)	The Hakone Open-Air Museum, The Sankei Newspaper Company, private capital	art critic	invitation, competition	The Hakone Open-Air Museum	sculpture
1980s-	The Hamamatsu Open-Air Art Exhibition	1980-1987 (total 6 times)	participating artist	artist mainly	relationship with artists	Seashore, sand dune (Hamamatsu of Shizuoka Prefecture)	three-dimensional object, performance
	The Japan Ushimado International Art Festival	1984-1992 (total 9 times)	artist (Hattori Tsuneo), private capital, local government	curator team	invitation	The whole Ushimado-cho	three-dimensional object, performance, drama, symposium, etc.
	The Hakushū Summer Festival*3	1988-1998 (total 11 times)	artists based around the dancer, Tanaka Min	artist mainly	relationship with artists	The whole Hakushū-cho of Yamanashi Prefecture	dance, three-dimensional object, performane, farming, workshop, etc.
	Open-Air Art Exhibitions by Shiga-Prefecture Artists Organization	1981, 1984	local artists in Shiga Prefecture	artist mainly	invitation, competition	Lakeshore (Shiga Prefecture)	sculpture *three-dimensional object
		1900, 1991	local artists in Shiga Prefecture	artist mainly	relationship with artists	Okishima, Katata (Shiga Prefecture)	plane, three-dimensional object, music, performance, literature, etc.
2000s-	The Echigo-Tsumari Art Field: The Echigo-Tsumari Art Triennale	2000 (after this, held every third year)	six municipalities in Echigo-Tsumari district	curator team	invitation, competition	The whole Echigo-Tsumari district (Niigata Prefecture)	plane, three-dimensional object, performance, video, workshop, symposium, etc.

	The Yokohama Triennale	2001 (after this, held every third year)	Yokohama City, private capital, The Japan Foundation (first to third time)	curator team	invitation	The whole Minatomirai district (Yokohama City)	plane, three-dimensional object, performance, video, workshop, symposium, etc.
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*1 Commonly called “Tokyo Biennale.” This first to tenth exhibition had travelled throughout Japan. (The Contemporary Art Exhibition of Japan, as well)

*2 Renamed “UBE Biennale” from 2009 onward.

*3 Renamed “Art Camp, Hakushū” from 1993 onward.