

Rural Development and Contemporary Art: A New Cultural Heritage

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Abstract— The object of this research is rural development and contemporary art, using the well-known Japanese Echigo-Tsumari Art Triennale (ETAT) as a case study. Through sociology and anthropology, analyze the potential relationships and connections between them, such as how contemporary art promotes rural development, and how their cooperation forms new cultural heritage.

Keywords— Rural development, Contemporary art, Art heritage, Art sociology, Art anthropology

I. INTRODUCTION

In recent years, rural development has been a hot topic, not only in Europe, but also in Asia. For example, in China, due to rapid urbanization and economic development, more young people are choosing to leave the countryside and enter the cities. On the one hand, it increases the urban population and reduces the rural labour force. This has not only led to the deterioration of the rural economy, but the cities have also surrounded the countryside upside down, leading to a reduction in rural land and changes in the demographic structure.

“... The urban – rural interactions often serve the dual purpose of stimulating the socio-economic development of rural areas and promoting urban renewal and environmental sustainability through the exploration of traditional knowledge sources. These partnerships have been fruitful in some respects and challenged and problematic in others. ” (Jurriëns, 2019)

As the quote says, urban-rural interaction can stimulate social and economic development in rural areas, and exploration of traditional knowledge resources can promote urban renewal and environmental sustainability, which has a dual benefit for development. rural. As a "new" approach, contemporary art, in my opinion, can promote rural development from another aspect.

II. THE RELATIONSHIP BETWEEN CONTEMPORARY ART AND RURAL DEVELOPMENT

It is difficult to imagine a world without art, and the result of art that drives rural development is immeasurable. We can

look at the current art market. The art economy develops day by day, and as rural areas with more territories should also include the art economy. From the perspective of rural development goals, art can not only boost economic development, but also increase the cultural atmosphere and aesthetics of rural areas.

“... Population migration and persistent poverty are contributing to a widening urban-rural divide in many states. By using the creative sector - specifically, arts and cultural assets - governors have a viable approach for strengthening economic opportunities and vibrancy into rural communities. Arts and culture have long been part of urban rejuvenation efforts. ” (RURAL PROSPERITY THROUGH THE ARTS & CREATIVE SECTOR A Rural Action Guide for Governors and States Produced in partnership with the National Endowment for the Arts About the National Governors Association (NGA) and the NGA Center for Best Practices, n.d.)

Art and culture are part of the renaissance, and rural areas need such a vibrant renaissance. As I said, art is not just about driving economic development. The relationship between rural development and art is positive and beneficial. For example, many art festivals are held in the countryside, in this sense, it can refer to many Japanese art festivals. There are four main questions in the relationship between art and rural development: how art intervenes in the countryside, how art discovers the countryside, how art reconstructs the countryside, and how art revives the countryside.

Not just academics, artists and rural residents, everyone should think about this issue together, how to truly develop the field. And this problem exists in all countries, because globalization is inevitable, and globalization will bring more problems and consequences, if we only focus on immediate benefits, and abandon local residents and territories, and their Culture, then we will only get results. devastating.

“... Our aim is threefold: a) to forward thinking about the rural in wider dialogues on culture; b) to offer a different conceptual framework for considering the value of culture and in so doing broaden debate on what culture of itself may contribute to ‘the good life’; and c) to challenge the narrow instrumentalism of culture as a delivery mechanism for other policy agendas. ” (Scott et al., 2018)

In the article by Karen Scott, Frances Rowe and Venda Pollock "Creating the good life? A welfare perspective on cultural value in rural development", three points are written, which in my opinion are very useful, because what is a good life is in line with rural development.

As the article said, thinking about rural areas in a broader cultural dialogue is what we need now, because rural areas are not just rural areas, that is, no rural area is isolated, including its culture and territory. In my opinion, the broader dialogue can be interdisciplinary or intercultural. Rural development requires dialogue between different forces and art has power and energy.

A different conceptual framework is that generally when considering rural development, most of the time they only pay attention to economic benefits and political values, ignoring the people-oriented issue. Rural development is not a temporary issue, but a long-term one. There must be a consideration of sustainability and ecology.

"... Factors that seem pivotal in building long-term sustainability for arts and creativity in rural communities include:

- Appreciation of local culture, history and heritage, local people, assets and characteristics.
- Enthusiastic local leadership, positive attitudes, local entrepreneurship and investment.
- Right timing and a focus on retaining young people through employment, recreational, and educational initiatives." (Dunphy, 2009)

In Kim Dunphy's article, three points are raised. How to establish the long-term sustainability of art and creativity in rural communities is not only the culture itself, but also the different efforts of the government, the public, the local population and the youth. Art and rural development ultimately and most importantly communicate with the local area to stimulate a new vitality in culture.

III. CASE STUDY: THE ECHIGO-TSUMARI ART TRIENNALE (ETAT)

ETAT is the best-known Art Triennial in Asia today, and it is also an example of integration.

"The Echigo-Tsumari Art Triennale (ETAT) is one of the largest art festivals in the world as well as the pioneer of regional art festivals taking place across Japan. It has provided an alternative way to explore satoyama following artworks as guiding lights which has received a great attention both within and outside Japan as a leading practice of community building by art." (About ETAT | Echigo-Tsumari Art Field, n.d.)

The people of Echigo-Tsumari Art Field promote the development of their communities through agriculture and art, thus forming a general artistic field. This is not only a victory for art, but also a victory for cultural integration, integrating agriculture and art. Art is no longer the art itself, but the unique culture of local residents.

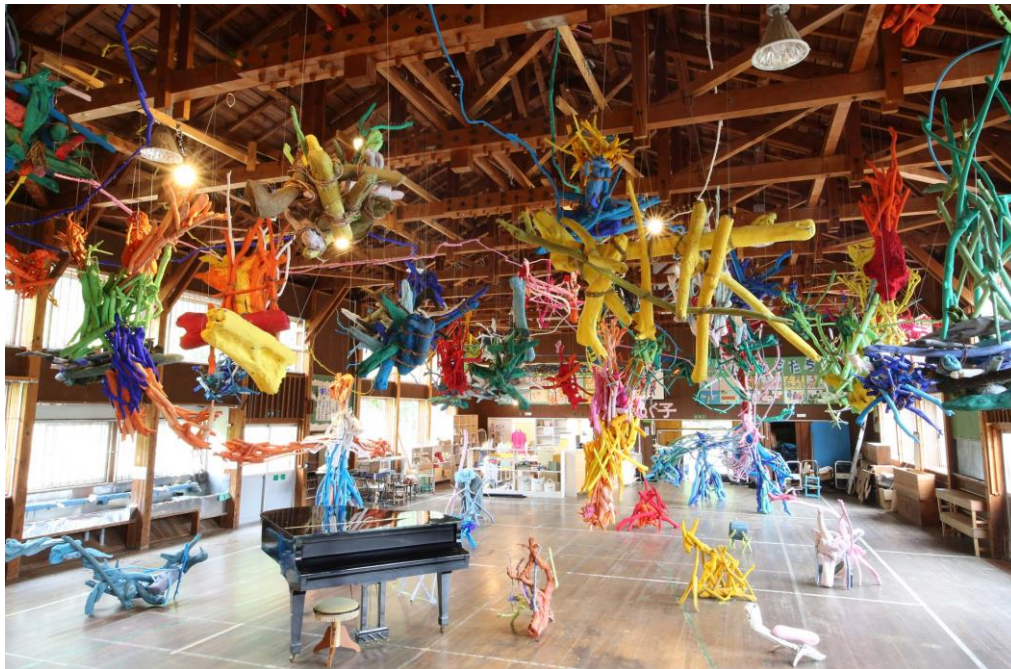


Fig. 1: ETAT <https://www.echigo-tsumari.jp/assets/img/about/index02.jpg>

ETAT has several concepts that are very important. Based on these concepts, ETAT has developed a series of projects to promote regional and rural development.

"1. Humans are part of nature

2. A journey to explore the Satoyama landscape following the works of art as guiding lights

3. Cooperation beyond generations, regions and origins

4. Make what exists an alternative value.

5. Unique central facilities
6. Art of living
7. Global / Local "(About ETAT | Echigo-Tsumari Art Field, n.d.)

These seven concepts fully summarize the concept and purpose of ETAT. The first point is that humans are part of nature, because as local residents, when the art festival craze wears off, the artworks left behind are the best to become part of the local area, and the Sustainability concept is also a very important part of rural development.

The second point is to combine art and tourism, this is also an application where rural development and art can be combined well, or it can be a profitable application, because tourism can bring economic benefits to the local area and promote the local area. The most important thing for economic development is to strengthen local visibility.

The third point is that intergenerational, interregional and transversal cooperation is also necessary for rural development. In fact, I believe that this point proposed by ETAT is not only a necessary concept for artistic integration, but also a rural development in itself. The concept of necessity, as I mentioned in the first part of the relationship between contemporary art and rural development, must be a multifaceted cooperation and a cross-cutting mutual benefit.

"ETAT activities taking place throughout the year are made possible by supports and co-operations by various people. We always welcome supports from companies, organizations and individuals. " (About ETAT | Echigo-Tsumari Art Field, n.d.)

The fourth and fifth points can be considered as the integration of the art of the field itself and based on the daily life and the needs of the residents, to promote local development. The sixth and seventh points raise the art of life and globalization, localization, because art comes from life, and for local residents, all the things and concepts of the art festival have been fully integrated into them.

IV. FUTURE PROSPECTS: A NEW CULTURAL HERITAGE

When art and rural development really come together, it is a new cultural heritage. From this perspective, it can be viewed as a future prospect or a beautiful prospect. When art is integrated into the countryside and continues, and local residents practice the better life attitude, the economy is fueled by arts tourism. Like the Echigo-Tsumari Art Triennial, a complete ecological bond has been formed.

Echigo-Tsumari Art Triennial has developed different models that can be used as reference by rural areas around the world, especially Asian countries. They developed an online store to sell crops and various artisan products, which is not only a guarantee for the life of local farmers, but also in line with the development of the times and technological innovation.

Finally, I believe that the combination of art and rural development is necessary and feasible, and we have so many successful examples of practice, I believe that this will become

a unique rural development model in the near future.

V. CONCLUSION

This research explores the feasibility and sociality of rural development and art practice by analyzing rural development and contemporary art, taking Japan's Echigo-Tsumari Art Triennial as a case study. Contemporary art can not only promote rural development, but also form a new cultural heritage. Rural development is an indispensable part of global issues. We must recognize the importance of rural development, and we can also lead rural development through contemporary art.

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