

10th Echigo-Tsumari Art Triennale

Open Call for Proposals

Supplementary Information

Please clearly state the category you are applying for in the "Application Category" field on the application form.

Example: 【A: Free Proposal】 , 【B-1: Akeyama Arts Center】 , 【B-4 : Ubusuna House】

**Proposals for new art installations
or performance works**

A : Free Proposals

Please propose artworks that are open to the local community and that align with the philosophy of the Echigo-Tsumari Art Triennale.

The Echigo-Tsumari Art Triennale is a project that has continued for a quarter century through the collaboration of people from different fields.

For details, please refer to Catalogues from previous ETAT, “Art Place Japan: The Echigo-Tsumari Art Triennale and the vision to Reconnect Art and Nature” (Princeton Architectural Press) and “Akeyama Arts Center” (Gedndai Kikakushitsu).

Artists

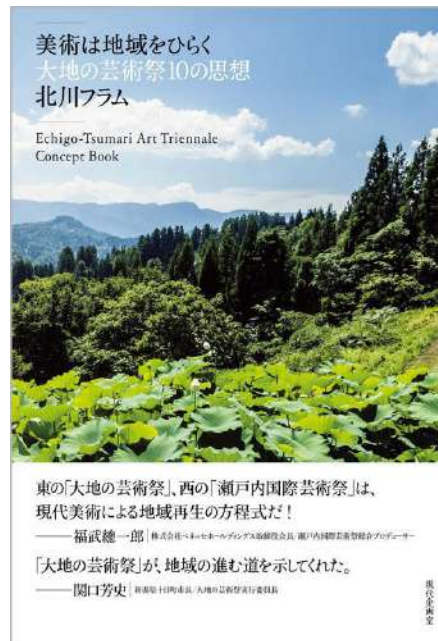
Government

Volunteers

Residents

Businesses

NPO



A : Free Proposals – Examples of past installation sites and projects

▼ Installation in abandoned houses



▼ Installation in closed schools



▼ Outdoor installations



▼ Installation in shopping street



▼ Performance works



▼ experience-based works



B-1 : Akeyama Arts Center

Proposal Eligibility and Contents

- Those who wish to actively learn about mountain techniques, lifestyles, and beliefs while creating.
- Those who can secure a certain period of stay in Akiyamago, as fieldwork is highly valued.

**Please specify your desired period of stay in the artwork proposal.*

Notes

It is acceptable to modify your proposal plan after conducting fieldwork.



B-1 : Akeyama Arts Center

About Akeyama Arts Center

The “Akeyama Arts Center” opened during the Echigo-Tsumari Art Triennale 2024, planned by Kitagawa Fram and supervised by Fukasawa Takafumi. The former elementary school building was renovated after being closed.

The project involved artists Yamamoto Koji and Matsuo Takahiro, who had been creating artworks in Akiyamago since 2022, with venue design by Korogaro Association / Sato Kengo. In addition, based on various themes, artworks were created by Inoue Yui (wisdom and techniques using mountain materials), Uchida Seira (beliefs and annual events), and Nagasawa Aoi (hunting culture), making a total of seven participating artists.

For more details, please refer to the book “Akeyama Arts Center” (Gendai Kikakushitsu).



B-2 : Artwork Proposals for Shinanogawa Hydropower of Tepco Renewable Power, Incorporated (Head Tanks Connected One Another or Penstock)

About Shinanogawa Hydropower of Tepco Renewable Power

Penstock

When constructed, it was one of Japan's leading hydroelectric power facilities, boasting the largest output in the East.

The penstock consists of five connected pipes, each about 3 meters in diameter, visible from the Kiyotsu Ohashi Bridge, running along the mountainside between Tokamachi City and Tsunan Town.

Head Tanks Connected One Another

A facility that channels water drawn from the Nishiotaki Dam in Iiyama City to the Shinanogawa Hydropower of Tepco Renewable Power.

It is a point where an underground waterway briefly appears above ground. Connected to it is a distinctive remnant structure from an abandoned dam construction, creating a unique landscape.

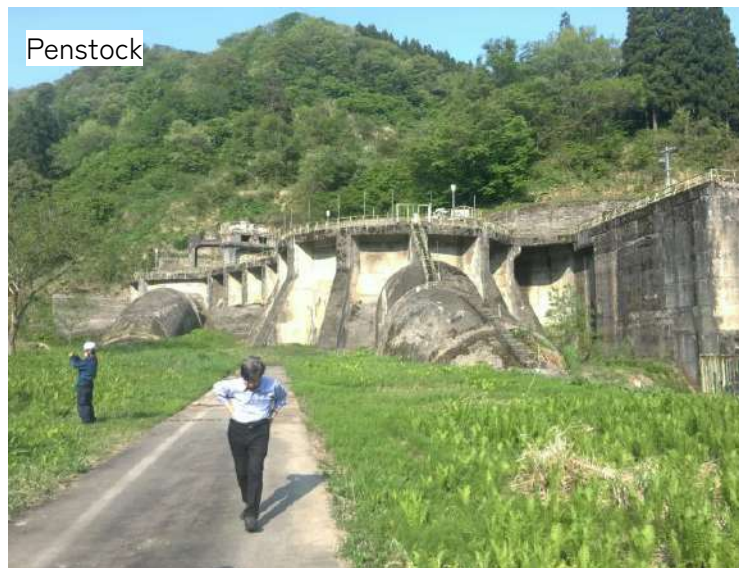


B-2 : Artwork Proposals for Shinanogawa Hydropower of Tepco Renewable Power, Incorporated (Head Tanks Connected One Another or Penstock)

Proposal Content:

- Proposals for outdoor artworks to be installed around two facilities owned by Tepco Renewable Power, Incorporated.
- Proposals for artworks that utilize the unique spaces created by Japan's world-class civil engineering technology.

**Please specify your desired exhibition site (Head Tanks Connected One Another or Penstock) when submitting your proposal.*



B-3 : Artwork/Activity Proposals Using Snow or Installed on Snow in Winter

About the Winter Program:

In Echigo-Tsumari, snow begins to fall in late December, and from January to March the landscape is completely covered in snow.

The snowfall, which can exceed 3 meters, is rare worldwide for an inhabited area. The snow here is heavy and wet, containing a high amount of moisture, leading to unique snow-related customs and seasonal work, such as snow removal.

The Echigo-Tsumari winter program seeks artworks and activities that allow participants to experience this overwhelming snow.

Scheduled to be held January–March 2027.

Proposal Content:

Artworks that allow participants to experience the characteristics of snow, such as whiteness, reflectivity, plasticity, accumulation, and slipperiness.



Projects to Enhance Existing Echigo-Tsumari Artworks

B-4・5 : Gannyu Area | Ubusuna House / The Placenta - Misyaguchi

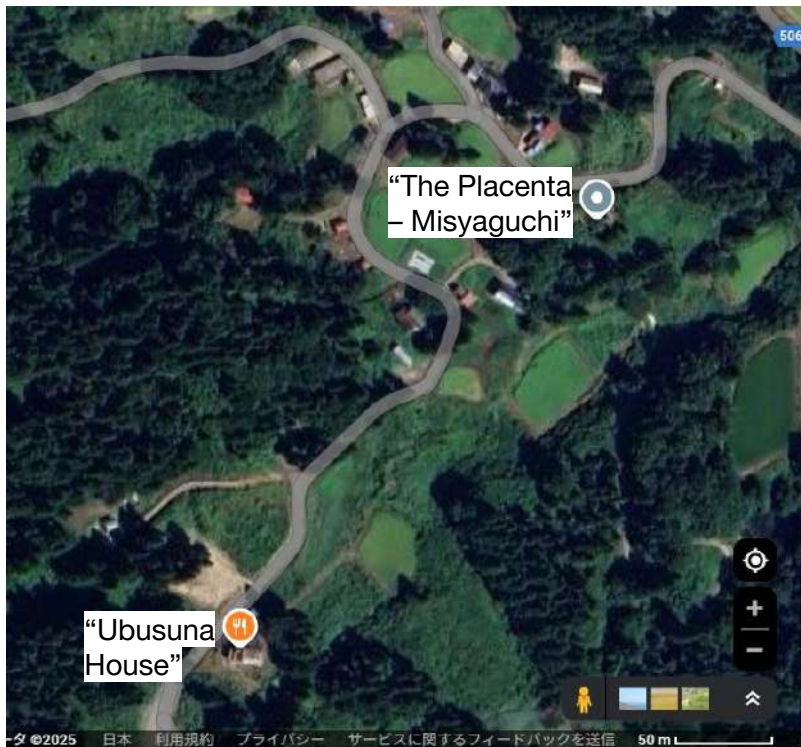
Distance between sites: 6 minutes on foot, 450 m

About Gannyu Area:

“Ubusuna House” and “The Placenta – Misyaguchi” are separate works, but both are themed around soil and located within walking distance in the same village.

Proposal Content:

Individual proposals for “Ubusuna House” or “The Placenta – Misyaguchi,” proposals for both, or proposals connecting the two works into a walking route through the village.



B-4 : Ubusuna House

About the “Ubusuna House”: Renovation design: Ando Kunihiro

A thatched-roof *Echigo-Chumon-zukuri* style farmhouse built in 1924, half-destroyed by the 2004 Chuetsu Earthquake, was revived through ceramics. When opened in 2006, works were exhibited under the production of Irisawa Yoshitoki.

The first floor features artworks such as a hearth, stove, sink, and bath, all created by leading Japanese ceramic artists, and serves as both artwork and restaurant, offering dishes made with local ingredients served in ceramic ware. The second floor is a ceramic exhibition space consisting of three tea rooms. The warm ceramics, traditional farmhouse, and hospitality of the village women make it a popular facility.



100

Artwork proposals focusing on the three tea rooms (second floor) of Ubusuna House.



Architectural floor plan of a 100m² house. The plan shows a central hallway (廊) connecting various rooms. The rooms include:

- 和室1 (Bedroom 1): 床:畳1本ワラサツ、テ、2
- 和室2 (Bedroom 2): 床:畳1本ワラサツ、テ、2
- 水廻り (Bathroom)
- 風の茶室 (Wind Tea Room): 床:本間スチヤ格張り、テ、1
- 光の茶室 (Light Tea Room): 床:本間スチヤ格張り、テ、1
- 闇の茶室 (Dark Tea Room): 床:和室2の床を瓦割張
- 台所 (Kitchen): 床:和室2の床を瓦割張

The plan also includes dimensions for rooms and overall sections, as well as labels for doors (戸) and windows (窓).

B-5 : The Placenta - Misyaguchi

About “The Placenta – Misyaguchi”

Created by Furugori Hiroshi in 2006, this work is an earthen-wall corridor that incorporates the natural terrain. Over the nearly 20 years since its creation, the roof has been removed, leaving only the walls today.

When it was created in 2006



Proposal Content

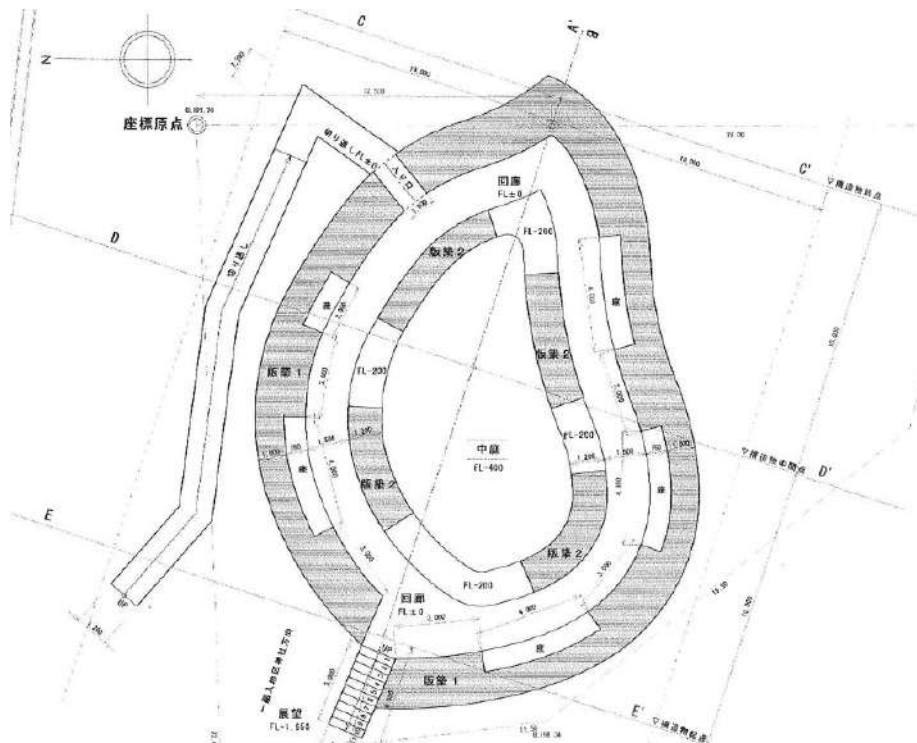
Proposals to renew the space, such as by adding new artworks.

Current artwork



B-5 : The Placenta - Misyaguchi

制作当初の上面図



Director's Comment

This space may be regarded as a “ritual site.” Proposals for soft programs, such as performances, are particularly encouraged. Please note that the existing artwork 《The Placenta - Misyaguchi》 must remain intact and cannot be altered or dismantled.



the original
ground level