



Land Art Festival: Development for Promote Ethnic Groups' Tourism in Southeast
Guizhou, China

Ziyi Ye

พหุบัณฑิต ชีวา

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Cultural Science

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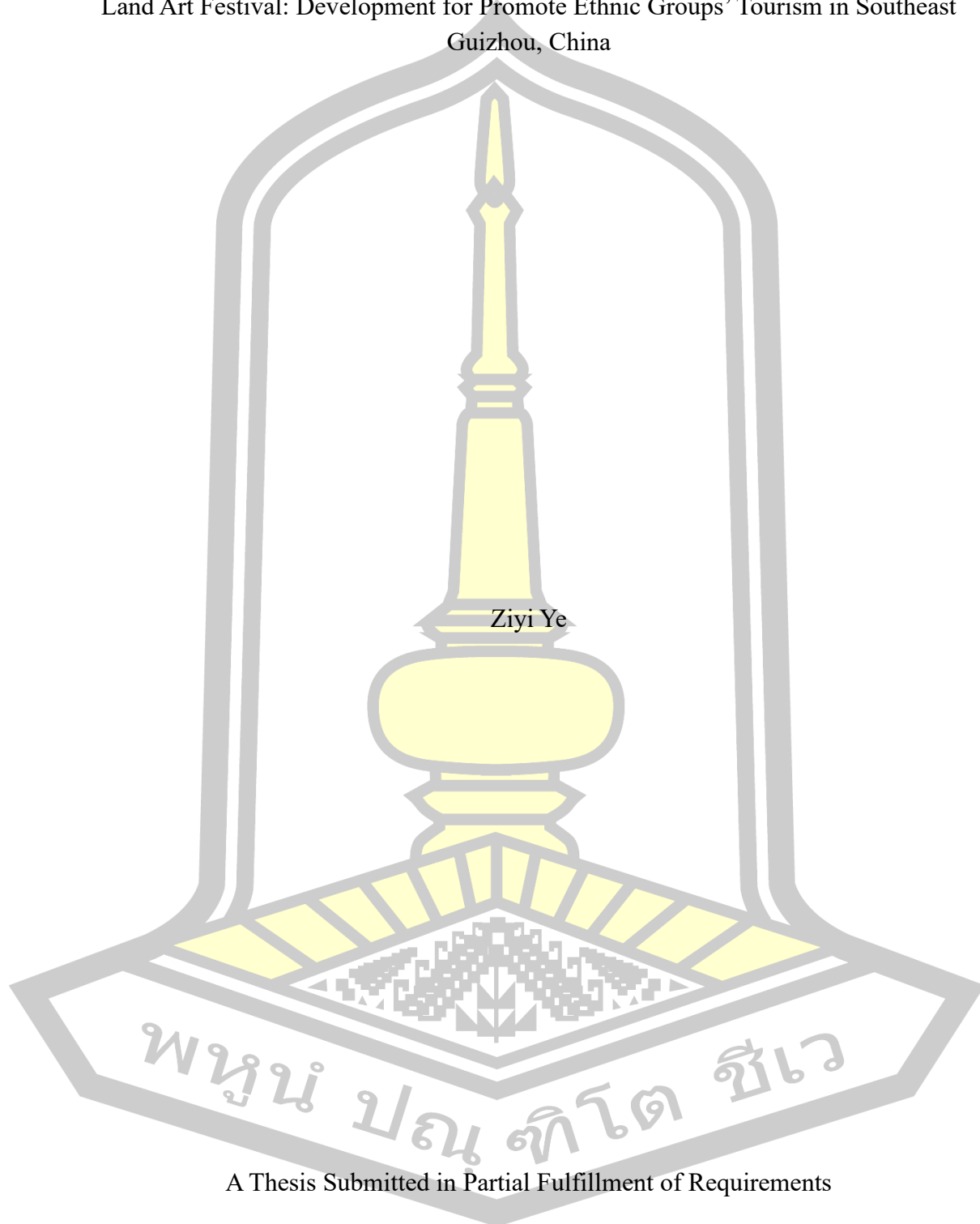
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May 2025

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ABSTRACT

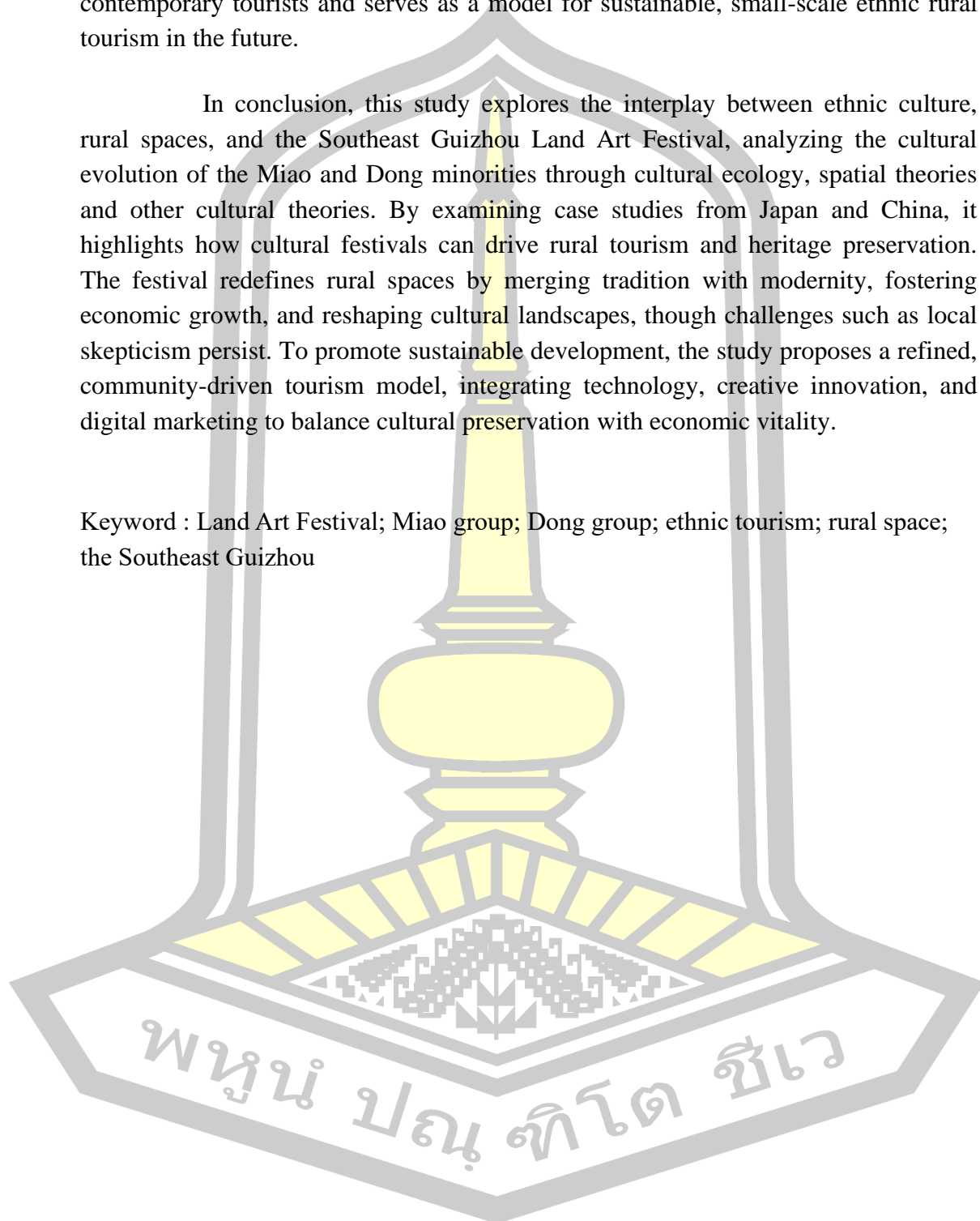
The objectives of this research were to history of ethnicity and Land Art Festivals; current situation, problems and artistic forms of Land Art Festivals and guidelines on the development and communication of promoting ethnic tourism. This qualitative study focuses on the Southeast Guizhou Land Art Festival and the surrounding ethnic minority villages. Data was collected through literature review, surveys, observations, interviews, in-depth discussions, and focus groups, using both structured and unstructured methods. For qualitative research, a sample population of 4 key informants, 10 casual informants and 11 general informants were selected and analyzed through the lens of cultural theory, with results presented through descriptive analysis.

The research results are as follows: Firstly, the results reveal the cultural and artistic value of the Miao and Dong minorities in the southeast Guizhou, including their history, architecture, customs, and traditions, as key contributors to the Land Art Festival. The study also reviews the history and evolution of Land Art as a contemporary art form, using the Echigo-Tsumari Art Triennale in Japan and the Aranya Land Art Festival in China as case studies. These cases illustrate how Land Art serves as a bridge between tradition and modernity in regions rich in cultural and natural resources. Secondly, the research examines the transformation of exhibition spaces and surrounding rural landscapes, highlighting how artists and artworks bring new vitality to secluded villages. This revitalization enriches the spatial dynamics and functions of rural areas, fostering the development of ethnic rural tourism. However, it also introduces challenges, such as disruptions to daily life and threats to the core of local cultural identity. Thirdly, based on these findings, the study proposes strategies for optimizing ethnic rural tourism, emphasizing community-driven development and culturally sensitive approaches. By combining targeted media marketing with

community-led initiatives, Land Art Festivals can act as a catalyst for tourism while preserving local culture. This approach offers an authentic, immersive experience for contemporary tourists and serves as a model for sustainable, small-scale ethnic rural tourism in the future.

In conclusion, this study explores the interplay between ethnic culture, rural spaces, and the Southeast Guizhou Land Art Festival, analyzing the cultural evolution of the Miao and Dong minorities through cultural ecology, spatial theories and other cultural theories. By examining case studies from Japan and China, it highlights how cultural festivals can drive rural tourism and heritage preservation. The festival redefines rural spaces by merging tradition with modernity, fostering economic growth, and reshaping cultural landscapes, though challenges such as local skepticism persist. To promote sustainable development, the study proposes a refined, community-driven tourism model, integrating technology, creative innovation, and digital marketing to balance cultural preservation with economic vitality.

Keyword : Land Art Festival; Miao group; Dong group; ethnic tourism; rural space; the Southeast Guizhou



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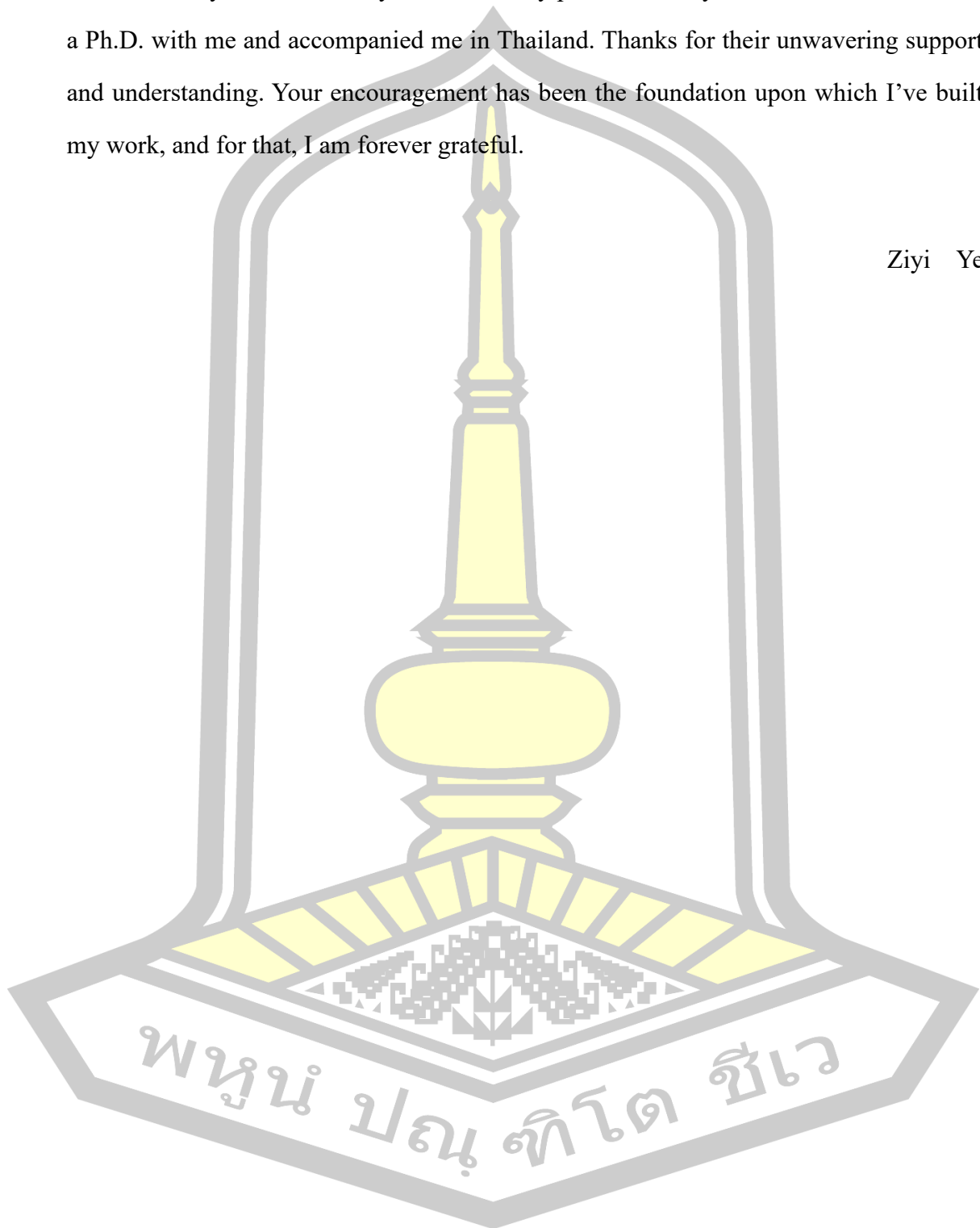


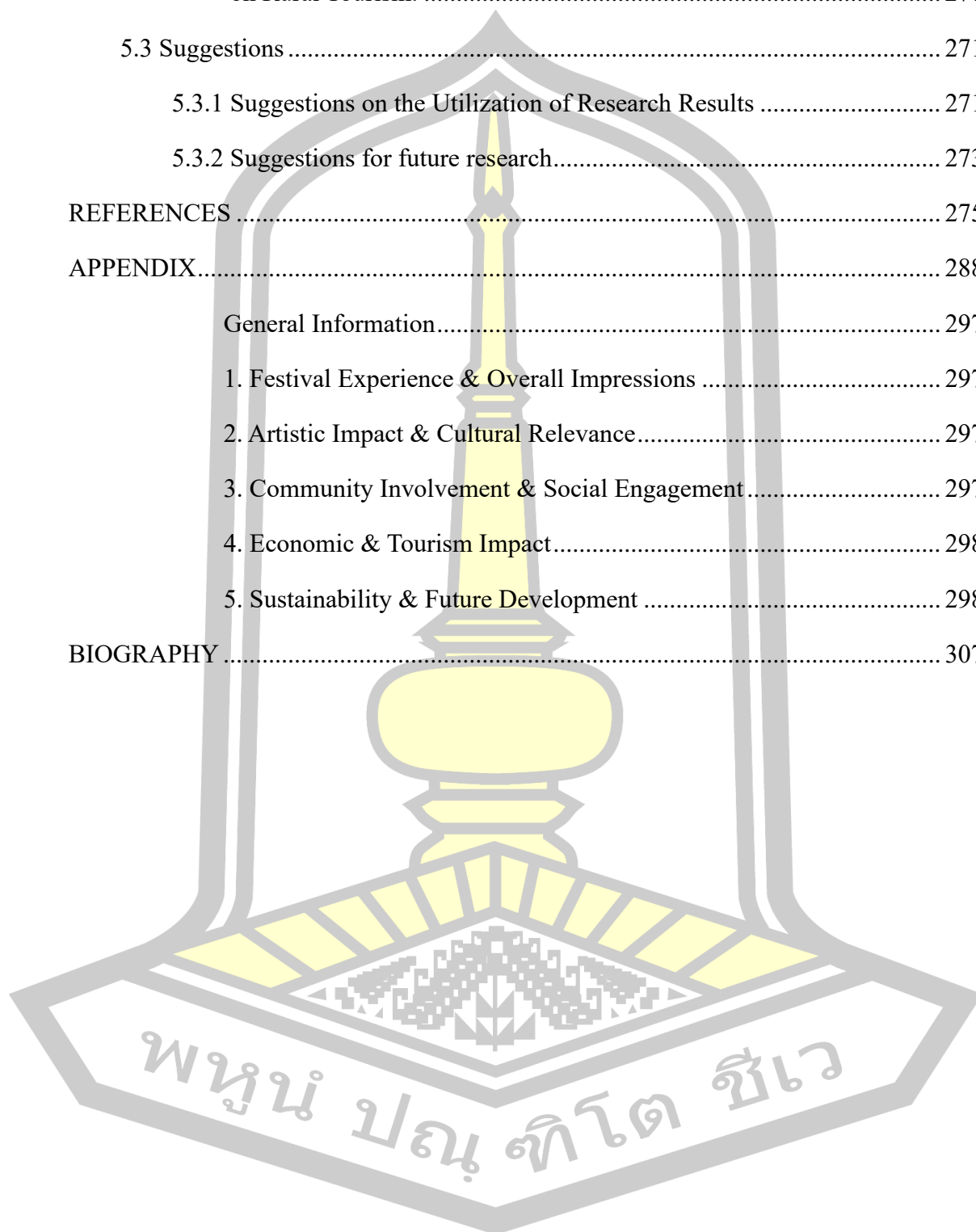
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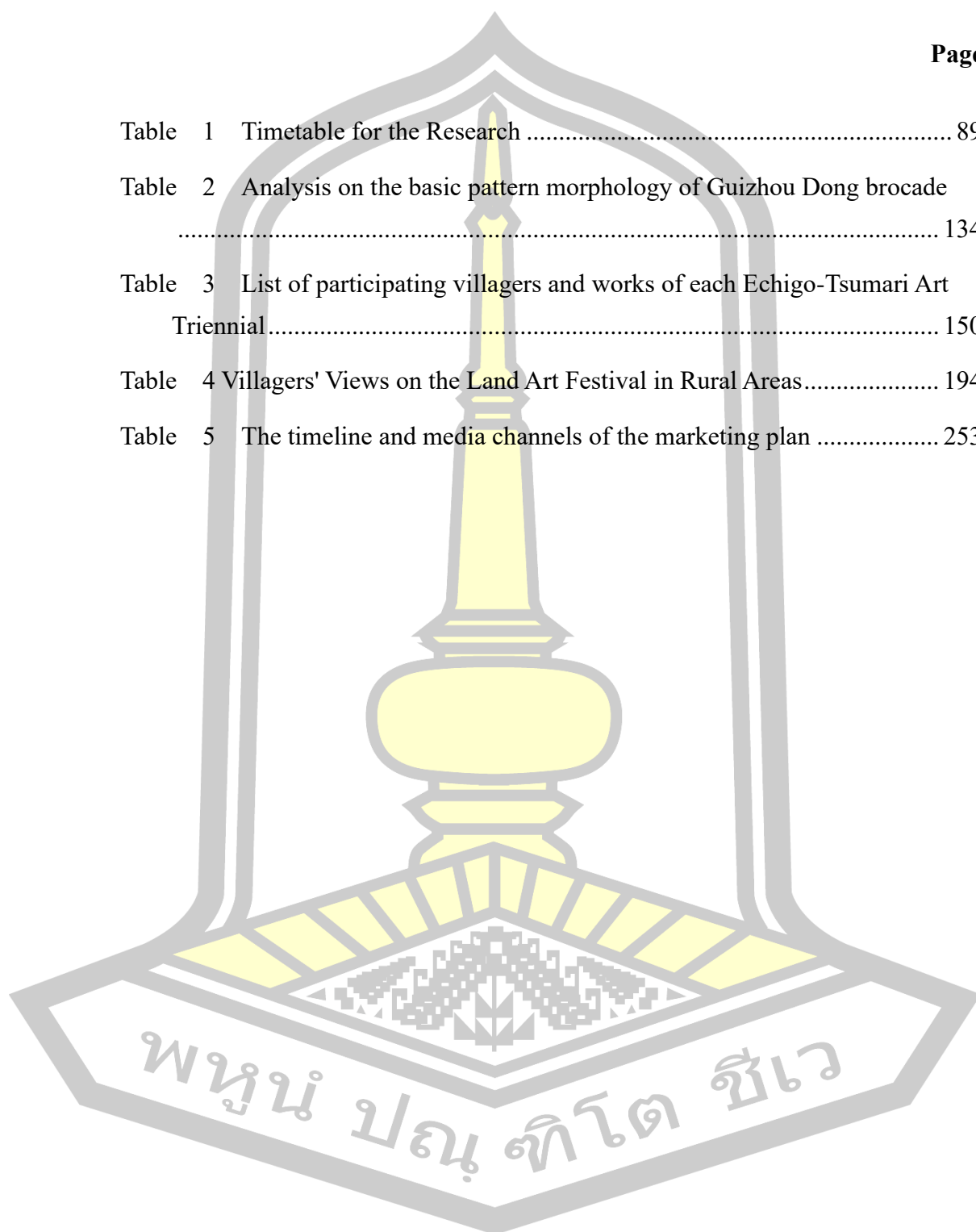
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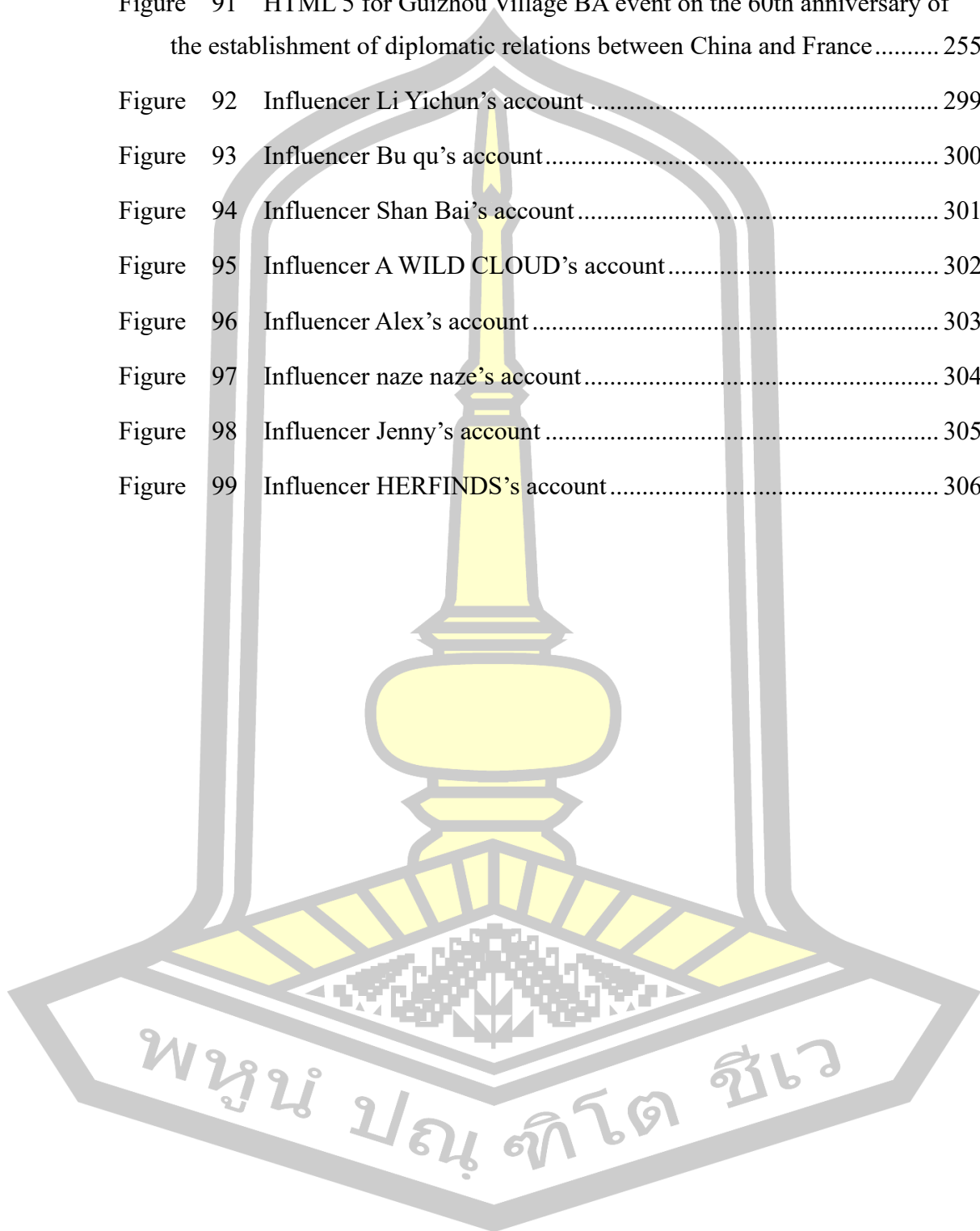
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CHAPTER I

INTRODUCTION

1.1 Background of the Study

Land art, variously known as Earth art and environmental art, is an art movement that emerged in the 1960s and 1970s. At the beginning, concerns of the art movement centered around rejection of the commercialization of art-making and enthusiasm with an emergent ecological movement. As the world pays attention to the issue of rural vitalization, the Land Art movement has become a way of revitalizing the countryside. Gradually, Land Art movement become more commercialized as Land Art festival (Kastner, J. and Wallis, B., 2005). In Japan, the Echigo-Tsumari Art Triennale and Setouchi Triennale, which originated in the beginning of the 21st century, take contemporary art as the catalyst, rely on cultural tourism and eco-tourism mode, effectively promote the activation and revitalization of the two places through the development of cultural industry, and have attracted worldwide spread (Kitagawa, F. and Sasaki, M., 2010). Similar activities have previously had an impact in China.

Since the beginning of the 20th century, the discussion on the construction of rural society in China has become one of the important issues that cannot be ignored in China's modernization transformation. With the rapid development and changes of the times and the erosion of capital, the countryside has fallen into the danger of shelling, and rural construction has become a very urgent social issue. (Huang, S., 2021) China's policy aims to bring arts to develop rural communities.

Extensive participation in the countryside in the form of art was very rare in China before, and this way of participation may be able to adapt to the current Chinese national conditions and the needs of the future development of the countryside. The form of "art participating in the countryside" is closely related to the

background of China's era. After 2000, the practice of "art participating in the countryside" gradually formed a trend in the art world. Scholar Sun, W. (2022) attributes the driving force of this tendency to three points: "First, contemporary Western philosophy provides intellectual legitimacy for contemporary art as a perceptual truth about political practice; second is the difference with neoliberalism; the third is that after 2000, contemporary art began to easily enter and leave art galleries, international exhibitions, and art fairs, so it has the advantage of participating in the countryside."

The participation of art in the countryside is actually a difficult exploration and attempt in the special historical stage of China. However, many artists have taken this step. Contemporary artists should not just stay on the basic level of asking questions to society, but should actively explore ways to solve them (Ma, L., Xie, P., and Wang, X., 2013). The important thing for art to participate in the countryside is not the art itself, nor the aesthetic category, but to become an artistic practice and even a social action. Art is an effective way to awaken the countryside and restore people's sense of life.

Currently, the research on the phenomenon of land art participation in the countryside focuses on the artist's creative process, local conditions and how the art works coexist with residents. In the context of globalization, land art as a new participation method, has brought an impact that was rarely seen in the past. At the same time, the influence of the Western context of contemporary art and postmodern thought on Chinese rural areas and the internal conflict of development paths are indeed an interesting and worthwhile object to study.

Therefore, this research tend to take a "land art festival in Southeast Guizhou" as a representative case, from the background, location, scale, purpose, organizational form, operation method, content, and project characteristics, in order to analyze and compare horizontally to improve the research on the current situation of land art

festival participation in ethnic minority villages. At the same time, hoping that the research results will be more meaningful for rural development, two important concepts will be used for research: Spatial Production and Tourism Gaze. Compare the difference in local before and after the Land Art Festival. To analyze the changes in the function and nature of rural public spaces after the Land Art Festival enters the countryside, as well as changes in village cultural heritage, local people's daily life, village economy, local tourism development, etc.. Moreover, participate in all levels of rural life and society, and propose new ideas for the renewal of the land art festival system, which is also an important value level for land art festival to participate in the countryside.

As a bridge between contemporary art and traditional culture, the Southeast Guizhou Land Art Festival holds significant cultural and social value. However, in the face of rapid modernization and commercialization, its sustainable development faces multiple challenges. Therefore, understanding the historical evolution of the festival, analyzing its current situation and issues, and exploring effective strategies for its integration with local communities and tourism development are of great practical significance. This research aims to systematically examine the artistic, cultural, and socio-economic impact of the Southeast Guizhou Land Art Festival from an interdisciplinary perspective, with the goal of preserving its cultural authenticity while fostering innovation and sustainable development.

1.2 Research Objectives

There are 3 research objectives as follow:

1.2.1 To study the history of ethnicity and Land Art Festivals.

1.2.2 To study the current situation, problems and artistic forms of Land Art Festival.

1.2.3 To propose guidelines on the development and communication of promoting ethnic tourism.

1.3 Research Questions

1.3.1 What is the historical development of ethnicity and Land Art Festivals?

1.3.2 What is the current situation of Land Art Festival? What are the problems and artistic forms of existence?

1.3.3 What are the guidelines for the development and communication of promoting ethnic tourism?

1.4 Importance of Research

1.4.1 For villagers and local government in Southeast Guizhou, this research provides an approach of using art form in cultural landscape and rural space in the context of China's rural vitalization. It will help ethnic minority villages developing tourism by its own expertise while protecting ecological space and living space.

1.4.2 For the artists and organizers of the Land Art Festival, this study provides a perspective to understand the local culture and identity in Southeast Guizhou. In the future, they would create artworks that are tailored to local cultural value rather than stereotyped other places' land art festivals. This should be the cultural significance of the Land Art Festival.

1.4.3 For scholars and academic institutions, this study provides an interdisciplinary and comprehensive perspective. From the triple theory of space production, it is proposed that the success of China's artistic rural tourism not only requires the improvement of mechanisms and timely guidance at the national and government levels, but also requires local residents to acceptance and active participation in changes in living space functions. Ultimately, a tourist destination

with local cultural heritage characteristics will be established.

1.5 Definition of Terms

1.5.1 Land Art Festival

A "land art festival" refers to an organized event or gathering that celebrates and showcases artworks created within the natural landscape. These festivals provide platforms for artists to create site-specific installations, sculptures, and performances that interact with the environment and engage with local communities. In this article, Land art festivals serve as opportunities for cultural exchange, artistic experimentation, and environmental awareness, attracting participants and visitors from diverse backgrounds. The festivals may feature guided tours, workshops, and educational programs that encourage audience interaction and appreciation for the natural surroundings. Through these events, organizers aim to promote the intersection of art, nature, and community while fostering dialogue about environmental conservation and sustainability.

1.5.2 Dong Village

A "Dong village" in southeast Guizhou refers to a rural settlement predominantly inhabited by the Dong ethnic group. These villages are characterized by traditional Dong architecture, which often features wooden stilt houses with unique roof designs, intricate wood carvings, and drum towers. During Land Art Festival, Dong villages in southeast Guizhou are typically located in mountainous areas surrounded by lush greenery and terraced rice fields, reflecting a close connection to the natural landscape. Therefore, the artist chose one of the Dong villages, transformed its internal spatial structure and decoration, changed its space usage function, and turned the Dong village into an art work.

1.5.3 Dong Ethnic

The Dong ethnic group is renowned for its intangible cultural heritage, particularly

its polyphonic folk singing tradition, known as *Grand Song of the Dong*, which has been recognized as a UNESCO Intangible Cultural Heritage. Their festivals, such as the New Year Festival and Sama Festival, showcase elaborate performances, ritual ceremonies, and communal feasts that reflect their animist beliefs and deep connection to nature. As tourism and land art festivals expand in Southeast Guizhou, the Dong communities face both opportunities and challenges in balancing cultural preservation with economic development, navigating the impact of the tourist gaze while maintaining their authentic traditions.

1.5.4 Miao Village

A "Miao village" in southeast Guizhou refers to a rural settlement predominantly inhabited by the Miao ethnic group. These villages are characterized by traditional Miao architecture, which typically includes wooden houses with tile roofs, intricately carved wooden facades, and stone-paved pathways. Miao villages are often situated in mountainous or hilly areas, surrounded by terraced fields and lush vegetation. Miao villages are known for their vibrant festivals, colorful traditional costumes, and rich folklore, attracting tourists interested in experiencing the unique cultural heritage of the region. These villages play an important role in promoting cultural tourism and preserving the cultural identity of the Miao ethnic group in southeast Guizhou.

1.5.5 Miao Ethnic

The Miao people are renowned for their exquisite silver jewelry, intricate embroidery, and batik textiles, which are deeply embedded in their cultural heritage. Festivals such as the Lusheng Festival and Sisters' Meal Festival serve as important occasions for social gathering, music, dance, and traditional rituals that express their ancestral beliefs and connection to nature. As tourism and land art festivals develop in Southeast Guizhou, the Miao ethnic group faces challenges in preserving their cultural authenticity while adapting to new economic opportunities. The interaction between traditional Miao culture and external influences, including the tourist gaze, shapes the

evolving landscape of ethnic identity and heritage conservation.

1.5.6 Current Situation of Land Art Festival in southeast Guizhou

The current situation in this article reflects a region undergoing rapid development and transformation, characterized by a juxtaposition of traditional cultural heritage and modernization. However, alongside the burgeoning tourism industry, there are challenges related to preserving the cultural integrity and environmental sustainability of the region. Ethnic minority villages, such as Dong and Miao villages, face pressures from urbanization, economic globalization, and cultural homogenization, leading to shifts in traditional ways of life and livelihoods. Efforts are underway to balance the preservation of cultural heritage with the promotion of sustainable tourism and community development initiatives. Initiatives such as land art festivals serve as platforms for creative expression, cultural exchange, and community engagement, contributing to the revitalization of public spaces and the promotion of local identity.

1.5.7 Development of Tourism

The development in this study refers to the Land Art Festival's pattern of promoting ethnic minority tourism, including the innovation of the Land Art Festival's content; the renewal of the spatial functions of ethnic minority villages; and the development of the integration of contemporary art and ethnic minority village tourism.

1.5.8 Promotion of Ethnic Tourism

In this paper, promotion involves various strategies, including marketing initiatives, community outreach programs, and educational campaigns, designed to attract tourists, engage local residents, and enhance the visibility of cultural heritage sites and artistic expressions. Through targeted promotional efforts, organizers seek to showcase the unique cultural assets of the region, such as Dong and Miao villages, as well as the creative works produced during land art festivals. This entails leveraging traditional and digital media platforms, organizing cultural events and exhibitions, and forging partnerships with local communities, artists, and tourism stakeholders. By effectively

promoting cultural tourism and artistic initiatives, stakeholders aim to generate economic opportunities, preserve cultural heritage, and foster tourism development in southeast Guizhou.

1.5.9 Artistic Form

This paper includes painting, architecture, crafts, performing arts, and integrates contemporary art forms such as new media art (photos and short videos), and environmental installations into the landscape during the Land Art Festival.

1.5.10 The production of space

This theory came up from Henri Lefebvre. It based on that space is not simply a neutral container or backdrop for human activities, but is actively produced and shaped by social and political forces. Lefebvre (1991) argued that there are three distinct types of space: perceived space, conceived space, and lived space. Perceived space refers to the sensory experience of space, such as the visual and tactile qualities of our surroundings. Conceived space refers to the way space is represented and understood through maps, diagrams, and other forms of symbolic representation. Lived space, on the other hand, refers to the everyday, embodied experience of space, as it is lived and practiced by people in their daily lives.

1.5.11 Art Space

Based on Lefebvre's (1991) spatial theory, the production of art space refers to the creation or establishment of physical or conceptual spaces that are specifically designed or designated for the creation, display, and appreciation of art. In Southeast Guizhou, art space provides a framework for the creation, sharing, and appreciation of art, and helps to shape the cultural landscape of ethnic community.

1.5.12 The Tourist Gaze

The concept of *the tourist gaze*, introduced by John Urry (1990), describes how tourists perceive and engage with destinations based on cultural expectations and

media representations. In the context of experiential tourism in ethnic villages, such as those in Southeast Guizhou inhabited by the Miao and Dong communities, *the tourist gaze* influences how local heritage, traditions, and artistic expressions are presented. Tourists often seek "authentic" cultural experiences, which leads to the selective curation of local customs and performances to align with visitor expectations. This process shapes how ethnic identity and traditions are communicated to outsiders, blending heritage preservation with commercial tourism.

While *the tourist gaze* can promote cultural appreciation and economic benefits, it also poses challenges such as cultural commodification and staged authenticity. Local communities must balance self-representation with external perceptions to maintain the integrity of their traditions. In land art festivals and ethnic tourism, this gaze shapes the interaction between visitors and indigenous cultures, influencing how heritage is adapted for tourism consumption. Managing *the tourist gaze* effectively is key to ensuring that ethnic tourism supports cultural sustainability while providing meaningful and respectful experiences for both locals and tourists.

1.5.13 Art Rural Construction

Art rural construction, in simple terms, refers to promoting the development of the rural cultural tourism industry through the local participation of contemporary art, using the industry to activate the people and things in the rural area, and ultimately promote the overall revitalization of the rural area. Specifically, relying on the good natural and humanistic ecological environment in the countryside, on this basis, through the participation of local artistic creation and design, using avant-garde and fashionable contemporary art and rural natural and humanistic ecological environment with beautiful scenery and simple folk customs. The catalyst effect generated by the collision between them will create a rural ecological cultural tourism industry with both cultural and ecological experience characteristics, so as to drive the rural economic development and population return, and finally promote the

innovation-driven and comprehensive revitalize.

1.5.14 Echigo-Tsumari Art Triennale

The Echigo-Tsumari Art Triennale is a large-scale international land art festival held in Japan's Niigata Prefecture, serving as a model for integrating contemporary art with rural revitalization. It emphasizes the relationship between art, nature, and community, transforming rural landscapes into artistic spaces while addressing issues like depopulation and cultural preservation. This festival aligns with the themes explored in Southeast Guizhou's land art festivals, as both seek to utilize art to reconnect people with the land, foster local engagement, and promote sustainable tourism. Through large-scale installations, performances, and community-driven projects, the Echigo-Tsumari Art Triennale demonstrates how land art can serve as a catalyst for regional cultural and economic renewal.

1.5.15 Aranya Land Art Festival

The Aranya Land Art Festival is a contemporary art event held in Aranya, China, focusing on the intersection of land, nature, and artistic expression. It brings together artists from various disciplines to create site-specific works that engage with the landscape and the cultural context of the region. Similar to land art festivals in Southeast Guizhou, the Aranya Land Art Festival serves as a platform for exploring the relationship between humans and nature while promoting cultural tourism and regional development. By integrating large-scale installations, performances, and interactive experiences, the festival fosters artistic innovation and encourages public participation, making it a significant example of how land art contributes to place-making and cultural revitalization.

1.6 Conceptual Framework

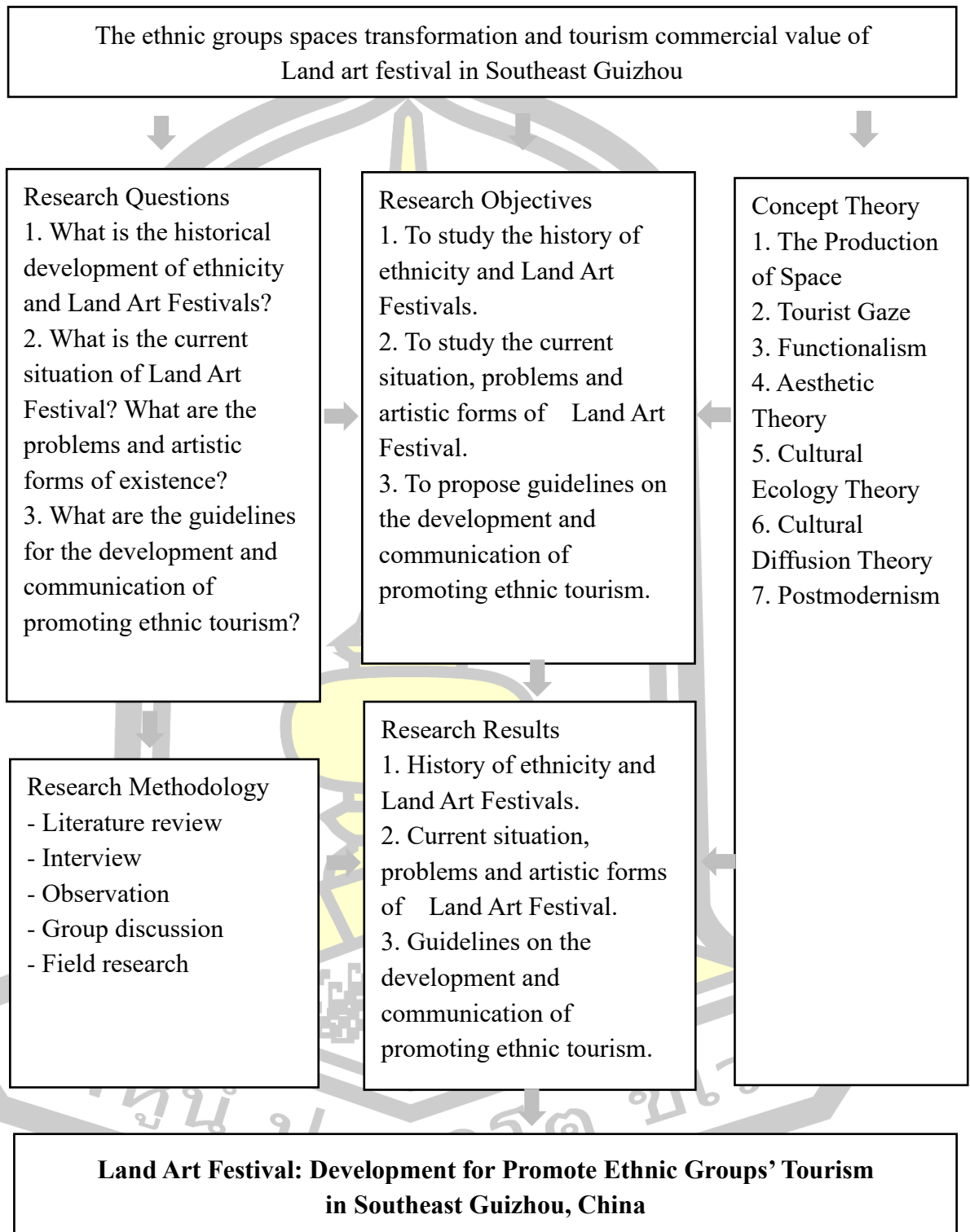


Figure 1 Conceptual Framework

Source: Ziyi Ye (2023)

CHAPTER II

LITERATURE REVIEWS

In this study, the investigators reviewed the relevant literature to obtain the most comprehensive information available in this study. The researchers reviewed the following topics:

2.1 Related to ethnic groups

2.1.1 Knowledge about the Miao social framework, artistic forms and cultural heritages

2.1.2 Knowledge about the Dong social framework, artistic forms and cultural heritages

2.1.3 Integration of Miao and Dong Ethnic Culture in Land Art

2.2 Related to Land Art and Public Spaces

2.2.1 Historical Roots of Land Art

2.2.2 Introduction to world famous Art Festivals

2.2.3 Forms and Characteristics of Land Art in Chinese Rural Contexts

2.2.4 Space Theory and its Application to Land Art festival

2.3 Related to tourism impact

2.3.1 Land Art festival as a tourist attraction

2.3.2 Tourism Impact on Ethnic Villages in Southeast Guizhou

2.4 Related laws and policies

2.4.1 Related National Policies

2.4.2 Related Policies of Local government

2.5. Related theoretical concepts

2.5.1 Related theories

(1) Cultural Ecology Theory

(2) Spatial Theory

(3) Functionalism

(4) Cultural Diffusion Theory

(5) Aesthetic Theory

2.5.2 Concepts related to tourism

2.6 Related research

2.6.1 Domestic Research

2.6.2 Foreign Research

2.1 Related to ethnic groups

2.1.1 Knowledge about the Miao social framework, artistic forms and cultural heritages

The Miao people, one of the oldest ethnic groups in China, have developed a rich social framework, artistic traditions, and cultural heritage over thousands of years. Their unique customs, social structures, and artistic expressions contribute significantly to the cultural diversity of Southwest China, particularly in regions such as Guizhou, Yunnan, and Hunan. This literature review examines existing scholarly research on the Miao social framework, their artistic expressions, and their cultural heritage, highlighting key themes and scholarly debates.

1) The Social Framework of the Miao People

The Miao social structure is traditionally based on kinship networks and clan affiliations. Scholars such as Lemoine (2005) and Wu (2018) describe Miao communities as organized around extended families, with elders playing a crucial role in governance and decision-making. Unlike the Han majority, the Miao do not have a written historical record, and their history is largely transmitted orally through myths, genealogies, and epic narratives (Wang, 2011). The clan system fosters a strong sense of identity and cohesion, often reinforced through communal ceremonies and rituals.

Scholars Sun, G. and Abbas, Z (2024), introduce Miao community history in the study *“Traditional Observance and Cultural Significance of the June 6th Sacrifice Festival”* examines the longstanding and unique festival celebrated by the Miao ethnic group in Renhuai and Tongzi Town, Guizhou Province, China. Through an in-depth case study, the research traces the festival’s historical origins, traditional customs, and cultural significance within these communities. Utilizing ethnographic methods such as participant observation, interviews with local residents, and literature analysis, the study provides a detailed understanding of the festival’s role in Miao society. The findings indicate that the June 6th Sacrifice Festival plays a crucial role in the social and spiritual lives of the Miao people, serving as a time to honor ancestors and deities, particularly the revered God Chiyou (蚩尤), who symbolizes strength and courage. The festival features elaborate rituals, traditional dance performances, and symbolic offerings, all of which contribute to strengthening community bonds and reinforcing cultural identity. Additionally, it serves as a key mechanism for passing down cultural heritage, ensuring the continuity of Miao traditions across generations. This research expands the existing discourse on ethnic festivals and cultural preservation, offering valuable perspectives for scholars, policymakers, and cultural advocates while emphasizing the importance of protecting and promoting intangible cultural heritage.

The Miao people have a long and tortuous history and have always been a model for studying ethnic culture and community changes. Pakistani scholar Chawla, M. I. (2023) in his study highlights the often-overlooked role of local communities, ethnic minorities, and marginalized groups in shaping a nation’s sociocultural and economic development, with a particular focus on the Miao ethnic group in China. By examining how China integrates ethnic minorities into its national identity, the research explores the broader implications of this process on education, social cohesion, and economic progress. The educational system in a rural Miao village

offers insight into China's broader education policies and their impact on cultural preservation and social mobility, demonstrating how education fosters unity amid diversity.

Historically, before the establishment of the People's Republic of China in 1949, ethnic minorities were often subject to feudal systems that deprived them of personal freedoms. The democratic reforms of the late 1950s dismantled these oppressive structures, granting land ownership and autonomy to many individuals from minority backgrounds. However, contemporary policies under President Xi Jinping's modernization efforts have sparked debates over the balance between integration and the preservation of ethnic identities. Despite these concerns, a modernized village in Fenghuang County, Hunan Province, exemplifies a model of ethnic inclusion, equipped with educational resources and community services that contribute significantly to China's overall development.

The Miao people are a complex and large ethnic group with many branches, and many of them have their own unique social structure and cultural customs. Diamond, N. (1993) system researched Hua Miao, a branch of the Miao ethnic group located in southwestern Guizhou. He refers that the Hua Miao have historically played an integral role in the regional economy through a combination of agriculture and pastoralism. Their agricultural practices were complemented by livestock raising, with sheep and goats being widespread in Hua Miao settlements. In lower-altitude areas of the Weining region, horses and cattle also played a crucial role in their economic system, though their significance has diminished over time. In terms of education, the Hua Miao were remarkably advanced compared to other ethnic groups in the Yunnan-Guizhou border region. By 1949, they were believed to have the highest literacy rate among ethnic minorities in the area, a distinction that set them apart in a region where education levels were generally low. However, by the 1980s, despite economic reforms that relaxed collectivization and introduced more liberal

policies, the Hua Miao faced significant socioeconomic challenges. Compared to neighboring ethnic groups, they struggled to keep pace with modernization and economic development, leading to disparities in wealth and access to resources.

One of the most notable aspects of Hua Miao history is their deep engagement with missionary-led Christian movements, making them one of the most prominent success stories of religious conversion in southwest China. Tens of thousands of Hua Miao converted to Christianity, with the religion becoming an important part of their cultural identity and social structure. This missionary influence not only shaped their spiritual beliefs but also contributed to their early advancements in literacy and education, as many missionary efforts focused on teaching written language and scripture. The experiences of the Hua Miao highlight broader questions regarding China's ethnic minority policies. At both ideological and practical levels, these policies must be understood within the larger framework of how the Chinese state conceptualizes "culture" and its role in national identity. The state's approach to ethnic minorities involves balancing integration with the preservation of distinct cultural identities, raising ongoing debates about autonomy, cultural continuity, and the impact of state-led modernization efforts.

Another branch of Miao ethnic research is Hainan Miao Ethnic groups. Chen, L., Daud, W. S. A. W. M., and Arif, M. F. M. (2024) in their study explores the cultural, ecological, and social dimensions of the Hainan Miao ethnic group, examining their significance, historical evolution, and the challenges they face in an era of rapid change. It proposes strategies for safeguarding Miao artistic traditions, which are shaped by the forces of technology, globalization, cultural shifts, and environmental factors. They find that Miao textile patterns and colors serve as both environmental reflections and cultural expressions, embodying a fusion of tradition and innovation. The integration of modern technology in artistic practices must maintain authenticity to ensure cultural continuity. Furthermore, globalization has

significantly influenced both traditional and contemporary Miao art and cultural identity. Addressing the interplay between globalization and cultural preservation, this study provides insights into the dynamic relationship between tradition and modernity in Hainan's Miao communities. It offers practical solutions for empowering local communities and ensuring cultural sustainability. By combining theoretical perspectives with actionable recommendations, the study enriches global research on cultural preservation, community engagement, and sustainable cultural tourism. Its frameworks and findings offer valuable contributions to cultural studies, art theory, and anthropology.

Southeast Guizhou, with its rich ethnic diversity, stands as a repository of unique cultural heritages. It is home to a mosaic of ethnic groups, including the Miao, Dong, Shui, Yao, and others. This section examines literature that highlights the distinctiveness of mainly ethnic groups: Miao and Dong, exploring their customs, public space functions, and cultural heritages. Understanding the diverse cultural landscape is foundational for appreciating the richness of Southeast Guizhou's cultural heritage.

Among these, the Miao people stand out as a significant ethnic group, known for their unique customs, intricate traditional attire, and rich cultural heritage. The Miao, also known as the Hmong in some contexts, have a strong presence in Southeast Guizhou, and their communities are woven into the fabric of the region's cultural identity. Renowned for their vibrant festivals, skilled craftsmanship, and a deep connection to the land, the Miao people in this region have become a focal point for cultural exploration and scholarly inquiry.

2) Artistic Forms in Miao Culture

Craftsmanship holds a pivotal role in Miao cultural heritage, notably expressed through their distinctive handwoven textiles and silverwork. The intricate patterns adorning traditional Miao clothing convey not only aesthetic beauty but also

narratives of identity and belonging. Silver ornaments, worn during festivals and daily life, embody the Miao people's skillful metalwork, serving as tangible artifacts that bridge past and present. Festival rituals play a crucial role in preserving and transmitting Miao cultural heritages. These rituals, deeply intertwined with agricultural cycles and spiritual beliefs, contribute to the continuity of traditions across generations. However, the increasing influence of modernization poses challenges to the preservation of these rituals, necessitating careful consideration of their adaptation in a changing cultural landscape.

Miao artistic expressions are deeply tied to their history and identity. Miao embroidery, silver jewelry, and wooden architecture are among the most well-documented artistic forms. Miao embroidery, in particular, serves as a visual language, encoding myths, legends, and historical events in elaborate designs (Gao, 2016). The motifs in embroidery often depict dragons, phoenixes, and other mythical symbols representing Miao cosmology and spiritual beliefs (Yang, 2019).

Scholars Wang, S. and Kolosnichenko, O. V. (2024) analyze Miao embroidery specifically in the southeast Guizhou. They pointed out that the semiotic aspects of the southeast Guizhou Miao embroidery patterns through Morris's semiotic trichotomy. The research explores ways to apply and transform ethnic embroidery designs in modern cultural and creative contexts. Through fieldwork in the southeast Guizhou Miao region and design practice, the study examines key semiotic features of the embroidery patterns, focusing on decoration and color. Applying Morris's semiotic framework, it interprets the semiotic relationships in these patterns from syntactic, pragmatic, and semantic perspectives. The study investigates how traditional cultural symbols can be innovatively integrated into contemporary design. The southeast Guizhou Miao embroidery patterns display unique artistic traits, regional influences, and aesthetic tendencies. By analyzing the semiotic elements of decoration and color across syntactic, pragmatic, and semantic dimensions, the

research explores the potential for transforming and creatively applying these design elements. This approach not only allows modern designs to incorporate ethnic cultural features but also aids in preserving and advancing the tradition of the southeast Guizhou Miao embroidery. The study applies Morris's semiotic theory to offer fresh insights into the cultural meaning and design evolution of traditional embroidery patterns, suggesting pathways for adapting these symbols in modern design. It provides new perspectives and references for interpreting and researching the southeast Guizhou Miao embroidery from a semiotic standpoint, offering valuable guidance for related design fields.

Han, D. and Cong, L. (2021), in Miao traditional patterns: The origins and design transformation, analyze that Central to their artistic expression are the traditional patterns found on their garments, tapestries, and ceremonial items. These patterns are more than decorative; they are a vibrant reflection of the Miao people's worldview, spiritual beliefs, and connection to the natural environment. In the article "*Miao Traditional Patterns: The Origins and Design Transformation*", the author delves into the historical roots of these patterns and traces their evolution over time, shedding light on their continued relevance and transformation in the modern world.

The origins of Miao traditional patterns can be traced back to the early history of the Miao people, with many of the motifs derived from nature, spirituality, and cosmological beliefs. These patterns often feature elements like mountains, rivers, plants, and animals, which not only symbolize the Miao's connection to their surroundings but also carry deeper spiritual meanings. For instance, certain symbols are believed to ward off evil spirits or bring prosperity, highlighting the profound role that art plays in the Miao's daily lives and rituals. The early designs were primarily created using natural materials, with intricate weaving and embroidery techniques passed down through generations, reinforcing a sense of continuity within the Miao culture.

As time progressed, these traditional patterns began to undergo a gradual transformation, influenced by both internal and external factors. Social changes, such as shifts in family structures and regional interactions, as well as the rise of modern technologies, played a key role in altering the methods by which these patterns were created. While the core symbolic meanings of the patterns remained largely unchanged, the techniques and tools used to craft them evolved. Traditional handicrafts such as embroidery, batik, and weaving began to incorporate more sophisticated techniques, allowing for greater precision and complexity in the designs.

External influences also played a significant role in the transformation of Miao patterns. As the Miao people interacted with neighboring ethnic groups and became exposed to broader cultural and artistic movements, their designs absorbed new elements and ideas. The incorporation of these external influences into the Miao artistic lexicon does not, however, represent a complete departure from tradition. Instead, the integration of new forms and styles was often done in a way that respected and retained the original cultural significance. This adaptability allowed Miao art to evolve without losing its cultural essence, bridging the gap between the traditional and the modern.

The continued relevance of Miao traditional patterns today highlights their significance beyond aesthetic appeal. These patterns are powerful symbols of Miao identity, embodying the community's values, history, and worldview. In the face of globalization and rapid modernization, these patterns serve as a means of preserving cultural heritage and reinforcing a collective identity. The study suggests that the transformation of Miao patterns is not necessarily a sign of cultural erosion but rather a demonstration of resilience and adaptability. As Miao artists reinterpret these patterns for contemporary audiences, they find innovative ways to merge tradition with modernity, ensuring the survival and continued vibrancy of this rich artistic heritage.

Quan, H., Li, Y., Liu, D., and Zhou, Y. (2024). In their paper *Protection of Guizhou Miao batik culture based on knowledge graph and deep learning*, find out that the preservation of indigenous cultures has become a focal point in the face of rapid modernization and globalization. One such example is the Guizhou Miao batik culture, a traditional art form characterized by intricate wax-resist dyeing techniques used to create beautiful, symbolic patterns on fabric. The study *“Protection of Guizhou Miao Batik Culture Based on Knowledge Graph and Deep Learning”* explores how modern technologies, specifically knowledge graphs and deep learning, can be leveraged to safeguard and promote this rich cultural heritage. The paper integrates traditional art with cutting-edge technological solutions, offering a new approach to cultural preservation that goes beyond conventional methods.

Batik is a vital part of Miao culture, not only as a decorative art form but as a carrier of identity, history, and spirituality. In Miao communities, batik patterns convey profound meanings related to family, beliefs, and the natural environment, and are integral to ceremonial and daily life. However, the craft has faced significant challenges, including the loss of skilled artisans, the declining use of traditional techniques, and the pressure of modernization. Consequently, preserving the intricate knowledge and skills associated with batik art has become a pressing concern. The study highlights the role of advanced technologies in bridging the gap between traditional crafts and contemporary needs, addressing the risk of cultural extinction while ensuring the survival and appreciation of Miao batik culture.

The application of knowledge graphs—an advanced form of data representation—provides a structured way to organize and connect complex cultural information. In the context of Miao batik, knowledge graphs can be used to document and map the symbolic meanings of different batik patterns, their historical contexts, and the techniques involved in their creation. This digital framework allows for the storage, retrieval, and analysis of vast amounts of data related to the batik tradition. It

also facilitates the visualization of cultural knowledge, enabling future generations to access and understand the depth of the art form in a way that is interactive and engaging. Deep learning, a subset of artificial intelligence (AI), plays a complementary role in the research by offering tools for pattern recognition and digital restoration. The study examines how deep learning algorithms can be trained to identify and replicate intricate batik patterns, enhancing the preservation process by automatically documenting designs that are at risk of being forgotten. By analyzing images of batik artworks, deep learning can assist in categorizing patterns, identifying their cultural significance, and creating a comprehensive database that can be used for educational, research, and promotional purposes. Furthermore, these technologies allow for the digital reconstruction of damaged or faded batik pieces, effectively revitalizing the art form.

3) Miao Cultural Heritage and Preservation

As for cultural heritages, they offer a captivating exploration into the distinctive traditions, craftsmanship, and societal dynamics that define their cultural identity. Traditional practices form the bedrock of Miao cultural heritages, with each ritual and ceremony reflecting centuries-old spiritual beliefs and community bonds. The Lusheng Festival, celebrated with vibrant traditional music and dance, exemplifies the Miao's agricultural traditions and their intimate connection with the natural environment. The Sisters' Meal Festival, known for its elaborate courtship customs, provides a unique lens into Miao social structure and gender roles, underscoring the cultural nuances embedded in their festive traditions.

Wang, L. and Mustaffa Halabi, K. N. (2024) in the article Preservation of traditional Miao batik: Safeguarding cultural heritage in its country of origin, suggested that the Miao batik tradition is one of deep cultural significance. For the Miao people, the art of batik is much more than the creation of decorative textiles; it is a medium through which they communicate their stories, beliefs, and connections

to the natural world. The distinctive patterns, often made by hand with natural dyes, embody centuries of cultural memory and personal expression. In Miao communities, the process of creating batik is often linked to important cultural events, such as weddings and festivals, where the finished garments hold symbolic meaning. For many Miao people, these textiles are a living connection to their heritage.

However, the survival of Miao batik is facing significant challenges in today's globalized world. One of the major issues identified in recent research is the proliferation of mass-produced imitation products. These replicas, often cheaply made and lacking the cultural depth of authentic Miao batik, have flooded the market, undermining both the economic and cultural value of the traditional craft. The rise of such imitation products has created a dangerous precedent where the uniqueness and authenticity of Miao batik are at risk of being diluted or entirely overshadowed by mass production. Globalization, while offering new opportunities for exposure and market expansion, has also opened the door to cultural appropriation. Miao batik, once a closely held tradition, is now at risk of being exploited by those who commodify it without understanding its cultural context or significance. This growing issue has been exacerbated by the lack of formal protections, such as intellectual property rights, for Miao batik designs. Without legal safeguards, the cultural integrity of batik-making faces serious jeopardy, as its traditional practitioners have little control over the use or reproduction of their motifs.

Addressing these challenges requires a multi-faceted approach to preservation. Wang, L. and Mustaffa Halabi, K. N. (2024), advocated for the formalization of educational programs within Miao communities to ensure the transmission of batik-making skills to future generations. These programs should not only focus on teaching the technical aspects of batik production but also emphasize the cultural meaning behind each design. Such education would help foster a deeper appreciation

for the craft and its cultural importance, ensuring that the younger generation understands its significance beyond its aesthetic value.

Song, G., Prompongsaton, N., and Kotchapakdee, P. (2024) discussed about the cultural preservation via Miao costume patterns in-depth version. Traditional Miao costume patterns, with their intricate designs and rich symbolism, are an essential element of the Miao ethnic group's cultural heritage. These patterns, often seen in embroidery, clothing, and accessories, reflect the Miao people's values, history, and relationship with nature. However, as modernity and globalization spread, the survival of these traditional designs faces multiple challenges. Miao costume patterns are not simply decorative elements; they are deeply embedded in the social and spiritual fabric of Miao communities. According to Zhang, these patterns carry significant cultural meanings, representing everything from the natural world—such as flowers, animals, and the seasons—to abstract concepts like protection, prosperity, and the spiritual connection between the living and the deceased. The craftsmanship involved in creating these patterns is passed down through generations, often as part of the ritual process during important life events like weddings, festivals, and other communal gatherings. The patterns, therefore, are not only artistic expressions but also vehicles for the transmission of cultural knowledge and social cohesion.

The primary challenge highlighted in the article is the growing influence of modernization and commercialization, which threaten the authenticity of Miao costume patterns. As the demand for traditional Miao clothing increases, especially in the context of tourism and cultural commodification, mass production techniques have replaced the time-honored, labor-intensive methods once used to create these intricate patterns. In many cases, imitations of Miao clothing—often produced in factories—lack the cultural depth and artistic quality of hand-crafted designs. This dilution of the patterns results in a loss of their cultural meaning, as mass-produced items are stripped of the stories and traditions they once carried.

Globalization also presents a threat to the preservation of traditional Miao costume patterns. As these patterns gain popularity outside of Miao communities, they risk being appropriated and commercialized without respect for their cultural context. Song (2024) notes that many of these designs are reproduced in ways that sever their connection to the Miao people, who are left without control over their cultural symbols. Without the proper recognition of these patterns as intellectual property tied to Miao culture, the community has little recourse to protect its heritage from being exploited. In response to these challenges, various preservation efforts have been initiated both within Miao communities and at a broader institutional level. Song's article highlights the role of cultural revitalization movements that have emerged in recent years, seeking to bring attention to the importance of preserving Miao costume patterns. These efforts range from grassroots initiatives within local Miao communities to government-sponsored projects and collaborations with cultural institutions.

One significant approach has been the establishment of educational programs designed to pass down the skills and knowledge required to create traditional Miao costume patterns. These programs not only focus on teaching the techniques of embroidery and textile design but also emphasize the cultural significance behind the patterns. By fostering a deeper understanding of the traditions and meanings embedded in these designs, these initiatives aim to inspire younger generations to take pride in their heritage and continue the craft. These programs are seen as essential in ensuring that the knowledge of traditional Miao costume patterns is not lost over time.

Another key strategy discussed in the article is the integration of modern technology with traditional methods to ensure the longevity of Miao costume patterns. For example, digital platforms have been used to document and archive the patterns, creating a comprehensive record that can be accessed by future generations. This digital preservation allows for the careful cataloging of traditional designs, ensuring

that they remain accessible even as the physical practice of creating the patterns may decline. Additionally, the use of technology has allowed Miao artisans to experiment with new forms of expression, blending traditional designs with contemporary styles to create hybrid forms that appeal to both domestic and international markets. This fusion of the old and the new aims to keep Miao costume patterns relevant while maintaining their cultural integrity.

Government policies have also played a crucial role in the preservation of Miao costume patterns. Song (2024) discusses the introduction of cultural heritage protection laws, which have helped to recognize traditional Miao patterns as valuable cultural assets. These policies are designed to safeguard the authenticity of Miao clothing and protect the artisans from the exploitation of their designs. Additionally, the establishment of geographical indications for Miao clothing has provided legal recognition to the authenticity of traditional garments, ensuring that only those produced in specific regions by qualified artisans are recognized as genuine Miao costume patterns. Such initiatives help to combat the rise of counterfeit products and maintain the link between Miao costume patterns and their cultural origins.

However, rapid modernization and globalization present both threats and opportunities for cultural preservation. As Miao cultural heritages evolve within this dynamic context, the community's proactive engagement in heritage conservation becomes imperative for ensuring the continued vibrancy and authenticity of their rich cultural tapestry. Therefore, the Land Art Festival appeared.

2.1.2 Knowledge about the Dong social framework, artistic forms and cultural heritages

Another important ethnic minority in southeastern Guizhou is Dong. The cultural heritages of specific Dong groups in Southeast Guizhou encapsulate a rich tapestry of traditions, craftsmanship, and social practices unique to this ethnic community.

1) The Social Framework of the Dong People

The Dong ethnic group, primarily residing in the southwestern regions of China, presents a fascinating model of social organization, especially in terms of its kinship structures. A key study by Huang, J. (2020) offers a comprehensive rethinking of the kinship organization within Dong society, highlighting the complexity and interconnectedness of familial relationships, community networks, and cultural practices that shape the social framework of the group. This study offers insights into the ways in which kinship is not merely a family-based unit but a deeply embedded network that influences many aspects of life within the Dong community.

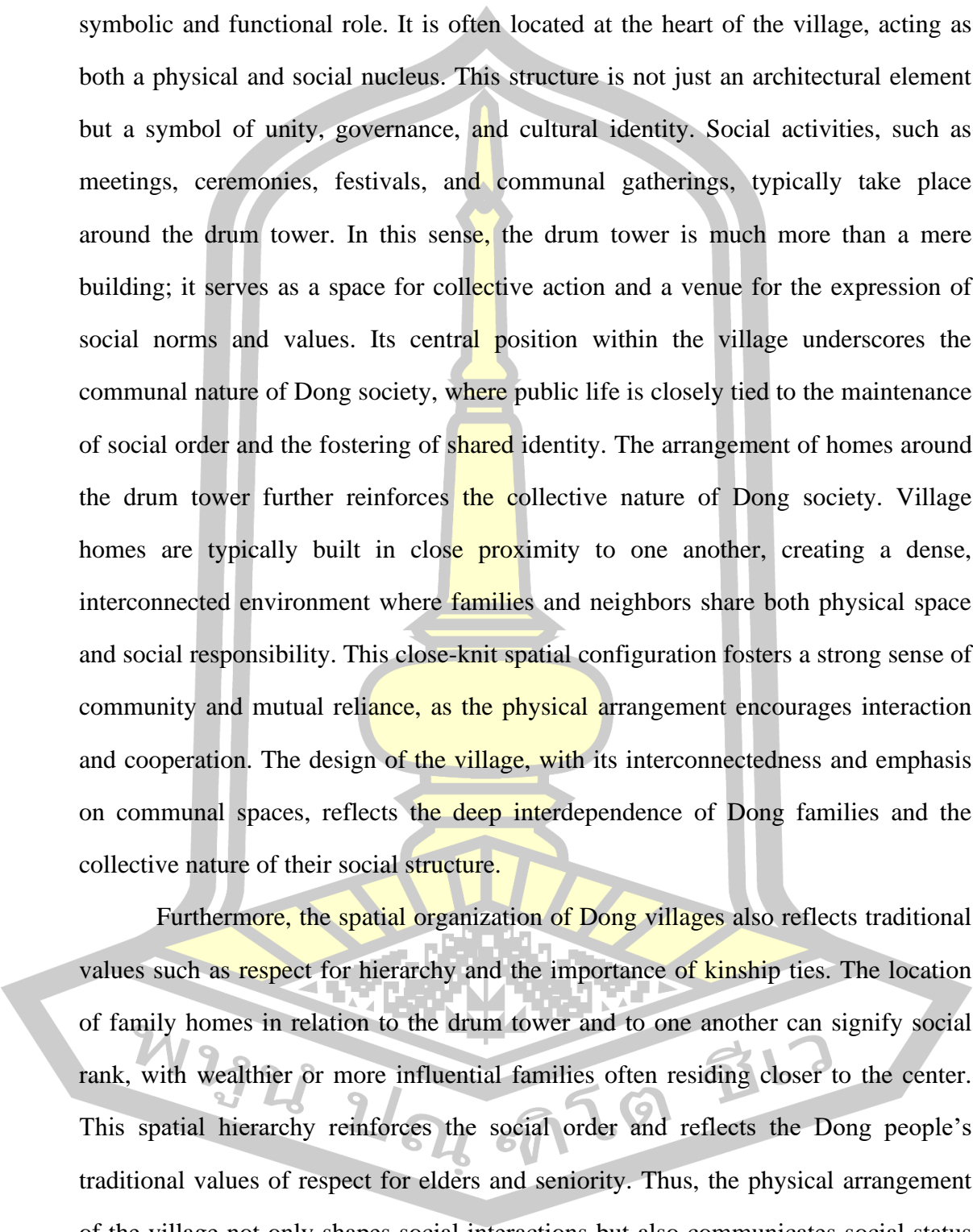
Huang's (2020) research draws attention to the multi-generational nature of Dong kinship systems, which extends beyond the nuclear family and involves extended familial networks. This social framework is rooted in a collective model where families are bound together through mutual obligations and shared responsibilities. At the heart of this framework is the idea that kinship groups are more than just biological ties; they are formed through the collective efforts of community members who support one another in various ways. This mutual support manifests in the care of children, the elderly, and the maintenance of social and cultural norms. Within this social structure, every individual has an understood role and responsibility, creating a sense of unity that is vital for the community's survival and continuity.

A critical aspect of Huang's (2020) work is the exploration of the ancestral ties that anchor the Dong people's social organization. The reverence for ancestors plays a significant role in shaping interpersonal dynamics within kin groups. This deep respect for lineage and heritage extends beyond individual families, fostering a collective identity rooted in the past. Ancestral connections influence social behaviors, obligations, and expectations, and this cultural practice is evident in the way individuals and families engage with one another. It is not simply the family that

holds power within the social structure, but the ancestral history that binds individuals to a broader communal legacy. Through ancestral worship and the passing down of traditions, the Dong people maintain a social continuity that transcends generations.

While the traditional kinship framework has long been the foundation of Dong social life, Huang's study also acknowledges the challenges posed by modernity. With rapid urbanization and the pressures of globalization, younger generations of the Dong people are increasingly seeking greater independence and opportunities beyond the traditional social structures. These changes are shifting the dynamics within Dong families and kinship networks, as individuals navigate the tensions between tradition and modernity. However, despite these challenges, Huang (2020) suggests that the resilience of the Dong's kinship system remains strong. While it is undoubtedly adapting to new social and economic conditions, the core principles of mutual support, ancestral reverence, and communal identity continue to provide a solid foundation for the group's social framework.

In terms of Dong village, Xiang, H. (2022) has a key study that focuses on the concept of the "Space Gene" diversity in these villages, analyzing how the physical arrangement of space reflects and reinforces the social frameworks within which the Dong people live. One of the most prominent elements in this spatial arrangement is the drum tower, which serves not only as a physical landmark but also as the central focal point around which much of the community's social life revolves. The study highlights that the spatial layout of Dong villages is far from arbitrary; rather, it is deeply intertwined with social relationships and cultural practices. The concept of "Space Gene" refers to the inherent connection between the physical environment of the village and the social and cultural dynamics that emerge within it. In traditional Dong villages, the positioning of structures, the design of communal spaces, and the central role of the drum tower reflect the values, roles, and relationships that define the community.



The drum tower, as a central feature of Dong villages, plays an important symbolic and functional role. It is often located at the heart of the village, acting as both a physical and social nucleus. This structure is not just an architectural element but a symbol of unity, governance, and cultural identity. Social activities, such as meetings, ceremonies, festivals, and communal gatherings, typically take place around the drum tower. In this sense, the drum tower is much more than a mere building; it serves as a space for collective action and a venue for the expression of social norms and values. Its central position within the village underscores the communal nature of Dong society, where public life is closely tied to the maintenance of social order and the fostering of shared identity. The arrangement of homes around the drum tower further reinforces the collective nature of Dong society. Village homes are typically built in close proximity to one another, creating a dense, interconnected environment where families and neighbors share both physical space and social responsibility. This close-knit spatial configuration fosters a strong sense of community and mutual reliance, as the physical arrangement encourages interaction and cooperation. The design of the village, with its interconnectedness and emphasis on communal spaces, reflects the deep interdependence of Dong families and the collective nature of their social structure.

Furthermore, the spatial organization of Dong villages also reflects traditional values such as respect for hierarchy and the importance of kinship ties. The location of family homes in relation to the drum tower and to one another can signify social rank, with wealthier or more influential families often residing closer to the center. This spatial hierarchy reinforces the social order and reflects the Dong people's traditional values of respect for elders and seniority. Thus, the physical arrangement of the village not only shapes social interactions but also communicates social status and familial importance.

In terms of social cohesion, the study suggests that the design of Dong villages, with its emphasis on shared spaces and collective activity, strengthens the sense of belonging among villagers. The physical proximity of family homes and the centrality of communal gathering spaces create opportunities for regular interaction and mutual support. This spatial arrangement fosters social networks that are critical for the well-being of the community, reinforcing the importance of collective identity and shared responsibilities.

2) Artistic Forms in Dong Culture

The Dong ethnic group of China has a rich artistic heritage encompassing various forms such as embroidery, painting, music, handcraft and architecture. The artistic traditions of the Dong ethnic group in China have evolved over centuries, reflecting their cultural identity, beliefs, and societal changes. Wang, Y. (2024) analyzes in the article "Dong Arts from Folk Dong Painting to Contemporary Expressions", that provides a comprehensive analysis of traditional Dong folk painting and its transformation into contemporary artistic forms. Dong folk painting has long been an integral part of the community's cultural expression, characterized by its vivid use of color, intricate patterns, and depictions of nature, mythology, and daily life. These paintings have historically served as a medium for storytelling and cultural preservation. Many works are found on village drum towers, wooden buildings, and ceremonial objects, signifying their deep-rooted significance in Dong society. Over time, the artistic landscape of the Dong people has undergone a transformation, adapting to social and economic changes while maintaining its cultural essence.

The study employs ethnographic fieldwork, including interviews with Dong artists, observation of painting techniques, and analysis of existing artworks. By combining qualitative data with art historical analysis, the research effectively traces

the evolution of Dong folk painting styles and techniques. The inclusion of firsthand narratives from contemporary Dong artists adds authenticity and depth to the study's findings. A key argument in the article is the transformation of traditional Dong folk painting in response to modern influences. Urbanization and economic changes have played a significant role, as Dong communities engage more with urban centers, leading artists to adapt their works to appeal to broader audiences, including tourists and art collectors. Government and institutional support for cultural policies promoting ethnic heritage has encouraged the adaptation of Dong artistic forms in contemporary contexts, integrating them into public exhibitions and commercial ventures. Additionally, artistic innovation has led many contemporary Dong artists to incorporate modern materials, techniques, and thematic elements while maintaining traditional motifs, creating a bridge between heritage and modernity.

Another significant artistic form of Dong group is music. The Grand Songs of the Dong ethnic group represent a unique form of oral tradition and cultural transmission. Scholar Cao, H. (2023) in his paper "The Process of Transferring Knowledge through Grand Songs Among the Dong Ethnic Group in Southeast Guizhou, China" explores how these polyphonic songs function as a medium for preserving history, transmitting values, and reinforcing social cohesion. Grand Songs are an essential aspect of Dong cultural heritage, traditionally performed without instrumental accompaniment. They serve as a conduit for historical narratives, moral teachings, and communal knowledge. The study highlights how these songs are passed down through generations, often beginning in childhood, with elders teaching young members through oral repetition and immersive learning. Unlike written records, Grand Songs embody a living tradition that adapts over time while retaining core cultural messages. One of the study's key discussions revolves around the adaptation of Grand Songs in the face of modernization. While traditional modes of

transmission remain prevalent in rural Dong communities, younger generations increasingly engage with digital platforms to learn and share songs. This shift introduces new challenges, such as the potential loss of oral teaching techniques and the standardization of lyrics. However, it also presents opportunities for cultural preservation by reaching wider audiences and fostering renewed interest among younger Dong members. This study offers a compelling analysis of the Grand Songs of the Dong ethnic group, illustrating their role in cultural transmission and adaptation. By employing an ethnographic approach, it provides valuable insights into how oral traditions maintain cultural continuity while evolving to meet contemporary needs. The research emphasizes the importance of safeguarding these songs as a dynamic and living heritage, ensuring that they continue to serve as a vital link between past and present generations.

Wu, B. (2012) in the article "The Role of Music in Dong Ethnic Identity," provides a compelling exploration of how music functions as a vital medium for cultural preservation and identity formation among the Dong ethnic group in China. The article delves into the rich musical traditions of the Dong people, particularly their polyphonic choral singing known as *Dage* (Big Song) and their instrumental music, to illustrate how these practices are deeply intertwined with their cultural heritage and communal identity. Wu's work is a significant contribution to the field of ethnomusicology, offering both theoretical insights and ethnographic depth. In addition to *Dage*, Wu examines the role of instrumental music in Dong cultural life. Instruments such as the *lusheng* (a reed pipe wind instrument) and the *dongxiao* (a vertical flute) are not only tools for musical expression but also symbols of cultural identity. The article describes how these instruments are used in various social and ceremonial contexts, from agricultural rituals to wedding ceremonies, highlighting their functional and symbolic roles. Wu's analysis reveals how the sounds and rhythms of these instruments evoke a sense of place and belonging, connecting

individuals to their community and ancestral heritage. The article's insightful analysis and rich ethnographic detail offer a profound appreciation of the role of music in sustaining and revitalizing Dong cultural identity. By highlighting the dynamic interplay between tradition and modernity, Wu's work not only sheds light on the resilience of Dong musical traditions but also underscores the importance of cultural preservation in an increasingly globalized world. This article serves as both a scholarly reference and a call to action for the continued support and celebration of ethnic musical heritage.

In architecture aspect, Liang, S. (1984) in his book *A Pictorial Analysis of Chinese Architecture* stands as a foundational work in the study of traditional Chinese architecture, offering a detailed and visually rich exploration of the architectural styles that define China's diverse cultural landscape. Among its many contributions, the book provides an in-depth analysis of the Dong ethnic group's architectural artistry, particularly their iconic drum towers and wind-rain bridges. These structures are not only remarkable for their technical sophistication and aesthetic beauty but also for their deep cultural significance within Dong communities. The book begins by situating Dong architecture within the broader context of Chinese architectural history, highlighting the unique characteristics that distinguish it from the building traditions of other ethnic groups. Liang emphasizes the central role of the drum tower in Dong villages, describing it as both a physical and symbolic center of community life. These towering wooden structures, often reaching impressive heights, are constructed using traditional joinery techniques that have been passed down through generations. Liang's detailed illustrations and technical drawings reveal the complexity of these constructions, showcasing the precision and skill required to create such enduring monuments. Beyond their structural ingenuity, drum towers serve as gathering spaces for meetings, festivals, and cultural events, underscoring their importance as hubs of social and cultural activity.

Equally significant in Liang's (1984) analysis are the wind-rain bridges, another hallmark of Dong architectural tradition. These covered bridges, often adorned with intricate carvings and paintings, are designed to provide shelter from the elements while also serving as spaces for social interaction. Liang explores the dual functionality of these bridges, noting how they seamlessly blend practicality with artistic expression. The elaborate decorations and symbolic motifs found on the bridges reflect the Dong people's deep connection to their natural environment and cultural heritage. Through detailed photographs and sketches, Liang captures the aesthetic richness of these structures, offering readers a vivid appreciation of their artistry.

Overall, this book remains an essential reference for anyone interested in the architectural heritage of China, particularly the distinctive traditions of the Dong ethnic group. The book's meticulous documentation and insightful analysis offer a profound appreciation of the artistry and ingenuity embodied in Dong drum towers and wind-rain bridges. At the same time, it highlights the need for further research into the cultural dimensions of these architectural forms. As a tribute to the enduring legacy of Dong architecture, Liang's work serves as both a scholarly resource and a call to preserve and celebrate this unique cultural heritage in the face of modernization and change.

The Dong ethnic group of China possesses a rich tradition of handicrafts that are integral to their cultural identity and heritage. Recent scholarly research has delved into various aspects of these crafts, exploring their historical significance, aesthetic principles, and contemporary adaptations.

Liang, X. (2024) in the paper Research on the living inheritance of Dong ethnic traditional craftsmanship from the perspective of cultural identity, examines the dynamic inheritance of traditional Dong crafts through the lens of cultural identity.

Utilizing both literature review and field research, the paper analyzes the historical context, current status, and modern transmission methods of these crafts. Despite challenges from modernization and globalization, Dong traditional crafts retain unique cultural value and social importance. The study emphasizes that strengthening cultural identity is crucial for promoting the dynamic inheritance of these crafts, suggesting that enhancing public awareness and engaging younger generations can effectively support the preservation and development of Dong culture.

Another research from Chen, Y. (2015), in the book *Textile Traditions of the Dong Ethnic Group*, it delves into the rich textile heritage of the Dong people, one of China's most culturally distinct ethnic groups. The book provides an in-depth exploration of the techniques, motifs, and cultural significance of Dong textiles, offering readers a detailed understanding of their dyeing, weaving, and embroidery practices. Chen's work is a valuable contribution to the study of ethnic textiles, combining technical analysis with cultural context to highlight the artistry and cultural importance of Dong textile traditions. Moreover, Chen explores the cultural and symbolic meanings embedded in Dong textiles. Chen examines the motifs and patterns found in Dong fabrics, explaining their cultural significance and the stories they convey. For example, the author discusses how certain patterns represent natural elements, such as mountains and rivers, while others symbolize cultural values, such as fertility and prosperity. Chen also highlights the role of textiles in Dong rituals and ceremonies, where they serve as important cultural markers and convey social status.

Scholar Li, H. (2017), in *The aesthetics of Dong wood carving: A cultural perspective*, offers a detailed and insightful exploration of the craftsmanship and cultural significance of Dong wood carvings. These carvings, which are prominently featured in Dong architecture and religious artifacts, are not only remarkable for their artistic beauty but also for their deep cultural and symbolic meanings. Li's work is a

valuable contribution to the study of ethnic art, providing both a technical analysis of the carving techniques and a cultural interpretation of their significance within Dong society. Li describes the traditional use of hand tools, such as chisels and knives, and the selection of high-quality wood, which is often locally sourced. The article also explores the various stages of the carving process, from the initial design and rough shaping to the final detailing and finishing. The author examines the motifs and patterns found in these carvings, explaining their cultural significance and the stories they convey. For example, Li discusses how certain motifs represent natural elements, such as mountains and rivers, which are central to the Dong people's connection to their environment. Other motifs symbolize cultural values, such as harmony, prosperity, and protection, reflecting the Dong people's aspirations and beliefs. Li also highlights the role of wood carvings in Dong rituals and ceremonies, where they serve as important cultural markers and convey spiritual meanings.

2.1.3 Integration of Miao and Dong Ethnic Culture in Land Art

The integration of Southeast Guizhou's ethnic culture into Land Art represents a dynamic convergence of artistic expression and cultural heritage in a region renowned for its rich ethnic diversity. Some scholars explore the multifaceted dimensions of the symbiotic relationship between Land Art installations and the ethnic cultures of Southeast Guizhou, focusing on the ways in which artists engage with, interpret, and contribute to the preservation of the region's unique cultural identity.

The integration of ethnic cultural elements into contemporary art forms has increasingly relied on interdisciplinary approaches, which bring together diverse fields such as art, anthropology, ecology, and community studies. Xu, M. (2021) in the conference paper, "Interdisciplinary Approaches to Integrating Miao and Dong Cultures in Land Art," explores how collaborative methodologies can effectively

incorporate Miao and Dong cultural elements into land art projects. The author argues that land art projects benefit significantly from the involvement of diverse stakeholders, including artists, anthropologists, ecologists, and local community members. This collaborative approach ensures that the cultural, social, and environmental contexts of the Miao and Dong communities are thoughtfully integrated into the artistic process. One of the central themes of the paper is the role of anthropology in bridging the gap between traditional cultural practices and contemporary art. Anthropologists contribute by providing deep insights into the symbolic meanings, historical significance, and social functions of Miao and Dong cultural elements, such as embroidery, batik, and sacred landscapes. Another key contribution of the paper is its focus on the role of local communities in the creation and interpretation of land art. Xu argues that involving Miao and Dong community members in the artistic process not only ensures cultural authenticity but also fosters a sense of ownership and pride in the projects. Community participation can take various forms, from sharing traditional knowledge and skills to actively contributing to the design and construction of installations. This participatory approach aligns with principles of cultural sustainability, as it empowers local communities to preserve and promote their heritage through contemporary art.

Land Art, as a contemporary form of artistic intervention, provides a unique platform for the integration of Southeast Guizhou's ethnic culture into the natural landscapes. The Land Art Festival in southeast Guizhou delves into specific case studies and artistic endeavors where Land Art installations incorporate elements mostly inspired by Miao and Dong cultures, celebrating traditional motifs, craftsmanship, and spiritual symbolism. These artistic interventions serve as a bridge between contemporary art practices and the rich tapestry of ethnic traditions, fostering a dialogue between the past and the present.

Artists engaging with Southeast Guizhou's ethnic culture through Land Art often collaborate with local communities, drawing inspiration from traditional practices and involving community members in the artistic process. Based on related literature before, this article try to explore the participatory nature of these collaborations, examining how they contribute to community empowerment, cultural exchange, and the revitalization of traditional knowledge. The integration of indigenous voices in the creation of Land Art installations not only adds authenticity but also strengthens the ties between the artworks and the cultural contexts they inhabit.

The impact of Land Art on tourism in Southeast Guizhou becomes a significant facet of the abstract. The unique synthesis of contemporary artistic expression and ethnic cultural elements enhances the region's appeal as a cultural tourism destination. By attracting visitors eager to explore the intersection of art and local traditions, Land Art installations contribute to the economic development of ethnic villages, offering new opportunities for sustainable tourism that respects and showcases Southeast Guizhou's cultural heritage.

2.2 Related to Land Art and Public Spaces

2.2.1 Historical Roots of Land Art

The Land Art movement, also known as Earthworks or Earth Art, emerged in the late 1960s and early 1970s as a groundbreaking departure from conventional art practices. Rooted in a desire to transcend the confines of traditional gallery spaces, Land Art sought to redefine the relationship between art and nature. This movement, characterized by the use of natural materials and the integration of artworks into the landscape, was a response to the cultural and environmental concerns of its time. The history of the Land Art movement is a narrative that unfolds through the works of

visionary artists who sought to create immersive, site-specific installations, leaving an indelible mark on the art world.

The foundations of the Land Art movement can be traced to earlier art movements, particularly environmental art, minimalism, and conceptual art. Artists like Robert Smithson, a pivotal figure in the Land Art movement, drew inspiration from these precursors. Smithson's renowned work, "Spiral Jetty" (1970), a massive coil of rocks and mud jutting into the Great Salt Lake, stands as an iconic example of the movement's early exploration of the natural environment. The movement also found expression in the works of Nancy Holt and Michael Heizer, who, along with Smithson, were associated with the group known as the "Earthworks" artists. Their installations, often large-scale and located in remote landscapes, challenged traditional notions of art's permanence and accessibility.

As the Land Art movement gained momentum, it transcended its American origins and expanded globally. Artists around the world embraced the principles of Land Art, adapting them to diverse cultural and geographical contexts. The movement's engagement with indigenous cultures became a notable aspect, as artists sought inspiration from and collaborated with communities deeply connected to their natural surroundings. This global expansion facilitated the emergence of distinct regional expressions within the Land Art movement, enriching its tapestry with a diverse range of perspectives and practices.

While the Land Art movement marked a revolutionary departure from conventional artistic practices, it also faced challenges and critiques. Concerns about the environmental impact of altering natural landscapes and the accessibility of remote installations raised ethical questions within the movement. Contemporary artists, however, continue to draw inspiration from Land Art's legacy. The movement's ethos of sustainability, connection to nature, and exploration of the relationship between art and environment resonate with the growing emphasis on

ecological consciousness in contemporary art practices. As Land Art continues to influence new generations of artists, its history remains a vital exploration of the evolving intersections between artistic expression, nature, and cultural dialogue.

2.2.2 Introduction to world famous Art Festivals

Art festivals serve as vibrant platforms for artists, creatives, and enthusiasts from around the world to celebrate, showcase, and engage with a diverse array of artistic expressions. These festivals often feature a wide range of disciplines, including visual arts, performing arts, music, film, literature, and more. Altshuler, B. (2013) in his book *Biennials and Beyond: Exhibitions That Made Art History* offers an in-depth exploration of major art exhibitions and biennials, including the **Venice Biennale, Documenta, and the Whitney Biennial**, and their transformative impact on contemporary artistic practices. Altshuler situates these large-scale exhibitions as critical platforms for artistic exchange, experimentation, and institutional critique, shaping the ways in which art is produced, displayed, and understood in a globalized world. A central theme in Altshuler's analysis is how biennials and large exhibitions have redefined the relationship between art, space, and audience. Traditionally, museums and galleries have functioned as the primary spaces for artistic presentation, offering controlled, curated environments that emphasize art as an object of contemplation. In contrast, biennials and site-specific exhibitions often disrupt traditional museum models, expanding the definition of artistic experience beyond enclosed spaces and into urban, natural, and even virtual environments. By situating Land Art festivals within the broader history of biennials and major exhibitions, Altshuler's research provides a valuable lens for understanding their impact. These events do not exist in isolation; rather, they are part of a larger global conversation about the role of art in public space, the politics of curation, and the ways in which exhibitions shape the cultural landscape.

The Venice Biennale, often referred to simply as the Biennale, stands as one of the most prestigious and historic international art exhibitions in the world. Founded in 1895, it takes place biennially (every two years) in Venice, Italy, and has evolved into a multifaceted event showcasing contemporary art, architecture, cinema, dance, music, and theater. Nowadays, it becomes a global forum for artistic dialogue and innovation. Storr, R. (2011) in his article “The Venice Biennale and the Art of Exhibition Making” provides a profound exploration of the Venice Biennale, examining its significance as one of the world’s most prestigious and influential art events. Storr (2011) delves into the complex history and evolution of the Biennale, shedding light on how it has shaped contemporary art practices and exhibition strategies over more than a century. The Venice Biennale, he argues, is not just a platform for showcasing global artistic talent, but also a crucial site for exploring the intersection of culture, politics, and the global art market.

As for format and structure aspects, the Venice Biennale is organized into several distinct sections, each focusing on different artistic disciplines:

1) **Art Exhibition:** The central and most renowned component of the Biennale is the International Art Exhibition, curated by a designated curator or curatorial team. Held in the Giardini della Biennale and the Arsenale, as well as various other venues throughout Venice, this exhibition presents works by artists from around the world, showcasing diverse artistic practices, themes, and perspectives.

2) **Architecture Exhibition:** Running parallel to the Art Exhibition, the International Architecture Exhibition showcases groundbreaking architectural projects, theories, and urban planning initiatives. It offers insights into contemporary architectural discourse and trends, attracting architects, designers, and urban planners from across the globe.

3) **Film Festival:** The Biennale also includes the Venice International Film Festival, one of the oldest and most prestigious film festivals in the world. Held

annually as part of the Biennale, it features screenings of international films across various genres, with awards presented to outstanding works and filmmakers.

4) Dance, Music, and Theater: In addition to visual arts and cinema, the Biennale encompasses dance, music, and theater festivals, providing platforms for performances, concerts, and interdisciplinary collaborations.

In fact, themes and curatorial approach are high-profiled by worldwide every year. Each edition of the Venice Biennale is guided by a thematic framework. The theme serves as a conceptual anchor for the Art Exhibition and sets the tone for artistic exploration and discourse. Curators often draw inspiration from contemporary social, political, and cultural issues, inviting artists to respond to pressing global concerns through their work. Therefore, the Venice Biennale holds immense significance within the art world, serving as a barometer of contemporary artistic trends and a launching pad for emerging talents. Its international reach and cultural prominence attract artists, curators, collectors, critics, and art enthusiasts from around the world, fostering dialogue, networking, and collaboration on a global scale.

Szeemann, H. (2002) introduced and analyzed **Documenta** in *Documenta: The History of an Art Festival*. Szeemann (2002) provides a comprehensive exploration of Documenta, one of the most influential contemporary art festivals held in Kassel, Germany. Established in 1955, Documenta has played a pivotal role in shaping the trajectory of contemporary art, positioning itself as a crucial platform for experimentation, innovation, and cultural exchange. Szeemann, who served as the artistic director of Documenta 5 in 1972, draws on his intimate knowledge of the festival's evolution, offering insights into its conception, growth, and ongoing influence. The author begins by addressing the origins of Documenta, noting that it was conceived as a response to the cultural climate of postwar Europe. Following the devastation of World War II, Germany sought to reestablish itself as a center of artistic production and intellectual discourse. Documenta emerged not only as an art

exhibition but also as a cultural and political statement about the role of art in rebuilding society. Over the years, the festival grew into a major international event, attracting avant-garde artists, curators, and critics from across the globe.

Szeemann (2002) reflects on the legacy of Documenta and its impact on the global art scene. While Documenta remains firmly rooted in its origins as a German exhibition, its international significance has only grown over the years. The festival has not only shaped the development of contemporary art but also contributed to the emergence of a global art circuit. Documenta's influence can be seen in the development of major biennials and art festivals around the world, such as the Venice Biennale, the Gwangju Biennale, and the Sao Paulo Bienal, which have adopted similar curatorial models and frameworks. Szeemann's article is a valuable resource for understanding the evolution of Documenta as a festival that has consistently challenged the boundaries of contemporary art and provided a platform for new artistic ideas. It offers a detailed account of how Documenta has responded to cultural, political, and artistic shifts, becoming a site for interdisciplinary experimentation and global artistic dialogue. For those interested in the intersections of art, politics, and cultural discourse, Documenta's history provides an essential framework for understanding the role of art festivals in shaping the contemporary art world.

2.2.3 Forms and Characteristics of Land Art in Chinese Rural Contexts.

The incorporation of Land Art into Chinese rural settings is a relatively recent phenomenon, with its roots extending to the late 20th and early 21st centuries. This section explores how artists in China draw inspiration from ancient Chinese landscape painting, Taoist philosophy, and traditional agricultural practices to infuse their Land Art creations with a sense of continuity and cultural resonance. Understanding how the historical and cultural dimensions of China influence the forms and characteristics

of Land Art installations is crucial for discerning the unique aesthetic and philosophical elements embedded in these works.

Chinese rural landscapes are not merely backdrops for Land Art; they actively shape the forms and characteristics of the installations. This section examines how artists integrate local elements, materials, and indigenous techniques into their works, fostering a symbiotic relationship between the art and its surroundings. Moreover, the review explores how Land Art in Chinese rural contexts aligns with sustainability practices, acknowledging the importance of environmental consciousness and responsible engagement with nature. From repurposing agricultural tools to incorporating organic materials, these practices contribute to the holistic integration of art into the rural environment.

The emergence of Land Art in China is often viewed as a contemporary phenomenon shaped by global artistic movements. However, as Sun, W. (2022) explores in *Art History Review*, the roots of Land Art in China extend far deeper, connecting to the country's long tradition of landscape painting, garden design, and philosophical perspectives on nature. By tracing these historical influences, Sun presents Land Art in China not as a Western import but as a practice deeply embedded in indigenous artistic and cultural traditions. One of the most significant historical influences on contemporary Land Art in China is traditional Chinese landscape painting (山水画, shanshuihua). Unlike Western landscape art, which often depicts nature in a realistic manner, Chinese landscape painting embodies a philosophical and spiritual engagement with the natural world. Rooted in Daoist and Confucian thought, shanshuihua does not simply represent a scene but seeks to capture the energy (气, qi) and harmony of the land. Sun's study presents a compelling argument that Land Art in China is not merely an adaptation of Western environmental art but a continuation of longstanding artistic, philosophical, and spatial traditions. By linking contemporary Land Art to classical landscape painting,

garden aesthetics, and Daoist thought, Sun highlights the deep cultural resonance of site-specific art in China. This historical perspective is particularly relevant to the ongoing development of Land Art festivals in China. These events, while engaging with global artistic dialogues, also draw upon regional artistic traditions and ecological knowledge, creating a unique fusion of past and present.

In recent years, China has witnessed a growing interest in Land Art as a means of rural revitalization, integrating artistic interventions with cultural heritage and sustainable development. Huang's (2021) research in *Rural Studies* explores the transformative impact of Land Art in rural communities, illustrating how large-scale site-specific artworks contribute to economic regeneration, cultural preservation, and community engagement. As China invests in cultural tourism and creative industries, Land Art has become a powerful tool for reimagining rural landscapes, attracting visitors, and reinforcing local identities. One of the central arguments in Huang's study is that Land Art serves as a catalyst for rural development, helping once-isolated villages integrate into broader tourism and creative economies. By repurposing natural landscapes and abandoned spaces into cultural sites, these projects diversify local economies beyond traditional agriculture. Land Art festivals, such as those in Southeast Guizhou and Shaanxi, mirror global examples like Japan's Echigo-Tsumari Art Triennale, where artistic interventions not only draw tourists but also foster economic opportunities for local artisans and businesses. Through this process, rural spaces are transformed into dynamic, interactive environments, blending contemporary artistic expression with local traditions. Another crucial aspect of Land Art's role in rural revitalization is its potential for community engagement and participatory art practices. Huang highlights how successful Land Art projects involve local residents in the creation, maintenance, and storytelling processes of these installations. This engagement provides a sense of ownership and helps to ensure that the artworks reflect local cultural narratives rather than imposing external artistic

visions. However, as Claire Bishop (2012) argues that participatory art is not always inherently democratic or empowering. The key challenge remains: who controls the artistic vision—local communities or external curators and investors? While some projects integrate local voices meaningfully, others risk treating participation as a symbolic gesture rather than fostering true collaboration.

Huang's (2021) study presents an important framework for understanding how Land Art functions as a tool for rural revitalization in China, offering both opportunities and challenges. It highlights the economic, cultural, and social dimensions of artistic interventions, raising critical questions about sustainability, authenticity, and local agency. As China continues to explore the potential of Land Art in its rural development strategies, its long-term success will depend on its ability to balance artistic innovation with genuine community empowerment. Festivals such as the Southeast Guizhou Land Art Festival and the Shaanxi International Land Art Festival provide valuable case studies for how these projects unfold in practice. Ultimately, the true measure of Land Art's impact lies in whether it fosters sustainable, community-driven transformation—or merely serves as another fleeting trend in the ever-expanding landscape of cultural tourism.

Land Art in Chinese rural contexts extends beyond aesthetic considerations; it becomes a dynamic platform for community engagement and the preservation of cultural identity. This section explores how artists collaborate with local communities, involving them in the creation and interpretation of Land Art installations. Examining the ways in which these artistic endeavors contribute to the revitalization of rural areas and foster a sense of cultural pride provides insights into the social dimensions of Land Art. Understanding the intricate connections between the art, the artists, and the communities involved enriches our comprehension of the forms and characteristics specific to the Chinese rural context.

2.2.4 Space Theory and its Application to Land Art festival

Henry Lefebvre's spatial theory, epitomized by his work *The Production of Space*, challenges a prevalent view in discourses about space, breaking away from the notion of space as a static, synchronic order. Lefebvre provides a cultural understanding of spatial concepts in discourses about geography, landscapes, and architecture, emphasizing their historical variability. Rather than constructing a specific social spatial theory, Lefebvre scrutinizes various spatial discourses, retracing struggles over the meaning of space. He contemplates how, in various domains, "space" is culturally imbued, placing strong emphasis on the social characteristics that geographical space ultimately possesses.

The term "space" in this context refers to a sociological sense of space. Spatial sociology theory posits that space is a product of social existence. In *"The Production of Space"*, Lefebvre pointed that human productive practices result in the formation of natural space and social space. Natural space serves as the foundation for the existence and development of human social space, while social space is the product of continuous transformation of natural space through human productive activities, constituting a fusion of mental and material space. According to him, we are not faced with a singular social space but with many social spaces, an infinite diversity or an incalculable collection of social spaces, commonly referred to as 'social space' (Lefebvre, 1991, p86). Simultaneously, space is not only the site and object of material production but also the outcome of social productive practices. It is not only the result of the construction of society and its production relations but also a tangible lived space that embodies human consciousness. According to concepts above, this section explores how these theories provide a theoretical foundation for conceptualizing the interaction between artistic interventions and the public realm.

As Lefebvre asserts that only by producing a suitable space can lifestyle and society undergo change (Lefebvre, 1991, p190). In essence, the optimization of rural

space forms the foundation for rural vitalization. Rural space, characterized by lower population density and dynamic development in comparison to urban space, is more stable. Land Art exhibitions bring forth distinctive forms of production to rural spaces, intertwining with the existing rural environment, exerting a dual force. On one hand, in accordance with Lefebvre's notion, transforming segments of rural ecological space into artistic space represents a form of humanization of natural space. This entails humans continuously reshaping ecological space through their practical activities, imbuing it with social significance (Sun Quansheng, 2017, p.330). Through productive practices, individuals convert natural space into social space to better meet human survival needs. While such transformation may disrupt the harmony between natural and social spaces, leading to spatial exclusion, on the other hand, non-industrial methods such as art and tourism offer a gentler, protective form of humanization.

Soja, E. W. (1996) in the book *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places* builds upon Henri Lefebvre's spatial theory, particularly his triadic model of space—**perceived space (physical), conceived space (mental), and lived space (social)**—to introduce the concept of "Thirdspace." Soja's approach transcends traditional binaries of space, proposing a perspective that integrates the real (material) and the imagined (symbolic) to produce a hybrid, dynamic understanding of spatiality. This framework is particularly relevant to discussions on Land Art, where the physical landscape is transformed through artistic intervention, creating new meanings and interpretations of place. Soja (1996) also offers a theoretical lens for analyzing Land Art as a multidimensional practice that merges physical landscapes with conceptual narratives. His framework helps explain how land art festivals, site-specific installations, and cultural tourism projects generate new meanings and experiences of space. Whether through the monumental interventions of Robert Smithson or the rural revitalization efforts of the

Echigo-Tsumari Art Triennale, Thirdspace provides a way to understand how Land Art exists as both material and imagined, reshaping the landscapes it inhabits.

Other researchers have also explored how to apply spatial theory to analyze practice from different perspectives. In terms of audience research, Claire Bishop's (2012) book *Artificial Hells* is a seminal work on participatory art, exploring how audience engagement shapes contemporary artistic practices. Bishop critically examines the politics of participation, questioning whether interactive and socially engaged art necessarily leads to democratic or emancipatory experiences. Her analysis spans from early avant-garde movements to contemporary socially engaged art, offering a critical perspective on how participation functions as an aesthetic and political strategy. Her work urges us to question the politics of participation, particularly in contexts where ethnic minority spaces, tourism, and global art networks intersect. Applying her critique to Land Art raises essential questions: Who benefits from participation? Who defines the experience? And does participation truly empower local communities, or does it serve external artistic and economic agendas?

In summary, Space Theory provides a powerful lens for analyzing Land Art festivals, emphasizing their role as dynamic, participatory, and transformative spaces. These festivals not only redefine how we experience art but also challenge us to reconsider our relationship with the natural world, making them a vital and evolving part of contemporary artistic practice. The urbanization process since China's reform and opening-up has obscured the purely natural space of rural areas with the social space generated by human activities. The creation of rural art spaces can be seen as a humanitarian approach to utilizing rural spatial resources, mitigating conflicts between humans and space. It involves a subtle transformation of space through art and tourism, fostering a harmonious coexistence between human activities and the rural environment. This process serves as a counterbalance to the encroachment of industrial development, ensuring that the cultural and aesthetic qualities of rural

spaces are preserved, aligning with Lefebvre's vision of creating spaces that facilitate positive changes in lifestyle and society.

2.3 Related to tourism impact

2.3.1 Land Art festival as a tourist attraction

Land Art festivals have emerged as compelling cultural phenomena that not only redefine artistic expression but also serve as significant tourist attractions. Some researches discussed the multifaceted dimensions of Land Art festivals in their capacity as compelling destinations for cultural tourism (Crouch & Ward, 2003). Focusing on the historical evolution of the Land Art movement, the impact on local communities, the role in destination branding, the visitor experience, and the associated challenges and opportunities, this abstract offers a comprehensive overview of the symbiotic relationship between Land Art and tourism (De Rosa, 2018).

The historical evolution of the Land Art movement lays the groundwork for understanding the contemporary allure of Land Art festivals. Originating in the late 1960s and early 1970s as a radical departure from conventional gallery spaces, Land Art has evolved into large-scale environmental interventions showcased at festivals. The review examines pivotal moments and key artists in the movement's history, highlighting the transformative shift towards creating immersive artistic experiences within natural landscapes.

Land Art festivals transcend the traditional boundaries of artistic engagement by becoming integral to the cultural and economic fabric of local communities. On international vision, some scholars investigated the impact of Land Art festivals on those communities, analyzing the socio-economic benefits, community engagement, and potential environmental consequences. It explores how the festivals contribute to

the preservation of cultural landscapes while simultaneously creating opportunities for economic development through tourism.

As cultural phenomena, Land Art festivals play a crucial role in destination branding, shaping the identity of regions as cultural hubs. This research try to delve into literature exploring how Land Art festivals enhance the tourism appeal of destinations, drawing cultural tourists seeking authentic and immersive experiences. These festivals, through their distinct artistic interventions, contribute to the creation of a unique cultural identity for the host regions, fostering a sense of place that resonates with visitors.

As one of the most successful cases of land art tourism, Japan's Echigo-Tsumari Art Triennale (ETAT) is a very important case for analysis. Kitagawa, F. and Sasaki, M. (2010), as curators of ETAT, offers in-depth version in the paper "Land art and tourism: A case study of the Echigo-Tsumari Art Triennale". They explore the intersection of land art, tourism, and rural revitalization through the lens of the ETAT, a prominent art festival held in the rural Echigo-Tsumari region of Japan. The study provides a comprehensive analysis of how the festival, which integrates art installations with the natural landscape, functions as a cultural event that attracts tourists, supports local economies, and encourages cultural exchange. The authors employ a case study approach to assess the impacts of the Triennale on both the local community and tourism, examining the ways in which art and nature converge in the context of rural development. Kitagawa and Sasaki describe the festival as an innovative blend of contemporary art and nature, where artists create large-scale installations that engage with the natural environment, local traditions, and community history. The primary aim of the Triennale is not only to showcase art but also to revitalize the region, promote local culture, and stimulate economic development through tourism. The festival has attracted both Japanese and international artists, as well as visitors, who come to experience the unique artworks

that interact with the rural landscapes. The region itself, which has historically faced economic decline due to depopulation and the abandonment of agricultural practices, has seen the Triennale as an opportunity to revitalize its local economy and attract new visitors.

At the core of the Echigo-Tsumari Art Triennale is the concept of land art—art that engages directly with the landscape. The authors explore how land art installations within the festival are specifically designed to interact with the natural environment, integrating elements such as mountains, rivers, and fields into the artworks. This integration of art and nature allows visitors to experience art in a novel way, as they move through the landscape and encounter sculptures and installations that respond to the topography, seasonal changes, and natural beauty of the region. Kitagawa and Sasaki (2010) describe the land art installations as a way to highlight the region's rural identity while offering new perspectives on its natural surroundings. The authors argue that the relationship between art and nature creates a dynamic cultural experience, one that encourages visitors to reflect on the environment and their relationship to it. This form of art tourism provides an immersive and experiential way to engage with both the local culture and the surrounding landscape, fostering a deeper appreciation for rural life and its connections to nature. Overall, Kitagawa and Sasaki's (2010) study demonstrates that the Echigo-Tsumari Art Triennale has been highly successful in attracting tourists and reinvigorating a rural region through the intersection of art, nature, and tourism. However, the authors caution that careful management is required to sustain the event and its positive impacts, ensuring that both cultural integrity and the environment are preserved for future generations. The study offers valuable insights into the potential of land art festivals as models for sustainable tourism development in rural areas.

Smith, A. and Richards, G. (2018) in the article “Art festivals and sustainable tourism development: The case of the Desert X Festival” examine the role of land art festivals in promoting sustainable tourism through the Desert X Festival, a biennial event held in California’s Coachella Valley. This study explores how the Desert X Festival not only showcases contemporary art but also encourages environmental awareness and sustainable tourism practices by attracting visitors to remote desert locations. The authors analyze the festival’s impact on local communities, its emphasis on environmental sustainability, and the ways it leverages art to engage tourists with the region’s unique natural landscapes. The festival’s ability to attract tourists to remote areas provides a boost to the local economy, with visitors spending money on accommodation, food, transportation, and other services. The authors emphasize that Desert X has contributed to a diversification of tourism offerings in the region, which is traditionally dominated by large events like the Coachella Valley Music and Arts Festival.

In addition to economic benefits, the festival has also had a cultural impact on local communities. Smith and Richards note that Desert X fosters greater cultural exchange by involving local residents in the event, providing opportunities for collaboration between artists and community members. Local organizations and businesses are encouraged to participate in the festival, whether through hosting events, offering guided tours, or providing support services, which strengthens the sense of community engagement. The authors point out, however, that while the festival offers economic and cultural benefits, it also poses challenges for communities that may not have the infrastructure to support large numbers of tourists. The influx of visitors can place pressure on local resources, including transportation and utilities, and may lead to concerns about the long-term sustainability of tourism growth. Despite these challenges, Smith and Richards argue that Desert X has largely

been successful in promoting sustainable tourism practices while providing positive benefits to local communities.

The visitor experience at Land Art festivals becomes a pivotal aspect of their appeal as tourist attractions. Scholars have explored the ways in which visitors engage with and interpret Land Art installations, considering sensory, intellectual, and emotional dimensions. The reviews literature on guided tours, interpretive materials, and the overall accessibility of Land Art, shedding light on the factors that enhance the visitor experience and contribute to the festivals' attractiveness as tourist destinations (Lipovetsky, 2017).

Richards, G. and Wilson, J. (2007) in the book *Tourism, Creativity, and Development* explore the role of cultural and land art festivals in fostering economic growth and community engagement in rural areas. The authors focus on festivals such as the Fringe Arts Bath Festival in the UK and analyze how these events contribute to rural revitalization by attracting tourists, enhancing local identity, and supporting creative economies. They argue that cultural tourism, particularly in the form of festivals, has become an essential strategy for rural areas seeking to diversify their economies and attract visitors. In contrast to mass tourism, which often concentrates in urban areas, cultural festivals provide a decentralized model that can spread economic benefits across rural regions. Land art festivals, in particular, are highlighted as an effective means of drawing attention to natural landscapes while incorporating contemporary artistic expression. Richards and Wilson's chapter provides a valuable contribution to the discourse on land art festivals and rural tourism development. By examining the economic, cultural, and environmental dimensions of festivals like the Fringe Arts Bath Festival, the authors illustrate how creative tourism can serve as a sustainable strategy for revitalizing rural areas. They argue that when properly managed, land art festivals can promote cultural heritage,

support local economies, and foster community engagement. However, they also caution that sustainability must remain a priority, with careful planning needed to balance tourism growth with cultural and environmental preservation.

This study is particularly relevant for discussions on land art festivals in other regions, especially for the southeast Guizhou Land Art Festival. The insights from this chapter can inform strategies for integrating cultural tourism with rural development while maintaining artistic and environmental integrity.

Gibson, C. and Connell, J. (2011) in the book *Festival Places: Revitalising Rural Australia* discussed the Land Art Festival case in Australia. The book provides an in-depth examination of the intersection between land art festivals, rural tourism, and economic development. Their comparative analysis of Australian festivals highlights the potential of these events to drive cultural and economic revitalization while also revealing the challenges involved in sustaining them. This book offers valuable insights for scholars and policymakers interested in leveraging land art festivals for regional development, both in Australia and globally.

However, challenges and opportunities abound in positioning Land Art festivals as tourist attractions. These research conclusions critically examine the associated issues such as accessibility, environmental impact, and the balance between artistic intent and visitor expectations. The literature review offers insights into sustainable practices, addressing concerns about the potential commodification of art and the need for responsible tourism within the context of Land Art festivals (Kwon, 1997).

2.3.2 Tourism Impact on Ethnic Villages in Southeast Guizhou

Tourism's impact on ethnic villages in Southeast Guizhou is a complex and evolving phenomenon that intertwines economic development, cultural preservation,

and social dynamics. This article tend to explore the multifaceted consequences of tourism on the ethnic villages of Southeast Guizhou, encompassing the economic benefits, cultural transformations, community dynamics, challenges faced, and potential pathways for sustainable development.

Yang, L. and Wall, G. (2009) in the book *Tourism and Cultural Heritage in China*, explore the complex relationships between tourism development and cultural heritage in China, with a particular focus on ethnic regions such as Guizhou. The book examines how tourism has shaped and been shaped by the cultural heritage of ethnic communities, considering both the economic benefits and the potential risks to the preservation of traditional lifestyles and practices. The authors address the growing role of tourism in China's rural areas and ethnic regions, exploring how these areas balance cultural preservation with the demands of the tourism industry. In Guizhou, tourism has been promoted as a way to both preserve and showcase the unique cultural heritage of ethnic groups while simultaneously offering economic opportunities. Yang and Wall (2009) highlight how festivals, traditional crafts, music, and dances have become key attractions for tourists. The promotion of these elements as part of the cultural heritage tourism industry has led to increased visibility and appreciation of ethnic traditions. However, the authors also point out that this visibility can result in cultural commodification, where local practices are altered or exaggerated to meet the expectations of tourists. In their conclusion, Yang and Wall (2009) offer policy recommendations for promoting sustainable tourism in ethnic regions like Guizhou. They emphasize the need for government policies that support cultural preservation while fostering economic development. These policies should prioritize the participation of local ethnic communities in tourism planning, ensuring that they have a voice in decisions about how their cultural heritage is presented to the public. Furthermore, the authors advocate for more research into the social and

cultural impacts of tourism, as well as the development of strategies that address environmental concerns related to mass tourism.

Ma, L., Xie, P., and Wang, X. (2013) discussed these problems in the book *Ethnic Tourism in China* as well. The book delves into the multifaceted impacts of tourism on ethnic communities across China. The authors explore the ways in which tourism has affected these communities' cultures, economies, and social structures. The book provides a comprehensive analysis of the growth of ethnic tourism in China, focusing on its development, benefits, challenges, and the potential risks associated with the commodification of cultural identities. Through a series of case studies and theoretical frameworks, the authors offer valuable insights into how ethnic tourism has shaped and is shaping the lives of ethnic minority groups.

The economic impact of tourism on ethnic villages in Southeast Guizhou is a central focus of such research. Scholars have examined the economic benefits derived from tourism, including increased employment opportunities, income generation, and infrastructure development. The review investigates how tourism serves as a catalyst for economic growth in these villages, contributing to the improvement of living standards and the development of local businesses.

Cultural transformations within ethnic villages due to tourism form a critical aspect. The influx of visitors often prompts a reevaluation of traditional practices, as communities navigate the delicate balance between preserving their cultural authenticity and catering to tourist expectations. Xie and Liu (2020) explored literature on the ways in which tourism influences cultural performances, handicraft production, and the commodification of ethnic identity, shedding light on the nuanced processes of cultural adaptation.

Community dynamics within ethnic villages undergo shifts as a result of increased tourism. Zhao and Ritchie (2007) examined studies on the social implications of tourism, including changes in social structures, intergenerational

relationships, and community cohesion. It addresses both positive aspects, such as increased cultural exchange, and challenges, such as the potential erosion of traditional social bonds, providing a comprehensive view of the social transformations induced by tourism.

Challenges faced by ethnic villages in Southeast Guizhou due to tourism are discussed in-depth. The literature review explores issues such as over-tourism, environmental degradation, and the risk of cultural commodification. It critically examines the potential negative impacts on the well-being of local communities, emphasizing the importance of responsible tourism practices and community involvement in decision-making processes.

Deng, Wang and Li (2020) concluded by discussing potential pathways for sustainable tourism development in ethnic villages. Scholars have proposed strategies such as community-based tourism initiatives, cultural preservation programs, and environmental conservation efforts to mitigate the negative consequences of tourism (Cheung & Jim, 2019). By engaging with these strategies, ethnic villages in Southeast Guizhou can harness the benefits of tourism while safeguarding their cultural heritage and ensuring long-term sustainable development.

In summary, these discussion and conclusion provide a comprehensive overview of the impact of tourism on ethnic villages in Southeast Guizhou, covering economic, cultural, and social dimensions. They navigate the complexities of tourism-induced transformations, offering insights into the challenges faced by these communities and proposing avenues for sustainable development in the context of increasing tourism activity.

2.4 Related laws and policies

2.4.1 Related National Policies

Rural Vitalization Policies:

China has been actively promoting rural vitalization as a national strategy. The Communist Party of China (CPC) Central Committee and the State Council released a package of policies in 2018 charting the roadmap for rural vitalization. Policies related to this initiative aim to boost economic development, improve infrastructure, and enhance the overall well-being of rural communities. Specific policies may include measures to support agriculture, promote rural tourism, and address poverty alleviation. The timetable from the CPC required that by 2050, rural vitalization will be achieved. Rural areas should have robust agriculture, beautiful landscapes and prosperous farmers.

Ethnic Minority Cultural Preservation Policies:

The Chinese government has policies in place to protect and preserve the cultural heritage of ethnic minorities. These policies may cover aspects such as language preservation, traditional art forms, and the safeguarding of intangible cultural heritage. Initiatives supporting cultural festivals and heritage sites may also be part of these policies.

Rural Tourism Development Policies:

China's tourism development policies encompass a wide range of areas, including sustainable tourism practices, infrastructure development, and the promotion of cultural tourism. There may be specific guidelines addressing the integration of tourism with ethnic villages, ensuring responsible tourism practices that benefit local communities.

Environmental Conservation Policies:

Given the potential impact of tourism on the environment, Chinese policies related to environmental conservation are crucial. These policies may focus on sustainable development, biodiversity protection, and measures to mitigate the environmental impact of increased tourist activities.

Poverty Alleviation Policies:

Poverty alleviation has been a significant focus of Chinese policies. In the context of ethnic villages, policies may include measures to improve access to education, healthcare, and employment opportunities. Tourism could be integrated into broader poverty alleviation strategies.

Cultural Exchange and International Cooperation Policies:

China's engagement in cultural exchange and international cooperation may influence policies related to the promotion of ethnic cultures on a global scale. These policies could include initiatives encouraging cross-cultural understanding and collaboration.

2.4.2 Related Policies of Local government

The Regulations Promoting Rural Tourism in southeast Guizhou Miao and Dong Autonomous Prefecture in 2023 (hereafter referred to as the Regulations) signify a pivotal step towards fostering sustainable tourism development in the region. Enacted to harness the cultural and natural riches of the Miao and Dong ethnic minority villages, the Regulations aim to stimulate economic growth, preserve cultural heritage, and enhance the overall well-being of local communities. Through a comprehensive framework encompassing policy incentives, infrastructure development, and community participation, the Regulations seek to facilitate the establishment of high-quality tourism infrastructure, the promotion of authentic cultural experiences, and the empowerment of local residents in the tourism sector. Key provisions of the Regulations include measures to safeguard ecological integrity, promote responsible tourism practices, and facilitate public-private partnerships for tourism development. By prioritizing the preservation of cultural authenticity and environmental sustainability, the Regulations strive to position the southeast Guizhou as a leading destination for cultural tourism while fostering inclusive and equitable development for all stakeholders.

Li, X. and Wang, Y. (2018) discussed policies in the southeast Guizhou in the paper “Ethnic tourism development in Qiandongnan: The role of government policies”. The authors highlight the significant role that local and national government initiatives have played in promoting tourism as a tool for economic development in this rural, ethnically diverse region. Since the early 2000s, the Chinese government has increasingly focused on tourism as a means to both preserve cultural heritage and stimulate economic growth, particularly in underdeveloped areas. The study examines the policies introduced by the Chinese government at various levels to support tourism development in Qiandongnan (also translated in the southeast Guizhou). These include investments in infrastructure such as transportation, accommodation, and visitor facilities, as well as the promotion of the region’s ethnic culture as a key tourist attraction. The authors argue that government-backed initiatives have been instrumental in attracting both domestic and international tourists to Qiandongnan, contributing to the region's economic revitalization and providing local communities with new sources of income.

However, Li and Wang (2018) also point out that government policies have often emphasized the promotion of cultural heritage as a form of tourism product, rather than fully supporting the nuanced and complex practices of ethnic groups. In some cases, policies have encouraged the commercialization of ethnic culture, presenting a simplified or stereotyped version of local traditions to meet the expectations of tourists. This, the authors suggest, has led to tensions between the preservation of cultural authenticity and the need for economic growth. This journal provides an in-depth analysis of the role of government policies in shaping the development of ethnic tourism in Qiandongnan. Li and Wang (2018) offer valuable insights into the complex dynamics between tourism, cultural preservation, and commercialization, highlighting the challenges faced by ethnic communities in

balancing economic development with the need to maintain cultural authenticity. It offers useful recommendations for sustainable tourism development, with an emphasis on community-based approaches, environmental conservation, and culturally sensitive tourism policies.

2.5 Related theoretical concepts

2.5.1 Related theories

(1) Cultural Ecology theory

Cultural Ecology Theory, developed by Steward, J. H. (1955) in the mid-20th century, examines the relationship between human societies and their environments, emphasizing how cultural practices and social structures adapt to ecological conditions. When applied to ethnic aspects, this theory explores how different ethnic groups interact with their environments, shaping their cultural practices, social organization, and subsistence strategies. Cultural Ecology posits that human cultures are intricately linked to their ecosystems, and the study of these connections can elucidate patterns of adaptation, resource utilization, and social organization. The theory explores how cultural practices, such as subsistence strategies, settlement patterns, and economic systems, evolve in response to environmental conditions. It also considers the impact of human activities on the environment, examining the sustainability of cultural practices over time. Besides, it explains the concept of cultural adaptation, where societies develop specific strategies to cope with environmental challenges, shaping their material culture, social institutions, and belief systems.

Emilio F. Moran's *Human Adaptability: An Introduction to Ecological Anthropology* (2008) is a seminal work in the field of ecological anthropology, offering a comprehensive and accessible overview of how human societies adapt to

their environments. The book bridges the gap between theoretical frameworks and empirical case studies, making it a valuable resource for understanding the dynamic interplay between culture, ethnicity, and ecology. Moran's work is particularly significant for its emphasis on the adaptability of ethnic and indigenous groups to diverse environmental conditions, highlighting the role of cultural practices, traditional knowledge, and social organization in shaping human-environment interactions. One of the strengths of Moran's (2008) book is its exploration of how ethnic and indigenous communities adapt to their environments. Moran (2008) argues that ethnicity is a critical lens for understanding human-environment interactions, as ethnic groups often develop unique cultural practices and knowledge systems that are finely tuned to their ecological contexts. He provides numerous case studies to illustrate this point, drawing on examples from diverse regions, including the Amazon, the Arctic, and sub-Saharan Africa.

Tim Ingold's *The Perception of the Environment: Essays on Livelihood, Dwelling, and Skill* (2000) is a groundbreaking work that redefines the relationship between humans and their environments. Departing from traditional ecological anthropology, Ingold challenges the dualistic separation of nature and culture, proposing instead a relational approach that emphasizes the interconnectedness of human beings and their surroundings. His work is particularly significant for its exploration of how ethnic groups perceive and interact with their environments, highlighting the role of cultural practices, knowledge systems, and lived experiences in shaping ecological relationships. Ingold's (2000) exploration of how ethnic groups perceive and interact with their environments is a central theme of the book. He argues that perception is culturally mediated, shaped by the specific ways in which people inhabit their worlds. For example, Ingold (2000) discusses how hunter-gatherer societies, such as the Cree of North America, develop a deep attunement to their environments through practices like tracking and wayfinding.

These skills are not merely technical but are embedded in a broader cultural context that shapes how people perceive and relate to their surroundings.

In this research, cultural Ecology, with its focus on the relationship between culture and the environment, is relevant in understanding how the communities in Southeast Guizhou adapt to and interact with their natural surroundings. This region, characterized by diverse landscapes, traditional agricultural practices, and distinct ecosystems, has likely shaped the cultural practices and livelihoods of its inhabitants. Cultural Ecology would explore how the local culture has evolved in response to the specific ecological conditions of Southeast Guizhou. As for Land Art festival, it provides a platform for artists to engage with the natural environment creatively. In the context of Southeast Guizhou, this festival may incorporate elements of the local culture, weaving traditional aesthetics, folklore, or ecological knowledge into the artworks. This integration can foster a dialogue between contemporary artistic expressions and the rich cultural heritage of the region. The festivals become not only platforms for artistic experimentation but also avenues for cultural exchange and preservation. Artists may draw inspiration from the region's unique ecology, traditional practices, and cultural symbolism to create site-specific installations that resonate with both local residents and visitors.

Both Cultural Ecology and Land Art festivals emphasize community engagement. In Southeast Guizhou, collaboration between artists and local communities can be a way to bridge cultural understanding. The festivals might serve as platforms for sharing knowledge, stories, and perspectives, fostering a sense of pride and ownership among local residents. In summary, the relationship among Cultural Ecology, Land Art festivals, and the culture of Southeast Guizhou revolves around the dynamic interactions between culture and the environment. Through artistic interventions in the landscape, these elements can converge to create a

dialogue that celebrates, challenges, and reinterprets the cultural and ecological dynamics of this unique region.

(2) Spatial Theory (also called “The Production of Space” theory)

"The Production of Space" is a seminal work by the French Marxist philosopher and sociologist Henri Lefebvre (1991). This theoretical framework explores the relationship between social processes, power structures, and the physical environment. Lefebvre challenges traditional understandings of space by proposing that space is not just a neutral backdrop for human activities but is actively produced and shaped by social practices. The theory delves into the ways in which space is a product of social relations, economic systems, and cultural ideologies. Lefebvre identifies three interconnected dimensions of space production: perceived space (representations and mental images of space), conceived space (conceptualizations and plans created by authorities and planners), and lived space (the everyday spatial practices and experiences of individuals). Lefebvre (1991) argues that the production of space is not solely driven by economic factors but is deeply intertwined with social relations and power dynamics. He introduces the concept of "social space" as a lens through which to analyze how societal structures manifest in the organization and use of physical space. The book emphasizes the importance of understanding space as a social product rather than a mere container for social activities.

Stanek, L. (2011) *Henri Lefebvre: The Production of Space* provides an extensive analysis of Henri Lefebvre's spatial theory, positioning it within the broader discourses of architecture, urbanism, and artistic practices. Stanek meticulously reconstructs Lefebvre's conceptual framework, exploring how space is socially produced and how this notion informs various disciplines, particularly architecture and urban studies. By engaging with Lefebvre's original texts and their theoretical influences, Stanek expands the scope of *The Production of Space* beyond its traditional reception, emphasizing its contemporary relevance. One of the key

contributions of Stanek's work is his clarification of Lefebvre's triadic model of space—perceived, conceived, and lived spaces—and how these spatial dimensions interact in architectural and urban contexts. He highlights how Lefebvre's ideas have influenced spatial practices, arguing that space is not merely a physical construct but a dynamic and socially constructed phenomenon. This perspective resonates strongly within contemporary architecture and urban design, where spatial organization reflects broader socio-political and economic forces. Furthermore, Stanek underscores the interdisciplinary impact of Lefebvre's work by drawing connections to modern art, particularly in how artists engage with spatial production. He discusses how Lefebvre's ideas have informed experimental and participatory art practices that challenge traditional notions of space, reinforcing the notion that space is both a medium and an outcome of social relations. This aspect makes Stanek's analysis particularly relevant for scholars exploring the intersection of spatial theory and artistic production.

Featherstone, D. (2013) in *Spatial Politics: Essays for Doreen Massey* explores the enduring impact of Doreen Massey's spatial theories across multiple disciplines, including geography, political economy, and art. By building upon Massey's and Henri Lefebvre's foundational ideas, this collection examines the ways in which spatiality informs and shapes political and social processes. A central theme in this work is Massey's conceptualization of space as dynamic, relational, and politically charged. The essays engage with her assertion that space is not merely a passive container but an active force in the construction of identities, power relations, and social practices. This perspective resonates with Lefebvre's notion of the production of space, which emphasizes the role of spatial practices, representations, and lived experiences in shaping spatial realities. By connecting Massey's insights with Lefebvre's foundational ideas, the book offers a compelling analysis of how space is continuously produced, contested, and reimagined. It is an essential resource

for scholars in geography, political theory, and the arts who seek to understand the spatial dimensions of social and political life.

In summary, "The Production of Space" offers a critical perspective on the socio-spatial dialectics, challenging conventional notions of space and encouraging scholars to consider the intricate connections between space, society, and ideology. The theory has had a profound impact on urban studies, geography, and cultural studies, influencing discussions on spatial justice, urbanization, and the politics of space.

(3) Functionalism

Functionalism, as a sociological theory, highlights the role of social institutions in maintaining societal stability and cohesion. Sullivan, L. (1896) "form follows function," articulated in his 1896 essay *The Tall Office Building Artistically Considered*, has become a cornerstone of modernist design and functionalist theory. This principle asserts that the shape and design of an object, building, or artwork should derive directly from its intended purpose or function. While Sullivan initially applied this idea to architecture, its influence has permeated art, design, and industrial aesthetics, shaping the trajectory of 20th-century modernism. This literature review explores the origins, interpretations, and applications of Sullivan's principle, as well as its critical reception and legacy.

While Land Art festivals primarily focus on artistic expression in natural landscapes, they also serve social functions within their communities. These events bring together diverse groups of people who share a common interest in art and nature, fostering social interaction, community cohesion, and cultural exchange. In this sense, Land Art festivals can be viewed as fulfilling a social function by providing spaces for collective experiences and shared expressions of creativity, aligning with the functionalist perspective on the importance of social institutions in promoting social integration. Additionally, Land Art festivals often incorporate cultural and

environmental themes, promoting values such as environmental stewardship and raising awareness about ecological issues, thus reflecting the role of social institutions in transmitting cultural values and norms.

Furthermore, Land Art festivals integrate artistic interventions into natural landscapes, transforming these spaces into sites for creative expression and cultural engagement. The artworks created during these festivals interact with the environment, inviting viewers to reconsider their relationship with nature and the built environment. From a functionalist perspective, Land Art festivals contribute to the creation of shared spaces that facilitate social interaction, aesthetic appreciation, and cultural reflection, highlighting the dynamic interplay between art, space, and society. Despite their different focuses, functionalism and Land Art festivals intersect in their recognition of the social functions of artistic expression and the role of cultural values in shaping collective experiences and perceptions within communities.

(4) Cultural Diffusion theory

Cultural diffusion is a sociological and anthropological theory that explores the spread of cultural traits, beliefs, ideas, innovations, and practices from one societal group to another. This process is characterized by the transmission and adoption of cultural elements across different regions, societies, or populations. The theory recognizes that cultures are not static entities but are dynamic and subject to change through interactions with other cultures.

The concept of cultural diffusion suggests that various factors, such as trade, migration, conquest, and communication, contribute to the exchange of cultural elements. Cultural traits may diffuse through both formal channels, such as educational institutions or organized dissemination, and informal channels, such as daily interactions and cultural exchanges.

Cultural diffusion can occur in several forms, including direct diffusion (when one culture directly influences another), forced diffusion (through coercion or

imposition), and indirect diffusion (when cultural elements spread through intermediary channels). The theory underscores the interconnectedness of human societies and highlights the role of contact and interaction in shaping cultural diversity and evolution. Additionally, it fosters discussions about cultural diversity, hybridization, and the complex interplay between global and local cultures in our interconnected world.

For this study, cultural diffusion theory helps to analyze how Land Art is applied and practiced in the multi-ethnic environment of southeastern Guizhou. And how the ethnic culture and cultural heritage of Miao and Dong are integrated into the contemporary art form of cross-cultural, more importantly, accepted by local people, tourists and other groups.

(5) Aesthetic theory

Aesthetic theory is a branch of philosophy that delves into the nature, principles, and appreciation of beauty, art, and sensory experiences. Developed by various philosophers throughout history, aesthetic theories seek to understand the essence of aesthetic phenomena, exploring questions related to taste, perception, and the subjective and objective aspects of beauty. It is not confined to a singular school of thought but rather encompasses a spectrum of philosophical approaches that grapple with the nature of beauty, the role of art, and the subjective experience of aesthetic pleasure. From Immanuel Kant's transcendental aesthetics to Arthur Schopenhauer's emphasis on the will in art, and from the formalism of Clive Bell to the existential aesthetics of Jean-Paul Sartre, the field has witnessed a rich tapestry of ideas.

The relationship between aesthetic theory and Land Art festival is intricate and multifaceted. It can be understood through several key aspects:

1) Integration of Nature and Artistic Expression: Aesthetic theory often explores the relationship between human creativity and the natural environment. In Land Art

festivals, artists draw inspiration from aesthetic theories to create works that harmonize with the landscape, emphasizing a deep connection between art and nature.

2) Site-Specificity and Context: Many aesthetic theories, such as those influenced by phenomenology or environmental aesthetics, emphasize the importance of the context in which art is experienced. Land Art festivals typically adhere to a site-specific approach, considering the unique characteristics of the chosen location. Aesthetic theories guide artists in understanding and responding to the specific context, topography, and ecological features of the site.

1) Temporal Dimension: Aesthetic theories often grapple with the temporal aspect of art, considering how it evolves and interacts with its surroundings over time. Land Art festivals, by their nature, incorporate temporality, as natural elements change and interact with the artwork. This temporal dimension aligns with certain theories that emphasize the dynamic, evolving nature of aesthetic experiences.

2) Environmental Ethics: Some aesthetic theories explore the ethical dimensions of art and its impact on the environment. Land Art festivals, particularly those with an environmental focus, may draw on aesthetic theories that address ethical considerations, sustainability, and the ecological footprint of artistic interventions in natural landscapes.

3) Audience Engagement: Aesthetic theories often discuss the role of the audience in the artistic experience. In Land Art festivals, the audience is invited to engage with the artworks within the natural setting, fostering a unique and participatory aesthetic encounter. The theories of participatory aesthetics or relational aesthetics may be relevant in understanding these interactions.

In summary, the relationship between aesthetic theory and Land Art festival involves a dynamic interplay between theoretical concepts and practical artistic engagements with the natural world. Artists often draw on aesthetic theories to inform their conceptual frameworks, while the festivals themselves become platforms for

exploring, challenging, and extending the boundaries of traditional aesthetic discourse.

2.5.2 Concepts related to tourism

Tourist Gaze

The "tourist gaze" theory, developed by sociologist John Urry and popularized by academics such as Chris Rojek and Dean MacCannell, is a concept that explores the ways in which tourists perceive and engage with the destinations they visit. The theory suggests that tourists approach places with a specific gaze or perspective that differs from their everyday way of seeing. This conceptual framework has several key aspects that are relevant to the discussion on tourism in Southeast Guizhou:

1) Cultural Gaze: in the context of Southeast Guizhou, the "tourist gaze" theory can be applied to understand how tourists perceive and engage with the unique cultural elements of ethnic villages, such as the Miao and Dong communities. Tourists often have a distinct cultural gaze, seeking authentic and immersive experiences that allow them to observe, participate in, and appreciate the traditional practices, rituals, and craftsmanship of these ethnic groups.

2) Commodification of Culture: the tourist gaze theory also relates to the commodification of culture. As tourists seek unique and culturally rich experiences, there is a risk of cultural elements being commodified for the tourist market. This could include traditional performances, rituals and Land Art festival becoming staged or altered to fit tourist expectations, potentially impacting the authenticity of the cultural experience.

3) Local Agency and Adaptation: the tourist gaze theory also acknowledges the agency of the local communities in adapting to and influencing the tourist experience. In Southeast Guizhou, ethnic villages may actively participate in shaping the cultural

narrative presented to tourists, making strategic decisions about what aspects of their culture are showcased and how.

4) Sustainability Considerations: considering the "tourist gaze" theory is essential for promoting sustainable tourism practices. It encourages destination managers and policymakers to be mindful of how the tourist gaze influences the cultural, economic, and environmental aspects of tourism in Southeast Guizhou, aiming for a balance that benefits both tourists and local communities.

Community-based tourism is highlighted, emphasizing the involvement and empowerment of local communities in the tourism experience. This concept involves collaboration between tourists and local residents, ensuring that tourism benefits contribute to the well-being and sustainability of the communities visited.

Land Art festivals serve as significant tourist attractions, drawing visitors to experience the intersection of contemporary art, natural landscapes, and cultural heritage. The concept of tourist attraction is explored in the context of how Land Art festivals contribute to the appeal of Southeast Guizhou as a cultural tourism destination.

2.6 Related research

2.6.1 Domestic Research

First of all, the ethnic minority cultures in Southeast Guizhou are both unique and rich. Yun, S.'s research, "Traditional Miao Culture and Development in Southeast Guizhou" (2015), delves into Miao culture, highlighting its challenges and opportunities in modern development. Additionally, Xiao, L. and Dong, W.'s study (2018) focuses on the impact of tourism on local minority cultures, offering valuable reflections. In the Chinese rural context, Land Art takes on unique forms and characteristics. Gang, C.'s "Art Landscape: Land Art in China" (2018) summarizes the development of Land Art in China, emphasizing its uniqueness in rural environments.

The research by Hai, L. and Wei, W. (2016) focuses on the diverse expressions of Land Art in Taiwanese villages, providing valuable insights into the development of rural art in China. Zhao, L.'s contribution to the book "China's Environmental Governing and Ecological Civilization" (2015) delves into the cross-cultural aspects of Land Art. This international perspective enriches our understanding of how Land Art intersects with ecological concerns in rural landscapes, transcending national boundaries.

More specifically about this research, forms and characteristics of Land Art in Chinese rural is related. Li, X. and Zhang, Y. (2020) in the paper "The aesthetic expression of ethnic minorities in contemporary land art: A case study of Miao and Dong cultures", provides a comprehensive exploration of how traditional Miao and Dong cultural elements are reinterpreted and incorporated into modern land art installations. The study highlights the aesthetic and symbolic significance of Miao and Dong cultural elements in land art. For instance, the intricate patterns of Miao embroidery and the geometric designs of Dong batik are reinterpreted in large-scale installations, creating a dialogue between traditional craftsmanship and modern artistic expression. The authors argue that these symbols carry deep cultural meanings, such as community identity, spiritual beliefs, and connections to nature, which are amplified through their integration into land art. Li and Zhang's (2020) research offers important insights into the integration of Miao and Dong ethnic cultures into contemporary land art. By emphasizing the roles of cultural preservation, aesthetic innovation, and sustainability, their work contributes to ongoing discussions about the intersection of tradition and modernity in art. However, the study could benefit from a more critical examination of the power dynamics involved in the representation of ethnic cultures by non-local artists and institutions. Additionally, while the authors highlight the positive impacts of land art on cultural preservation and tourism, they could further explore potential challenges, such as cultural appropriation and the

marginalization of local voices.

Wang, J. (2019) in the book *Ethnic Art and Modern Design* emphasizes the integration of Miao and Dong ethnic cultural elements—such as totems, geometric patterns, and natural motifs—into contemporary environmental art. These elements are traditionally embedded in textile patterns, wood carvings, and architectural decorations, serving as visual narratives of ethnic identity and history. Wang illustrates how contemporary artists reinterpret these motifs in large-scale land art, installations, and public sculptures, thereby preserving their symbolic significance while adapting them for modern audiences. One of the key arguments in Wang's research is that the adaptation of Miao and Dong elements in environmental art serves as both a preservation and an innovation strategy. Rather than being static symbols of the past, these artistic traditions are dynamically reshaped to engage with contemporary environmental concerns, social issues, and aesthetic movements. The book chapter highlights the role of artists as cultural mediators who navigate the balance between authenticity and modernization. This chapter provides a compelling analysis of how cultural heritage is woven into the fabric of modern environmental art. By integrating Miao and Dong artistic traditions into contemporary creative practices, the study underscores the importance of cultural identity in the evolving discourse of art and design. This research reinforces the idea that cultural heritage is not merely a relic of the past but a living, adaptable source of inspiration for contemporary artistic innovation.

Chen, L. (2021) in the article "Land Art in Guizhou: A Dialogue Between Tradition and Modernity," published in the *Asian Art and Culture Review* delves into the unique interplay of cultural heritage and contemporary art in Guizhou Province, a region renowned for its rich ethnic diversity and breathtaking natural landscapes. The article examines how land art projects in Guizhou draw inspiration from the traditional practices and cultural landscapes of the Miao and Dong ethnic groups,

creating a dialogue that bridges the past and the present. Guizhou Province, home to the Miao and Dong ethnic communities, is characterized by its terraced rice fields, sacred forests, and vibrant cultural traditions. Chen's research highlights how these elements serve as foundational inspirations for contemporary land art. The rice terraces, for instance, are not merely agricultural landscapes but also symbolic representations of the harmonious relationship between humans and nature. Similarly, the sacred forests, which hold spiritual significance for the Miao and Dong peoples, are reimagined in land art installations that emphasize ecological awareness and cultural identity. By integrating these traditional elements into modern artistic expressions, land art becomes a medium for preserving and revitalizing cultural heritage. A central theme of the article is the dialogue between tradition and modernity. Chen argues that land art in Guizhou is not a mere replication of traditional forms but a dynamic exchange that transforms both the old and the new. This dialogue is evident in the way artists engage with cultural symbols, infusing them with new meanings while respecting their historical and spiritual significance. For example, a land art installation might incorporate the intricate patterns of Miao embroidery, but reinterpret them on a larger scale using natural materials, thereby creating a conversation between traditional craftsmanship and modern artistic techniques. In conclusion, *"Land Art in Guizhou: A Dialogue Between Tradition and Modernity"* underscores the transformative power of land art as a bridge between the past and the present. Through its exploration of how traditional Miao and Dong cultural elements are reimagined in contemporary installations, the article contributes to a deeper understanding of the dynamic relationship between culture, nature, and art.

Huang, Y. (2019) in the article "Cultural identity and artistic expression: The role of Miao and Dong ethnicity in land art" examines how land art functions as a medium for both expressing and preserving the cultural identities of the Miao and

Dong ethnic groups. Huang's study highlights how land art incorporates traditional Miao and Dong cultural motifs, such as intricate embroidery patterns, wooden architecture, and mythological symbolism, into large-scale environmental artworks. These elements are not merely decorative but serve as narratives that reinforce communal identity and historical continuity. The study demonstrates that land art is used by ethnic artists and cultural practitioners to maintain a sense of belonging in an era of rapid modernization and globalization. A key argument in Huang's research is that land art is not merely an aesthetic or environmental intervention but also a critical tool for cultural preservation. By integrating traditional artistic forms into contemporary landscapes, artists create a dialogue between the past and present. The study discusses how Miao and Dong land art projects often involve community participation, reinforcing collective cultural memory and ensuring the transmission of traditional knowledge to younger generations.

Yang, H. (2018) in "The symbolism of Miao and Dong ethnic patterns in land art" focuses on the rich visual language of Miao and Dong ethnic patterns, which are deeply embedded in their cultural traditions. These patterns, often found in embroidery, batik, and architectural designs, carry symbolic meanings related to identity, spirituality, and the natural world. The author argues that land art provides a unique platform for reinterpreting these symbols in ways that resonate with contemporary audiences while preserving their cultural significance. By exploring how Miao and Dong patterns are reinterpreted in land art to convey cultural narratives and environmental themes, the research contributes to a deeper understanding of the intersection between tradition and modernity in art. Future research could build on Yang's findings by examining the ethical implications of reinterpreting ethnic symbols, exploring the perspectives of local communities, and investigating the long-term impacts of land art on cultural preservation and environmental awareness.

From "Tourism" perspective, Land Art Festivals serve not only as artistic

events but also as significant tourist attractions. Chinese literatures pay more attention on domestic situation, literatures turn the attention to the impact of tourism on ethnic villages like Southeast Guizhou. The research by Liu Xue and Liu Yan (2020) focuses on the effects of ethnic tourism on local communities, offering essential clues for understanding how Land Art Festivals shape local communities and tourism experiences. Biao Deng, Di Wang, and Xin Li's study, "The role of tourism in rural vitalization: A case study of a Chinese ethnic minority village" (2020), extends our understanding of tourism's role in rural development globally. The study explores how tourism contributes to the revitalization of rural areas, drawing parallels with the potential impact on ethnic villages in Southeast Guizhou.

Li, Y. and Hu, Z. (2018) in the paper "Cultural tourism and ethnic identity: A case study of ethnic villages in China", contributes to this discourse by exploring the impact of tourism on the cultural identity and traditions of ethnic minority villages in China. Their work highlights the commodification of culture and its implications for local communities, offering valuable insights into the complex dynamics between tourism development and cultural preservation. Li and Hu's (2018) study is grounded in the broader theoretical framework of cultural tourism, which examines how tourism transforms local cultures, often leading to the commodification of traditions, rituals, and artifacts. This aligns with the work of scholars such as Greenwood (1989), who argued that the commodification of culture for tourism can lead to the erosion of authentic cultural practices. Similarly, Cohen (1988) emphasized the dual nature of tourism as both a force for cultural preservation and a driver of cultural change. Li and Hu build on these ideas by focusing on ethnic minority villages in China, where tourism has become a significant economic driver but also a potential threat to cultural integrity. This research makes a significant contribution to the literature on cultural tourism and ethnic identity by highlighting the complex interplay between tourism development and cultural preservation in ethnic minority villages in China.

Their findings underscore the need for sustainable tourism practices that prioritize cultural authenticity and community empowerment. By situating their work within the broader theoretical framework of cultural tourism, Li and Hu provide a compelling case study that resonates with global concerns about the impact of tourism on cultural heritage.

Xie, P. F. (2011) in the paper “Tourism and cultural commodification in ethnic villages: A case study of the Miao and Dong communities in Guizhou, China”, provides a critical examination of the intersection between tourism development and cultural commodification in ethnic communities. This research is situated within a broader discourse on the impacts of tourism on indigenous cultures, particularly in the context of developing regions where tourism is often promoted as a tool for economic development. Xie's work contributes to the understanding of how tourism transforms cultural practices into marketable commodities, with both positive and negative implications for cultural preservation.

Wang, Y. and Chen, X. (2019) in the paper “Tourism development and economic growth in ethnic minority regions: Evidence from Southwest China”, provides a comprehensive analysis of the economic benefits of tourism for ethnic villages, including income generation, job creation, and poverty alleviation. Their work contributes to the growing body of literature that examines the role of tourism as a driver of economic development in marginalized and underdeveloped regions. The study reveals that tourism development in ethnic minority regions of Southwest China has led to significant economic benefits, including increased household incomes, job creation, and poverty reduction. By analyzing data from various ethnic villages, Wang and Chen demonstrate that tourism has become a vital source of income for local communities, particularly in areas where traditional livelihoods such as agriculture are no longer sufficient to sustain households. Another critical finding of the study is the role of tourism in creating employment opportunities, particularly for women and

youth. The authors note that tourism-related activities, such as handicraft production, cultural performances, and hospitality services, have enabled local residents to participate in the formal economy.

Su, X. and Teo, P. (2009) in their research “Community perceptions of tourism development in ethnic villages: A case study of the Naxi people in Lijiang, China”, offers a critical examination of how local residents perceive tourism development and its impacts on their social and cultural lives. By focusing on the Naxi ethnic group in Lijiang, a UNESCO World Heritage Site, the authors provide valuable insights into the complex interplay between tourism development and community well-being. The study reveals a nuanced picture of community perceptions of tourism development. On the one hand, residents acknowledge the economic benefits of tourism, including increased income, job opportunities, and improved infrastructure. These findings are consistent with the work of Wang and Chen (2019), who highlighted the role of tourism in poverty alleviation and economic growth in ethnic minority regions. However, Su and Teo also identify significant social and cultural costs associated with tourism development. Their study makes a significant contribution to the literature on tourism development and community perceptions by highlighting the complex interplay between economic benefits and social-cultural costs in ethnic villages.

2.6.2 Foreign Research

Firstly, the development of the Land Art movement has a rich history that dating back to the early 1960s. Artists, prompted by reflections on urbanization, gave rise to the Land Art movement. Robert Smithson's "The Collected Writings" (1972) extensively details the movement's origins and evolution. This movement emphasizes the integration of art with nature, redefining public spaces through creative land

sculptures. Besides, there are some international perspectives on the history of the Land Art Movement. Globally, scholars and artists from various backgrounds have contributed to the discourse on the history of the Land Art movement. Joan Kastner and Brian Wallis, in their edited volume "Land and Environmental Art" (1998), provide a global perspective, showcasing the diverse artistic interventions in nature and the environment.

In the book *Land and Environmental Art*, editors Kastner, J. and Wallis, B. (2005) present a comprehensive exploration of land and environmental art practices, analyzing the intersection of art, nature, and the environment. This edited volume brings together a series of essays that trace the development, theories, and debates surrounding land art, a genre of contemporary art that has engaged deeply with landscapes, natural materials, and environmental issues. The collection addresses not only the aesthetic and artistic innovations of land art but also the political and ecological concerns that it raises. Kastner and Wallis (2005) begin by offering a historical overview of land and environmental art, charting its emergence in the late 1960s and early 1970s. The volume places land art in the context of the larger movements of conceptual and minimal art, noting how artists began to shift away from traditional gallery spaces in favor of natural, often remote, locations. Early land art pioneers like Robert Smithson, Michael Heizer, and Nancy Holt are frequently discussed, with a particular emphasis on how their works challenged the boundaries of art by using the landscape itself as both a medium and a canvas. The book highlights how these artists rejected the commercialization of art in urban galleries and museums, choosing instead to engage directly with the land in ways that were site-specific and often monumental. Works such as Smithson's *Spiral Jetty* (1970) and Heizer's *Double Negative* (1969) are cited as key examples of the movement, underscoring the role of landscape in shaping artistic expression and the way land art embraced ideas of entropy, impermanence, and the passage of time. This book offers

a comprehensive overview of the land art movement, providing readers with a critical examination of its historical development, ecological concerns, and enduring influence. Kastner and Wallis's collection presents land and environmental art as a dynamic and interdisciplinary genre that continues to shape both artistic practices and environmental consciousness. By placing art in direct dialogue with nature, the book highlights how land art challenges conventional ideas of space, temporality, and sustainability, while also offering a platform for reflecting on the pressing environmental issues of our time.

In *Robert Smithson: The Collected Writings*, Smithson, R. (1996) and editor Nancy Holt compile a comprehensive selection of essays, interviews, and project notes from one of the most influential figures in the Land Art movement. This collection provides readers with a deeper understanding of Smithson's artistic philosophy, his conceptual approach to art, and the profound ways in which he engaged with the landscape, time, and space. Smithson's writings reflect his intellectual curiosity and his desire to push the boundaries of art by embracing non-traditional materials and locations. The collection captures the theoretical underpinnings of Smithson's practice and his complex relationship with the natural world. This book is an essential resource for understanding the intellectual and artistic foundations of Land Art. Through this collection of essays, interviews, and project notes, Smithson's legacy as a pioneering figure in the art world is made clear. His interdisciplinary approach to art, his innovative engagement with landscape, and his philosophical reflections on time and entropy remain central to the ongoing conversations about the relationship between art and the natural world. This volume is a crucial text for anyone interested in Land Art, environmental art, and the complex ways in which art interacts with the landscape.

Ends of the Earth: Land Art to 1974 (2012) is the catalog for a major exhibition exploring the Land Art movement, one of the most groundbreaking art movements of the late 20th century. Edited by Philipp Kaiser and Miwon Kwon (2012), this catalog compiles essays, photographs, and documentation of key works created by the prominent figures of Land Art. The exhibition and its accompanying catalog examine the origins, evolution, and impact of Land Art, particularly its exploration of the relationship between art, nature, and the environment. As a comprehensive resource, it offers a deep dive into the history and aesthetics of the movement, including critical perspectives on its cultural, environmental, and philosophical underpinnings. This is a crucial resource for understanding the historical and conceptual development of Land Art. Through its combination of photographs, critical essays, and documentation of key works, the catalog provides a comprehensive look at how this movement radically transformed the art world's engagement with landscape, nature, and environmentalism. By focusing on the monumental scale and site-specific nature of the works, as well as the philosophical and ecological questions they raised, the catalog offers invaluable insights into how Land Art continues to influence contemporary art practices. It remains an essential text for those studying the intersection of art and nature, as well as for anyone interested in the evolution of modern and contemporary art.

From the perspective of the Spatial Theory and its Application to Land Art Festivals view, Spatial theory is crucial for interpreting the impact of Land Art Festivals. Henri Lefebvre's spatial theory (Lefebvre, 1991) provides a unique perspective, considering space as a product of social existence. Edward Soja's work, "Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places" (1996), extends Henri Lefebvre's spatial theory to global contexts. Soja's exploration enhances our comprehension of how spatial theories resonate across different cultural and geographical settings, contributing to the understanding of art in public spaces

worldwide. In the context of Land Art Festivals, this theory aids in understanding how art alters and reconstructs public spaces in Southeast Guizhou.

From cultural impact and tourism perspective, Scott Frost's exploration in "Tourism and Landscape: New Tourism in a Green World" (2010) provides a global perspective on the cultural impact of Land Art Festivals. Frost examines how art, including Land Art, contributes to the intersection of tourism and landscapes on an international scale, shedding light on the broader implications of artistic interventions in natural environments. Andrea Jiménez and Ariana Icardo's study (2016) explores the artistic and tourist perspectives of Land Art Festivals, providing profound insights into how these festivals promote tourism. Lisa Cheung and Chi Yung Jim's research on "Tourism and rural community well-being: An exploration of community benefits and socio-cultural change" (2019) offers an international perspective as well. Their work provides insights into how tourism affects rural communities globally, offering comparative perspectives that enrich our understanding of the broader implications of tourism on ethnic communities.

Smith, V. L. and Brent, M. (2015) in the paper "Theoretical approaches to understanding tourism impacts on ethnic villages", delves into the theoretical frameworks used to understand the multifaceted impacts of tourism on ethnic communities. The authors discuss key concepts that have emerged in the literature on tourism impacts, focusing on cultural commodification, authenticity, and sustainability. Smith and Brent's (2015) paper offers valuable theoretical insights into the complex dynamics of tourism's impact on ethnic villages. By analyzing key concepts such as cultural commodification, authenticity, and sustainability, the authors provide a comprehensive framework for understanding how tourism can both benefit and harm ethnic communities. The paper highlights the need for a nuanced approach to tourism development that considers the preservation of cultural integrity while also fostering economic growth.

Butler, R. and Hinch, T. (2007) in “Tourism and cultural change in indigenous communities: A global perspective” offers a comprehensive exploration of the effects of tourism on indigenous and ethnic communities across the globe, with case studies from Canada, Australia, and Latin America. The authors examine how tourism shapes cultural practices, identity, and community dynamics, emphasizing both the positive and negative outcomes of tourism development for indigenous populations. Butler and Hinch (2007) emphasize the complex relationship between tourism and cultural identity in indigenous communities. Tourism often positions indigenous groups as both cultural commodities and the bearers of unique traditions, placing them in a precarious position where their identity is both preserved and altered for tourist consumption. The authors suggest that tourism may challenge indigenous peoples’ sense of self as their cultural identity becomes defined by external perceptions, especially those shaped by the tourism industry. The study also highlights the economic opportunities that tourism presents for indigenous communities. By capitalizing on their unique cultural heritage, indigenous groups can generate income through the sale of crafts, guided tours, and other tourism-related activities. Butler and Hinch (2007) discuss the potential for tourism to provide economic independence and support for community development, allowing indigenous groups to invest in education, healthcare, and infrastructure. However, the authors argue that these economic benefits must be carefully managed to avoid the negative impacts of over-dependence on tourism and to ensure that the benefits reach the wider community.

As for policy aspect, Whitford, M. and Ruhanen, L. (2016) discussed in the paper “Tourism policies and indigenous communities: A comparative study of Australia and New Zealand”. This study provides a comparative analysis of tourism policies in Australia and New Zealand, with a focus on how these policies address the needs of indigenous communities. The authors examine the effectiveness of policy

frameworks in both countries and explore how tourism has impacted indigenous peoples, both positively and negatively, within the context of cultural preservation, economic development, and social justice. The study contrasts the policy approaches in Australia and New Zealand, where tourism is a significant economic sector, and where indigenous communities have historically faced marginalization and exploitation. In New Zealand, the authors highlight the relatively positive impact of tourism policies on the Māori, particularly in terms of their involvement in cultural tourism and ecotourism initiatives. Māori communities have been active in shaping tourism policies, advocating for the preservation of their cultural heritage and the establishment of tourism ventures that provide economic benefits while protecting their traditions.

In contrast, the study shows that Australia's tourism policies have been less inclusive in addressing the needs of Aboriginal and Torres Strait Islander communities. Whitford and Ruhanen suggest that while there have been some efforts to incorporate indigenous culture into the tourism sector, the policy frameworks have often been inadequate in ensuring the full participation and benefit of indigenous communities in the tourism industry. The authors critique Australia's tourism policies for often treating indigenous cultures as peripheral to mainstream tourism development, rather than as integral elements that shape the country's identity and cultural landscape.

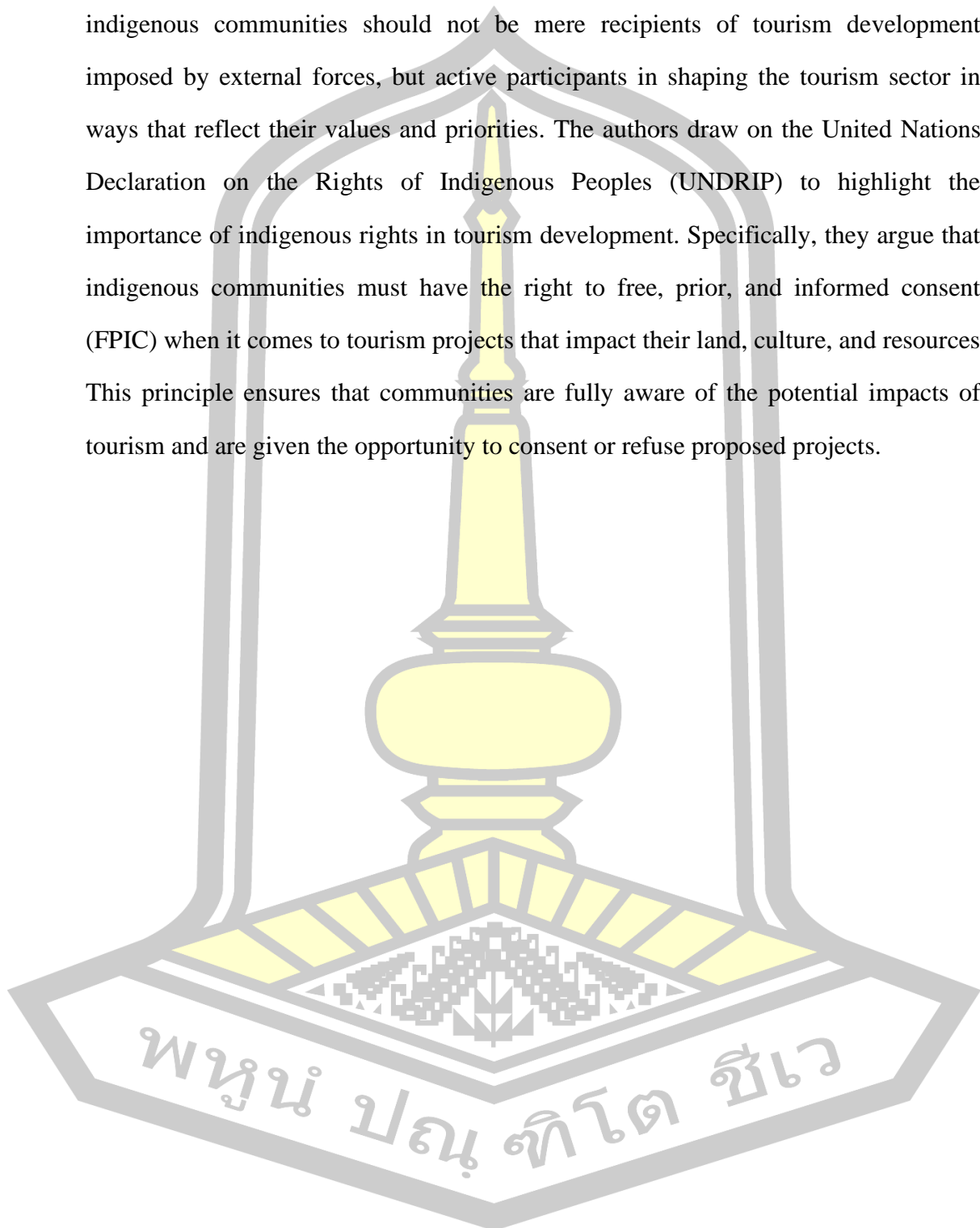
Ryan, C. and Aicken, M. (2005) in their research "Tourism and indigenous peoples: A global overview", offers a comprehensive theoretical overview of the impacts of tourism on indigenous and ethnic communities around the world. The authors explore key concepts such as cultural commodification, authenticity, and sustainability, examining how tourism affects the cultural, social, and economic dynamics of indigenous populations. Drawing on global examples, the paper delves into both the positive and negative consequences of tourism, ultimately advocating for

a more sustainable and equitable approach to tourism development in indigenous communities. Ryan and Aicken (2005) further explore the notion of authenticity in tourism. The authors note that the search for authenticity by tourists often clashes with the reality of indigenous life, leading to a situation where indigenous communities must navigate the demands of the tourist gaze. Tourists often expect indigenous cultures to be unspoiled by modern influences, yet in reality, these communities are shaped by historical, economic, and social factors that tourism does not always recognize. The tension between the idealized image of indigenous culture promoted by tourism and the lived experiences of indigenous peoples is a key concern in the paper.

Drawing on the work of Cohen (1988), Ryan and Aicken (2005) argue that the quest for authenticity in tourism is often more about the perception of the culture than its actual representation. This paradox creates a situation where indigenous communities may engage in "performing" culture for tourists, even if those performances do not fully align with the community's everyday life. In some cases, this can lead to the commercialization of sacred or intimate aspects of culture, which can be problematic for indigenous peoples who value the sanctity of these traditions.

Hinch, T. and Butler, R. (2007) also discussed this question in the paper "Indigenous tourism: The rights and roles of local communities". The authors explore the dynamic relationship between indigenous peoples and the tourism industry, emphasizing the importance of involving indigenous communities in the decision-making processes that shape tourism initiatives. The paper advocates for a more equitable and participatory approach to tourism development, one that respects indigenous rights, cultural heritage, and sovereignty while promoting sustainability. Hinch and Butler's study begins by addressing the fundamental rights of indigenous communities in the context of tourism development. The authors argue that indigenous peoples have the right to self-determination, which includes the right to

control and manage their cultural heritage, lands, and resources. They emphasize that indigenous communities should not be mere recipients of tourism development imposed by external forces, but active participants in shaping the tourism sector in ways that reflect their values and priorities. The authors draw on the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP) to highlight the importance of indigenous rights in tourism development. Specifically, they argue that indigenous communities must have the right to free, prior, and informed consent (FPIC) when it comes to tourism projects that impact their land, culture, and resources. This principle ensures that communities are fully aware of the potential impacts of tourism and are given the opportunity to consent or refuse proposed projects.



CHAPTER III

RESEARCH METHODOLOGY

In conducting a comprehensive study on the interplay between Land Art festivals, tourism impact on ethnic villages in Southeast Guizhou, and the broader implications on cultural preservation and rural development, the qualitative research methods is proposed. It involves in-depth interviews with local community members, artists, and tourists to capture nuanced perspectives on the cultural significance of Land Art, the experiences of visitors, and the socio-economic effects on ethnic villages. Ethnographic observation during Land Art festivals and in the villages provides a contextual understanding of the cultural dynamics. Existing policy documents, archival data, and official reports will be analyzed to assess the alignment of governmental strategies with the observed outcomes. This methodological framework aims to a comprehensive analysis of the intricate relationships among Land Art festivals, tourism, and cultural preservation in Southeast Guizhou. Therefore, this study was conducted as follows.

3.1 Scope of research

3.1.1 Research content

3.1.2 Research Period

3.1.3 Research methods

3.1.4 Research area

3.1.5 Population and sample

3.2 Research Process

3.2.1 Research Tools

3.2.2 Data Collecting

3.2.3 Organizing and analyzing data

3.2.4 Presentation of information

3.1 Scope of research

3.1.1 Research content

- 1) The history of land art and art festival/biennale.
- 2) The present guidelines for developing land art festival to rebuild public space.
- 3) The solution of land art festival promote tourism in ethnic villages in Southeast Guizhou.

3.1.2 Research Period

Research time: February 2022 to November 2024

No.	Period	Time
1	Gather general information of the research	5 months
2	Plan for field research	2 months
3	Field research and data collection	11 months
4	Data analysis	4 months
5	Conclusion and submit the result	5 months

Table 1 Timetable for the Research

Source: Ziyi Ye (2024)

3.1.3 Research methods

This study adopts qualitative and quantitative methods to conduct in-depth interviews with key stakeholders, including local community members, artists involved in Land Art festivals, and tourists visiting ethnic villages in Southeast Guizhou. Combining qualitative and quantitative approaches aim to capture rich, context-specific insights into the cultural significance of Land Art, the experiences of visitors, and the perspectives of those directly impacted by tourism in ethnic villages. Ethnographic

observation during Land Art festivals and within the villages will complement interview data, providing a holistic understanding of cultural dynamics and community interactions.

(1) Documentary research method

With the gradual development of art participation in rural areas, there are more and more relevant research materials. Through the inspection and summary of predecessors, we can grasp the current research trend and research level, obtain case information by sorting and sorting out literature. Relying on the Internet, I will collect first-hand information from the project sponsors, such as event posters of the project, publicity reports from professional art magazines, manuscripts written by the sponsors, or publications of the art project itself.

(2) Interview method

Interview formats include structured interviews, unstructured interviews, in-depth interviews, and focus groups. The specific questions of each group of respondents have not yet been determined. It will be determined during the fieldwork preparation period.

(3) Participatory observation method

During field work period, it will be deep into the life background of Southeast Guizhou, and actually participate in the daily life of this public art movement during the period of this art activity. During this period of time, I will observe the role of art movement in the countryside and the behavior of each participating group.

(4) Field research method

For some field investigations, two different sites were selected for field investigation, one was the Miao village and the other was the Dong village. Both of them are located in Southeast Guizhou. The researcher formulated a detailed outline

and survey form, in order to collect information and basic data about the land art festival and the development of tourism in southeast Guizhou.

3.1.4 Research area



Figure 2 The Southeast Guizhou Map

Source: Baidu Map (2023)

Southeast Guizhou is a gathering place of Dong, Miao, Shui, Yao and other multi-ethnic symbiosis. It has rich natural, cultural and historical resources. Rongjiang County, which has some minorities villages in Southeast Guizhou. Due to the large number of ethnic minority villages, strong ethnic culture, complete social structure of the villages, the unique architectural forms of human settlements, ethnic customs, and local lifestyles in the region are well preserved, it becomes one of a favorite place for Chinese contemporary artists.

As a multi-ethnic settlement that with more than 600 intangible cultural heritages, Guizhou has never lacked the soil of rural culture. Many unique crafts, art forms and ethnic cultures are scattered among the villages and are little known. This "public art movement" is not only a reinterpretation of Guizhou's rural culture, but also an attempt

to integrate contemporary art and design into the countryside. The profound and rich cultural heritage of the countryside can bring new opportunities and inspiration to local people and artists.

3.1.5 Population and sample

There are 3 groups of my informants. Here is some criteria for been selected:

Key informants, including curators, meaning experts, scholars, senior or retires performers. Casual informants, including individuals directly engaged in Land Art festivals and related activities in Southeast Guizhou. The researcher will distribute questionnaires to general informants that approximately 20-30 informants.

(1) First group (KI Key Informants): In this study, there are 4 key informants who possess crucial information on the history and cultural significance of Land Art festivals, specifically within the context of Southeast Guizhou. These informants include Land Art festival organizers, ethnic community leaders, cultural heritage experts, tourism officials, and scholars specializing in local culture and spatial dynamics. They provide in-depth insights into the evolution of Land Art festivals, their impact on public spaces, and their implications for ethnic communities in Southeast Guizhou.

(2) Second group (CI Casual Informants): A total of 10 casual informants are involved in this research, primarily consisting of individuals directly engaged in Land Art festivals and related activities in Southeast Guizhou. This group includes Land Art artists, local artisans, residents of ethnic villages hosting Land Art events, staff members of cultural centers or museums, and individuals participating in Land Art tourism. Their perspectives offer valuable firsthand experiences and observations on the practical aspects of Land Art festivals, including their cultural significance, community engagement, and tourism dynamics.

(3) Third group (GI General Informants): The study engages with 11 general informants who represent a broader spectrum of individuals with varying levels of familiarity and involvement with Land Art festivals in Southeast Guizhou. This diverse group comprises tourists, local residents, business owners in the vicinity, photographers, and students from nearby educational institutions. By interviewing this heterogeneous mix of participants, the research aims to capture a comprehensive understanding of public perceptions, consumer needs, and community attitudes towards Land Art festivals. Their input sheds light on the broader societal impact and reception of Land Art initiatives within the region.

3.2 Research Process

3.2.1 Research Tools

For a comprehensive study on the interplay between Land Art festivals, tourism impact on ethnic villages in Southeast Guizhou, and the broader implications on cultural preservation and rural development, a variety of research tools can be employed. Here are some suggested research tools:

(1) Literature Review

Literature serves as a crucial asset in anthropological investigations. This study extensively gathers insights into the historical evolution and developmental trajectory of land art festivals within Chinese rural landscapes. Essential data and context are sourced from a variety of scholarly sources including journals, academic periodicals, specialized books, and relevant papers. Through a meticulous examination of prior research and scholarly contributions, the study establishes the necessary theoretical underpinnings and methodological frameworks to inform its development.

(2) Interview

Interviews serve as a valuable methodological tool in this research endeavor, offering a direct avenue to gather rich and nuanced insights from key stakeholders involved in land art festivals and their impact on Chinese villages. By conducting structured interviews with festival organizers, local community leaders, artists, and residents of rural villages hosting these events, researchers can glean firsthand perspectives on the historical context, cultural significance, and socio-economic implications of land art initiatives. Through open-ended questions and probing discussions, interviewers can uncover hidden narratives, personal experiences, and diverse viewpoints that may not be adequately captured through other research methods.

Furthermore, interviews provide an opportunity for researchers to delve deeper into specific themes or areas of interest identified in the literature review, such as the role of land art festivals in cultural preservation, community engagement, or tourism development. By tailoring interview questions to explore these topics in depth, researchers can uncover valuable insights that contribute to a more comprehensive understanding of the dynamics at play. Additionally, interviews allow for the exploration of individual perspectives and subjective interpretations, enriching the research findings with diverse voices and personal narratives. Through a systematic and structured approach to interviewing, researchers can harness the power of qualitative data collection to unearth the multifaceted dimensions of land art festivals and their impact on village's tourism.

(3) Observation

Observation serves as a vital research method in this study, enabling researchers to directly observe and document the dynamics of land art festivals and their impact on local tourism. Through systematic observation of festival activities, interactions between participants, and changes in the local environment, researchers can gain

valuable insights into the cultural, social, and environmental dimensions of these events. By immersing themselves in the festival atmosphere and carefully documenting their observations, researchers can capture nuanced details and patterns that may not be apparent through other research methods.

(4) Group Discussion

Group discussions offer an insightful approach to researching the impact of land art festivals on Chinese villages by fostering dynamic interactions among participants and encouraging the exchange of diverse perspectives and experiences. By convening focus groups comprising stakeholders such as festival organizers, local residents, artists, and community leaders, researchers can facilitate structured discussions that delve into various aspects of the festival's influence. Through guided conversations, participants can share their insights, reflect on their experiences, and collectively explore topics such as the cultural significance of land art, community engagement, and socio-economic implications. Group discussions provide a platform for participants to voice their opinions, challenge assumptions, and collaboratively construct meaning around the phenomenon under investigation.

Furthermore, group discussions enable researchers to uncover shared patterns, contradictions, and emergent themes within the data, offering valuable insights into the complex dynamics at play. By analyzing the interactions and dynamics within the focus groups, researchers can identify common trends, divergent viewpoints, and areas of consensus or contention. This process allows for a deeper exploration of the underlying social dynamics and cultural nuances surrounding land art festivals in Chinese villages. Moreover, group discussions provide researchers with the opportunity to engage in reflexive dialogue, critically interrogating their own assumptions and interpretations while considering the perspectives of others. Through a collaborative and participatory approach to research, group discussions enrich the data collection process and

contribute to a more comprehensive understanding of the multifaceted impacts of land art festivals on local communities.

(5) Collaboration Tools

Employ collaboration tools, such as online platforms for virtual interviews, shared document editing, and communication channels. These tools facilitate seamless collaboration among research team members, especially if the study involves multiple researchers or is conducted in various locations.

(6) Data Management Software

Implement data management software to organize and store research data securely. This includes tools for version control, data validation, and documentation to ensure the integrity and traceability of the research dataset.

By integrating these research tools, the study can employ a mixed-methods approach to provide a comprehensive and nuanced understanding of the complex interactions between Land Art, tourism, and cultural preservation in Southeast Guizhou.

3.2.2 Data Collecting

(1) Preliminary investigation

Regarding the development process of art participation in the countryside in China, researcher found relevant data in the literature through the analysis of the textual data of past art festivals, art exhibitions and art works. This study extensively gathers insights into the historical evolution and developmental trajectory of land art festivals within Chinese rural landscapes. Essential data and context are sourced from a variety of scholarly sources including journals, academic periodicals, specialized books, and relevant papers. Through the online China Knowledge Network database, Google

Scholar website and the offline Guizhou Library and the southeast Guizhou local library, in order to provide the study to establish the necessary theoretical underpinnings and methodological frameworks to inform its development.

(2) Field work records

Fieldwork will be my main data source. Researcher gets primary data from field observations. During fieldwork, it is essential to observe and document participants' behaviors and reactions at land art festivals, ensuring the acquisition of genuine insights and a deeper understanding of the festival's true significance. This approach allows for the discernment of the underlying meanings inherent in the land art festival experience.

In the process of collecting data for this study, the selection of Southeast Guizhou as a focal point stems from its unique position as a nexus of ethnic diversity, environmental richness, and the development of land art festivals. The region, which encompasses areas rich in Miao and Dong cultural heritage, provides a compelling context for exploring how ethnic minority communities interact with, interpret, and engage in the growing phenomenon of land art festivals. The decision to focus on Southeast Guizhou was made after considering the profound significance of this area as a site of both cultural preservation and transformation; its ethnolinguistic diversity, characterized by the presence of several indigenous groups such as the Miao and Dong, positions it as an exemplary microcosm of how contemporary art forms, especially land art, can be both a tool for cultural expression and a medium for addressing issues of identity, heritage, and development.

Southeast Guizhou was chosen as the site for this research not only due to its cultural and historical significance but also because it represents a growing interest in the intersection of tradition and modernity, particularly in the context of global art movements and the increasingly important role of rural areas in the global cultural economy. This region's festivals, by blending local customs with contemporary artistic

expressions, provide a fascinating case study of how rural communities negotiate the pressures of modernization while striving to maintain and showcase their unique cultural identities; thus, it presents an invaluable opportunity to explore the dynamic relationship between cultural preservation, artistic innovation, and community engagement in the context of land art.

(3) Interview

The interview method is a qualitative research technique that involves direct interaction between the researcher and participants to gather in-depth insights, personal experiences, and perceptions on a specific topic. In this study, the interview method will be used to collect valuable firsthand data on the role of land art festivals in Southeast Guizhou, particularly as they intersect with the region's ethnic communities and cultural practices.

The method of interviewing involves engaging participants in structured conversations aimed at gathering qualitative data pertinent to the research objectives. Through face-to-face and virtual interactions, researcher will ask open-ended questions to elicit detailed responses from participants, allowing for in-depth exploration of their perspectives, experiences, and insights related to the land art festival. Interviews will be conducted individually and in groups. Researcher employed various techniques such as probing, paraphrasing, and active listening to encourage participants to express themselves freely and openly. After conducting interviews, researcher will transcribe and analyze the data to identify patterns, themes, and overarching narratives that contribute to a deeper understanding of the impact for land art festival.

3.2.3 Organizing and analyzing data

(1) Data Organization

a. Create a Data Management Plan: develop a comprehensive plan outlining how data will be collected, stored, and managed throughout the research process. Define data formats, naming conventions, and ensure compliance with ethical and privacy considerations.

b. Establish a Data Repository: set up a secure and organized data repository to store all research-related files, including interview transcripts, survey responses, field notes, images, and policy documents. Organize the repository with clear folder structures.

c. Use Data Coding and Labeling: code and label data consistently. Assign codes or labels to each participant, each type of data, and relevant variables. This coding system aids in tracking and referencing data during analysis.

d. Maintain a Data Documentation System: develop a detailed documentation system, including a data codebook or dictionary that explains the meaning of codes, variables, and any transformations applied to the data. Document any changes or updates made to the dataset.

e. Backup Data Regularly: implement a regular backup schedule to prevent data loss. Use reliable cloud storage or external hard drives for backup purposes. Ensure that backup files are accessible and well-organized.

(2) Data Analysis

1) Thematic Coding: apply thematic coding to identify recurring themes, patterns, and concepts within the qualitative data; 2) Content Analysis: systematically analyze and categorize textual or visual content, such as policy documents, using content analysis techniques; 3) Narrative Analysis: conduct a narrative analysis to explore the storytelling elements within qualitative data, particularly relevant for interviews and ethnographic observations.

(3) Visualization Techniques:

Create visualizations such as graphs, charts, and maps to represent quantitative findings. Visualization tools can enhance the communication of complex patterns to diverse audiences.

(4) Triangulation:

Employ triangulation by comparing findings across different data sources and methods. This helps enhance the reliability and validity of the overall study.

(5) Interpretation and Conclusion:

Interpret the analyzed data within the context of the research questions. Formulate conclusions based on the patterns, relationships, and themes identified during analysis.

(6) Peer Review and Validation:

Engage in peer review or validation processes. Share your findings with colleagues or research advisors to receive feedback and ensure the rigor and accuracy of your analysis.

3.2.4 Presentation of information

To present the methodology of studying the Southeast Guizhou Land Art Festival, the focus would be on the integration of qualitative research approach designed to provide a comprehensive understanding of the festival's cultural, social, and economic impacts. The research primarily relies on interviews, which serve as the backbone for gathering in-depth perspectives from various stakeholders involved in or affected by the festival. These interviews will be conducted with a range of participants, including festival organizers, local artists, community leaders, and attendees. Through semi-structured interviews, the study allows for an open-ended exploration of personal experiences, enabling participants to reflect on the role of the festival in cultural

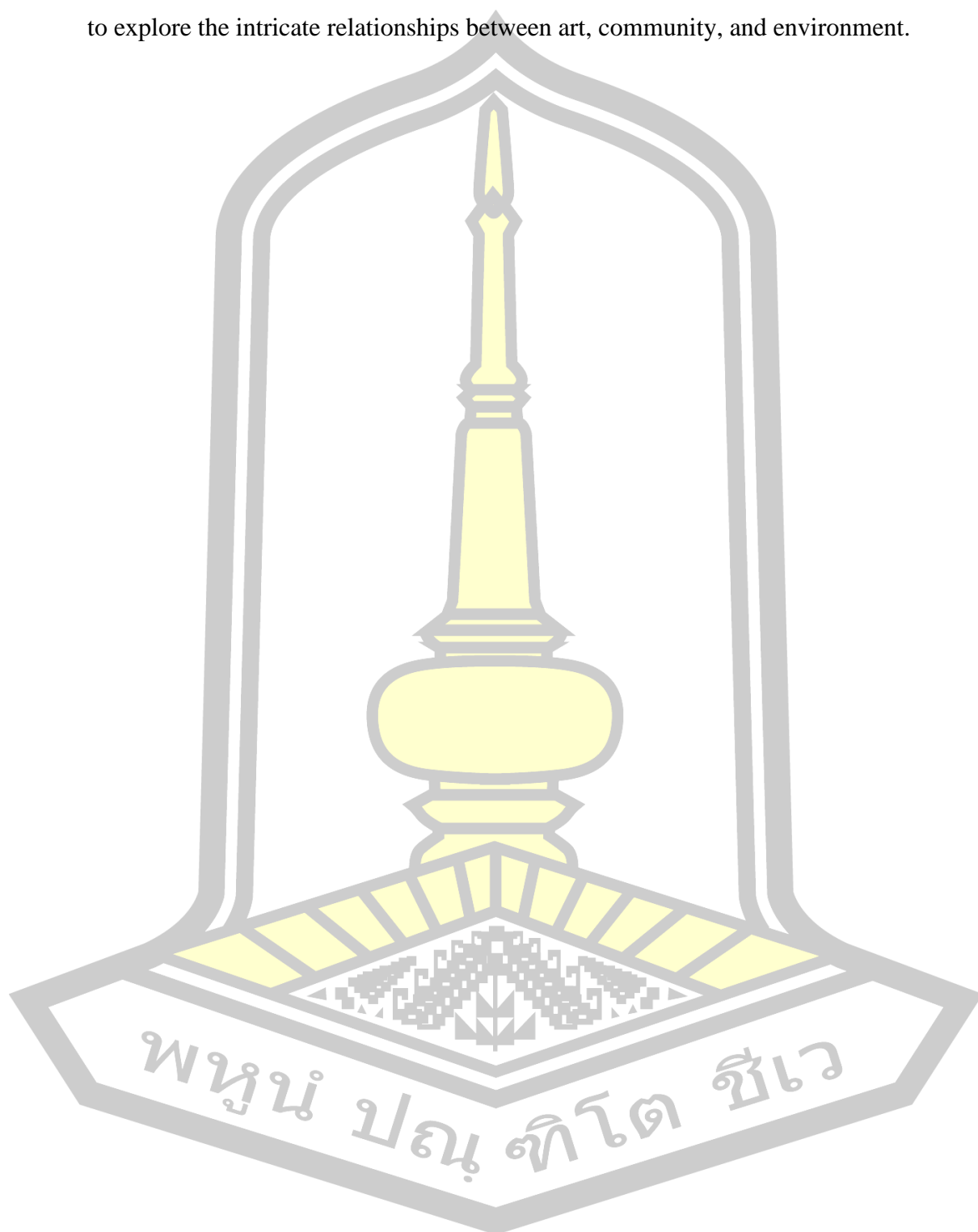
preservation, its influence on local traditions, and the potential economic and social benefits it brings. Structured interviews will complement this approach by ensuring consistency across respondents, particularly when gathering data from a wider group such as artists or festival staff, helping to create a comparative understanding of the festival's various impacts.

In addition to interviews, field observations will be an essential part of the methodology. This aspect of the research involves the researcher attending the festival and engaging with the art installations, the community, and the landscape. By observing how land art is integrated into the environment and how it interacts with the local population, the study can capture the dynamic relationships between art, the land, and the people. Observations will focus on how the art reflects cultural identities, how it influences local engagement, and how it contributes to the region's tourism and development. These real-time insights will allow the researcher to understand the festival in a more experiential, on-the-ground context.

Lastly, archival analysis will provide a historical dimension to the study, offering insights into the evolution of the festival and its role in the broader cultural and economic development of the region. By reviewing documents such as festival brochures, promotional materials, and official records, the study will be able to trace the festival's growth, its changing relationship with local communities, and its impact on the regional identity. Archival sources will complement interviews and field observations by providing a longitudinal view of the festival's development and its cultural significance.

Overall, this combination of interviews, field observations, and archival research allows for a holistic approach to understanding the Southeast Guizhou Land Art Festival. It captures the festival's multifaceted nature, examining its cultural, social,

and economic dimensions while providing both subjective insights and objective data to explore the intricate relationships between art, community, and environment.



CHAPTER IV

RESEARCH RESULTS

This chapter will explore the rich history of southeast Guizhou ethnic groups and their connection to land art festival, focusing on how these traditions shape and are shaped by cultural expressions. Moreover, it will delve into the historical narratives and public spaces of the Miao and Dong, highlighting their unique customs and their interactions with land art festival. The chapter also will trace the evolution of land art festivals, from the first International Land Art Festival to the inaugural event in Southeast Guizhou, illustrating their role in promoting cultural heritage and fostering artistic innovation.

4.1 The History of Ethnicity and Land Art Festivals

4.1.1 The history of Ethnic Minority Spaces

4.1.1.1 Miao group: history, architecture, folk customs and the relationship of the Land Art Festival

4.1.1.2 Dong group: history, architecture, folk customs and the relationship of the Land Art Festival

4.1.2 The history of Land Art Festival

4.1.2.1 Case Study of Land Art Festival

4.1.2.2 The 1st Land Art Festival in southeast Guizhou

4.1.3 Summary

4.2 Current situation, problems and artistic forms of Land Art Festival

4.2.1 Current Situation of Land Art Festival

4.2.1.1 Land Art Festival space

4.2.1.2 External space infrastructure

4.2.2 Existing Problems of Land Art Festival

4.2.2.1 Land Art Festival exhibition space

4.2.2.2 Land Art Festival external space

4.2.3 Artistic Forms of Land Art Festival

4.2.3.1 Contemporary Art

4.2.3.2 Performing Art

4.2.3.3 Architecture

4.2.3.4 Painting

4.2.4 Summary

4.3 Development and communication of promoting ethnic tourism

4.3.1 Development strategies of village tourism

4.3.1.1 Improvement of external space facilities

4.3.1.2 Innovation in exhibition space

4.3.1.3 Tourism demands from a global and local perspective

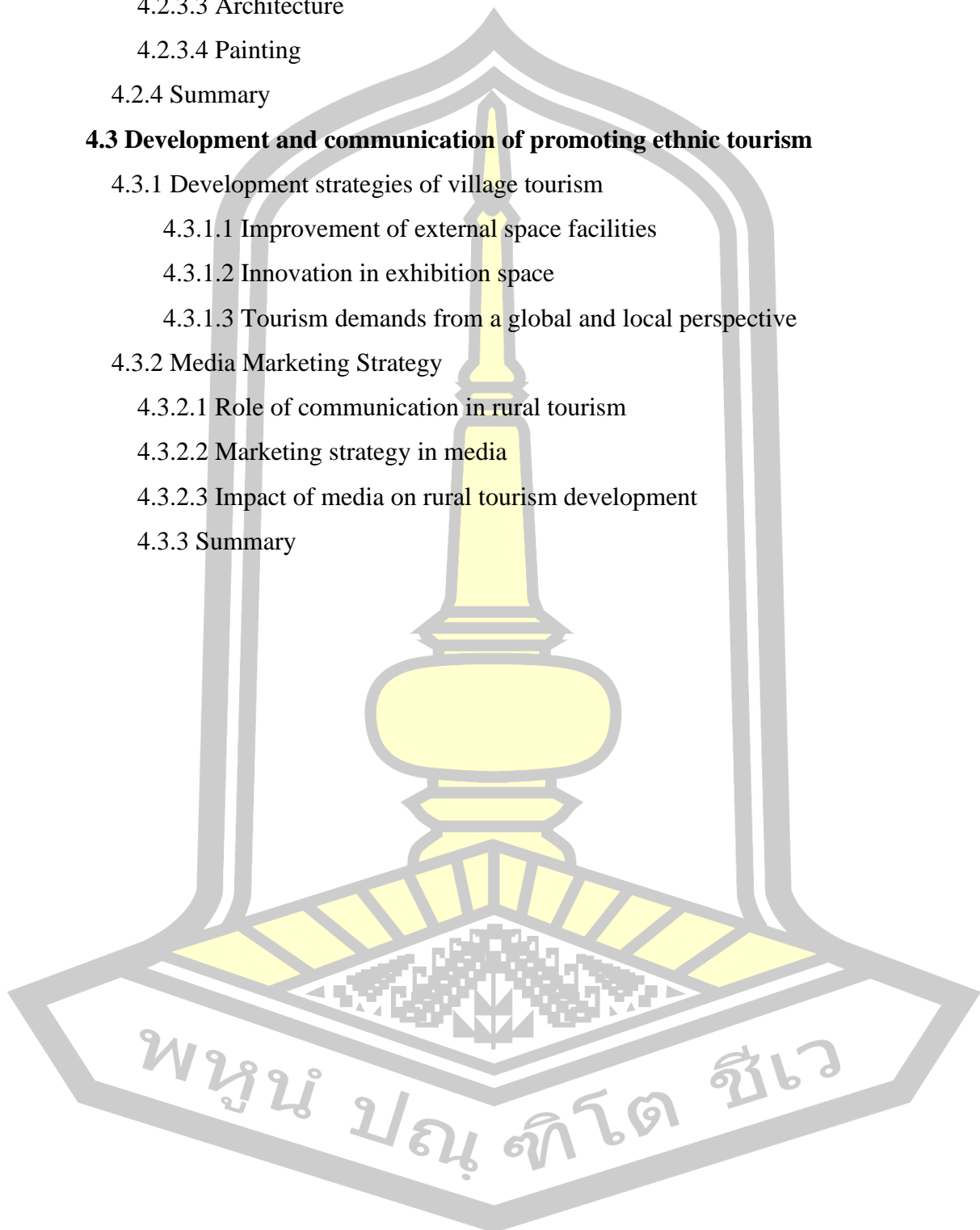
4.3.2 Media Marketing Strategy

4.3.2.1 Role of communication in rural tourism

4.3.2.2 Marketing strategy in media

4.3.2.3 Impact of media on rural tourism development

4.3.3 Summary



This chapter is divided into three parts. The first part introduces the main ethnic minorities in Southeast Guizhou: the Dong and Miao, their architectural space, folk art etc., and the origin of the Land Art Festival from the perspective of historical origin; the second part introduces architectural spaces and cultural forms of the Miao and Dong in Southeast Guizhou, as well as the current problems in the inheritance and protection of the Land Art Festival; the third part is the specific measures to promote and develop the ethnic minority tourism industry in Southeast Guizhou in the form of the Land Art Festival. Through descriptive analysis, the research results are proposed, and the research results are as follows.

4.1 The History of Ethnicity and Land Art Festivals

Clifford Geertz (2017) explained that culture is a pattern of meaning that is passed down from generation to generation through symbols in history, which expresses the concept of inheritance in symbolic form. In the Miao and Dong villages, the public space with a long history is not only an iconic building, a transportation road or a living place, but also an important symbol of national culture. While meeting people's needs for daily communication, it also enables people to communicate with each other on a spiritual level, becoming an important material factor of national culture and the continuation of inheritance. From this, we can reflect on the attitude towards life and the adherence to nationality, which has extremely rich cultural connotations. Moreover, the history of ethnic groups and their connection to land art festivals is a rich tapestry of cultural heritage, architectural marvels, and vibrant folk customs. This chapter explores the intricate relationship between ethnic minority spaces and the evolution of land art festivals, shedding light on how these traditions have shaped and been shaped by artistic expressions in specific cultural contexts.

4.1.1 The history of Ethnic Minority Spaces

There are 46 ethnic groups living in southeast Guizhou, including Miao, Dong, Han, Shui, Yao, and Buyi, of which the Miao population accounts for 43.5% and the Dong population accounts for 30.5% (2021). Miao settlements are mainly distributed in the original ecological mountainous area of Leigong mountain, and Dong settlements are mainly distributed in the original ecological mountainous area of

Yueliang mountain. According to incomplete statistics, there are more than 2,600 Miao and Dong settlements in southeast Guizhou, of which more than 1,500 are Miao settlements. Since the country launched the "Chinese Traditional Villages" project in 2012, southeast Guizhou has only 409 traditional villages included in the fifth batch (2019), although it ranks first among Chinese cities (China news, 2021), but most traditional villages are still facing the risk of extinction and need to be sorted out and excavated.

Southeast Guizhou's multi-ethnic cultural spatial distribution presents "one core, three zones and multiple cultures". The "one core" is the Miao-Dong ethnic culture as the mainstream core area, the "three zones" are the Miao, Dong and Han cultural areas, and the "multi-culture" is the rice farming, architecture, medicine, immigration, wood business, red culture area, etc. Most of the settlements are of a single ethnic minority type in each zone, while the eastern part close to Hunan Province is distributed with mixed ethnic settlements. (Cao, & Jiang, 2018)

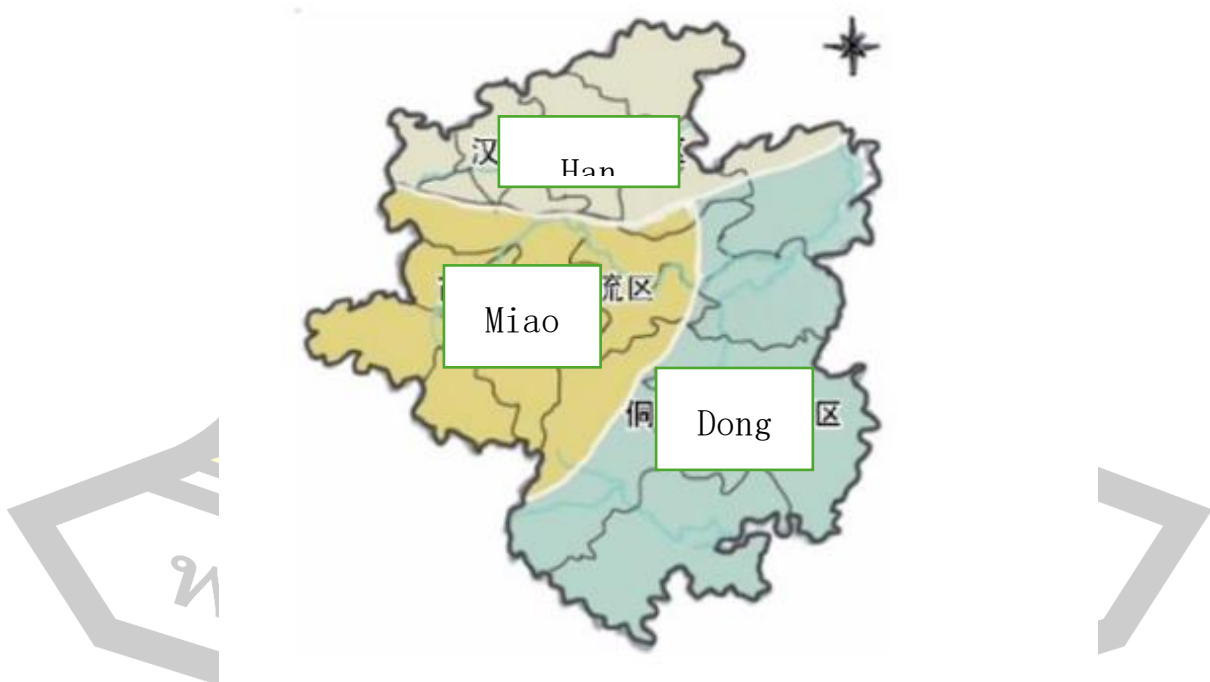


Figure 3 Schematic diagram of the three zones of southeast Guizhou
Source: Research on the strategic planning of protection and development of traditional villages in Southeast Guizhou (2018)

Ethnic minority spaces are living testaments to the resilience, creativity, and cultural diversity of various ethnic groups. These spaces serve as crucial bastions for

preserving unique customs, architectural styles, and communal practices. The following sections delve into living space and public space two aspects of the Miao and Dong groups, illustrating their space features, distinctive cultural identities and their interactions with land art festivals.

4.1.1.1 Miao group: history, architecture, folk customs and the relationship of the Land Art Festival

The history of the Miao group in Southeast Guizhou is a complex and rich narrative that reflects centuries of migration, cultural resilience, and adaptation to changing environments. In this thesis, only the part of the Miao history related to architectural space, culture, and art form will be introduced in detail.

According to Guizhou Congjiang County Chronicle Compilation Committee (1999) published *Congjiang County Chronicle*. At the beginning, the Miao people are one of the oldest ethnic groups in China, with a history that can be traced back thousands of years. They are believed to have originated in the central plains of China, where they were one of the dominant groups during the Neolithic period. However, due to conflicts, particularly with the Han Chinese during the Qin and Han dynasties, the Miao were gradually pushed southward. Over centuries, they migrated from their original homeland in the Yellow River Valley to the more remote and mountainous regions of southern China, including what is now Guizhou, Hunan, Yunnan, and Sichuan provinces. This migration was not a single event but a long and arduous process, spanning many generations, as the Miao people sought new lands where they could preserve their distinct cultural identity away from the pressures of assimilation.

By the time the Miao people settled in Southeast Guizhou, they had developed a strong sense of cultural identity that was distinctly different from the Han majority. They brought their unique culture and religion to southeast Guizhou. Fanpai Miao Village represents the Miao hinterland culture of the Leigong original ecological mountain area, with complete periodic drum-hidden festival ritual culture, February 2nd Bridge Festival ritual culture, Miao New Year, etc. Their ancestor worship occupies an important position, and they attach great importance to sacrifice in festival rituals, such as the Bullfighting Festival, the Drum-hidden Festival, the Lusheng Festival, the New Year, etc. The festival links are closely centered on the ancestor worship ritual, and the ritual content revolves around the "wooden drum"

culture, the Lusheng culture, and the bullfighting culture. The second is totem worship. The Miao people in the southeastern Guizhou region show butterfly worship (the Miao butterfly mother means the mother of the Miao people), bird worship (hatching the butterfly mother's eggs, indicating nurturing) and maple worship (hatching place). The representative of literature and art is the Miao flying song. The content of the Miao flying song is all-encompassing, from war migration to weddings and funerals, all of which are mythological summaries. The Miao people have no written records, and "songs" are the "encyclopedia" of Miao society.

The rugged and isolated terrain of Southeast Guizhou provided a natural refuge where the Miao could maintain their traditional way of life. This region, characterized by its karst mountains and deep valleys, became the heartland of the Miao culture. In Southeast Guizhou, the Miao people established villages that were often perched on steep hillsides. These villages were relatively self-sufficient, with rice farming and animal husbandry as their main economic activities. The isolation of these communities allowed the Miao to develop and preserve a rich cultural heritage, including unique architectural styles, vibrant festivals, and intricate handicrafts. The architecture of the Miao people in Southeast Guizhou is a distinctive and integral part of their cultural identity, reflecting their adaptation to the mountainous terrain and their resourcefulness in using local materials. Miao architecture is not only functional but also deeply symbolic, embodying the social structures, beliefs, and aesthetics of the community.

Based on the works presented at the Land Art Festival, this article mainly analyzes Miao traditional architecture from two aspects: living space and public space.

First of all, living space. Looking down at the streets and lanes of Fanpai Miao Village, there are obvious characteristics. Its street and lane space layout is distributed in a tree-like manner. Starting from the second Village Gate, the main street is along the Ouli River bank until Songgaiga Mountain, with the houses distributed in half. The village is divided into three levels of streets and lanes. The first-level streets and lanes are connected to the X864 county road and run east-west. The second-level streets and lanes connect the villages and groups to meet the needs of interpersonal movement among the villagers and groups. The third-level streets and lanes are small

paths up and down the mountain in front of the houses. The three levels of street and lane spaces are perpendicular, parallel or intersecting with the terrain at contour lines. The streets and lanes form a strip space along the curvature of the contour lines, with clear layers and large elevation changes.



Figure 4 Fanpai Miao Village street space

Source: Guizhou Provincial Department of Culture and Tourism (2022)

The street interface is made of local materials, including soil, stone and wood. Natural rough stone is used as the base, cement slabs are paved, and the foundation of the house is built on a terrace, forming a multi-layered space of stone and wood. Wood refers to the stilt-style Miao house, which is cantilevered to the top of the street, forming a half-gray space of the street; some streets and lanes are closed streets due to the changing mountain terrain, and the street texture is rich.



Figure 5 Fanpai Miao Village street

Source: Ziyi Ye (2022)

For the Miao people in Southeast Guizhou, one of the most iconic features of their living spaces is the traditional stilted wooden house, known locally as the “Diaojiaolou.” These structures are built on stilts, often on steep hillsides, which is characteristic of the mountainous terrain in the region. The stilted design serves several practical purposes that reflect an adaptation to the local environment.

First, the design accommodates the hilly and uneven landscape. The stilts allow these houses to be built on steep inclines without the need for extensive land leveling, making them well-suited to the sloped terrain. Secondly, raising the house above ground protects it from the dampness and humidity that come with Guizhou's rainy climate, as well as from pests such as termites. Finally, the elevation allows for better air circulation beneath the structure, which keeps the interior cooler during hot weather and helps reduce humidity.

According to cultural ecology theory, there is an interactive relationship between culture and environment. After migrating to Guizhou, the Miao people adapted to the local natural landscape by developing specific cultural practices and architectural forms. Different environmental conditions lead to unique cultural patterns and social structures, and the mountainous, rainy environment of Guizhou has shaped the Miao's distinctive residential architecture, maximizing its functionality.

The typical layout of a “diaojiaolou” is carefully designed to balance practicality and cultural values. These houses usually have three levels, each serving a different purpose. The ground level, under the stilts, is often used to keep livestock and store farming tools. This area creates a buffer between the house and the earth, protecting the living spaces from flooding and providing extra room for agricultural activities. The main living area is situated on the middle level, which is the family's primary space for daily life. This level includes a central room for cooking, eating, and socializing, with bedrooms on either side. The central room often contains a hearth, symbolizing warmth, family unity, and the link to ancestral spirits. This hearth serves as the heart of the household, embodying both practical and symbolic significance. The upper level is typically reserved for storage, particularly for grains and other food supplies, keeping them dry and safe from pests. In some cases, this level may also provide additional sleeping quarters. This multi-level layout allows for efficient use of

space and meets the needs of large, extended families, which are common in Miao communities.



Figure 6 Stilted wooden house (diaojiaolou) in Miao Village
Source: Ziyi Ye (2022)

On the other hand, public space carries the social functions of the Miao village, such as the drum tower or the village square, where social and religious activities take place. These spaces are crucial for maintaining the cultural cohesion of the community and serve as venues for festivals, ceremonies, and meetings.

One of the most commonly used public spaces is the village square. The square in a Miao village stands as the vibrant heart of public life, a space where cultural traditions, social interactions, and economic exchanges converge seamlessly. Typically situated at the center of the village, often near the iconic drum tower or surrounded by traditional stilted wooden houses, the square is an open and flexible area designed to serve the diverse needs of the community. Its stone or cobblestone paving and symbolic decorations, often inspired by local cultural motifs, reflect the identity and heritage of the Miao people. More importantly, the square fulfills multiple roles that are deeply interwoven into the fabric of Miao village life. Culturally, it serves as the primary stage for festivals and celebrations, including iconic events such as the Lusheng Festival and the Sisters' Meal Festival. During these vibrant gatherings, the square comes alive with traditional music, dance, and

performances. The rhythmic playing of the Lusheng, a traditional reed instrument, and the communal circle dances turn the square into a dynamic space of shared joy and cultural expression. It is here that the community collectively reaffirms its identity and preserves its traditions, passing them down to younger generations.



Figure 7 Lusheng Festival in Miao Village
Source: Baidu Baike (2022)

Take Fanpai Miao Village as an example. The square of Fanpai Miao Village is the center of the settlement space and the visual center. It has the lowest elevation and is the most distinctive core ritual space. It is a temporary large-scale ritual space for local rice drying, sacrifice, and festival celebrations. Fanpai is named after the "Oriental Disco" Fanpai wooden drum dance. The village square also is the main performance venue for wooden drum dance and reed pipe dance. Entering the second gate of the village, the village square is in front of the tourist service center. The entrance space is cleverly arranged, with a total of four entrances and exits. The first is the main entrance with a wind and rain bridge as the feature. Cross the wind and rain bridge and cross the Ouliu River to enter the village square on the other side. The alternation of different spaces creates the spatial artistic conception of the garden and adds interest; the second is the corridor bridge, half of which is used as the background space of the village square, and the other half crosses the Ouliu River to connect the two sides; the remaining two paths connect the small streets and alleys of

the village group. The village square is a half-open rectangular space surrounded by two stilt Miao houses, a corridor bridge and the Ouliu River; the interface is neatly paved with bluestone slabs, and the center of the field is a pattern of four silver horns of Miao women's headdresses made up of pebbles.



Figure 8 Wooden drum dance in Fanpai Miao Village square
Source: Taijiang Wenming news (2022)

In terms of space, the ritual space of wooden drum dance and reed pipe dance is located in the village square, the core characteristic space of Fanpai Miao Village. In the spatial layout of Fanpai Miao Village, wooden drum field is the center of the settlement group. The location is conspicuous, highly recognizable, and has a very prominent status. The themes of wooden drum dance and reed pipe dance are both worshipped in circles. The wooden drum dance is performed with drums placed in the center and surrounded by people. The reed pipe dance is also surrounded by layers of circles, and the centrality of the settlement ritual space is strengthened by human behavior. The village square is surrounded by Miao dwellings and Ouliu River. This layout reflects the feng shui factor. The streams and canals of the entire village converge and flow through the village square and then flow out of the village. It is one of the important nodes in the village. To enter the village square, you have to cross the wind and rain bridge space. The space of the village square changes alternately from the street space to the lane space. The strip space and the point space

are connected by wind and rain bridges, which are directional and contrasting. There is a beauty reclining on the upper stream of the transition space of the Wind and Rain Bridge, where people chat and laugh while waiting in an orderly manner to enter. This spatial transformation is also a transition from the living zone to the sacred zone, arriving at the spiritual space. After entering, it is filled with the extraordinary feeling of sacrifice, and a feeling of opening a sacred channel for dialogue with ancestors.

Socially, the square is a daily gathering point where villagers meet to converse, play games, and strengthen bonds. Beyond its role in festivals, it serves as the setting for significant life events, such as weddings, funerals, and rites of passage, ensuring that it remains central to the community's collective experience. Economically, the square often transforms into a bustling marketplace during special occasions, where villagers and traders exchange goods ranging from agricultural produce to handcrafted items. This dual role as a space for both celebration and commerce makes it essential to the community's livelihood. In fact, the symbolic importance of the square goes beyond its physical functions. It embodies the collective memory, values, and identity of the Miao people, reflecting their deep connection to their cultural heritage. Its open and inclusive design mirrors the egalitarian and participatory nature of village life, reinforcing a sense of unity and belonging among its inhabitants.

Fanpai Miao Village's wooden drum field, a core ritual and public space, embodies a multifaceted interplay of cultural, spatial, and social dimensions. Using Henri Lefebvre's "Production of Space" theory, the author can analyze how this space is produced and understood through the lens of perceived space, conceived space, and lived space. The perceived space of the village square refers to its physical and functional characteristics within the spatial layout of Fanpai Miao Village. As the central and visually prominent area of the settlement, the village square serves multiple practical purposes. It functions as a temporary ritual space for festivals, sacrifices, and large-scale events like the wooden drum dance and reed pipe dance. Its half-open rectangular layout, paved with bluestone slabs, and the intricate pebble patterns representing the silver horns of Miao women's headdresses, reinforce its role as a focal point of both cultural performance and community life. The field's connection to the wind and rain bridge, Ouliu River, and nearby stilted houses further integrates it into the village's everyday spatial practices, linking different parts of the

settlement and enabling its use as a gathering space for daily activities, such as chatting, playing games, and informal exchanges.

In terms of conceived space, the village square is deliberately designed to reflect the cultural values and symbolic meanings of the Miao people. Its layout emphasizes centrality, harmony, and ritualistic importance. The circular arrangement of dances, with drums or performers placed at the center and participants encircling them, reinforces the spatial hierarchy and the sacred significance of the space. The presence of the Ouliu River flowing through the field and out of the village, as well as the feng shui considerations in the spatial design, illustrate how the conceived space integrates natural elements and spiritual beliefs into the cultural landscape. The wind and rain bridge and corridor bridge further enhance this intentional design, with their alternating spaces creating a rhythm of movement and a transition from the mundane to the sacred. This thoughtful spatial arrangement mirrors the symbolic journey of entering a spiritual domain, culminating in a dialogue with ancestors during rituals.

The lived space of the village square captures how it is experienced and imbued with meaning by the villagers. Beyond its formal functions during festivals and rituals, the field holds deep emotional and symbolic resonance for the community. Its central role in life events such as weddings, funerals, and rites of passage makes it a repository of collective memory and identity. The transitional experience of crossing the wind and rain bridge, moving from the living zone to the sacred zone, heightens the villagers' sense of connection to their cultural heritage and spiritual practices. The shared participation in dances, rituals, and daily gatherings within this space fosters a sense of unity, belonging, and continuity, reinforcing the social bonds that sustain the community.

The village square's production as a space is thus deeply layered. As a perceived space, it serves practical and functional needs, enabling cultural performances and everyday social interactions. As a conceived space, it embodies intentional design choices that integrate spiritual beliefs, cultural values, and natural elements. Finally, as a lived space, it becomes a site of memory, meaning, and emotional resonance for the villagers. Together, these dimensions illustrate how the village square transcends its physical form to become a dynamic, sacred, and essential part of Fanpai Miao Village's cultural and social fabric. Lefebvre's framework highlights the interplay

between physical design, cultural intention, and lived experience, demonstrating how the village square is not only a physical structure but also a profound expression of the Miao people's identity, heritage, and way of life.

In conclusion, the public spaces in Miao villages, exemplified by the village square in Fanpai Miao Village, serve as dynamic, multifunctional hubs that intertwine cultural, social, economic, and spiritual dimensions of life. These spaces are meticulously designed and utilized to reflect the community's cultural identity, values, and traditions while fostering unity and continuity within the village.

Analyzing these spaces through Lefebvre's "Production of Space" theory reveals their layered significance. The **perceived space** encompasses their practical and physical functions, such as hosting festivals, rituals, and daily interactions. The **conceived space** reflects intentional design choices, where spatial elements—like the circular dance arrangements, symbolic decorations, and integration of natural features—imbue the space with cultural and spiritual meaning. The **lived space** captures the emotional and experiential connection villagers have with these areas, making them repositories of collective memory, identity, and tradition.

These spaces are more than functional; they act as bridges between the everyday and the sacred, between the physical and the symbolic. Whether as gathering places, ceremonial stages, or marketplaces, they remain central to the Miao people's way of life, uniting practicality with cultural expression. Ultimately, the public spaces in Miao villages embody the interplay of tradition, environment, and social cohesion, making them vital to preserving and transmitting the rich heritage of the Miao community.

Nowadays, modern social influences have brought significant transformations to public spaces in Miao villages, impacting their cultural, social, and economic roles. These changes reflect the intersections between tradition and modernity, driven by factors such as tourism, urbanization, technological advancements, and shifting lifestyles. One of the most notable influences is the rise of cultural tourism. Many Miao villages, including those with iconic public spaces like the village square, have become tourist attractions. This has led to the commodification of cultural heritage, where festivals, dances, and rituals traditionally held for communal purposes are now performed as spectacles for visitors. While this has generated economic benefits and

provided a platform for cultural promotion, it also risks altering the authenticity and original intent of these spaces. For example, sacred rituals may become diluted when performed out of context, and the influx of tourists can disrupt the daily rhythm of village life.

Urbanization and infrastructure development have also reshaped Miao public spaces. Modern construction materials and techniques, introduced for practicality and sustainability, often replace traditional architecture. For instance, cobblestone-paved squares or wooden stilt houses surrounding public spaces may be replaced with concrete or brick structures, which can undermine the aesthetic and cultural integrity of the space. Additionally, improved road networks and accessibility have made these spaces more connected to the outside world, increasing interaction with external influences but also contributing to the erosion of localized traditions. The spread of modern technology has altered how public spaces are used and perceived. Social media and mobile technology enable villagers to document and share their cultural practices with a global audience, fostering pride in their heritage and attracting broader interest. However, the reliance on technology has also changed the nature of social interactions within these spaces. Where villagers once gathered to talk, play games, or perform communal rituals, these activities may now compete with individual engagement with digital devices, reducing the interpersonal intimacy that once defined these spaces.

Economic shifts have further influenced the functions of Miao village public spaces. The growing focus on tourism-related markets in public squares has transformed these spaces into commercial hubs, overshadowing their traditional role as sites for communal bonding and cultural expression. Market stalls selling handicrafts, snacks, and souvenirs are now a common sight in village squares, reflecting a shift in their primary function from cultural to economic. While this supports local livelihoods, it can also lead to the commercialization of traditions. Despite these changes, public spaces in Miao villages remain pivotal to community life, balancing tradition and modernity. Efforts to preserve and adapt these spaces often involve incorporating modern amenities (e.g., infrastructure, or information boards for tourists) while retaining their cultural essence. This hybridization has made these spaces accessible and relevant to both locals and visitors.

In conclusion, modern social influences have introduced both opportunities and challenges for Miao village public spaces. They have expanded their visibility and economic significance while posing risks to their authenticity and traditional roles. To sustain the cultural and social essence of these spaces, it is crucial to strike a balance between embracing modernity and preserving heritage, ensuring that these public spaces continue to serve as vital hubs for community identity, cohesion, and cultural transmission.

In recent years, the Miao people in Southeast Guizhou have embraced Land Art Festivals as a dynamic platform to showcase their rich cultural heritage to a broader audience. These festivals have not only served as a celebration of Miao traditions but also as a medium for fostering dialogue between traditional and contemporary art forms. By integrating Miao cultural elements—such as intricate embroidery, reed pipe music, and wooden drum dances—into the creative expressions of land art, the festivals have highlighted the aesthetic and symbolic value of Miao crafts and traditions, raising awareness about the importance of preserving them in the face of rapid modernization.

After studying and investigating Land Art Festivals in various regions, it becomes evident that these events can play a pivotal role in striking a delicate balance between cultural preservation and economic development. For the Miao people, the festivals provide an opportunity to preserve the originality and uniqueness of their culture and spatial identity. At the same time, they serve as a sustainable avenue for bringing in tourists and generating economic benefits for their communities. By drawing visitors into the villages, these festivals not only create direct economic gains through ticket sales, accommodation, and local crafts but also promote a deeper understanding of the Miao people's history, values, and connection to their land.

Importantly, the Land Art Festival is more than a tourist attraction—it is an act of cultural resilience and pride. For a community shaped by migration, adaptation, and a deep connection to the land, these festivals are an affirmation of their enduring identity. By actively involving local residents in the planning and execution of the events, the festivals ensure that the representation of Miao culture remains authentic and community-driven. This engagement fosters a renewed sense of pride among the Miao people, empowering them to see their heritage not as a relic of the past but as a

vibrant and evolving part of their present and future. Moreover, the integration of land art into these festivals has also helped to elevate the significance of Miao cultural elements within a global artistic dialogue. The fusion of traditional crafts with contemporary artistic practices not only enriches the visual and experiential aspects of the festivals but also positions Miao culture as a source of inspiration and innovation. This creative interplay enhances the cultural visibility of the Miao people while reinforcing the importance of safeguarding their traditions amid the pressures of modernization.

Ultimately, the Land Art Festivals in Southeast Guizhou will stand as a testament to the resilience, creativity, and adaptability of the Miao people. They reflect the ongoing effort to maintain and celebrate a unique cultural heritage while embracing opportunities for growth and change. By preserving the authenticity of Miao traditions within the evolving context of these festivals, the community can honor its past while building a sustainable and culturally vibrant future. These festivals embody the harmony between tradition and modernity, ensuring that the Miao people's stories, art, and identity continue to thrive in a rapidly changing world.

4.1.1.2 Dong group: history, architecture, folk customs and the relationship of the Land Art Festival

The history of the Dong people in Southeast Guizhou is one of resilience, adaptation, and the preservation of a deeply rooted cultural identity. The Dong, one of China's officially recognized ethnic minorities, are believed to have descended from the ancient Baiyue peoples who inhabited southern China thousands of years ago. Over centuries, they migrated and settled in the mountainous regions of modern-day Southeast Guizhou, Guangxi, and Hunan provinces, where their culture and traditions were shaped by the challenges of their environment and interactions with neighboring communities (Gao, 2013).

The Dong people's historical relationship with their natural environment has been defined by an intricate harmony, born out of necessity and ingenuity. The mountainous terrain of Southeast Guizhou, characterized by steep slopes, limited arable land, and a subtropical climate, presented significant challenges to agriculture.

In response, the Dong people developed terraced fields, a remarkable feat of engineering that maximized the use of the rugged landscape for rice cultivation. These terraces, often built on steep hillsides, not only increased arable land but also acted as a natural irrigation system by directing rainfall and river water to flow evenly across the fields. This system demonstrated a deep understanding of ecological balance, as it prevented soil erosion and made efficient use of available resources. Beyond rice cultivation, the Dong people relied on a diverse range of crops, including sweet potatoes, maize, and vegetables, to ensure food security. This polyculture approach reduced the risk of crop failure and ensured dietary diversity. Additionally, they practiced intercropping and agroforestry, integrating crops with trees to optimize land use and enhance soil fertility. These sustainable agricultural methods allowed the Dong to be largely self-sufficient, which was essential for survival in their relatively isolated villages, far from external markets and resources.

Socially and politically, the Dong people's history is one of marginalization and resilience. During the imperial era, they were often labeled as "barbarians" by the central authorities, a term used to describe ethnic groups living on the periphery of Chinese civilization. The Dong lived in remote areas where imperial influence was limited, which allowed them to preserve their distinct culture and autonomy for centuries. However, when imperial powers sought to exert control, they often did so through taxation, land appropriation, and forced assimilation policies. Heavy taxes on agricultural produce and labor demands placed significant burdens on Dong communities, leading to periodic uprisings and resistance.

Despite these pressures, the Dong people developed a robust social structure that helped them endure external challenges. Their communal governance was based on clans and village alliances, which provided a strong sense of identity and mutual support. Decisions were often made collectively, and resources such as land, water, and forests were managed communally. This system ensured a fair distribution of resources and fostered a culture of cooperation. The Dong people also preserved their language and traditions despite attempts at cultural assimilation. The Dong language, a member of the Tai-Kadai language family, has survived centuries of Han influence due to its oral traditions and the strong role it plays in cultural transmission. Their

communal lifestyle, centered on drum towers and festivals, reinforced their identity and helped them resist cultural erosion.

The Dong are renowned for their sophisticated architectural accomplishments, particularly their **drum towers** and **wind-and-rain bridges**, which is Dong village's public spaces, and serve as iconic symbols of their culture. This thesis selects Dali Dong Village in Rongjiang County, southeast Guizhou as the analysis sample. It is also the main creative venue for the Land Art Festival in southeast Guizhou.

Drum towers, often located at the center of Dong villages, are gathering places for communal activities, celebrations, and decision-making. Wind-and-rain bridges, with their intricate wooden designs and practical utility, demonstrate the Dong people's advanced craftsmanship and understanding of their natural surroundings. These structures are not only functional but also deeply symbolic, embodying the Dong values of unity, cooperation, and harmony with nature. Dali Dong Village is a village with a centripetal, inward-focused cluster layout with the drum tower as the core. The plane layout is distributed in a strip along the upstream and downstream of the river with a single drum tower as the center; the vertical space is still based on the drum tower as the reference layout form. In order to ensure that its building height is the highest visually and physically in the Dong Village, the fort platform under the foundation forms a height difference with the surrounding buildings, which is dominant, not only with a wide view but also with strong visual appeal, as shown in the Y-axis direction of the figure. The surrounding residential buildings keep the "building red line" retreated, and most of the residential buildings in the village face the river in a single direction. The main central axis core space of Dali Dong Village is centered on the drum tower, and the drum tower square, Satan, ancient trees, and wind-and-rain bridge are connected in series in a narrow and semi-open public space sequence.

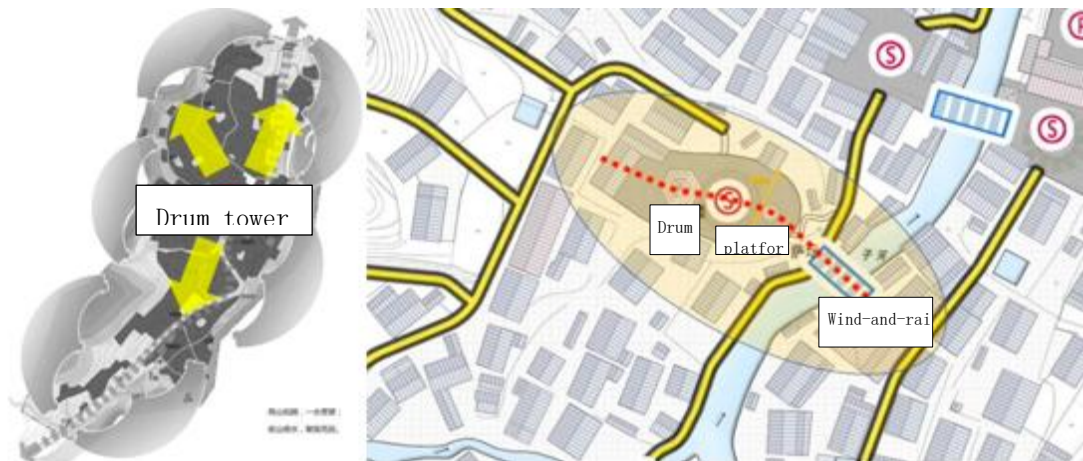


Figure 9 The core space layout of Dali Dong Village
 Source: Adapted from the *"Traditional Village Protection and Development Plan for Dali Village, Zaima Township, Rongjiang County"* (2024)



Figure 10 Panoramic view of Dali Dong Village, the Drum Tower is located in the middle of the stockade and is the most prominent building
 Source: Ziyi Ye (2024)

The drum tower is a landmark building of the Dong ethnic group. Building a village must have a tower first. The Dali drum tower was first built during the Qianlong period of the Qing Dynasty. Each drum tower represents one ethnic group and one surname. Drums are placed on the drum tower, and matters are discussed by hearing the drums. It is the social, cultural, and political center of the Dong people. The drum tower is about 16 meters high, with nine layers of dense eaves and

hexagonal pointed tops in the style of a pagoda. The layers are gathered together with very small spacing. It is a through-beam tube frame structure with six inner and outer columns, each with a diameter of about 0.7 meters. The six eaves columns represent the six major branches of the Yang surname in Dali. Its appearance is similar to a conical fir tree with soft curves. The umbrella-shaped building crown supported by the honeycomb Ruyi brackets on the top is a symbolic embodiment of the sun totem. There is a drum on the top of the drum tower. The space between the upper oblique eaves on the top and the lower oblique eaves on the upper waist forms a trumpet mouth to facilitate the transmission of drumming sound and strengthen the external transmission of drum sound. The craftsmanship is rigorous and exquisite. It can be seen that the drum tower is the most concentrated embodiment of the Dong ethnic group's architectural technology. It is an absolutely central public building in the Dong village.

Due to fire damage, in 2005, villagers raised funds to build a new drum tower on the original site. The building was paved with bluestone slabs in a radial pattern, and a stone-built fire pit was built in the center. Before the renovation, the six sides were long planks to sit on, but after the renovation, long benches were stacked for villagers to rest. The Dali Drum Tower is simple and elegant. The original wood-colored corridor eaves are not painted or carved with cranes. Only slightly protruding eaves are made, and the eaves are painted white. The author saw from the literature that the first floor of the drum tower before the reconstruction was open. At present, the newly built drum tower has been renovated and sealed with doors and windows, which is convenient for making fire and chatting in winter.

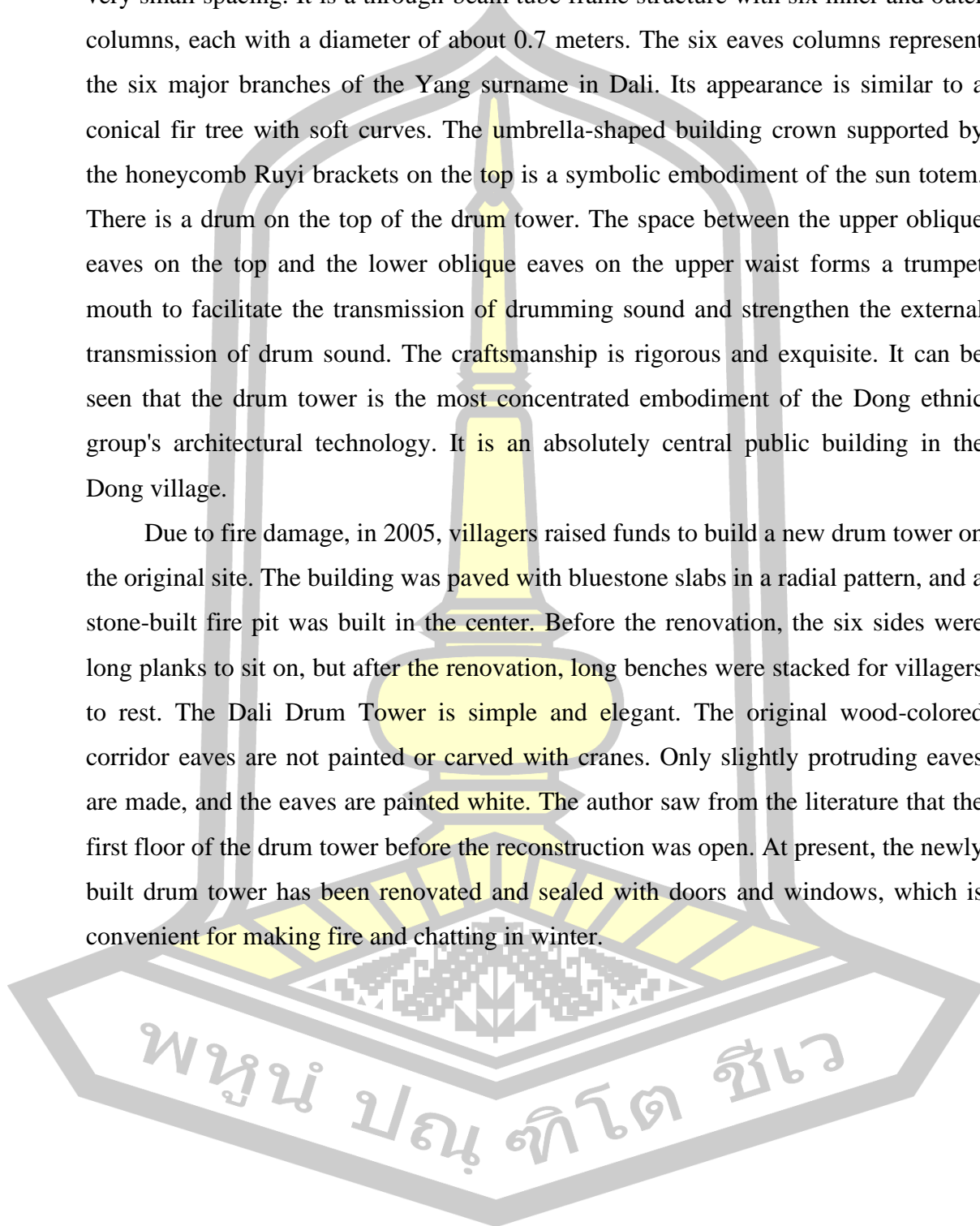




Figure 11 The Drum Tower of Dali Dong Village before restoration
Source: Xinhua net news (2022)



Figure 12 The exterior (left) and interior (right) of the rebuilt Drum Tower
Source: Ziyi Ye (2024)

Analyzing the Drum Tower space in Dong villages through Henri Lefebvre's *Production of Space* theory reveals its multidimensional significance as a social, cultural, and symbolic entity. Lefebvre's theory divides space into three interrelated dimensions: *spatial practices* (perceived space), *representations of space* (conceived space), and *representational spaces* (lived space). Each of these dimensions offers a lens to understand the multifaceted role of the Drum Tower in the Dong community.

From the perspective of *spatial practices* (perceived space), the Drum Tower embodies the physical and functional center of the Dong village. As a communal gathering space, it serves a variety of daily purposes, such as hosting social interactions, public meetings, entertainment, and judicial mediation. Its design—a tall, layered wooden structure—supports its role as a central and accessible space where villagers naturally congregate. The Drum Tower's multifunctionality integrates the daily lives of the villagers, accommodating activities that range from conflict resolution to recreational singing and dancing. The spatial layout, with the Drum Tower at the center of the village, physically anchors its significance as the heart of community life, reflecting the *spatial practices* that sustain social cohesion and order.

In terms of *representations of space* (conceived space), the Drum Tower is a planned and symbolic construction that reflects the institutional and cultural systems of the Dong ethnic group. It is designed not merely as a physical structure but as a space imbued with meaning and authority. The architectural form of the Drum Tower—its tall, pagoda-like shape—symbolizes the unity, power, and justice of the Dong people. It embodies the collective identity of the village, serving as a visual and spatial representation of Dong values such as communal harmony, justice, and the preservation of tradition. The space is intentionally constructed to fulfill its roles in governance, cultural expression, and social order, aligning with the conceived notions of a central, authoritative, and sacred space.

Finally, in *representational spaces* (lived space), the Drum Tower becomes a dynamic and emotionally charged place, shaped by the experiences, rituals, and memories of the Dong people. The lived space of the Drum Tower is where the intangible aspects of Dong culture come to life. Rituals such as "singing and sitting at night" transform the Drum Tower into a performative and sacred space, where the Kam Grand Choirs serve as a medium for cultural transmission and collective

expression. These songs, deeply ingrained in Dong traditions, reinforce social bonds and act as a form of communication between individuals and groups. The Drum Tower also functions as a space of justice, where disputes are mediated, reinforcing its role as a lived symbol of fairness and moral order. It is in these lived interactions—whether during festivals, ceremonies, or daily gatherings—that the Drum Tower transcends its physical form to become a shared cultural and emotional space.



Figure 13 the Kam Grand Choirs at the Shangzhai Drum Tower Festival in Gaozeng Village, Guizhou
Source: Guizhou culture net (2023)

Overall, the Drum Tower exemplifies Lefebvre's triadic conception of space, encompassing the functional, symbolic, and experiential dimensions of the Dong village. Its enduring role as a center of communal life demonstrates the interconnectedness of spatial practices, conceived meanings, and lived experiences. The Drum Tower is not just a material structure but a spatial manifestation of the Dong people's identity, history, and cultural resilience. Through its integration of sacred and secular functions, it reflects the complex interplay between tradition and everyday life, serving as both a cultural microcosm and a dynamic, lived space deeply rooted in the hearts of the Dong people.

For the Dong village, the importance of the Drum Tower as a public space for the social life of the settlement is incomparable. From the perspective of social value,

although the Drum Tower has improved its performance through space improvement and increased its utilization rate to a certain extent (especially in winter), it's more important spatial activation significance lies in achieving the ideal image of the Drum Tower for the villagers and restoring its formal functions of handling public affairs and holding celebrations. However, in the creation of daily "sense of place", the villagers always prefer the wind-and-rain bridge full of common memories and social emotions. If the Drum Tower is the absolute center of the Dong village, the wind-and-rain bridge is obviously the secondary center after the drum tower, and it also has a certain central significance. In many Dong villages, wind-and-rain bridges are built next to the Drum Tower and the stage, and the combination constitutes the central space of each village. From the perspective of cultural anthropology, it can be called the "Drum Tower-Wind and Rain Bridge Cultural Belt".



Figure 14. One of the wind-and-rain bridge in Dali Village. Villagers chatting on the bridge

Source: Ziyi Ye (2024)

The Dong people live in the mountains with ravines and gullies. In order to facilitate their lives, they build wind and rain bridges on rivers and streams as a tool to communicate between the two sides to meet the needs of reaching the other side. In Dong villages, wind and rain bridges are usually the first entrance to the village, and

have become an indispensable transportation building for people and animals to pass through. It connects the villages and achieves the exchange and integration of Dong culture and foreign culture. The five wind and rain bridges in Dali Village are not only the hubs connecting the two sides of the river, but also an important link to maintain the social exchanges of villagers. Regardless of the functional significance of their transportation connection, from the perspective of space use alone, except for the first wind (Figure 15) and rain bridge closest to the highway entrance flat land, which has become a psychologically shared public space because of its location, the villagers have a certain degree of belonging to the wind and rain bridges in their respective places, and have tacitly formed the habit of being used by different groups.



Figure 15 The first wind-and-rain bridge in Dali Village, which is close to the highway entrance

Source: Ziyi Ye (2024)

With the development of the cultural industry and the need for external communication, the wind and rain bridge has become a cultural label of the Dong ethnic group with its "heterogeneity" and has tourism resource value. In the long

social changes, the wind and rain bridge not only has the characteristics of objectivity, but also has the color of humanistic subjectivity. As a cultural label of the Dong ethnic group, the Dong wind and rain bridge can provide tourists with a novel experience. It is this novelty that attracts people's tourism demand for wind and rain bridges. The spatial use of wind and rain bridges has also taken on new meanings. Now, in addition to the traditional significance of the gathering space for villagers, the wind and rain bridge in Dali Dong Village also has commercial value. Villagers will set up stalls on the wind and rain bridge to sell handicrafts to attract more tourists.



Figure 16 Villagers sell their handmade products on the bridge
Source: Ziyi Ye (2024)

In conclusion, the wind-and-rain bridge in Dong villages symbolizes the harmonious blend of tradition and modernity, embodying the cultural essence of the Dong people while adapting to the evolving needs of the community. It serves not only as a vital piece of infrastructure connecting physical and cultural divides but also as a cherished social and emotional space for villagers. Over time, the bridge has transformed into a cultural icon, reflecting the resilience and adaptability of the Dong people. As a center for social interaction, a gateway for cultural exchange, and a hub for economic activity, the wind-and-rain bridge bridges past and present, tradition and innovation, becoming a dynamic space that enriches both local life and the broader cultural narrative of the Dong ethnic group. This enduring structure exemplifies the

ability of the Dong people to preserve their heritage while embracing modern opportunities, ensuring their culture continues to thrive in a rapidly changing world.

The Kam Grand Choirs (Dong Grand Songs), also known as Kam Gut, which is one of the most distinctive and well-known folk customs of the Dong ethnic group. Normally, they are celebrated for their unique polyphonic structure, which sets them apart from many other choral traditions. These songs are performed with intricate layers of harmonies, where multiple vocal parts intertwine seamlessly to create a rich and resonant sound. Remarkably, the Kam Grand Choirs are entirely a cappella, relying solely on the human voice without instrumental accompaniment. The harmonies often follow natural scales and pentatonic modes, giving the music an organic and ethereal quality. What makes these choirs particularly distinctive is their oral and improvised nature. Unlike Western choral traditions, the Kam Grand Choirs have no written scores or formal conductors. Instead, the singers harmonize intuitively, drawing upon cultural knowledge that has been passed down through generations. This reliance on oral tradition emphasizes the deeply rooted connection between the singers and their heritage, as well as their ability to adapt the music to the moment.

The Kam Grand Choir, as an oral literary tradition, serves as a vessel for preserving the historical memory and cultural identity of the Dong people. Its social and cultural significance lies in its role in maintaining internal social bonds within the Dong community. Performances of the Kam Grand Choir are typically conducted by a *song group*—a collective ensemble of singers, usually comprising no fewer than three members. These performances can take the form of solo renditions by a single song group or call-and-response duets between different groups, with no restrictions on the gender of participants. The harmony and coordination in these exchanges reflect a deep sense of camaraderie. The composition of a song group is strictly determined by ties of geography, kinship, or familial bonds. Groups are often formed based on villages, clans, or family members. This network of connections fosters a strong sense of collective honor and pride within each group. Such organizational structures play a vital role in stabilizing social relationships and maintaining harmonious social order within the Dong community. (Wu & Deng, 2005)

The Kam Grand Choir is richly diverse in its themes, encompassing depictions of natural landscapes, historical events, and social and cultural life. Scenes from daily Dong life—such as farming, fishing, herding, weaving, cooking, architecture, weddings, and rituals—are vividly portrayed through the artistic narratives embedded in the songs. This makes the Kam Grand Choir an invaluable medium for recording the history and disseminating the culture of the Dong people. As one scholar notes, "Social memory does not exist solely in the brain; it is embedded in performances, rituals, stories, conflicts, and acts of reproduction. Social memory is, in essence, social action." (Zerubavel, 2003) The content of the Kam Grand Choir is simple and unadorned, yet rich and multifaceted. Its melodies are catchy and easy to remember, blending seamlessly with vivid and evocative imagery. This harmony between artistic content and form exemplifies the profound unity of art and culture within the Kam Grand Choir, making it not only a cultural treasure but also a living testament to the Dong people's enduring connection to their heritage.

Nevertheless, with the urbanization process in China, there is a problem of young people leaving the Dong villages, and it causes the inheritance model of the Kam Grand Choirs tradition is challenged. The Land Art Festival chose the Children's version of "the Kam Grand Choirs" performance live broadcast as one of the works, in order to spread this art form, expand its influence. More importantly, hoping to attract some young people to learn, study, and inherit this precious art.

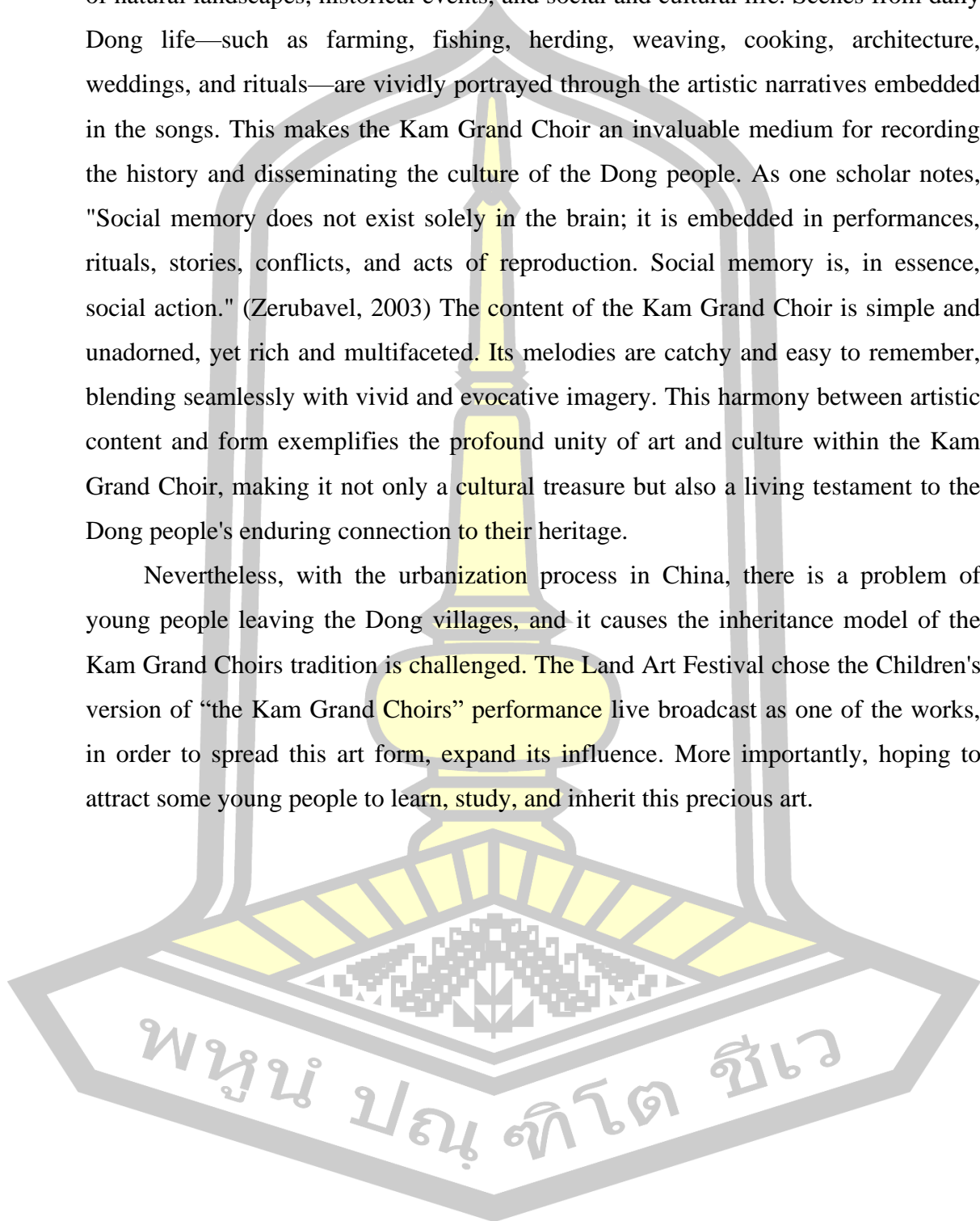
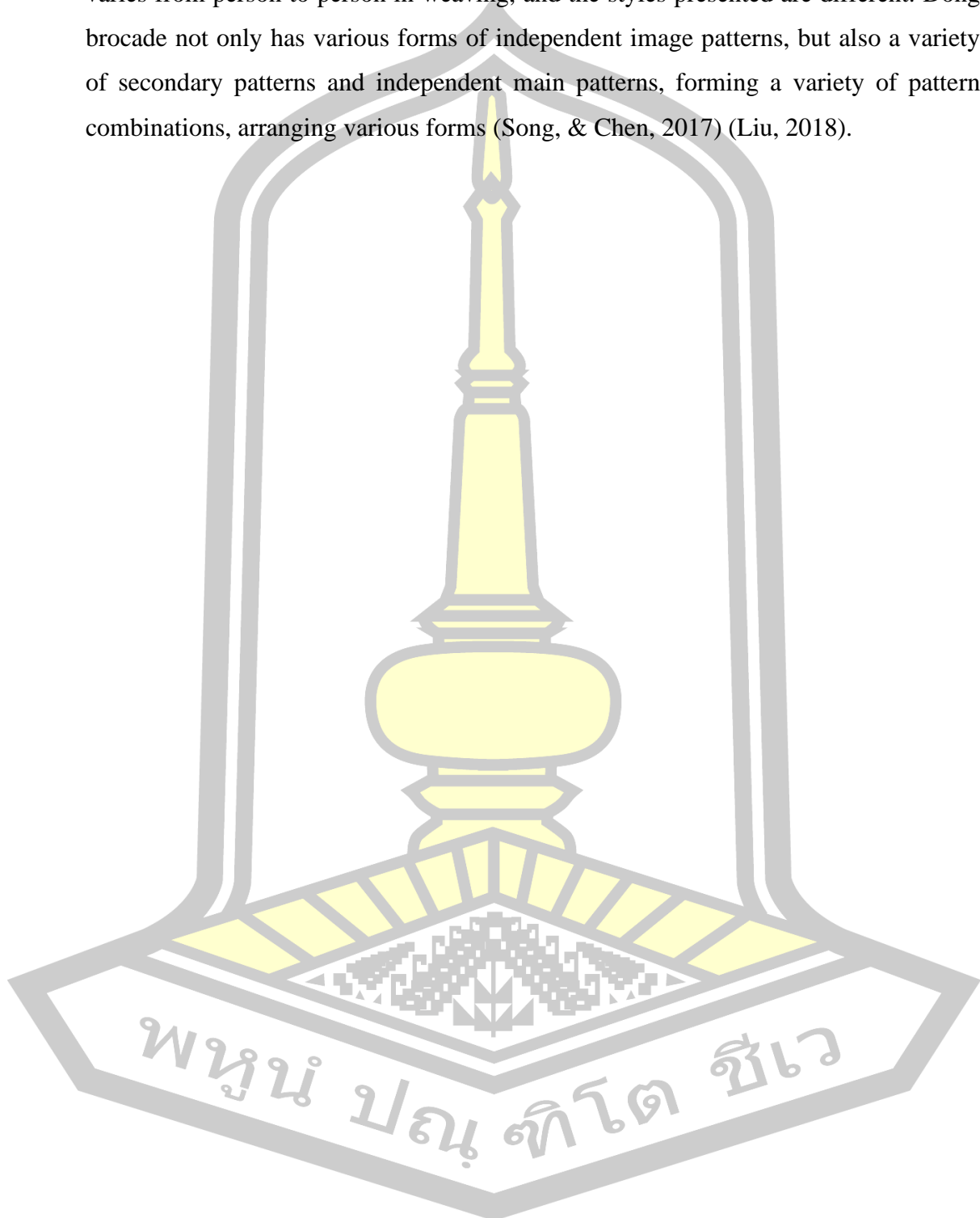




Figure 17 Children's version of “the Kam Grand Choirs” performance at the Drum Tower during the Land Art Festival
Source: Festival official website (2022)

Another representative art form and folk custom of the Dong ethnic group is brocade. The history of **Dong brocade** is long. Most of the Dong, Li, Zhuang and Buyi ethnic groups have maintained the textile skills of the ancient Baiyue era. They have continuously developed and improved in the production and life practices of the ethnic groups, creating national treasures with their own characteristics (Liu, 2018). The patterns of brocade are limited by the weaving texture, and seem to have the characteristics of mosaic splicing. From the perspective of pattern symbol form, the decoration of Guizhou Dong brocade can be divided into human figures, animals, plants, abstract geometry, etc. The human figures are mainly hand-in-hand patterns; plant patterns mainly include various flower patterns and grass patterns such as eight-pointed awns, lantern flowers, vine patterns, pomegranate patterns, melon seeds patterns, etc.; animal patterns mainly include fish patterns, spider patterns, crab patterns, dragon and phoenix patterns, butterfly patterns, etc.; geometric and character patterns include diamond patterns, square patterns, hexagonal patterns, octagonal patterns, 卍 patterns, 井 patterns, 回 patterns, 日 patterns, 米 patterns, sawtooth patterns, etc.; other natural objects and patterns are mainly sun patterns and star

patterns (Table 2). Guizhou Dong brocade presents many patterns. The same pattern varies from person to person in weaving, and the styles presented are different. Dong brocade not only has various forms of independent image patterns, but also a variety of secondary patterns and independent main patterns, forming a variety of pattern combinations, arranging various forms (Song, & Chen, 2017) (Liu, 2018).







































Category	Pattern Name	Example	Pattern Shape	Structural Symbolism	Cultural Meaning
Human Figure Patterns	Hand-in-hand Pattern				Symbolizes the festive and joyful collective dances of the community.
Animal Patterns	Spider Pattern				Represents harmony, health, and fertility.
	Dragon and Phoenix Pattern				Represents strength, vitality, and harmony within nature.
	Fish Pattern				Represents plentiful resources, vitality, and longevity.
	Bird Pattern				Represents beauty and the pursuit of harmony between nature and humanity.
Plant Patterns	Bamboo Pattern				Represents blessings for fertility and the growth of the family.
	Plum Flower Pattern				Enhances design aesthetics and symbolizes fruitful growth.
Geometry Patterns	Sawtooth Pattern				Represents wishes for health, vitality, and happiness for children.
	卍 Pattern				Used for symbolic protection and blessings in daily life.
Abstract Patterns	Sun Pattern				Symbolizes harmony, peace, and growth within the community.
	Water Pattern				Represents purity, continuity of life, and harmony with nature.
	Lantern Pattern				Represents prosperity and fulfillment in life, as well as wishes for a bright future.

Table 2 Analysis on the basic pattern morphology of Guizhou Dong brocade
Source: Ziyi Ye (2024)

The rich examples of brocade show that the patterns of Dong brocade are rooted in the fertile soil of Dong culture and are an organic part of the traditional culture of the Dong people. When creating patterns, the Dong people intentionally or unintentionally used a variety of laws of formal beauty. It is a clever combination of their casual free thinking and diverse expression techniques, which ultimately formed the unique pattern characteristics of this ethnic group (Cheng, & Zhang, 2016). Therefore, in addition to its functionality, Dong brocade has unique cultural value and has become a cultural carrier of the nation.

The brocade craftsmanship of the Dong people in Guizhou has maintained a fresh appearance in the inheritance of thousands of years. It is not only a long-standing cultural heritage of the Dong people in Guizhou, but also an important part of their national culture. As mentioned above, the inheritance of Dong culture is mostly in the form of word of mouth. Although it is conducive to the narration of the history and legends of the Dong people, it cannot fully record the multi-layered cultural cognition of the ethnic group; and in the process of transmission, affected by the limitations of memory, the inheritance content is inevitably mutated and lost. Generations of Dong women have been immersed in a rich ethnic cultural atmosphere. They have inherited the existing patterns and cultural meanings since ancient times. These "memory symbols" contain moving stories (Tang, 2018). The lifelike dragon and phoenix patterns are the process of the Dong ancestors' creation of the world; the various animal patterns are the gods worshipped by the Dong people; the radiant sun pattern is the Dong people's admiration for life; the plant pattern with clusters of flowers is the love and pursuit of a better life. This reflects the aesthetic taste, social consciousness and cultural development trajectory of the Dong people in different periods, and ultimately achieves the immortal life of folk art.

During the Land Art Festival, many artists choose Dong cultural elements, such as the Kam Grand Choirs and Dong Brocade, to create their artworks. The Land Art Festival offers a modern platform that integrates contemporary art with traditional cultural elements, providing a space where these time-honored traditions can be showcased to a wider audience. Both Dong folk customs and the Land Art Festival serve as crucial means for preserving and promoting the cultural identity of the Dong

people. Dong folk customs are not merely art forms but a reflection of the values, social structures, and worldview of the Dong community. The Land Art Festival, with its emphasis on blending local cultural heritage with large-scale public art installations, offers an opportunity for the intricate beauty of Dong Brocade to be celebrated. Through the festival, Dong cultures can gain visibility on an international stage, ensuring their continued relevance in a rapidly modernizing world. The integration of tradition and contemporary art is another key aspect that links Dong culture with the Land Art Festival. The festival's focus on fusing nature, the environment, and local culture mirrors the essence of Dong Brocade, which is inherently connected to the landscape and the agricultural lifestyle of the Dong people. By incorporating Dong culture designs into public art installations, the festival creates a space where these traditional patterns can be reinterpreted and presented in innovative ways. This fusion allows both locals and visitors to experience the cultural significance and beauty of Dong folk customs through a contemporary lens, making it more accessible and appealing to a broader audience.



Figure 18 The poster of the Land Art Festival in southeast Guizhou uses Dong Brocade patterns as elements
Source: Festival official website (2022)

Sustainability and a strong connection to nature are also central themes in both Dong folk customs and the Land Art Festival. The Dong people, through their brocade-making traditions, use natural fibers and dyes, and the patterns often reflect the surrounding environment. In a similar fashion, the Land Art Festival is dedicated to environmental themes, utilizing natural landscapes and materials in the creation of large-scale artworks. This shared ecological consciousness between Dong culture and the festival strengthens the bond between culture and nature, further highlighting the region's commitment to both cultural and environmental preservation. Beyond their cultural and artistic significance, both Dong folk customs and the Land Art Festival also play important roles in community engagement and social cohesion. For instance, the patterns of Dong Brocade, which have been passed down through generations, serve as symbols of unity and collective identity. The Land Art Festival, through its collaborative approach and active community participation, offers a modern platform for reinforcing these social ties. The involvement of locals in the creation and exhibition of artworks incorporating Dong Brocade patterns fosters a sense of pride and reinforces the community's connection to its heritage. Additionally, the festival facilitates cross-cultural exchanges, attracting artists and visitors from various backgrounds, which further strengthens the role of Dong Brocade in shaping a shared cultural identity.

Finally, the Land Art Festival provides significant economic opportunities for the Dong people by enhancing the visibility of Dong folk customs. The festival attracts tourists and art enthusiasts, which increases recognition of Dong folk custom as a valuable cultural and artistic product. This newfound recognition not only generates opportunities for the Dong people to showcase and sell their crafts but also contributes to the overall economic development of the region. By intertwining tradition with contemporary art, the festival helps to ensure the sustainability of Dong folk custom as both a cultural expression and a viable economic resource.

4.1.2 The history of Land Art Festival

Land art, also known as earth art or environmental art, is an art movement that began in the late 1960s and early 1970s, primarily in the United States. It involves the use of natural landscapes to create large-scale works of art that are both site-specific and often ephemeral. The movement arose as a reaction against the commercialization of art and the limitations of traditional gallery spaces, and it has had a profound influence on both contemporary art and environmental consciousness.

The land art movement originated in the 1960s, a period marked by significant social and cultural change. Artists were increasingly disillusioned with the commercial art world, which they saw as restricting their creative freedom and commodifying their work. Influenced by the counterculture movement, which emphasized a return to nature and a rejection of consumerism, many artists sought to escape the confines of galleries and museums by creating art in natural settings .

One of the key figures in the land art movement was Robert Smithson, whose work *Spiral Jetty* (1970) remains one of the most iconic examples of land art. Created on the shores of the Great Salt Lake in Utah, the *Spiral Jetty* is a massive spiral made of rocks and earth that extends into the water. As a path for walking and looking, *Spiral Jetty* is a sculpture to be experienced. In the film named after the artwork, made a few months after Smithson created it, the act of moving through the earthwork stands out. The film includes aerial views of *Spiral Jetty*, along with scenes showing the artist running along the sculpture. When Smithson reaches the center, he looks out over the spiral path, the lake, and the surrounding mountains (Baker, 2005). The idea of being able to create and interact on the earth is the original intention of land art. Smithson's work, along with that of other land artists like Michael Heizer and Walter De Maria, helped to define the movement and set the stage for the development of land art festivals.



Figure 19 Robert Smithson, Spiral Jetty, 1970

Source: Photo by Nancy Holt, courtesy of Dia Art Foundation, New York.

As the definition of land art was formed, more and more other art forms began to be combined with land art. Land art was heavily influenced by minimalism and conceptual art, both of which emphasized the importance of ideas and processes over the final product. Minimalist artists sought to reduce art to its most essential elements, often using simple geometric shapes and a limited color palette. This approach resonated with land artists, who were also interested in the fundamental relationship between art and the environment. Conceptual art, which focused on the idea or concept behind the work rather than the visual outcome, also had a significant impact on land art. Many land artists adopted a process-oriented approach, emphasizing the creation of the work as much as the finished piece.

As the movement grew, land art festivals began to emerge as a way to bring together artists, critics, and the public. It is worth mentioning the pioneering exhibition of land art: Sonsbeek '71, which can be called the first land art festival. The Sonsbeek '71 exhibition, held in Arnhem, the Netherlands, is a landmark event in the history of contemporary art, particularly within the land art movement. As one of the first major international exhibitions to focus on land art and site-specific works, Sonsbeek '71 marked a pivotal moment in the evolution of environmental art. The exhibition not only brought together leading figures in the land art movement but also redefined the relationship between art, landscape, and public space.

The Sonsbeek exhibition series began in 1949 as a sculpture exhibition. By the late 1960s, the art world was undergoing significant changes, with artists increasingly rejecting traditional forms of art and seeking new ways to engage with the environment and the public. This shift in artistic practice set the stage for Sonsbeek '71, which moved beyond the confines of the park to incorporate the broader landscape of Arnhem and its surroundings.

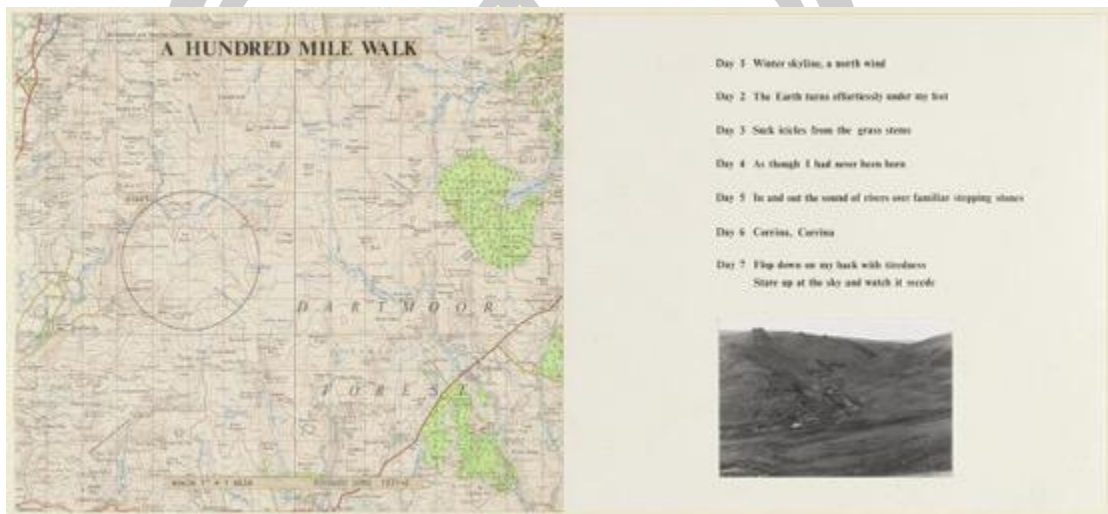


Figure 20 Richard Long, A Hundred Mile Walk, 1971
 Source: Tate / Tate Images (2023)

The exhibition features works by some of the pioneering artists of the Land Art movement, such as Richard Long - A British artist renowned for his walks and the resulting works that document his interaction with the landscape. For Sonsbeek '71, Long created a piece that involved walking a straight line across the countryside, emphasizing the connection between movement, space, and time.

Moreover, the exhibition's influence can be seen in subsequent land art festivals and exhibitions around the world, such as *Documenta in Kassel*, Germany, and the *Venice Biennale*, where site-specific and land art have become increasingly prominent. Sonsbeek '71 also set a precedent for integrating art into the landscape, a concept that has since been embraced by public art programs and sculpture parks globally.

In conclusion, Sonsbeek '71 remains a milestone in the history of land art and contemporary art as a whole. By bringing together leading artists from around the world and challenging traditional notions of art and space, the exhibition not only showcased the potential of land art but also redefined the possibilities for art in the

public realm. Its legacy continues to influence artists, curators, and cultural institutions, making it a seminal event in the evolution of modern and contemporary art. As for these artists, along with others featured in the exhibition, helped to establish land art as a significant movement within contemporary art, characterized by its emphasis on site-specificity, scale, and environmental engagement. (Sonsbeek, 2023)

Early festivals like Sonsbeek '71 were often informal gatherings held in remote locations, where artists would create temporary works in the landscape. The festivals provided a space for experimentation and dialogue, fostering a sense of community among participants and helping to establish land art as a significant movement within contemporary art.

In the 1980s and 1990s, artists and curators saw the formalization of land art festivals, as the movement gained greater recognition and visibility. One of the most notable early examples is the *Sculpture Project in Münster*, which began in 1977 and has since become one of the most significant public art exhibitions in the world. It is an exhibition based on land and without walls or fixed location other than the streets, squares and parks of this small German city. And most of those projects are site-specific works made especially for the occasion. Instigated in part to discuss the topic about contemporary sculpture and the relationship between art and public space, it has evolved into a user-friendly, loosey-goosey alternative to the inevitable spectacles of Venice and Documenta. It is by definition experimental, and its experiments fail about as often they succeed. While not exclusively focused on land art, the project has included numerous site-specific works that engage with the landscape and the built environment, helping to broaden the scope of land art and introduce it to new audiences (Smith, 2007). For example, Kasper König (2017), who is the artistic director for the *Sculpture Project in Münster*, mentioned in the *Skulptur Projekte Archives* that the latest for the 2017 exhibition was the conviction that art in urban space can activate historical, architectural, societal, political and aesthetic contexts, and is capable of generating spaces as opposed to primarily occupying them (Skulptur Projekte Archiv, 2017).



Figure 21 Nicole Eisenman, Sketch for a Fountain

Source: Henning Rogge, courtesy of Skulptur Projekte Archives (2017)

In recent years, land art festivals have continued to evolve, incorporating new technologies and approaches while remaining rooted in the movement's original principles. Contemporary land art festivals often combine traditional land art with performance, video, and digital media, creating immersive experiences that engage with both the environment and the viewer. These festivals also serve as platforms for addressing pressing environmental issues, promoting sustainability, and fostering cross-cultural dialogue .

Land art festival was born in the development of the land art movement. On the other hand, land art festivals have played a crucial role in the development and dissemination of the land art movement. By bringing together artists, critics, and the public, these festivals have helped to establish land art as a significant and enduring form of contemporary art. They have also contributed to a broader awareness of environmental issues, highlighting the interconnectedness of human and natural systems and prompting reflection on our relationship with the earth. At the same time, the Land Art Festival also promotes the exhibition economy and regional tourism development, bringing audiences into nature for reflection. This article will analyze the influence of regional tourism in detail below.

4.1.2.1 Case Study of Land Art Festival

As this thesis mentioned above, Land art festivals are held globally, showcasing the intersection of natural landscapes and artistic expression through large-scale, site-specific installations. These festivals vary in type, with each emphasizing different aspects of art's relationship with the environment. From blending seamlessly into nature to monumental sculptures that dominate their surroundings, land art festivals continue to push the boundaries of artistic practice. At present, the art industry roughly divides the Land Art Festival into five types: **Nature-Integrated Land Art Festivals, Monumental and Architectural Land Art Festivals, Community-Centered Land Art Festivals, Ephemeral and Process-Oriented Land Art Festivals** and **Urban Land Art Festivals**. Below is a brief introduction to different types of land art festivals through their typical examples.

One of the most prominent types of land art festivals is the **nature-integrated festival**, where artworks are designed to harmonize with their natural environment. These festivals often use organic materials such as wood, stone, and earth, and the art may be subject to natural changes or degradation over time. *Arte Sella* in Italy is a notable example, where artists create installations in the forests of Trentino using natural elements, like wood. It may cause the art works disappeared over time. However, the artwork gradually becomes part of the landscape, reflecting the festival's focus on ecology and sustainability.



Figure 22 Kengo Kuma, “Kodama, The Spirit of the Forest”
Source: Giacomo Bianchi, copyright Arte Sella (2024)

In addition, *Arte Sella* covers a large area. Except of art works, it now also includes hiking, cycling, picnicking and other forms of entertainment, attracting the participation of more groups. For this purpose, the authorities even updated a detailed guide map. For art lovers or ordinary audiences, this place provides them with a space full of art and exploration, breaking down the barriers between art and space, art and nature, art and life fun. And more importantly, to protect these purposes and experiences, there is a few commercial.



Figure 23 Arte Sella - Malga Costa Area and the Garden of Villa Strobele Map
Source: Arte Sella official website (2024)

In contrast, **monumental and architectural land art festivals** focus on large, often permanent works that transform the landscape through their imposing size or architectural complexity. *Tippet Rise Art Center* in Montana, USA, exemplifies this approach, with monumental sculptures integrated into the vast open plains, blending art, architecture, and nature in a way that transforms the viewer's interaction with the environment. *Desert X*, held in both California and Saudi Arabia, also falls under this category, presenting massive, conceptual artworks in desert landscapes that explore themes of isolation, human impact on nature, and the fragility of the ecosystem. This type of art festival usually lasts longer, has richer forms of interaction with the audience, and is more commercial in scale (*Tippet Rise Art Center*, 2024), (*Desert X*, 2024).



Figure 24 Torkwase Dyson, 'Liquid A Place'
Source: Lance Gerber, Ignant website (2023)

Community-centered land art festivals take a different approach, engaging local populations in the creation and experience of the art. These festivals often focus on regional history, culture, and environmental issues, using art as a tool for community revitalization. One of the largest examples is *the Echigo-Tsumari Art Triennale* in Japan, which aims to reinvigorate rural areas through art. This festival integrates art into the local environment, including rice fields and abandoned homes, and involves the local community in the creative process. This type is most similar to the current situation of rural China and the development of artistic integration. It also will be analyzed in detail as a case later.

A more ephemeral approach is seen in **process-oriented land art festivals**, where the focus is on temporary works that are designed to degrade or change over time. These festivals emphasize the impermanence of art and the natural cycles of life and decay. *The Icehotel Art Suite* in Sweden is a prime example, with artists creating sculptures from ice and snow that melt away as the seasons change.

Land art has also found a place in **urban** settings, with festivals that use cities as a backdrop for site-specific works. *Sonsbeek*, held in the Netherlands, as introduced in “4.1.2 The history of Land Art Festival” of this paper, is one of the most historic land art exhibitions, transforming the city of Arnhem into a venue for urban land art.

Overall, the global distribution of land art festivals demonstrates the diversity of this artistic form. These festivals also serve as platforms for artists and communities to engage with pressing environmental issues, foster cross-cultural dialogue, and explore the interconnectedness of humans and the natural world.

In addition to categorizing land art festivals by their form, the author proposes dividing the case studies in this article into two types based on the varying levels of participation from local communities and external contributors (primarily artists and tourists). The first type is **community engagement**, which focuses on artistic creations rooted in local culture and the involvement of local residents. While the second type centers on land art festivals that are primarily shaped by the region's **natural landscapes**.

(1) Community Engagement Type: Echigo-Tsumari Art Triennale (Japan)

Japan has two very successful land art festivals: *Echigo-Tsumari Art Triennale (ETAT)* and *Setouchi Triennale*. They both have a great international influence and have brought vitality and economic benefits to local villages. They have become a model of land art festivals. At present, there are many research articles on these two art festivals in the academic community. Since Japan's geographical location and local culture have a lot in common with Chinese villages, this article takes ETAT as an important case, focusing on analyzing its art festival artworks, the components of tourist surrounding facilities, as well as its advantages and disadvantages, and future ideas, to provide a reference paradigm for the current situation analysis and future prospects of the southeast Guizhou Land Art Festival.

The *Echigo-Tsumari Art Triennale (ETAT)* is one of the world's largest international outdoor art festivals, held every three years in the rural Echigo-Tsumari region of Niigata Prefecture, Japan. From geographical aspect, the area lies deep in the mountains, making transportation difficult. Since the 18th century, Japan has shifted its focus of development to the cities along the Pacific coast, where it developed its industries. The cities along the Sea of Japan, including Niigata

Prefecture, have continued to put emphasis on agriculture as their main industry. After the recession of the traditional agricultural industry, most young people chose to move to the big cities, and the countryside has become a gathering place for empty nesters, abandoned farmland, and unoccupied houses. Although the Echigo-Tsumari area is deep in the mountains and relatively remote, it is only 2 hours from the Tokyo metropolitan area by public transportation, which is a great advantage for international art festivals held in the area.



Figure 25 location of prefecture of Niigata within Japan
Source: google picture (2023)

In 1994, the Niigata Prefectural Government proposed the “New Millennium Development Plan” as a policy to enhance the vitality of the region, and within two years it raised a “Ten-Year” Local Revitalization Fund” and invited Fram Kitagawa, a famous Japanese curator at that time, to revitalize the decaying villages through art. Therefore, ETAT was initiated in response to a prefectural effort encouraging regions to leverage their unique environments to address socio-economic challenges (Klien, 2010; Kitagawa, 2015). In 1996, the municipalities of Tsunan and Tokamachi collaborated to develop the Art Necklace Development Plan, a large-scale revitalization project lasting seven years. This plan was built on four main strategies: 1) establishing an arts festival, 2) promoting the region's natural landscape, 3) maintaining infrastructure and enhancing public spaces, and 4) creating distinct identities for different areas in the region. The countryside's built environment played

a central role in the plan. While the original project has since concluded, the continued success of the festival and growing private support have enabled its ongoing festivities.

Every three years, artists from around the world are invited to create site-specific artworks that engage with the Echigo-Tsumari region's environmental, social, and cultural context. Since the first event, more than a thousand projects—including sculptures, sound works, theater performances, art installations, musical shows, landscape and urban designs, and architectural pieces—have been spread across the 762 km² area.

Through this iterative process, ETAT has adapted its approach based on available resources and regional needs. At the inaugural event in 2000, major works by prominent artists were highlighted. Over time, the artistic directors shifted their focus toward deeper community engagement, strengthening connections between the festival and local residents. ETAT became an exhibition that combined the local culture and the artists' thoughts and feelings about the countryside, making ETAT a model for using art to link people and the rural area.

ETAT's success is also due to the diverse ways in which contemporary art intervenes in the local area. This diverse way of art intervention, which upholds the spirit of public art, has not only put into practice the concept of "activating the local area with art", but has also made the art festival itself a success and made it very different from other international art events. In general, the intervention methods adopted by ETAT have the following characteristics: First, it is humane. For example, museums like Belle House and KINARE, Echigo-Tsumari Satoyama Contemporary Art Museum, are visitor-centered and feature diversified functions. Second, it is local. For example, the Chichu Art Museum, which fully interprets the concept of "integrating architecture into the landscape", and the "Home Project" that uses abandoned houses, granaries and other houses in the local area to redesign the space or create art. Third, it is functional. For example, the Light House, which provides accommodation, the food project Island Kitchen, the sightseeing train "Genbi Shinkansen" and the public bath "Naoshima Sento". Fourth, it is rich. In addition to traditional art forms, the art festival also covers a variety of performance forms such as music, dance, and drama, and even includes all traditional festivals in Japan in

summer and popular outdoor activities. In addition, based on the concept that "food is not only a way of hospitality, but more importantly, it gives local residents the opportunity to become the protagonists of the festival", providing guests with local seasonal food cooked by locals has also become an important part of the festival.

Based on ETAT's diverse artistic integration and the interesting rural project settings, the festival has achieved success in both tourism and experience economy. Since its launch in 2000, ETAT has been held nine times, playing a major role in the region's economic revival. Artworks are scattered across the vast Echigo-Tsumari landscape, often requiring multiple visits for people to explore them fully. This increases the time visitors spend in the area, boosting transportation, accommodation, dining, and other related expenses.

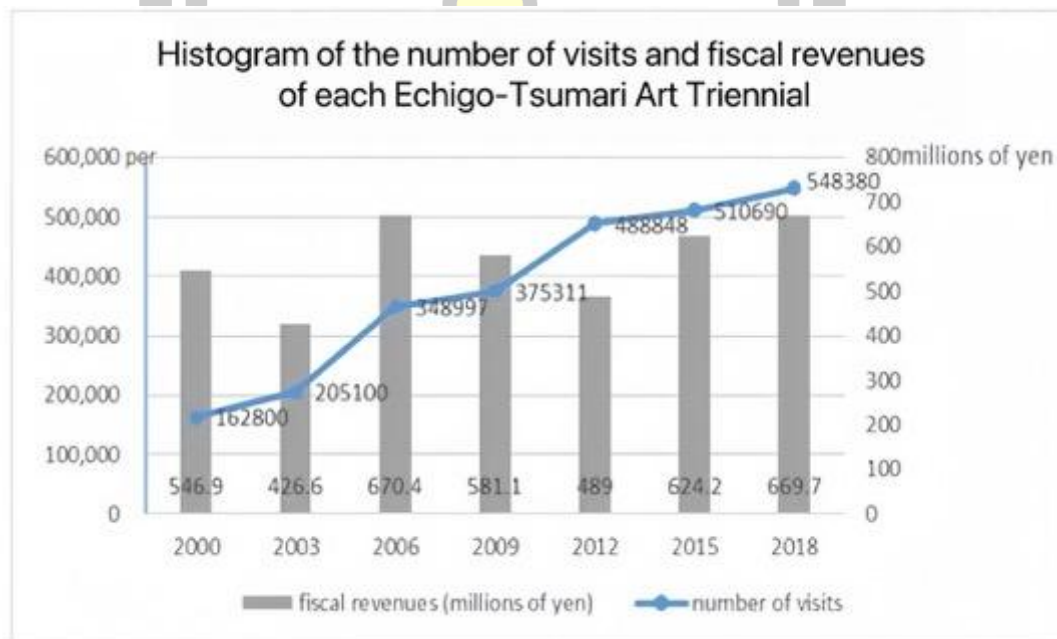


Figure 26 histogram of the number of visits and fiscal revenues of each ETAT
Source: Ziyi Ye (2024)

Beyond the immediate economic benefits from tourism, the festival has helped build the brand of Echigo-Tsumari, bringing additional revenue streams. Since the first edition, local volunteers, manufacturers, and artists have collaborated to produce festival-themed merchandise, such as T-shirts and brooches inspired by works like Yayoi Kusama's art.

List of participating villages and works of each Echigo-Tsumari Art Triennial							
Year	2000	2003	2006	2009	2012	2015	2018
Participating Villages	28	38	67	92	102	110	102
Number of new works		158	225	216	178	182	169
Number of works exhibited	153	224	329	365	367	378	378

Table 3 List of participating villagers and works of each Echigo-Tsumari Art Triennial
Source: Ziyi Ye (2024)



【大地の芸術祭 限定！】
越後妻有・十日町の最先端の染色技術を使い、作家の草間彌生は、越後妻有に水玉が描かれた深い季節でも力強さと幸福感を表した喜びを、存在感ある鮮やかな柄のふろし。ナノテクノロジーを用いた撥水加工が施された撥水効果は保たれます。（撥水効果が落ちていただくと撥水効果が戻ります。）結びを工夫してエコバッグとしても使えているので、急な雨の日に幸代わりとして幸グループで大量購入などをし、販売日

Figure 27 scarf of Yayoi Kusama’s art, only in ETAT
Source: Echigo-tsumari official website (2024)



Figure 28 ETAT popular merchandise in 2024, including T-shirt, canvas bag, plates etc.

Source: Echigo-tsumari official website (2024)



Figure 29 ETAT agricultural merchandise in 2024

Source: Echigo-tsumari official website (2024)

For the fourth edition, local product designs were crowdsourced online, which was highly successful. This visibility has extended beyond Japan, with products such as **Koshihikari rice** from Niigata gaining popularity internationally, including in China.



Figure 30 ETAT Koshihikari rice from Niigata in 2024

Source: Echigo-tsumari official website (2024)

To further support the region's agriculture, ETAT introduced a **farmland adoption system** through the Matsudai Terrace Bank. This system allows supporters to fund or engage in terraced farming, with local farmers managing the land and sharing the rice harvest with adopters. This initiative not only preserves farmland but also boosts local agricultural product sales.

Over time, Echigo-Tsumari has built a robust network for promoting and selling its local specialties, while the festival's growing reputation continues to draw attention to other local resources. For Southeast Guizhou, the ETAT model is undoubtedly special and very valuable for reference. The author believes that ETAT has the same understanding of the integration of land and art as other land art festivals in history introduced above, but more complexly, its thinking on local culture, locality, and operating model are all unique. To discuss the special features of ETAT and its future development reference, the author believes that some answers can be found in the book by Fram Kitagawa, the "Father of the Japan Art Triennale".

In 2017, the traditional Chinese translation of "Fram Kitagawa Art Triennale: Ten Innovative Ideas of the Echigo-Tsumari Art Triennale" (Kitagawa, 2017) was published. The book summarizes the characteristics of the Kitagawa-style art festival: cross-regional, anti-homogeneity, five-sense experience, and integration of people, land, time and space. As an anti-museum centralized viewing mode, Land Art is contrary to the urban culture of being exposed to the latest information in a short period of time. It disperses the works to various villages, and this inefficient method of experiencing the movement between the works has become its characteristic.

Therefore Kitagawa came up with ten innovative ideas of Land Art Festival, in order to discuss how to revitalize the community by Japanese Rural Art Festival. The author selects and analyzes several innovative aspects of art interventions that offer valuable insights for the Southeast Guizhou Land Art Festival. These key points serve as reference models that can inspire new approaches and enhance the festival's impact.

1) **"A pilgrimage to the Satoyama with art as a guidepost" - From the Satoyama of Echigo-Tsumari to the Satomi culture of Setouchi** (Kitagawa, 2017). Echigo-Tsumari started with Satoyama culture, and Setouchi inherited Satoyama culture. In Japan's rural culture, Satoyama carries the simple and everlasting

relationship between people and the countryside, and naturally evolve into a mutually beneficial and symbiotic ecological and cultural system. The value of Satoyama culture, environment and products is not only the carrier of regional culture, but also the prototype of the sustainable development and circular ecological farming society of early human beings. The combination of site-specific art and Satoyama settlements allows art to combine villages, agriculture and natural landscapes, giving local landscapes new mixed vitality, discourse and relevance. Therefore, although the Kitagawa-style art festival uses the name of land art, it is actually a mixed art of Satoyama attributes. This emphasizes the particularity of the countryside and local culture. Every village, as well as the ethnic group that depends on the land for survival, has its own culture. The intervention of art must be based on this culture in order to coexist with the land.

2) **"Creating on Other People's Land" - When "outsiders" face "local"** (Kitagawa, 2017). This issue does not only occur in Japan; it is an important question that land art has always faced. An article published in China by *The Paper* on July 30, 2015, discussed local resistance to art festivals, where artists were seen as outsiders imposing their art on traditional lands. Locals initially opposed letting "outsiders occupy the land passed down by their ancestors" due to deep-rooted cultural reasons. Although many homes and lands were abandoned, locals were hesitant to rent or sell them. Two key reasons emerged: first, the presence of ancestral temples and shrines made the land symbolically important, and second, outsiders needed to gain the trust of neighbors and landlords through a transition period. Kitagawa, the festival's director, faced challenges persuading the community, who saw him and the artists as intruders with "incomprehensible" work. Over time, through communication and interaction, trust was built, and locals began to see their familiar landscape as a rich source of creative inspiration for artists. As for what critics call "self-righteousness", the author think it depends on the specific case. There are two or three hundred works in each art festival in Setouchi and Echigo-Tsumari. Although it cannot be guaranteed that all artists and their works are "self-righteous", it cannot be said that they are 100% respectful of the community. The collaboration between the artists and the community grew, creating a space where new ideas and traditional life could coexist. No doubt

that not all works fully respected the local culture, but the festival gradually found a balance.

3) **"People in Nature" - The Land Art Festival is actually a "local" art festival** (Kitagawa, 2017). The author argues that Kitagawa's concept of "people in nature" does not refer to untouched, pure nature, but rather to a humanized landscape shaped by interaction, such as agricultural societies where the mountains and environment coexist with human life. This type of nature encompasses cultural, environmental, and historical dimensions. For the residents of rural areas, their village represents the center of their world, so ideally, local artworks should reflect this interconnected relationship with the natural surroundings.

The festival in question is therefore not just about land art, but a participatory art event that integrates with the village and its community. However, the author also notes a troubling trend where the same types of works, sometimes by the same artists, are replicated across different festivals with minimal changes. This raises important questions about the sustainability of such events and whether the reuse of works across different contexts reflects a limitation in curator resources. It also brings into focus the broader contradiction between land art festivals and commercial art models—especially in those like the Southeast Guizhou Land Art Festival, where locality is emphasized, but there is tension with commodification. The core challenge for these festivals is whether they can truly break free from traditional commercial art structures while maintaining their local focus and community participation.

4) **"Art Discovers Place" – Local space visualizes time, and time abstracts art** (Kitagawa, 2017). Case studies of successful art interventions in rural areas worldwide often reach a shared conclusion: art has a unique ability to "understand" communities and can help reshape the identity and appeal of villages. Effective works of art can transform forgotten spaces and memories into vibrant places that emotionally resonate with visitors. Consequently, land art festivals serve as a platform for reflection, where "outsiders" and locals influence one another. Through the eyes of visitors, indigenous people may rediscover the beauty of their own environment, while visitors, in turn, gain insight into the challenges of rural life, prompting them to reflect on issues in urban settings and even the impacts of globalization.

5) "**Revitalize old spaces and create new value**" — from empty houses and abandoned schools to shopping streets and festivals (Kitagawa, 2017), this concept breathes life into neglected areas. Old farmhouses, imbued with local wisdom and culture, are valuable regional assets. Kitagawa emphasized that dismantling these old structures is tantamount to selling off culture, and thus, their abandonment or destruction results in a significant loss of cultural heritage. In his book, Kitagawa outlines the "**empty house regeneration plan**", which starts by connecting people to the land and to one another. Through transforming these empty houses into public spaces and works of art, new life is brought to the community. The process involves locating empty houses, conducting architectural surveys, signing contracts, involving artists, holding village briefings, and designing transformations. Ultimately, instead of letting these houses decay, art breathes vitality into them, preserving their cultural value and enhancing community ties.

6) "**Artistic Public Facilities**" — the public nature of artworks and the artistic quality of public infrastructure (Kitagawa, 2017). Kitagawa believes that when art is successfully integrated with public utilities, such works not only gain greater vitality but are also more likely to become permanent fixtures in the area. Examples from art festivals include *Ubusuna House* (2006) in Echigo-Tsumari, Umaki Camp (2019), *I LOVE YU* (an art-themed public bathhouse) in Naoshima, and Hiroshi Sambuichi's public meeting space *Naoshima Hall*. Moreover, artistic public restrooms, parking lots, roads, theaters, piers, stations, and hotels all illustrate how art can transform not only spaces for admiration but also spaces for everyday use.

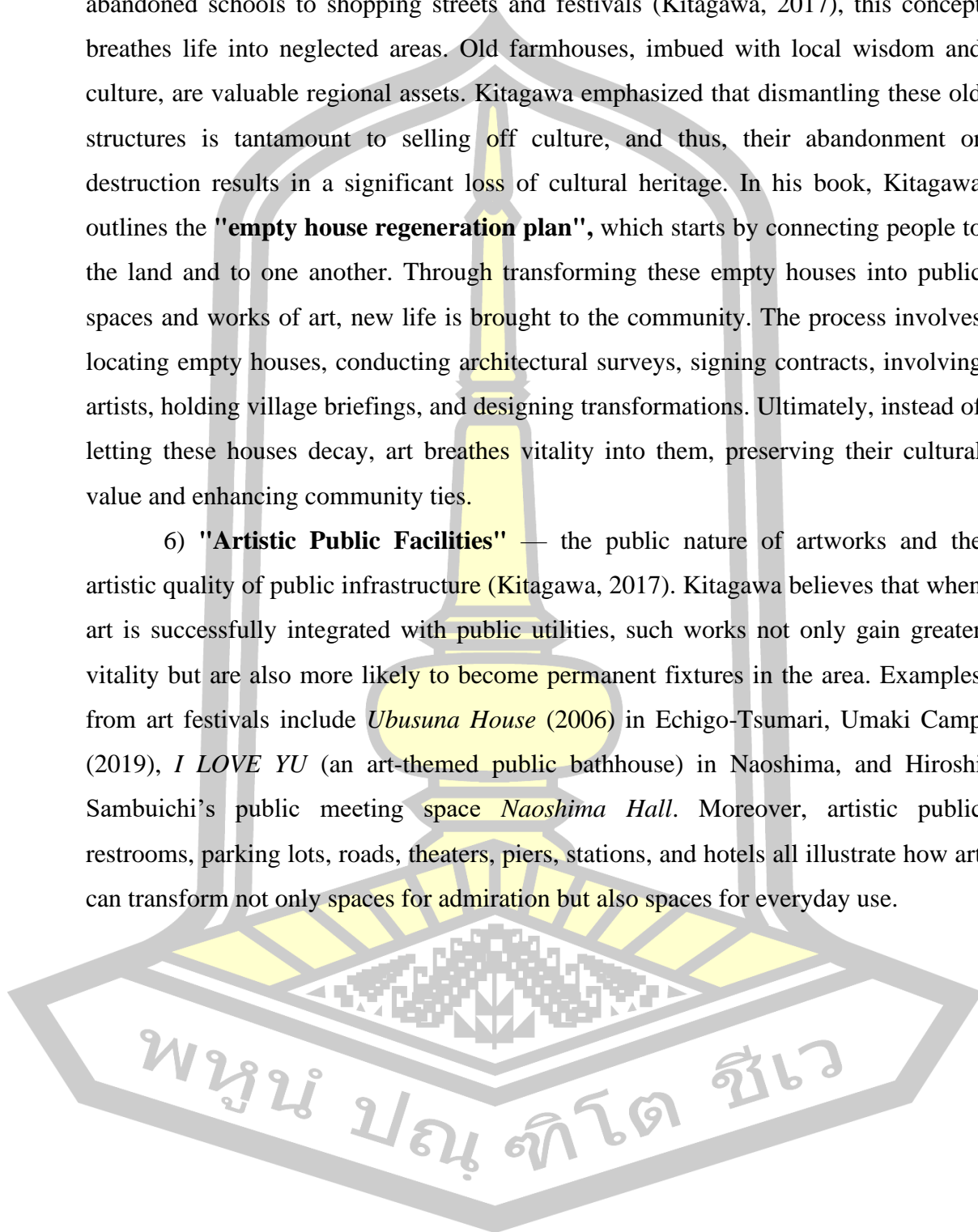




Figure 31 Ubusuna House, it built in 1924 and reborn as a museum of potteries
Source: Echigo-tsumari official website (2024)



Figure 32 Ubusuna House, visitors can visit Japanese potters, eat local food and enjoy tea room inside
Source: Echigo-tsumari official website (2024)



Figure 33 Umaki Camp, visitors can eat food, chat and camp here
Source: Echigo-tsumari official website (2024)



Figure 34 I LOVE YU, this is an art-themed public bathhouse in Naoshima
Source: Setouchi Art Festival official website (2024)

These works do more than fulfill functional roles like providing dining spaces; they also become community hubs where residents gather, exchange greetings, and share snacks, fostering local connections. The author suggests that transforming "incomprehensible" art into practical, public art makes it easier for both locals and tourists to accept. Striking the right balance between beauty and functionality remains a complex challenge for both curators and artists.

7) "**Globalization/Localization**" — Connecting the world through villages. It has been said that art fosters dialogue and interaction between local communities and the world, and that opportunities for cultural tourism have revived certain regional economies. However, Kitagawa himself never claimed that economic revenue was one of the major achievements of the ETAT. Instead, he emphasized the goal of "economic independence," meaning self-sufficiency without relying on taxpayers' money or government funding. Nevertheless, the influx of visitors has undoubtedly brought new energy to once-forgotten communities.

Indeed, fostering exchange has always been a central theme of Kitagawa's festivals. Objectively, this model of art festivals promotes both the local and global interaction and exchange of cultural assets. For struggling communities like Echigo-Tsumari, this exchange has been more beneficial than harmful during this period of time. The festival has breathed life into these areas, making a final effort to revitalize them before they fade away. However, it's important to maintain the festival's creativity and ensure its sustainable development, continually adjusting strategies to address emerging challenges, and receiving objective feedback from all stakeholders.

Overall, ETAT stands as a key example of how art can foster rural revitalization by creating a dialogue between global artistic innovation and local cultural identity. Over nine iterations, ETAT has successfully brought international artists to rural Japan, where they create site-specific works that engage with the local landscape and communities. This process has not only transformed underutilized spaces but has also empowered local residents by encouraging them to see their environment through a new, artistic lens. In this way, ETAT has become a dynamic cultural force that fosters mutual understanding between local communities and visitors, creating both cultural and economic benefits.

However, like other global-local art festivals such as the *Setouchi Triennale*, ETAT must navigate challenges in maintaining this balance. While the influx of global attention has revitalized the local economy and increased tourism, there is a delicate tension between preserving cultural heritage and avoiding over-commercialization. Nonetheless, ETAT has set a precedent for land art festivals

worldwide, demonstrating that when art is integrated thoughtfully with local traditions and landscapes, it can drive sustainable cultural and social transformation.

(2) Natural Landscape Type: Aranya Land Art Festival (China)

The *Aranya Land Art Festival*, like *Arte Sella (Italy)* and *Desert X (USA and Saudi Arabia)*, is rooted in natural landscapes, inviting renowned artists to integrate art with nature, focusing on land art and environmental sustainability. All three festivals emphasize the creation of site-specific works that harmonize with their surroundings—Aranya set against China’s coastal landscape, Arte Sella in Italy’s mountain forests, and Desert X in the vast deserts of Saudi Arabia. These works use organic and sustainable materials, reflecting a shared concern for ecological impact and a philosophical engagement with impermanence, as the art evolves or decays in sync with the natural environment. This deep connection to nature is central to their mission of raising awareness about ecological protection through art.

Because these festivals rely on unique natural landscapes rather than communities like villages or ethnic groups, they tend to have less local participation and instead focus on inviting well-known artists and attracting global audiences. They encourage immersive and meaningful interactions with the artwork. Compared to festivals like the *Echigo-Tsumari Art Triennale* and the southeast Guizhou Land Art Festival, which emphasize local engagement, these festivals promote more global themes, offering educational programs, seminars, and fostering cross-cultural dialogue. They use art as a tool for environmental advocacy and provide opportunities for visitors to connect with nature through activities like hiking and cycling, creating an organic bond between the audience and the artworks.

The Aranya Land Art Festival (ALAF) is a significant cultural event that merges environmental art, community participation, and public engagement, all set within the unique coastal landscape of Aranya, a seaside community in Qinhuangdao, Hebei Province, China. The festival takes place in the Aranya seaside community, known for its high-end cultural and ecological ethos. Located along the shores of the Bohai Sea, Aranya combines modern living with a deep appreciation for nature and culture. Its stunning coastal environment, expansive beaches, and modern architectural designs create a dynamic backdrop for the festival's large-scale installations and performances. There is no doubt that the physical environment plays

a critical role in shaping the art presented at the festival. Much of the art at Aranya is site-specific, designed to interact with or complement the natural surroundings, particularly the beach, sand dunes, and ocean. This gives the festival a unique "land art" flavor, where artists engage with the elements—wind, water, light, and the terrain itself.



Figure 35 the map shows the distance from Beijing to Aranya
Source: Google Map (2024)

As mentioned above, art festivals like Aranya, which use natural landscapes rather than local culture as a creative platform, have more spaces to create large-scale buildings. Therefore, in ALAF, artists and curators can participate in the festival much more, and pay more attention to public art. Many of the works are large-scale installations or sculptures placed in open spaces, where the general public can experience them outside of traditional gallery settings. The idea is to break down barriers between art and everyday life, making it more accessible and engaging for everyone, from casual passersby to dedicated art lovers. The audience is invited to participate in art and nature, so the festival often includes interactive and immersive works, encouraging visitors to engage physically and emotionally with the art. For example, some pieces may invite people to walk through or interact with them, blurring the line between audience and artwork. The idea is to create a sense of community and connection, both among attendees and between people and their environment.

In addition to permanent or semi-permanent installations, the festival features performance art and other ephemeral projects, including sound art, light installations, and experimental theatre. With nature and diverse art forms as its core, the Aranya community is mainly divided into two parts: ALAF and *Aranya Theater Festival*, which include local art works, concert halls, dramas, internet celebrity check-in buildings, bookstores, daily restaurants, clothing stores, etc. in Jinshan mountain, thus forming a complete and modern art and commercial tourism body. These performances often use the natural environment as a stage, enhancing the festival's immersive quality. It is precisely because ALAF emphasizes the above characteristics that it has added activities such as drama, hiking, and cycling to increase the connection between the audience and art works and nature, rather than directly connecting the three through community and culture.



Figure 36 Aranya Theater, it consists of 3 theaters and 1 café
Source: SU Shengliang, Zaiye Studio (2022)

พหุ มัณฑนศิลป์ ชีว



Figure 37 Aranya Jinshan Mountain, Valley Concert Hall
Source: the Paper News website (2023)



Figure 38 300 Migratory Birds, it is a public art project in Aranya, and an art space that includes of installation, sculpture, body art, performance, painting, video
Source: Architectural archives website (2023)

In fact, Aranya itself has become a cultural destination thanks to the festival. The community, which is a brand new community built around art and fun, known for its avant-garde architecture (like the iconic *Lonely Library* on the beach, Figure 39), promotes a lifestyle deeply intertwined with art and nature. Precisely because this is a

brand new community, the influx of different audiences has created a meaningful cultural space, where the concepts of locals and others are more blurred, and the concept of community culture is diverse and changing.



Figure 39 Lonely Library in Aranya. It is not only a bookstore, but also a core public building of a young community, a symbol of Aranya and a photo spot for tourists.

Source: Architectural archives website (2022)



Figure 40 Inside of Lonely Library, visitors can sit and face the ocean. Here, everyone can feel the light, the breeze, and the waves freely, and begin a distant, peaceful and spiritual life completely different from that of the city

Source: Art Pioneer Studio (2021)

Overall, through the case analysis of the two types of land art festivals in the previous article, the author discovered some differences and also provided a new perspective for the improvement of the southeast Guizhou Land Art Festival. The author analyzes in two relevant parts: 1) Community and Local Engagement, and 2) Visitor Experience and Activities.

1) Community and Local Engagement

The community and local engagement strategies of ALAF and ETAT differ in fundamental ways, revealing unique approaches to integrating art with local communities. These differences center on four key aspects: participation vs. collaboration, top-down vs. bottom-up approach, focus on local needs, and permanent community impact. Each aspect highlights the unique priorities and philosophies that drive the festivals.

First of all, ALAF emphasizes visitor participation as a core element of its festival experience, inviting attendees to interact with site-specific works set against the coastal landscape. The focus here is on providing a dynamic, immersive experience where art meets nature, appealing to art tourists who seek engagement with installations in curated, memorable ways. In contrast, ETAT takes a collaborative approach, emphasizing community involvement in the creative process. By inviting local residents to contribute their ideas and stories, the festival fosters a shared process of creation that brings the community into the artistic conversation. This approach not only adds cultural depth to the artworks but also strengthens the bond between the festival and its surrounding rural communities.

Secondly, they use different organization approach. Aranya's engagement model is primarily **top-down**. Festival organizers and invited artists shape the vision and direction of the festival, creating a carefully crafted experience designed to attract international visitors and encourage art tourism. This top-down approach allows for a high level of curation, making Aranya's installations cohesive and thematically unified, yet it limits the level of input from the local population. Echigo-Tsumari, on the other hand, embraces a **bottom-up** approach that empowers locals to participate directly in the festival's development. By incorporating the cultural knowledge, practices, and stories of the residents, Echigo-Tsumari not only enhances the festival's authenticity but also gives the community a significant role in shaping its direction and identity.

Thirdly, they have different focus on local needs and cultural sustainability. Echigo-Tsumari's community engagement is deeply tied to local needs and cultural sustainability. Facing challenges like depopulation and economic strain, the festival is committed to revitalizing the local area by drawing attention to rural life and

promoting traditional crafts and businesses. By spotlighting the economic and social issues that affect the community, Echigo-Tsumari offers a platform that aims to improve the quality of life for residents while attracting national and international visitors. In contrast, Aranya focuses more on enhancing the experience of art tourism and establishing itself as a high-end cultural destination. While it offers an immersive and meaningful experience for visitors, its engagement strategy is less focused on addressing the specific needs of a resident community and is instead oriented toward creating a unique and rich experience for visitors.

Finally, the festivals differ in their approach to permanent community impact. Echigo-Tsumari's artworks are often designed to be lasting installations, establishing the area as a year-round cultural site and helping to build a sense of identity and pride in the region. This lasting presence fosters a sustainable relationship with art that supports the community and strengthens the festival's influence on the local economy and social fabric. In Aranya, the impact of the installations is more transient, typically aligned with seasonal tourism and designed to enhance the high-end experience that appeals to visitors. While some installations may remain, the festival's emphasis is on curated, short-term experiences rather than on developing sustained, long-term community relationships.

In summary, the community and local engagement of ETAT prioritizes local collaboration, empowerment, and cultural preservation, establishing art as a tool for rural revitalization and sustainable development. In contrast, ALAF engages visitors through curated experiences that encourage interaction with nature and art, yet primarily serves a global audience rather than a local community. Both festivals successfully connect art with nature, but Echigo-Tsumari's model offers a deeper integration with the local population, creating a more profound, lasting impact on the community itself. And ALAF is more like a successful commercial tourism destination with art and nature as its carriers.

2) Visitor Experience and Activities

Applying the "tourist gaze" theory to ALAF and ETAT reveals how each festival creates distinct experiences through the ways they present landscapes, art, and local culture to meet different visitor expectations. The theory of the tourist gaze, developed by sociologist John Urry, explores how destinations are structured to fulfill

tourists' desires for specific perspectives, allowing a certain “way of seeing” that aligns with particular interests, aspirations, and values (Urry, 2011). Examining these two festivals through this lens illustrates how their approaches reflect differing philosophies about visitor engagement, art, and interaction with the surrounding communities.

At ALAF, the tourist gaze is meticulously curated to deliver a refined, high-end experience. Set against the scenic coastal landscape of Qinhuangdao, China, ALAF presents a carefully constructed scene where nature serves as a beautifully framed backdrop for artworks, creating a controlled and aesthetically pleasing environment. This emphasis on visual beauty aligns with the expectations of an upscale audience that seeks a luxurious encounter with art and nature. The experience is designed to be immersive yet polished, allowing visitors to engage with installations in a setting that remains visually harmonious and controlled. Tours, seminars, and interactive workshops are organized as curated entry points into the art and environment, enabling visitors to participate without deeply engaging with the local community or disrupting the festival’s crafted atmosphere. This approach aligns with what Urry describes as the “romantic” gaze, where tourists seek an escape that emphasizes beauty, tranquility, and a sense of detachment from everyday realities (Urry, 2011). At Aranya, the natural landscape, the artwork, and the festival’s design work together to create a serene, photogenic experience that caters to these desires, positioning nature and art as commodities to be appreciated from a distance.

In contrast, ETAT in Japan directs the tourist gaze toward a deeply immersive and participatory experience. Set in the rural Niigata Prefecture, this festival emphasizes engagement with local life and cultural authenticity, positioning visitors not just as spectators but as active participants in a larger community. Here, the tourist gaze shifts to an “active gaze” that encourages direct involvement with the rural landscape, where art installations often reflect the natural and cultural environment of the region (Urry, 2011). Rather than presenting a polished setting, the festival invites visitors to immerse themselves in a journey across villages, rice fields, and forests, where they are encouraged to experience local traditions, partake in farming activities, and interact with residents. This level of engagement brings visitors closer to the realities of rural life, highlighting challenges such as depopulation and economic

decline. The festival's structure pushes visitors to look beyond surface beauty and confront the region's social and environmental issues, thereby engaging them in a "reflexive" gaze that asks them to consider the complex interplay between art, nature, and human activity. By fostering this type of gaze, ETAT challenges tourists to adopt a more contemplative approach, where their presence and participation can deepen their understanding of rural Japanese life.

The presentation of art in each festival further reveals how the tourist gaze is managed to highlight different values. ALAF's installations emphasize thematic unity, beauty, and harmony with the natural coastal landscape, aligning with the aesthetic-driven expectations of its international audience. The festival's luxury amenities and structured experience further reinforce a tourist gaze that seeks a high-end, visually pleasing escape, focusing on art as an experience that blends seamlessly with nature without challenging the viewer to interact with the local community in significant ways. In ETAT, however, installations are often created collaboratively with local residents and address themes directly related to the community's social and ecological concerns. Art here functions as a form of social commentary that directs visitors' attention to the land not just as a beautiful setting but as a living, evolving space shaped by the people who inhabit it. This approach brings the visitor into a community-centered gaze that highlights local narratives and encourages tourists to engage with the landscape as locals do, fostering a sense of connection and empathy.

The contrast between these two festivals thus reveals how the tourist gaze influences visitor perceptions and interactions with art, nature, and community. ALAF's approach provides a carefully controlled, high-end experience, offering an idealized view that appeals to those seeking an aesthetic, romanticized engagement with art in a serene natural setting. ETAT's gaze, however, emphasizes interaction and empathy, urging visitors to see the landscape through the eyes of local residents, experience cultural practices, and reflect on issues affecting the region. These approaches show how the tourist gaze can be harnessed to construct different versions of authenticity and engagement, with ALAF catering to an international-focused audience and ETAT promoting a multi-dimensional, culturally immersive experience.

Ultimately, ALAF and ETAT exemplify contrasting applications of the tourist gaze, with ALAF offering an experience of art and nature that is contained, visually appealing, and suited to an upscale, international audience. ETAT, by contrast, invites a participatory gaze that immerses visitors in the cultural and social fabric of rural Japan, encouraging them to see beyond the surface and engage more deeply with the community. These distinct approaches illustrate how land art festivals can construct narratives that not only shape tourist experiences but also influence perceptions, bridging the gap between art, landscape, and human connection. By guiding the tourist gaze in different directions, both festivals demonstrate the diverse ways that art can interact with landscapes and communities, revealing the potential for land art to both fulfill and expand the expectations of the visitors it attracts.

Back to the southeast Guizhou, like ALAF and ETAT, combines art with unique landscapes to create immersive visitor experiences. However, each festival emphasizes different forms of engagement with nature, community, and cultural identity, reflecting distinct goals and approaches to connecting art with place.

Southeast Guizhou Land Art Festival, held in a region known for its diverse ethnic groups such as the Miao and Dong, uniquely focuses on integrating traditional ethnic culture with contemporary art. This emphasis on local culture connects it with ETAT's approach, which immerses visitors in rural Japanese life and fosters collaborative relationships with residents, giving visitors a chance to experience local customs and practices. Southeast Guizhou adopts a similar bottom-up approach by involving local artisans and communities in the creation of artworks, emphasizing shared cultural narratives and highlighting the region's rich heritage. Through workshops, performances, and interactive installations, visitors are encouraged to engage directly with the region's ethnic traditions, making the experience more community-centered and culturally immersive. In this way, Southeast Guizhou aligns with ETAT's philosophy of art as a tool for cultural preservation and connection, inviting tourists to engage deeply with the local way of life rather than as passive observers.

On the other hand, the Southeast Guizhou Land Art Festival's scenic setting in the mountains and valleys, combined with the focus on nature's beauty, also reflects ALAF's curated aesthetic. While Aranya presents a more controlled, luxury-oriented

environment, both festivals employ nature as a key component of the visitor experience, showcasing large-scale installations that enhance the landscape's natural appeal. Aranya and Southeast Guizhou share a dedication to using natural settings as a canvas for contemporary art, with Guizhou's festival encouraging visitors to engage with the scenic terrain through hiking, guided tours, and site-specific artworks. However, unlike Aranya's luxury-focused, international orientation, Southeast Guizhou blends natural aesthetics with deep cultural meaning, embedding local identity within each artwork and reinforcing the connection between art, landscape, and the unique ethnic heritage of the region.

Together, these festivals highlight different methods of combining art, nature, and culture: Aranya offers a polished, tourism-focused experience, Echigo-Tsumari emphasizes community involvement and rural immersion, and Southeast Guizhou fuses art with ethnic traditions to create an experience rooted in cultural heritage and ecological beauty. Through these differing but complementary approaches, each festival contributes to expanding land art's potential to engage audiences meaningfully with diverse landscapes and communities.

However, the Southeast Guizhou Land Art Festival, despite its unique emphasis on ethnic culture and natural beauty, faces several challenges that limit its impact and longevity. Key issues include limited infrastructure, inconsistent engagement with local communities, and restricted visibility on the international stage. These imperfections provide an opportunity for the festival to draw inspiration from successful practices at both ALAF and ETAT. This topic will be discussed further in 4.2 and 4.3 in this article.

4.1.2.3 The 1st Land Art Festival in southeast Guizhou

Southeast Guizhou, home to the Dong, Miao, Shui, Yao, and other ethnic groups, is a vibrant region rich in natural and cultural heritage. Since the construction of expressways connected each county in 2015, and the successful poverty alleviation efforts across all counties in 2020, the area has opened up unprecedented opportunities for cultural and artistic contributions to rural revitalization. With its wealth of ethnic cultural resources, southeast Guizhou has become a fertile ground for arts-driven rural renewal.



Figure 41 the location of southeast Guizhou and Rongjiang County in Guizhou Province
 Source: Baidu Image (2023)



Figure 42 the layout of ethnic minority villages in Rongjiang County, and the location of Dali Dong Village
 Source: Baidu Map, process by Ziyi Ye (2024)

On August 18, 2022, the “Book of the Earth, More than Blue: Guizhou Rongjiang Indigo Dyeing Cultural and Arts Week” was held in Rongjiang County, southeast Guizhou Prefecture. This event, under the academic guidance of the Academy of Beautiful China at the China Academy of Art and Tsinghua University’s Institute of Cultural and Creative Development, was sponsored by the China Folk Literature and Art Association, the Chinese Institute of Architectural Culture, the Guizhou Women’s Federation, and the Rongjiang County Government. It was organized by Qingyulan Agricultural Investment Co., Ltd., Beijing ArtPower Cultural Development Co., Ltd., Zhongxin Borui International Business Meeting & Exhibition Co., Ltd., and the Rongjiang County Tourism Industry Association. The event included the “More than Blue” Arts Forum on empowering rural cultural tourism, the “Book of the Earth: More than Blue” southeast Guizhou Public Art Action, and themed lectures by Guizhou’s batik experts.

The inaugural southeast Guizhou Land Art Festival brought together over 20 artists, architects, designers, and cultural organizations, 12 branches of batik heritage inheritors, 8 national-level batik experts, and 200 experts across academia, art, design, tourism, and industry. It took place at more than 10 locations within three traditional villages in Rongjiang, with public art actions integrating artistic expression into rural spaces, marking a collaborative effort involving the humanities, academics, arts, architecture, design, media, nonprofits, and corporate entities. This festival was an ambitious move to create community-oriented public art, driven by a mission to support rural communities’ growth by enhancing the cultural and aesthetic fabric of these traditional villages.

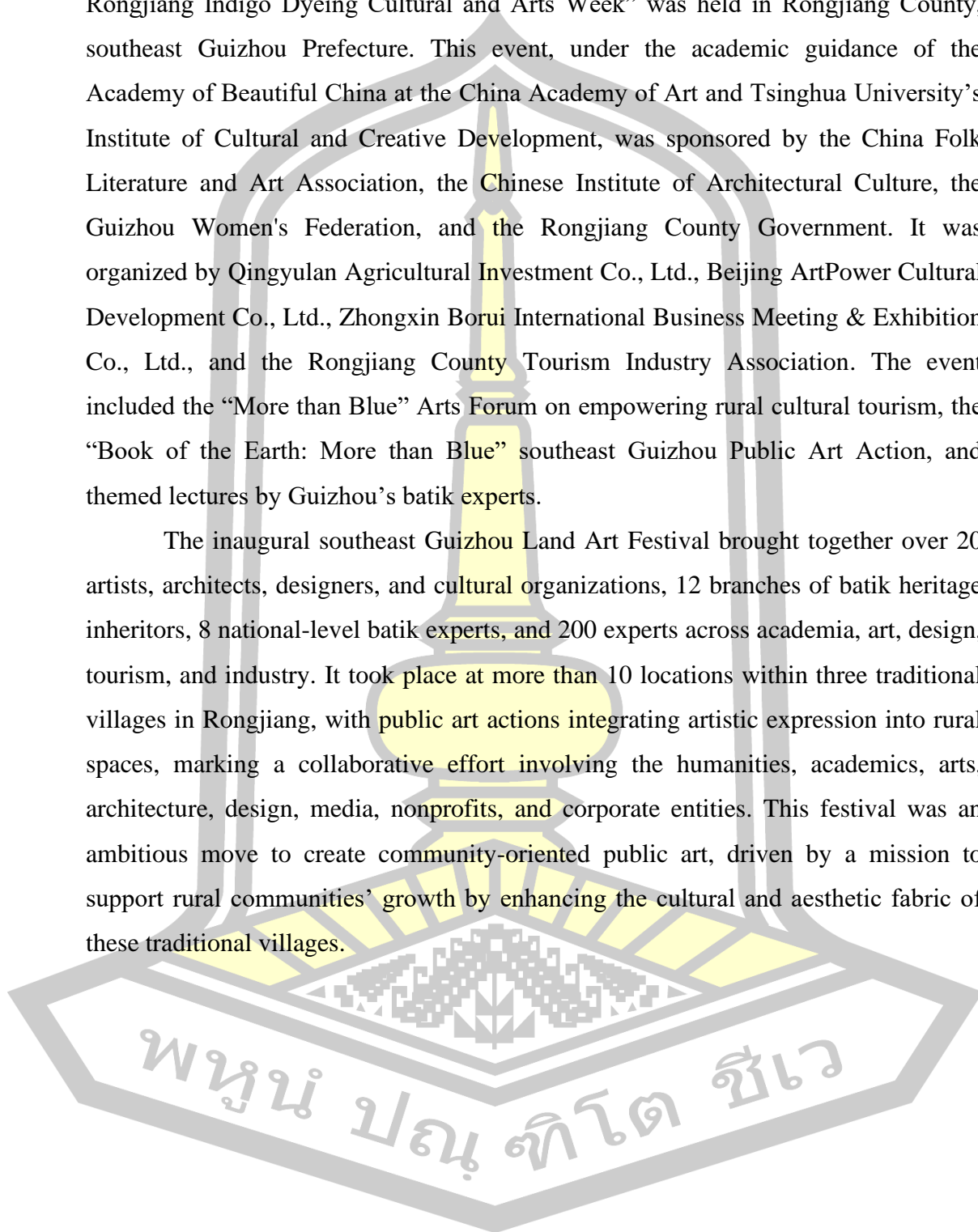




Figure 43 Visitors learn and experience batik at the batik workshop, and take their own works

Source: Festival official website (2023)

The festival's venue, Dali Dong Village, was chosen for its well-preserved architecture and rich local traditions, making it an ideal canvas for this cultural and artistic experiment. The focus of the festival was to explore Dong lifestyles and transform local public spaces, including imaginative repurposing of traditional architectural clusters and creating visitor-friendly functional spaces that respect local customs. The goal was to empower rural revitalization, driven by a respectful integration of local cultural heritage and modern tourism needs.



Figure 44 Audio-visual Exhibition in Dali Dong Village
Source: Festival official website (2023)

Through an interview with Wang Sha, the festival's initiator, reflected, "The Earth is timeless yet ever-renewing. For thousands of years, humanity has shaped this complex world. Today, as we contemplate the shift from poetic dwelling to becoming a 'geological force' in the Anthropocene, the pandemic has prompted many of us to reconsider our connection to the Earth. In this unique period of China's rural revitalization, we are asking: Can we re-engage with the land more equally and humbly?" (Wang Sha. 2023: Interview)

Wang Sha's vision for the festival was ambitious: to combine individual and collective creativity in a pioneering experiment for rural revitalization. This vision goes beyond asking what urban culture can offer the countryside and instead seeks to explore what the countryside truly needs and what lasting legacy this engagement can leave behind. The festival aims to assist government efforts by establishing art-driven, sustainable development, particularly in industrial and tourism sectors. Specifically, for the southeast Guizhou project, the hope is to build on the local indigo dyeing industry, fostering sustainability through cross-industry integration. From a public art perspective, the festival explores rural-urban narratives, embedding artworks into various village and urban spaces to revitalize the countryside, inspire social identity,

and evoke emotional resonance, ultimately promoting cultural tourism. (Wang Sha. 2023: Interview)

While innovative and full of promise, this festival, as a non-commercial village development effort, also encountered challenges and areas for improvement. In the following sections, a detailed analysis will unpack the festival's artistic formats, the transformation of space, and its tourism value. This will provide insight into its successes and limitations, serving as a valuable reference for future initiatives aimed at leveraging art to empower and sustain rural communities.

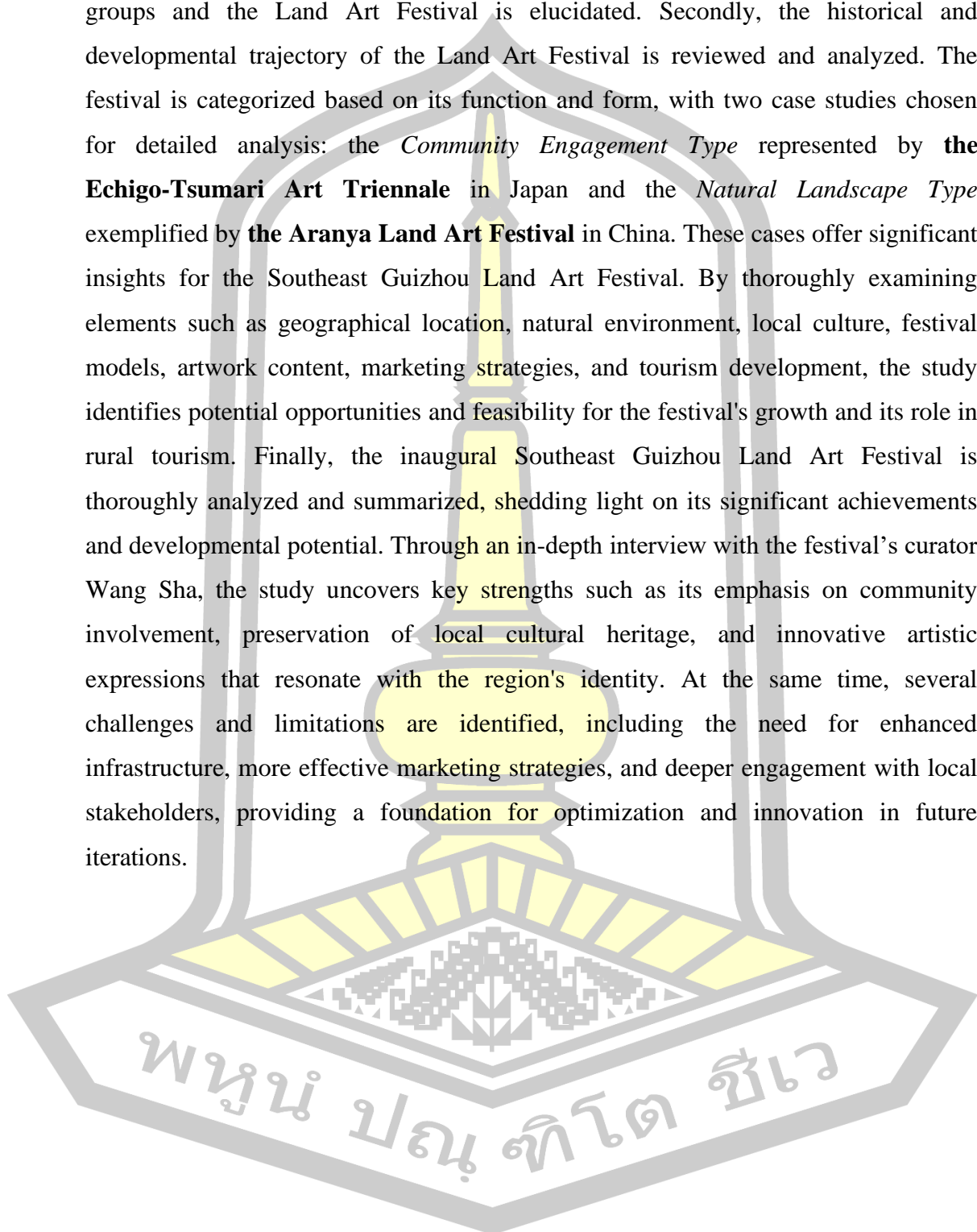
In conclusion, the southeast Guizhou Land Art Festival is a forward-thinking example of how culture and heritage can be harnessed to breathe life into rural areas. It's admirable for both its scale and its sensitivity to local traditions. The initiative respects the region's unique heritage, allowing artists to work alongside locals, ensuring that public art is woven organically into the fabric of the community. It exemplifies how art can not only beautify but also deepen the connection between people and their environment.

However, navigating the complexities of integrating external art forms with traditional lifestyles remains a challenge, one that the festival organizers appear to be keenly aware of. Striking a balance between making villages accessible to tourism and maintaining authenticity requires continuous community involvement and careful consideration. This art-driven approach to rural revitalization demonstrates that, with the right vision, art can be a powerful catalyst for community resilience and sustainable development. The festival thus marks a significant step forward, pointing to a future where culture, community, and creativity intersect meaningfully to shape resilient rural spaces.

4.1.3 Summary

Through sorting and summarizing chapter 4.1, this study first explores the historical origins of the two most populous ethnic in Southeast Guizhou: the Miao and Dong minorities. By summarizing their historical development, it details the evolution of ethnic culture in Southeast Guizhou and highlights representative cultural heritage. Using cultural ecology theory, the research examines their historical progress and folk culture, while Lefebvre's (1991) spatial theory is applied to analyze the architectural features, spatial layout, and functional design of their villages. From the perspective

of ethnic development and spatial dynamics, the relationship between these two ethnic groups and the Land Art Festival is elucidated. Secondly, the historical and developmental trajectory of the Land Art Festival is reviewed and analyzed. The festival is categorized based on its function and form, with two case studies chosen for detailed analysis: the *Community Engagement Type* represented by **the Echigo-Tsumari Art Triennale** in Japan and the *Natural Landscape Type* exemplified by **the Aranya Land Art Festival** in China. These cases offer significant insights for the Southeast Guizhou Land Art Festival. By thoroughly examining elements such as geographical location, natural environment, local culture, festival models, artwork content, marketing strategies, and tourism development, the study identifies potential opportunities and feasibility for the festival's growth and its role in rural tourism. Finally, the inaugural Southeast Guizhou Land Art Festival is thoroughly analyzed and summarized, shedding light on its significant achievements and developmental potential. Through an in-depth interview with the festival's curator, Wang Sha, the study uncovers key strengths such as its emphasis on community involvement, preservation of local cultural heritage, and innovative artistic expressions that resonate with the region's identity. At the same time, several challenges and limitations are identified, including the need for enhanced infrastructure, more effective marketing strategies, and deeper engagement with local stakeholders, providing a foundation for optimization and innovation in future iterations.



4.2 Current situation, problems and artistic forms of Land Art Festival

In recent years, in China under the background of globalization, rural society has become increasingly hollowed out under the siphon effect of cities. How to face the reconstruction of rural folk culture and rural modernization in China, and how to intervene in the reconstruction of rural social culture through artistic social practice, has become a problem that many contemporary Chinese artists continue to think about. The fast-paced life in the city has made more and more people begin to have idyllic utopian fantasies about the countryside, replacing reality with imagination and obscuring the true face of the countryside. For some artists and curators, the only choice is to go to the Chinese countryside and carry out specific art projects with the villagers. On the scene of the Chinese countryside, use the unique imagination of artists to create and practice new solutions according to local conditions.

According to the interview with Chen Siru, after several years of preparation and trial, the Land Art Festival of southeast Guizhou has both success and shortcomings. For the artists participating in the art festival, their original intention of creation comes from both external reasons and internal thinking of art. The confusion about the gradual distance between the art world and the life world may be the most important cause at that time. After further discussion, they also expressed disappointment with the production mechanism of contemporary art. As some land art festival cases introduced in Section 4.1 of this article, going beyond “White Cube” art (The “White Cube” is a modern art gallery concept characterized by its neutral, bright, and minimalist design, which elevates artworks to objects of contemplation and reverence. Functioning as a secular counterpart to sacred spaces, it provides a controlled environment for diverse artistic practices to be displayed as formal “artworks.” However, the “White Cube” also isolates art from its original context, separating creation from viewing and aesthetic spaces from everyday life, highlighting both its strength as an artistic sanctuary and its limitations in fostering contextual understanding) and entering the countryside may have achieved results in the art world of Europe, the United States, and Japan. However, in terms of young Chinese contemporary artists, the confusion about institutional art, the doubts about the “Chineseness” of culture and the symbolization of tradition, and the rediscovery

of current rural construction have inspired their enthusiasm for art to participate in real life. (Chen Siru. 2024: Interview)

As Ben Tufnell (2018) mentioned, today, Land art's complex history exerts a profound influence on younger artists. The aesthetics and history are important but, more than anything else, it is timely because – even at its most formal or conceptual – it urges younger artists to examine and re-examine human-being relationship with the landscape and with nature. Therefore, as the China Land Art Festival enters this era, this article will focus on discussing the current situation and shortcomings of the art festival through the artistic space significance and artistic form of the southeast Guizhou Land Art Festival in this section.

4.2.1 Current Situation of Land Art Festival

4.2.1.1 Land Art Festival space

Traditional villages, as a synthesis of natural and cultural heritage, have undergone profound transformations due to the forces of rural modernization, urbanization, and tourism development. These changes have led to a transition in their spatial systems, moving from a state of being "closed" to one that is more "fluid." (Guo, & Huang, 2013) This shift raises a crucial question: What does it mean for art to intervene in rural spaces? This question has been the subject of ongoing exploration by experts, scholars, artists, and curators. Among the various approaches to transforming rural regional systems, the integration of art through land art festivals represents one experimental pathway. However, any analysis of artistic intervention in rural spaces must be deeply rooted in an understanding of the rural regional system itself.

The interpretation and application of land art festivals reveal notable differences between China and the rest of the world, which in turn shape their distinct priorities in rural spatial transformation. In the Chinese context, researchers often approach rural reconstruction through three interconnected dimensions: spatial, economic, and social reconstruction (Long, & Tu, 2017). Within this framework, rural space is primarily viewed as a material carrier of socio-economic structures, with a focus on the dynamics of settlement spaces, agricultural production zones, regional planning, land management, and the impact of production relations on spatial changes. While in

contrast, Western scholars prioritize the subjects of rural life, the lived experiences of rural inhabitants, spatial relationships, and the broader regional effects of rural areas (Crawshaw, & Gkartzios, 2016). Scholar Keith Halfacree (2006) introduced Henry Lefebvre's (1991) theory of "production of space" into the study of rural space, viewing the countryside as an "intangible perceptual construction" and constructing a three-fold model of rural space based on rural locality, rural representation and rural life: Rural locality refers to the material space of the countryside, which originates from relatively unique spatial practices such as natural and cultural landscapes; Representations of the rural refer to the formal representation of the countryside, such as government policies, planning documents and economic interests, emphasizing how the countryside is commodified in the capital framework; and Lives of the rural include personal and socio-cultural factors in the understanding and identification of rural life.

Through these theoretical frameworks, rural space emerges as a complex, dynamic entity shaped by social, cultural, and economic forces. The role of art in rural spatial transformation varies significantly between China and Western contexts, reflecting these differing approaches to the conceptualization and engagement with rural environments. This underscores the need for a deeper understanding of how art can serve as a catalyst for reimagining and revitalizing rural spaces, aligning with the distinct cultural and social dynamics of each region.

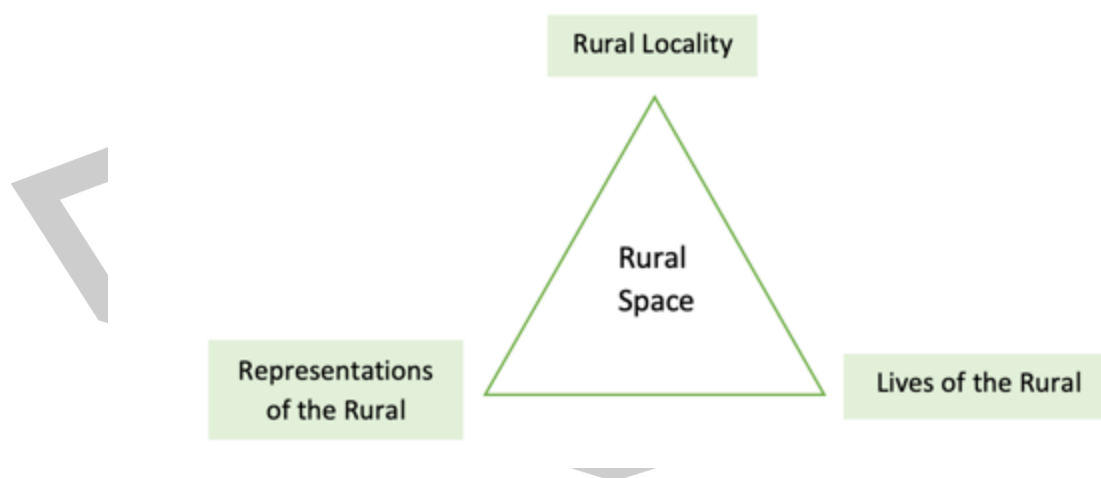


Figure 45 The totality of rural space
Source: Ziyi Ye (2024)

The essence of rural space lies in its nature as a relational space, where the geographical environment and social relationship patterns intertwine to form a unified spatial entity. Its spatiality serves both as a medium for social behavior and as a result of social relations, encompassing the continuous transformation of physical structures, events, activities, and the flow of people (Heley, & Jones, 2012). In the practice of artistic engagement with rural areas, the increasing diversity of urban demands and the interactions between rural spaces and external forces have driven the evolution of rural areas. Structural changes in the material space of rural areas are achieved through initiatives such as the addition of landmarks, the reconstruction of buildings, and the transformation of landscapes. These interventions, often introduced by external actors represented by non-agricultural populations, create a new spatial representation that contrasts sharply with the perceptions and lifestyles of local villagers. This contrast illustrates the complex and dynamic transformations of rural space under the influence of multiple stakeholders and diverse identities.

This section, based on Halfacree's Threefold Model of Rural Space (2006), uses the practices of land art festivals as a starting point to analyze the reconstruction of rural space in Southeast Guizhou during the process of artistic intervention. By employing this model, we can uncover the ways in which artistic practices interact with and influence these dimensions. Land art festivals, as dynamic cultural events, serve as both a catalyst and a medium for these spatial transformations. These festivals often introduce new physical elements to rural localities, such as sculptures, installations, or redesigned infrastructure, which redefine the material identity of the space. For instance, the addition of landmark artworks or reconstructed public spaces, such as bridges, drum towers, or village squares, alters the visual and functional aspects of the rural environment. Such changes not only reshape the physical space but also contribute to new forms of economic activity, including tourism and cultural industries, which attract external visitors and investments.

At the level of representations of the rural, land art festivals reframe how rural spaces are perceived and valued, both by local communities and by the outside world. The festivals often emphasize the unique cultural and aesthetic qualities of rural areas, showcasing traditional elements such as Dong brocade, wind-and-rain bridges, and communal gathering spaces, while simultaneously introducing contemporary artistic

expressions. This duality creates a hybrid representation that blends tradition and modernity, positioning rural spaces as sites of cultural authenticity and creative experimentation. However, this process can also commodify rural culture, framing it as a resource to be consumed by tourists and external stakeholders, potentially overshadowing local voices and priorities.

Finally, in terms of the lives of the rural, the introduction of land art festivals and artistic interventions impacts the social and cultural dynamics of rural communities. These events bring together local residents, artists, curators, and visitors, fostering new forms of interaction and exchange. While these interactions can enrich local cultural life and provide opportunities for economic empowerment, they may also create tensions between traditional ways of life and the demands of external stakeholders. For example, local villagers may experience shifts in their daily routines, spaces of communal belonging, or cultural practices as their villages become sites of public spectacle. Nevertheless, artistic interventions can also empower local communities by highlighting their cultural heritage, fostering a renewed sense of pride and identity, and creating platforms for dialogue and collaboration.

Through this rural space model, the author believes that the Land Art Festival in southeast Guizhou is a festival that targets individual villagers and is represented by the practical actions of art groups and public welfare organizations. It uses art creation and related activities as a way to read, understand and "diagnose" community relations, transforming physical space into a place with social significance. Artists and villagers participate and communicate together, moving from separation to understanding. This kind of artistic "empowerment" increases public participation through environmental transformation, art education, and the revitalization of cultural traditions, helps promote collective identity and social networks, and explores the construction of villagers' discourse power as village subjects.

Through interviews with villagers, the author summarizes the views of representative villagers on the participation of art in rural practice. Among them, the villagers' positive views include "pride", "identity recognition", "warm welcome", "aesthetic awareness", "educational influence" and "entertainment life", and the negative views include "incomprehensible", "questioning and rejecting" and "alienation", while neutral views are rarely mentioned. The views of individual

villagers on artistic practice are closely related to the village's natural resources, cultural foundation, art form, construction strength and personal experience. In the positive view, "sense of pride" mainly comes from art festivals and other activities that bring the outside world to the village. Many villagers mentioned that "foreigners" and "people from all over China" come here. While improving the accommodation and reception capacity and improving economic income, the villagers feel proud of the village, which makes them more welcoming to foreign tourists and encourages them to gradually identify with their hometown. "Aesthetic consciousness" comes from the collision between contemporary art forms and local traditional handicrafts in the specific cooperation process. For example, artists from the indigo dyeing workshop cooperate deeply with villagers to create art, and the villagers' hand embroidery craftsmanship is also made into forms that young people like, such as pendants and women's hair accessories, which better connect modern art with daily life. At the same time, the collision of concepts and educational influence brought about by artistic practice are also beneficial to stimulating the entertainment life of the village itself. In the negative view, "not understanding" is due to the huge differences between the rich and diverse contemporary art forms and the rural landscape and cultural traditions. For example, contemporary art installations in the countryside and modern dance forms created locally are still difficult for ordinary tourists to understand. This disconnection between art and the countryside has also led to alienation, questioning and even rejection of some villagers.

In analyzing the reconstruction of rural space through the lens of land art festivals in Southeast Guizhou, this section explores not only the material and visual changes brought about by these events but also the deeper social, cultural, and economic implications. It highlights how rural spaces evolve as sites of negotiation and transformation, shaped by the interplay of local traditions, external artistic practices, and broader societal forces. Through this analysis, we aim to uncover the mechanisms by which rural space is redefined and the challenges and opportunities that arise from the integration of art into the fabric of rural life.

(1) Fanpai Miao village

In interviews with artists participating in the Land Art Festival, several of them mentioned their initial thoughts and confusion about the event. The question

they raised was whether rural China, with its history and current situation, really needs the intervention of "art." What is the purpose of art's involvement? Moreover, beyond traditional handicrafts and folk art, the term "contemporary art" is unfamiliar and foreign to rural communities and villagers. So when artists come to the countryside, who is the art created for? During the creative process, how should artists establish effective communication with farmers? How can artists gain the support and trust of local villagers? If artists are required to follow city management regulations when creating art in urban public spaces, does their work in rural areas also involve issues of "authority"? For these artists, coming to the festival with these questions was not only about creating art but also about searching for answers. (Zhu Yingchun, Mo xizishi, 2024: interview)

(2) Dali Dong village

As mentioned in Section 4.1.1.2, Dong villages are characterized by several iconic public structures, including drum towers, wind-and-rain bridges, village gates, traditional dwellings, granaries, and temples. These elements collectively form a unique folk art space that reflects the cultural and social identity of the Dong people. Over time, these public spaces have become the central nodes of village life, supporting daily production, social interactions, and cultural rituals. Their architectural and spatial design, shaped by historical processes, has resulted in distinct aesthetic patterns that are widely recognized and celebrated. However, with the introduction of the Southeast Guizhou Land Art Festival, the meaning and function of these spaces have transformed, showcasing how traditional architecture can integrate with contemporary art and cultural practices.

The Southeast Guizhou Land Art Festival has brought new dimensions to these iconic spaces, creating opportunities for both preservation and reinterpretation. Moreover, it has brought about a transformation in the way these public spaces are perceived and used. Traditionally, these spaces were primarily used for daily activities and community rituals. For example, the drum tower served as a social and cultural center for gatherings, dispute resolutions, and performances of Dong songs. Wind-and-rain bridges were essential for connectivity across rivers while also offering places for villagers to rest, converse, and hold small gatherings. While these buildings were traditionally central to the village's aesthetic and social practices, the

intervention of contemporary artists and visitors has shifted their role, recontextualizing them in ways that transcend their original purposes.

The involvement of the art festival has allowed these traditional spaces to take on new significance, serving as not only functional centers of community life but also as arenas for artistic exploration and cultural exchange. In other words, this festival provides an example of how traditional spaces can be reimagined through art. The festival invites artists to engage directly with local environments, responding to the cultural and architectural landscape in ways that respect both the heritage of the village and the potential for contemporary artistic practices. And the aesthetic and cultural significance of Dong public spaces were redefined. The village gates, traditionally marking the threshold between the village and the outside world, now symbolize the openness of Dong culture to external influences while retaining its distinct identity. Temples and granaries, spaces of spiritual and material sustenance, are reinterpreted as repositories of memory and inspiration for contemporary art narratives, which are not only seen as cultural landmarks but also as living, evolving spaces where art and culture intersect.

The Land Art Festival also highlights the dual role of Dong villages as living communities and cultural landscapes. While the spaces remain integral to the villagers' daily lives, their transformation into artistic venues allows for the broader appreciation of Dong architecture and spatial design. These spaces become both a canvas and a stage, where the stories of the Dong people are told through the language of art. Through site-specific art installations, performances, and other artistic interventions, these public spaces are transformed into living galleries that invite visitors to experience the deep connection between art and rural life. The juxtaposition of contemporary art within these traditional settings underscores the harmony between the built environment and the natural landscape, a principle deeply rooted in Dong cultural values.

Besides, in the context of rural revitalization in China, the Land Art Festival exemplifies how contemporary art can serve as a bridge between rural traditions and modern artistic expression. It also highlights how such art practices can contribute to the revitalization of rural communities by injecting new energy and perspectives into traditional spaces. The involvement of contemporary artists, particularly those from

different regions and cultural backgrounds, brings fresh ideas and innovative approaches to the preservation and transformation of these spaces. At the same time, the local community is given the opportunity to engage with art in ways that resonate with their own cultural values and lived experiences.

In this sense, the public spaces in the Dong villages, once solely functional and symbolic of traditional village life, have become sites of cultural dialogue, blending the past with the present and local tradition with global artistic trends. Through the Southeast Guizhou Land Art Festival, these spaces are redefined not only as cultural landmarks but as dynamic and evolving environments where art, community, and culture converge. This transformation underscores the potential of art to participate in rural revitalization and cultural preservation, creating a deeper connection between the village's cultural identity and the wider world.

In conclusion, this kind of artistic "empowerment" increases public participation through environmental transformation, art education, and the revitalization of cultural traditions, helps promote collective identity and social networks, and explores the construction of villagers' discourse power as village subjects. As Halfacree (2006) said, the countryside is a series of intersecting spatial narratives. Rurality, as a link between power, morality, and social ideology, is closely related to spatial production and social identity construction. The lives of the rural for villagers are subjective, fragmented, entangled, and networked. The changes in production relations brought about by artistic participation have led to heterogeneous differentiation within the countryside. By understanding the countryside with the rural triple space model (Halfacree, 2006) and analyzing the strategies of rural power forms in combination with the practice of the Land Art Festival, we can more clearly explore that in the process of urbanization, globalization, industrialization, and informatization, the countryside is always in the dynamic framework of city-town-village, and under the interaction of endogenous and exogenous factors, the continuous exchange and flow of production factors such as population, capital, and resources between urban and rural areas are realized, thus gradually realizing the reconstruction process of rural areas, rural representations, and rural life, and

promoting the transformation and development of the countryside in the context of the new era, as shown in Fig. .

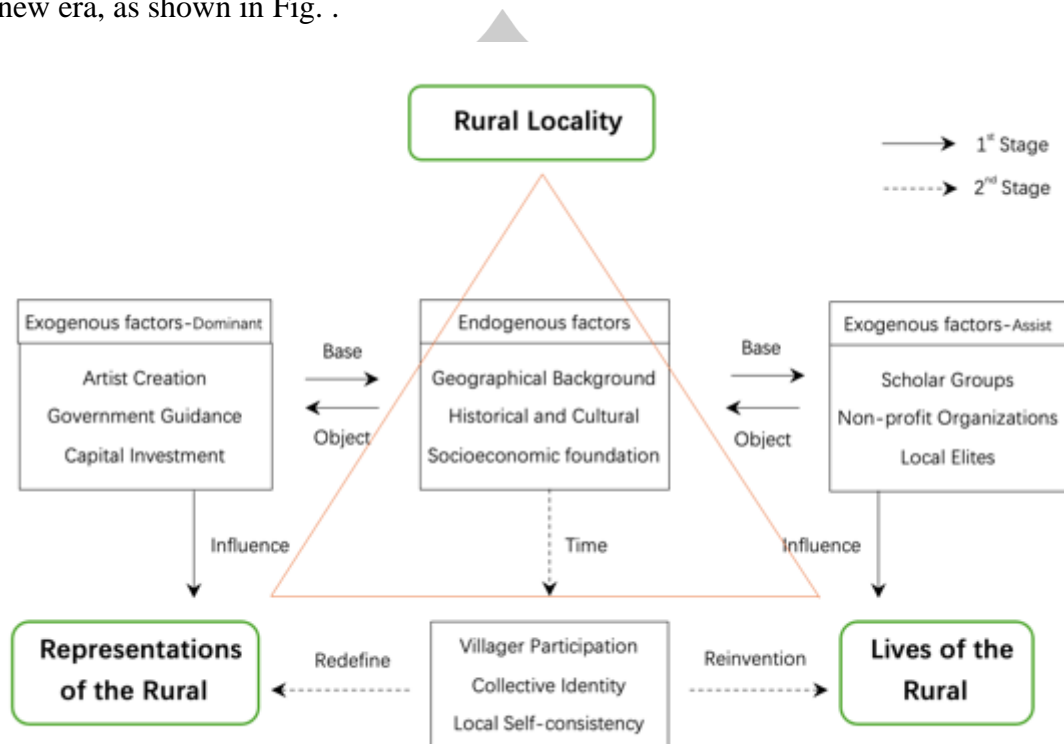


Figure 46 Conceptual model of influence mechanism of rural space's reconstruction with art participation
Source: Ziyi Ye (2024)

Figure 46 shows that endogenous factors refer to the basic conditions of the village, including the village's natural geographical background, historical and cultural resources, and socio-economic foundation. As basic conditions, these factors affect the choice of location for artistic practice to a certain extent, and determine the village's ability to respond and development potential when facing external changes. Exogenous factors refer to the action practices of the actors (Long, & Tu, 2018), which are divided into dominant factors and auxiliary factors. Dominant factors include the creation and related activities of artists, policy guidance from governments at all levels, and appropriate investment of capital. Auxiliary factors include the multi-angle study and cognition of the "background" of the village (Yang, & Sun, 2015) by disciplines such as sociology, anthropology, history, planning, architecture, and landscape architecture, the multi-party participation and mutual cooperation of volunteers, public welfare organizations, and non-governmental organizations, as well

as the communication and leadership role of village elites. At the present stage, endogenous and exogenous factors continue to interact with each other. The leading forces of the arts, government and capital and the auxiliary forces of academic institutions and public welfare organizations intervene and influence the original characteristics of rural representation, rural life and rural areas, and promote the reconstruction process of rural space. After a certain period of accumulation, it enters the second stage. The industrial development and cultural construction brought about by artistic practice are conducive to promoting the active participation and collective identity of ordinary people. The local autonomous organizations composed of village governments, village elites and ordinary people serve as the "bottom-up" discourse power, complementing the "top-down" intervention of the government and capital, promoting the redefinition of rural representation in the new stage and the active reshaping of villagers' daily life, thus bringing new opportunities for rural development.

4.2.1.2 External space infrastructure

In Southeast Guizhou, ethnic minority dwellings are typically dispersed in villages nestled amidst mountains or alongside rivers. Since most of the artworks for the Land Art Festival are created by artists in direct response to the local environment, the boundary between the exhibition space and the external space becomes difficult to distinguish. However, based on the spatial theories of Lefebvre (1991) and Halfacree (2006), I categorize the "representations of the Rural" in the *Conceptual Model of Influence Mechanism of Rural Space's Reconstruction with Art Participation* (Figure 46)—the specific locations of the land art installations—as the internal exhibition space, while classifying all other surrounding areas as external exhibition space. This distinction allows for a clearer analysis.

Lefebvre's triad of spatial production—spatial practice, representations of space, and representational spaces—provides a framework for understanding the transformation of rural spaces through art. Similarly, Halfacree's conceptualization of rural space highlights three interrelated dimensions: Rural Locality, representations of the Rural, and Lives of the Rural. By applying these theories, we can categorize the festival's exhibition spaces more systematically. In this context, the "**representations of the Rural**" refer to the specific locations of the land art installations, functioning

as the internal exhibition space. These installations serve as focal points where art interacts directly with the physical and cultural environment. In contrast, the surrounding areas—comprising village paths, terraces, rivers, and forests—constitute the external exhibition space. These external spaces are not passive; they play an active role in framing and contextualizing the artworks. This dual categorization—internal and external—clarifies the spatial dynamics at play and allows for a more nuanced analysis of the festival's impact.

The transformation of these traditional villages from enclosed, self-sustaining systems to open, interactive spaces reflects broader trends of modernization, urbanization, and tourism. The festival accelerates these changes, creating a fluid exchange between internal and external flows. For example, traditional clan-based rituals like the Kam Grand Choirs, once confined to communal gatherings, now serve as performative elements within the festival, attracting external audiences. Similarly, daily practices such as weaving with plant-based dyes, historically rooted in practical necessity, are recontextualized as cultural artifacts for display and appreciation. These flows blur the lines between tradition and modernity, inviting reinterpretation and reinvention. Despite these changes, the external exhibition spaces retain much of the villages' traditional customs. The residents, largely untrained in tourism or event management, preserve their daily routines and cultural practices, grounding the festival in authenticity. This contrast between the curated internal spaces and the lived, organic external spaces creates a productive tension. It highlights the adaptability of rural life while maintaining its deep connection to heritage and place.

From a spatial theoretical perspective, the festival serves as a platform where internal and external spaces engage in a dynamic dialogue. The "**representations of the Rural**"—the artworks—interact with the "**Rural Locality**"—the physical and social fabric of the village—while influencing and being influenced by the "**Lives of the Rural**"—the everyday experiences and practices of the residents. This interplay reshapes the meaning and function of rural spaces, transforming them into sites of cultural negotiation and creative expression.

Currently, in Dali Dong Village and Jiayi Miao Village, there are four modernized guesthouses designed by architects that serve as integrated spaces for leisure and accommodation. Externally, these guesthouses retain the traditional

wooden structures characteristic of Southeast Guizhou's architecture, while their interiors have been upgraded to include functional enhancements. These upgrades offer spaces for coffee, dining, and conversation, catering to both tourists and artists, and feature modernized room facilities, making them comprehensive and professional tourism complexes. At the same time, due to the influx of artists and tourists, some local villagers have transformed their homes into smaller, informal guesthouses. These establishments accommodate fewer guests but maintain the authentic atmosphere of local life. Such guesthouses foster a closer connection between the local environment and culture, as villagers are willing to engage with outsiders and embrace the mutual exchange of customs and daily practices.

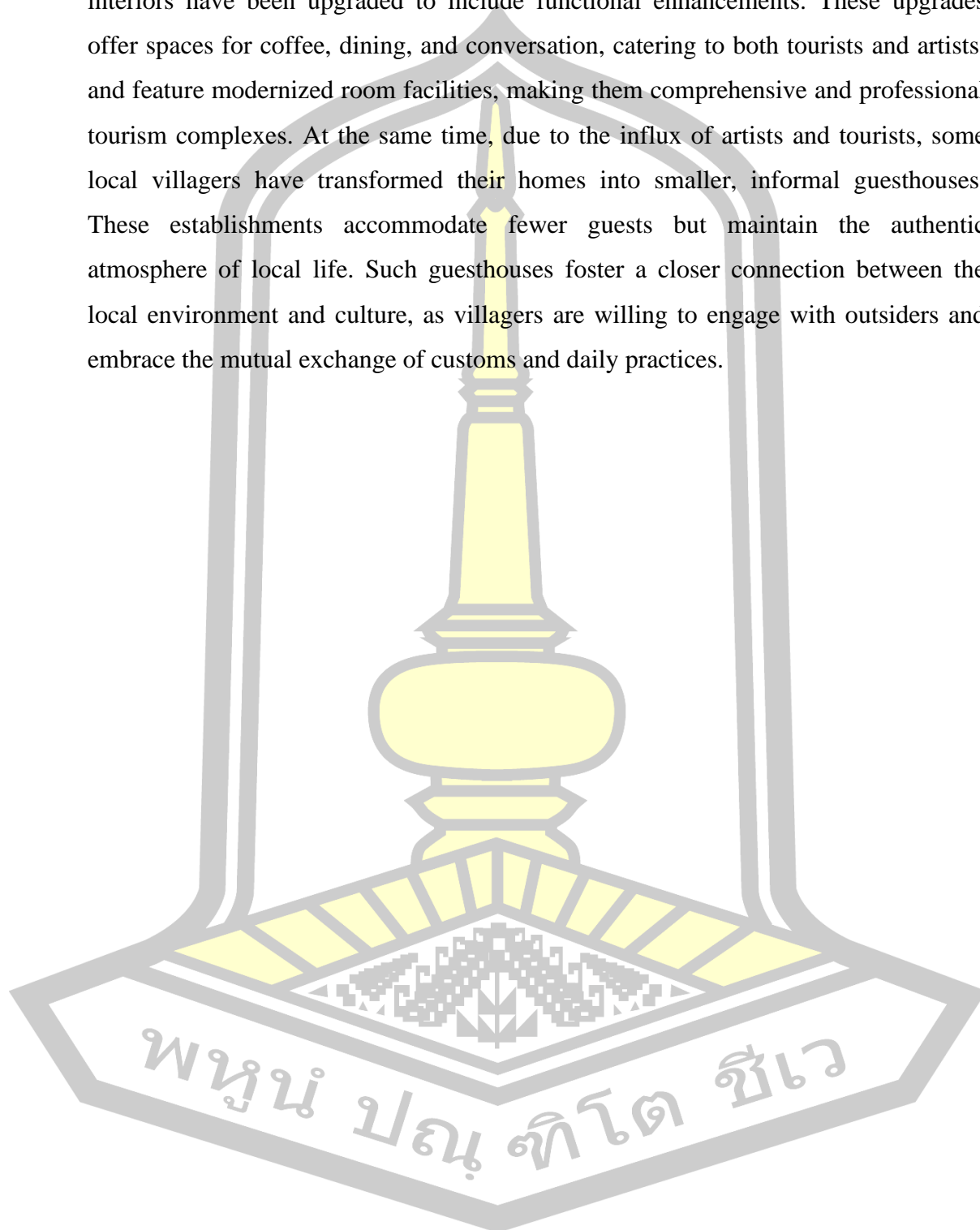




Figure 47 Guesthouse The Well House is located in Dali Dong Village. It was designed and built by ATLAS Studio and the local village committee. It has integrated social and office functions.

Source: Ziyi Ye (2024)

This transformation highlights the gradual integration of external influences into local life, illustrating a symbiotic relationship between tradition and modernity. The professionally designed guesthouses cater to the modern traveler's need for comfort and curated cultural experiences, while the smaller, family-run

establishments preserve the warmth and spontaneity of village life. Together, they create a layered spatial experience where the boundaries between local and global, traditional and contemporary, blur and intertwine. Furthermore, the architectural modifications align with the overarching theme of the Land Art Festival, where space is reinterpreted and activated through artistic intervention. These guesthouses become more than just places of rest; they serve as platforms for cultural exchange, storytelling, and community building. As villagers interact with visitors, they are not only preserving their heritage but also adapting it to the evolving context of rural tourism and global artistic engagement.



Figure 48 Signposts for professional Guesthouses and villager family Guesthouses
Source: Ziyi Ye (2024)

This dynamic interplay between different types of guesthouses also contributes to the villages' broader socio-economic transformation. The increased flow of visitors stimulates local economies by encouraging villagers to explore new entrepreneurial opportunities, such as offering traditional crafts, meals, and guided cultural experiences. These developments, while rooted in the context of the Land Art Festival, have the potential to foster sustainable rural revitalization, ensuring that the rich cultural and architectural heritage of Southeast Guizhou continues to thrive in the face of modernization. Through the festival, traditional villages evolve into hybrid

spaces that reconcile the past and the present. The integration of contemporary art into everyday rural settings not only revitalizes these spaces but also redefines their significance in a global context. By bridging the internal and external, the festival fosters a deeper appreciation of the interplay between rural heritage and modern artistic innovation, offering a compelling vision of rural space as both a repository of tradition and a canvas for contemporary creativity.

4.2.2 Existing Problems of Land Art Festival

4.2.2.1 Land Art Festival exhibition space

Art intervention in rural practice undoubtedly holds practical value and positive significance, serving as both a sociological exploration of art and a creative method for social reconstruction. It provides a platform to bridge the past and the present, offering opportunities for dialogue between tradition and modernity, community and the outside world, and local cultural identity and global artistic trends. However, the impact of such interventions varies depending on the unique historical and cultural contexts of each rural setting, leading to distinct outcomes and challenges. In the case of the Southeast Guizhou Land Art Festival, an unprecedented endeavor for the more traditional and insular Dali Dong Village and Jiayi Miao Village, several issues have surfaced that require thoughtful consideration and improvement.

Compared to the case introduced in Section 4.1.2, the Southeast Guizhou Land Art Festival is relatively small in scale. On the one hand, this small scale helps protect the local ecological and cultural environment, avoiding excessive commercialization of the villages. On the other hand, the limited scale reduces the festival's overall influence, leading to a series of follow-up issues.

During the first edition of the festival, the curators and organizing team leveraged their personal networks to attract many outstanding artists from across China to create site-specific works in the villages. However, problems began to emerge in the second edition, such as the replication of earlier artworks, inconsistent quality of new creations, and varying levels of participation across different villages. Furthermore, due to the festival's biennial nature, early editions primarily featured external artists. It takes time for local artists to build their influence, which has led to

slow development among local artists and a potential gap in the continuity of artistic contributions.

Additionally, local residents have shown limited engagement with the exhibition spaces, making it challenging to sustain the artistic significance of these spaces. Most villagers still view the art festival as spectators and space providers. The author interviewed some villagers and provided some of their views on the art festival (Table 4). Among them, the villagers' positive views include "sense of pride", "identity recognition", "warm welcome", "aesthetic awareness", "educational influence" and "cultural and entertainment life", while negative views include "incomprehensible", "questioning and rejecting" and "alienation", and neutral views are rarely mentioned. Among the positive views, "sense of pride" mainly comes from the fact that art festivals and other activities have brought the outside world to the village. Many villagers mentioned that "foreigners" and "people from all over the world" have come here. While improving the accommodation and reception capacity and improving economic income, the villagers have a sense of pride in the village, which makes them more welcoming to foreign tourists and gradually develop an identity with their hometown; "aesthetic awareness" comes from the collision between contemporary art forms and local traditional handicrafts in the specific cooperation process, and skilled villagers are able to deeply participate in artistic creation. At the same time, the collision of concepts and educational influence brought about by artistic practice are also beneficial to stimulating the cultural and entertainment life of the village itself. As for the negative views, "not being able to understand" is due to the huge differences between the rich and diverse contemporary art forms and the rural landscape and cultural traditions. For example, the unconventional local creation forms adopted in some contemporary art installations are still difficult for ordinary art lovers to understand. The disconnection between this art and the countryside has also led to alienation, questioning and even rejection among the villagers.

Core Coding	Open Coding	Coding Example	Number of Cases
Positive	Sense of Pride	"We've never had anything this big; it's exciting and heartening to see people	5

		from all over the world building our village!"	
	Identity Connection	"The village takes pride in its efforts against poverty. Who wouldn't want to turn a once poor mountain village into a 'pearl'?"	4
	Enthusiasm and Welcome	"The art museum is not just a beautiful space; it's a bridge connecting our village to the outside world. As one villager said during a broadcast: 'Our village welcomes you all!'"	4
	Aesthetic Awareness	"The roots of the trees in the mountains were finely trimmed. It's art, not just firewood."	5
	Educational Growth	"Before, kids only had time for chores. Now they can take free lessons in painting, poetry, and all kinds of knowledge."	3
	Cultural and Entertainment Life	"The village is more civilized now. After tea, villagers rehearse in the square for their performances. This will be a cherished memory of mine— 'the first time in 16 years.'"	2
Neutral	Indifference	"Those affluent people from outside the village enjoy our resources. They should contribute to our community as well."	3
Negative	Lack of Understanding	"To be honest, some of these performances don't make sense to us	5

		villagers."	
	Doubt and Rejection	"During the performance, the actors started preparing hours earlier, yet I didn't see the point."	4
	Alienation	"When I heard the locals talking, someone shrugged and said, 'I don't get it.'"	2

Table 4 Villagers' Views on the Land Art Festival in Rural Areas
Source: Ziyi Ye (2024)

While the exhibition spaces experience a surge in activity during the festival, they lose vitality once the festival concludes, as the villages return to their daily routines. The sporadic visits from tourists and cultural researchers are insufficient to maintain the dynamic flow and exchange within these spaces. These factors highlight a set of structural and participatory challenges that hinder the long-term impact and integration of the festival into the local context.

4.2.2.2 Land Art Festival external space

As the festival attracts increasing numbers of external visitors, the spaces beyond the designated exhibition areas in the villages are undergoing significant transformations. These changes, though bringing certain benefits, have also raised several critical issues. This section analyzes the current issues affecting these external spaces in specific.

First, the introduction of the Land Art Festival has disrupted the traditional and fixed rural living spaces of the villages, which were once primarily used by local residents. The festival has transformed these spaces into arenas of interaction involving various external stakeholders, including government officials, artists, scholars, sponsors, and tourists. This influx has led to the redefinition and redistribution of the functions and meanings of these spaces, introducing a complex web of competing interests. For example, while government officials may prioritize tourism development and cultural preservation, sponsors might focus on commercial gains, and tourists seek entertainment or cultural enrichment. These diverse

motivations can create tensions and conflicts, especially when the priorities of these groups clash with the everyday needs and practices of the villagers.



Figure 49 The Relationship Network of Stakeholders after the festival
Source: Ziyi Ye (2024)

The balance of power among these stakeholders is not static but constantly shifting as each group negotiates its place within the transformed space. While this dynamic offers potential for creative collaboration and mutual benefit, it also risks alienating the villagers from their own environment. The villagers, who were once the primary agents in shaping their spatial practices, are now often relegated to passive participants or observers. For instance, spaces that were once used for farming or communal activities may now be appropriated for artistic installations or tourist facilities, that may altering their original purposes.

Secondly, villagers' participation in tourism operations reflects a complex intersection of traditional rural practices and the demands of contemporary cultural tourism. Drawing on Lefebvre's spatial triad (1991)—which conceptualizes space as perceived (physical), conceived (mental), and lived (social)—we can better analyze the tensions that arise in this context. Villagers navigate between their lived spaces of traditional daily life and the conceived spaces imposed by the festival's organizers, artists, and tourists, resulting in a reconfiguration of rural space that creates both

opportunities and challenges. Since villagers are not professional tourism workers and continue to engage in traditional livelihoods such as farming and livestock raising, the integration of tourism infrastructure into the rural environment remains inconsistent. This dual role of villagers—balancing traditional subsistence activities with tourism-related responsibilities—frequently leads to disruptions in service provision during high-demand periods. For instance, when major ethnic festivals or familial events such as weddings or funerals take precedence, the entire community gathers, often suspending tourism services like food and transport. These moments reveal a critical tension: while such gatherings affirm the vitality of traditional cultural practices, they also underscore the fragility of rural infrastructure in supporting a steady flow of tourists.

Furthermore, while the festival's small scale seeks to avoid over-commercialization and preserve the authenticity of the villages, this approach inadvertently limits its ability to support a robust service infrastructure. The absence of external service providers and merchants means that tourism operations rely heavily on the villagers themselves. While this ensures a degree of cultural authenticity, it also places undue pressure on the villagers, who must oscillate between their traditional obligations and tourism demands. This issue becomes especially pronounced during major events, creating friction between the lived experiences of villagers and the expectations of external stakeholders, such as tourists seeking a seamless experience.

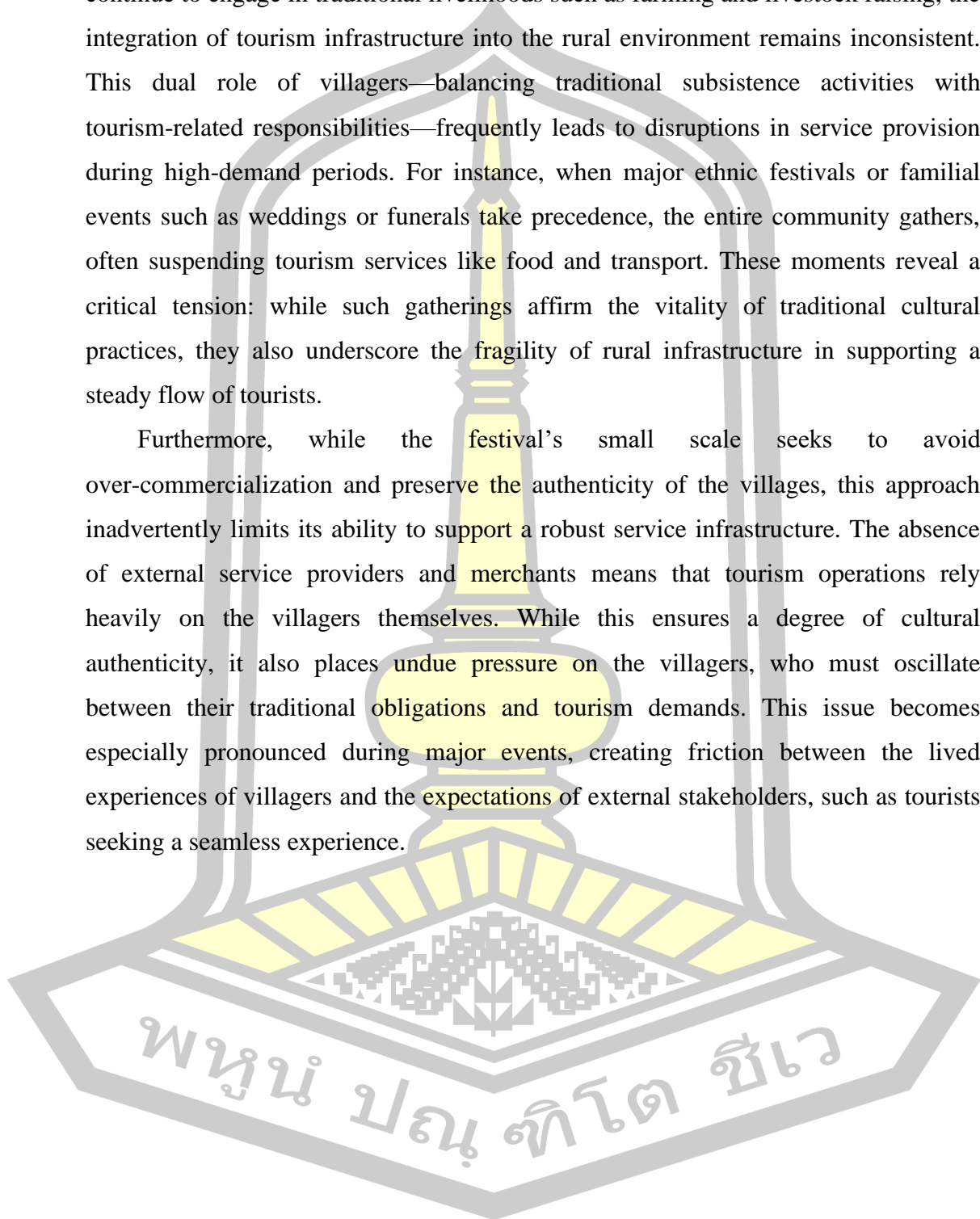




Figure 50 The villagers of Dali Dong Village had a funeral. Villagers gathered together and made dinner outside
Source: Ziyi Ye (2024)



Figure 51 The villagers of Dali Dong Village had a funeral. The whole village gathered and the rest of the village was empty and all the shops were closed
Source: Ziyi Ye (2024)

Thirdly, the introduction of commercialization has significantly altered the economic and cultural dynamics of rural living spaces. If the traditional rhythms and

customs of the village were entirely subordinated to the demands of festivals, the uniqueness of its cultural and economic spaces would inevitably erode. This issue resonates with Marc Augé's (1995) concept of “non-places”, which describes spaces lacking historical, social, and cultural identity, often emerging as byproducts of globalization and mass tourism. For example, houses once serving as family residences have been renovated into guesthouses to accommodate festival visitors. However, after the art festival's peak season ends, the demand for such a large number of accommodations sharply declines. Similarly, traditional handicrafts, once integral to local daily life, are now rebranded as cultural and creative products, with prices significantly exceeding the affordability of the local population. During my field research, I noticed that handicrafts sold in the cultural product shops at the entrance of Dali Dong Village were priced far beyond their original value. This shift reflects a broader trend of commodification driven by external demand during festival periods. While the influx of visitors, including artists, scholars, and tourists, brings considerable revenue during the festival, the local villagers face significant economic disparity during off-season periods.

This seasonal imbalance also leads to cultural and economic vulnerabilities. According to Harvey's (2006) theory of spatial fix, spaces are often reshaped to meet external capital demands, but this can lead to unsustainable cycles of economic dependency. In the case of the Southeast Guizhou Land Art Festival, the festival generates a temporary economic boom, but it risks creating long-term instability in the local economy. Without a steady stream of visitors, the economic model based on guesthouses, shops, and festival tourism becomes unsustainable, leaving villagers to deal with the volatility of income and resources. Besides, it stands a chance that the commodification of cultural artifacts and spaces risks diluting their cultural essence. Intercultural interactions can be both enriching and disruptive. While the festival brings diverse groups into the village, such interactions can lead to cultural extraction rather than exchange. The transformation of everyday objects into tourist commodities alters their original meanings, reducing cultural depth and authenticity in favor of market value. Bourdieu's (2000) concept of cultural capital sheds light on the shifts in power dynamics within these rural communities. The festival positions external stakeholders—such as government officials, curators, and tourists—as the

primary beneficiaries of cultural and economic capital, often marginalizing the voices and agency of local villagers. While government and curatorial teams currently moderate commercialization's impact, without a clear strategy for balancing economic growth and cultural preservation, these rural villages risk becoming non-places, where the authenticity of their heritage is overshadowed by commodified spectacles designed solely for external consumption.

In conclusion, the Southeast Guizhou Land Art Festival has brought both opportunities and challenges to the villages beyond its designated exhibition spaces. While the festival enhances cultural visibility and generates economic benefits, it disrupts traditional rural life by transforming communal spaces into areas of competing interests. The influx of external stakeholders—government officials, sponsors, artists, and tourists—has led to the redefinition of these spaces, often sidelining local villagers and diluting their cultural agency. Villagers must balance their traditional livelihoods with the demands of tourism, creating tensions during major communal events and exposing the fragility of rural infrastructure.

Commercialization has further reshaped the economic and cultural dynamics of the villages, risking the loss of their authenticity. Drawing on Augé's (1995) concept of "non-places" and Harvey's (2006) spatial fix, the commodification of traditional practices and artifacts may lead to cultural dilution and economic instability, especially during off-peak periods. Without a balanced approach that prioritizes both cultural preservation and sustainable economic development, the villages risk becoming mere tourist spectacles, losing the depth and vitality of their heritage. Sustainable and community-focused strategies are essential to ensure the festival's long-term positive impact.

4.2.3 Artistic Forms of Land Art Festival

4.2.3.1 Contemporary Art

Why create contemporary art in relatively traditional ethnic villages? This is a question that has sparked much debate and is also a central issue explored through case studies in section 4.2 of this text. The author believes that contemporary art, through works rooted in diverse natural and cultural contexts, is fundamentally "art of

the present." It serves as a bridge, connecting the themes of the era with nature, rural life, people, culture, and traditional spaces.

Each era has its own unique understanding of rural areas, and the relationship between people and the countryside evolves over time. Within the context of today's era, contemporary art reflects these changing relationships, offering new perspectives on the interplay between tradition and modernity. Thus, contemporary art seamlessly integrates into the cultural spaces of Southeast Guizhou, resonating with the region's rich ethnic traditions while engaging with the transformations of the present.

During the Southeast Guizhou Land Art Festival, I had the privilege of interviewing the resident artist Wang Mao, whose artistic philosophy and creative approach offer profound insights into the intersection of contemporary art and rural heritage. In his work, Wang consistently emphasizes the importance of maintaining a dynamic relationship with the era—a balance that is both tense and harmonious. This principle, which underscores his belief in the symbiotic relationship between art and its time, is a recurring theme throughout his creative journey. While creating his installation *Ripples*, Wang wrestled with a fundamental question: Where does art originate? Why is an artist's installation in a village considered art, while a child's drawing or a villager's painting is not? He contends that art does not merely emerge from a canvas, nor is it automatically created through an artist's actions. Instead, Wang sees art as emerging from a network of relationships: its interaction with its time, its connection to viewers, its engagement with the medium, and its resonance with the environment. It is this intricate interplay that defines art, and the artist's role is to weave these relationships into a cohesive experience. (Wang Mao. 2024: Interview)

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Figure 52 Concept drawing of Wang Mao's land art work *Ripples*
Source: Wang Mao (2022)

Wang's exploration of these ideas is particularly relevant to the context of the Southeast Guizhou Land Art Festival, which serves as a platform for redefining rural spaces through contemporary art. His installation *Ripples* was deeply inspired by the terraced fields of Jiayi Village, a landscape that embodies the historical dialogue between humans and nature. The terraced fields, sculpted over centuries for rice cultivation, represent a delicate balance between tradition and innovation. For Wang, these fields are a metaphor for ripples—symbolizing the overlapping and intersecting layers of time, production systems, cultural identity, social structures, and daily life. The Southeast Guizhou Land Art Festival provided a unique stage for Wang to translate these ideas into a compelling visual language. Using solar-powered light

tubes as his primary material, Wang integrated modern technology with the organic beauty of the terraces. By day, the installation remains understated, blending seamlessly with the natural landscape. However, as night falls, the lights illuminate, evoking the image of ripples spreading across the land, reflecting the fluidity and interconnectedness of culture, history, and modernity.



Figure 53 Wang Mao's Ripples on-location shooting
Source: Wang Mao (2022)

This installation resonates not only with the local villagers but also with visitors from diverse backgrounds. For the locals, it represents a poetic reinterpretation of their daily lives and cultural heritage. For outsiders, it offers a bridge to understanding the intricate relationship between Southeast Guizhou's natural landscapes and its people. Moreover, it highlights the transformative potential of contemporary art in reactivating rural spaces, turning them into vibrant sites of cultural dialogue and exchange. As the Southeast Guizhou Land Art Festival continues to grow, installations like *Ripples* underscore its role as a pioneering effort in reimagining rural spaces while honoring their rich cultural legacies.

Another contemporary art piece, though smaller in scale compared to *Ripples*, uses subtle installations to intervene in the everyday spaces of the village. The series *Dong Memories – Rooftops* by Fan Mingzheng and Zhao Yanting is a compelling example of how art intervenes in everyday spaces, engaging directly with the cultural and material fabric of Dali Dong Village. Through the transformation of familiar objects like roof tiles, the artists challenge the way we perceive and interact with mundane elements of daily life. This intervention is not merely aesthetic but deeply reflective, encouraging an examination of the passage of time, the erosion of traditions, and the evolving relationship between people and their environment.

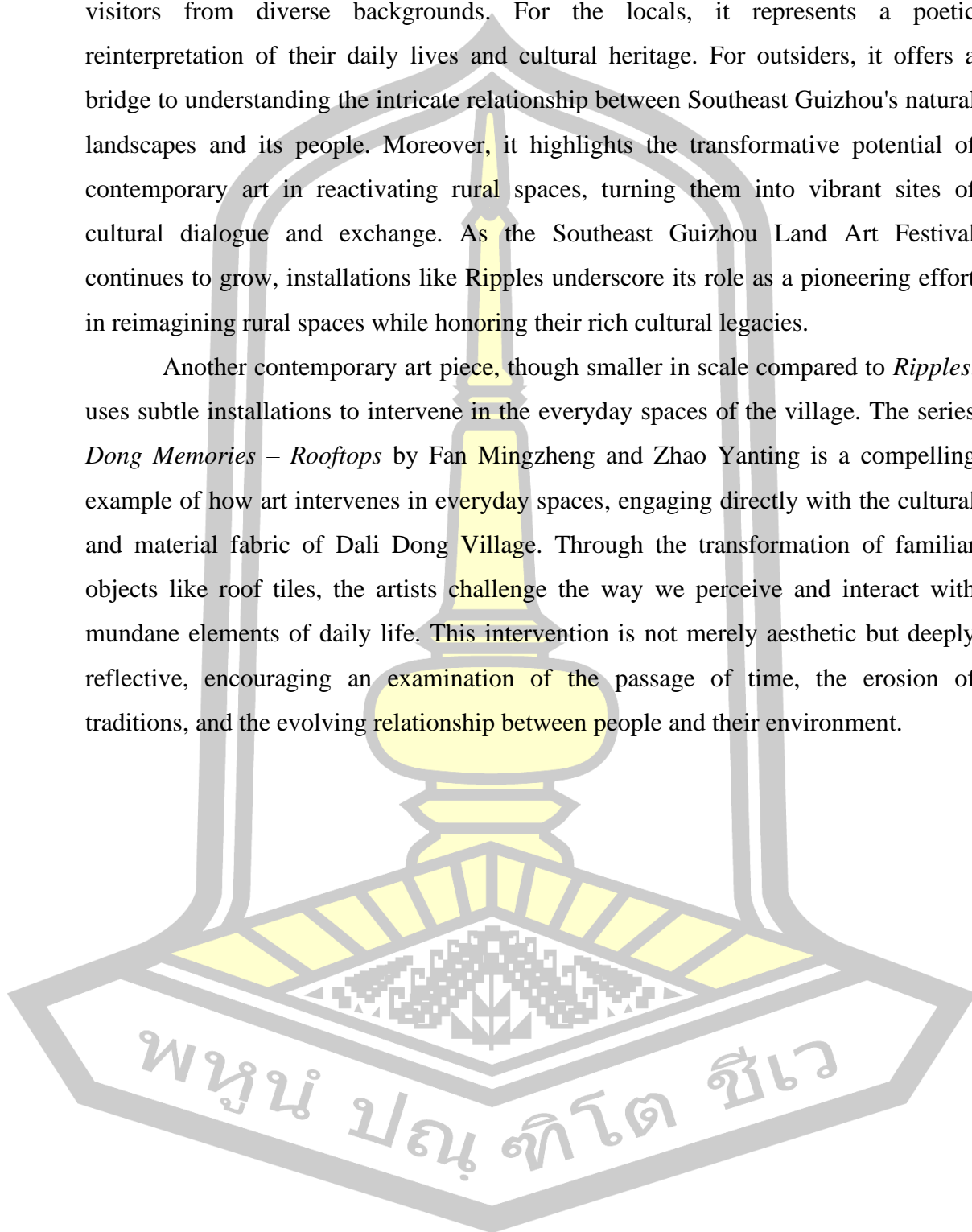




Figure 54 The series Dong Memories – Rooftops, by artist Fan Mingzheng and Zhao Yanting
Source: Festival official website (2023)

According to the interview with Fan Mingzheng and Zhao Yanting, by removing roof tiles from their functional role within architectural structures and wrapping them in handwoven, indigo-dyed fabric, the artists disrupt their everyday utility and reframe them as symbols of cultural heritage. The act of wrapping serves a dual purpose: it visually conceals the tiles, prompting the viewer to reconsider their significance, and it evokes the vanishing craft of indigo dyeing, which is integral to Dong culture. This layered transformation introduces a dialogue between past and present, traditional craft and contemporary artistic expression. Placing these transformed tiles on the village's ancient stone roads further amplifies the intervention. These roads are not only paths but also shared communal spaces, integral to the rhythm of everyday village life. By situating their work here, the artists invite villagers and visitors alike to encounter the tiles in an unexpected way, creating a

moment of pause and introspection in a space otherwise associated with routine. This blending of art and daily life underscores the capacity of artistic interventions to make the familiar strange and imbue ordinary spaces with new meanings.

The work also illustrates how art can act as a bridge between the tangible and the intangible. The roof tiles, a physical element of the village, are transformed into vessels of memory and cultural narrative. The indigo fabric, representing a fading tradition, re-contextualizes the tiles to evoke both a sense of loss and a call to preserve these practices. In doing so, the installation connects individual experiences with broader cultural and historical currents, exemplifies how art, by intervening in everyday spaces, can reshape perceptions, provoke dialogue, and foster a deeper understanding of cultural identity and change. It demonstrates the power of art to inhabit the intersections of daily life and heritage, transforming ordinary objects and spaces into profound sites of reflection. (Fan Mingzheng & Zhao Yanting. 2023: Interview)

4.2.3.2 Performing Art

Moxizishi, a renowned Chinese musician and cultural innovator, is celebrated for his seamless integration of music and the preservation of ethnic minority traditions. At the Southeast Guizhou Land Art Festival, his project stood out for its creative use of "sound" as a medium to bridge cultural and emotional divides, awaken sensory experiences, and redefine the way people engage with space. His work was deeply inspired by the region's rich ethnic heritage, particularly the unique practices and philosophies of the Dong and Miao people. In his interpretation of the Dong culture, Moxizishi highlighted the concept of "chanting," a central aspect of Dong life. Chanting is not dependent on rhythm or structured musicality; instead, it flows naturally from their ancient worldview, which reveres nature and embraces the belief that all things possess a spirit. Within this animistic perspective, life itself becomes a melody, and songs are sincere expressions of the soul. These songs transcend mere sound, acting as a language pure and heartfelt enough to engage directly with the stars, the moon, the mountains, and the spirits of the natural world.

Through an interview with Moxizishi, he described that for himself, the land and fields of Southeast Guizhou represent more than just the physical environment—they are symbols of nature's power to nourish villages and sustain life.

The melodies that emerge from this land serve as a natural medium to connect space, culture, and people. These sounds are universal; they transcend borders, ethnicities, regions, and genders. For outsiders, they convey the profound beauty of the local landscape, sparking spiritual resonance through art and sound. For local communities, these sounds offer a deeply personal and emotional outlet, enabling them to express their feelings, celebrate their heritage, and connect their native culture with their personal life experiences through artistic expression. Moxizishi immersed himself in the daily lives of the Dong and Miao villages, capturing the rich sonic tapestry of the region. He recorded a variety of sounds, including traditional instruments, the Kam Grand Choirs, the rhythms of weaving, and the ambient sounds of village life. These sounds became the foundation for his artistic creation, forming a vibrant soundscape that reflects the interconnectedness of people and the land, people and culture, and people and space. (Moxizishi. 2023: Interview)



Figure 55 Moxizishi records special sounds of villages in Southeast Guizhou
Source: Ziyi Ye (2023)

This project was not merely an artistic endeavor but a cultural exploration. By recording and amplifying these sounds, Moxizishi sought to highlight the vibrancy and resilience of local traditions. The project encouraged both locals and visitors to reimagine the relationship between heritage and contemporary life. For local villagers, it became an opportunity to reconnect with their cultural roots and express their identities in new ways. For festival attendees, it opened a sensory pathway to

understanding the depth and complexity of Southeast Guizhou's ethnic cultures. The use of sound as an artistic medium also ties into broader themes of sustainability and cultural preservation. In an era of rapid urbanization and globalization, traditional village life in Guizhou faces significant challenges. Moxizishi's work emphasizes the importance of valuing and preserving intangible cultural heritage, such as music and oral traditions, as integral parts of rural development. His project aligns with the goals of the Southeast Guizhou Land Art Festival, which seeks to use art as a means of revitalizing rural spaces, fostering cultural exchange, and promoting sustainable tourism.



Figure 56 Moxizishi and the Kam Grand Choirs performed live together
Source: Festival curator, Wang Sha (2022)

In this context, Moxizishi's project demonstrates the potential of art to inspire transformation. By weaving together the natural soundscape with the cultural narratives of the Dong and Miao people, he creates a living artwork that not only celebrates the beauty of the land but also serves as a tool for cultural empowerment. His work encourages villagers to view their heritage as a source of pride and creativity while inviting the world to engage with these traditions in meaningful and respectful ways. Through his exploration of sound, Moxizishi offers a vision of rural development that is rooted in cultural authenticity and driven by the spirit of collaboration and innovation. (Moxizishi. 2023: Interview)

The second performing arts piece, presented by the Jin Zhu Band, provides a profound insight into the intersection of tradition and contemporary innovation in the rural cultural landscape of Southeast Guizhou. Unlike Moxizishi, who approaches his work from the perspective of an external observer, the Jin Zhu Band stands as a voice deeply rooted in the local culture. This ensemble, composed of four talented Miao musicians, embodies the spirit of indigenous creativity. Each member has a personal and cultural connection to Southeast Guizhou, which enriches their ability to authentically represent and reinterpret local traditions.



Figure 57 Jin Zhu Band performed in Dali Dong village
Source: Jin Zhu Band (2022)

The band's expertise in traditional Miao music, especially the Lusheng—a reed-pipe wind instrument integral to Miao celebrations and rituals—is evident in

their performances. However, their contribution extends beyond preservation; they innovate boldly, creating a dialogue between the past and present. Their repertoire includes over ten newly developed ethnic instruments, such as the Ganzi drum and Five-Grain sticks, which are modern adaptations inspired by traditional tools and symbols. Percussion instruments like Hediao and Henziao add depth to their soundscape, while their reinvention of wind instruments, such as the Miao flute and the Jin Zhu Lusheng, brings a fresh auditory experience to ancient melodies.

The band's approach to music is not merely about entertainment but about fostering cultural continuity and dialogue. By blending traditional sounds with contemporary techniques, they challenge stereotypes about ethnic music being static or antiquated. Instead, they showcase how cultural heritage can evolve dynamically, resonating with both local and global audiences. Their performances reflect a deep understanding of Miao cultural narratives, weaving stories of community, nature, and spirituality into their music. A key aspect of their work is the choice of performance spaces. Drawing parallels with the Echigo-Tsumari Art Triennale in Japan, the Jin Zhu Band deliberately situates their music in rural and village settings. This decision enhances the immersive experience for the audience, allowing them to engage with the sounds in the context of the environment that inspired them. Performing in open fields, ancient courtyards, and among traditional architecture, the band invites audiences to not only listen but also to feel the interplay between music, space, and culture.

In addition to their performances, the Jin Zhu Band also engages in educational and collaborative efforts. They host workshops in local villages, teaching young people about traditional instruments and encouraging them to embrace their cultural heritage. This initiative is particularly significant in the face of urbanization and modernization, which often threaten the preservation of indigenous knowledge. By mentoring the next generation, the band ensures that their innovative approach to Miao music is not only appreciated in the present but also carried forward into the future. Their work also aligns with the broader goals of the Southeast Guizhou Land Art Festival. Like many of the festival's projects, the Jin Zhu Band's performances seek to bridge the gap between the local and the global, inviting visitors to experience the beauty of Guizhou's rural landscapes and the depth of its cultural traditions. The

festival provides a platform for such initiatives, showcasing how art, music, and cultural expression can play a pivotal role in rural revitalization. Through their music, the Jin Zhu Band contributes to a larger narrative of cultural pride, innovation, and sustainability, ensuring that the unique heritage of Southeast Guizhou remains vibrant and relevant in a rapidly changing world.

4.2.3.3 Architecture

As introduced in section 4.1.1.2 of this article, traditional villages in Southeast Guizhou are characterized by wooden structures, with traditional construction rituals and techniques forming an important part of the region's spatial culture. Wuming Architecture Studio, a design firm originally established in Kyoto, Japan, has brought new vitality to rural Southeast Guizhou since returning to China in 2017. With a mission to explore and innovate within the realm of vernacular architecture, the studio has seamlessly blended tradition with contemporary needs, creating a transformative model for rural revitalization. Their work not only preserves the cultural heritage of Miao and Dong villages but also reimagines these spaces as vibrant, multifunctional environments that bridge the gap between past and present. At the heart of their philosophy is a commitment to uncovering the wisdom embedded in local building traditions. Traditional wooden structures, which define the architectural character of these villages, have been carefully studied and reinterpreted. Wuming's early projects focused on improving the physical performance of these buildings, addressing issues such as insulation, ventilation, and structural stability. These upgrades ensured that traditional houses could meet modern living standards while maintaining their aesthetic and cultural essence.

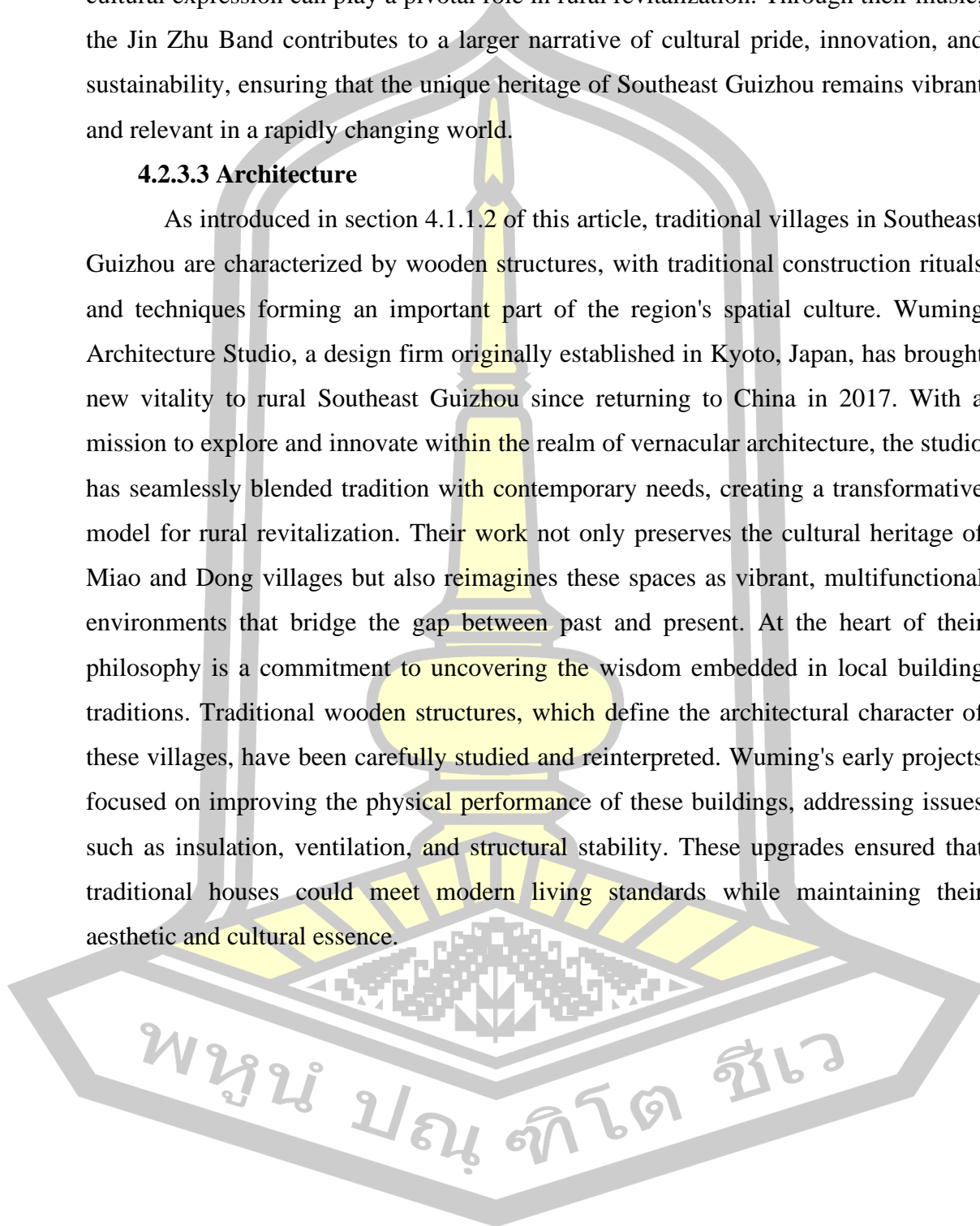




Figure 58 First attempt to renovate the appearance of the old house of the villagers
Source: Wuming Architecture Studio (2022)

Through an interview with Chen Siru, as their practice evolved, Wuming expanded its scope to address the changing needs of rural communities. They ventured beyond basic renovations to create new functional spaces that serve as hubs of social and cultural activity. Public spaces such as libraries, cultural centers, and healthcare clinics have been integrated into villages, repurposing underutilized buildings while preserving their original architectural features. In one notable example, a granary was transformed into a multifunctional cultural hub, where villagers gather for workshops, events, and educational programs. (Chen Siru. 2023: Interview)





Figure 59 A granary was transformed into a multifunctional cultural hub
Source: Wuming Architecture Studio (2023)

Recognizing the importance of creating spaces that resonate with both locals and visitors, Wuming introduced innovative designs that harmonize with the natural and cultural landscapes of Southeast Guizhou. Their guesthouses, for instance, offer urban travelers a chance to experience the region's traditional way of life while enjoying modern comforts. These guesthouses, built using local materials and techniques, blend seamlessly into the surrounding environment, showcasing the possibilities of sustainable tourism. By attracting visitors, these spaces also generate income for local communities and promote a renewed sense of pride in their cultural heritage.



Figure 60 The renovated homestay provides a more modern interior space for foreign tourists. Exterior space (left), interior space (right)
Source: Wuming Architecture Studio (2023)

In their pursuit of revitalizing rural life, Wuming has gone beyond architecture to foster a deeper connection between people and their environment. Through participatory design processes, they actively engage villagers in shaping their surroundings, ensuring that projects align with local needs and aspirations. One particularly impactful initiative involved the creation of a "wind-and-rain pavilion", a wooden shelter located in the middle of farmland. Designed in collaboration with villagers, this pavilion serves as a resting spot for farmers and a venue for casual social interactions, symbolizing the studio's dedication to enhancing the everyday lives of rural residents.



Figure 61 A new style "wind-and-rain pavilion" in the village
Source: Wuming Architecture Studio (2023)

The studio has also ventured into adaptive reuse projects, reimagining abandoned or underused spaces as vibrant community assets. One such project is the "Jiayi Theater," a renovated Miao-style wooden house that now serves as both a theater and a social gathering space. The theater hosts events ranging from traditional performances to contemporary plays, fostering intergenerational exchange and celebrating the cultural heritage of the region.

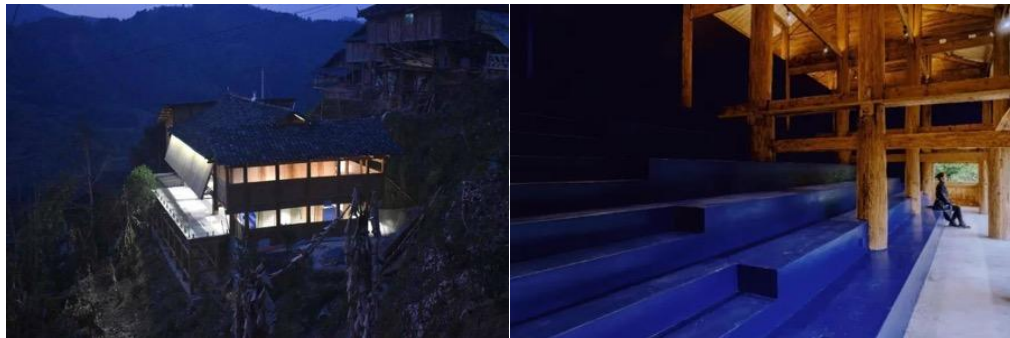


Figure 62 The "Jiayi Theater" Exterior space (left), interior space (right)
Source: Wuming Architecture Studio (2023)

Tourism has become a key driver of rural revitalization, and Wuming has played a pivotal role in positioning villages as attractive destinations. Collaborating with local governments and cultural organizations, the studio has helped organize festivals and workshops that draw visitors while promoting local crafts, music, and cuisine. These events create a sustainable link between tourism and local livelihoods, offering villagers new opportunities for economic growth. Another key point is about environmental sustainability. The studio prioritizes the use of locally sourced materials such as bamboo and reclaimed wood, minimizing their projects' ecological impact. Traditional construction methods, like mortise-and-tenon joinery, are employed not only to maintain authenticity but also to reduce dependence on industrialized processes. Their architectural designs often integrate with the natural landscape, as seen in the construction of eco-lodges that respect the contours of terraced rice fields and preserve the agricultural ecosystem. One of Wuming's most significant contributions is fostering a dialogue between urban and rural communities. Their projects challenge stereotypes of rural areas as stagnant or backward, instead presenting them as spaces of innovation, resilience, and cultural richness. Through initiatives such as a "maker center," Wuming creates opportunities for young professionals to collaborate, work, and engage with rural life, thereby narrowing the urban-rural divide. This dialogue extends to the architectural profession and policymakers, who view Wuming's work as a model for sustainable rural development.

Overall, Wuming's architectural interventions in the Land Art Festival have not only redefined the physical spaces of rural villages but also revitalized their social and cultural landscapes. By blending traditional craftsmanship with modern design

principles, they have created a new narrative for Southeast Guizhou—one that honors the past while embracing the future. Their projects highlight the potential of architecture as a tool for holistic development, enriching the lives of villagers and fostering a renewed sense of identity and purpose. Through their thoughtful and innovative approach, Wuming has demonstrated that rural revitalization is not merely about rebuilding structures but about reimagining the essence of rural life in a rapidly changing world.

Another architectural work was designed to enhance the functionality of the central square for the local villagers, creating a space where more community activities and public events could take place. With this intention in mind, architect Guo Liaohui created *The Blue Stage*, a project that connects the traditional gray-tiled architecture of Dali Dong Village with Dali Elementary School.



Figure 63 The Blue Square, from Guo Liaohui
Source: Guo Liaohui Architecture Studio (2023)

Through an interview with Guo Liaohui, he mentioned that the design organizes and harmonizes the spatial order of the square amid the tightly clustered residences, providing a setting for public activities. Employing a lightweight structure

that reflects the local building traditions, it incorporates hanging forms of locally crafted blue-dyed fabric to create varied spatial experiences. The addition of this fabric not only revitalizes the traditional dark tones of the village architecture but also introduces vibrant splashes of color, enhancing the overall energy of the space. (Guo Liaohui, 2023: Interview)



Figure 64 An overhead view of Guo Liaohui's work *The Blue Stage*, in which the colors embellish the local buildings
Source: Guo Liaohui Architecture Studio (2023)

4.2.3.4 Painting

The first work introduced is *The Living Cow Shed* in a Miao village, a project that exemplifies the harmonious blending of traditional culture and contemporary artistic expression. For the Miao people of Southeast Guizhou, cow sheds are far more than utilitarian structures; they symbolize a deep connection between humans, animals, and the land. Typically located on terraced fields, these cow sheds have a unique architectural form: the ground floor serves as shelter for cattle, while the upper floor is a living space for people. This intimate coexistence between humans and animals reflects the agricultural lifestyle and ecological wisdom of the Miao people, where every element of life is intertwined with the rhythms of nature.



Figure 65 The Living Cow Shed by artist Lü Wenting
Source: Lü Wenting personal homepage (2024)

Recognizing the cultural and symbolic significance of these structures, artist Lü Wenting collaborated closely with a cow shed owner to transform one into a living piece of art. The result, *The Living Cow Shed*, features an exterior design inspired by Mondrian's iconic geometric color block compositions. However, rather than simply replicating modernist aesthetics, Lü infused the design with Miao cultural identity by incorporating traditional totemic patterns into the colorful panels. This deliberate fusion of modernity and tradition not only reimagines the cow shed as a vibrant visual landmark but also invites viewers to reflect on the dynamic interplay between heritage and innovation. Set amidst the lush greenery of terraced fields, the vividly painted cow shed creates a striking contrast with its natural surroundings. Its bold colors and patterns breathe new life into the pastoral landscape, making it a focal point that sparks curiosity and dialogue. For local villagers, this artistic intervention rekindles pride in their cultural symbols, while for visitors, it offers an engaging entry point into the rich traditions of the Miao people.



Figure 66 exterior design of The Living Cow Shed, with Miao totemic patterns and abstract painting symbols.

Source: Lü Wenting personal homepage (2024)

More than just a static work of art, *The Living Cow Shed* serves as a space where tradition meets contemporary creativity, prompting discussions about the evolving role of rural spaces in the modern world. By repurposing a functional structure into a piece of living art, the project highlights the potential of rural architecture to become a canvas for cultural storytelling and a bridge between the past and the present. Furthermore, it underscores the importance of community collaboration in art-making, as the involvement of the cow shed owner ensured that the final work resonated deeply with the local context. Through *The Living Cow Shed*, Lü Wenting not only celebrates the cultural richness of the Miao community but also challenges conventional boundaries between art, function, and tradition. It stands as a testament to the power of art to transform everyday spaces, infusing them with new meanings while honoring their historical roots. This piece encapsulates the broader themes of the Southeast Guizhou Land Art Festival—reconnecting people with their cultural heritage, fostering community engagement, and exploring innovative ways to integrate tradition into contemporary artistic practices.

4.2.4 Summary

Chapter 4.2 provides a comprehensive summary of the existing artistic forms, rural conditions, and challenges associated with the Southeast Guizhou Land Art Festival. First, the chapter categorizes the festival's artworks into Contemporary Art, Performing Arts, Architecture, and Painting, offering a detailed analysis of each category. This includes artist interviews, the content and purpose of the artworks, methods of collaboration with local communities, and the current functionality of the works. The analysis reveals the profound impact of the festival on traditional villages, ethnic cultures, and audiences, highlighting the transformative influence of art on these spaces.

Second, the chapter examines the spatial dynamics and changes brought about by the festival, which breaks away from the confines of traditional venues by transforming entire villages into artistic spaces. This analysis divides rural space into two categories: the spaces occupied by artworks and the remaining external village spaces. Using Keith Halfacree's (2006) *Three-fold Model of Rural Space*, the chapter explores the evolving significance of these spaces, demonstrating the dynamic interplay between tradition and modernity. The festival has reshaped physical spaces through artworks and artist-designed public areas while simultaneously revitalizing cultural heritage and introducing contemporary artistic practices. By engaging villagers, artists, and external stakeholders, the festival fosters platforms for dialogue and collaboration, empowering local communities and promoting economic and cultural development. Over several years, it has redefined rural spaces as vibrant hybrids of cultural authenticity and creative experimentation, striving to balance development opportunities with the preservation of identity.

Finally, the chapter addresses the challenges associated with these spaces. From the perspective of festival spaces, interviews with villagers reveal skepticism or indifference among some locals toward the event. From the perspective of external spaces, the involvement of various stakeholders—such as artists, researchers, art organizations, government bodies, and tourists—has introduced both challenges to the traditional rural space and disruptions to villagers' daily lives and festive rituals. These insights underscore the need for ongoing dialogue and adaptive strategies to ensure the festival's sustainability and positive impact on the local community.

4.3 Development and communication of promoting ethnic tourism

From a historical standpoint, modern rural tourism in China began relatively late but has developed rapidly. In October 2006, the Chinese government introduced the Decision of the Central Committee of the Communist Party of China on Several Major Issues in Building a Harmonious Socialist Society (the CPC Central Committee, 2006), which emphasized advancing rural community development. This initiative aimed to establish well-managed, service-oriented, and harmonious rural communities. In December 2009, the State Council issued the Opinions on Accelerating the Development of Tourism (Guofa [2009] No. 41), which proposed the "Two Industries" concept: fostering tourism as both a strategic pillar of the national economy and a modern service industry that meets public satisfaction. Further support came in August 2014 with the Opinions on Promoting the Reform and Development of Tourism (Guofa [2014] No. 31), which emphasized a unified approach to the speed, structure, quality, and efficiency of rural tourism development.

China boasts abundant rural natural and cultural resources, providing a solid foundation for the rapid expansion of rural tourism. Although this sector started late, its development has been marked by broad and swift exploratory practices. The rise of tourism forms like land art festivals reflects an iterative process of exploring and refining various models. However, these models require ongoing innovation to navigate the benefits and challenges posed by global modernity effectively.

4.3.1 Development strategies of village tourism

After undergoing various stages of rural tourism development and exploration, China's rural tourism can be categorized into three primary models (Guo, 2015):

1) Government-led, enterprise-developed, community-participated model:

In this model, indigenous residents are allowed to remain in the village. However, over half of the tourism resources, such as handicraft shops, art studios, modern dining establishments, and homestays, are operated by external professionals, leading to limited local control over economic activities.

2) Government-led, enterprise-developed, and resident-relocation model:

Here, indigenous residents are relocated from the core tourism development zones and live in peripheral areas outside the tourist hotspots. This ensures streamlined tourism

operations but marginalizes the local population from the central tourism economy and diminishes their connection to cultural heritage.

3) Government-led with complete resident relocation model: In this approach, all indigenous residents are relocated, and the village is transformed into a professional tourist site. While this creates a highly curated experience for visitors, it severs the cultural and social ties between the village and its original inhabitants, risking the loss of authenticity and over-commercialization.

These models illustrate how tourism development has fundamentally transformed rural spaces, shifting them from “closed spaces” to “fluid spaces” and eventually to “social spaces.” Such transformations have sparked debates over the spatial value of rural areas, exposing conflicts between traditional and modern lifestyles, cultural and economic priorities, and socioeconomic development versus heritage preservation.

In some cases, these shifts have led to a trend of "de-communalization," splitting communities into "internal" and "external" factions. Rural spaces have become complex, hybrid arenas where tourism phenomena intersect with local identity and tradition. Therefore, it is essential to explore innovative concepts for the spatial production of rural tourism in Southeast Guizhou. New approaches and fresh perspectives are crucial for reevaluating and optimizing the transformation of rural spaces, striking a balance between tourism development and cultural preservation.

The southeast Guizhou region boasts a highly developed and renowned ethnic tourism destination: Xijiang Miao Village. Its unique and expansive layout as a “Thousand-Household Miao Village” has made it one of Guizhou’s most famous tourist attractions. Over time, a mature and comprehensive tourism model has been developed, positioning it as a hotspot for ethnic tourism. However, this success has also sparked debates around the balance between preserving Miao culture and optimizing the village for tourism.



Figure 67 Aerial view of Xijiang Thousand-Household Miao Village (left); the rebuilt Xijiang Drum Tower (right)
Source: Xijiang Tourism Group (2024)

Due to early development, Xijiang Miao Village is now highly commercialized. On the positive side, this means convenient transportation and well-established infrastructure, including accommodations, dining, and other essential services, which enhance the visitor experience. However, the downside of this commercialization is evident: over 70% of the businesses operating in accommodations, restaurants, souvenir sales, and ethnic costume photography are managed by external professionals under the unified management of the Xijiang Tourism Group. Moreover, traditional Miao festivals and performances now follow a fixed weekly schedule, rather than aligning with the Miao lunar calendar.

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Figure 68 McDonald's in Xijiang (left); large-scale and fixed Miao song and dance performances (right)
Source: Ziyi Ye (2022)



Figure 69 The commercial main street of Xijiang is a newly built road with bright lights and many bars along the river
Source: Ziyi Ye (2022)

The rise of the “check-in economy” (a trend where tourists post photos or short videos of their travel experiences on social media, driving tourism-related economic activities) has further transformed the village into a mass-production ethnic costume photography hotspot. Searching for “Xijiang Thousand-Household Miao Village” on Chinese travel social media reveals a polarized response: some visitors

enjoy the convenience and accessibility of the commercialized ethnic village experience, while others seeking a deeper immersion into Miao cultural spaces find it overly commercialized and monotonous.



Figure 70 The most similar artistic photos of ethnic costumes on social media
Source: Red Note, Chinese social media (2024)

For other villages in the southeast Guizhou region, such as Dali Dong Village and Jiayi Miao Village, Xijiang's tourism model offers valuable lessons. By carefully balancing cultural preservation with tourism development, they can avoid the pitfalls of over-commercialization while still benefiting from tourism's economic potential.

4.3.1.1 Improvement of external space facilities

From the previous introduction "China's rural tourism three primary models" (Guo, 2015) can be seen that the development of rural tourism in China has profoundly altered traditional village spaces. Driven by rapid commercialization and the dominance of external stakeholders, many villages, like Xijiang Miao Village, have shifted from community-centered living to tourism-centered economies. This transition has resulted in "de-communalization," where indigenous residents are marginalized, and their cultural and spatial agency is diminished. How to balance tourism and rural space? By drawing on the theories of "experience economy" and "tourist gaze," the southeast Guizhou explores the necessity of returning to a community-based tourism model by plan the land art festival, fostering shared communities, and creating diverse pathways for rural tourism landscapes.

First, there has been a shift from the **experience economy** to the **community economy**. “While the traditional experience economy emphasizes service experiences at the consumption stage, the community economy extends experiential elements throughout the entire value chain, including production, marketing, and consumption.” (Jin, & Ni, 2016) This shift aligns with modern consumer preferences, naturally drawing more people into communities to experience alternative lifestyles. It has given rise to a new kind of tourism landscape centered around "experiencing the lives of others," where tourists seek meaningful, immersive interactions rather than superficial engagements. Unlike conventional, systematically designed tourist attractions, visitors now have different expectations for this community-driven experience economy. Young people visit Dali Dong Village to escape the stress of their office-bound urban lives and immerse themselves in an idyllic rural setting. In other words, they seek not the bustling, neon-lit excitement of city life but a return to tranquility and simplicity (Figure 71). The shift from "tourist gaze" to "community integration" marks a critical evolution, as visitors no longer merely observe rural life but actively participate in it. This demand reflects an emerging counter-narrative to urbanization, where authenticity and cultural preservation are valued over commercialization. They yearn to experience the traditional community spaces untouched by heavy commercialization, rather than overcrowded and noisy tourist sites shaped by capital intervention.

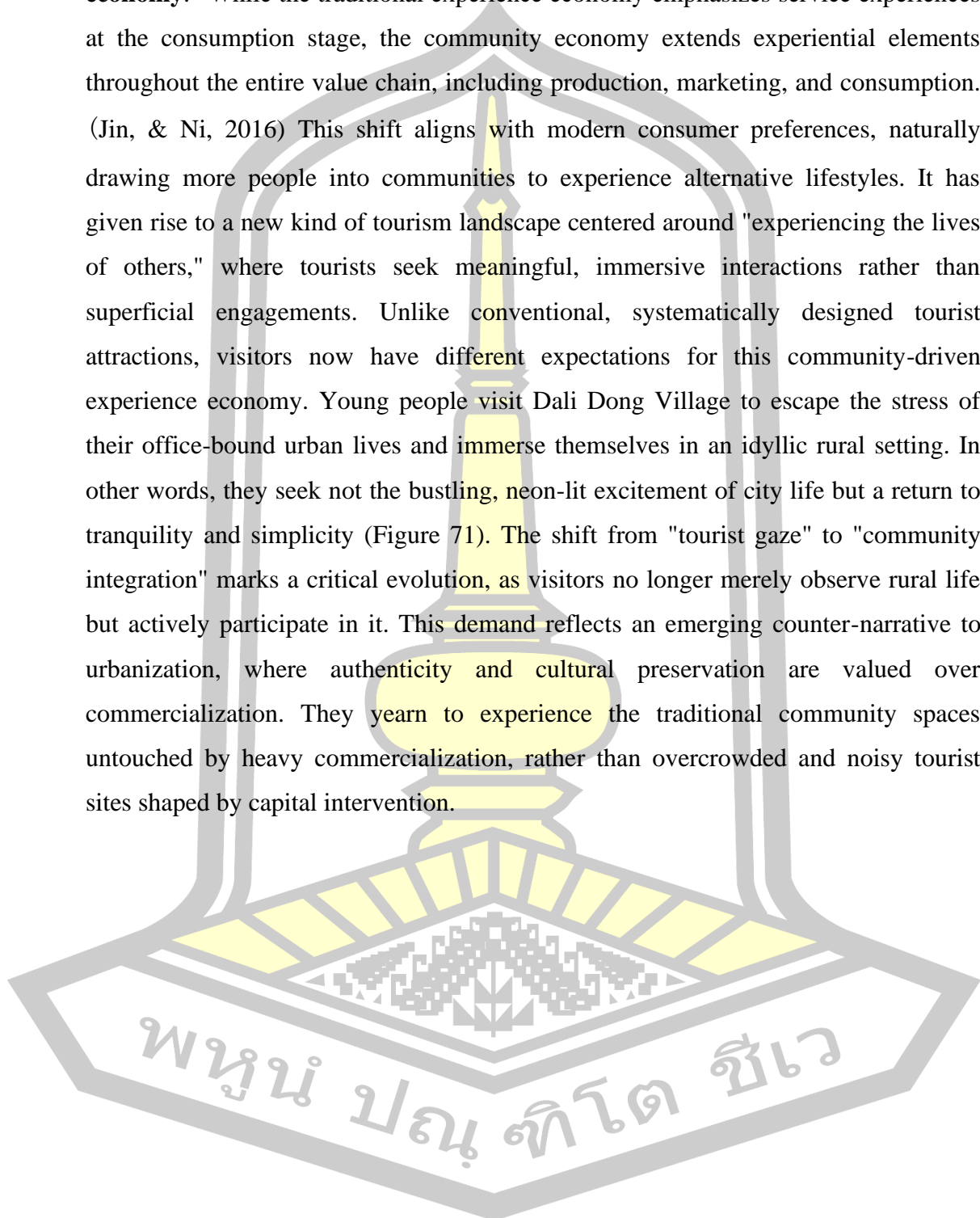




Figure 71 Young tourists in Dali Dong Village to enjoy the simple rural life
Source: Ziyi Ye (2024)

Within this context, the Land Art Festival acts as a bridge for interaction between indigenous residents and outsiders, facilitating the gradual flow of space. It avoids bringing excessive commercialization into the rural environment, preserving the villagers' cultural and spatial identity while maintaining meaningful exchanges. For example, by integrating artistic expressions into local landscapes, the festival transforms the rural setting into a dynamic space where traditional and contemporary elements coexist. This approach also curbs the risk of **de-communalization**, as it ensures that the villagers remain central to the tourism model rather than becoming marginalized by external stakeholders.

For middle-aged tourists, often traveling with their families, the motivation is to provide their young children with hands-on experiences of rural life. This demographic values direct engagement, as young children struggle to absorb lengthy explanations. A day spent in a local artisan's workshop, participating in hands-on activities away from the crowds, becomes an ideal way for families to experience the rural community (Figure 72). This model fosters a deeper connection with the community while ensuring that the essence of traditional village life remains intact. Additionally, these hands-on experiences serve as cultural education, bridging

generational gaps and instilling in younger generations a deeper appreciation for rural traditions.



Figure 72 Children catch fish in the rice fields
Source: Red Note (2024)

From a broader perspective, transitioning from an experience economy to a community economy helps counteract the homogenization of rural tourism landscapes. It promotes diverse, place-based tourism models that prioritize cultural sustainability over short-term economic gains. By fostering shared ownership and encouraging the active participation of local residents in tourism planning and management, this model can address the tensions between development and preservation. It paves the way for shared communities, where both locals and visitors mutually benefit from a more inclusive and equitable tourism landscape.

These community economies all take place in the external space of the exhibition. For those tourists who choose the Land Art Festival in southeast Guizhou as their destination, they are not drawn to heavily commercialized tourist sites but prefer authentic, community-based encounters that connect them to the region's natural and cultural heritage. To meet these expectations, the government, stakeholders (including festival organizers), and villagers must work together to create a sustainable and inclusive tourism model that preserves local traditions while

offering unique, tailored experiences. Avoid copying other popular tourist attractions, which may lead to the homogenization and commercialization of villages. In this text, the author analyzes through 3 main groups: **local government, stakeholders and villagers.**

The **local government** plays a crucial role in setting the foundation for sustainable rural tourism. By improving the main roads connecting county towns to Dali Dong Village and Jiayi Miao Village, increasing public transportation along mountain routes, and regulating the pricing of homestays and dining options, rural areas can become more accessible and appealing to urban tourists. However, drawing from the experiences of popular tourist destinations like Xijiang Miao Village, it is crucial for government involvement to remain measured. For instance, road renovations should ideally stop at the village gates, avoiding excessive modernization and refurbishment within the villages themselves. This approach helps preserve the traditional character and authentic charm of the village spaces. Additionally, the government should prioritize the preservation of local culture through initiatives that document and promote traditional crafts, festivals, and folklore. For example, cultural centers showcasing Miao and Dong heritage can serve as educational hubs, while school programs can instill pride in younger generations. At the same time, projects developed by external stakeholders should be closely monitored and regulated by local government, in order to avoid the indiscriminate replication of commercialized ventures seen in other trending villages. Instead, fostering deeper collaborations with emerging artists and media professionals is key. These collaborators can be invited to create innovative tourism projects tailored to the unique cultural and spatial characteristics of each village, ensuring that development aligns with and enhances the local identity.

Tourism stakeholders, including businesses and cultural organizations, are essential in developing products that cater to modern travelers. Family-friendly activities, such as farming workshops and craft-making sessions, can provide middle-aged tourists with opportunities to engage their children in hands-on learning. For younger tourists, experiential offerings like photography tours, hiking expeditions, and art festivals that merge modern aesthetics with local traditions create a deeper connection to the rural environment. During the Southeast Guizhou Land Art Festival,

the curatorial team from ArtPower has developed experiential art and cultural projects that intertwine seamlessly with village life. For instance, they introduced 3-4 day summer art and culture courses tailored for families of different age groups (the course schedule seen in Figure 73). Using festival artworks and participating artists as the central thread, the curriculum explores themes such as multiculturalism, nature, design, sound, new media, intangible cultural heritage, and public welfare. The courses—organized under four main categories: *Master for Family*, *Art Walking*, *Workshop*, and *Life Lab*—invite families to join artists in exploring the village's rich ethnic culture and well-preserved traditional spaces (Figure 74).

Day 1 (Guiyang → Congjiang)

- |— Afternoon: Airport Pickup (Guiyang)
- └— Evening:
 - |— Dinner (Qianzhou Banquet, Guxiang Academy)
 - |— Starry Night Book House
 - |— Movie Screening ("Blue Rain")
 - |— Folk Song Circle
 - └— Performance (Congjiang Art Troupe)

Day 2 (Congjiang)

- |— Morning:
 - |— Breakfast (Local Delicacies, Miao Headwear Market)
 - |— Land Art Book Guide
 - └— Lunch (Riverside, Dali Rice Banquet)
- |— Afternoon:
 - |— TOUCHING Dance Workshop
 - |— Dong Community Dialogue
 - └— Drum Tower & Folk Tradition Exploration
- └— Evening:
 - |— Bonfire Gathering
 - |— Singing & Dancing Night
 - └— Late-Night Snacks (Dong Folk Songs & Storytelling)

Day 3 (Congjiang)

- ├ Morning:
 - | ─ Breakfast (Market Tour)
 - | ─ Indigo Dye Art Workshop
 - | ─ Lunch (Mountain Wild Food)
- ├ Afternoon:
 - | ─ Check-in (Yue Liang Mountain House)
 - | ─ Land Art Tour (Jiache Miao Village)
 - | ─ Bonfire Night (Miao Village)
- └ Evening:
 - | ─ TOUCHING Sound Workshop
 - | ─ Performance (Golden Bamboo Music Group)

Figure 73 Cultural project schedule from ArtPower
Source: ArtPower WeChat official account (2022)



Figure 74 Family cultural tour, led by local craftsmen to explore Dali
Source: ArtPower WeChat official account (2022)

For young tourists, the festival transforms the village into a hub of discovery. One notable example is the "Weave Wave" fabric studio in Dali, a collaboration between young textile enthusiasts and local residents. The studio showcases and sells products made from locally sourced plants, spun and woven by village women under the guidance of the studio's founder. Another workshop, the "DOUSA Textile Cooperative," is managed by local craftswoman Yang Zhengxian. During the

inaugural Land Art Festival, the team from ATLAS Architecture Studio collaborated with Dali's master carpenters, Yang Shenghe and Zhang Mofu, to renovate an old house near the drum tower into the "Dali Community Center" (Figure 75). The first floor serves as a storage space and dyeing workshop; the second floor is a workspace for weavers, now offering workshops for tourists to try weaving and purchase handmade textiles; the third floor functions as an exhibition space and a library for local children. Today, an increasing number of visitors to Dali Dong Village participate in DOUSA's indigo-dyeing workshops, creating their own handcrafted items (Figure 76). Young tourists also engage in photography, video content creation, hiking, and other slow-living experiences. These initiatives demonstrate a deep partnership between stakeholders and the local community, preserving the authenticity of the villages while ensuring active participation from the villagers in tourism operations. This collaborative model not only enriches the visitor experience and promotes equitable economic benefits but also safeguards the unique cultural essence of the village, avoiding drastic commercialization typical of mass-market attractions.



Figure 75 Dali Community Center, now is DOUSA Textile Cooperative studio
Source: Sohu News (2023)



Figure 76 Tourists in DOUSA's indigo-dyeing workshop
Source: Red Note (2024)

The **villagers** themselves are at the heart of this tourism model. Their active participation can bring rural life to the forefront, offering tourists a chance to immerse themselves in traditional practices. Through an interview with Yang Zhengxian, who is Dousa Weaving Craftswoman, the villagers of Dali Dong Village have brought their traditional skills to weaving and indigo-dyeing workshops, offering not only immersive hands-on experiences for tourists but also unique, culturally infused creative products exclusive to the village. Unlike the mass-produced, generic souvenirs found elsewhere, these handcrafted items gained diversity and practicality through collaborations with artists during the Land Art Festival. For instance, traditional Strap Weaving, once merely decorative elements of Dong women's clothing, have been reimagined into functional and unique items such as custom bookmarks, camera straps, and other accessories (Figure 77). Similarly, indigo-dyed fabrics, traditionally used for clothing, are now repurposed as elegant packaging for teapots and tea leaves (Figure 79). At the DOUSA Textile Cooperative, visitors can find newly designed fabric-based products co-created by artists and local villagers, including cushions, tote bags, and phone pouches (Figure 80). Meanwhile, the *Weave Wave* workshop has expanded its reach by opening an online store on Taobao, offering clothing, home décor, and lifestyle items (Figure 81). This innovation helps

bring the villagers' artisanal products beyond the boundaries of the village while maintaining their cultural essence. These efforts allow tourists to feel a strong connection to the village's unique culture, increasing their desire to purchase these one-of-a-kind items. (Yang Zhengxian, 2024: Interview)



Figure 77 the bookmarks by DOUSA Textile Cooperative × The Well House (ATLAS Architecture Studio)
Source: Ziyi Ye (2024)



Figure 78 camera straps by Weave Wave workshop
Source: Weave Wave Taobao



Figure 79 Indigo-dyed fabric elegant packaging for teapots and tea leaves
Source: Weave Wave Taobao (2024)



Figure 80 Newly designed fabric-based products including cushions, tote bags, and phone pouches at the DOUSA Textile Cooperative
Source: Ziyi Ye (2024)

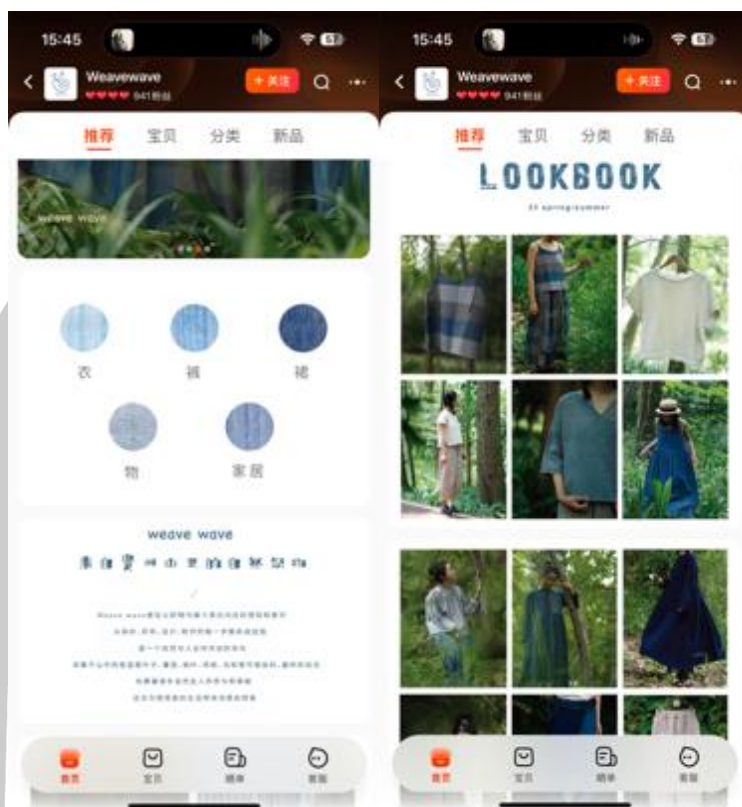


Figure 81 the Weave Wave workshop's online store on Taobao, offering clothing, home décor, and lifestyle items

Source: Taobao (2024)

Beyond crafts, villagers are also deeply involved in providing food and lodging. Unlike some over-commercialized tourist destinations, Dali Dong Village has no restaurants run by external stakeholders. Instead, local families operate small, home-style eateries, often located on the first floor of their homes (Figure 82). During village-wide celebrations such as weddings, funerals or other communal events, tourists might find all eateries closed, as villagers join together for communal banquets (Figure 83). In such cases, homestay owners often invite their guests to join the festivities, offering a rare and immersive cultural experience. However, for visitors seeking solitude rather than social interactions, this can pose a challenge. To address this, the government and stakeholders could consider opening one or two small restaurants serving traditional Dong cuisine while maintaining a local, authentic feel.



Figure 82 Local families operate small, home-style eateries with traditional Dong cuisine

Source: Ziyi Ye (2024)



Figure 83 The whole village gathered in the village square for a feast. All shops in the village were closed at this time

Source: Red Note (2024)

Another notable initiative is the village's first and only café, *Li Coffee*, run by local youth. This cozy spot offers a blend of modernity and tradition, serving specialty drinks like "rice milk coffee," which has become a hit among young tourists seeking a place to relax after exploring the village (Figure 84). On the lodging front, villagers

have modernized their homes by adding amenities like water heaters, air conditioning, and flush toilets. However, since the village's narrow roads cannot accommodate cars, villagers now carry luggage for tourists, a modern adaptation of their traditional roles in transporting agricultural produce (Figure 85). Additionally, all tourist vehicles are required to park outside the first village gate, preserving the ecological integrity of the village. A limited number of young villagers operate shuttle vehicles to ferry visitors from the parking lot to the village. Through the collective efforts of various groups, Dali Dong Village, propelled by the Land Art Festival, has fostered deep community engagement in tourism development. This collaborative approach not only enhances the village's economic prospects but also ensures the preservation of its cultural and ecological heritage, making Dali a model for sustainable and community-centric tourism.



Figure 84 Li Coffee and its local flavor signature: rice milk coffee
Source: Ziyi Ye (2024)



Figure 85 Villagers carry luggage for tourists which is a modern adaptation of their traditional roles in transporting agricultural produce
Source: Ziyi Ye (2024)

In conclusion, the development of Dali Dong Village's external spaces tourism model exemplifies how rural communities can effectively merge tradition with modernity to create a sustainable and enriching tourism experience. By leveraging the cultural and artistic heritage of the village, coupled with immersive and authentic experiences, Dali has established itself as a destination that appeals to both young and middle-aged tourists. The careful balance between preserving the village's original ecological and cultural landscape and introducing modern conveniences ensures that the tourism experience remains genuine and unspoiled.

The partnership between villagers, artists, stakeholders and local government has not only diversified the range of cultural and creative products but also empowered the local community to play an active role in the economic and social transformation brought about by tourism. From crafting innovative handicrafts and developing experiential workshops to creating locally sourced dining options and cozy homestays, every element of Dali's tourism strategy is rooted in the community's identity and values. This inclusive and participatory approach has strengthened the bond between visitors and the local culture, offering a model of tourism development that prioritizes authenticity over mass commercialization. Ultimately, the success of Dali Dong Village highlights the importance of thoughtful planning, community

involvement, and cultural sensitivity in rural tourism. It serves as a valuable blueprint for other villages seeking to balance the economic benefits of tourism with the preservation of their unique heritage and way of life, ensuring long-term sustainability and mutual enrichment for both locals and visitors.

4.3.1.2 Innovation in exhibition space

Exhibition spaces in rural tourism play a pivotal role in connecting visitors to the cultural, historical, and ecological essence of a region. In the context of events like the Southeast Guizhou Land Art Festival, reimagining these spaces is not merely a logistical exercise but a cultural endeavor. Innovative approaches can transform the traditional into the extraordinary, creating immersive experiences that highlight the unique heritage of the region while addressing the growing demand for meaningful, sustainable tourism.

The works of the current Land Art Festival are as described in 4.2.3 of this article. In terms of long-term attraction to tourists, the main one is the adaptive reuse and innovation of traditional village structures. The ancestral halls, granaries or stilted wooden houses that have long been an integral part of rural life have been transformed by artists into fascinating exhibition spaces. For example, drum towers can display intricate Dong embroidery or handmade musical instruments, maintaining the cultural relevance of the building while inviting visitors to participate in its narrative. These adaptive spaces allow visitors to directly participate in the history of the community and cultivate a sense of connection and continuity. Secondly, outdoor interactive installations also provide a transformative approach to rural exhibition spaces. The natural environment - fields, terraces, riverside and forest trails - becomes an integral part of the experience. Imagine walking through a bamboo forest decorated with dynamic sculptures swaying in the wind, or exploring terraces where indigo-dyed textiles flutter between ancient trees. Such installations create a dialogue between art and landscape, emphasizing the harmony between human creativity and the natural world. These outdoor environments invite visitors to interact with the environment in ways that static indoor exhibitions cannot.

Undoubtedly, these approaches are closely connected to the local nature of the countryside. However, the current exhibition space has lost its appeal after the art festival. How to enrich the exhibition space, make the exhibition space and the

external space complement each other, and form an art village with great appeal and characteristics? We can also learn from and innovate new art forms.

The first innovation is to establish **Pop-up and modular exhibition spaces**. The Southeast Guizhou, known for its dynamic blend of art, culture, and rural landscapes, provides fertile ground for the implementation of pop-up and modular exhibition spaces. These temporary, adaptable structures align with the festival's goals of sustainability, cultural preservation, and community engagement while enhancing the visitor experience. One of the key advantages of pop-up and modular exhibition spaces is their flexibility. In the context of Southeast Guizhou, these structures can be strategically positioned within various village environments, from terraced fields to riversides, creating a network of diverse exhibition sites. For example, a modular pavilion might be set up in a rice terrace, offering panoramic views of the landscape while housing an art installation inspired by the agrarian lifestyle. Such placements allow visitors to experience the artworks in harmony with the surrounding natural and cultural environment.

Moreover, modular designs offer scalability and adaptability. During the festival, these spaces can host a wide range of activities, from intimate artist talks to large-scale workshops. A single structure can be reconfigured to serve multiple purposes, such as an art gallery by day and a performance stage by night. This versatility is especially beneficial in the remote, space-constrained villages of Southeast Guizhou, where maximizing the utility of limited areas is crucial. For example, a modular structure in Dali Dong Village could house interactive workshops on traditional Dong weaving techniques during the day and transform into a venue for storytelling sessions in the evening, catering to both young and middle-aged tourists.

The second innovation is **Multi-sensory experience artworks**. Refer to the "Five Senses" curatorial approach of the Echigo-Tsumari Art Triennale in Japan, integrating multi-sensory experience areas provides a transformative way to deepen visitors' connections with local culture and environment. By engaging sight, sound, touch, and scent, these zones create immersive environments that highlight the region's unique traditions. At present, artists create soundscapes featuring Dong choruses or natural sounds could enhance the sensory richness of installations, while tactile workshops allow tourists to feel the textures of indigo-dyed fabrics or bamboo

carvings. Similarly, in the future more art forms can be expanded to connect with the senses. For instance, the earthy scent of plant-based dyes or the aroma of freshly brewed rice wine could evoke vivid, emotional ties to village life, creating an experience that resonates beyond the visual. These zones not only enrich visitor engagement but also foster a more profound appreciation for rural culture. For example, pairing interactive installations with sensory elements like the scent of steaming rice or the feel of clay pots bridges the gap between observer and artisan. Such experiences encourage slow, reflective exploration, making the festival more memorable and meaningful. By blending art, tradition, and environment in a multisensory way, the festival can draw younger, experience-driven tourists while preserving the authenticity and spirit of the local villages.

Moreover, add some technique to the rural exhibition space, like digital and augmented reality (AR). It offers an innovative way to bridge past and present, enriching the cultural narrative of the region. AR can vividly animate intangible heritage, such as the intricate process of crafting Dong costumes or the symbolic rituals associated with the drum tower. By overlaying historical re-enactments of village life onto the current landscape, visitors can experience a layered understanding of the evolution of the local culture, transforming static spaces into dynamic, storytelling environments. Virtual tours and digital projections further enhance accessibility, allowing broader audiences to explore and connect with the region's heritage. This fusion of technology and tradition not only attracts tech-savvy tourists but also revitalizes cultural transmission among younger generations. AR experiences can deepen visitors' appreciation by offering interactive and immersive storytelling that engages the senses and emotions. For instance, a visitor could watch a virtual Dong weaver at work while holding a physical piece of fabric, bridging the gap between past craftsmanship and present experience. Such innovations preserve the authenticity of rural culture while providing a modern lens through which to view its significance, ensuring its continued relevance in a globalized world.



Figure 86 Multimedia in the museum. Through AR, the audience can experience the elements of the painting firsthand and interact with the picture, making the audience a part of the artistic creation

Source: Lighter Studio (2024)



Figure 87 The AR exhibition hall is placed in the natural landscape. Through the floor-to-ceiling glass, you can enjoy the real beauty, and the exhibition hall also displays real objects and AR landscapes

Source: Red Note (2024)

The third innovation is **Community-Driven Curation**. Involving local villagers in the design and curation of exhibition spaces ensures that the content reflects their cultural narrative. To actively engage local villagers in the creative process by organizing workshops and collaborative planning sessions. These gatherings can serve as platforms for villagers to share their stories, suggest themes, and contribute artifacts such as heirlooms, handmade crafts, or the history/story from families. For instance, elders might narrate the origins of Dong weaving techniques, while younger artisans demonstrate their modern adaptations. And artists could curate

an exhibition or open air screenings (Figure 88). These personal contributions ensure that the exhibitions reflect an authentic and dynamic cultural narrative, emphasizing the lived experiences of the community rather than an outsider's interpretation. Additionally, live demonstrations and interactive displays can further enhance the authenticity of these spaces. Rotating exhibitions, curated by different families or community groups, would allow diverse voices to be heard, creating a multifaceted narrative of village life. This model fosters a sense of ownership among villagers, strengthens cultural pride, and provides visitors with a deeply personal and engaging experience, bridging the gap between observer and participant.



Figure 88 Rural Art Dialogue Microfilm from Yubulu Village, Guizhou Province
Source: The Fifth Studio of the Sculpture Department of the Central Academy of Fine Arts (2016)

The fourth innovation is **Mobile and traveling exhibitions**, which serve as a way to introduce more people to the Southeast Guizhou Land Art Festival and draw them in. By selecting representative and portable artworks, along with video materials from previous festivals, these exhibitions could utilize modular, movable structures equipped with display panels, interactive screens, and small performance areas.

Showcasing traditional crafts such as Dong weaving, indigo dyeing, and wood carving, as well as multimedia narratives of rural life, these exhibitions have the potential to captivate urban audiences. Additionally, live demonstrations by villagers add authenticity, fostering dynamic interaction between performers and spectators. To further engage visitors, the exhibitions could integrate hands-on workshops and pop-up craft markets, allowing participants to learn traditional techniques and purchase locally made products. Partnering with urban cultural institutions, such as museums and art galleries, would amplify visibility and attract a diverse audience. These traveling exhibitions would not only act as cultural ambassadors but also encourage city dwellers to visit the villages, promoting tourism and fostering a sustainable cultural exchange between rural and urban communities.

In conclusion, the Southeast Guizhou Land Art Festival has undoubtedly created fertile ground for reimagining rural exhibition spaces and deeply integrating tradition with innovation. By skillfully combining the adaptive reuse of traditional village structures, outdoor interactive installations, and cutting-edge AR technology, the festival has constructed an immersive and dynamic platform that allows visitors to experience the region's unique cultural and ecological charm. Not only does the festival greatly enhance the depth of visitor experiences, but it also ensures the preservation and revitalization of local heritage, fostering a deeper appreciation for the region's traditional allure and natural beauty.

Furthermore, through innovative initiatives such as the design of pop-up and modular exhibition spaces, the presentation of multi-sensory artworks, and the flexible application of mobile exhibitions, the festival has expanded its reach and influence. These creative approaches successfully transform static displays into vibrant experiences, bridging the gap between rural and urban communities while preserving the authenticity of village life. By leveraging community-driven curation and collaborative models, the festival empowers local villagers to shape their cultural narratives, infusing tourism with profound meaning and sustainability. Together, these efforts establish the Southeast Guizhou Land Art Festival as a benchmark for rural cultural innovation, building a lasting bridge between art, environment, and community.

4.3.1.3 Tourism Demands from a Global and Local Perspective

Undoubtedly, the development of rural tourism through the Land Art Festival has propelled traditional village spaces, either actively or passively, into the global spotlight. This process highlights the tension between the homogenizing trends of globalization and the deeply rooted traditions of the region. Therefore, within the framework of "global modernity," tourism spaces must balance the tension between the "differentiation" and "integration" of village communities while proposing effective solutions. Guo Wen (2015) defines globalization as a globalized form of modernity, characterized by the dual forces of assimilation that integrate the world and the "center-periphery" mechanisms that fragment it. In rural tourism development, the inevitable interplay of globalization and localization results in a process of "disembedding" (detachment from tradition) and "reembedding" (new connections), leading to issues such as flux, conflict, segregation, power imbalances, centralization, and marginalization. Thus, tourism development in traditional villages cannot avoid the challenges of globalization, necessitating innovative perspectives to address the conflicting demands of globalization and localization.

The villages selected for the Land Art Festival are relatively late entrants to "global modernity." As previously analyzed, stakeholders such as local governments, artists, and related organizations have drawn lessons from the over-commercialization of other rural destinations. From the outset, the festival encouraged community-driven curation to preserve the authenticity of the villages. Both the exhibition spaces and the everyday village environments have undergone only minimal, respectful modifications to retain their cultural and architectural essence. Whether through the adaptive reuse of traditional structures or art installations emphasizing local culture and site-specific creation, these measures have so far prevented the homogenization of the villages within the global tourism landscape. Simultaneously, the festival has enabled the spatial flow of the villages, blending international artistic forms, advanced technologies, and global marketing strategies. For instance, contemporary artists reinterpret local landscapes and traditions, offering a fresh, modern perspective on rural life. This integration attracts art enthusiasts, young urbanites, and city families without overwhelming the villages with mass tourism. These efforts have successfully developed the villages' tourism industry while safeguarding them from excessive homogenization.

However, as time progresses, the sustainability of this balanced development model, rooted in community participation, may be challenged if the festival expands with more renowned artists, richer artworks, and greater visibility through new media. An influx of visitors could lead to increased commercial interest and further globalization, potentially resulting in several issues. For instance, the commercialization of local traditions and customs may lead to the mass production of cultural products, sacrificing their authenticity. Standardized tourism infrastructure may replace the region's distinctive yet aging architecture. Excessive tourism could drive locals away from traditional farming and handicrafts, fostering an overreliance on tourism as a primary income source and leaving communities vulnerable to external shocks. Overdevelopment could degrade the environment, eroding the village's original charm and diminishing the attractions that once drew visitors, ultimately transforming these rural areas into artificial urbanized towns. These are the challenges that future arts festival community-driven model will face.

Nevertheless, while the Land Art Festival in Southeast Guizhou has successfully positioned rural tourism within a global framework, it faces ongoing challenges in maintaining the delicate balance between preserving cultural authenticity and embracing globalization. The festival has effectively revitalized village spaces and traditions, offering a sustainable model of development rooted in community involvement. However, as global visibility increases and external pressures intensify, stakeholders must remain vigilant to prevent over-commercialization and environmental degradation. Sustainable strategies—such as limiting visitor numbers, prioritizing locally crafted products, and fostering cultural education—are essential to protect the region's unique identity. By navigating these challenges thoughtfully, the festival can continue to bridge the local and global, ensuring that rural tourism evolves in a way that benefits both the community and its visitors.

4.3.2 Media Marketing Strategy

Communication and media are essential pillars of rural tourism, acting as bridges between the unique cultural, historical, and natural assets of rural areas and the broader world. In the context of rural tourism, communication serves as a means

of connecting local communities with visitors, facilitating the exchange of knowledge, values, and experiences. Media, on the other hand, amplifies the stories of these communities, crafting narratives that resonate with audiences far beyond the physical boundaries of the rural landscape. Together, they play a pivotal role in promoting rural destinations, preserving cultural heritage, and ensuring sustainable development.

4.3.2.1 Role of Communication in Rural Tourism

One of the core functions of communication in rural tourism is to create meaningful interactions between tourists and local communities. Interpersonal communication during guided tours, cultural workshops, or festivals allows visitors to immerse themselves in the traditions and way of life of rural inhabitants. This human connection not only enriches the visitor experience but also fosters a sense of pride among local residents, who become ambassadors of their culture. Additionally, communication serves as a tool for managing tourist behavior, ensuring that visitors respect local customs and contribute to the sustainability of the destination.

Media, in its various forms, complements these efforts by expanding the reach and impact of rural tourism. Traditional media, such as travel documentaries, brochures, and magazine features, provides an introduction to the charm of rural life, while digital media platforms like social media, websites, and virtual tours offer dynamic and interactive ways to explore these destinations. For example, a short film showcasing a village festival or an Instagram story highlighting a local craft workshop can inspire urban audiences to visit and experience rural culture firsthand. Moreover, media plays a key role in shaping perceptions, using authentic narratives to counter stereotypes and present rural areas as vibrant, evolving spaces rather than static, outdated communities. Beyond promotion, communication and media also serve as instruments of empowerment and education for rural communities. By training locals to use digital tools for storytelling or providing platforms for them to share their traditions, media initiatives ensure that rural residents have a voice in how their culture and environment are represented. This participatory approach not only enhances the authenticity of tourism offerings but also strengthens the community's capacity to engage with global audiences. In doing so, communication and media in rural tourism become transformative forces, weaving local narratives into the global tapestry while preserving the unique identity of each destination.

In recent years, with the deepening of Chinese rural network infrastructure development and the widespread adoption of mobile internet, rural areas have gained strong technological support for digitalization, networking, and intelligent transformation. By 2023, the number of rural broadband users in China reached 192 million, with 5G networks covering town-level areas and capable administrative villages. The internet penetration rate in rural areas climbed to 66.5%, and the rural internet user base expanded to 326 million. By the end of 2023, the number of short video users in China stood at 1.023 billion, accounting for 96.4% of all internet users (Shu, & Ma, 2019). Digital audiovisual communication methods, such as short videos and live streaming, with their mobility, audiovisual richness, and decentralized nature, have quickly been adopted by rural communities, empowering them with the ability for public expression (Zhang, & Song, 2024). In this section, the author aims to integrate a comprehensive set of media promotion strategies for the Southeast Guizhou Land Art Festival and the Dali Dong Village. These strategies seek to provide valuable insights into the future development of media communication for art festivals and rural tourism, fostering a deeper connection between these cultural events and their audiences while amplifying their impact and appeal.

4.3.2.2 Marketing Strategy in Media

Promoting rural tourism and art festival effectively require a strategic mix of media types, each tailored to address different audience segments and communication goals. The dynamic interplay between traditional and modern media enables comprehensive outreach that resonates locally and globally, while immersive technologies enhance the depth of audience engagement. Below is a brief look at the primary types of media that can be used in promoting rural tourism and art festival:

- 1) **Traditional Media**, mainly includes newspapers, radio broadcasts, and television programs. Formerly, these channels were particularly effective in regions where digital penetration was limited, and remained a cornerstone for reaching local communities and older demographics who may not be as active online. However, in Dali Dong Village, the southeast Guizhou cases, traditional media plays a very weak role.

- 2) **Digital Media**. Digital platforms are indispensable for extending the reach of rural festivals to a global audience. Websites, blogs, and social media profiles act

as virtual gateways, offering comprehensive information about the event. It is worth noting that the penetration rate of digital media is also very high in rural China. In 2023, the total number of rural broadband users in my country will reach 192 million, and 5G networks will basically achieve coverage in township-level and above areas and administrative villages with conditions. The Internet penetration rate in rural areas will reach 66.5%, and the scale of rural netizens will reach 326 million. By the end of 2023, the scale of short video users in my country will reach 1.023 billion, accounting for 96.4% of the total netizens (Zhang, & Song, 2024). In addition, villages are no longer information receivers of online media, but content out putters. Digital audio-visual communication methods such as short videos and live broadcasts can be quickly mastered by rural people due to their mobile, audio-visual, and decentralized characteristics, giving them the ability to express themselves publicly. Therefore, digital media is the main channel and platform for event dissemination today, and is also the main media for the media strategies of this article.

3) Visual Media. Visual storytelling is a powerful tool in capturing the essence of rural unique culture and art festivals. High-quality photography, engaging video content, and even short documentaries can showcase the vibrant traditions, colorful costumes, and lively performances that define such events. Platforms like YouTube and Bilibili (Chinese video-sharing website) provide an excellent stage for sharing teaser trailers or full-length features, while Instagram Stories and TikTok capitalize on the viral potential of brief, visually appealing content.

4) Experiential Media. Advancements in technology have paved the way for experiential media, such as augmented reality (AR), virtual reality (VR), and live streaming, to play a transformative role in promoting rural tourism. AR and VR applications allow potential visitors to explore festival venues, engage with cultural artifacts, or experience traditional dances online. This allows more people to understand and experience rural art festivals and tourism, and generate the urge to go there to experience them. And live streaming events create a sense of immediacy, enabling audiences worldwide to participate virtually, and communicate with artists, village craftsmen or net friends who share the same interests.

Based on the unique characteristics of various media, this article proposes a media communication strategy tailored to tourism and the Land Art Festival in

Southeast Guizhou, using Harold Lasswell's "5W Communication Theory" as a framework. Following the "5W Communication Theory" (Figure 89), the promotional strategy can be systematically broken down into clear components. The author will now provide a detailed analysis of this research path.

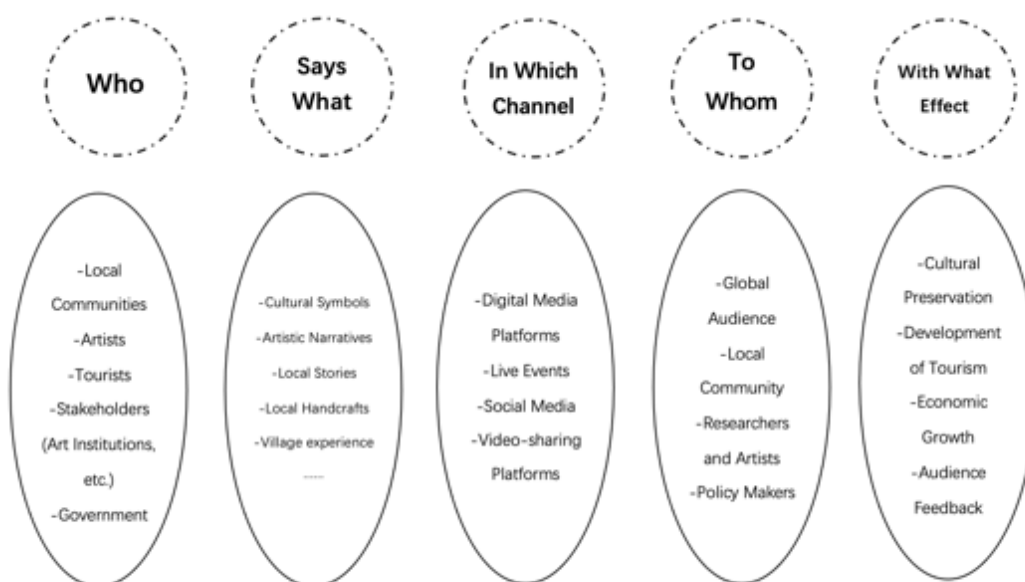


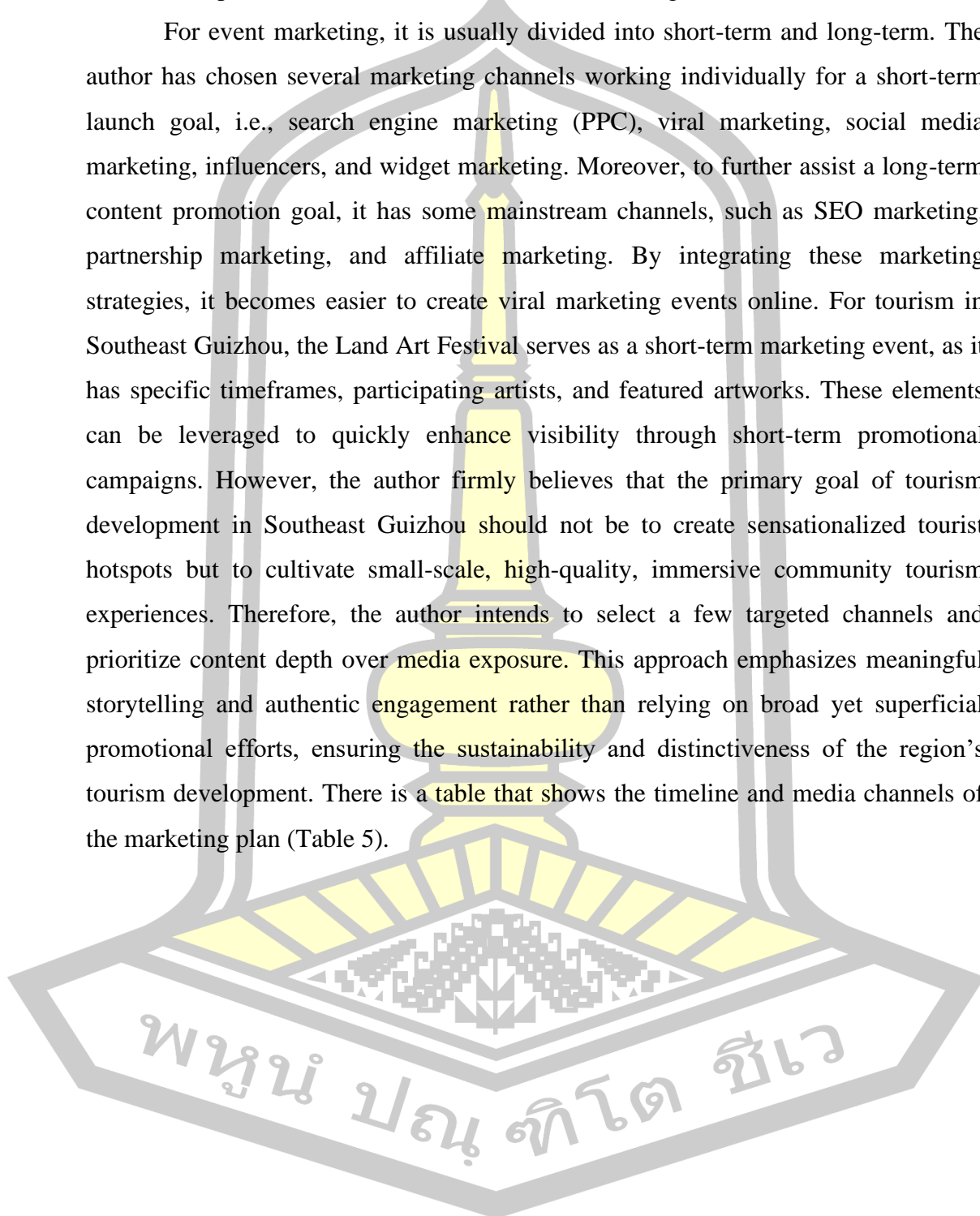
Figure 89 Research Path Based On "5W Communication Theory"

Source: Ziyi Ye (2024)

First and foremost, the selection of media channels is crucial for effective communication. According to the "Who" and "Says What" (Figure 89) components of the 5W Communication Theory, it is essential to choose appropriate marketing channels based on the target audience and the content being disseminated. In section 4.3.1.1, the author analyzes the audience demographics from previous editions of the Land Art Festival and current tourism activities in Dali Dong Village, outlining the primary target groups: university students, young professionals working in large cities, and families with children under 10 years old (implying parents are typically under 45). Given that these target groups are highly engaged with digital media, the author leans towards prioritizing digital marketing channels over traditional ones, such as newspapers, TV advertisements, direct mail, and PR campaigns. Digital marketing managers leverage a variety of digital platforms, which offer unparalleled diversity in content creation and dissemination for both content producers and consumers. These

channels provide opportunities for creative, interactive, and multimedia content that caters to the preferences and behaviors of the modern digital audience.

For event marketing, it is usually divided into short-term and long-term. The author has chosen several marketing channels working individually for a short-term launch goal, i.e., search engine marketing (PPC), viral marketing, social media marketing, influencers, and widget marketing. Moreover, to further assist a long-term content promotion goal, it has some mainstream channels, such as SEO marketing, partnership marketing, and affiliate marketing. By integrating these marketing strategies, it becomes easier to create viral marketing events online. For tourism in Southeast Guizhou, the Land Art Festival serves as a short-term marketing event, as it has specific timeframes, participating artists, and featured artworks. These elements can be leveraged to quickly enhance visibility through short-term promotional campaigns. However, the author firmly believes that the primary goal of tourism development in Southeast Guizhou should not be to create sensationalized tourist hotspots but to cultivate small-scale, high-quality, immersive community tourism experiences. Therefore, the author intends to select a few targeted channels and prioritize content depth over media exposure. This approach emphasizes meaningful storytelling and authentic engagement rather than relying on broad yet superficial promotional efforts, ensuring the sustainability and distinctiveness of the region's tourism development. There is a table that shows the timeline and media channels of the marketing plan (Table 5).



Period	Incubation	Outbreak	Maintenance
Timeline	2 months before the Land Art Festival	During the Land Art Festival	After the festival ends - Before the next festival begins
Marketing Strategy	Short-term Marketing Strategy		Long-term Marketing Strategy
	<ul style="list-style-type: none"> •WeChat Official Accounts: Introduction of festival. •Red Note, Weibo (Official): Photo-based posts, videos. •TikTok, Kuaishou, WeChat Channels: Short videos, as trailers. •HTML 5: Art Festival Animation 	<ul style="list-style-type: none"> •WeChat Official Accounts: Detailed introduction of artists and artworks •Red Note, Weibo (Influencers): Recommended exhibition guide . •TikTok, Kuaishou, WeChat Channels (Influencers): Short videos, about festival highlights. •HTML 5: AR tour of artworks 	<ul style="list-style-type: none"> •WeChat Official Accounts: Collaborative projects, educational tours •Red Note, Weibo (Official): Villagers Stories, Online store for cultural and creative products •Red Note, Weibo (Influencers): Experience of different projects and programs, rural tourists version video.

Table 5 The timeline and media channels of the marketing plan
Source: Ziyi Ye (2024)

1) Short-term marketing strategies. The short-term marketing objectives are, first and foremost, to attract our **core target audience**—individuals who are already familiar with and interested in the Land Art Festival and the ethnic culture of Southeast Guizhou. The goal is to motivate them to attend the festival and experience both the art and the community culture firsthand. Secondly, the aim is to reach **potential audiences**, which include a broader group of people with a general interest in immersive travel experiences. By strategically disseminating information, the campaign seeks to cultivate their curiosity and aspiration for this unique region and its festival, laying the foundation for future visits and engagement.

Social Media Marketing

To achieve these two objectives, social media is undoubtedly the primary channel of choice. In the current digital landscape, social media platforms are highly specialized, and different types of content should be tailored to the unique features and audiences of each app.

The first category includes platforms like WeChat Official Accounts, Red Note and Weibo, which are frequented by the core target audience. These platforms allow for both text and visual content, and they are ideal for sharing in-depth information. For instance, WeChat Official Accounts should focus on detailed

text-and-image posts, as the core audience typically seeks comprehensive information, such as which artists will participate, what new works will be presented, and other festival specifics. On Red Note and Weibo, the content can vary from photo-based posts to videos, covering topics like local ethnic culture, festival amenities, and artist interviews. These accounts should update daily during the festival's promotional period, delivering fresh content to sustain the festival's visibility and engagement.

The second category includes short-video platforms like TikTok, Kuaishou, and WeChat Channels. These are more suitable for reaching potential audiences. Given the characteristics of short-video platforms—"brief, frequent, and fast" information delivery that doesn't rely on user subscriptions—these channels are the most effective for attracting potential audiences. The content on these platforms should focus on short, dynamic videos highlighting one or two key features of the festival, paired with fast-paced editing. These videos don't need to provide exhaustive details; instead, they aim to grab attention and spark interest. By deploying a substantial volume of content on these short-video platforms, the campaign can maximize its reach and draw a broader audience.

Influencer

In addition to the official channels mentioned above, marketing on social media should also involve collaboration with influential influencers. These influencers can be categorized into **KOLs** (Key Opinion Leaders), which is an influential individual, often an expert or celebrity in a specific field, whose opinions and endorsements can significantly impact their audience's decisions. And **KOCs** (Key Opinion Consumers), which is a regular consumer who shares authentic and relatable reviews or recommendations about products and services, often building trust among their peers due to their genuine user experiences. Both of them serve as opinion leaders on social media platforms. Compared to official accounts, influencers have highly loyal and engaged followers, making their recommendations and experiences more readily accepted by their audience.

For an event like the Southeast Guizhou Land Art Festival, however, it is essential to carefully select influencers who specialize in producing in-depth content in cultural or travel niches. High-quality content is crucial to align with the audience's expectations and imagination of the festival. The preferred platforms for collaboration

should focus on content-oriented apps like Red Note, Weibo, and Bilibili, with short video platforms like TikTok and KuaiShou serving as secondary channels. It is worth noting that each influencer has their unique style of content creation, which is precisely why partnering with a variety of influencers can be effective. By targeting different audience segments—such as young people, families, or cultural researchers—appropriate influencers can be identified to amplify the festival's influence and visibility within specific core audience communities.

Widget Marketing

Widgets are different forms of tools made available on a website or a user's desktop. They either provide some functionality, like a calculator, or they provide real-time information. Young generations are particularly appealed to such creative tools. Searching for increase the fun and network interactivity during the promotional warm-up period, the author have suggested a software solution stack, HTML 5 to promote our content and brand. Case reference as shown in the Figure 90. Viewers can tap the screen and interact in HTML 5.



Figure 90 HTML 5 for Guizhou Village BA event on the 60th anniversary of the establishment of diplomatic relations between China and France

Source: Ziyi Ye (2024)

2) Long-term marketing strategies. After the short-term concentrated marketing efforts for the art festival, the visibility of Dali Dong Village has significantly increased. At this point, the marketing strategy should transition to a

long-term approach focused on the sustainable development of rural tourism. The emphasis of promotion should shift from the land art festival to the rural tourism opportunities that arise in its aftermath. Social media and influencer marketing should remain the primary channels for this phase, but the content should pivot toward experiential tourism projects and unique rural experiences.

Official social media accounts should introduce a variety of collaborative projects, such as architectural initiatives co-created by artists and villagers, microfilms, and guides on how tourists can participate in these activities. Additionally, programs like educational tours for children could be developed, offering 3-5 day holiday rural study trips aligned with seasonal changes and ethnic cultural activities. After these projects are introduced through official channels, relevant **influencers** from different fields should be invited for exclusive trials. They can then produce content such as experience sharing, detailed feedback, documentary-style records of full participation, and showcases of local cuisine and scenery. These videos should be distributed across multiple platforms to sustain the momentum generated by the art festival and seamlessly transition the audience's interest to Dali's rural experiential tourism.

4.3.2.3 Impact of Media on Rural Tourism Development

The impact of media marketing strategies on rural tourism development is profound, as they play a pivotal role in bridging the gap between potential tourists and rural destinations. By effectively leveraging digital platforms, influencer collaborations, and tailored content, media strategies contribute to the economic, cultural, and social transformation of rural areas. Through such media marketing strategies, rural tourism can establish a development model characterized by "**digital media communication + digital consumption + destination experiential tourism.**" On one hand, digital media serves as a crucial tool for tourists to seek travel inspiration, access travel guides, and document their experiences. On the other hand, local governments and stakeholders (such as art organizations and cultural tourism companies) actively leverage new media to drive cultural dissemination, promote tourism, and enhance regional visibility. This approach gradually builds a dynamic interaction network involving digital media platforms, local governments, stakeholders, content creators, and tourists. In this process, the creation of media

content becomes a bridge connecting the modern world, enabling the flow of traditional rural spaces from the digital realm to real-world experiences.

Traditionally isolated and modest in scale, rural destinations face inherent challenges in becoming widely popular or attracting significant tourist inflows like urban cultural hubs or extensively commercialized ethnic attractions, such as Xijiang Miao Village. Their limited capacity and niche appeal make it difficult to generate widespread recognition or viral tourism trends. However, this very limitation presents a unique opportunity for rural villages like Dali Dong Village to develop a new model of cultural and tourism growth. By focusing on community-led initiatives and hosting high-quality events like the Land Art Festival, these villages can foster "small but refined" experiential tourism. This approach, paired with a meticulously crafted digital media strategy, ensures sustainable tourism development rooted in authenticity and community engagement.

In China, rural areas serve as vital grassroots spaces where communication plays an essential role in local governance and development. Grassroots communication acts as a platform for rural expression and participation, building public and social connectivity within rural spaces. Unlike modernization theories or development-centric approaches to communication that focus on unilateral dissemination from urban centers to rural areas, grassroots communication integrates into rural production relations, social networks, and cultural customs. It seeks to empower communities by fostering a participatory cultural identity that centers on local residents.

As rural culture is shared with broader audiences and modern tourism penetrates these areas, grassroots communication reshapes the tourism environment, local communities, and communication media. It transforms traditional rural spaces into cultural experience hubs that satisfy modern consumer demands while preserving rural agency. This approach not only promotes cultural and personal identity among villagers but also actively involves them in the propagation and evolution of rural culture. Through this pathway, villagers and communities are no longer mere "objects of observation" or passive spectators within the mass cultural industry. Instead, they become active creators, presenters, and communicators of rural culture. By leveraging these participatory practices, grassroots communication fosters a dynamic and

self-reliant cultural ecosystem that bridges the rural-urban divide while maintaining the authenticity and vitality of rural life.

However, these strategies also come with inherent risks that can negatively impact local communities if not managed thoughtfully. Recognizing and addressing these risks is essential for sustainable rural tourism development. One significant risk is the potential over-commercialization and loss of authenticity. When rural destinations are marketed aggressively, there is a tendency to simplify or commodify local traditions and culture to appeal to a broader audience. This transformation can erode the unique identity of a place, reducing its cultural depth and authenticity. Similarly, overtourism resulting from successful marketing campaigns can strain local infrastructure, disrupt the community's daily life, and degrade the natural environment. Small villages may face issues such as increased pollution, overuse of resources, and loss of biodiversity, ultimately diminishing the very attributes that make them attractive to tourists. Equally problematic is the exclusion of local voices from decision-making in marketing campaigns. If campaigns prioritize external interests over community needs, there is a risk of cultural exploitation and disempowerment. This dynamic not only undermines the integrity of rural tourism but also fosters resentment among residents, diminishing their willingness to participate in or support tourism initiatives.

To mitigate these risks, it is essential to approach rural tourism marketing with a focus on sustainability, authenticity, and inclusivity. Community involvement should be a cornerstone of any marketing strategy. Empowering local residents to shape narratives and actively participate in tourism initiatives ensures that their culture is authentically represented and preserved. Additionally, focusing on niche, experience-based tourism rather than mass tourism helps to maintain the area's unique character while avoiding overcrowding and environmental strain.

An effective measure is to limit visitor numbers to match the area's carrying capacity and investing in eco-friendly infrastructure can protect the environment and enhance the quality of visitor experiences. During the art festival, visitor numbers can be effectively managed through ticket sales, ensuring that the attendance aligns with

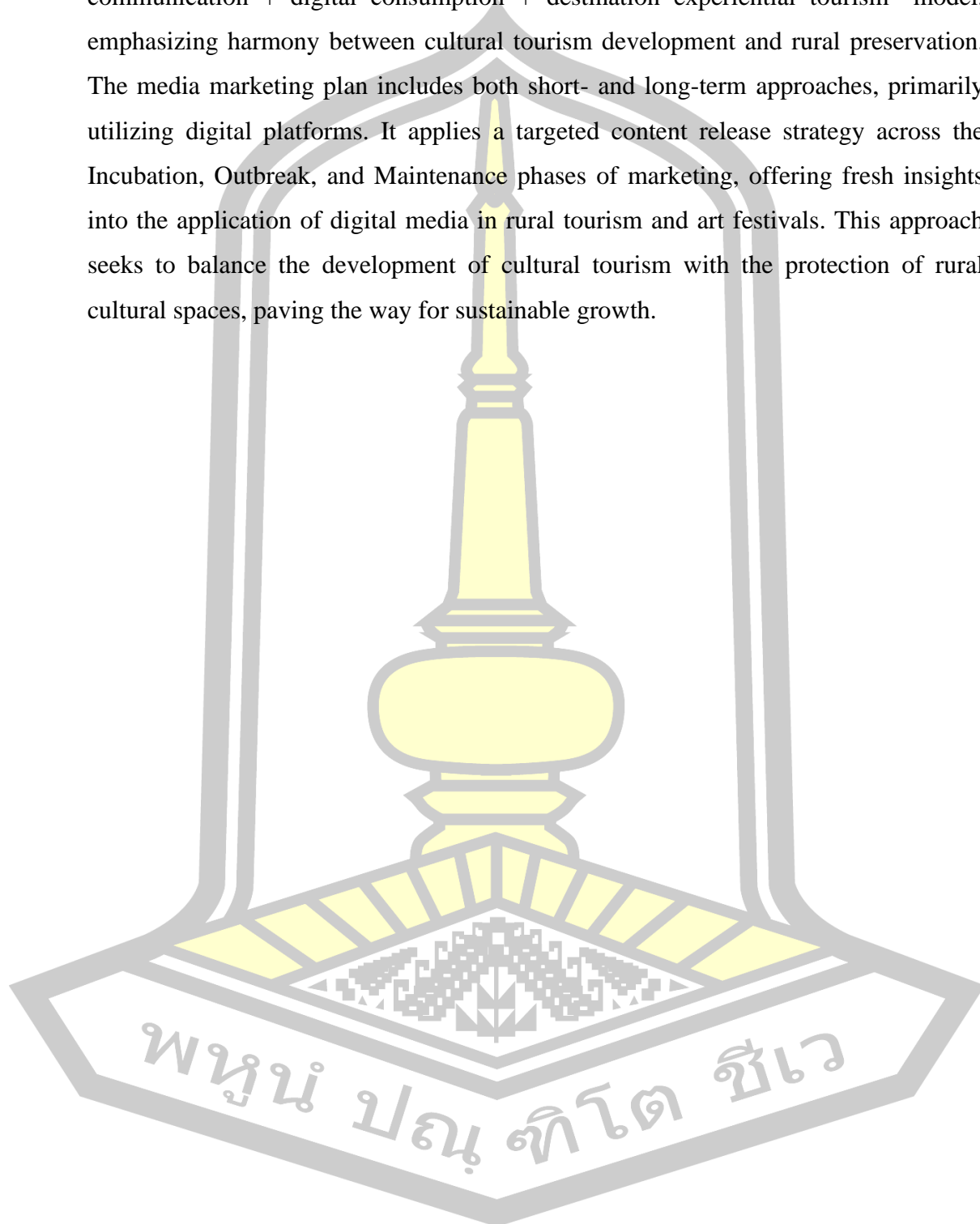
the venue's capacity and the local community's ability to accommodate tourists. For regular rural tourism activities, especially during peak holiday seasons, a reservation system developed by the local government can be implemented. This system allows tourists to book their visits in advance, maintaining the number of visitors within the village's carrying capacity and ensuring a balanced and sustainable tourism experience. Moreover, regulation and responsible marketing are also vital tools. Campaigns should be designed to emphasize the region's heritage and sustainable goals rather than sensationalism. Targeted storytelling that educates visitors about respecting local traditions and the environment can build meaningful connections without overwhelming the community. Ultimately, the integration of thoughtful marketing strategies with careful planning and community empowerment can transform rural tourism into a sustainable model.

4.3.3 Summary

In Chapter 4.3, based on the current status and challenges of the Southeast Guizhou Land Art Festival and its rural spaces collected under Research Objective 2, the study explores development strategies for promoting ethnic village tourism from the perspective of growth and communication. First, innovative strategies for rural tourism development are proposed. Considering the traditional small-village characteristics of Dali Dong Village and its collaborative model with the festival, a "small yet refined" community-led, immersive tourism model is recommended. This model emphasizes deep engagement and is tailored to target audiences through measures aligned with the characteristics of local government, stakeholders (artists, scholars, art organizations, cultural tourism companies), and the villagers themselves. Innovations in the festival's technological applications, artwork content, and thematic exhibitions are identified as critical for sustaining audience interest. Additionally, fostering creativity in community collaboration is essential for realizing the artistic and commercial value of a community-driven model.

To address the identified challenges, the researcher develops a comprehensive media marketing strategy that attracts targeted audiences online while preserving rural

culture and the daily lives of villagers. This strategy introduces a "digital media communication + digital consumption + destination experiential tourism" model, emphasizing harmony between cultural tourism development and rural preservation. The media marketing plan includes both short- and long-term approaches, primarily utilizing digital platforms. It applies a targeted content release strategy across the Incubation, Outbreak, and Maintenance phases of marketing, offering fresh insights into the application of digital media in rural tourism and art festivals. This approach seeks to balance the development of cultural tourism with the protection of rural cultural spaces, paving the way for sustainable growth.



CHAPTER V

CONCLUSION, DISCUSSION AND SUGGESTIONS

This research has contents about summarizing the results to show the important points. The discussion of the results uses the concepts, theories, and research to analyze and interpret the consistency, similarity, and difference to gain new knowledge. The issues presented in terms of the application of the results and the directions for future research are as follows:

5.1 Conclusion

5.1.1 Summary of the history of ethnicity and Land Art Festivals.

5.1.2 Summary of the current situation, problems and artistic forms of Land Art Festival.

5.1.3 Summary of the development and communication of promoting ethnic tourism.

5.2 Discussion

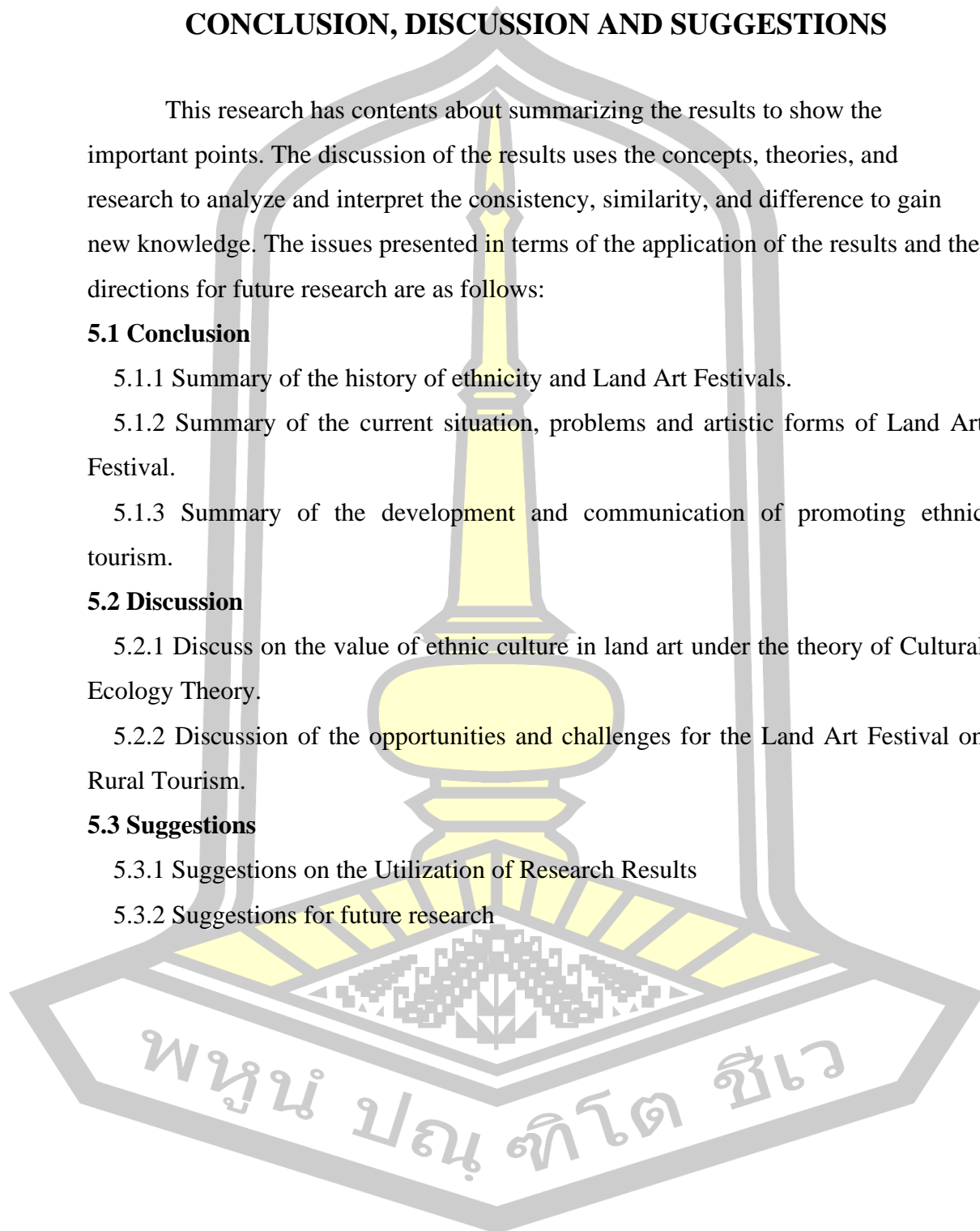
5.2.1 Discuss on the value of ethnic culture in land art under the theory of Cultural Ecology Theory.

5.2.2 Discussion of the opportunities and challenges for the Land Art Festival on Rural Tourism.

5.3 Suggestions

5.3.1 Suggestions on the Utilization of Research Results

5.3.2 Suggestions for future research



5.1 Conclusion

5.1.1 Summary of the history of ethnicity and Land Art Festivals.

Through sorting and summarizing chapter 4.1, this study first explores the historical origins of the two most populous ethnics in Southeast Guizhou: the Miao and Dong minorities. By summarizing their historical development, it details the evolution of ethnic culture in Southeast Guizhou and highlights representative cultural heritage. Using cultural ecology theory, the research examines their historical progress and folk culture, while Lefebvre's (1991) spatial theory is applied to analyze the architectural features, spatial layout, and functional design of their villages. From the perspective of ethnic development and spatial dynamics, the relationship between these two ethnic groups and the Land Art Festival is elucidated. Secondly, the historical and developmental trajectory of the Land Art Festival is reviewed and analyzed. The festival is categorized based on its function and form, with two case studies chosen for detailed analysis: the *Community Engagement Type* represented by **the Echigo-Tsumari Art Triennale** in Japan and the *Natural Landscape Type* exemplified by **the Aranya Land Art Festival** in China. These cases offer significant insights for the Southeast Guizhou Land Art Festival. By thoroughly examining elements such as geographical location, natural environment, local culture, festival models, artwork content, marketing strategies, and tourism development, the study identifies potential opportunities and feasibility for the festival's growth and its role in rural tourism. Finally, the inaugural Southeast Guizhou Land Art Festival is thoroughly analyzed and summarized, shedding light on its significant achievements and developmental potential. Through an in-depth interview with the festival's curator, Wang Sha, the study uncovers key strengths such as its emphasis on community involvement, preservation of local cultural heritage, and innovative artistic expressions that resonate with the region's identity. At the same time, several challenges and limitations are identified, including the need for enhanced infrastructure, more effective marketing strategies, and deeper engagement with local stakeholders, providing a foundation for optimization and innovation in future iterations.

5.1.2 Summary of the current situation, problems and artistic forms of Land Art Festival.

Chapter 4.2 provides a comprehensive summary of the existing artistic forms, rural conditions, and challenges associated with the Southeast Guizhou Land Art Festival. First, the chapter categorizes the festival's artworks into Contemporary Art, Performing Arts, Architecture, and Painting, offering a detailed analysis of each category. This includes artist interviews, the content and purpose of the artworks, methods of collaboration with local communities, and the current functionality of the works. The analysis reveals the profound impact of the festival on traditional villages, ethnic cultures, and audiences, highlighting the transformative influence of art on these spaces.

Second, the chapter examines the spatial dynamics and changes brought about by the festival, which breaks away from the confines of traditional venues by transforming entire villages into artistic spaces. This analysis divides rural space into two categories: the spaces occupied by artworks and the remaining external village spaces. Using Keith Halfacree's (2006) *Three-fold Model of Rural Space*, the chapter explores the evolving significance of these spaces, demonstrating the dynamic interplay between tradition and modernity. The festival has reshaped physical spaces through artworks and artist-designed public areas while simultaneously revitalizing cultural heritage and introducing contemporary artistic practices. By engaging villagers, artists, and external stakeholders, the festival fosters platforms for dialogue and collaboration, empowering local communities and promoting economic and cultural development. Over several years, it has redefined rural spaces as vibrant hybrids of cultural authenticity and creative experimentation, striving to balance development opportunities with the preservation of identity.

Finally, the chapter addresses the challenges associated with these spaces. From the perspective of festival spaces, interviews with villagers reveal skepticism or indifference among some locals toward the event. From the perspective of external spaces, the involvement of various stakeholders—such as artists, researchers, art organizations, government bodies, and tourists—has introduced both challenges to the traditional rural space and disruptions to villagers' daily lives and festive rituals.

These insights underscore the need for ongoing dialogue and adaptive strategies to ensure the festival's sustainability and positive impact on the local community.

5.1.3 Summary of the development and communication of promoting ethnic tourism.

In Chapter 4.3, based on the current status and challenges of the Southeast Guizhou Land Art Festival and its rural spaces collected under Research Objective 2, the study explores development strategies for promoting ethnic village tourism from the perspective of growth and communication. First, innovative strategies for rural tourism development are proposed. Considering the traditional small-village characteristics of Dali Dong Village and its collaborative model with the festival, a "small yet refined" community-led, immersive tourism model is recommended. This model emphasizes deep engagement and is tailored to target audiences through measures aligned with the characteristics of local government, stakeholders (artists, scholars, art organizations, cultural tourism companies), and the villagers themselves. Innovations in the festival's technological applications, artwork content, and thematic exhibitions are identified as critical for sustaining audience interest. Additionally, fostering creativity in community collaboration is essential for realizing the artistic and commercial value of a community-driven model.

To address the identified challenges, the researcher develops a comprehensive media marketing strategy that attracts targeted audiences online while preserving rural culture and the daily lives of villagers. This strategy introduces a "digital media communication + digital consumption + destination experiential tourism" model, emphasizing harmony between cultural tourism development and rural preservation. The media marketing plan includes both short- and long-term approaches, primarily utilizing digital platforms. It applies a targeted content release strategy across the Incubation, Outbreak, and Maintenance phases of marketing, offering fresh insights into the application of digital media in rural tourism and art festivals. This approach seeks to balance the development of cultural tourism with the protection of rural cultural spaces, paving the way for sustainable growth.

In summary, the conclusion of this study is to summarize the intricate interplay between ethnic culture, rural spaces, and the Southeast Guizhou Land Art Festival, offering an in-depth analysis of their historical and contemporary dynamics. It delves into the cultural evolution of the Miao and Dong minorities, examining their heritage through the lens of cultural ecology and spatial theories. Their connection to the Land Art Festival is analyzed alongside insights from case studies of similar events in Japan and China, highlighting opportunities to leverage cultural festivals for rural tourism and cultural preservation.

The analysis categorizes the artistic forms presented at the festival, uncovering their transformative impact on rural villages and communities. The festival redefines rural spaces by blending tradition with modernity, revitalizing cultural heritage, and fostering economic development. Using Keith Halfacree's Three-fold Model of Rural Space, the study highlights the dynamic reshaping of physical and cultural spaces while identifying challenges such as local skepticism and disruptions from external stakeholders. These findings emphasize the importance of balancing growth with community well-being.

Building on these insights, the study advocates for innovative strategies to advance rural tourism in ethnic villages. A "small yet refined" community-driven tourism model is proposed, focusing on immersive and tailored experiences that resonate with specific audiences. Emphasis is placed on integrating technological advancements and creative innovations in the festival's programming to sustain its appeal while enhancing collaboration with local communities, ensuring both artistic and economic value.

To address existing challenges, a comprehensive media marketing strategy is recommended, combining digital communication, consumption, and experiential tourism. This phased approach to digital engagement attracts targeted audiences while safeguarding rural culture and daily life. By harmonizing cultural tourism

development with heritage conservation, the study charts a sustainable path forward for the Southeast Guizhou Land Art Festival and its surrounding communities.

5.2 Discussion

5.2.1 Discuss on the value of ethnic culture in land art under the theory of Cultural Ecology Theory.

Through a review of existing literature, this study explores the artistic value of ethnic minority cultures in Southeast Guizhou. The findings reveal that the region's ethnic cultures possess rich traditions deeply rooted in the natural environment, honed over centuries. These traditions not only embody the historical and social identity of the communities but also hold immense potential for reinterpretation through contemporary artistic expressions such as land art. The architectural achievements of the Dong people, including their majestic drum towers, communal wind-and-rain bridges, and the unique stilted houses of the Miao people, exemplify a harmonious coexistence with nature (Cao, & Jiang, 2018). These structures integrate functionality with cultural symbolism, reflecting an intimate relationship between the community and their environment. In performing arts, the Dong grand songs, Miao antiphonal mountain songs, and Lusheng dances are vibrant expressions of communal life and spiritual beliefs (Huang, 2020). Similarly, traditional crafts like the Dong's indigo dyeing techniques and the Miao's intricate embroidery showcase the creative interplay between natural materials and cultural ingenuity. These artistic expressions provide not only aesthetic pleasure but also insights into the ecological and cultural systems that shaped them. Inspired by these traditions, land art emerges as a powerful medium for preserving and reinterpreting these cultural elements. By utilizing local landscapes and materials, land art allows traditional forms to resonate with contemporary audiences while maintaining their authenticity. The tangible forms of ethnic rituals and cultural practices encapsulate unique local customs, including sacrificial traditions, primitive beliefs, social structures, and daily lifestyles. These practices reflect the wisdom and identity of ethnic minority communities, serving as living archives of their historical and cultural heritage. By embedding these rituals and customs within their creative processes, land art projects can extend the cultural

narratives of these communities to broader audiences, ensuring their relevance and continuity.

Through the theoretical framework of cultural ecology, this study investigates the symbiotic relationship between ethnic minority culture and land art. Cultural ecology emphasizes the dynamic processes of adaptation and interaction, wherein human activities, including artistic practices, are influenced by and contribute to the ecological environment. In Southeast Guizhou, land art leverages the region's distinctive landscapes—terraced fields, rivers, and forests—to create site-specific works that mirror the community's relationship with their surroundings. The Dong people's reverence for nature, evident in their folk songs and communal rituals, and the Miao people's symbolic representations of natural elements in their textiles serve as critical inspirations for land art. This integration of art and environment not only highlights the intrinsic value of ethnic cultures but also fosters a form of artistic expression that promotes environmental awareness and sustainability. Cultural ecology also underscores the importance of adaptation in response to environmental and societal changes. The fusion of ethnic minority cultures with contemporary artistic methods exemplifies this adaptive process. By incorporating modern technologies and innovative techniques, traditional cultural expressions gain renewed vitality, ensuring their relevance in the digital era. This blending of the traditional and the modern aligns with principles of sustainable development, creating opportunities for ecological harmony while enhancing the visibility and appreciation of ethnic cultures on a global scale.

The innovation of this study lies in its integration of cultural ecology theory with the analysis of ethnic minority cultures in Southeast Guizhou and their representation in land art. By emphasizing the interplay between traditional cultural expressions and contemporary artistic practices, the research highlights how land art can serve as a medium for cultural preservation, reinterpretation, and sustainable development. This study pioneers a framework for examining the symbiotic relationship between cultural heritage and environmental context, proposing adaptive approaches that blend modern technologies with traditional practices to ensure relevance in the digital age. Additionally, it provides new insights into how land art

can enhance the visibility and appreciation of ethnic cultures while fostering ecological harmony and sustainable tourism development.

In summary, the study introduces an innovative perspective that bridges traditional cultural heritage with contemporary artistic practices, using cultural ecology theory as a guiding framework. It offers a sustainable model for preserving and revitalizing ethnic minority cultures through land art, enriching the dialogue between cultural identity, environmental awareness, and modern artistic expression. This approach not only safeguards cultural heritage but also sets a precedent for integrating traditional and contemporary methods in the global art and cultural preservation landscape.

5.2.2 Discussion of the ethnicity, ethnic relations, and the transformation of the Miao and Dong in Chinese modernization.

Ethnicity and ethnic relations theories provide a framework for understanding the evolving socio-cultural and economic landscapes of the Miao and Dong minorities amid China's modernization efforts. Ethnicity, as a socially constructed identity based on shared language, traditions, and historical experiences, has been shaped by state policies, economic reforms, and cultural integration. Meanwhile, ethnic relations theory helps analyze the interactions between these groups and the dominant Han culture, highlighting the processes of assimilation, adaptation, and resistance in response to state-driven modernization.

In the early 20th century, the Miao and Dong largely maintained traditional ways of life, characterized by subsistence agriculture, village-based governance, and rich cultural expressions such as folk songs, wooden stilt houses, and ritual ceremonies. However, since the establishment of the People's Republic of China in 1949, ethnic policies have significantly influenced their development. Under the ethnic classification project (Minzu Shibie, 民族识别), the Miao and Dong were formally recognized as distinct ethnic groups, granting them certain political and cultural rights within the framework of ethnic regional autonomy. Despite these policies aiming to preserve ethnic diversity, they also reinforced the state's narrative of national unity, emphasizing integration into the larger socialist modernization project.

During the economic reforms of the 1980s, ethnic relations shifted further as market-driven development reached rural minority areas. Infrastructure projects, tourism, and cultural commodification introduced new economic opportunities but also disrupted traditional structures. The Miao and Dong, once reliant on self-sufficient economies, became increasingly engaged in market-oriented industries such as cultural tourism and handicraft production. This reflects the "instrumentalist" view of ethnicity, where ethnic identity is strategically used as a resource for economic gain, often shaped by state policies and external market forces.

The rise of ethnic tourism, particularly in regions like Southeast Guizhou, demonstrates a dual process of cultural preservation and transformation. On one hand, festivals, music, architecture, and artisanal crafts have been revitalized, reinforcing ethnic pride and providing economic benefits. On the other hand, commercialization has led to the selective adaptation of traditions, sometimes distorting their original meanings to fit tourist expectations. Ethnic relations theory suggests that such interactions between minority groups and mainstream society create hybrid identities, where traditional and modern elements coexist, yet tensions may arise over authenticity, representation, and cultural ownership.

Moreover, China's rural revitalization strategy and poverty alleviation programs have further integrated ethnic minority regions into national development plans. While these policies have improved infrastructure, education, and healthcare, they have also encouraged rural-to-urban migration, weakening traditional community structures. The increasing outflow of young Miao and Dong individuals to cities for work reflects a shift in ethnic identity, where urban exposure fosters new social and economic aspirations, often challenging traditional customs and intergenerational continuity.

In conclusion, the modernization of China has profoundly reshaped the Miao and Dong ethnic groups through a complex interplay of state policies, economic development, and cultural adaptation. Using ethnicity and ethnic relations theories, these changes can be understood as part of a broader negotiation between tradition and modernity, where ethnic identity is continuously redefined in response to evolving socio-political and economic landscapes. The challenge moving forward lies in balancing economic growth with cultural sustainability, ensuring that

modernization does not lead to the erosion of these groups' unique heritage and social structures.

5.2.3 Discussion of the opportunities and challenges for the Land Art Festival on Rural Tourism.

This study explores the opportunities and challenges of rural tourism development through the lens of land art festivals, employing a literature review and field research methodology. Interviews with curators, participating artists, and local villagers, alongside case studies of other popular cultural destinations in Southeast Guizhou, reveal that land art festivals can empower rural tourism by fostering distinctive, well-planned niche development models. This Land Art Festival exemplifies how rural communities can effectively integrate tradition and modernity, creating sustainable and enriching tourism experiences. By leveraging the village's cultural and artistic heritage and offering immersive, authentic experiences, Dali has become a destination for young and middle-aged tourists. Striking a delicate balance between preserving the village's ecological and cultural landscape and introducing modern conveniences ensures that the tourism experience remains genuine and unspoiled.

These opportunities have attracted diverse groups, fostering collaboration among villagers, artists, stakeholders, and local governments. This cooperation has diversified cultural and creative offerings and empowered local communities to take an active role in the economic and social transformation driven by tourism. From crafting innovative handicrafts and developing experiential workshops to offering local culinary delights and cozy homestays, every aspect of Dali's tourism strategy reflects the community's identity and values. This inclusive and participatory approach deepens connections between visitors and local culture, presenting a tourism model that prioritizes authenticity over large-scale commercialization. Ultimately, Dali's success highlights the importance of meticulous planning, community involvement, and cultural sensitivity in rural tourism, providing a valuable blueprint for other villages aiming to balance economic benefits with preserving their unique heritage and lifestyle. This ensures long-term sustainability and shared prosperity for locals and visitors alike.

Through field work research, the study also identifies significant challenges accompanying rural tourism development under the land art festival model. Transforming rural spaces into art venues risks disrupting traditional lifestyles and cultural practices. The influx of tourists and external stakeholders can interfere with local rituals, ceremonies, and daily life, causing tensions within the community. Over-commercialization of art and culture can erode authenticity, reducing traditions to commodified experiences for visitors. Aggressive marketing strategies may further strain local infrastructure, disrupt communities, and marginalize local voices, leading to disempowerment and resentment among residents. Additionally, rural infrastructure limitations, including inadequate transportation, accommodations, and technological facilities, can hinder festival operations and broader audience participation. Dependence on external funding and expertise may also create power imbalances, sidelining local voices in decision-making processes.

To address these challenges, this study emphasizes the importance of a “community-led” tourism model. Whether in tourism development, spatial transformation, or media marketing, the focus should be on fostering deep, immersive tourism experiences rooted in the unique characteristics of the locality. By limiting visitor numbers and avoiding excessive modifications to rural spaces, sustainable tourism can be achieved while preserving the integrity of local culture and landscapes. This innovative approach underscores the potential of community-centered strategies in shaping a balanced and resilient model for rural tourism development.

5.3 Suggestions

5.3.1 Suggestions on the Utilization of Research Results

In order to further enhance the application of research findings on how land art festivals can promote rural tourism and to support the development of this field, the implementation of these findings can be divided into several key areas. Future researchers can focus on the following suggestions:

For **local governments**, institutions in Dali Dong Village, Rongjiang County, and other ethnic regions of Southeast Guizhou can use these research findings as a reference to guide collaborations and creations with high-cultural-value entities such as art festivals, workshops, and artist-in-residence programs in traditional ethnic

villages. Inspired by the “community-led” rural tourism model proposed in this study, governments can refine this development pathway while overseeing and regulating project content introduced by external stakeholders to prevent over-commercialization. In terms of promotion, the digital media marketing strategies outlined in this research can serve as a paradigm for official media campaigns. By leveraging the credibility and authority of government platforms, tailored online marketing and branding strategies can be developed. Additionally, regulating the promotional activities of other organizations and influencers will ensure sustainable cultural tourism empowered by art.

For **villagers**, the study highlights the benefits of art-driven rural tourism, encouraging them to recognize their pivotal role as protagonists in the “community-oriented” tourism model. This understanding empowers villagers to shift from passive participants to active developers of their unique cultural tourism. Their involvement can take various forms, including improving their appreciation for art and collaborating deeply with artists. Older villagers with traditional craftsmanship skills can contribute by creating cultural products, while younger villagers can leverage their knowledge of the internet to innovate traditional operational models. By developing online promotional strategies and e-commerce platforms, they can help preserve and promote traditional art, crafts, and rituals while invigorating rural tourism.

For **stakeholders**, such as artists, curators, art institutions and cultural tourism companies, the research provides insights for creating more localized and distinctive art projects. Site-specific art inspired by local traditions and ecological environments aligns with the community’s identity while fostering innovation and attracting broader audiences. These findings can also help stakeholders better understand the needs of villagers, facilitating more effective collaborations. Additionally, the research offers practical strategies for using social media to promote cultural tourism. Creative works generated from such festivals can be shared on digital platforms, showcasing the unique charm of the festival and the village, while sparking public interest and engagement. Social media also offers a platform for interactive discussions and sharing, fostering deeper connections between audiences and rural communities.

For **scholars and academic institutions**, these findings can inform discussions on the feasibility of new tourism models. The Chinese practice of integrating “art + rural development,” as explored in this study, provides valuable insights for interdisciplinary theoretical research. It offers practical and theoretical references for courses and teaching in cultural studies, cultural industry management, and tourism management.

In summary, these recommendations not only address the roles of various stakeholders but also provide a roadmap for fostering sustainable rural tourism through the integration of art and community. This approach balances cultural preservation with modern development, ensuring long-term benefits for local communities and stakeholders alike.

5.3.2 Suggestions for future research

In order to further improve the research results on the land art festivals can promote rural tourism and to support the development of this field, future researchers can focus on the following research suggestions:

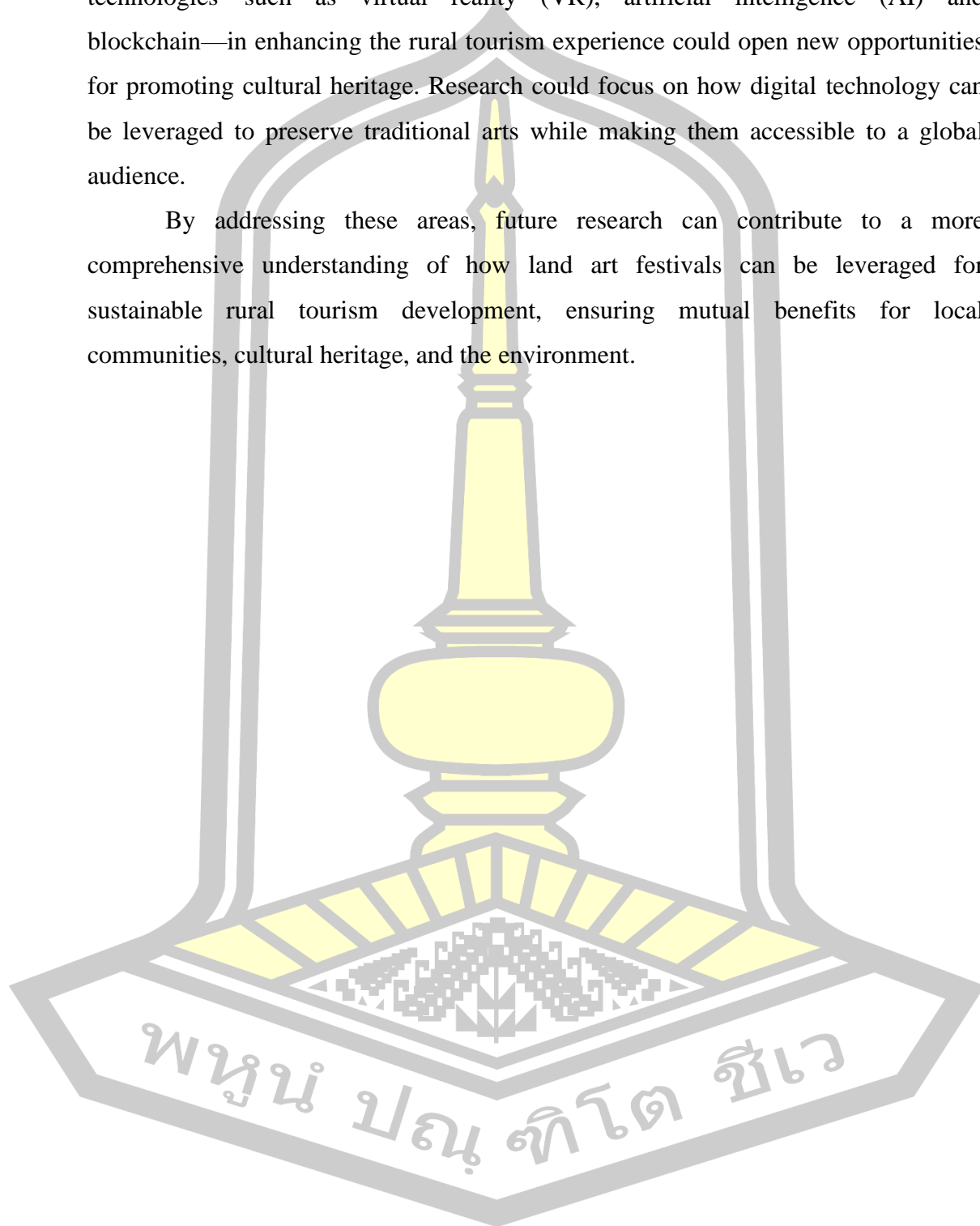
1. **Longitudinal Studies on Sustainability.** Future research could conduct longitudinal studies to assess the long-term impacts of land art festivals on rural tourism, community dynamics, and cultural preservation. These studies can evaluate whether the "community-oriented" model remains effective over time, particularly as external influences, technology, and tourism trends evolve.

2. **Comparative Studies Across Regions.** Investigating the application of the land art festival model in different cultural and ecological contexts would provide a broader understanding of its adaptability and scalability. Comparative studies could analyze how diverse cultural settings influence the integration of art and rural tourism and identify universal principles or region-specific strategies.

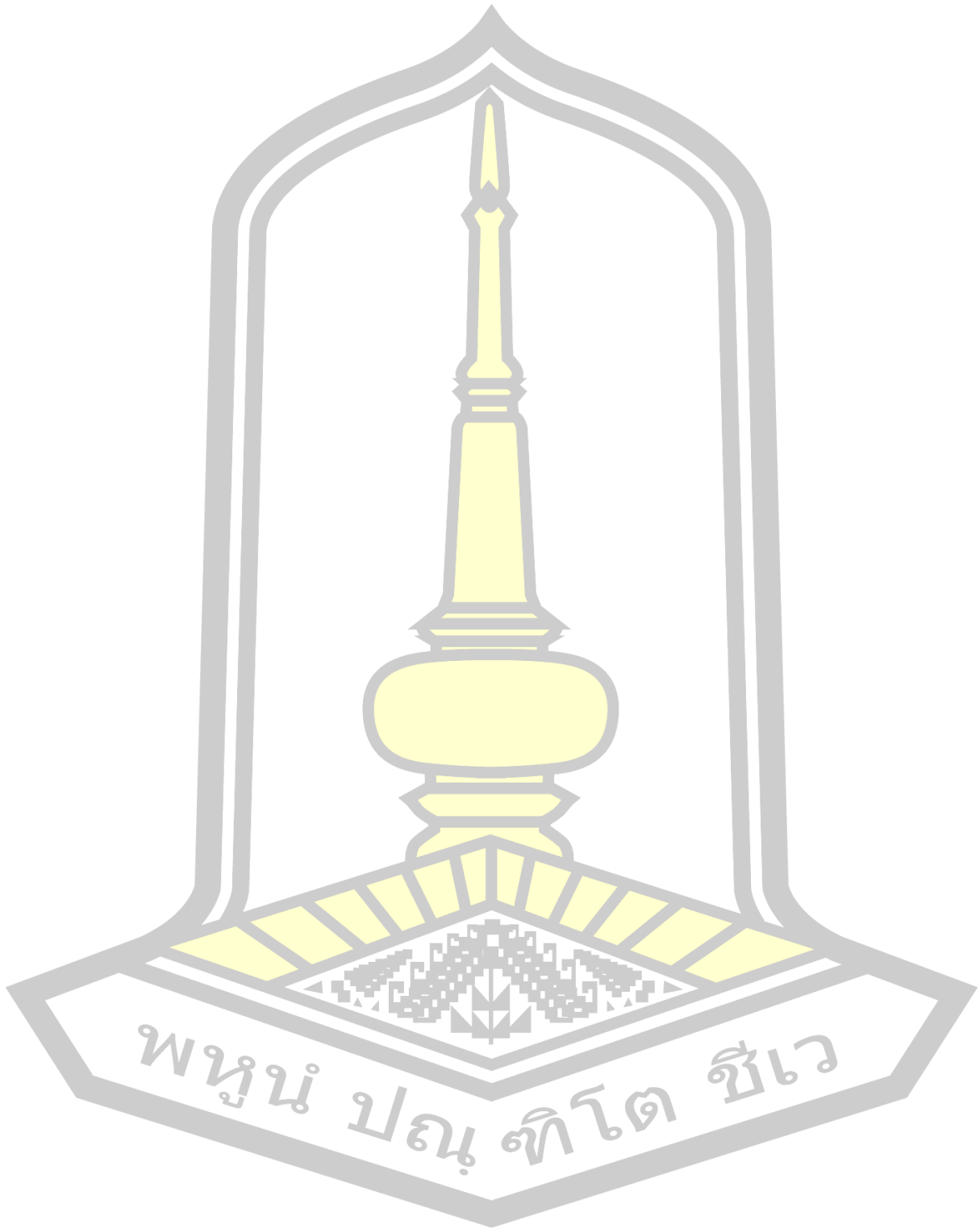
3. **Community Perspectives and Participation.** In-depth research on how local communities perceive and participate in art-driven tourism initiatives is essential. Future studies could explore how varying levels of community involvement affect the success of these initiatives and what methods best ensure inclusive and meaningful participation.

4. Integration of Technology in Rural Tourism. Exploring the role of emerging technologies—such as virtual reality (VR), artificial intelligence (AI) and blockchain—in enhancing the rural tourism experience could open new opportunities for promoting cultural heritage. Research could focus on how digital technology can be leveraged to preserve traditional arts while making them accessible to a global audience.

By addressing these areas, future research can contribute to a more comprehensive understanding of how land art festivals can be leveraged for sustainable rural tourism development, ensuring mutual benefits for local communities, cultural heritage, and the environment.



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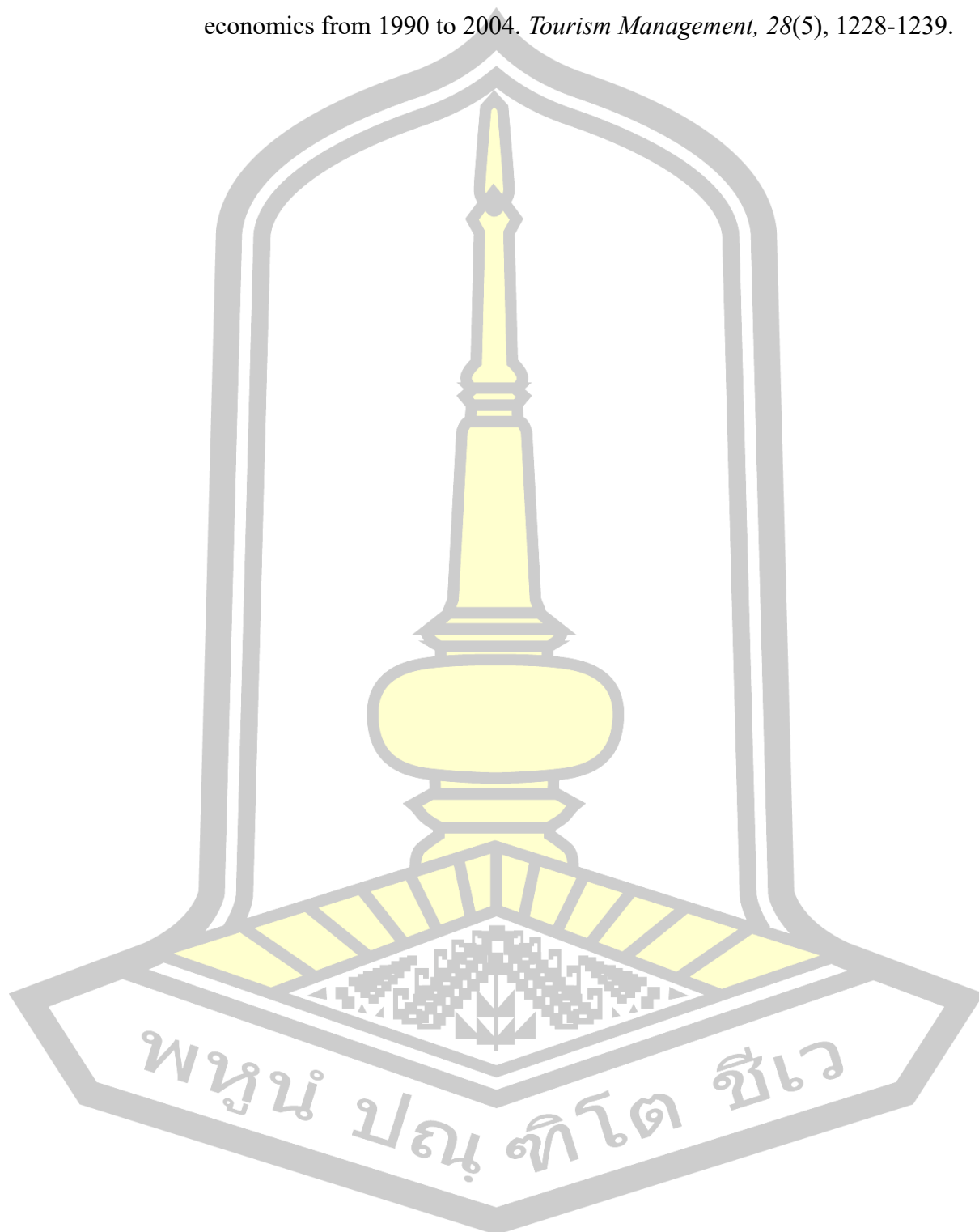
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APPENDIX

APPENDIX A OBSERVATION FORM

Research Project: Land Art Festivals and Tourism Impact in Southeast Guizhou

1. Observer Information:

- 1) Observer Name:
- 2) Date of Observation:
- 3) Location/Event:

2. General Information:

- 1) Weather Conditions:
- 2) Time of Day:
- 3) Number of Participants:
- 4) Notable Events/Activities:

3. Land Art Festival Observations:

1) Description of Land Art Installations:

Document key characteristics of Land Art installations, including themes, materials used, and their integration with the natural environment.

2) Visitor Demographics:

Record demographic information of festival attendees, including age groups, nationalities, and any noticeable diversity.

3) Visitor Behaviors:

Observe how visitors interact with Land Art installations. Note any specific behaviors, such as taking photographs, engaging in discussions, or participating in scheduled activities.

4) Atmosphere and Mood:

Capture the overall atmosphere and mood of the Land Art festival. Note any distinctive emotions or reactions among visitors and participants.

4. Ethnic Village Observations:

1) Community Activities:

Observe daily activities within ethnic villages, highlighting traditional practices, cultural rituals, and community engagements.

2) Tourist Interaction:

Document interactions between tourists and local residents. Note any language exchanges, cultural sharing, or participation in local activities.

3) Economic Impact:

Observe economic activities, such as the sale of traditional crafts or locally produced goods. Record any changes in economic dynamics during the festival.

4) Cultural Preservation Efforts:

Assess initiatives or activities aimed at preserving and showcasing local culture. This could include cultural performances, exhibitions, or workshops.



APPENDIX B

KEY INFORMANTS

Instructions for designing interviews

1. This study is an academic study. There is no impact on the information provider at all, but it will be beneficial to the public in the future. Therefore, we would like to request that you please answer the questionnaire with your opinions for the benefit of using the information for further development.

2. This questionnaire is divided into 4 parts, consisting of:

Part 1 General Awareness of Land Art Festivals

Part 2 Impact on Ethnic Villages

Part 3 Community Engagement and Participation

Part 4 Recommendations and Future Outlook

1. Name of interviewee.....
2. Current address.....
3. Occupation..... Age..... Year of highest education
District..... District Province
4. Please do some responsible work.....
5. Budget received/year.....RMB

Part 1: General Awareness of Land Art Festivals

1. Have you heard about Land Art Festivals in Southeast Guizhou?
2. Can you share any personal experiences or memories related to Land Art Festivals?
3. How do you perceive the role of Land Art Festivals in the cultural landscape of Southeast Guizhou?
4. In your view, how has the perception of Land Art evolved over time?

Part 2 Impact on Ethnic Villages

1. In your opinion, how have Land Art Festivals impacted tourism in ethnic villages?

2. Can you provide examples of economic changes or improvements observed due to these festivals?

3. How do Land Art Festivals influence the preservation of ethnic culture and traditions in your view?

4. Have you noticed any specific changes in cultural practices within ethnic villages related to festival activities?

Part 3 Community Engagement and Participation

1. How would you describe the level of community involvement and participation in Land Art Festival activities?

2. Are there any community-led initiatives or projects related to Land Art Festivals that you are aware of?

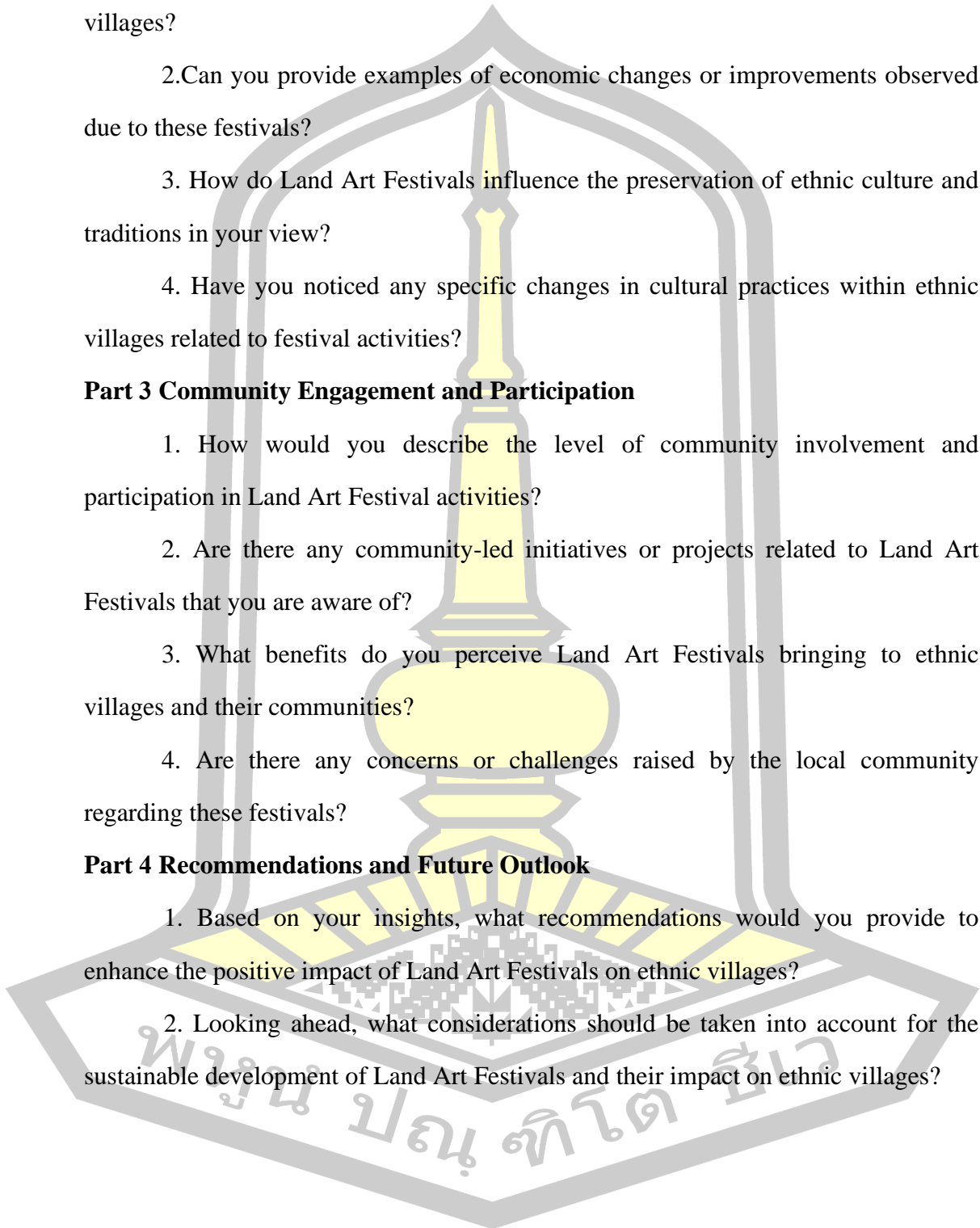
3. What benefits do you perceive Land Art Festivals bringing to ethnic villages and their communities?

4. Are there any concerns or challenges raised by the local community regarding these festivals?

Part 4 Recommendations and Future Outlook

1. Based on your insights, what recommendations would you provide to enhance the positive impact of Land Art Festivals on ethnic villages?

2. Looking ahead, what considerations should be taken into account for the sustainable development of Land Art Festivals and their impact on ethnic villages?



CASUAL INFORMANTS

Name:

Occupation/Role:

Affiliation (if applicable):

Date of Interview:

Section 1: Background Information:

1. Can you provide some background information about your involvement in Land Art festivals or tourism-related activities in Southeast Guizhou?

Section 2: Land Art Festivals:

2. How do you perceive the role of Land Art festivals in promoting cultural and artistic activities in the region?

3. In your opinion, what impact do Land Art installations have on the natural and cultural landscapes of Southeast Guizhou?

4. Can you share any observations or experiences related to the interaction between visitors and Land Art installations during festivals?

Section 3: Tourism Impact on Ethnic Villages:

5. How has tourism, particularly related to Land Art festivals, influenced the economic activities within ethnic villages in Southeast Guizhou?

6. In your view, what are the cultural implications of increased tourism on the traditional practices and lifestyles of local communities?

7. Have you observed any challenges or benefits for ethnic villages in managing the influx of tourists during festivals?

Section 4: Cultural Preservation:

8. What efforts or initiatives have you seen in place to preserve and promote the cultural heritage of ethnic communities in Southeast Guizhou?
9. How do you think tourism, including Land Art festivals, can contribute positively to the preservation of local culture and traditions?
10. In your experience, have there been instances where tourism has led to the commodification or alteration of cultural elements within ethnic villages?

Section 5: Recommendations and Future Outlook:

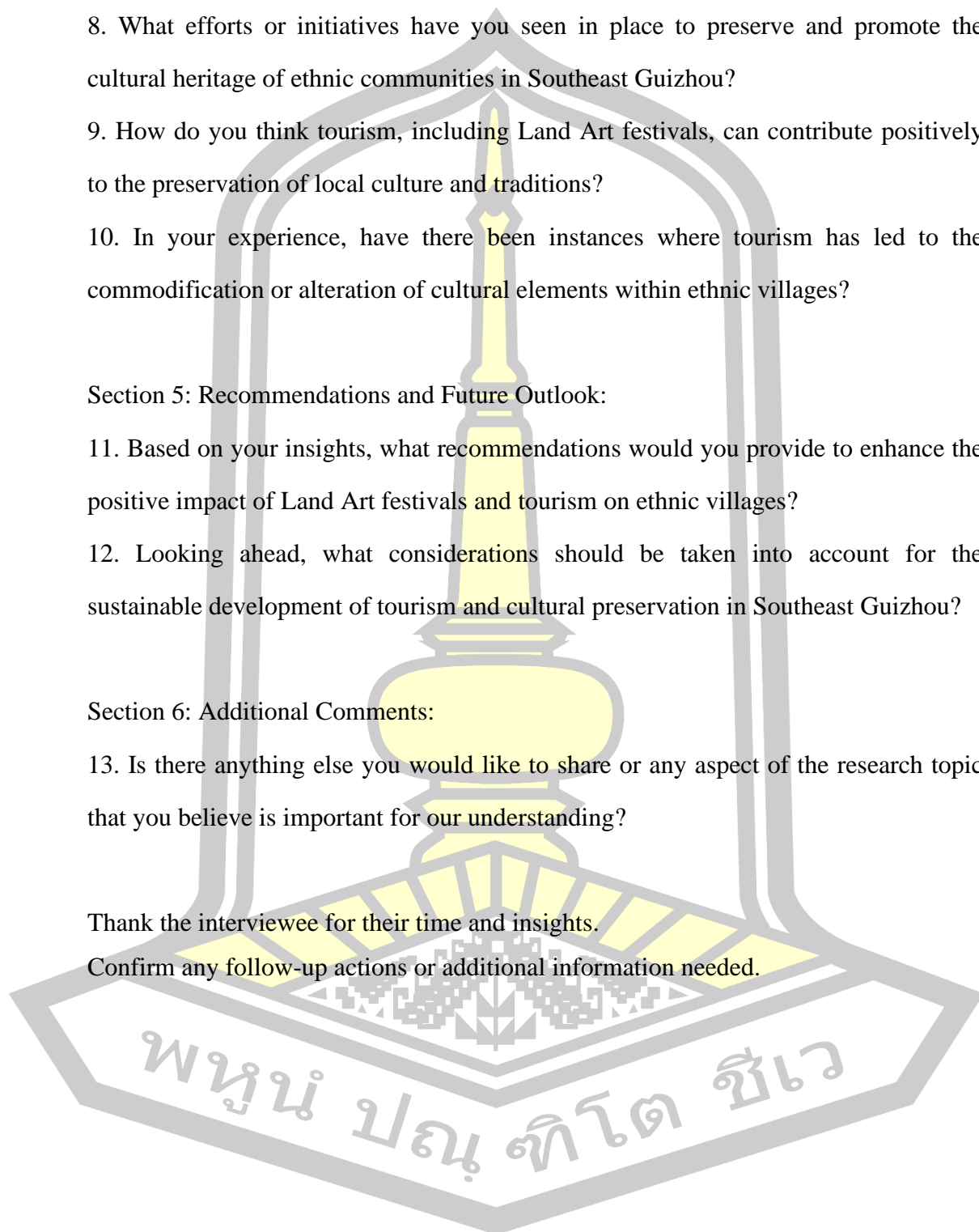
11. Based on your insights, what recommendations would you provide to enhance the positive impact of Land Art festivals and tourism on ethnic villages?
12. Looking ahead, what considerations should be taken into account for the sustainable development of tourism and cultural preservation in Southeast Guizhou?

Section 6: Additional Comments:

13. Is there anything else you would like to share or any aspect of the research topic that you believe is important for our understanding?

Thank the interviewee for their time and insights.

Confirm any follow-up actions or additional information needed.



APPENDIX C

LIST OF INTERVIEWEES

Key Informants

Interviewees with Mr. Liu Pengfei (Director of Art China, China.cn) and interviewer Ziyi Ye on August 10, 2023. (Cultural expert)

Interviewees with Ms. Yang Qiong (Director of Rongjiang County Culture, Sports, Radio, Television and Tourism Bureau) and interviewer Ziyi Ye on September 19, 2023. (Government officials)

Interviewees with Ms. Wang Sha (Director of ArtPower Art Institution) and interviewer Ziyi Ye on September 20, 2023. (Land Art Festival curator)

Interviewees with Ms. Chen Siru (Architectural designer of Wuming Architecture Studio) and interviewer Ziyi Ye on September 20, 2023. (Artist)

Casual Informants

Interviewees with Mr. Zhu Yingchun (Book designer, artist) and interviewer Ziyi Ye on April 20, 2023. (Artist)

Interviewees with Ms. Zeng Li (Director of the Miao Museum) and interviewer Ziyi Ye on May 10, 2023. (Ethnic Minority Culture expert)

Interviewees with Ms. Liu Jiayu (New Media Artist) and interviewer Ziyi Ye on May 12, 2023. (Designer)

Interviewees with Mr. Shuang Mu (Founder of CITT China Indigo Dyeing Industry Think Tank) and interviewer Ziyi Ye on June 2, 2023. (Handcraft expert)

Interviewees with Ms. Yang Chenglan (Intangible Cultural Heritage Inheritor) and interviewer Ziyi Ye on June 11, 2024. (Villager & Handcraft expert)

Interviewees with Ms. Hu Guanmei (the Kam Grand Choirs artist) and interviewer Ziyi Ye on June 11, 2024. (Villager & Performing artist)

Interviewees with Ms. Qing Man (Founder of Guizhou National Art Society) and interviewer Ziyi Ye on June 12, 2024. (Government official)

Interviewees with Mr. Mo Xizishi (Chinese folk musicians) and interviewer Ziyi Ye on August 7, 2024. (Musician)

Interviewees with Ms. Huang Gang & Ms. Yi Yi (Founders of *Weave Wave* weaving brand) and interviewer Ziyi Ye on June 25, 2024. (Stakeholder)

Interviewees with Ms. Alex Wong (Influencer on Red Note) and interviewer Ziyi Ye on August 22, 2024. (Social Media Influencer)

General Informants

Interviewees with Ms. Zhou Zhenzhi (ATLAS Studio and Dousa Designer) and interviewer Ziyi Ye on August 11, 2024. (Designer and Stakeholder)

Interviewees with Mr. Chen Wenming (Dali Dong Village) and interviewer Ziyi Ye on August 23, 2024. (Villager)

Interviewees with Mr. Chen Kaize (Dali Dong Village) and interviewer Ziyi Ye on August 23, 2024. (Villager)

Interviewees with Ms. Jiang Changmei (Jiayi Miao Village) and interviewer Ziyi Ye on August 24, 2024. (Villager)

Interviewees with Ms. Yang Zhengxian (Dousa Weaving Craftsman) and interviewer Ziyi Ye on August 22, 2024. (Villager & Craftsman)

Interviewees with Mr. Guo Haoyun and interviewer Ziyi Ye on October 4, 2024. (Tourist)

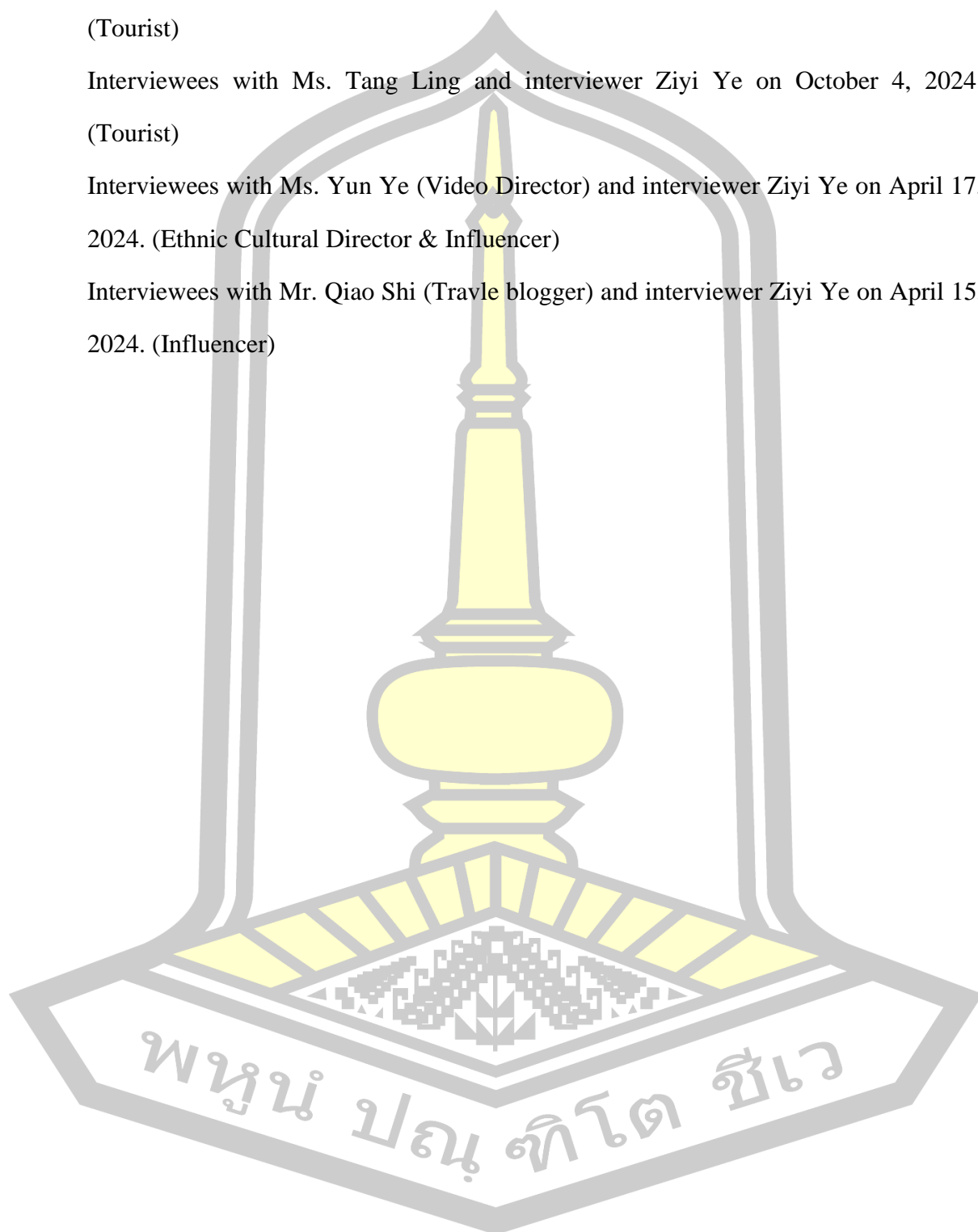
Interviewees with Ms. Yang Zhiyao and interviewer Ziyi Ye on October 4, 2024. (Tourist)

Interviewees with Ms. Lei Rong and interviewer Ziyi Ye on October 4, 2024.
(Tourist)

Interviewees with Ms. Tang Ling and interviewer Ziyi Ye on October 4, 2024.
(Tourist)

Interviewees with Ms. Yun Ye (Video Director) and interviewer Ziyi Ye on April 17,
2024. (Ethnic Cultural Director & Influencer)

Interviewees with Mr. Qiao Shi (Travel blogger) and interviewer Ziyi Ye on April 15,
2024. (Influencer)



APPENDIX D

GROUP DISCUSSION

General Information

- Date: 2024.4.8
 - Time: 16:00 to 17:00
 - Location: Dali Dong Village The well House lobby
-

Discussion Topics & Questions

1. Festival Experience & Overall Impressions

- How would you describe your experience at the festival?
- What aspects of the festival stood out the most to you? (e.g., art quality, cultural elements, organization, engagement)
- Did the festival meet your expectations? Why or why not?

2. Artistic Impact & Cultural Relevance

- Do you think the artworks and performances reflect the local culture and traditions?
- How well do you think the festival integrates with the local environment?
- What are your thoughts on the role of art in rural development and cultural preservation?

3. Community Involvement & Social Engagement

- How actively are local villagers involved in the festival?

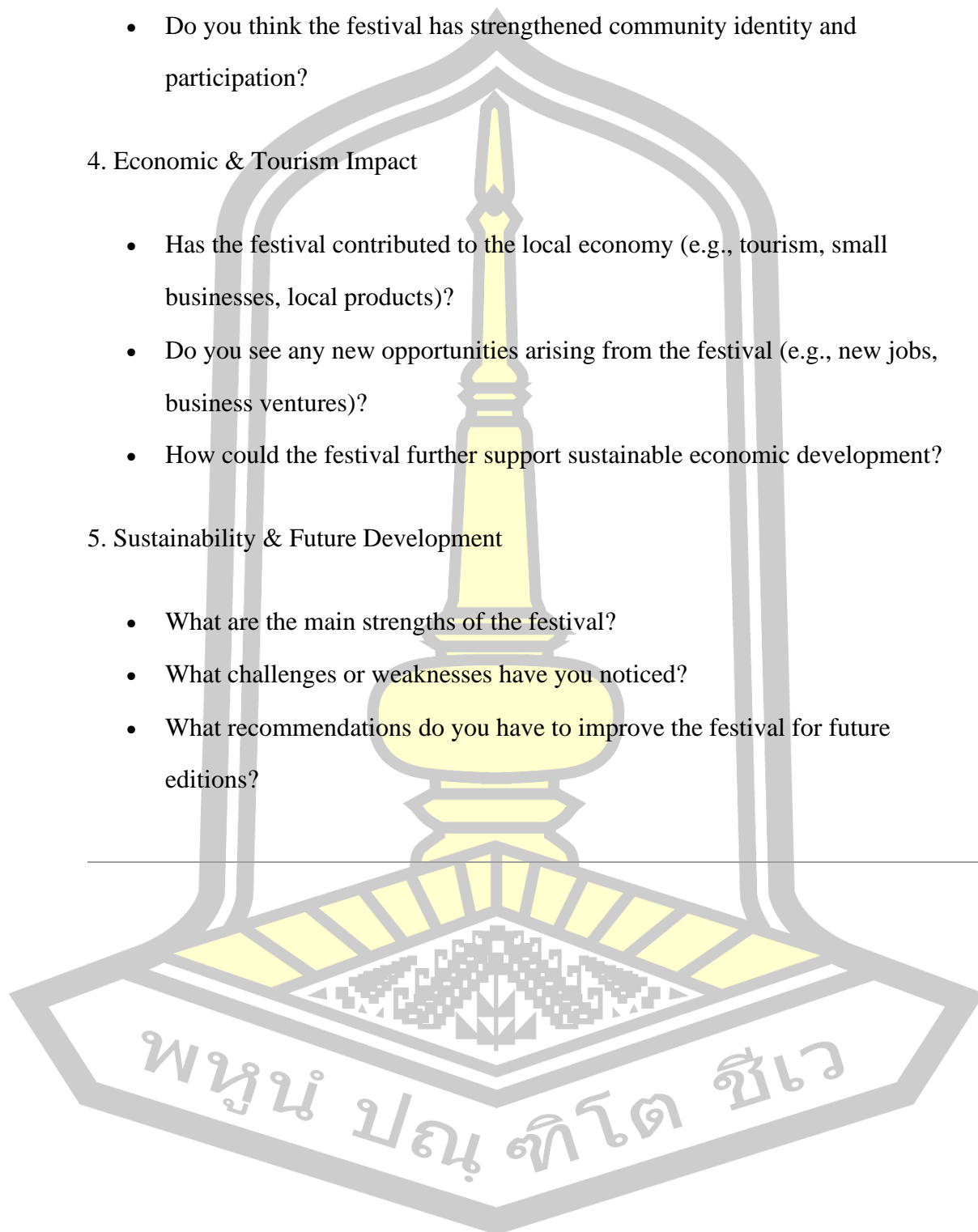
- What benefits or challenges do villagers experience because of the festival?
- Do you think the festival has strengthened community identity and participation?

4. Economic & Tourism Impact

- Has the festival contributed to the local economy (e.g., tourism, small businesses, local products)?
- Do you see any new opportunities arising from the festival (e.g., new jobs, business ventures)?
- How could the festival further support sustainable economic development?

5. Sustainability & Future Development

- What are the main strengths of the festival?
- What challenges or weaknesses have you noticed?
- What recommendations do you have to improve the festival for future editions?



APPENDIX E

SUGGESTED INFLUENCER LIST

1. Li Yichun (李意纯)

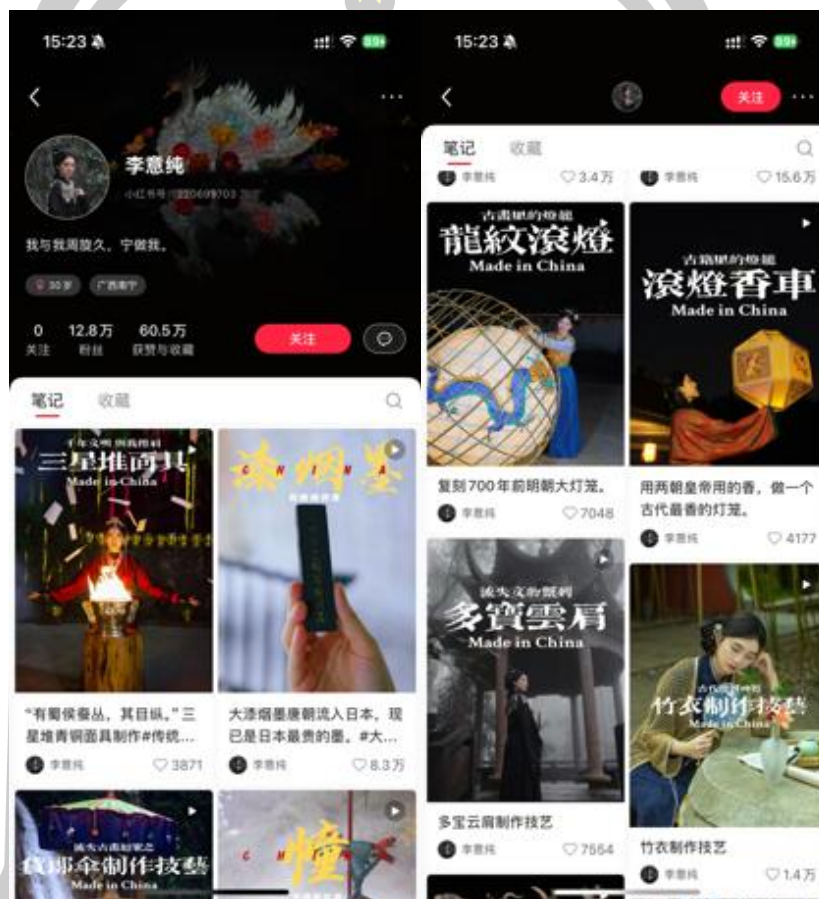


Figure 91 Influencer Li Yichun's account

Source: Red Note (2024)

A video blogger and blogger of traditional crafts and handicrafts. The content of his account mainly focuses on the production process of traditional cultural relics, with a modern plot as the introduction. The video backgrounds are mainly indoors and in the mountains. The content is explained through text or narration to spread traditional culture.

2. Bu qu (不去)

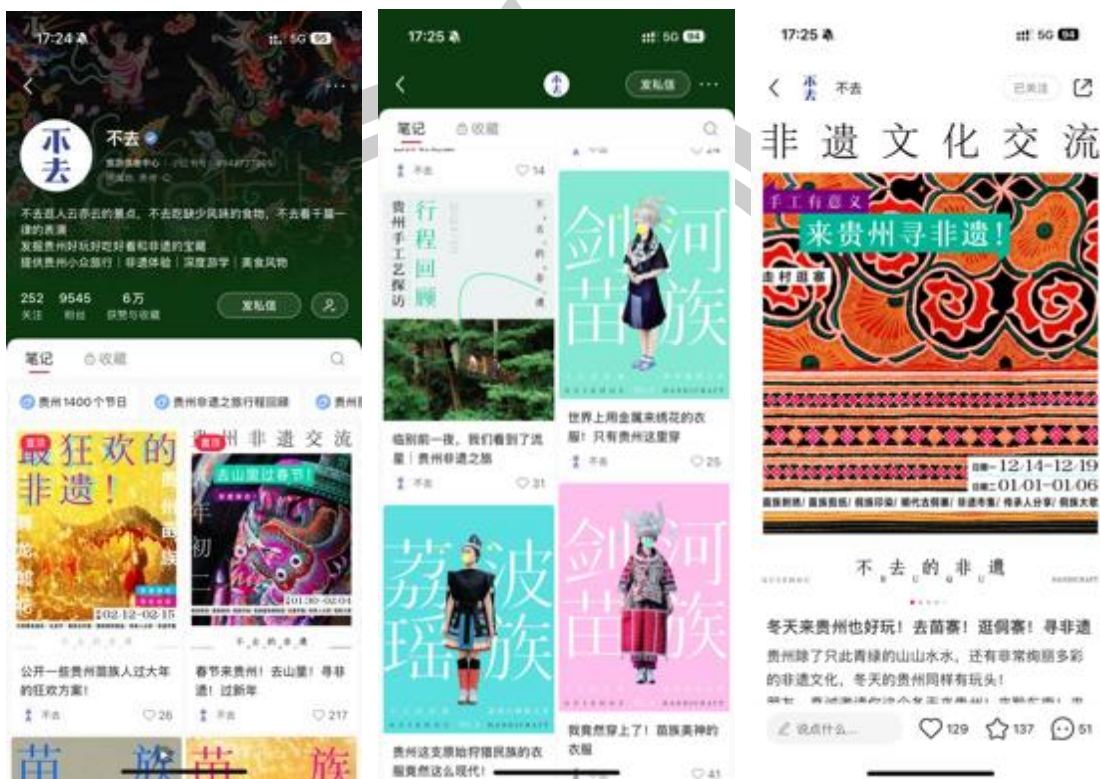


Figure 92 Influencer Bu qu's account

Source: Red Note (2024)

This social media account is the most recommended account for researchers to cooperate with. The account content deeply explores the ethnic minority culture, folk customs and intangible cultural heritage in different regions of Guizhou. At the same time, it develops niche and in-depth study tour experience projects based on these ethnic festivals and rituals. The projects involve handicraft visits, ethnic New Year experiences, and inheritors' sharing. Relying on Guizhou's rich ethnic minority resources and the unique customs formed in different regions, the account's founding team is trying community-led rural cultural tourism, which is the most suitable influencer account for this study.

3. Shan Bai (山白)

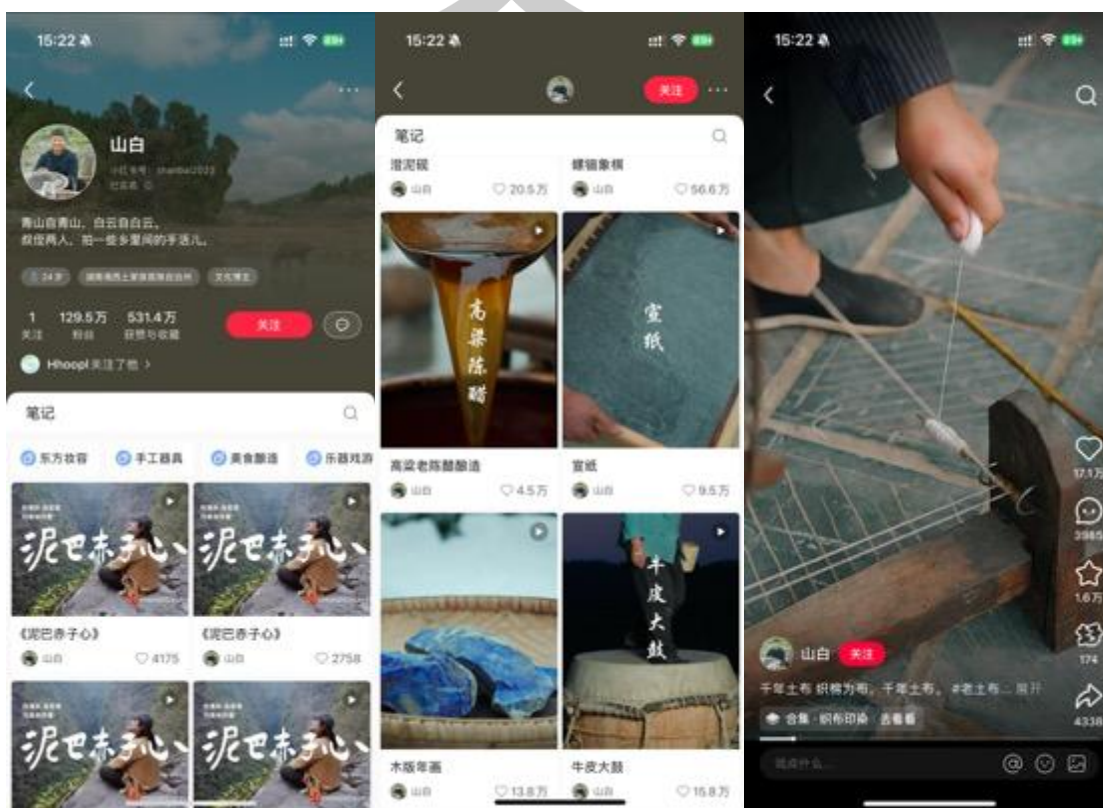


Figure 93 Influencer Shan Bai's account

Source: Red Note (2024)

A traditional handicraft blogger, the content of his account is mainly to record the whole process of handicraft. There is no narration in the video, from the selection of materials for intangible cultural heritage crafts to the final ending, recording every real step to restore the skills of ancient craftsmen. The video style is real and tranquil, allowing the audience to feel the ingenuity of the craftsmen.

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4. A WILD CLOUD (云野)

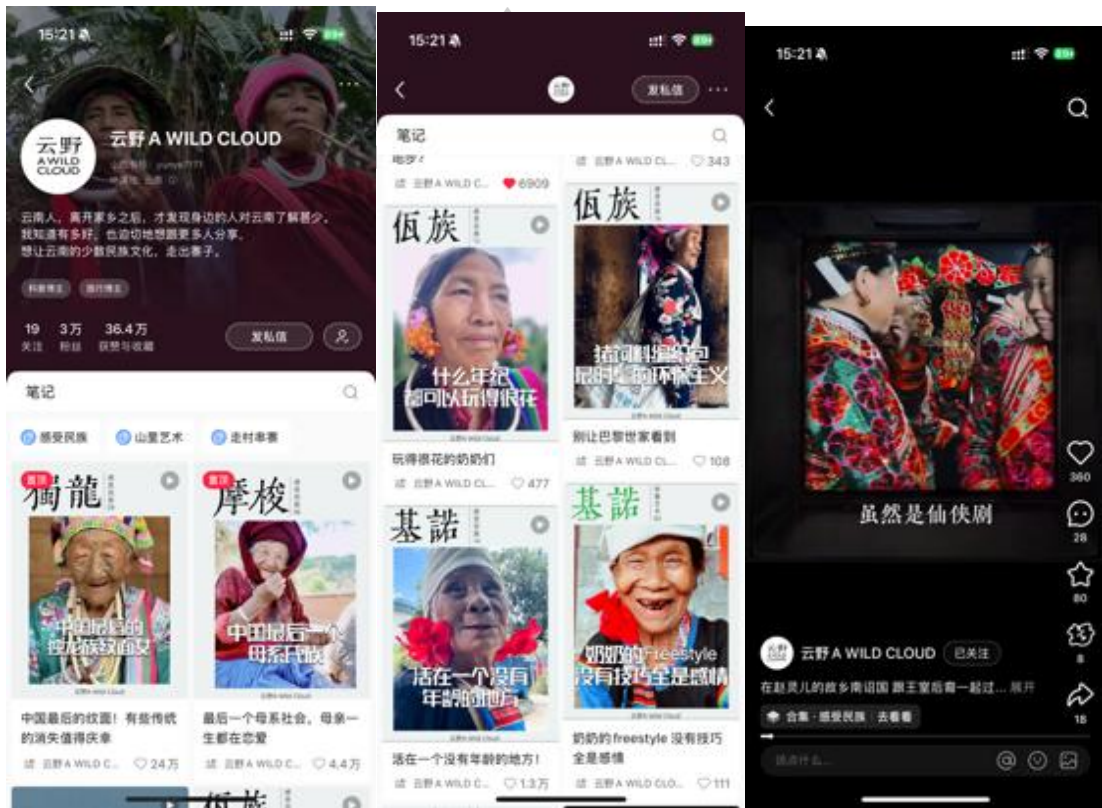


Figure 94 Influencer A WILD CLOUD's account

Source: Red Note (2024)

As a blogger of ethnic culture content, her videos are all in-depth interviews in ethnic minority villages in Yunnan and personal experiences of non-commercial ethnic rituals. She aims to spread the little-known and authentic culture of ethnic minorities to the audience, hoping that more people will understand the culture of ethnic minorities.

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5. Alex is a girl

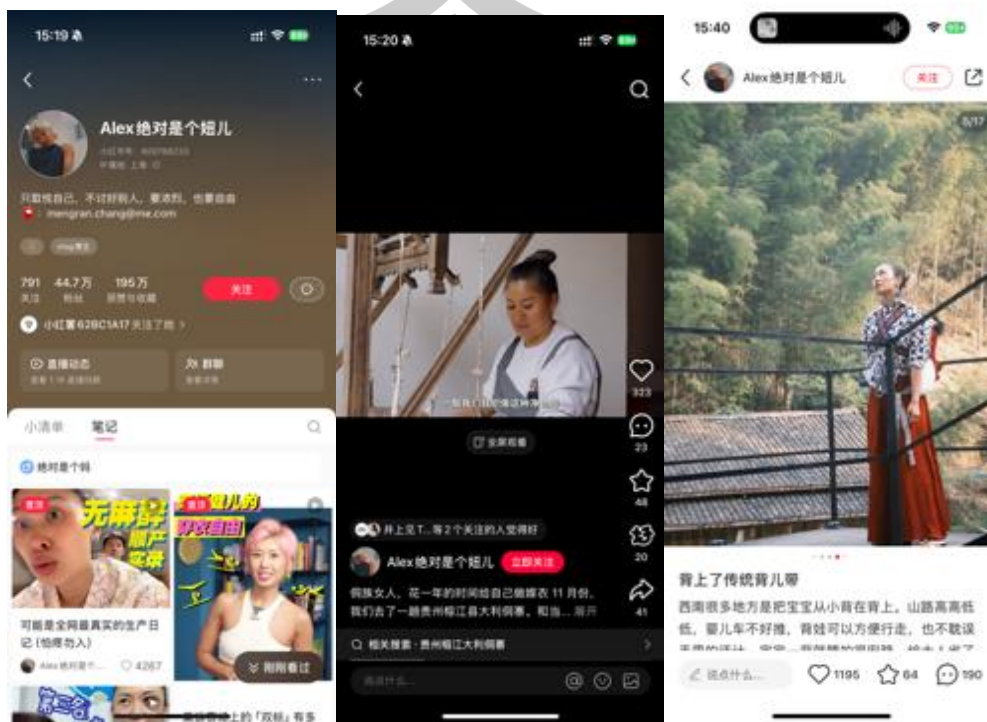


Figure 95 Influencer Alex's account

Source: Red Note (2024)

A daily blogger, her content covers women, parenting, fashion, travel, etc. The content includes pictures, texts and videos. In 2024, the Dali Dong Village Architect B&B THE WELL HOUSE invited Alex to Dali. Her posts about Dali travel, handicraft experience, etc. received a good response. In-depth cooperation with her can be considered in the future.

พหุบัณฑิต ชีเว

6. Naze naze



Figure 96 Influencer naze naze's account

Source: Red Note (2024)

Naze Naze is derived from the Dulong language Naze Naze Jora, which means "weaving slowly". The account mainly shares hand-made weaving, different forms of hand-made, different hand-made objects, and different hand-made creativity. In 2024, Naze Naze cooperated with Dali to hold a weaving competition in the village, and took the competition as the core of the media content to carry out an online weaving marketing.

พหุ ประถมศึกษา ชีเว

7. Jenny Zhou

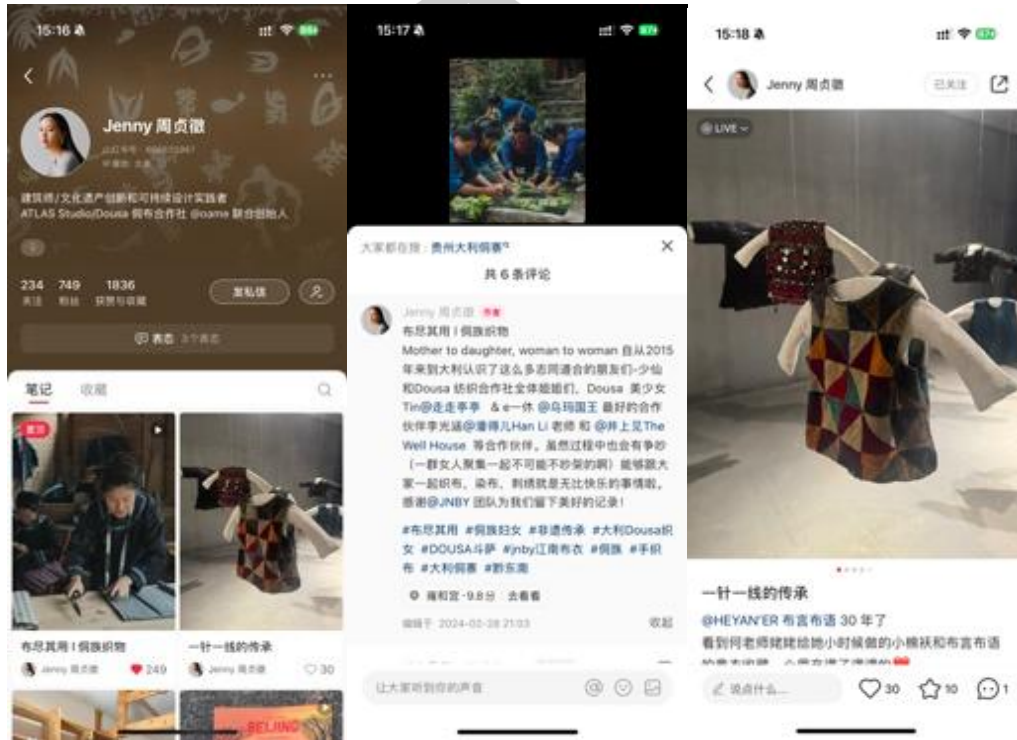


Figure 97 Influencer Jenny's account

Source: Red Note (2024)

Jenny is from ATLAS Studio and is an artist participating in the southeast Guizhou Land Art Festival. During the festival, ATLAS, represented by Jenny, transformed the abandoned activity center of Dali Dong Village, turning the idle building into the Dousa Dong Ethnic Fabric Cooperative and cooperating with local fabric craftswomen. Jenny herself has strong art and fashion resources, and through cooperation with her, the Dousa Cooperative has now established its own brand, *oame*. At present, she is also actively preparing a new art exhibition for Dong ethnic fabrics and seeking cross-border cooperation with other brands.

8. HERFINDS 妙寻

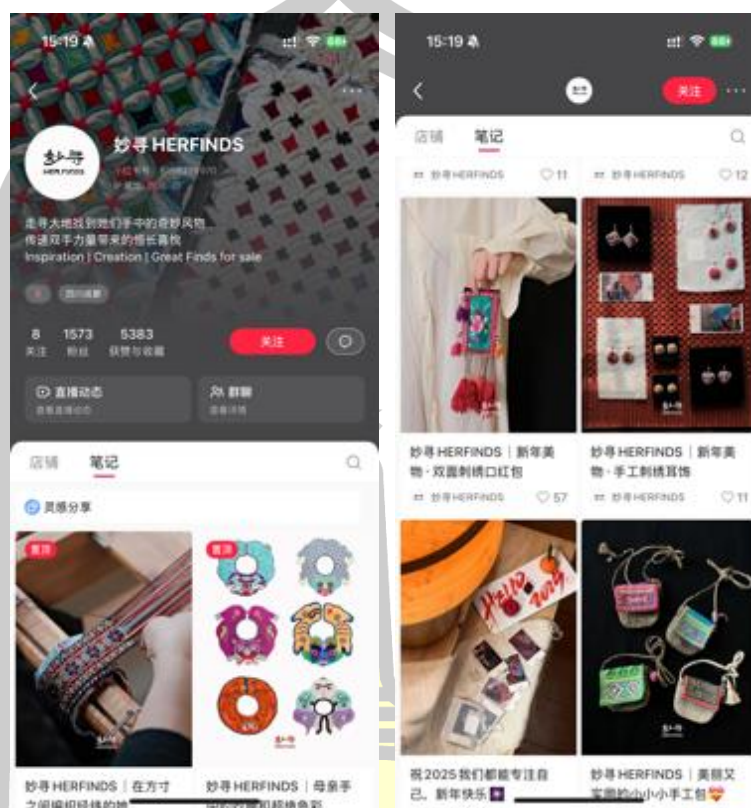


Figure 98 Influencer HERFINDS's account

Source: Red Note (2024)

The HERFINDS account uses the expression of women's handicrafts as its content theme, looking for handicrafts of women of various ethnic groups in China, showing their production process, introducing the ethnic culture behind the patterns, and opening an online store to sell ethnic handicrafts. The purpose is to find wonderful objects connected to the earth and share the joy brought by the power of hands with the audience. In the future, Dali's woven fabrics and ribbon handicrafts can seek cooperation with HERFINDS to increase their visibility and have an additional online sales channel.

BIOGRAPHY

NAME	Ziyi Ye
DATE OF BIRTH	25/12/1995
PLACE OF BIRTH	Guizhou province, China
ADDRESS	Jinrongcheng Town, Jinzhu Street, Guanshanhu District, Guiyang City, Guizhou Province
POSITION	-
PLACE OF WORK	-
EDUCATION	2014-2018 Tongji University (China), major in Cultural Industry Management, Bachelor degree. 2018-2020 Warwick University (UK), major in Creative and Media Entrepreneur, Master degree. 2022-2025 Mahasarakham University (Thailand), faculty of Fine-Applied Arts and Cultural Science, major in Cultural Science, Doctor degree.
Research grants & awards	-
Research output	-

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