

project report

SAPPORO II

Sapporo II, for the city of Sapporo Japan by Kamiel Verschuren with S-AIR (Sapporo Artists in Residence), Mami Odai, 2004 - ongoing



project t-shirt

A NEW CONTEXT FOR CREATIVE ENGAGEMENT

The project Sapporo II is an open idea, an imaginary space, intended as a corresponding reality to the city of Sapporo. A parallel world that invites everyone to participate in the process of creating its reality, to write its narrative and reconsider our reality. In this parallel world many things might look familiar or alike, but nothing is merely what it seems and all things and activity could be explored for its artistic potential.

The intentions of Sapporo II are to develop new artistic platforms and investigate the possible role of the artistic producers in context of the city and its urban conditions. Conditions in which citizens are participants and not seen as an audience, where daily reality is continuously alive, both day and night, where our minds are open to all external inputs and not focussed on specific expectations or art.



The snow in Sapporo II is beautiful



The first snow marks a new beginning, fresh, beautiful and white.

It comes for free and covers all.

Things are hidden and others revealed.

Shapes disappear and forms become one large landscape.

All movements become tracks, leading back and forth within the same line, overlapping others in time, and time becomes visible in an instant.

All becomes white, unwritten surfaces or physical suggestions.

The snow is democratic, and falls on top of everything and everyone.

It comes for free and belongs to no one.

The snow allows for cultural development.

It will fall again each year, and the year after, offering possibilities and experiments to fail and progress.

The snow only lasts for a short period of time before returning to the clouds in the sky.

The clouds become rain, melting snow, rivers, lakes, seas and oceans turning to gas.

It is there but for a moment.

If our reality would be made of snow, we could rethink ourselves every season, and all statements will eventually disappear.

Stepping across borders

Hokkaido Museum of Modern Art, Sapporo, 2004



In 2004, a symposium was held about the relation between art and community, or better to say, about the possible position of artists in society. The invitation was based on my experiences, working in close relation to communities.

In Japan, culture is mostly supported by private enterprises and not by the state. This allows cultural events to be spectacular and without compromise as long as they support the positive representation of the financing enterprise. Artists who are invited are often already famous. For young artists it is very difficult to start a practise.

As a consequence of the private investments cultural activities become directly related to the fluctuations of the economical market. If the economy is prosperous, cultural activities vibrate, if there is a depression, the cultural activities are put on hold. As a result, cultural organizations and artists' initiatives can often function for a short period of time and equally have to restart every few years.

The government, which represents its society and its communities, plays no part in the support of art and as a consequence, the cultural activities, including the (contemporary) arts, play no significant role as a social public platform.

For most artists this means they have to find a career in relation to the art market and go abroad. They dream of a career in Europe or the United States of America. A career based on the individual artistic genius.

How could artists relate to their community?

As an answer to that question the idea came up to find something, some aspect that is particular to Sapporo, unique and strong. If artists could relate to that strong 'something' they could be of importance and find a new context.

Sapporo is a large city with over 3 million inhabitants. It is the capital of Hokkaido, the Northern Island and has the most amount of snow fall in the world, over 6 meters. About 6 months a year is it covered with snow.



Sapporo II_a new context for creative engagement

In 2005, a project was started named Sapporo II (2), set in the winter landscape of Sapporo. It is the name of an imaginary, parallel world, in which the people of Sapporo can rethink themselves and engage in a different reality.

The aim is to realize innovative projects engaged in the unique urban and social conditions of this snow city.

It is a project about snow as a means to investigate the possible role of the artistic producers in context of the city and its urban conditions.

Its intentions are to develop a stronger, independent artistic community.

The process is to stimulate collaborations between artists and other cultural producers. These collaborative projects are not only necessary to experience the strength of collective activity, they will also help redefine or develop a new context for artistic practices.

Furthermore, this seems to be a necessity, even though the city of Sapporo is a large city (the largest city in Hokkaido, with over 2 million inhabitants, a museum for contemporary art, galleries, universities and a few artists initiatives) the artistic climate is not very lively and possibly declining. Due to a lack of context, artists are often leaving the city to find their future careers elsewhere. Anyone having a chance to work in Japan or abroad often does so and do not return to bring back their experience or implant their new found network to create this context. Another reason is that the active artists in Sapporo mostly operate as individuals, aiming at a private career embedded in the isolated art world. Not only does this sustain the fictional competitive hierarchy, it also makes them dependent on the power structure of the art market and the fluctuating economy that provides most of the financial means for culture in Japan. This current situation makes it difficult to provide finances and continuity for the initiatives and cultural organizations to plan, maintain or even upgrade their activities.

How can we create strength, discourse and a lively artistic context to engage with the city and its community?

Snowfall is specific to the city of Sapporo and its urban and social conditions. Each year the city is covered with a white surface of frozen water that touches and engages everyone. Thousands of jobs, machines and logistics are involved to remove the snow from the streets, squares and parks. Year after year all this energy, activity and its financial implications have no other purpose then mere displacement, until now.

Could all this be different? Could the snow become an artistic material instead of waste? Can the displacement become an act of creation? A collective act of the community? A new artistic context?

Eventually, and this is a future ambition, Sapporo II should result in a new regional and annual 2-days holiday, engaging artists, other cultural producers and all people in Sapporo. Each year, on a Friday and Saturday, after the first days of snowfall, the people of Sapporo would collectively clean the streets, pavements and parks of snow and by doing so explore the material's creative potential and their collective strength.

Could all energy and means, used for dislocating the snow from the city, the existing organization skills and experience needed, be intentional to create something meaningful? Will people not only move the snow away but create something within the same movement? Could this become an activity that will make Sapporo a unique place, for which not only artists are involved, but all inhabitants? Where all inhabitants have a free day on the day the first snow falls? Where streets, public squares, playgrounds and all parks are collectively transformed into a new exiting and inventive snow-white landscape? Sapporo II?

On the day that follows, all people would be free from work or other obligations to experience the new collectively made urban snow landscape and celebrate its frozen energy.



Snow Village Project

project #01: test site Moerenumpark

Moerenumpark (Isamu Noguchi sculpture park), Sapporo, 27th-29th of January 2006

With S-AIR, The Moerenumpark Center for Contemporary Art, the Technical University of Sapporo, Praha project, The Survival Committee, artists and visitors

collaborations, new networks and simulated urban context

Snow Village groundplan

SAPPORO II

test-site MoerenumaPark 27-29th January
Snow Village Project

open: January 27/12:00-21:00 January 28/10:00-21:00 January 29/10:00-18:00
organisation: Snow Village Project Committee & Kamiel Verschuren

スノービレッジ「サッポロ2」プロジェクト宣言

「雪は誰の頭の上にも等しく降る」カミール・フェルシュフーレン

Snow Village Project

SAPPORO II[©]



project#01: test-site MoerenumaPark

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organisation: Snow Village Project Committee & Kamiel Verschuren

スノービレッジ「サッポロ2」プロジェクト宣言

この雪の村づくりのプロジェクトは、地元の学生や若手作家達を中心としたスノービレッジ制作チームとオランダの現代美術アーティスト、カミール・フェルシュフーレンの共同作業によって行われました。

「雪は誰の頭の上にも等しく降る」カミール・フェルシュフーレン

それは、このモエレ沼公園だけでなく、どこの冬のまちでも可能な新しい雪とのつきあい方をアートの立場から提案するものです。広場や通りの除雪をアートに還元する仕組みづくりです。タイトルの「サッ



The first project to investigate the idea of Sapporo II is called Snow Village Project and uses Moerenunapark as a test-site. At the time of the project the park is covered with snow. The original landscape, built in honour of the artistic work of Isamu Noguchi, is hidden under a blank sheet of white paper. The newly formed landscape provides the possible to develop new ideas.

The intentions of Sapporo II are to develop new artistic platforms in the context of the urban environment. There for a section of the city of Sapporo is reconstructed as a test-site within the park. To create this test-site effective tools and logistics have to be developed and designed. New and necessary collaborations between artists, organisations and participants are initiated and shall generate longer lasting collective strength.

The avenues within Sapporo II allow logistic transport and human movement through the unstable landscape. Streets lead to different locations and allow spaces to connect, and so alleys provide narrow exits. The houses, or interior spaces create possibilities for different ideas and settings. An industrial area is intended as a collective workspace where snow is transformed to building material. Within this imaginary landscape artists and other artistic producers are invited to develop works and do experiments in thought of the city and their own memories as urban citizens.

Based on the experiences, experiments and projects developed this year, it is intended that in the following years, as the snow continues to fall, Sapporo II will be located directly in the city of Sapporo, overlapping and transforming its reality.

In this way Sapporo II is not intended as a 'snow festival' or limited to Moerenunapark, but explores the phenomena of snow and blankets the entire city as a collective and inclusive project.

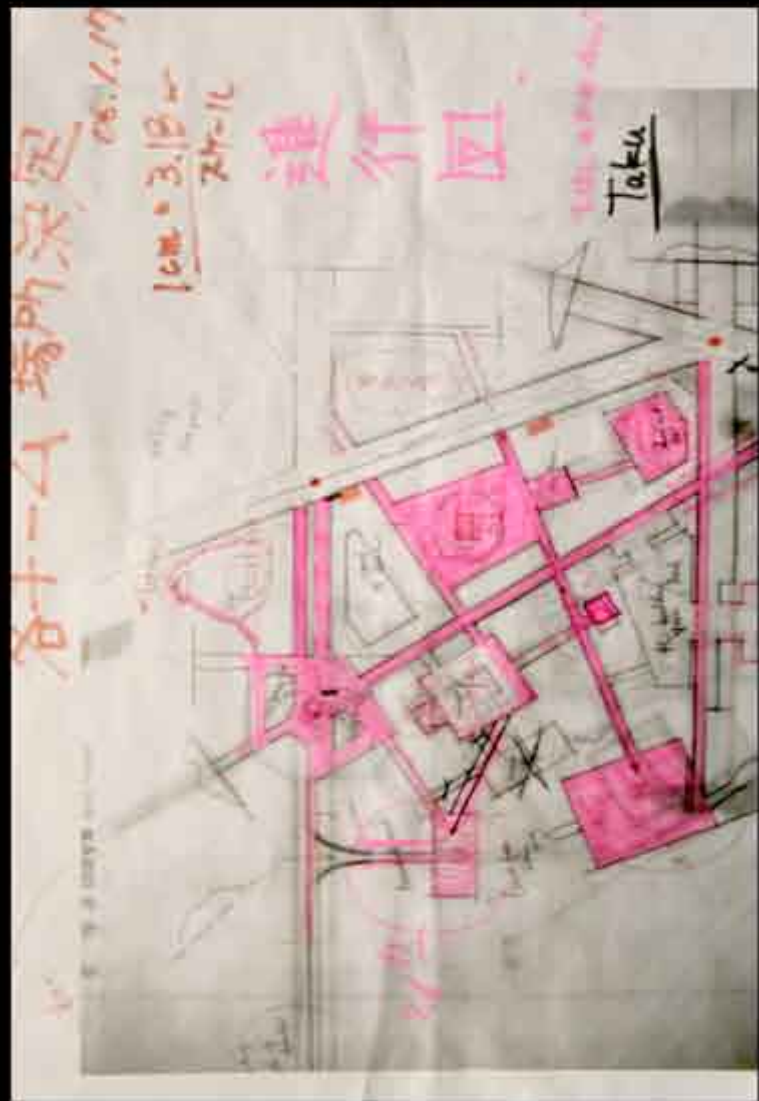
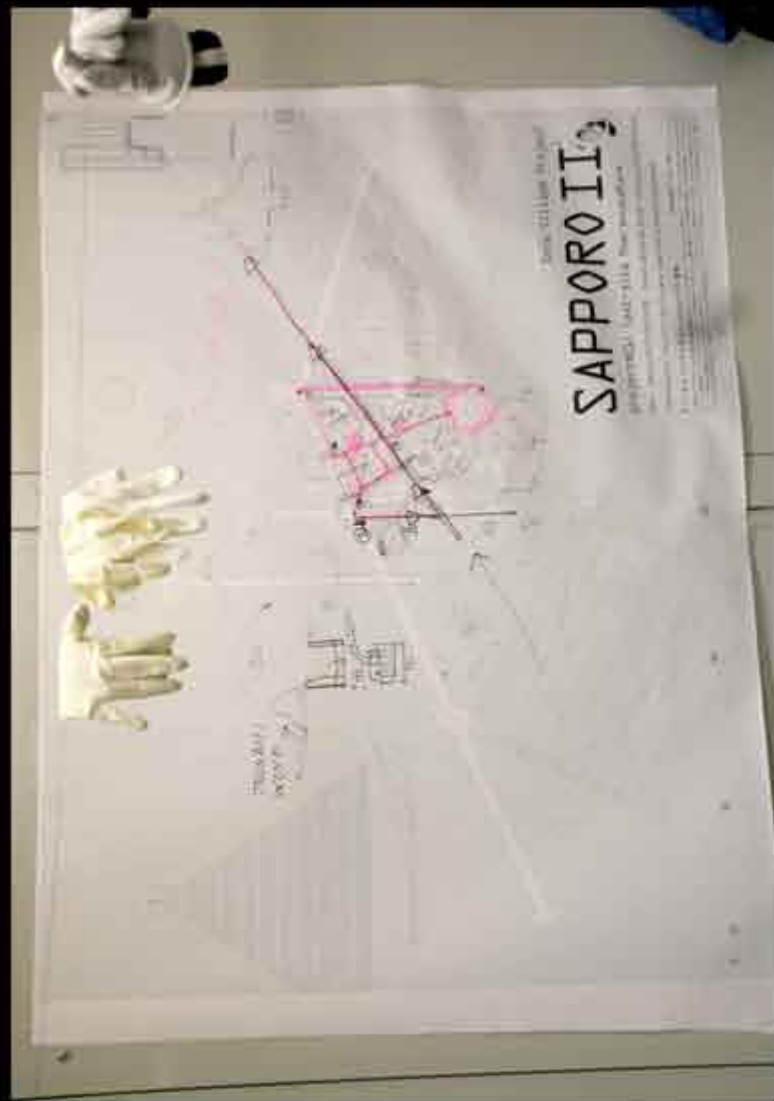
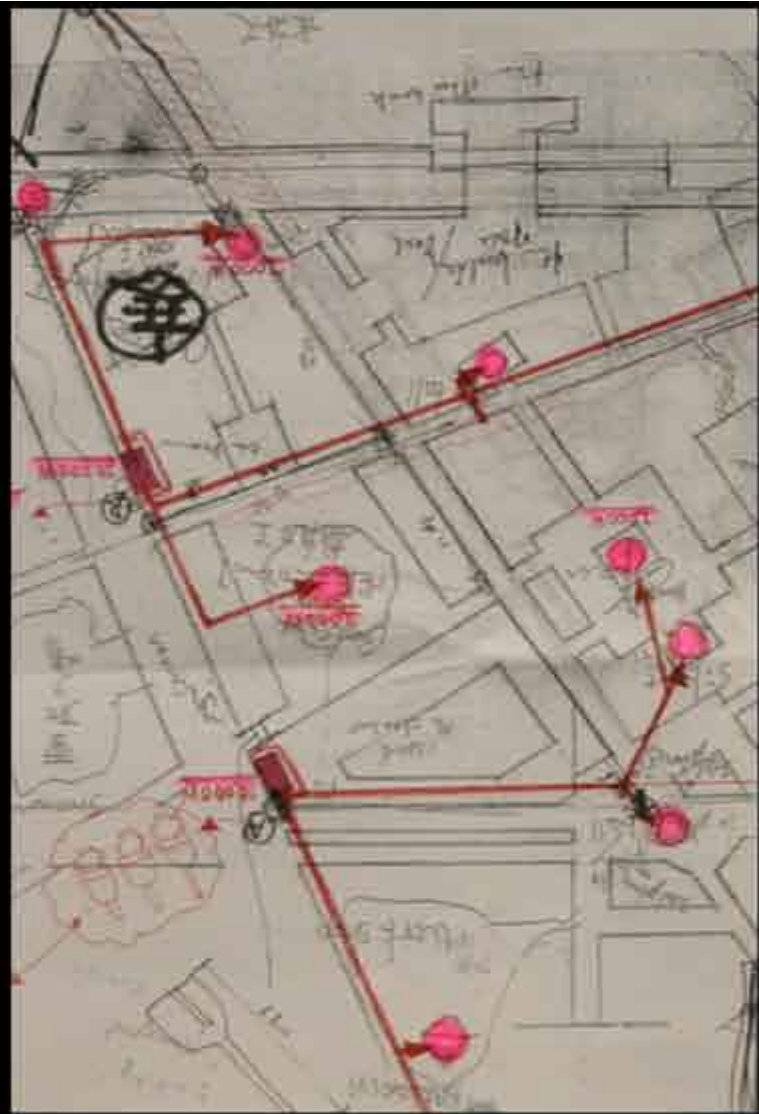
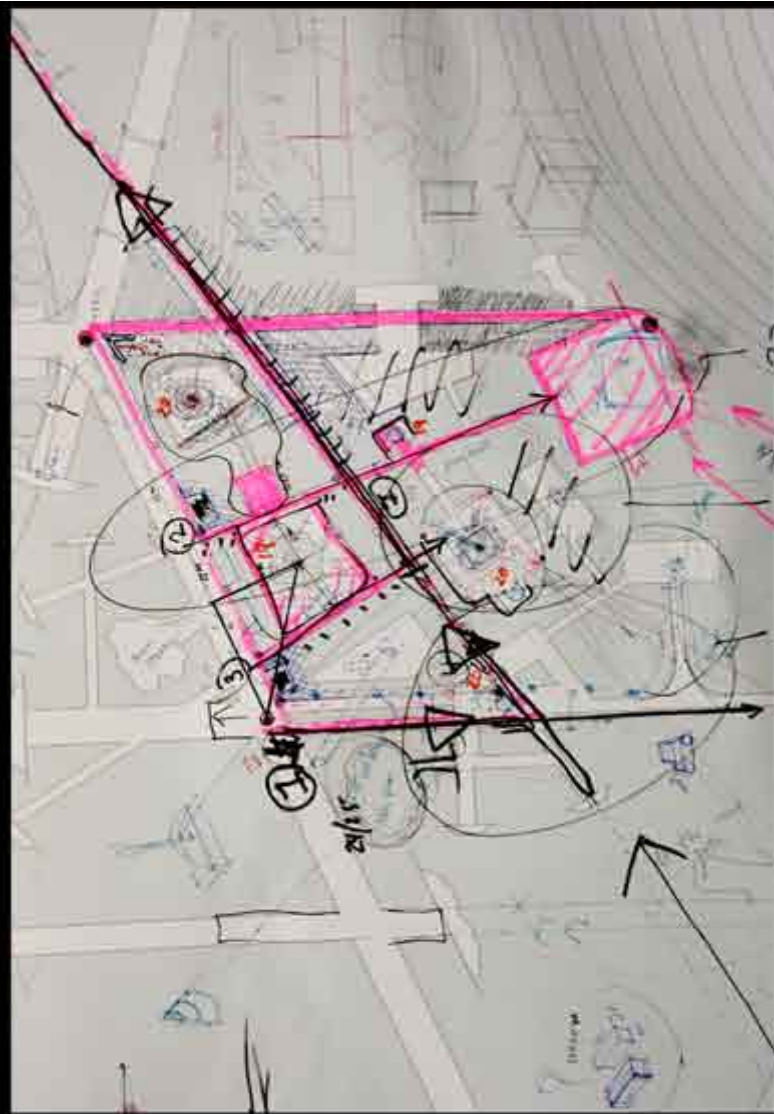
Can all the energy, used for dislocating the snow from the city, the existing organisation skills and experience needed, and the machines and logistics, be intentional to create something meaningful? Will people not only move the snow away but create something within the same movement? Could this become an activity that will make Sapporo a unique place, for which not only artists are involved, but all inhabitant? Where all inhabitants have a free day on the day the first snow falls? Where streets, public squares, playgrounds and all parks are collectively transformed into a new exiting and inventive snow-white landscape? Sapporo II?



Center for Contemporary Art Moerenunapark

project #01: test site Moerenumapark



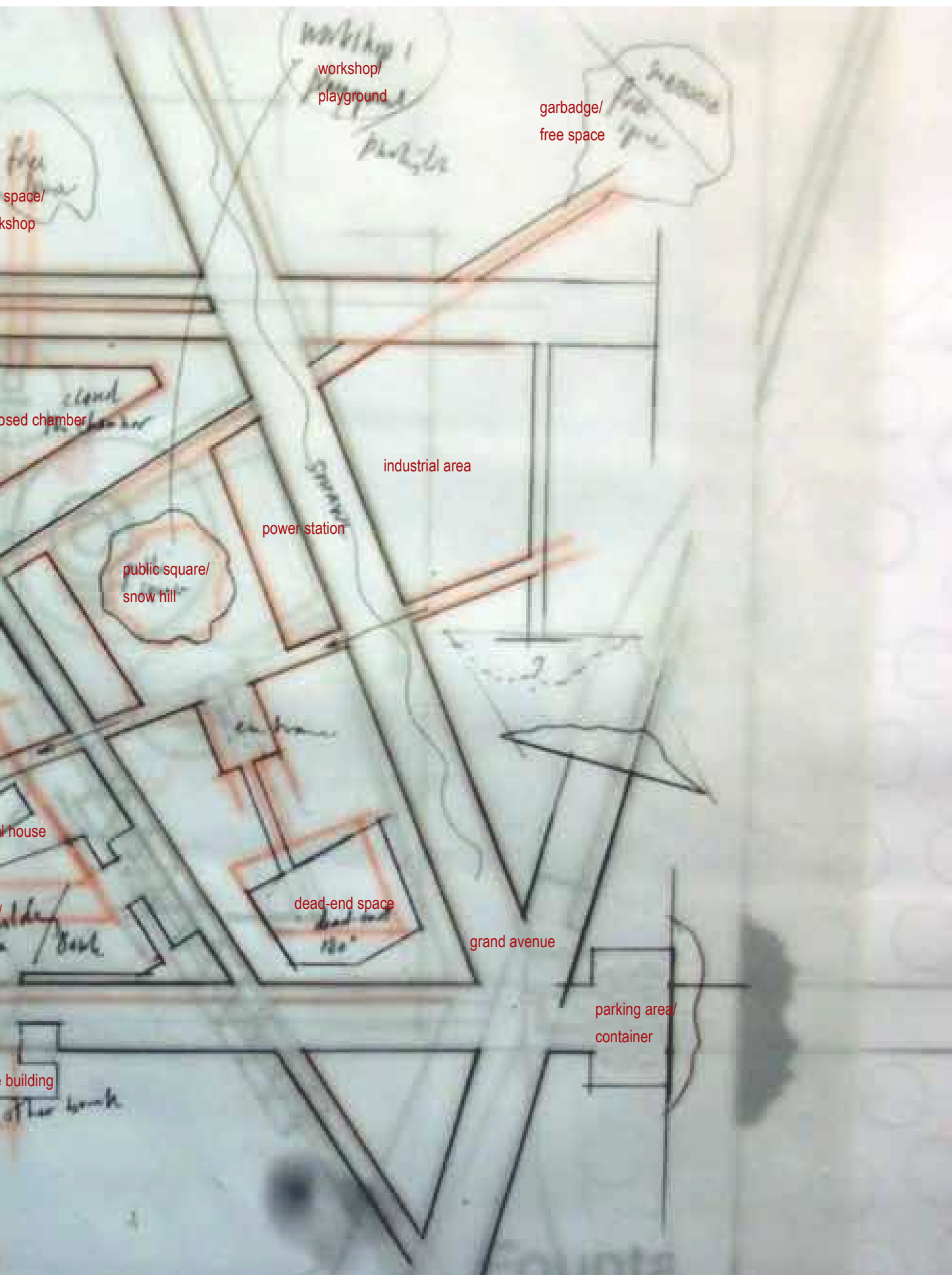






project #01: test site Moerenumapark







Snow Village Project

project #01: test site Moerenumapark



NR+

The Cultural Institute of Northern Region
Research Journal of CINR-31

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特集：Environment 環境

- 緑豊かな都市を目指して：デンマーク国際シンポジウム
- 豊かな外遊びができる環境を：田川正毅
- ヒートアイランド化する都市空間：石田秀樹
- バードハウス・デザイン・コンペティション2005
- SNOWSCAPE MOERE：SnowVillage Project
- ヨーテボリ留学体験記：留学生の報告
- 新月伐採が自然のリズムを呼び戻す：研究プロジェクト報告
- 美瑛町サイン計画の今後の整備方針策定：受託研究報告
- フローズン・スカルプチャー：授業紹介 ほか

photo by kamei

The Cultural Institute of Northern Region | NR+

特集 Environment 環境

SNOWSCAPE MOERE

SnowVillage Project

2006年1月27日(金)・29日(日)・モエレ沼公園

●BLOWN CUBE

photo by komaki

スノービレッジ・プロジェクト

世界的な彫刻家イサム・ノグチが札幌に遺したモエレ沼公園。この冬、そこで開催されたアートイベント「SNOWSCAPE MOERE」に、北海道東海大学チームが制作参加する機会を得た。冬の札幌に、4つのランドスケープを描くというコンセプトで、CANDLE NIGHTSCAPE、WINDOWSCAPE、WHITE LANDSCAPE、SOUNDSCAPEの4イベントが実施された。

スノービレッジプロジェクトは、モエレ沼公園の雪原に真冬の3日間だけ出現する「雪の村」を作るというものである。都市空間をテーマとするゲストアーティストとして、オランダからカミール・フェルシュアレン氏が招聘され、本学からは学生有志による2つの制作参加チームが、幻の雪の村の中で作品制作を行った。また、現地で行われたカミール氏によるワークショップにも多くの学生・教員が共に参加する機会が得られた。

遠距離の現場、特徴ある雪質とモエレ特有の強風など、様々な難しい課題を解決しながらの制作作業となった。

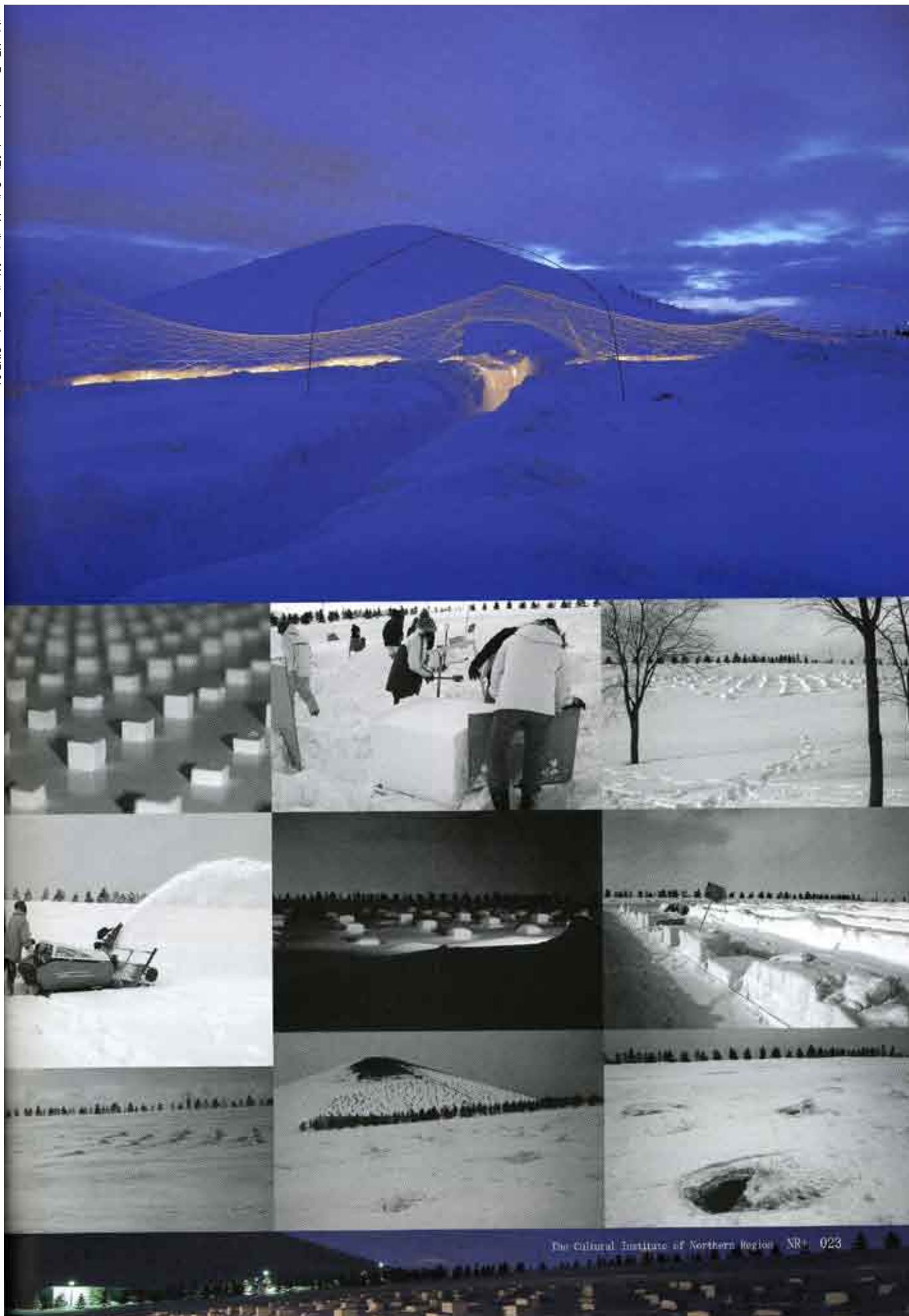
●BLOWN CUBEのコンセプト

この作品は、「風雪の彫刻」とも呼べるもので、一辺80cmの雪のキューブを、縦10列・横15列の計300個、等間隔に並べて、人の手による四角い雪塊が、モエレ特有の地吹雪に吹かれ変化していく様子を見せる。風に削られ、吹き溜まり、埋もれていくプロセスが、人間の行為と自然の力との拮抗を表現している。

●GATE OF URBAN ENVIRONMENTのコンセプト

この作品は、イサム・ノグチの彫刻作品の中に見いだすことができる自然の形象と、都市近郊に位置するモエレ沼を関係づけるための建築的な仕掛けであり、雪の村へと入を導くアプローチとして設計した。ビニールハウスのフレームに、毛糸のテンションを利用して、風景に溶け込むようなネットを張り、村を訪れる人の空間体験を演出する。ゲートをくぐり抜けると幻の村が出現することになる。





カミール フェルシュブーレン
Kmiel Verschuren

SNOW VILLAGE アートディレクター



このプロジェクトに参加するポイント は、良い精神を持ち続けることだね。

一番難しかったことは、雪の降り続ける中でも休まずに作業しなければならなかったことです。翌日には積雪ですっかり埋まってしまうこともありました。みんながこの2週間、何度もそれを繰り返しました。雪で作っているものが雪によって消されてしまうのです。一部のコースが雪でダメになりました。この公園は、他の所よりも雪が降りやすいのですが、同時に雪によって失われるものも多かったのです。

最初は街の中で展開するプロジェクトを考えていました。カフェで販売したりできるし、トイレにも便利ですからね。もともと公園自体がアートワークの一部であるし、その中に更にアートを作ることは難しいとだと考えていました。ランドスケープなどは特にそういえるでしょう。

ところが、雪があると公園は消えてしまうので、他のアートが可能になると思いました。公園の夏は活気があるけれど、冬は静かだし新しい活動を必要としていました。冬のモエレ沼公園に新しいアートを制作することは面白いと思えました。

また、多くのアーティストと学生たちが、この重要な場所で大丸となってスノーアートコミュニティに参加し、一緒に物を作り出していくことは私にとって信じがたいことでした。それぞれのアーティストがアイデアやビジュアルを考えたり話し合ったりして、コミュニケーションを取り合い助け合っていることが嬉しかった。

そして、このプロジェクトで感じた重要なことは、アイデアはみんなに与えられる共通のチャンスでもあるし、それはこの現場の中で想像上のリアリティーでもあるということ。この難しいプロジェクトでは、良い精神を持ち続けるということが大事なポイントのひとつだと思います。

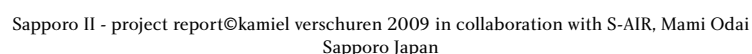
アイデアはとても重要です。アイデアの方向性さえ決まれば、何をすべきかもお互いに分かるし、すぐに作業に取り掛かることができます。良いアイデアがひとつ浮かぶことによって、プロジェクト全体がまた新しく展開していく。それぞれのアイデアによって影響を受け合ったり。アイデアがアイデアを生んだりなど。それが重要なことですね。

この次は、札幌の大通公園でSAPPORO IIを展開したいと考えています。どうぞ楽しみにしてください。



インタビュー 平野 靖子
対談・文章 村田 哉子

project #02: Sapporo II at the Center for Contemporary Art, Moerenumapark





models - snow sculpture and projects

video-films and installations: Sapporo II at the Center for Contemporary Art, Moerenumapark



As part of the exhibition several video-films were shown: a promotional video made by the Japanese military showing their role in the Sapporo Snow Festival, a video-documentary by the BBC on the decline of the Alps, an instruction film by the national snow cleaning department on durable energy techniques, a video-installation showing a video-film made to protest against skydiving 'La réalité n'est pas un fait' and 'Snow Coverage', a video-film about the Szobor-park in Budapest, a park with all the remaining sculptures that were placed by the communistic government.



video-films and installations



Snow Cleaning

The instruction film by the national snow cleaning department shows their new techniques on creating durable energy by cleaning snow from the city of Sapporo.



Sapporo Snow Festival - Military promotion film

... Since World War II the Japanese army was not allowed to be active. To promote itself by other means and sustain their position in society, the army took over the Sapporo Snow Festival. It trained thousands of soldiers to become ice-sculptors or scaffold-engineers to build the most amazing structures, mostly existing architectural icons, popular figures from TV or sponsored displays of any sort ...

... The video-filom shows the enormous, annual operation as a promotional and social activity in which all goes as planned without difficulty ...

... Since 2005 the army is allowed its original activities and started actions in Iraq as part of their self-defence strategies. In that same year one of the snow festivals they organized was already cancelled



video-films and installations



Down hill all the way

Barracough Carey, BBC in association with the Discovery Channel, 25 min.

This documentary reports on the problematic environmental conditions related to the annual Olympic Winter Games. Different parties involved speak out on the possibilities and impossibilities of finding solutions to prevent the natural habitat in the planned areas from being completely destroyed.

data on the Alps and tourism:

... The Alps are host to over 60 million tourists every year, equal to the entire population of Britain and Ireland ...

... The amount of waste that is produced in one season equals the full amount of waste in both countries in a whole year ...

... 40.000 sky areas have been erected for which 11% of the natural habitat of the Alps has been transformed to skying resorts, a surface equal to 200.000 football fields ...

... This landscape has turned into a dessert in the last 50 years. It will take another 10.000 years for nature to recover itself, if left alone ...

... 13.000 skying elevators have been realized ...

... Animals can no longer reach the valley areas because of increasing tourism. Up in the higher areas food is scares. They need up to 6 times the amount of energy to survive in the higher areas where the snow is thicker ...

video-films and installations

Small Urban Notions: Snow Coverage

Kamiel Verschuren 2000, Szobor Park, Budapest ©SmallUrbanNotions 1999

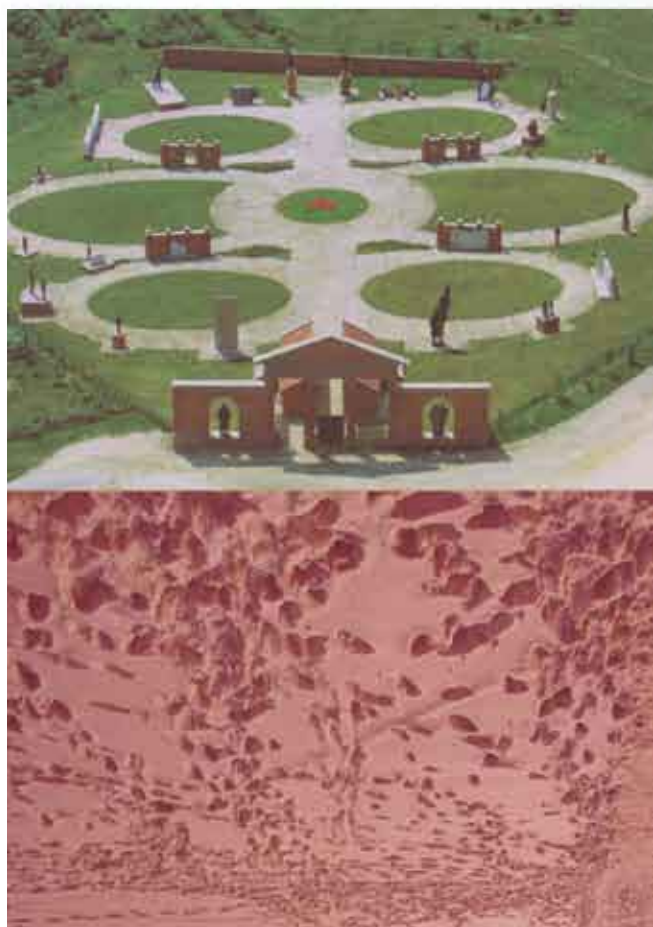


The Szobor Park in Budapest was created directly after the political changes to store most of the communist monuments, taken from both Buda and Pest. The statue of liberty, erected by the Russians, was kept and still stands on top of the citadel. The statue of Stalin disappeared from the city center and is still missing.

The video shows the park covered under a layer of snow, hiding its landscape design but revealing the traces made by visitors.

The video is part of a series of video-documents for which Kamiel Verschuren asked several people from Budapest to show him something of importance.

The video series is part of a number of public projects that were executed in Budapest under the project title 'Small Urban Notions' (1999-2002).



postcard - as part of the project Small Urban Notions 18 different postcards (18.000) were made and placed in displays inbetween the touristic postcards



video-films and installations

La réalité n'est pas un fait (reality is not a fact)

Kamiel Verschuren (NL) 1997-1998

In collaboration with the physical geographers H. Renssen/ G. van der Lee



The project *La réalité n'est pas un fait* is a site specific video-project for the skying-resorts Moûtiers, Les Menuires, Courchevel, Val Thorens and Les Arcs in the Savoie, French Alps

The video footage describes these places and landscapes prior to the holiday season, when human presence can only be seen through traces: destroyed soil surfaces, ordered nature and abandoned villages waiting for the big storm.

'La réalité n'est pas un fait' is a pictorial parable about the relativity of the reality of a landscape which changes its face entirely as soon as snow falls. When all is covered by a white and soft blanket, it seems a non-critical condition, enjoyed by more then 6.000.000 tourist every winter season.

(text: Florian Wüst, video-lounge on the Waldstättersee boat busses, Luzern Swiss)

The silent video-film was shown continuously for 2 weeks in 50 bars and discotheques spread out over 5 villages in the area of Savoie during the high season of winter tourism.

As an video-installation the video-film is presented with sound, with music by Paul Van Dyk 'for an angel'. A song that is happily sad.

video-still



'About a landscape that is already in itself critical enough when it is not covered with snow'.

Dear

With this letter please find enclosed a text and a video-cassette with which we should like to inform you about a project we recently executed in the French Alps.

The project investigates the problems arising from skiing in natural resorts, and the influence of human activities in these areas.

The project also investigates the relationship between individual and collective responsibilities; the depth of commitment and the consequences of having an opinion. It is about place, time, visual appearance and the truth of reality: about friendship, adventure, coincidental encounters and the undertaking of an action.

The text accompanying this letter, has been sent to about 60 people working in the French Alps. It requests people to take part in the project 'La réalité n'est pas un fait', which roughly translates as 'Reality is not a fact'. In that text the project is further explained.

The video-cassette is an editorial which was made after we visited the villages Moutiers, Val Thorens, Les Menuires and Les Arcs 1600 and 1800.

It shows these places, and the landscapes between them before the holiday season starts: in the days of the first snow fall.

The soundless editorial consists of 4 images. Each image shows an element dealing with human presence or absence.

The letter asked potential participants if they would be interested in showing the video-film for a few weeks during the high season, when the tourists are present.

The video-film is a recording of our first visit to the Alps in November 1997.

Previous to our trip, we had many discussions about skiing, the effects on the natural habitat and our contradictory feelings and thoughts. One's own responsibility, how far it reaches and the pleasure of going skiing together. During these conversations we challenged each other to investigate the consequences of the opinions we formed and announced to others. How could we activate our knowledge and how could we work together, being from different occupations and being friends.

Is there meaning in an opinion if nothing comes from having one?

During our first visit we came as observers. We were trying to find out if the opinion we formed had anything to do with our observations. We were in the Alps for 4 days and filmed what we saw and our activities.

Back in Holland we formulated our project and translated it into a letter. The recordings were made into a video-film.

From all 60 letters sent, we received 3 positive responses to partake by showing the video-film.

In the period after, we also tried to reach people by telephone. From that we found a further 3 places interested in showing the film.

In April 1998 we returned to the same area. We came to show the film, to discuss it with people and to experience going skiing.

Besides the contacts already made, we also addressed people directly, informing them about the project and asking them if they were interested in seeing the film and possibly showing it.

It became clear that mostly bars and discotheques were interested and also had the necessary equipment for showing the video-film. In fact, it was the bars and discotheques where people went if they were not skiing.

After 2 days of driving from one village to another, talking to people and discussing issues, the video-film was seen in many places. It could not have slipped people's mind that the same video-film was presented in different shopwindows, bars and discotheques, at different times during the day and night, for several days in different villages. The soundless video-film and the music they played went very well together. The agreement we made with the owners, was they would play the video-film for a week, sometimes as a background video-projection to the dancefloor, sometimes on monitors on the roof, as an intermission between football matches or other sports programs.

During the last 2 days of our visit in the Alps we went skiing.

promotional presentation for ArtStage 2006, opening of the cultural season

project #03: Hyperspace Sapporo II: The future of Sapporo

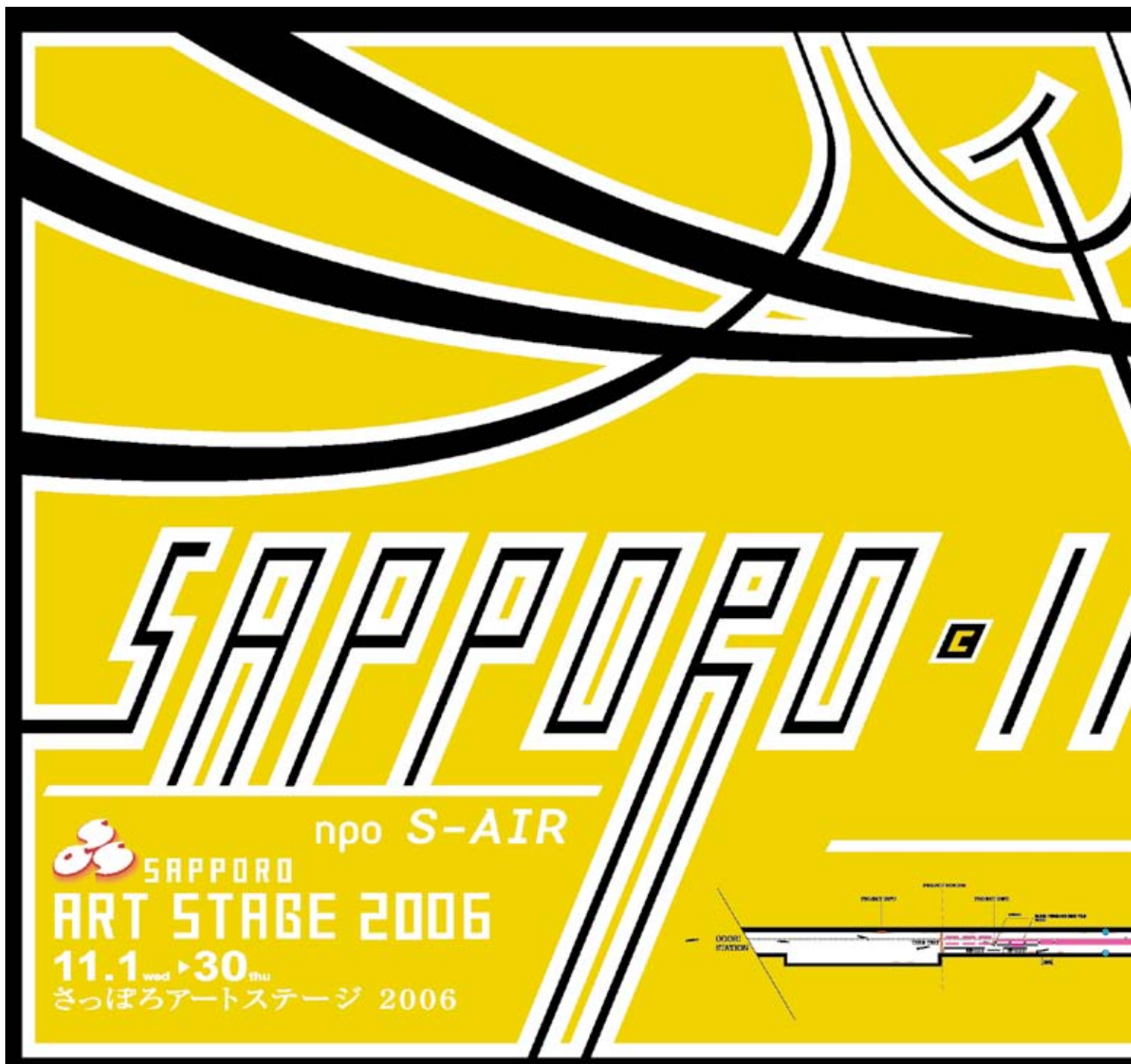
Odori Subway Passage, Odori-Station, 1st-30st of November 2006
With S-AIR and Tomohiko Himeshima

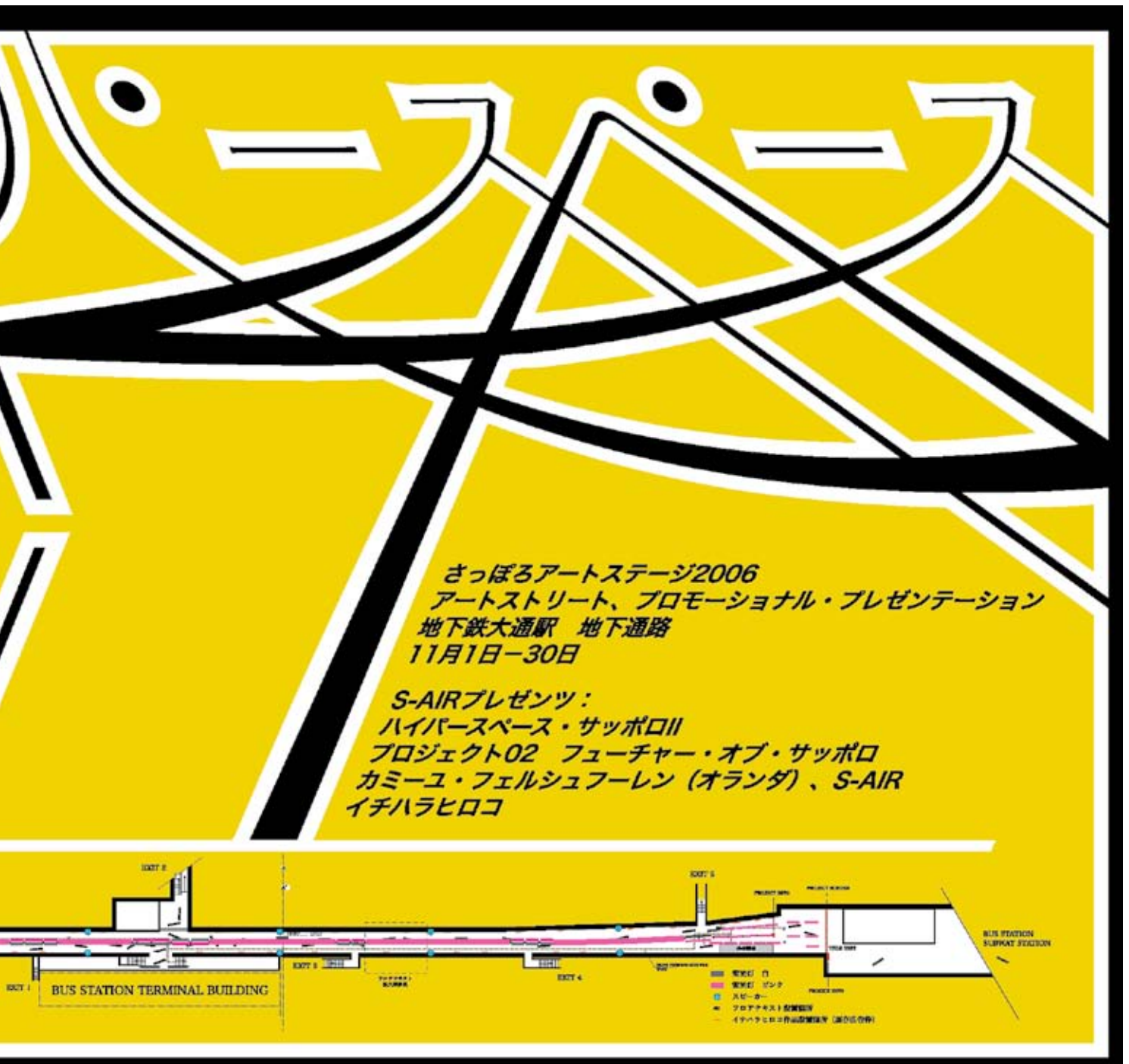
conceptual statement, public announcements, new networks

The third presentation of Sapporo II was set in one of the largest subway passage in the city, used by over 10.000 people each working day, and part of the opening of the cultural year in Sapporo.

Through speakers along the 800 meter passageway one could here a continuous soundtrack stating about 50 statements in Japanese on the future of Sapporo as if *Sapporo* has already transformed in *Sapporo II*. Speaking of the possible future, in the future tense, was used as a technique to question the contemporary situation within the context of its historical developments and create a public awareness.

The soundtrack was based on the music from the song "in the future" from the album "Music for the Knee Plays" by David Byrne.





[soundtrack]

The soundtrack was based on the music from the song "in the future" from the album "Music for the Knee Plays" by David Byrne.

Japanese voice by Yu Kuramoto. Sound-editing by Bob Stoute.



[The snow city of Sapporo]

1

....in the future.....Sapporo shall be known as Sapporo II
....in the future.....Sapporo II shall function as a parallel reality to open our minds
....in the future.....we will remember Sapporo II as a world formed by our own thoughts and actions
....in the future.....snow is everywhere and Sapporo II will always be covered by snow, every day and every night
....in the future.....the snow of Sapporo II is considered to be the most democratic substance, it comes for free and falls on all heads
....in the future.....the snow of Sapporo II is experienced as an existential phenomena, its hides and reveals, revealing our essence, behavior, actions and feelings
....in the future.....the snow in Sapporo II will be its most important economical resource
....in the future.....in Sapporo II snow is no longer seen as waste
....in the future.....in Sapporo II snow is connected to every aspect of life, even in summertime
....in the future.....in Sapporo II snow is everything and everything looks white

2

....in the future.....snow will be understood as a collective mirror, reflecting ourselves in all ways
....in the future.....snow is like us, and we are like snow, solid flakes of water in air

3

....in the future.....snow is used to shape the community
....in the future.....snow reveals the true beauty of shapes

4

....in the future.....snow will become an artistic tool
....in the future.....snow is art and art is snow

[The artist's position]

1

(but)
....in the future.....art will no longer be based on individual genius
....in the future.....meaning in no longer understood as something generated by individual activity
....in the future.....all artists are collaborating, all over the world
....in the future.....artists will become of most importance to society
....in the future.....artists are key personalities connecting networks, coordinating multi-tasks organization and over seeing interconnected consequences
....in the future.....art is part of everything and everything is art
....in the future.....everyone will be an artist because live itself has become artistic
....in the future.....all people will work together because meaning can only be created by collective activity
....in the future.....the aesthetic idiom of art is historically reset as a diversion
....in the future..... art is no longer seen as a competitive act, but as a collective means to create meaning

2

....in the future.....artists shall have multi-disciplinary skills creating art and society
....in the future.....artists will be creative in all kinds of professions

3

....in the future.....artists will explore new fields of operation and create their own artistic contexts
....in the future.....public space will be our cultural heritage

4

....in the future.....all public money is spent on art and culture to the benefit of the society
....in the future.....the community again supports culture, because art is once again a language to communicate ourselves within context of everything that surrounds us....

project #03: Hyperspace Sapporo II: The future of Sapporo

[The projects and consequences]

1

....in the future.....snow is used to reflect the light and brighten the sky
....in the future.....snow is used to understand time as multi-layered traces of movement
....in the future.....snow is used to make new connections and construct other possibilities
....in the future.....snow has become the most important cultural development, offering possibilities and experiments to fail and progress
....in the future.....the cities infrastructure is reconstructed each year, depending of the amount of available snow
....in the future.....all activity to move snow from the city is used to create the most amazing artificial landscape, one has ever seen
....in the future.....every street will have its own snow festival
....in the future.....each school uses every playground to create amazing snowscapes
....in the future.....every neighborhood takes part in an annual snow contest
....in the future.....the annual snow festival of Sapporo II will again be a local festival hospitable to guests

2

....in the future.....a new national holiday is held to enjoy the first snowfall
....in the future.....snowballs become a means of communication and interaction

3

....in the future.....the annual snow festival of Sapporo II will express contemporary Japanese culture
....in the future.....the annual snow festival will address public issues both political and social

4

....in the future.....we can think of ourselves in different realities, as fluid, gas, solid shape and falling flakes
....in the future.....our reality is like snow, we can rethink ourselves every season, but all statements will eventually disappear.



sound-installation, white felt on pillars, colored light, text prints on the floor



promotional presentation

project #03: Hyperspace Sapporo II: The future of Sapporo



sound-installation, white felt on pillars, colored light, text prints on the floor



project #04: New Models for The Sapporo Snow Festival

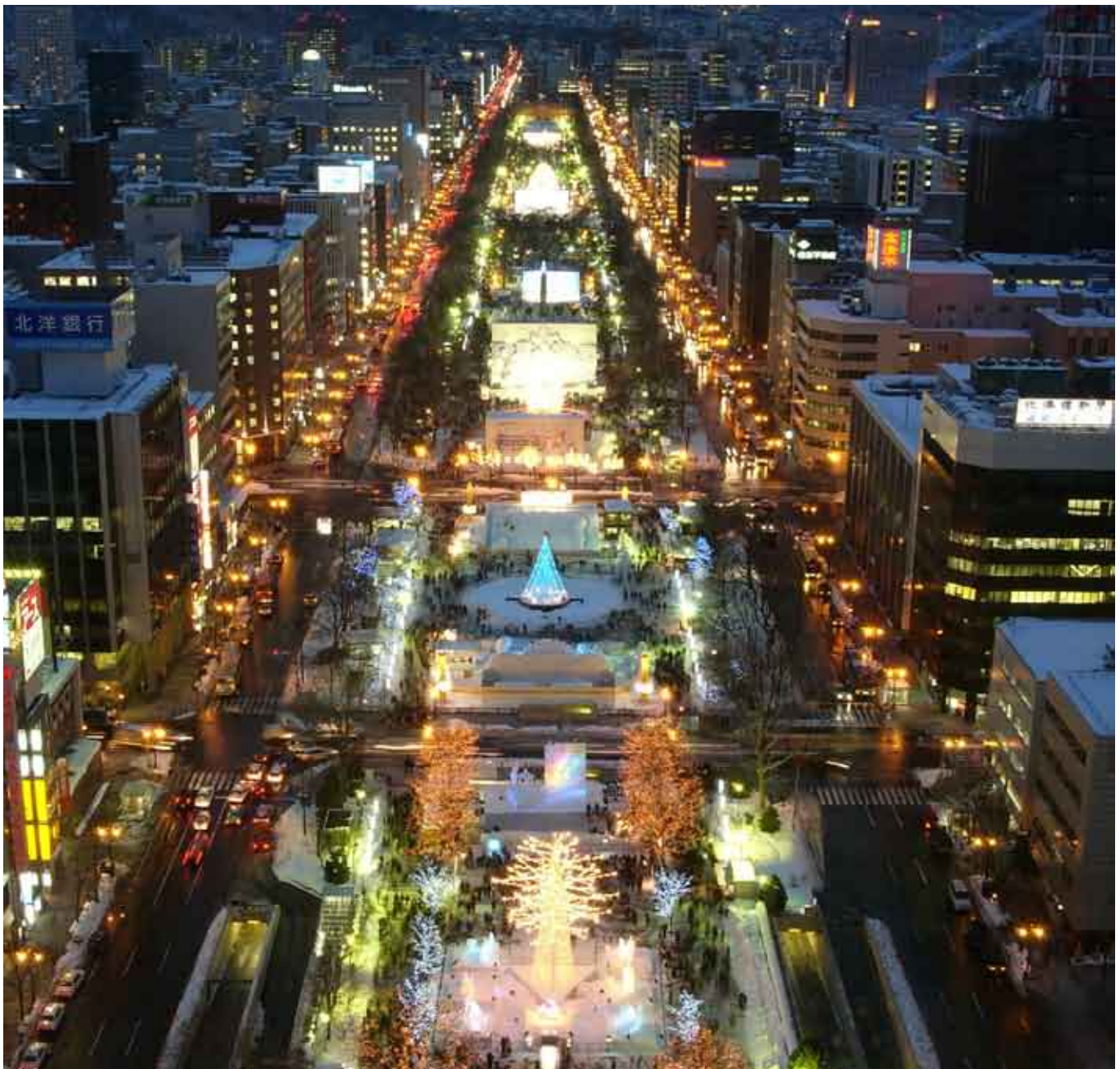
9th floor (empty office building), Odori Park, November 2006

participation by S-AIR, artists, architects, designers and students from the University of Hokaido

contemporary issues (private, global, social), collaborations, contest

The intention of the project Sapporo II is to re-invent the annual snow festival of Sapporo as a cultural event with a new social and political content.

The Sapporo Snow Festival was originally initiated (1950) by artists and later on take over by the military for self-promotional means. Since then the snow festival of Sapporo has grown to become a (inter-) national super festival attracting over 2 million visitors from abroad. With the involvement of the military the festival has shifted from being an artistic festival to a commercial and popular venue, often sponsored and directed by commercial enterprises. The enormous snow sculptures that are erected for the festival represent the popular Japanese culture and mimic its world of commerce. Large displays of comics figures, Pokamons, replicas of historical buildings, temples or political buildings are created with an utmost precision and realized with the dedication of at least 3000 trained soldiers, hundreds of engineers and trucks transporting snow in to the city. The professionalization of the festival has not only shifted the cultural potential and content of the festival into a cliché, but also transformed the citizens of Sapporo into an audience instead of participants.





workshop Saporro II_an artistic snow festival

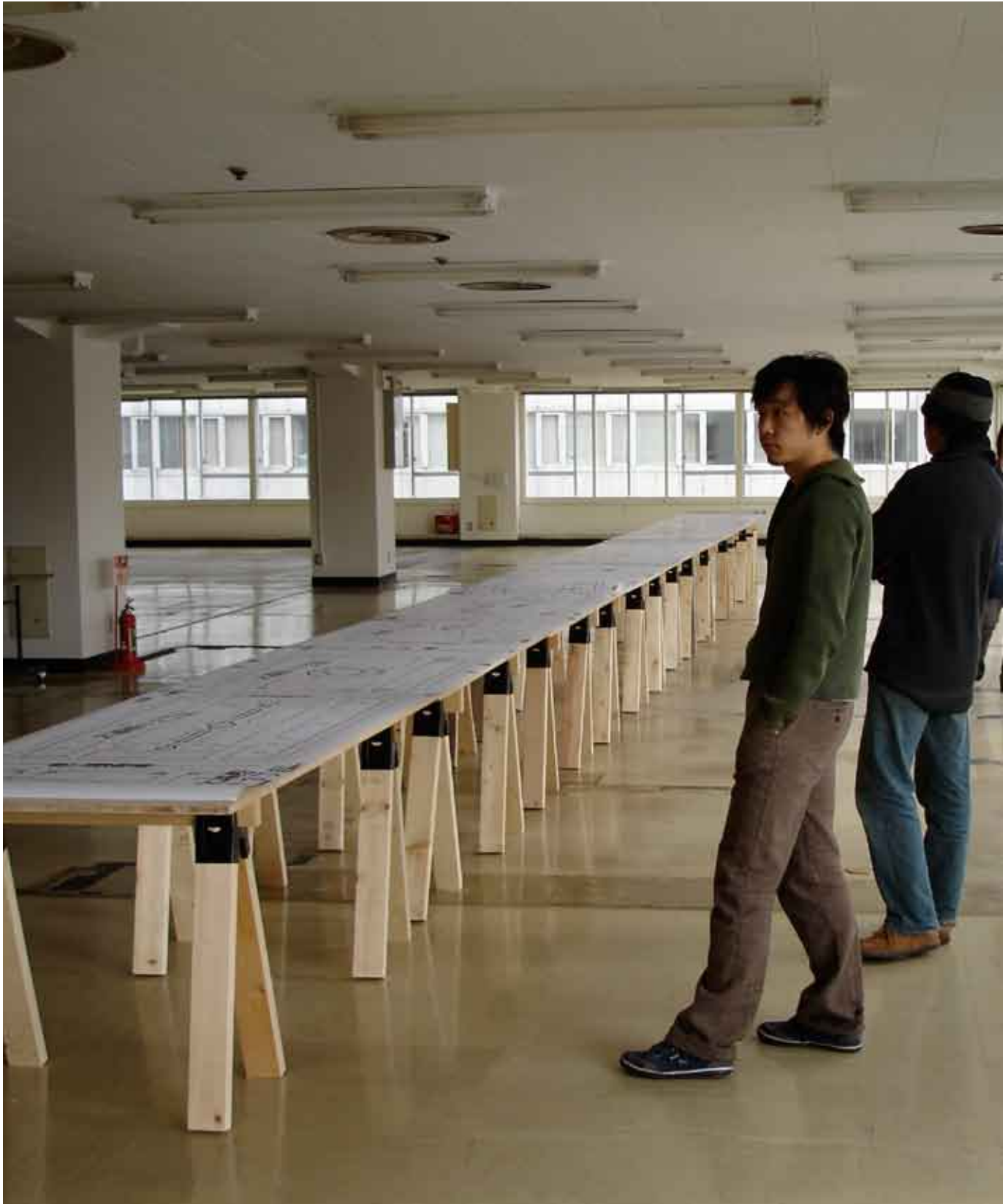
project #04: New Models for the Sapporo Snow Festival

9th floor (empty office building), Odori Park, November 2006

participation by S-AIR, artists, architects, designers and students from the University of Hokaido

contemporary issues (private, global, social), collaborations, contest

project table - Odori Park scale 1:100





In November 2006 a workshop was held to create new models for the annual snow festival of Sapporo.

For many years the city of Sapporo has held its annual snow festival, attracting over 2 million visitors each year. It is like its beer-brand, Sapporo, known all over the world and part of its identity.

In the early years it was initiated by artists and inhabitants from the city but later on produced by the military as a way to promote its existence. Due to post-war agreements, the Japanese army, like the German army could not, until 2005, practice any military activities.

Over more than 3000 soldiers, trained to sculpt the ice, over a hundred engineers drawing the necessary constructions, 1000 trucks and other means are activated to produce the largest and often incredible ice and snow sculptures.

However most of the designs are amazing, they are very cliché, often based on existing, or historical icons such as its temples, or on its extensive world of comic figures. They neither present contemporary developments in culture nor do they relate to any social or contemporary global issues, nor to the site itself. It is only representing what people already recognize.

While the military brings tonnes of snow into the city using an enormous number of trucks, the city is using an equal amount of trucks, financial means and people to export an even larger amount of snow to the outskirts of the city. This does not only seem a contradictory process, it is in many ways a waste of using resources, both human and material. What happens with all the snow that is exported outside the city? It is merely dumped.

Could all the energy be used in context of an artistic aim? What role can this offer to the artists of Sapporo?

The workshop

The aim for the workshop was to develop different ways of thinking about snow and create new models for the Sapporo Snow Festival.

Could the Sapporo Snow Festival be based on different and more contemporary designs developed by artists, architects and other cultural producers?

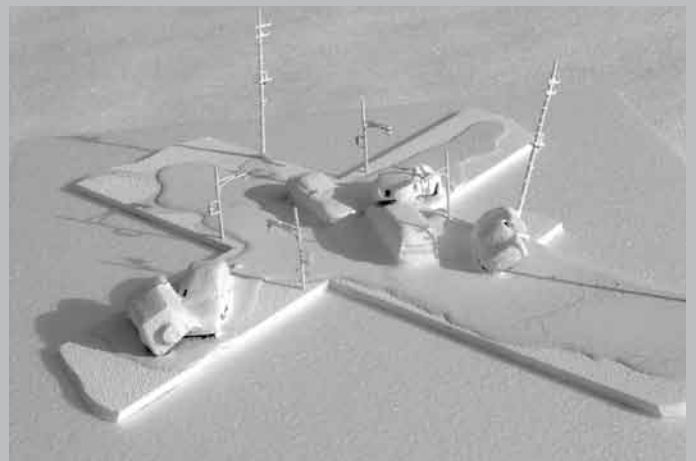
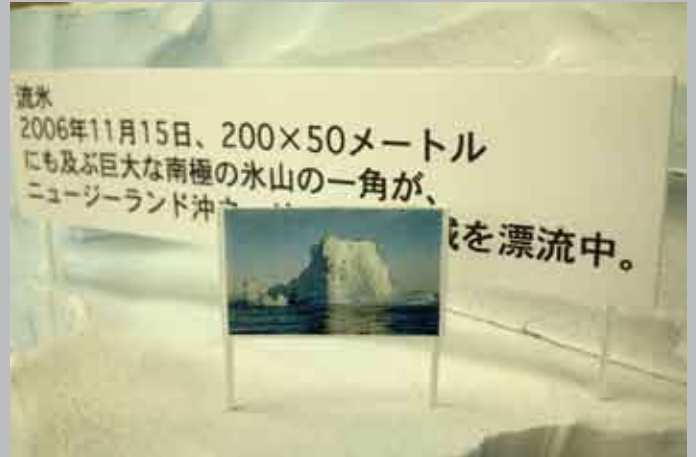
Could this public engagement offer artists and other cultural producers a different perception towards their practice and the position within society? Could this offer a more independent position towards the art world?

And could the Snow Festival once again become an active cultural festival?

The workshop was held in an empty office space on the 9th floor next to the Odori Park where the annual snow festival is held. Architects and artists made different teams with students to develop new models.

It was intended to have the people vote and choose a winner design. A design that could be realized for the annual Snow Festival of Sapporo 2008 and thereby initiate its transformation.





project #04: New Models* for the Sapporo Snow Festival

* the report shows 9 models by Kamiel Verschuren. In the workshop over 50 models were made by different participants, guided by the workshop teamleaders



Iceberg #01

replica of an iceberg scale model 1:100 with billboard and newspaper quote

On 15th, November in 2006, huge piece of ice berg from South pole is drifting on Wellington water of New Zealand. It is vastness of 200 x 50 meter.



inconvenient sculpture #01: car crash

simulated car-crash on an existing crossing at Odori-Park, using real cars covered by snow

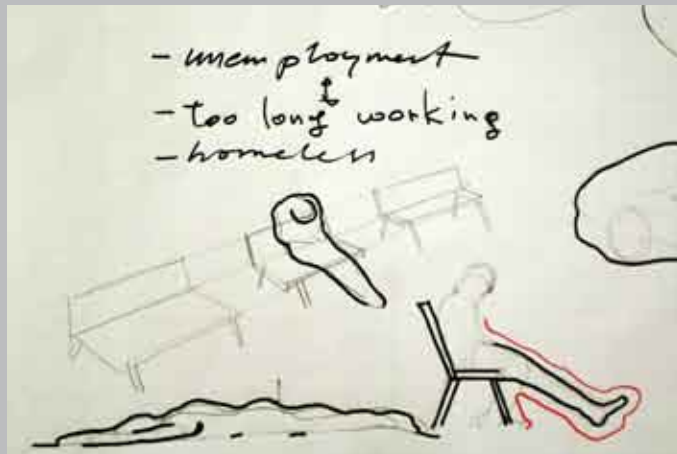


all the snow

conceptual model for annual snow accumulation of Sapporo in 2005, per month

project #04: New Models* for the Sapporo Snow Festival

** the report shows 9 models by Kamiel Verschuren. In the workshop over 50 models were made by different participants, guided by the workshop teamleaders*





Japanese army in Iraq, 2005

... in 2005 the Japanese Self Defence Forces were again allowed activity since World War II. Their presence in Iraq is daily news and is widely covered on TV. Hereby the need to attract attention by producing the different snow festivals in Sapporo is questioned ...

... the model is a 3-dimensional reconstruction of a photograph published in the newspapers showing a Hummer vehicle under attack and Japanese soldiers taking cover behind the steel rail alongside the road. A billboard on the model shows this photograph if it were a commercial advertisement ...



Panorama Iraq (Appocalyps (S)now), 2006

... on 30th, November in 2006, two Japanese were shot in a town of Iraq ...

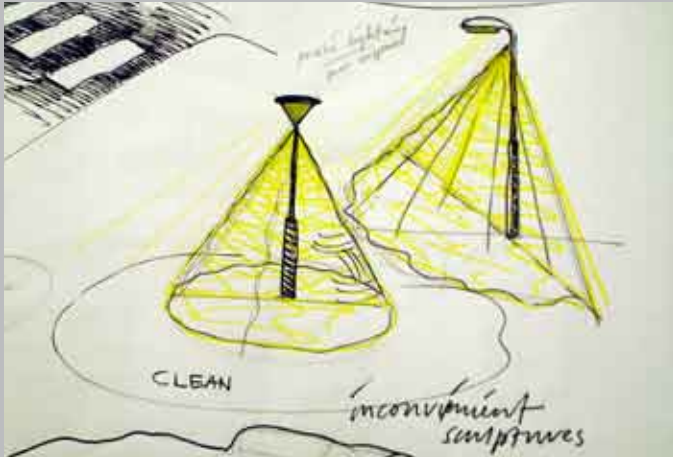
... alike many snow sculptures in the Sapporo Snow Festival the model is display, partly 2- and 3-dimensional., showing the Japanese army in action, with a billboard of the actual press photo ...
... the soldiers are sculpted in different scales suggesting more depth, they have no heads representing the universal, unknown soldier ...



inconvenient sculpture #02: homeless people

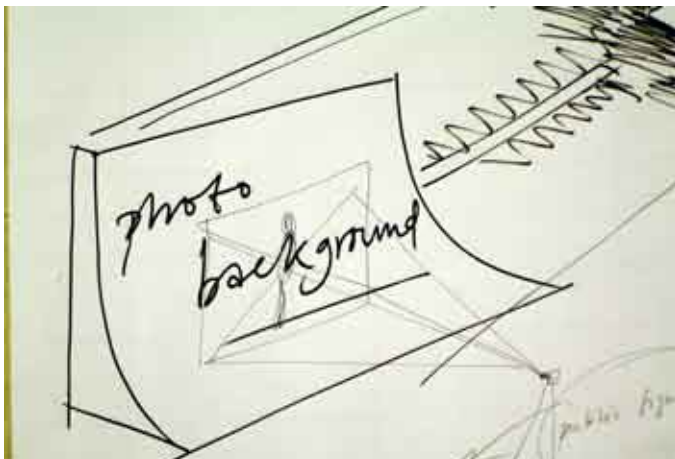
... a homeless person is frozen to death on a public bench, his or her leg sticks out causing a nuisance ...

... many homeless people in Sapporo died last night, frozen to death due to the extreme cold, causing nuisance to the many visitors to the Sapporo Snow Festival, blocking the pavements, ...



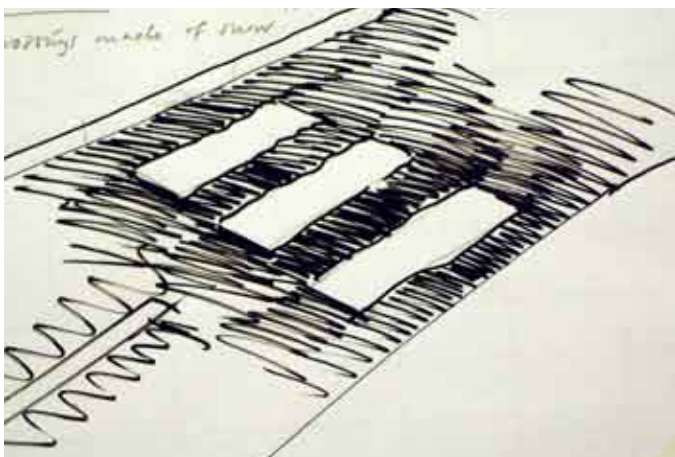
integrated interventions cleaning principle #01: light cones

*... a area around a lamp post is cleaned of snow in such a manner that the snow is placed around the lamp post creating a cone of snow according to the light cone that is projected ...
... on streets, in public parks and parking areas landscapes can be created by cleaning these areas from snow using the existing lamp post, resembling elements often found in zen-gardens ...*



white wall: the ultimate snow photo

*... a white wall of snow is made creating a photo backdrop ...
... visitors to the Sapporo Snow Festival can take pictures of themselves dislocated in space by the white background ...*



integrated interventions cleaning principle #02: snow zebra

*... a street is cleaned of snow in such a manner that parts are left untouched creating a zebra, a pedestrian crossing ...
... crossing the street, touching the snow zebra will make it disappear, thus endangering the situation ...*

project #04: New Ideas* for the Sapporo Snow Festival

** the report shows 9 models and ideas by Kamiel Verschuren. In the workshop over 50 models were made by different participants, guided by the workshop teamleaders*



a display of extinct animals

... in many snow sculptures animals are represented, smiling, cute, funny, happy ...

... Japan is known to not follow international agreements on world preservation concerning whales, tuna fish and other animals that are close to extinction ...

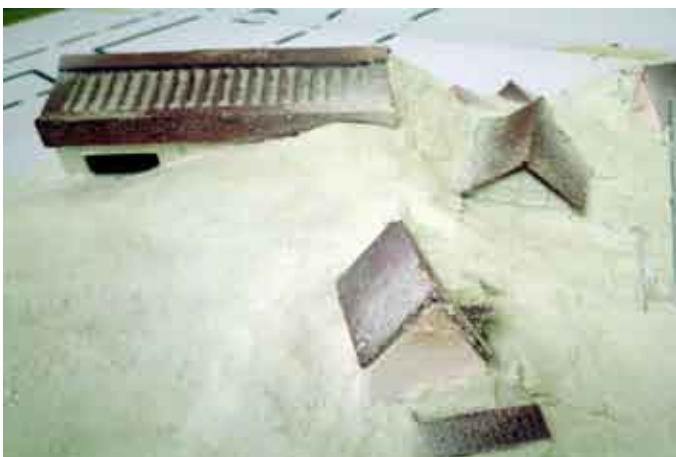
... a display of animals that are almost extinct, smiling, cute, happy, funny, can shake awareness on world preservation ...



social issues: statues of the wives of famous men

... Japanese society is modern and traditional at the same time, open and very hidden ...

... although women and men both follow high education, it is very often the case that women, once married take a traditional position in family life, ...



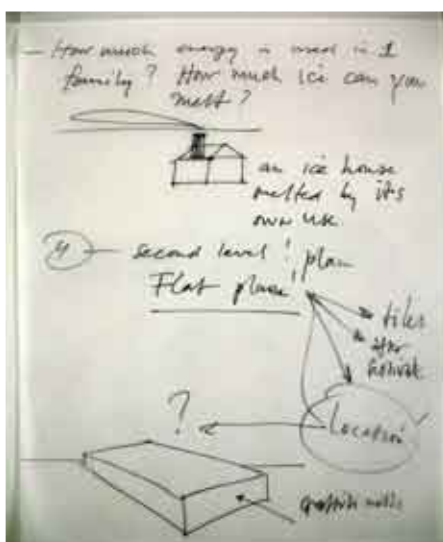
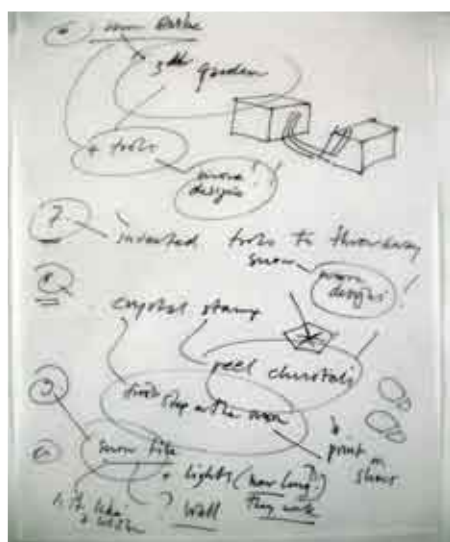
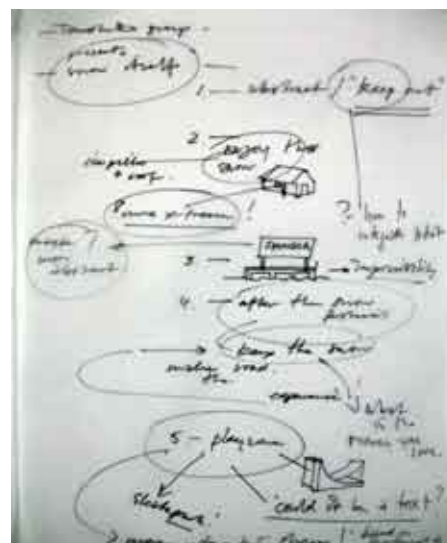
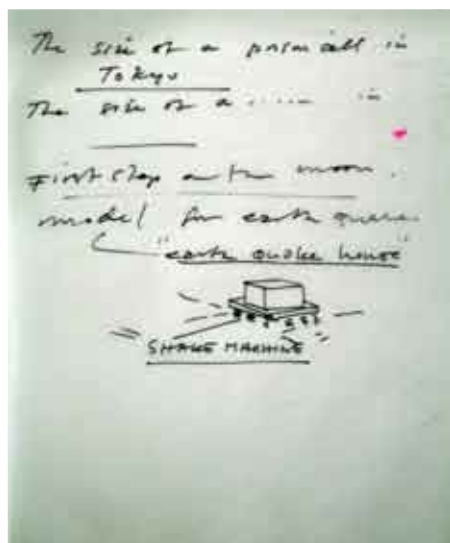
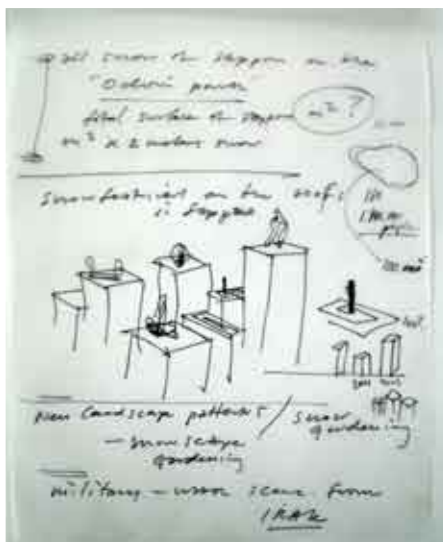
environmental issues: the energy use of one household

... the energy used in one household is used to melt down a replica of that same house ...

(model by a member of the participating teams)

project #04: New Ideas*

** the report shows 9 models and ideas by Kamiel Verschuren. In the workshop over 50 models were made by different participants, guided by the workshop teamleaders*



NR+

The Cultural Institute of Northern Region
Research Journal of CINR-32

北海道東海大学北方生活研究所所報 No.32 2006

特集：まちづくり

- 縮しのランドスケープ / 建築家グンナール・アスプルンド展：特集
- チェアーズギャラリーの10年 / 奥山卓夫：特集
- 「北彩都あさひかわ」の原点 / 後藤純児：特集
- デザインは出会い(赤い帽子のキッチンツール) / 田山聖奈
- フローズン・スカルプチャー / 谷山翔二：冬のアート
- Snow Built-Form / ドナルド・ウォリントン：冬のアート
- 北海道とデンマークの交流 / 佐保吉一：研究プロジェクト報告
- 「パンのみみ」しあわせの庭辺：ゼミナール紹介 ほか





Kamiel Verschuren /カミーユ・フェルシュフーレン ヴィジュアル・アーティスト



SapporoⅡの雪は、美しい。

その年最初の雪は、さあここが新しい始まりなんだと告げる。新鮮で、美しく、そして真っ白。ただで手に入る上に、全てを覆い尽くす雪。目にしているものは隠され、見えなかった別のものが露わになる。ものの姿かたちは消え失せ、様々な形はひとつのまとまった風景になる。動くものにはみな動いた跡がついてくる。同じ導線上に後ろへ前へとひっぱられながら、そのうちにほかの線と重なりあう。時間がたちまち視覚化されていく。全てが白い、なにひとつ痕跡のない表面であり、または生々しい暗示なのか。雪は平等である、そしてすべてのものとすべての人のてっぺんに降りてくる。ただで手に入り、誰のものでもない。

雪は文化的な発展を黙って見守っている。雪は来年もまたそのあとの年も、降り続く。失敗と進歩のために、可能性とチャンスをくりかえし差し出してくれるかのように。雪という現象は、空の雲に戻ってしまうまでのほんのつかの間の姿だ。雪は雨に、溶けた雪に、河に、湖に、海そして大海から気体へと変化する。雪はたしかに存在はするが、ほんの一瞬だ。

もしも私たちの現実が雪でできていたなら、その季節がくるたびにわれわれ自身について見直すことが出来るだろう、それに言ったことはみんな、そのうちぜんぶ消えてなくなるのだし。

SapporoⅡ クリエイティブに取り組むための新しい提案

SapporoⅡ (サッポロ・ツー)とは、柔軟で開かれた考え方。また目には見えないが、現実の札幌という街に重なり合うように存在している想像上の街の名前である。このパラレルワールドは、札幌に新しい物語をつくりだすとか、わたしたちの日常生活を見直すといった創造的なプロセスに、だれ

もが参加できる。この街=パラレルワールドは、現実の世界に似ているところもあるが、それは単に見ただけのこと。ここで行われるすべての活動は、創造的な可能性のために検討され、実践されていく。

また、SapporoⅡは、札幌の冬景色の中に未来のアート・マニフェストの舞台をつくるというプロジェクトの名称でもある。アーティストとアート・プロデューサーとで行う共同作業に刺激

を与えることもプロセスのひとつであり、自立した創造的なコミュニティをしっかりと発展させることがねらいだ。さらに、札幌の半年近く雪に覆われているという独特な都市環境を活用して、現実のシステムに変化をもたらす、新しいことのできるプロジェクトを実現することを目論んでいる。共同作業をともなうこれら一連のプロジェクトは、多くの人が、協力しあうことの力強さを実感するだけではなく、創造的な新しい





Sapporo II 公式サイト <http://www.s-air.org/sapporo2/>

06年度 SNOWSCAPE MOERE

<http://www.sapporo-park.or.jp/moere/snowscape/village.html>

<http://sair.sirring.jp/tags/snow-village/>

06年度 Hyperspace Sapporo II

<http://www.s-air.org/pub/artstage/hyperspace-jp.html>



流れを生み出し、既成概念を見直すべき
かけにもなるのだ。

札幌市には約200万人が暮らし、現
代アート美術館、ギャラリー、大学、い
くつかのアーティスト・イニシアチブも
ある北海道最大の都市だが、文化的
活動は弱体化している。だからSappo
ro IIのようなプロジェクトが必要なの
だ。このままでは、札幌にいるアーティ
ストたちは、この現状に不満を抱き、
将来のキャリアを求めてほかの土地
へ去ってしまう。事実、札幌のアーティ
ストたちは、日本のほかの地域や海外
で働くチャンスを得ようとしている。
しかし残念ながら、他の土地で培った
経験を札幌に持ち帰って反映させ、
札幌で新しいネットワークを展開させ
ることはしていない。

しかも、札幌の活動的なアーティ
ストたちは、一般社会から切り離された
アート業界という舞台に、自分のキャ
リアを根付かせるために、個人的な活
動に終始していることが多い。これは、
ありもしない競争原理に基づくアート

業界のヒエラルキーにのっとったやり
方に過ぎない。また文化活動への
金銭的な支援は、アート・マーケット
の力関係に左右され変化の激しい日
本の市場経済に依存している。したがっ
て、アーティスト・イニシアチブや文化
事業オーガナイザーが、企画をつくり、
活動の質を向上させていくために、
経済的なサポートを得てその活動を
継続することは困難な状況である。

では、どのようにすればアートが社
会の一員となって、街やコミュニティ
を創造的な状況へ展開させていくこと
ができるのだろうか？

札幌市はたくさん雪の降る街だ。毎
年、札幌の街は凍てついた木に覆わ
れ、札幌市民全員が雪に関わりを持つ。
道路や公園の除雪には、たくさんの
人とたくさんの除雪機械とたくさんの
予算が投入されている。こうして雪を
都心部から郊外に運んでいるが、こ
れは単に雪を場所から場所へと移動
する行為に他ならない。

雪を移動するだけの現在の除雪方

法を、変えることはできないのだろうか？

雪を座乗することの代わりに、雪を
創造的なアートの素材にできないの
だろうか？ 雪を移動しているにすぎ
ない除雪という行為を、創造的な行
為に転換することはできないのだから
か？ 除雪作業がコミュニティにおけ
る創造的な共同作業とは成り得ない
のだろうか？ 雪や除雪作業を通して、
新しく創造性のある展開を生むことは
できないのだろうか？

カミュー・フェルシュブーレン/ヴィジ
アル・アーティスト

1968年生まれ。オランダ・ロッテルダム
在住。都市とアート、生活とのコミュニ
ケーションに主題をおき、ロッテルダム市
の行政との共同プロジェクトを多く展開。
近年では海外での公園設計を依頼され
るなど、アートから文化政策、都市設計
など多方面で活躍



特集 まちづくり

降り止まぬ雪に希望を見出したとき

小田井真美
ODAI, Mami

アート・プロデューサー/NPO法人S-AIR所属

アートは必要なのか？

社会の文化力を高めていくことが、いま必要だと考えています。心理的に危機的な状況の下にある、世界、都市、コミュニティに、そして個人にとって、コミュニケーションが、切実なまでに必要に迫られていると感じているからです。

まず、アートは個性そのものであるということです。際立った個性を発揮して、その個性が他者に受け入れられ、よい評価をされている人がアーティストなのだ、と定義すると、個性をアーティスト特有のものとは考えず、だれもが持っている資質であるという広い意味でとらえることができます。懐疑的になり、反目しあうネガティブな状況を回避するためには、おのおのの個性を尊重しあうことを前提にして、話し合い理解しあう社会がいま必要ではないかと思うのです。アートを味わうことは、自分とは違う個性を味わうことと同意義ですから、まずアートを受け入れ、味わおうとする態度を学ぶことは、コミュニケーションスキルを学ぶことと同じだと思います。

他者を尊重し、理解し合う世界を求めるといえば、アートを含めた文化の居場所を社会の中につくると、そして個々の精神にもつくりだし、意識的に社会の必要不可欠な構成要素と位置づけることです。

アートと出会うことは、いままで知らなかったことを知ることで、勇気をもってもう一歩踏み出せば、アートを味わうことができるようになります。それは自分の既成概念を脱し「未知」を受け入れることなのです。そのためにはアートに出会う場面だけではなく、自分の経験や考え方、感性を丁寧に引き出しながらも決してそこに固執することをしない柔軟な態度が前提です。

また、アートにも徹底して自由であるために、自らがその既成概念をうち砕く勇気を持つという覚悟が必要です。

自信がもてず、勇気もだせず、自分だけに固執するあまり他者との衝突を生むことは多々あります。単純な違いだけでなく、妬みや、異質なものに対する恐れが、他者に向う暴力になってしまうこと。それはまさに攻撃であったり、抹殺や無視であっ

たりと、いとも簡単に感情の対立や憎しみの構図へと駆け出す現実を、自分の経験や周囲を通じて目の当たりにすることは誰にでもあるでしょう。

ひとりはひとりでは生きていけませんから、他者の存在する社会、世界との折り合いをつけるすべをしらずに、生き延びることはできません。そして生き延びるだけでなく、人生を楽しむためのコミュニケーションする態度を選びとることができるようになること。アートの存在がそのすべを示唆し、育てることができるという理由で、絶対に必要です。

よそ者の視点/アーティスト・イン・レジデンス

アーティストが短期滞在する地域にとっての「よそ者」となる「アーティスト・イン・レジデンス」プログラムは、わかりやすいキャストの相関関係と、2-3ヶ月の時間をかけて、その地域を舞台にして演じられるひとつのリアルなコミュニケーションの物語なのかもしれません。1999年から2007年までにのべ60人近い人数のアーティストを招へいしてきたS-AIRが、札幌の街や人と紡ぎ出してきた物語は、レジデンス・プログラムで滞在した60人のアーティストの数と同じだけ存在します。時代劇にみられる「流れ者」と宿場町の町人とか、そんな風にキャストを想像してみるのもわかりやすいかもしれません。

よそ者から来た人には、その地域についての印象が強く映ります。地域の人々には「フツー」すぎて気づかない、気づいていてもそこにわざわざ重要な意味を持たせないでいるところに、興味を持ったり、おもしろがったりするのがよそ者です。なぜなら、ここでいうよそ者の彼らはアーティストであるため、すでに彼ら独自の文化や習慣、考え方や感性を持ってやってくるので、滞在する地域で出会う違いに対してことごとく敏感です。そしてよそ者であることの孤独を思い知り、自らの個性をより発揮して自己主張をする、これはできることなら受け入れられたいという必死の努力にほかなりません。そうしなければ彼らのアイデンティティが崩壊してしまうからです。

やってくる者の態度が誠実かどうか、よそ者を受け入れる側の包容力、キャパシティが充分かどうかによって、出会いが幸福なものになるか、不幸な結

果となるか決まってくるのです。双方の態度と柔軟な忍耐力で結果の質が決まるということです。そしてその物語を楽しめるかどうか。

さて、物語は終わりました。よそ者のアーティストが充実感を持って立ち去ります。そして元の場所に帰ったアーティストからの評価、いわば地域の外から地域に対して好意的な評価を得る。そうしてようやく地域の内側に自信や誇りがひとつ積み重なること、これが、私の考えるアーティスト・イン・レジデンスというプログラムの存在意義でもあります。

sapporo II/だれに対してもメリットを生む、そしてだれも損をしないポジティブな妄想

レジデンス・プログラムと同時に、運営するアート・プロジェクトでもよそ者「外国人アーティスト」を招いています。sapporo IIというコンセプトは、オランダ人アーティストのKamiel Verschurenのアイデアで、札幌のアーティストと人々とで作り上げる長期にわたる継続的なプロジェクトです。

このアーティストの思想と哲学には、オランダの文化と習慣が色濃く表れていると受け取っています。彼はよそ者パワーを全開にして、全身で札幌の街を眺め、感覚的に現代の問題を解決する方法のひとつをsapporo IIというコンセプトで提案しました。オランダは国土が小さく資源もないため、遠く昔から積極的に外国へ活動の場所を求めて旅をしてきた民族です。「ここにはなににもないから、なんでもできないのではなく、なににもないから、つくってしまおう」という海を埋め立て国土を自分たちで造ったことであるとか、西インド会社、東インド会社に見られる中世からの貿易産業の推進、こういった恵まれない条件にポジティブに立ち向かった歴史がオランダの文化を形成しています。長い歴史の中には大きな失敗や挫折も多かったはずですが、困難に対して、それでも立ち向かい、努力したという実績から生まれた自信は揺るぎない強度を伴い築かれています。そして試行錯誤を余儀なくされた歴史が、賢明で合理的な生活の知恵や、柔軟な考え方をオランダの独自性として継承させたのではないのでしょうか。

こういった背景をもつよそ者がみた札幌は、創造的な可能性にあふれる「雪」資源を豊富に保有する、とてもリッチな都市なのです。そして彼独特のアーティスト・イン・レジデンス視点で表現すると「札幌に降る雪」は、街全体を覆い尽くし「失敗してもまた翌年には挑戦させてくれる」。厳しくもはかなく、けれど限りなくやさしい存在です。

2004年の冬に開催されたsapporo IIIは、その後2度の冬に試行錯誤を重ね、札幌のアーティストによって、3度目の冬に向けて作品プランの提案が

行われます。そしてきっとその次の冬にも、ねばり強く繰り返し挑戦を続けます。札幌のこのゆるやかな忍耐力は、雪の降る大都市札幌の独特の風土と歴史が培った誇るべき気質です。sapporo IIIは、Kamiel Verschurenの視点と札幌の気質が出会い紡いだ雪の織物のような、そう、できあがっては消えていく物語でしょう。

よそ者の持ち込む「新しい視点」に触発され、いっしょに考え始めるその瞬間から、地域にちなんだオリジナルの物語が始まります。異なる背景を持った者同士の出会いのドラマによって、新しい概念に裏打ちされた未来が形作られ、都市やコミュニティの再生を可能にする人間の知性が萌芽していくのです。

想像というポジティブでアーティストックな勇氣があるならば、新しい都市さえも創り出すことができるかもしれません。Kamiel曰く、「決まり事はなにひとつない」のですから。

小田井真美/アート・プロデューサー

1966年広島生まれ。札幌市在住。武蔵野美術短期大学、女子美術大学卒業。93年よりアート・イベント[BONUS](東京)の主宰を発端に、個人のミュージシャン、アーティストのための企画と運営に携わり、企画とマネージメント活動を開始。98-00年、J ART PROJECT(青山、東京)ディレクター、01-02年、十国国際現代アート展デメテル(帯広、北海道)、事務局勤務。03年よりNPO法人S-AIR(札幌、北海道)に所属し、アーティスト・イン・レジデンスの運営、アート・プロジェクトのディレクター、アーティスト・イン・スクールの企画とプロデュースを担当、現在に至る。活動の動機と方向性は一貫して、既存のシステムを検討し、プライベートとパブリックをつないでいくこと。アートというフィルターを通して、多様性を認め合う社会を目指す行動すること。

NPO法人S-AIR

1999年度より文化庁などの補助金を受けて北海道札幌でアーティスト・イン・レジデンス事業を開始
<http://www.s-air.org>
設立から2007年度までの8年間で、24か国以上56名の日本国内外の芸術家を平均3ヶ月札幌市に招へい

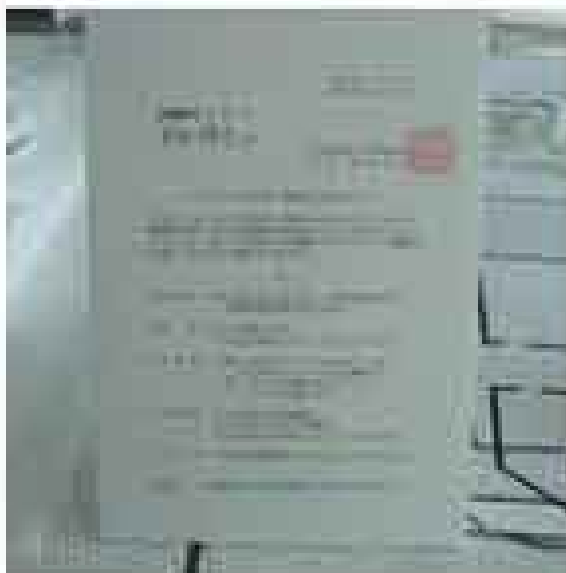
〒002-0901 北海道札幌市豊平区豊平1条12丁目1-12
インタークロス・クリエイティブ・センター(BCC)-401
TEL:011-829-6066 FAX:011-829-6057
Eメール: info@s-air.org



exhibition

Sapporo II at the Center for Contemporary Art, Moerenumapark

Moerenumapark (Isamu Noguchi sculpture park), Sapporo, January 2007





project #05: Community Experiments

base-camp #01: Linkage Plaza, Odori-Kita-Ichi-Jo, 11st of January - 22nd of February
participation by S-AIR, artists, architects, designers

snow cleaning experiments, public projects, urban interventions (around LINKAGEPLAZA)



Sapporo-II Mascotte

... One of the aims of Sapporo II is to establish a new, annual 2-days cultural holiday. On the first day, a possible Friday, the inhabitants of the city go to work, to school or otherwise as they would normally do, but on this day they go not to learn or to work, but to clean the city of snow as a social and artistic event, and to use the snow to create something, alone or together. On the following day everyone is really free and able to explore their surroundings as a new creative urban environment full of snow-works ...

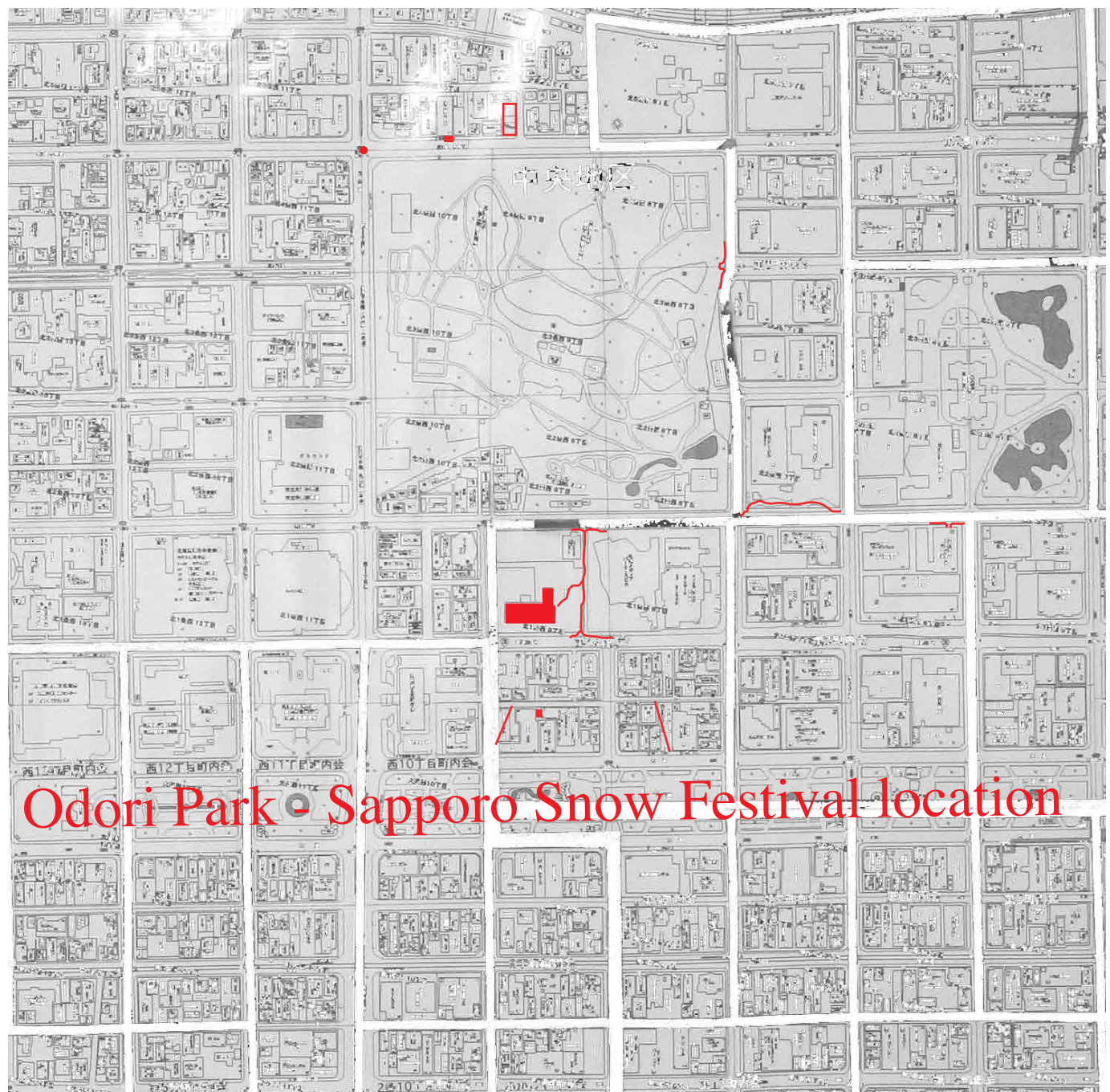
Cleaning the city from snow, and transforming this snow into something other than garbage, needs experiments, experiences and examples. The workshop 'Community experiments; public interventions' wants to start these experiments as a try-out. During the workshop the direct surroundings of LINKAGEPLAZA were investigated to find interesting possibilities. The aim is to realise, simple but innovative projects that engage in the urban and social conditions of the city by using snow.





3 teams were formed with artists, students and volunteers. After an initial investigations the teams returned to base-camp #01 at Linkage-Plaza to share ideas and discuss possible projects. In the second half of the day the teams went out again to execute different proposals. After each project was realised, special notice signs were placed on the sites and the project was documented.

The workshop was held for a period of 3 days creating over 15 projects and an even larger amount of ideas and possible projects.



Sapporo-II Community Experiments around Linkage Plaza

第1回 アーティストによるもうひとつの雪まつり

Sapporo

1月11日から2月22日の



リンクージュプラザと本府・中央・大通地区：除雪！コミュニティの挑戦

2009年2月6日（金） - 8日（日）10:00-18:00

NPO法人S-NRL 札幌市（札幌市博物館活動センター）、おとどけアート実行委員会、（財）北海道文化財団

札幌の冬、3日間だけの「雪のミュージアム」にようこそ！ 入場無料

このイベントは、札幌市博物館活動センター、おとどけアート実行委員会、（財）北海道文化財団の共同主催によるものです。札幌市博物館活動センターは、札幌市博物館活動センター、おとどけアート実行委員会、（財）北海道文化財団の共同主催によるものです。札幌市博物館活動センターは、札幌市博物館活動センター、おとどけアート実行委員会、（財）北海道文化財団の共同主催によるものです。



受付 / information

 Sapporo II





project #05: Community Experiments exhibition, base-camp #01 LinkagePlaza

snow cleaning experiments, public projects, urban interventions



Linkage Plaza

Information center to visit local experiments



Community Experiment sign



Community Experiment signs and locations

equipment for the workshop teams



exhibition Sapporo II - base-camp #01 Linkage Plaza

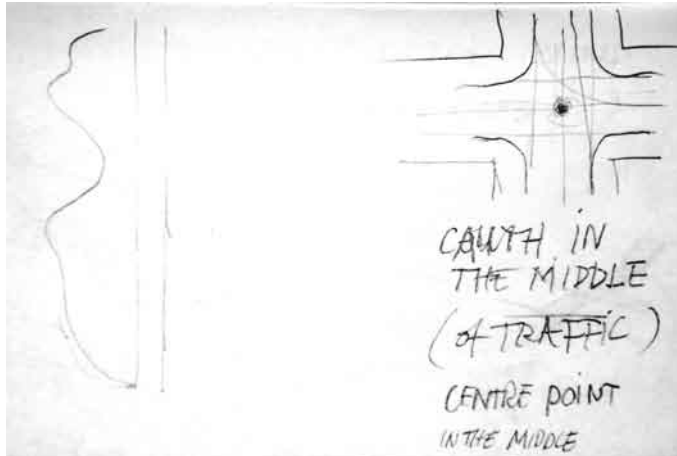


sketch book & locations: Community Experiments

snow cleaning experiments, public projects, urban interventions

Free Spaces

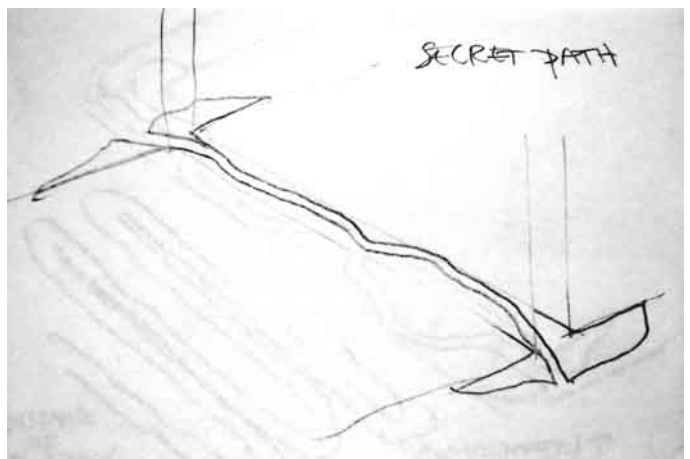
... in the center of a junction is often untouched by passing cars, leaving a small spot of snow intact ... this middle point could be a free space for a sculpture made with the snow taken from cleaning the crossing roads ...



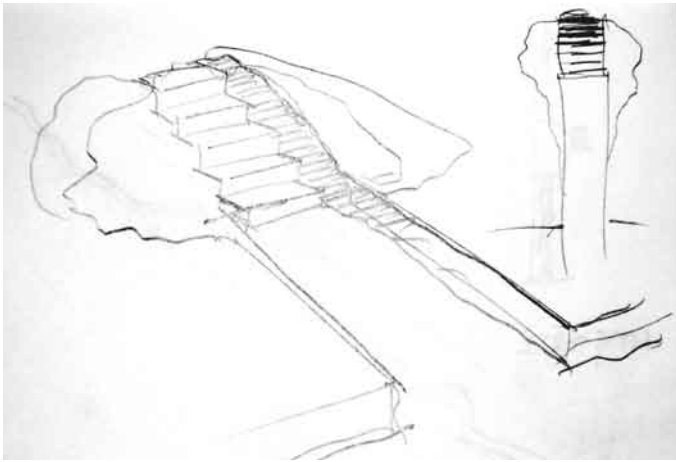
Time Space Extensions: exiting pedestrian path ways



Secret Paths: short cuts



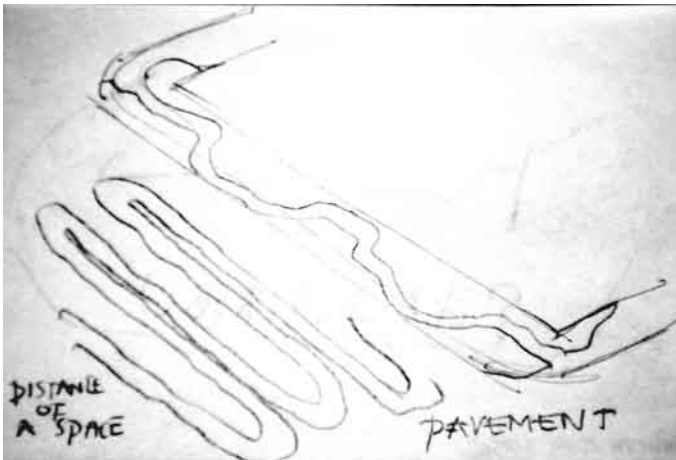
Time Space Extentions: a stairway over a fence



Urban Playground: slides



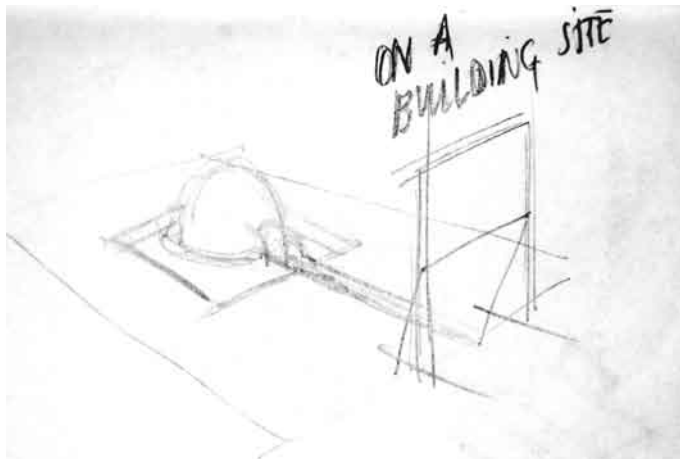
Time Space Extentions: a maximum distance of a space



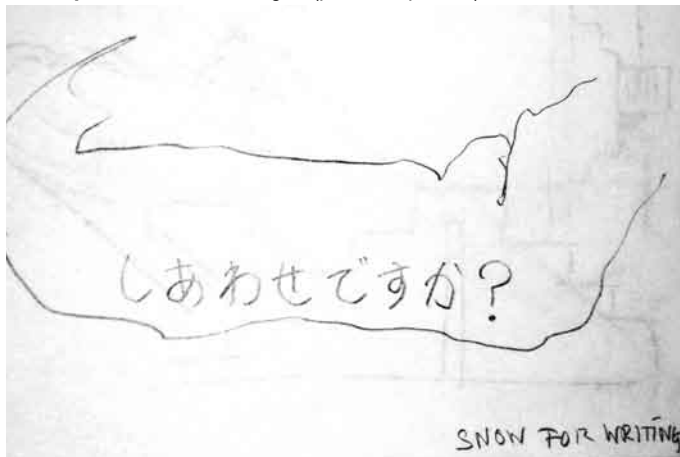
Co-incidental circumstances: public sculptures



Free Spaces: building sites for architectural models in snow (or house for homeless)



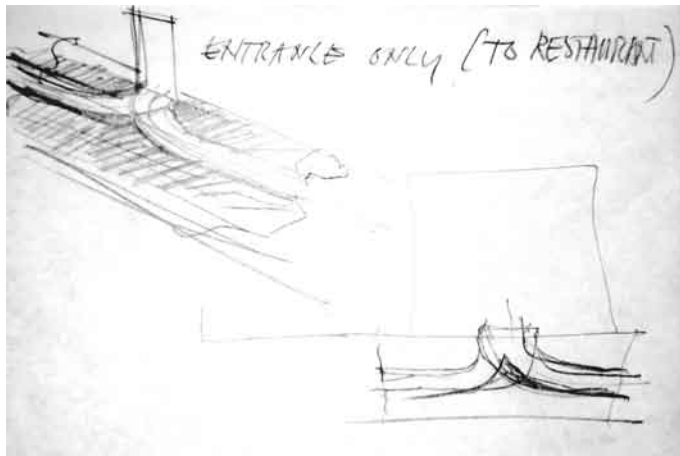
Free Spaces: snow messages (public or private)



Time Space Extensions: a view



Co-incidental circumstances: a street is cleaned of snow creating a single path through a restaurant (cleaning streets for a free meal)



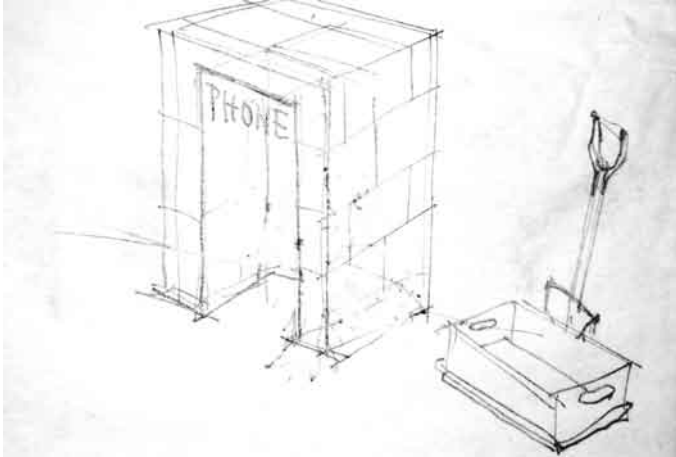
Co-incidental circumstances: spontaneous sculptures (anonymous)



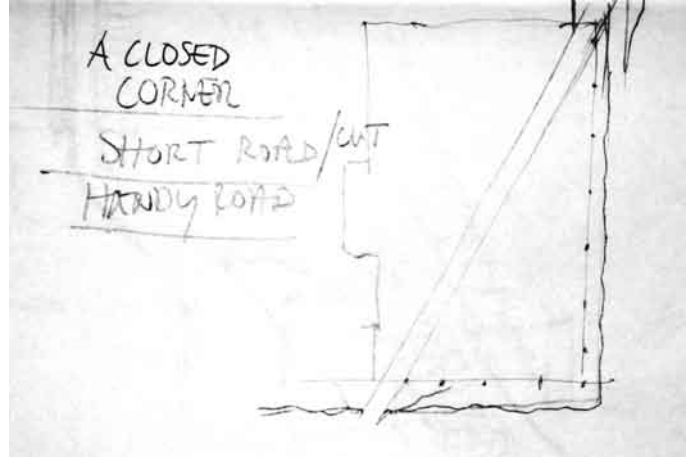
Co-incidental circumstances: location for a sculpture



Spontaneous Architecture: phone-booth for cell phones



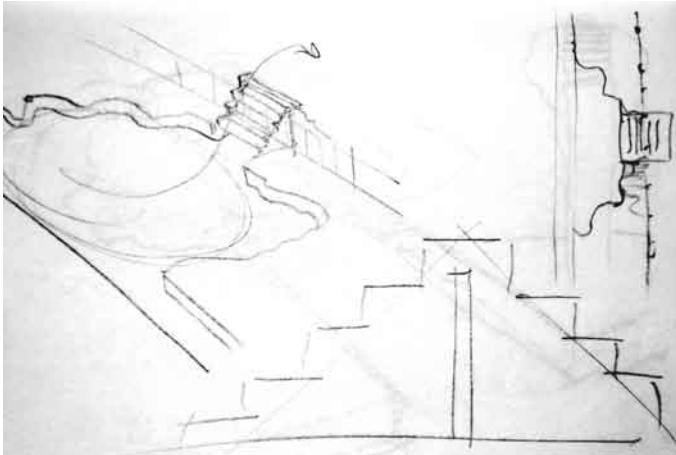
Time Space Reductions: short cut on building site



Time Space Extensions: a view



Time Space Extensions: a stairway over fence



project #05: Community Experiments Projects

snow cleaning experiments, public projects, urban interventions



snow playground

by (...)

... due to the cleaning of the parking area an enormous snow hill was formed aside the parking area, and used to create a children's playground and experimet area ...



Ga Ga

by (...)

... due to the cleaning of the parking area an enormous snow hill was formed aside the parking area, and used to create a text, stating Ga Ga, meaning nothing, refering to advertisements and other commercial texts ...



entrance

... cleaning the official entrance way to Linkage Plaza the snow was placed over a fence, allowing direct acces to the site and the children's playground ...

... the path of snow became a stairway of snow over a fence ...

... the entrance to the site is also an entrance to the idea of the workshop Community Experiments ...

Sapporo

1月11日から2月22日の



Time Space Reductions: **short cuts** on building sites

... on several locations in the city, short cuts were made going diagonally across empty building sites ...

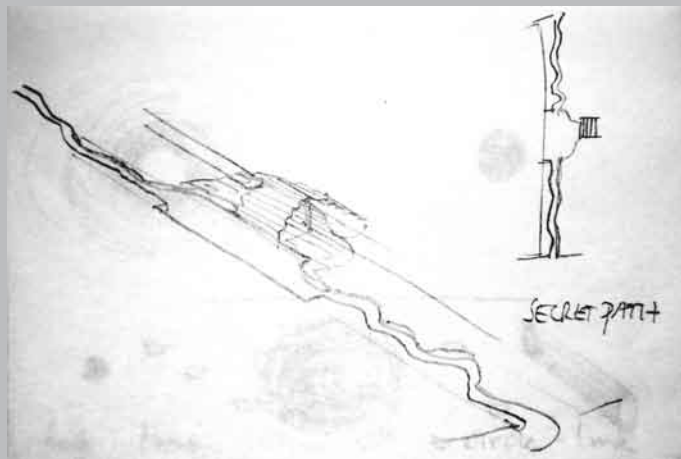
... saving 20 seconds crossing the site diagonally is 40 seconds a day, 5 days a week, is 200 seconds, is 3,33 minutes x 236,7 working days (365 days, divided by 7, multiplied by 5, minus 24 days holidays, is 236,7 working days), is 788,26 minutes, is 13,14 hours, is one long free day! each year ...



Time Space Reductions: **short cuts** on building sites



Time Space Reductions: **short cuts** on building sites



project #05: Community Experiments Projects

snow cleaning experiments, public projects, urban interventions



Secret Paths: short cuts

... a area around a lamp post is cleaned of snow in such a manner that the snow is placed around the lamp post creating a cone of snow according to the light cone that is projected ...

... on streets, in public parks and parking areas landscapes can be created by cleaning these areas from snow using the existing lamp post, resembling elements often found in zen-gardens ...



Time Space Extentions: exhiting pedestrian path ways

... cleaning a small park, pushing the snow aside, leaves the pavement blocked, forcing the pedestrians to follow the parallel path through the park ...

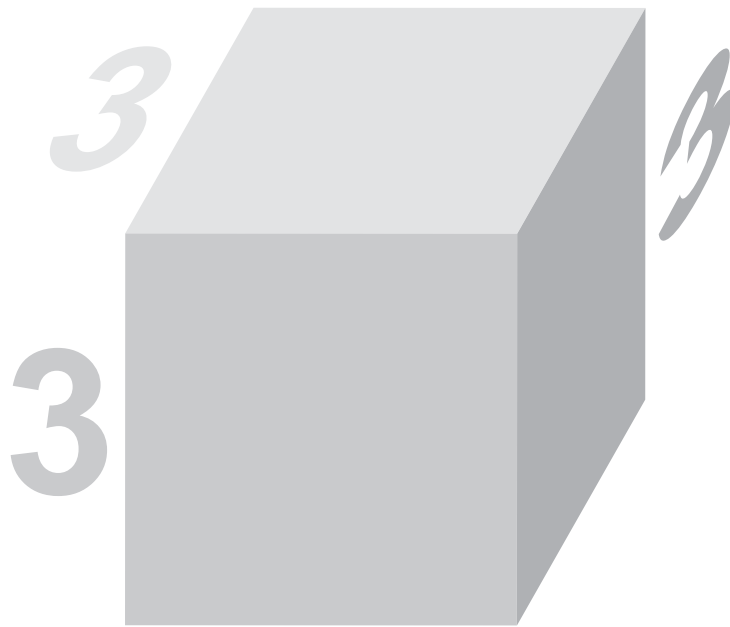
... the small corridor throught the blockade allows blind people, who can not forsee the blocked pavement, to continu their way without disturbance ...



workshop 3x3x3m snow design: models for a prize

winning sculpture by TeamHolland *with Lauran Schijvens, Eric von Robertson, Mami Odai and (international) students from the Willem de Kooning Academy of Fine Art Rotterdam, October 2009*

preparational project for the participation of TeamHolland to the 37th International Snow Contest for the 61th Sapporo Snow Festival 2010



Each year a large scale snow festival is held in the city of Sapporo Japan, drawing around 2 milion visitors.

Part of this festival is an International Snow Sculpture Contest for which 20 international team are invited to transform a 3x3x3 meter snow block into a prize winning snow sculpture in 3 days. So far there has been no Dutch team involved.

The Sapporo Snow Festival was originally organized by citizens but was soon taken over by the military to make promotion for the army, involving around a 1000 snow engeneers and 3000 soldiers who have been skilled as snow sculptors.

Since the Japanese army is involved in peace missions their interest in organising the Sapporo Snow Festival has become less.

The festival is very popular but lacks interesting subjects; the snow sculptures are mostly replica's from exisiting buildings or Pokemon figures. All the more reason for artists, designers and other cultural producers to come up with new ideas that can continu the festival and turn it into a stronger cultural event.

The workshop 3x3x3m Snow Design has the intention to develop new models, both conceptually and visually, for the 3x3x3m snow block and also to create the (visual) identity for the Dutch team, TeamHolland.

aim	: participation of TeamHolland to the International Snow Sculpture Contest 2010
assignment	: development of strong conceptual models and a visual identity
profile	: artistic research, urban art and the public domain
materials	: drawing, collage, digital representations, clay and foam
external tutors	: Kamiel Verschuren (NL) and Eric von Robertson (USA/NL)
WdKA tutors	: Lauran Schijvens, Peter Zuiderwijk, Dennis, Danny
students	: Graphic, LSD, Fashion, Fine Arts, Crosslab, and others

workshop 3x3x3m snow design: **132 models** for a prize winning sculpture by TeamHolland

preparational project for the participation of TeamHolland to the 37th International Snow Contest for the 61th Sapporo Snow Festival 2010



workshop 3x3x3m snow design

preparational project for the participation of TeamHolland to the 37th International Snow Contest for the 61th Sapporo Snow Festival 2010



examples International Snow Contest, Sapporo 2009

preparational project for the participation of TeamHolland to the 37th International Snow Contest for the 61th Sapporo Snow Festival 2010



workshop 3x3x3m Snow Design: themes

preparational project for the participation of TeamHolland to the 37th International Snow Contest for the 61th Sapporo Snow Festival 2010



**climatological
critique**



**environmental
critique**



**symbolical
critique**



**iconological
critique**



**climatological
critique**



**ironical
critique**



**cryptical
critique**



**symbolical
critique**



**factual
critique**



**playfull
data**



**social
critique**



**symbolical
critique**



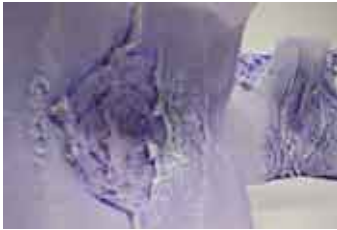
**realistic
critique**



**peacefull
protest**



**a melting
gift**



**burning
techniques**



**chemical
experiments**



**explosive
experiments**



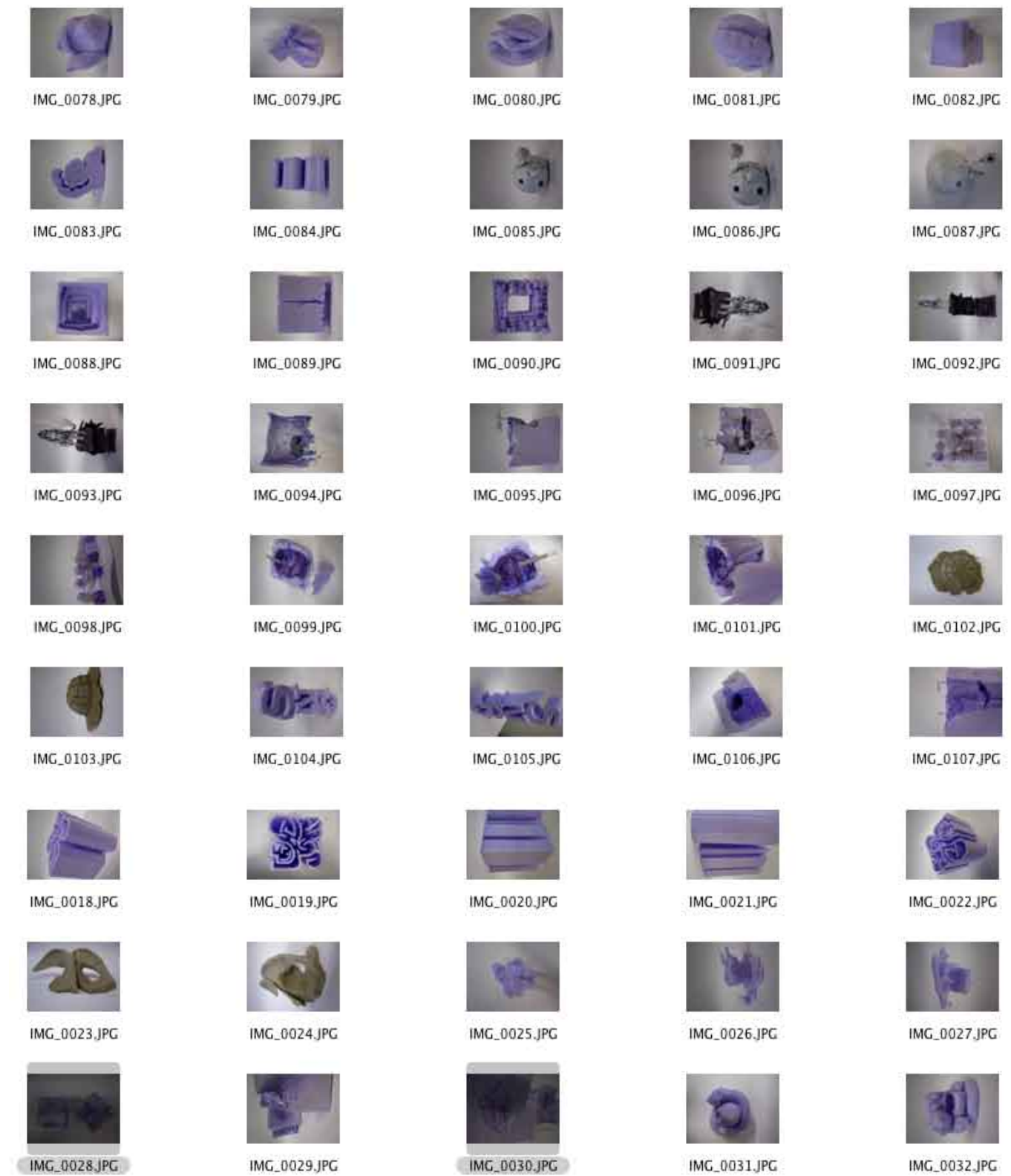
**melting
techniques**



body heat



Holland on the rocks! (melting ice with alcohol)- Snow for Sale (made in Holland) - If only we could (Yes, we can) - melting techniques: breath, body heat, burning fire, chemical fluids, heat guns, hair dryers, alcohol (a block of salt entering a block of ice), burning iron (other tools) - Hot Babes - Hot lights (lamps) - The Day After Tommorrow (mquette)



B15 (replica's of drifting ice blocks) - The block as a Stage (or Background) - How to make the ice block dissapear? (blow it up) - a block lifted with a crane - The Gift (something that will melt away) - participation - The act/ Performance (melting techniques, giving gifts away) - chemical reactions - snow researchers - the qualities of snow



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IMG_0049.JPG



IMG_0050.JPG



IMG_0051.JPG



IMG_0052.JPG



IMG_0053.JPG



IMG_0054.JPG



IMG_0055.JPG



IMG_0056.JPG



IMG_0057.JPG



IMG_0058.JPG



IMG_0059.JPG



IMG_0060.JPG



IMG_0061.JPG



IMG_0062.JPG



IMG_0063.JPG



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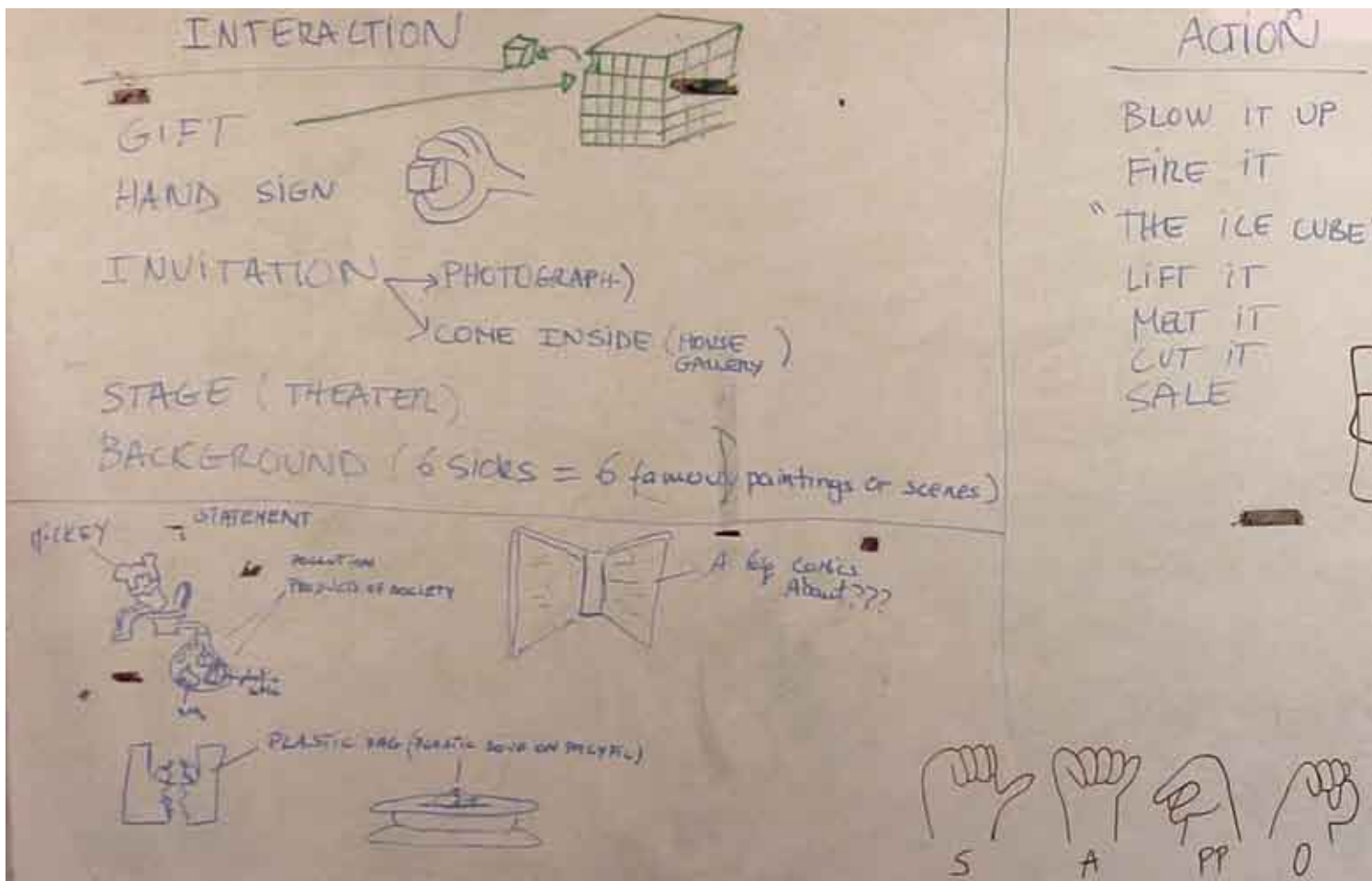
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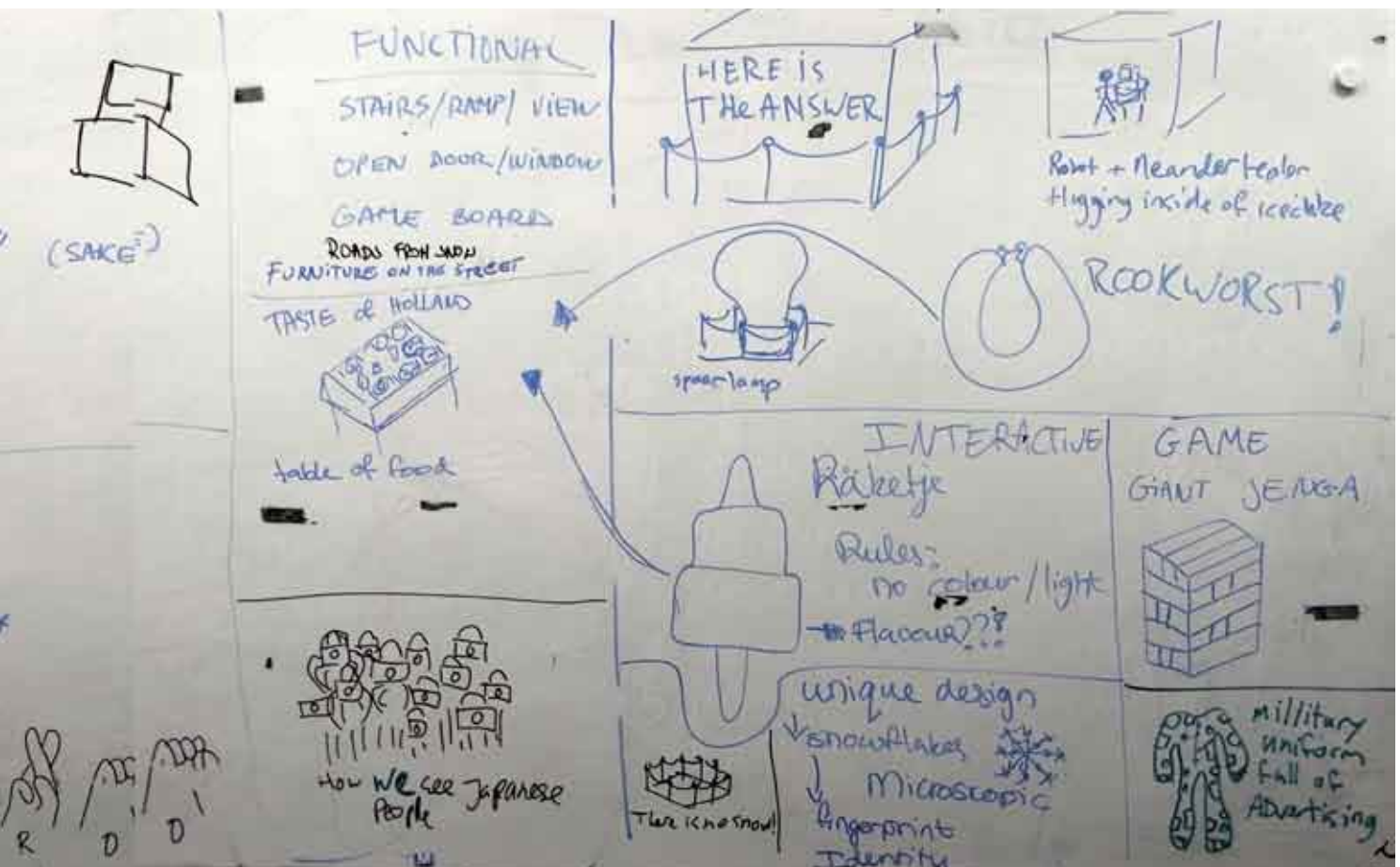
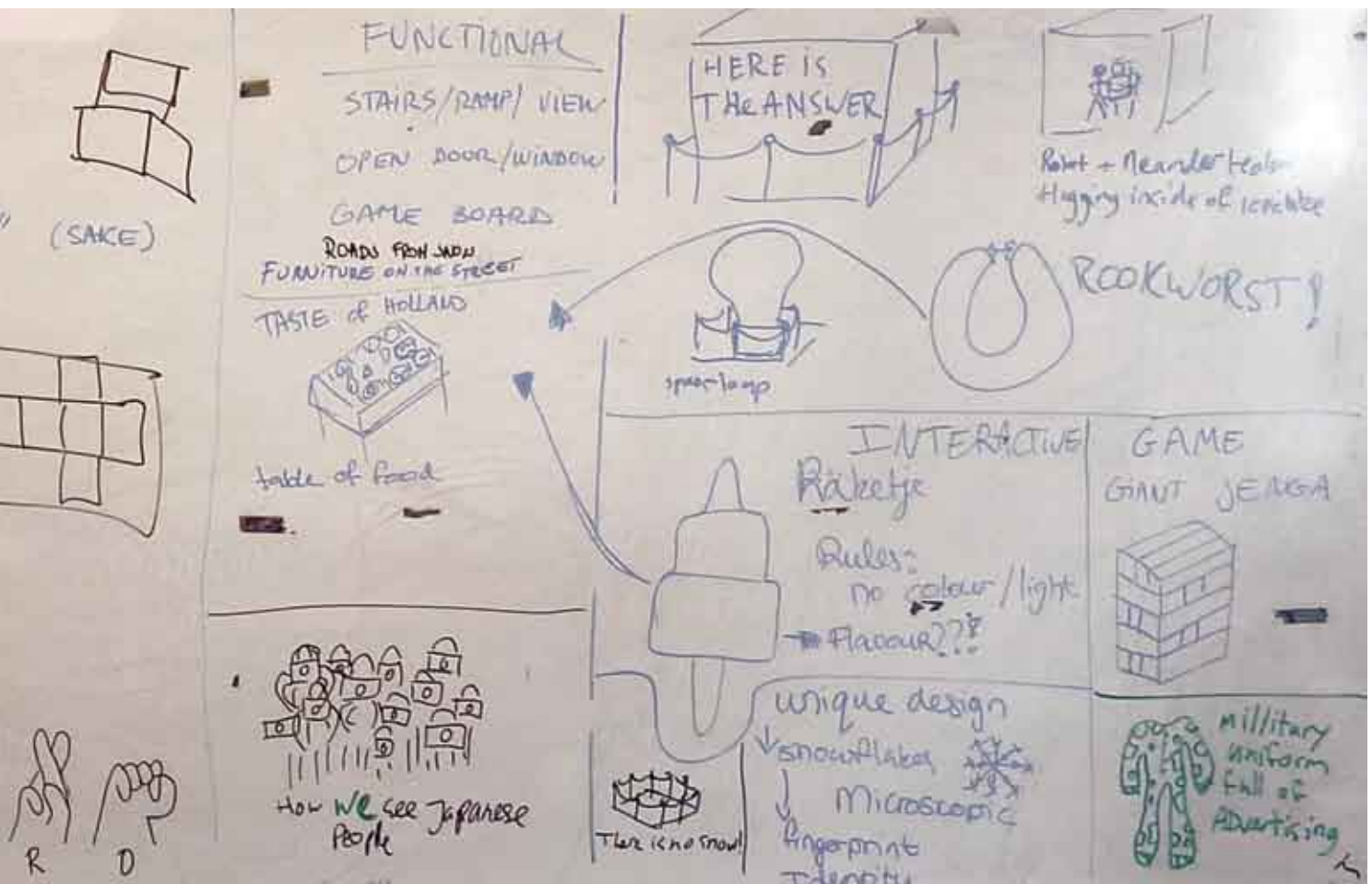


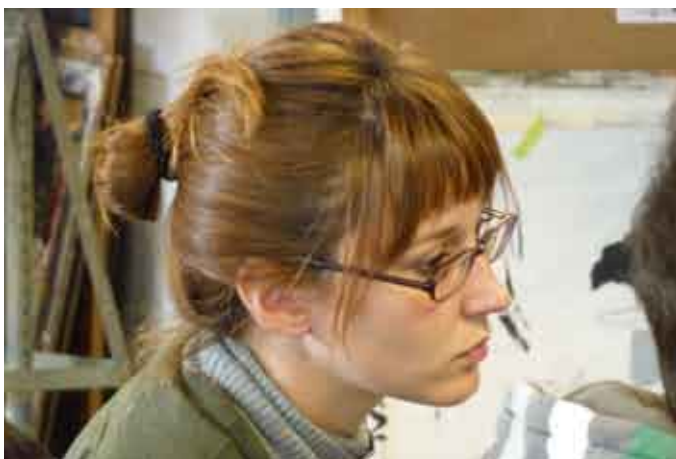
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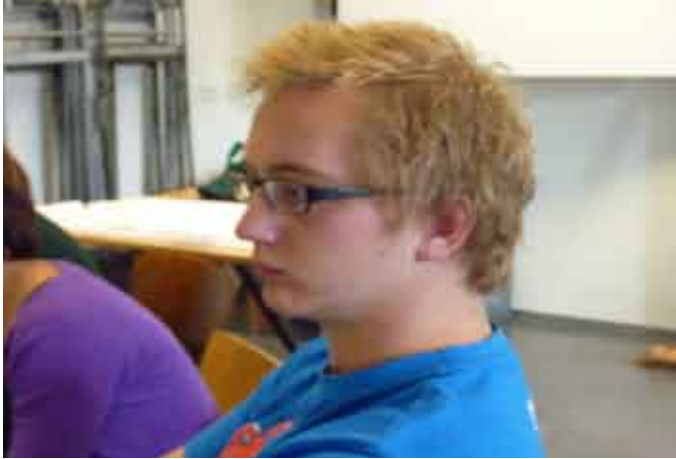


participants

Students: Carme Salavedra, Elia Epinosa, Moritz Greiner-Peter, Raguel Hevia, Julen Urra, Ane Miren Maqueregui Sicart, Marco Bonaecolto, Sharon Snoop, Ruben Daas, Jessica Teunissen, Malgorzata Józefczak and Dario Cannata

WdKA tutors: Lauran Schijvens, Danny Kreeft and Rick Vermeulen

Special guest artists: Eric von Robertson, Kamiel Verschuren and Mami Odai



presentation project week

Willem de Kooning Academy for Fine Arts Rotterdam



3X3X3m Snow Design

Each year a large scale snow festival is held in the city of Sapporo in Japan, drawing around 2 million visitors. Part of this festival is an International Snow Sculpture Contest for which 20 international teams are invited to transform a 3x3x3 m snow block into a prize winning snow sculpture. So far there has been no Dutch team involved. The snow festival was organized by citizens, but was soon taken over by the military to make promotion for the army, involving around 3000 snow engineers and 10.000 soldiers who have been skilled snow sculptors. Since the Japanese army is involved in peace missions, their interest of organising the snow festival has become less. The festival is very popular but it lacks often interesting subjects. Snow sculptures are mostly replicas of existing buildings or figures. All the more reasons for artists, designers, and other producers to come up with new ideas to turn it into a contemporary cultural event.

3X3X3m Snow Design

A prize winning model for the International Snow Contest of the 61st Sapporo Snow Festival in 2010. More than 100 models and drawings were created during a 4 days workshop. As a counterpoint to the traditional sculptures presented on the festival, students and tutors raised different questions on social and environmental topics. Such as: pollution, climate change, melting, plastic soup, the extinction of animals, tourism, peace, purity, etc., along with various tactics of snow sculpting such as interactivity, pop-art, gifting, destroying, games, and of course the qualities of snow itself!

Participants: Carme Salavedra, Ella Epinosa, Moritz Greiner-Petter, Raquel Hevia, Julien Urra, Ane Miren Maguregui Sicart, Marco Bonaecolto, Sharon Snoep, Ruben Daas, Jessica Teunissen, Malgorzata Jozefczak, Dário Cannata.
Workshop tutors: Laurant Schijvens, Danny Kreeft, Rick Vermeulen.
Special guest artists: Eric von Robertson, Kamiel Verschuren, Mami Oda.





project #06: TeamHolland - a prize winning sculpture for the 37th International Snow Contest

with Lauran Schijvens, Eric von Robertson, Mami Odai
artistic infiltration of TeamHolland in the 61th Sapporo Snow Festival 2010

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concerns: request for a Letter of Recommendation for the Dutch participation to the 36th International Snow Sculpture Contest 2010, Sapporo Snow Festival Japan.

Dear Sir/Madame,

hereby we would like to inform you about our ambitions and plans to participate in the International Snow Sculpture Contest in Sapporo Japan 2010, for which a letter of recommendation by the Dutch Embassy is required.
To explain our artistic intentions as visual artists and as a team please read to following story.

Sapporo II_ a new context for an artistic engagement

In February 2010 the annual Snow Festival in Sapporo Japan will celebrate its 61st edition. Part of this very famous festival that draws about 2 milion people each year, is an international Snow Sculpture Contest. International teams are offered a snow block by 3x3x3 metres to sculpt a prize winning sculpture. Last years contest was won by the Thailand Team.
As far as research allows us there has never been a Dutch Team to participate.
How great would it be to be the first Dutch Team to participate? TeamHolland!

Our intention to participate to this particular snow sculpture contest as TeamHollands comes from a longer lasting relationship with Sapporo, its cultural live and the artists of Sapporo.
Since 2004 we are working as visual artists and project organizers in Sapporo in collaboration with the cultural exchange organisation S-AIR (Sapporo Artists in Residence).
Each year a special community art project is realized as part of a far larger project named Sapporo II.
In 2004 a large exhibition and symposium was made in the Meurenumapark. In the park itself a collective project was realized, for which a part of the city was rebuilt in snow, with streets, avenues and squares, in which artists, visitors, students and children could experiment and realize artistic projects using only snow. In 2005 a sound installation was made in the Odori subway station, in the largest passage of Japan. The soundtrack talked about the future of Sapporo, about the meaning of snow, the role of the artists in society and of a future society in which snow is no longer a waste material but a durable material in a society more aware of its self. In 2006 a special workshop was organized for different university teams, architects and artists to develop new models for the Sapporo Snow Festival at Odori park. Models that would introduce discussions on contemporary architecture, social issues, environmental aspects of the world, philosophical themes and other, more engaged topics. The results were shown to the public at a venue close to the snow festival and later, in 2007 presented at the museum in Meurenumapark. The public chose a winning design to be proposed and realized at the official snow festival in 2008.
In 2008 several artists teams, together with local communities engaged in several snow experiments all over the city. The idea was to clean the streets, park and parking place, and by doing so to create public sculptures. An exhibition and a symposium was organized with the artists of Sapporo, the cleaning companies, the Major and other officials to introduce and discuss the idea of Sapporo II.
In 2010 these community experiments are continued on a larger scale and with more teams and partners.
The International Snow Sculpture Contest could also be a very interesting stage to introduce and develop the idea of Sapporo II., represented by an 'official' artwork. It allows us to discuss with other teams and officials of the snow festival. It can introduce and engage visitors from Sapporo and all other places in the world where there is snow to participate.

Sapporo II is project name for an imaginary parallel world to the reality of the city of Sapporo in which we can think different about reality as we encounter it. An imaginary parallel world in which snow has become the most important cultural and social material, in which artists can again be of importance of communities and the public live, in which Sapporo is again a city attractive for young people to stay and become engaged.



The Sapporo II project investigates to possibilities to create a new annual cultural snow festival for the city of Sapporo.

The final aim of that project is to create a new holiday on the first day of snowfall, Sapporo II-day, a day on which all inhabitants are free from work, school or household, free to collectively experience their city as one very large snow urban sculpture.

Previous to Sapporo II-day, everyone goes to school, to work as if it were an ordinary weekday, taking the bus, car or subway. But instead of going to class or to the office, all inhabitants of Sapporo will clean the city of snow and by doing so create all kinds of sculptures and objects. Working alone or together as a social and cultural event, possibly with artists, architects, creating small, big, enormous, amazing or almost invisible things. The city will soon be full of special things, ideas, objects and art, and the city is clean. Each year again and again, as the first snow falls, a true festival comes to life as a true cultural celebration. Each year one can learn from what one has done the previous year, from others, from what one has seen and remembers. The whole city becomes one very big snow festival.

In October 2009 we have organized a workshop to be held at the Willem de Kooning Academy of Fine Arts in Rotterdam, open to students and artists of all departments. The 5 days workshop, with over 30 participants, is held to bring together a large critical mass to develop possible designs and ideas for the 3x3x3 meter snow block. At a public presentation the most interesting design will be chosen to be send as the proposal for our participation to the Snow Sculpture Contest.

As part of the workshop other students, stylists, graphic designers, photographers are invited to develop the identity of TeamHolland, which might even get a different and possible better name. They will create the Dutch Team in images, logo's, one-liners, slogans and promotions gadgets and in such a way to surprise the Japanese audience in an interesting and artistic manner. The identity and the promotion of Team-Holland will attract the attention and offers us the possibility to communicate the idea of Sapporo II.

We hope you can support our intentions and the participation of a Dutch team at the Snow Sculpture Contest in 2010 with full enthusiasm and provide us with a Letter of Recommendation.

If more information is needed or required please do not hesitate to contact us.

If the Embassy has the possibility to also support TeamHolland financially, in anyway, we would be very grateful.

At this stage we have no other support and we will invest ourselves.

Below you find the information on the participating artists, a short description, official information and their CV.

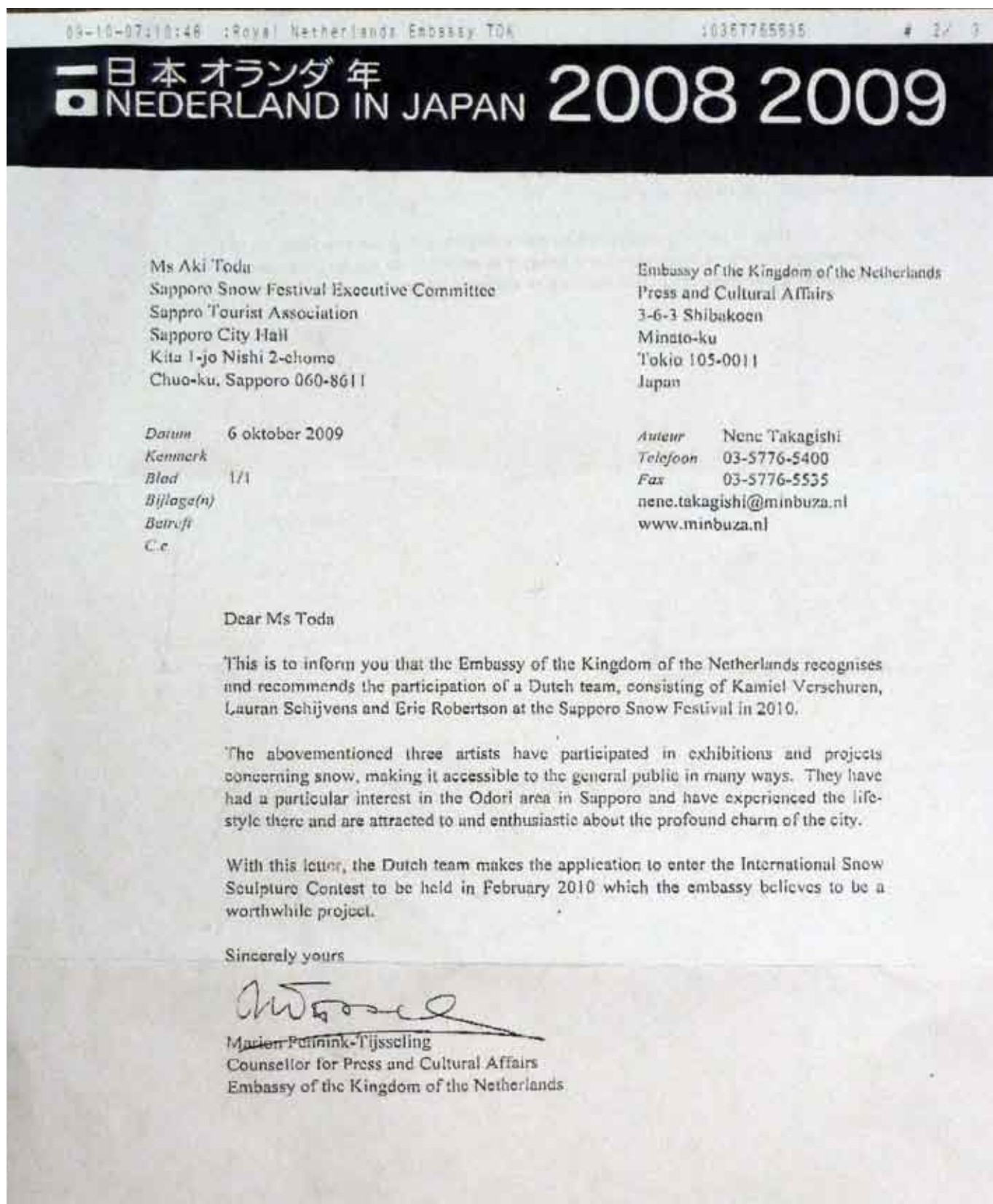
One could consult the director of the Centre for Visual Arts Rotterdam (stichting Centrum Beeldende Kunst Rotterdam) Mr. Ove Lucas, or Mr. Thomas Meijer zum Schlochteren, or the director of the Schielandhuis, the Historical Museum Rotterdam, Mr. Hans Walgenbach for references. In Sapporo one could contact Ms. Mami Odai, staff of the exchange project organisation S-AIR (email: mami@s-air.org).

With kind regards, on behalf of TeamHolland

Kamiel Verschuren

project #06: TeamHolland - a prize winning sculpture for the 37th International Snow Contest

with Lauran Schijvens, Eric von Robertson, Mami Odai
artistic infiltration of TeamHolland in the 61th Sapporo Snow Festival 2010



37th. International Snow Sculpture Contest

61st Sapporo Snow Festival

Sapporo Snow Festival Executive Committee
City Hall 2F, N1 W2, Chuo-ku Sapporo 060-8611 Japan
Tel. +81-11-211-3341 Fax. +81-11-231-1970

6th. Nov, 2009

Dear, Mr. Kamiel Verschuren
(Artist, Team Holland)

Thank you for your continued cooperation in the Sapporo Snow Festival.

The year 2010 will see the 61st Annual Sapporo Snow Festival, which will be held for 7 days, from Friday 5th to 11th. I am sure that the festival will attract more than 2 million visitors from home and abroad.

"The International Snow Sculpture Contest," one of the major events of the Sapporo Snow Festival, has been well-established as an international event, marking the 37th contest in 2010. I would again like to express my appreciation for your immeasurable support.

We renew our determination to make this event further develop into an international goodwill and exchange occasion by continuously enhancing the details of "The International Square."

In line with this, to make the 37th International Snow Sculpture Contest a most outstanding opportunity, I ask you to delegate a participating team that will represent your country.

Please go through the enclosed outline of the event and other related materials, and we look forward to your application by the due date.

Sincerely,

Shuichi SASAKI
Secretary General
Sapporo Snow Festival Executive Committee

佐々木 修一

SS:at
Enclosure

project #06: TeamHolland - **proposals** for a prize winning sculpture for the 37th International Snow Contest

participation, habitation, waste materials, melting principles, ironical critique



The Gift

The cube of snow 3x3x3meters will be cut-up in smaller cubes 30x30x30cm and given away to visitors of the festival until nothing remains of the original cube.

The small snow cubes are scale models of the original cube. Each small cube is handed as a gift, wrapped with a special ribbon with a Japanese technique. The ribbon is used to communicate the concept of Sapporo II as a new cultural holiday. The gift in itself is a very Japanese part of culture. This gift however will start to melt away the moment it is given. The melting gift represents the alarming issues that face our existence on the planet. This situation demands a global awareness that the world is one for which we are all responsible.



Free Night Hotel

During the three days working period TeamHolland will dig a hole in the snow cube thus creating an inner space. This inside space represents the parallel world of Sapporo II where snow can be meaningful in many ways. The final evening TeamHolland will stay over night in the cube. The hotelroom that is reserved for TeamHolland that night is given to someone else who is invited to claim that night by placing a big sign on the cube during the working period. Conversations with potential hotelguests form the basis for a document about the city of Sapporo and the stories of its citizens.

The snow that is taken from the cube to create the inner space is used to make a snow sculpture.



The Waste

TeamHolland does not need a cube of snow 3x3x3meters. TeamHolland will use all the snow that is 'thrown away' by the other teams. All of the participating teams will create a snow sculpture by carving the snow cube to a shape. This means that a lot of snow become waste.

TeamHolland will collect this 'waste' and use to create a snow sculpture.

Estimating the amount of 'wasted' snow TeamHolland has to create a snow sculpture with 256 m3 of snow.



Hot Babes & Melting Ice

Four Hot Babes in bikini's are invited to melt down the cube of snow. The four girls, one on each side of the cube, use flame thrower s to sculpt the snow cube until it is melted down completely.

The melting down is done as a performance refering to the Japanese Manga culture in which sexual aspects in relation to deep meaningfull issues such cliché as 'saving the planet'.

As a result there is nothing left of the ice cube.

The performance will be sensational and will draw the attention allowing TeamHolland to communicate the project of Sapporo II.



Peacefull Demonstration

The cube of snow is carved in such a way that it results in a relief representing stacked-up billboards and demonstration signs.

The surface of these boards and signs is blank, white.



Skull

The snow cube is carved to a skull of a cow that died of a lack of water. A symbolic ironical statement.

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