

The Art and Environment Management within the Context of Installation Art in Thailand and the People's Republic of China

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Abstract

Installation art has a history of more than 100 years. From the initial "ready-made art" to the current diversified development, in this process, whether it is art form, creation method or art media, earth-shaking changes have taken place. Moreover, with the continuous deepening of urbanization, installation art has gradually played its important role in the city, completed the "conspiracy" with urban public art, and moved from "inside the museum" to "outside the museum", exerting its unique artistic characteristics and aesthetic value in the public domain. At the same time, the trend of digital life is constantly developing, and the changes in the aesthetic habits and reading methods of the public within the society are also constantly stimulating the changes in public art. The distance between the audience and art is getting closer and closer, which is not only reflected in the fact that the audience can appreciate and watch art works more freely, but also in the "interaction" between the audience and the artwork. This interaction is not only physical, but also psychological and spiritual. The subject-object relationship of aesthetics has become an important topic of discussion in the current installation art. The changes in the artistic form of installation works in the public domain caused by this are also an important artistic phenomenon at present.

Keywords: Art and Environment Management; Installation Art; Installation Art in Thailand; Installation Art in China

Introduction

Installation art has a history of more than 100 years, from the initial "ready-made art" to the current diversified development. During this process, whether it is artistic form, creative method or artistic media, earth-shaking changes have taken place. Moreover, with the continuous deepening of urbanization, installation art has gradually played its important role in the city, completed the "conspiracy" with urban public art, and moved from "inside the museum" to "outside the museum" to play its unique artistic characteristics and aesthetic value in the public domain. At the same time, the trend of digital life is constantly evolving, and the changes in the public's aesthetic habits and reading methods within the society are constantly stimulating the changes in public art. The inherent functions of art galleries and museums are also undergoing profound changes in such a historical background. The distance

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between the audience and art is getting closer and closer, which is not only reflected in the audience's ability to appreciate and watch art works more freely, but also in the "interaction" between the audience and the artwork. Such interaction is not only physical, but also psychological and spiritual. The subject-object relationship of aesthetics has become an important topic of discussion in current installation art. The resulting change in the artistic form of installation works in the public domain is also an important artistic phenomenon at present.

Installation art, as an art form that integrates visual, spatial and interactive experience, has played an important role in environmental management in recent years. This paper analyzes installation art cases in China and Thailand to explore the unique value of installation art in enhancing public environmental awareness, promoting environmental protection policies and promoting social participation.

This research focuses on the process of installation art's involvement in urban environmental management and its interactivity in public spaces in China and Thailand. It is based on an investigation of the integration phenomenon and trend of installation art and urban public art in the current development. Through an investigation of the form of installation art, its "interactive" characteristics in the field of urban environmental management are summarized. In the analysis and summary of different installation arts, its interactive characteristics and presentation methods are pointed out, and the evolution and current characteristics of its creative topics are analyzed. Finally, several principles and suggestions on creative methods are proposed for the future publicization process of installation art, in order to make a good interpretation and summary of the current development of installation art, and provide theoretical support for the future development of installation art's involvement in urban environmental management.

Installation art in China and Thailand has demonstrated its unique value and potential in environmental management. By combining local culture with modern artistic expression, these works not only enhance public environmental awareness, but also promote environmental protection actions at the social and policy levels. As an effective environmental management tool, installation art has demonstrated its important role in global environmental protection.

Background

This research project takes the intervention of installation art in urban environmental management as the background, and studies and discusses the installation art in China and Thailand, intending to illustrate the important tendencies and characteristics of this "prominent school" of modern art in current artistic practice. This research project believes that installation art has broken away from the creation shackles of the "ready-made art" period in the process of continuous development. With the development of the times and the advancement of science and technology, installation art has not only absorbed and integrated various artistic or non-artistic creation methods, but also absorbed the artistic creation thinking under many artistic trends, and then continued to move towards the path of urban environmental management, meeting the audience with a more open attitude.

As a "prominent discipline" of contemporary art, installation art in China and Thailand has undergone many changes since its development, and is moving towards a more public direction from different angles and aspects. Some installation artworks meet the audience in the form of urban environmental management. At the same time, with the rapid development of computer technology and the continuous emergence of various new media and new media forms, the reading methods and aesthetic tendencies of the public in the society are changing to varying degrees, which has brought about fragmented "shallow reading" and reading habits such as interactive reading and popular reading. The arrival of the "picture reading era" has made the public's reading method more inclined to image-based presentation, which has put forward more requirements for installation art to intervene in urban environmental management. It is worth mentioning that with the changes in the "fields" of museums and art galleries themselves, these places representing art have also begun to move towards the public and the group. The installation art in China and Thailand is presented to the world with its unique existence and close connection with new media. Artworks are no longer a specific material existence, and art has begun to become a kind of "event". In contemporary art, the collectability of artworks has been infinitely reduced. Artworks that appear in the form of "fields" and "events" regard the public domain as part of art itself. Art galleries and museums are also trying to complete the "conspiracy" between their own material forms and contemporary art in such a context. They are no longer high-ranking collection halls that pursue "muse worship", but a "public space" open to the public and society.

Therefore, the installation art in China and Thailand is also constantly changing in the process of intervening in urban environmental management, reshaping its own artistic changes. In this process, "interactivity" has become an important artistic characteristic. This "interactivity" is not only reflected in the performance level of the artwork, but also in its design level. When facing such artworks, the audience is no longer a pure appreciator of art, but a participant, interactant and even a part of the completion of art. From this perspective, the change in the relationship between the installation art in China and Thailand and the audience, artists and even society has made it pay more attention to the embodiment of "interactivity" in the process of intervening in urban environmental management. The work is no longer controlled by the artist alone, but the audience is integrated into the creative process in the process of interaction. Therefore, the interactivity of the installation art in China and Thailand in the field of urban environmental management far exceeds the interaction at the general level, but moves to a deeper level. The focus of this article is to study this interactivity and the survival status of installation art in the field of urban environmental management.

Meaning of Installation Art

The English name of installation art is "installation art", where "instal" means to install or place. The most common meaning is to install one object in another object/space. H.H. Arnason used "assembly art" to refer to installation art in his History of Modern Western Art. Installation art is an art form that is not limited to being gazed at. It has always emphasized the mutual integration of annotation and construction, the intersection of consciousness and action, and focuses on reflecting the existence and process of artworks in space, thereby constantly constructing the connection between the work and the viewer. It is also a spatial extension of the artist's personal concept and performance stance. At the same time, installation art is also an overall emotional expression. For example, Richard Wagner's

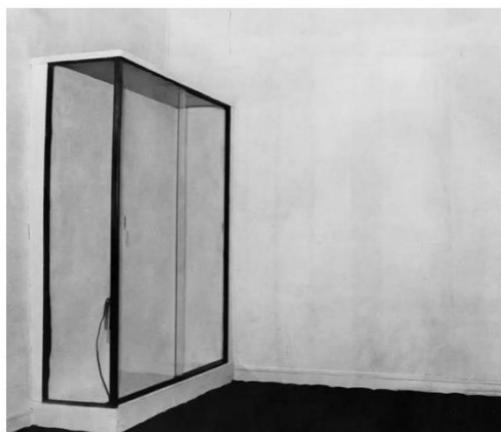
concept of total art: "Installation art not only stays in the art form itself, but also affects a broader level of cultural life." William C. Seitz said in his Assemblage: "Assemblage practice raises objects from the level of general formal relationships to poetic associations." The focus of installation art is not on the material itself, but on a certain relationship constructed between objects and objects, and between objects and space, and a connection is constructed through organic collage combinations. It is different from sculpture, which uses modeling to achieve reproduction or symbolic expression. More often, installation art creates ideas and meanings by constructing connections.

The Development of Installation Art

Since Marcel Duchamp signed his name on a urinal in 1910 and sent it to the Georges Pompidou National Center for Art and Culture in France, a new art style, "ready-made art," has gradually appeared in the public eye. "Ready-made art" is generally regarded as an early prototype of installation art. This art form attempts to challenge traditional aesthetic concepts and conducts creation and artistic practice in an anti-traditional manner. Ready-made art advocates direct creation without modification on various daily necessities or industrial products in the real world, using "assembly" as the main means of creation, and then attaching the artist's emotions and thoughts to the original objects, creating unique connotations beyond the original objects. This unique creative method also laid the foundation for the birth of installation art.

Around the 1960s, young artists raised the banner of rebellion in the postmodern trend and expressed such ideas in their works of art. Decorative artists even regarded traditional fine arts as imaginary enemies representing authority and domination, and they created with an attitude of dissolving art and denying the classification of art. As art critic Anthony Johnson said, deconstructionist artists regard the world as a text itself, and installation art is the best carrier to practice this idea. The artistic experience created by installation art has been separated from the artist's own interpretation - so any audience can interpret it.

The earliest work that can be called installation art is generally considered to be "La Vide" created by French artist Yves Klein in 1958 (see Figure 1-1). This work was originally exhibited at the Eric Kleit Gallery in Paris, France. Its content is a gallery with empty white walls. There is nothing in the gallery, and the audience seems to be in a void. This earliest



installation art work well expresses the organic connection between installation art, the environment and the audience: the exhibited objects are not the core of the artwork, and the reorganization and reproduction of the scene and space become the focus of this work. The audience here does not simply "watch" this work with their eyes, but participates in the "physical feeling" of this work space.

Table 1.1 Art installation "Void"

Source: <http://www.360doc.com>

The following year, the installation art work "Le Plein" (Figure 1-2), also exhibited at the Iris Klett Gallery, was created by Arman Fernandez. This installation artist is good at "preserving" common objects in life in a unique form, and trying to discover new meanings of objects in various combinations of forms - this is almost one of the important ideas of installation art creation.

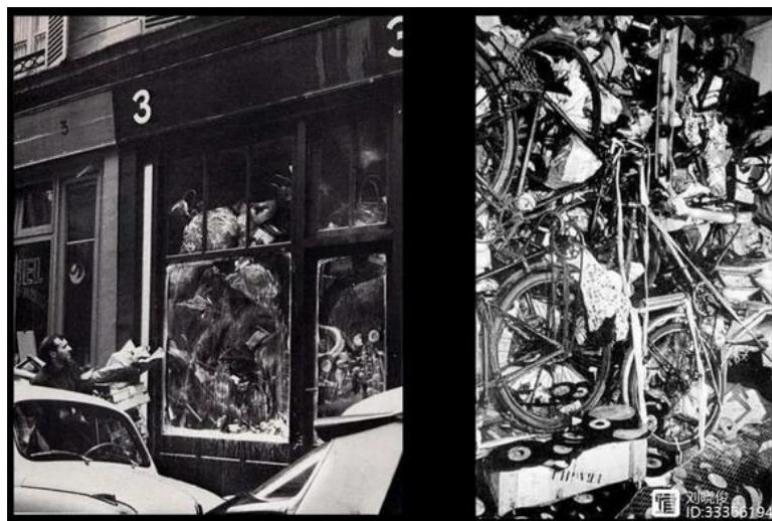


Table 2.2 Art installation works "enriched"

Source: <http://www.360doc.com>

Around the 1970s, installation art began to emerge from museums, or more art emerged from museums. Artworks were used by their creators as a means of resisting authority, and they began to create works in streets, factories, warehouses, and other places. At the same time, installation art creation during this period began to have clearer social issues, and its works often had stronger social significance or political tendencies.

In the 1980s and 1990s, art forms such as television, video and film began to participate more and more in the production of installation art, and the presentation forms of installation art began to become diverse. At the same time, a large number of forms named after media materials emerged, and "new media installation art" gradually became a rising star in installation art.

From "ready-made art" to "installation art", from its emergence in the 1960s to the present day, installation art has not come and gone as hastily as other modern art forms, but has been constantly updated and developed in the collaboration between theory and practice.

Today, installation art has begun to use more media, materials, techniques, and even scientific means. The elements that artists can use are increasing day by day. New creations and achievements in various fields can be integrated with installation art to create installation works with more "affect" and artistic tension. This not only provides a driving force for the development of installation art, but also creates more and more artistic creation concepts and expression methods.

Art and Environmental Management Theory

Art and environmental management is the behavior of people implementing management on artistic activities and the creation of their products. On the one hand, it focuses on management and should be an important branch of management discipline; at the same time, it has a subordinate relationship with aesthetics and art. The origin of art leads directly to aesthetics, so the comprehensive grasp and regulation of art activities and their operation by art and environmental management is bound to have a close relationship with aesthetics. As an interdisciplinary subject, art management should be based on art, supported by management, and guided by multiple disciplines such as economics, sociology, and psychology. In terms of grasping the nature of its discipline and its social practice, it is necessary to pursue its essential meaning and value system more from aesthetics or art philosophy.

Chinese Installation Art

Here, the word "China" is placed before the definition of "installation art" to limit the scope of the installation art to be discussed in this article from the perspective of the nation-state. Chinese installation art is not only installation art that occurs in China, nor is it only works created by artists with Chinese nationality. It is also distinguished from the language form used in installation art and the content and purpose of the discussion. As mentioned above, identity is a complex word, and using culture to distinguish identity is the most comprehensive. "Cultural identity" is a vague scope and a dynamic development process. It does not have absolute stability, so it is difficult to observe its generation and disappearance. Postmodern cultural identity is even more changeable, so the definition of "Chinese installation art" from the perspective of cultural identity cannot only consider the political attributes of its identity, but should also regard cultural identity as a result of a wide range of social practices. In short, attention should be paid to observing the identity changes of artists and the cultural identity represented by artworks in the dynamic development process. The spread of culture is not restricted by national boundaries, so Chinese installation art is not necessarily created or exhibited in China, so the "nationality" of an artwork cannot be limited by the country of origin; secondly, because some artists change their nationality, they should not be restricted by their nominal nationality; furthermore, although installation art originated in the Western world, it was influenced by Chinese culture after being introduced to China, developing a unique language form, as well as new artistic form innovations and conceptual

extensions, so it cannot be determined solely based on the artist's nationality and the place where the artwork occurred.

Thai installation art

Thailand has its own unique lifestyle, historical culture and architectural heritage. These traditional cultures are expressed by modern artists in new ways, thus changing the old relationship between these traditional cultures and viewers. Modern art began to question existing systems and rules, and began to be produced. The historical period from the 13th to the 15th century when Thailand's capital was Sukhothai was the most glorious and prosperous time for this art form. Modern artists in Thailand draw inspiration from these traditional installation works. They transform the creation of traditional installation works and cleverly integrate them with modern art works. The prosperous development period of traditional Thai painting art was in the 17th century, during the period of Ayutthaya (1350-1767), the second capital of Thailand. In addition to the pursuit of perfect and delicate traditional art of lines, colors and details, the painting art of this period showed very colorful characteristics, including pictures of people's daily real social life. These creations have attracted the attention of modern artists, and many modern artists draw their own creative inspiration from these traditional forms of artistic creation.

At the same time, some artists also began to try to think about some propositions about philosophy and concepts, such as Rirkrit Tiravanija, Pinaree Sanpitak, Sakarin Krue-on, etc. These new trends mainly come from the influence of Western culture, and the art knowledge they accept is more extensive and open than their previous generation of artists. Generally speaking, some creative themes at this time seem immature, but they are very helpful in opening people's attention to different concepts and fields. Although they may be a little inappropriate, they are an indispensable and important factor in the development of contemporary art in Thailand in the future.

After decades of economic development, Thailand has become one of the countries with important influence in the world and the region. The rapid economic development of Thailand has also earned it the title of "Asian-Tiger". In such an economic development environment, Thailand has been trying to find a balance between its traditional culture and the national strategy of continuing to integrate into the global stage. Therefore, Thailand's own precious heritage and cultural identity have also been firmly preserved. For a country that once had a very deep religious background and tradition of nature worship, the rethinking and awakening of ideas similar to animism and Buddhist universal concern have always been running through today's Thai art creation.

International Installation Art

From a theoretical perspective, the involvement of installation art in urban public environment management represents the involvement of art in the public and society. This not only indicates a self-innovation of an art form, but also gives rise to a new relationship between art and the public. This is not a change unique to installation art or public art, but a functional change in art itself. From church art to modern art, art itself has always been moving in a way that is close to the public and the public. Art's "involvement" in the public and society was already evident in the mid-nineteenth century. German musician Richard

Wagner once pointed out in his paper "The Artwork of the Future" that most artists at the time were egoists who were detached from the public. They followed trends and served the rich. Wagner proposed that "future art creation will be anonymous and open to everyone. The close combination of artworks, artists and audiences is the key to ending the socialist cause of division and specialization of modern capitalist society." (Danielle Follett and Anke Finger, "Dynamiting the Gesamtkunstwerk, An Introduction to the Aesthetics of the Total Artwork", in: Anke K Finger and Danielle Follett eds. *The Aesthetics of the Total Artwork: on borders and fragments*. Baltimore: Johns Hopkins University Press, 2011: 11.) In order to achieve such an art form, Wagner believes that in addition to improving artistic creation, artists need to break through the barriers between different arts and overcome the differences in artistic forms. At the same time, they also need to serve the public and use their artistic creativity to meet the public's artistic needs. Such ideas also laid the foundation for the European avant-garde movement, which also negated the idea that art is separated from life practice.

Regarding the research and application of installation art in art and environmental management, due to the urbanization process and related research foundations, there are more research and practice projects abroad than in China. After entering the postmodern society, the West has a complete system of research and practice on installation art. In the book "Action and Response: Interactive Landscape Installation Art", George Fifield and Judith Donas explained and analyzed the interactive relationship between people, people and landscape, and people and environment in interactive landscapes through relevant research. In the book "Art, Space and City: Public Art and Urban Future", Malcolm Millais used a chapter to study and discuss the connection between installation art and urban art and environmental management, urban culture and future urban development. Regarding the application of installation art in art and environmental management, the West has also achieved certain research results. In "Exhibition as Social Intervention: Culture in Action in 1993" by Joshua Deckert et al., the urban public art program implemented in Chicago in 1993 was analyzed and studied, and the installation art in urban public spaces was also discussed. Because of the unique interactive, experimental, and technological characteristics of installation art, its design practice has also developed rapidly in many foreign cities.

Conclusion

As a carrier of visual and sensory experience, art installations can attract public attention, arouse concern and thinking about environmental issues, and thus enhance public environmental awareness. Through art works, environmental protection information can be conveyed, the public's enthusiasm for participating in environmental protection actions can be stimulated, community environmental protection cooperation can be promoted, and the popularization of environmental protection behaviors can be advocated. The design and implementation of art installations can directly or indirectly improve and beautify the environment, such as improving urban space, beautifying public landscapes, and improving air quality through art works. Art installation projects can not only provide residents with a wonderful environmental experience, but also promote the overall improvement of the surrounding environment. Art installation projects are not only a means of environmental management, but also create economic and cultural value. For example, by attracting tourists and visitors, increasing local tourism and cultural activities, and promoting the development of the local economy. At the same time, art installations also provide artists with a platform

for creation and display, and promote the exchange and development of culture and art.

In summary, China and Thailand use art installations for environmental management, which can not only improve environmental quality, but also enhance public environmental awareness, promote community interaction, create economic and cultural value, and obtain policy and social support and recognition. These expected benefits have jointly promoted the application and development of art installations in environmental management and made positive contributions to the realization of sustainable development goals.

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