

Fall 12-15-2017

# Curating Contemporary Japanese Art: Exhibition Catalogue Production for Hidden Landscapes: Yasuaki Onishi and Invisible Space

Emily Lawhead  
ejlawhead@dons.usfca.edu

Follow this and additional works at: <https://repository.usfca.edu/capstone>

 Part of the [Asian Art and Architecture Commons](#), [Contemporary Art Commons](#),  
[Interdisciplinary Arts and Media Commons](#), [Japanese Studies Commons](#), [Museum Studies  
Commons](#), and the [Sculpture Commons](#)

---

## Recommended Citation

Lawhead, Emily, "Curating Contemporary Japanese Art: Exhibition Catalogue Production for Hidden Landscapes: Yasuaki Onishi and Invisible Space" (2017). *Master's Projects and Capstones*. 677.  
<https://repository.usfca.edu/capstone/677>

This Project/Capstone is brought to you for free and open access by the Theses, Dissertations, Capstones and Projects at USF Scholarship: a digital repository @ Gleeson Library | Geschke Center. It has been accepted for inclusion in Master's Projects and Capstones by an authorized administrator of USF Scholarship: a digital repository @ Gleeson Library | Geschke Center. For more information, please contact [repository@usfca.edu](mailto:repository@usfca.edu).

Curating Contemporary Japanese Art: Exhibition Catalogue Production  
for *Hidden Landscapes: Yasuaki Onishi and Invisible Space*

Keywords: museum studies, contemporary art, Japanese art, curation, curatorial studies, Asian studies, intercultural dialogue, exhibition catalogue, Yasuaki Onishi

by  
Emily Jane Lawhead

---

Advisor: Stephanie A. Brown

---

Acting Academic Director: Catherine H. Lusheck

Capstone project submitted in partial fulfillment of the requirements for the Degree  
of Master of Arts in Museum Studies

Department of Art + Architecture  
University of San Francisco

December 14, 2017

## **Acknowledgements**

I would like to acknowledge a few instrumental people who have been incredibly supportive throughout my graduate experience. To my professors at the University of San Francisco – Paula Birnbaum, Kate Lusheck, Paloma Añoveros, Stuart McKee, Karen Fraser, and Marjorie Schwarzer – I have learned so much, and appreciate every kernel of wisdom you all shared. Special thanks goes to my wonderful advisor, Stephanie Brown, who kept me sane for the past six months.

I would not be where I am today without the encouragement of some special teachers throughout the years that always believed in me. Mrs. Huff, Mrs. Bunch, Mr. Goligoski, and Mr. Chavez – I keep everything you all taught me close at hand.

To the people at Northern Arizona University, who let me take on this exhibition with every ounce of my being for the past two years – this capstone would not be coming to light without you. Dr. Zsuzsanna Gulacsi, Dr. Paul Donnelly, and Dr. Alexandra Carpino, look where I am now!

To the Flagstaff Arts Council board and staff, especially John Tannous and Shawn Skabelund, thank you for giving me the opportunity to turn this dream into a reality.

Special thanks to Yasuaki Onishi, who accepted my proposal for a studio visit two years ago and is still excited about bringing his world-renowned installations to Flagstaff.

Finally, I want to thank my incredibly supportive family. I wouldn't accomplish anything without Mom, Dad, Andrew, Millie, or Sophie.

## Table of Contents

Abstract.....	1
Chapter 1: Introduction.....	2
Executive Summary.....	4
Chapter 2: Literature Review and Issue Background.....	6
Contemporary Curatorial Practices.....	6
Site-Specific and Installation Art.....	10
Contemporary Asian Art Representation.....	16
Intercultural Dialogue.....	19
Conclusion: A Call to Action.....	21
Chapter 3: Proposal of a Museum Solution	
Production of an Exhibition Catalogue.....	22
Exhibition Concept and Framework.....	22
Exhibition Development.....	24
About the Artist and His Works.....	25
Works to Be Displayed in the Exhibition and Catalogue.....	29
Copyright.....	30
Catalogue Table of Contents.....	30
Project Goals and Objectives.....	31
Chapter 4: Action Plan.....	32
Introduction.....	32
Gantt Chart.....	33
Action Plan.....	34
Budget Narrative.....	36
Budget.....	37
Chapter 5: Summary and Conclusions.....	38
Evaluation Strategies.....	39
A Look to the Future.....	40
Appendices.....	42
Appendix A: Annotated Bibliography.....	42
Appendix B: Project Stakeholders.....	49
List of References.....	51



## List of Images

- Image 1: Anish Kapoor, *Cloud Gate*.....11  
2006, Chicago, Illinois  
Photo: <http://publicinstallationart.altervista.org>
- Image 2: Andreas Heinecke, *Dialogue in the Dark*.....13  
2012, Hyderabad, India  
Photo: Anuradha Parekh
- Image 3: James Turrell, *Roden Crater East Portal*.....14  
2016, Northern Arizona  
Photo: Florian Holzherr
- Image 4: Isamu Noguchi, *Beginnings*.....14  
1986, PaceWildenstein  
Photo: Larry Qualls
- Image 5: Ai Weiwei, *Trace*.....15  
2014, Alcatraz Island  
Photo: Jan Stürmann
- Image 6: Yasuaki Onishi, *Vertical Emptiness (Volume of Strings)*.....16  
2014, Fukuoka Art Museum  
Photo: Yasuaki Onishi
- Image 7: Yasuaki Onishi, *Reverse of Volume RG*.....26  
2012, Rice University Art Gallery, Houston, Texas  
Photo: Nash Baker
- Image 8: Yasuaki Onishi, *Contour of Gravity*.....26  
2015, Gallery Out of Place, Tokyo, Japan  
Photo: Courtesy of Gallery Out of Place, Suzuki Kazushige
- Image 9: Yasuaki Onishi, *Vertical Emptiness*.....27  
2014, Gallery Out of Place, Tokyo, Japan  
Photo: Courtesy of Gallery Out of Place, Suzuki Kazushige
- Image 10: Yasuaki Onishi, *Vertical Emptiness*.....28  
2017, Forte Bank, Kazakhstan  
Photo: *Egemen Kazakhstan*
- Image 11: Yasuaki Onishi, *Penetrating Bowl*.....29  
2015, Kyoto University of Art and Design  
Film still: Kuroyanagi Takashi

## **Abstract**

In the last decade, there has been a telling increase of attention given to contemporary Asian artists exhibited in the United States and Europe. Since 2008, artists from China, Japan, South Korea, and Central Asia have been featured in exhibitions from the Venice Biennale to the Whitney Biennale, and are becoming ever more present on the Western art stage. Meanwhile, curatorial practice, once focused on the *care* of objects, is shifting to encompass a wider range of creative activity. Curators are taking time to engage with living artists in a collaborative setting, rather than as impartial facilitators. This capstone seeks to address the lack of non-Western art in the rural United States Southwest in an effort to further the academic conversation around contemporary Japanese artistic practices. Through the publication of an exhibition catalogue, Northern Arizona will have the opportunity to engage with the ongoing intercultural dialogue on the globalized artistic stage, and support the international practice of emerging contemporary artist Yasuaki Onishi.

Keywords: museum studies, contemporary art, Japanese art, curation, curatorial studies, Asian studies, intercultural dialogue, exhibition catalogue, Yasuaki Onishi

## Chapter 1: Introduction

This capstone addresses the lack of access to non-Western contemporary art and artists in Northern Arizona. Exposure and interaction with artwork from non-Western cultures is limited to the Phoenix Metro area, a three-hour drive from the mountainous region of the state. Despite a nearly 40% non-white demographic in Flagstaff, Arizona, local exhibition space at the Coconino Center for the Arts has only featured two non-Western artists in its thirty-year history. Japanese art in particular is the subject of emerging interest around the city of Flagstaff, where Japanese language, Taiko drumming, and Japanese-style contemporary art exhibitions have recently gained popularity. Furthermore, Northern Arizona has seen very little of contemporary artistic developments, including installation, performance, and conceptual art.

In response to this issue, an exhibition will be organized by the Flagstaff Arts Council at the Coconino Center for the Arts entitled *Hidden Landscapes: Yasuaki Onishi and Invisible Space*. The Flagstaff Arts Council serves as the local arts agency for the greater Flagstaff area, through the management and operation of the Coconino Center for the Arts. It was established in 1999 as the Flagstaff Cultural Partners with support from Coconino County, Flagstaff Chamber of Commerce, City of Flagstaff, Flagstaff Unified School District, Northern Arizona University, and Coconino Community College. The Center for the Arts is a hub for community arts and music in Coconino County, hosting a vibrant and diverse mix of programming throughout the year, seven major art exhibitions, and more than fifty events annually. The mission of the Flagstaff Arts Council is to “promote, strengthen, and

advocate for the arts in our community.” This is carried out through two main pillars of operation: the management of the Coconino Center for the Arts, where art exhibitions, and concerts are produced, and the grant funding, promotional support, advocacy, and community-wide initiatives that support the larger Flagstaff arts and sciences community (About Us).

As a manageable milestone for this capstone, I will be producing an exhibition catalogue, including curatorial writing and high-resolution images of Onishi’s work. The ultimate aim is to bring Yasuaki Onishi to Flagstaff for a two-week installation of a site-specific work in the Center for the Arts’ 4,000 square foot gallery. Over the next year, I will be acting as the exhibition’s Curator, handling all artist communication, marketing, fundraising, and content research in conjunction with the exhibition. This project, as one of the first focused shows on contemporary Japanese art in the Southwest, will use cultural exchange to strengthen relations between the United States and a non-Western country—creating a dialogue that is increasingly important in today’s political climate. As a Western-heritage American, I hope to utilize my curatorial training in an effort to establish a platform on which non-Western artists can exhibit and encourage an ongoing dialogue of inclusion.

As the culmination of an undergraduate research grant in Japan, *Hidden Landscapes* completes a two-year process I initially began at Northern Arizona University. Continuing through the MA in Museum Studies program at the University of San Francisco, this project will be fully implemented in Flagstaff in September 2018. As a result, the exhibition will become a valuable contribution to the museum field in Northern Arizona. Influenced by the mission of the University of

San Francisco, this project also engages with social justice themes of intercultural dialogue. This will allow for a wide range of public programs that will raise awareness of non-Western contemporary art around the world.

### Executive Summary

Curatorial best practices are still being developed with regards to new media and installation art, and this project includes specific goals and objectives that further this ongoing conversation. First and foremost, it will contribute to the academic study of contemporary installation art. This will be done through the production of an exhibition and catalogue that advances the dialogue around contemporary Japanese artistic practice. Second, this project will boost international exposure to Yasuaki Onishi's installation practice, as he is gaining popularity around the world and has only exhibited in the United States twice. Published sources on his work featuring high-resolution images, video, and virtual reality will allow Onishi's career to grow in Western countries. Third, the exhibition and accompanying catalogue will encourage an intercultural dialogue. This will be fulfilled through the inclusion of indigenous voice in an artist statement and video, and through an essay/public program jointly held by Northern Arizona University professors of Art History and Japanese Language.

This capstone was informed by many compilations of sources that directly address questions of contemporary curating and Asian artist representation on an international stage. A large portion of commentary will be found in Melissa Chiu and Benjamin Genocchio's anthology *Contemporary Art in Asia: A Critical Reader*, which features a collection of essays discussing the emergence of contemporary Asian art

in the United States and Europe over the past two decades. Jean-Christophe Ammann, Judith Richards, and Carin Kuoni's *Words of Wisdom: A Curator's Vade Mecum* along with Terry Smith's *Talking Contemporary Curating* are also utilized as analyses on the nature of curatorial practices in the 21<sup>st</sup> century. These sources have proven invaluable to the current development of academic thought surrounding questions of contemporary curation.

Five distinct chapters are included in this capstone, followed by appendices. Chapter two includes a literature review and issue background on the topic of curating contemporary Japanese art, synthesizing thoughts from artists, curators, and critics working around the world today. Chapter three proposes a museum solution to the literature review's issues, introducing the production of an exhibition catalogue on Yasuaki Onishi's installation practice. Chapter four lays out an action plan for the project proposal, featuring a timeline, milestones, point persons, and a Gantt chart. Chapter five offers a summary and conclusions, including criteria for success and evaluation strategies for the project. An annotated bibliography and list of project stakeholders follow these chapters and conclude the publication as appendices.

By embarking upon this project, I hope to make a meaningful impact on the museum field in Northern Arizona. Not only does this offer an opportunity to support the career of Yasuaki Onishi, but it also allows me to collaborate with local educational groups and artists to emphasize an atmosphere of exchange and collaboration. It is through this sense of intercultural dialogue that museum visitors and the local community can tangibly connect with the arts and culture of Japan.

## Chapter 2: Literature Review and Issue Background

### Introduction

In the last decade, there has been a telling increase of attention given to contemporary Asian artists exhibited in the United States and Europe. Artists and curators such as Ai Weiwei and Hou Hanru have begun developing new narratives surrounding the nature of contemporary art around the world. While mid-1990s curators viewed this trajectory as “a wellspring of talent [that] was bubbling up from a remote and exotic region just waiting to be discovered” (Chiu and Genocchio, 9), contemporary practices are shifting the frame to be inclusive by “freeing the culture of others from the dogmas surrounding it and at the same time... revitalizing things that are thought to be one’s own tradition” (Akira in Chiu and Genocchio, 113). By examining contemporary curatorial practices through the lens of both installation art and contemporary Asian representation, this literature review seeks to identify how practical efforts can support these artists and promote intercultural dialogue in museum spaces.

### Contemporary Curatorial Practices

Curatorial practice, once focused on the *care* of objects, is shifting to encompass a wider range of creative activity. Curatorial theorists in the United States and Europe have expressed this development in recent writings, including those featured in Judith Rugg and Michèle Sedgwick’s book *Issues in Curating Contemporary Art and Performance*. Alex Farquharson, Director of Tate Britain, is

quoted in Paul O'Neill's essay from the Rugg and Sedgwick publication entitled "The Curatorial Turn: From Practice to Discourse," suggesting:

Indicative of a shift in the primary role of curator is the changing perception of the curator as carer to a curator who has a more creative and active part to play within the production of art itself. This new verb 'to curate'... may also suggest a shift in the conception of what curators do, from a person who works at some remove from the process of artistic production, to one actively 'in the thick of it' (Farquharson in Rugg and Sedgwick, 15).

This shift, and the lack of institutional response to the changing curatorial environment, is highlighted when examining curatorial descriptions published on a national level. The American Alliance of Museum's Curatorial Code of Ethics defines curators as "highly knowledgeable, experienced, or educated [individuals] in a discipline relevant to the museum's purpose or mission," and the U.S. Office of Personnel Management asserts that curators "carry responsibility for the development and management of museum collections of objects or specimens, for the design and maintenance of public museum exhibits" (CurCom, 2009 in Curator Core Competencies, 2017 and Position Classification Standard for Museum Curator Series, 1962). However, recent theorists on the subject have expanded the definition to include the creative aspects of curatorial practice. Artist, curator, and critic Young Min Moon has argued that alternative curatorial strategies "move beyond the traditional functions of a museum: from conservation, preservation, and representation, into a site of creation, action, and experimentation" (Moon in Chiu and Genocchio, 235). The extent to which this creativity is executed, however, remains a point of contention in the field.

From one angle, curators invoke a similar practice to that of artists. Dan Cameron, former Senior Curator at the New Museum, argues that curators "are also



a kind of artist, so one of your fundamental challenges is to create the space you want to occupy” (Cameron in Amman, 39). From the same publication, Yuko Hasegawa, Chief Curator at the Museum of Contemporary Art, Tokyo, states that, “it is as if you are the conductor of an orchestra; curating an exhibition involves the art of creating harmony and atmosphere. The very existence of a curator activates the exhibition space and works to pull everything together” (Hasegawa in Ammann, 80). Rather than acting as the traditionally impartial curator, these authors argue that curators actively engage with the artistic practice on the same level as the artist. In this way, the artist and curator work in concert, both equally invested in the artistic outcome of an exhibition space.

On the other hand, Paul O’Neill, former Director of the Center for Curatorial Studies at Bard College, warns that Cameron and Hasegawa’s line of thinking leads to a convoluted field. JJ Charlesworth, in *Issues in Curating Contemporary Art and Performance*, quotes O’Neill as saying, “we are becoming so self-reflexive that exhibitions often end up as nothing more or less than art exhibitions curated by curators curating curators, curating artists, curating artworks, curating exhibitions” (O’Neill in Rugg and Sedgwick, 93). Both theorists argue against curators working too closely with the realm of artists, as this depletes the credibility of each role in an exhibition. Charlesworth, an *ArtReview* editor, writer and critic, continues by asserting that:

The argument regarding curating as art, or the über-curator as ‘author’, stems, therefore, from the lack of definition regarding the limits of curating, and the consequently troubling realization of the potentially unfettered power of the agency of curation. The reverse of this, the artist as curator, similarly emerges from the collapse of any viable distinction between the work of artists and the work of curators, whilst the professional and

institutional distinction between them remains and is in the process of being professionalized further (Charlesworth in Rugg and Sedgwick, 95).

This question of professionalization offers an interesting counterpoint to the argument of curators-as-artist. While the American Alliance of Museums and U.S. Office of Personnel Management have created Charlesworth's definition regarding the limits of curating in their previously cited publications, they were respectively published in 2009 and 1962. There has not been a standard developed that adequately represents the new role of curators in a globalized and international art world. The limitations of this professional distinction open the door to overcompensation of curatorial practice, leading to Charlesworth's "über-curator."

Feminist video installation curator and artist Catherine Elwes may offer a more balanced definition of curatorial practice, stating, "We are still, at some level, entertainers and might want to avoid boring our audiences as far as possible. Overall, I think of myself as a kind of jobbing curator whose principal role is that of advocate for the ambitions and intentions of the artists" (Elwes in Rugg and Sedgwick, 110). In a similar vein, Artistic Director at Serpentine Galleries Hans Ulrich Obrist emphasizes, "Curating is about making something, but never on one's own. It's always a matter of making something *with* someone else, or *for* someone else, and always in dialogue with artists. I often get asked if I am an artist, or, more generally, if the curator is an artist. The opposite is true. Art does not illustrate curating. Curating follows art. Always" (Obrist in Smith, 125). Perhaps Chief Curator of the Museum of Contemporary Art, Helsinki Maaretta Jaukkuri's simplified definition is even more accessible, "the curator's role is to create the premises and possibilities for artists to work in as freely as possible" (Jaukkuri in Ammann, 90).

Ultimately, curators work in a field that is fluid, and this debate is far from being resolved.

### Site-Specific and Installation Art

Curating contemporary art, and installation art in particular, offers a unique challenge. The manner in which any artwork is installed is important, because the space in which visitors encounter art impacts their museum experience. However, this basic tenet of curating is more pronounced when an exhibition includes installation art's complete dependence on visitor interaction and physical space. CUNY Graduate Center Professor and art historian Claire Bishop emphasizes, "installation art therefore differs from traditional media (sculpture, painting, photography, video) in that it addresses the viewer directly as a literal presence in the space" (Bishop, 6). Installation artworks are not complete without the individual visitor, and are viewed as a single unit despite the common presence of many individual parts. Bishop argues "an installation *of* art is secondary in importance to the individual works it contains, while in a work of *installation art*, the space, and the ensemble of elements within it, are regarded in their entirety as a singular entity" (Bishop, 6). These fundamental differences between traditional and new media artworks signal a shift in curatorial practices to best represent each type of artwork in a museum space. The manner in which different works are installed is critically different depending on the media, which demands an acute sense of curatorial best practice for those working with new media art.

The nature of site-specificity in this context demands a broader conversation that includes artwork contextualized for individual spaces or communities. UCLA

Professor of Art History Miwon Kwon works with site-specific theory of installation art, and expands upon the value of this medium by quoting critics Kate Linker and Lawrence Alloway, who “believed that art that becomes integrated with the physical site offers the greatest sustainability as well as potential for fluid communication and interaction with a general nonart audience” (Linker and Alloway in Kwon, 67). An example of this is Anish Kapoor’s installation of *Cloud Gate* (aka “The Bean”) in Chicago, Illinois. Not only is this a public artwork masterfully engaged with the architectural skyline of Millennium Park, but it is also the 3<sup>rd</sup> “best thing to do in Chicago” on *TripAdvisor* (Top Tips Before You Go).



Image 1: Anish Kapoor, *Cloud Gate*  
2006, Chicago, Illinois

Photo: <http://publicinstallationart.altervista.org>

Grant Kester, Founding Editor of *FIELD: A Journal of Socially Engaged Art Criticism*, corroborates this idea that installation art is a vehicle for communication in his book *Conversation Pieces: Community and Communication in Modern Art*. Kester asserts that contemporary art can “invite, and depend on, the viewer’s direct involvement...

In this sense [the art can] 'communicate' with viewers, at least nominally, about where they should locate themselves in space" (Kester, 52-53). On some level, installations can steer visitors to where they should physically stand, but they also create an overall sense of spatial and self-awareness for those experiencing the fabricated space.

The opportunity for direct communication in installation art also has the potential to reveal a platform for artists to explore social justice themes. Judith Rugg, Professor of Contemporary Art and Spatial Culture at the University for the Creative Arts argues, "in the fissures between various forms of spatial ordering, relationships between art and space can introduce ambivalence where the hidden, suppressed, forgotten, and the surrogate are made visible" (Rugg, 177-178). Confronting a viewer with a direct experience of the hidden and suppressed allows for an opportunity of socially engaged conversation. An example of this would be Andreas Heinecke's installation *Dialogue in the Dark*, where visitors "walk through a series of rooms that represent common life scenes: a park, a busy city street with traffic noises, a quiet reflective space, and other, site-specific situations... [However,] the entire tour occurs in complete darkness, guided by interpreters who are blind" (Hein, 192). This direct immersion of visitors into an experience that necessitates self-reflection engages directly in a socially conscious dialogue. George Hein, a leading authority on museum education, argues, "the act of reversing roles with people who are usually considered 'disabled' in some way, and finding that one is actually in the position of the disadvantaged, is both frightening and enlightening" (Hein, 192). In the same vein, Heinecke explains, "The experience provides an

innovative and powerful tool to understand one's limits and respect the other, reinforcing a collaborative mindset and emotional intelligence" (Heinecke in Hein, 192-193). Without the inherent possibilities of installation art as a medium, these conversations would be less engaging and more difficult to communicate to a wide audience.



Image 2: Andreas Heinecke, *Dialogue in the Dark*  
2012, Hyderabad, India  
Photo: Anuradha Parekh

Other examples of installation artists utilizing space to communicate a specific experience can be seen in the work of James Turrell, Isamu Noguchi, Ai Weiwei, and Yasuaki Onishi, four artists who use space in differing ways to a similar effect. James Turrell's ongoing installation at Roden Crater just outside of Flagstaff, Arizona is "different because it's not an actual object but it's all about perception and the perception of light" (Anke Van Wagenberg in Chavez, 1). Turrell (born 1943) has been working for the past forty years to move 1.3 million cubic yards of earth to create an 854-foot tunnel in the crater, which will channel light through the tunnel in twenty one separate viewing spaces (Chavez, 1).



Image 3: James Turrell, *Roden Crater East Portal*  
2016, Northern Arizona  
Photo: Florian Holzherr

Isamu Noguchi (1904–1988) viewed a work of art as sculpture in a space, developing the idea that space itself can become the work of art (Noguchi, 64). His 1986 installation entitled *Beginnings* demonstrated this developing concept of space, as five individual andesite granite elements were specifically placed in a manner to create an illusionary setting similar to those seen in Japanese dry garden designs. In 1949, Noguchi wrote, “If a sculpture is the rock, it is also the space between rocks and between the rock and a man, and the communication and contemplation between” (Noguchi 35).



Image 4: Isamu Noguchi, *Beginnings*  
1986, PaceWildenstein  
Photo: Larry Qualls



Ai Weiwei's 2014 exhibition entitled *@Large: Ai Weiwei on Alcatraz* utilized this concept of site-specificity in a different way, exploring themes surrounding political imprisonment at the site of a U.S. federal prison steeped in a history of protest. By installing 176 portraiture depictions of individually imprisoned activists using LEGO bricks in the New Industries Building, Weiwei (born 1957) created a dialogue directly in concert with the exhibition space. In many ways, this furthered Noguchi's assertion of space itself becoming a work of art.

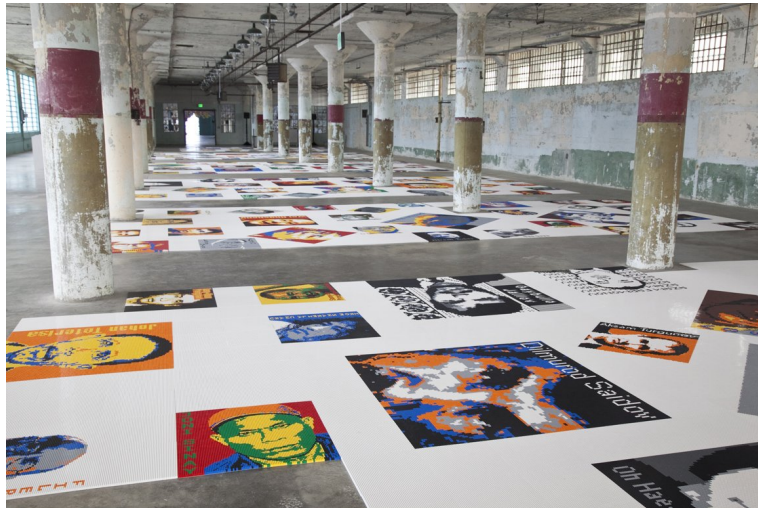


Image 5: Ai Weiwei, *Trace*  
2014, Alcatraz Island  
Photo: Jan Stürmann

In a similar way, Yasuaki Onishi (born 1979) draws attention to and creates a dialogue with the normally “non-space” between a sculptural form and ceiling while working with themes “between nature and human agency” (Fischer, 20 and Kanai, 25). His *Vertical Emptiness* sculptures highlight human engagement with the natural world while communicating the manner in which the environment impacts the human experience.





Image 6: Yasuaki Onishi, *Vertical Emptiness (Volume of Strings)*  
2014, Fukuoka Art Museum  
Photo: Yasuaki Onishi

Cheryl Haines, FOR-SITE Foundation Executive Director and Exhibition Curator of *@Large* grasped this concept well, stating, “communication is a key theme in the exhibition—both interpersonal communication as a basic human necessity and the role of communication in organizing social change” (Cheryl Haines in Spalding, 15). Even though she was directly referring to the *@Large* exhibition, the emphasis on communication as a major theme in the development of installation art stands true. Altogether, these installation practices engage with Kester and Rugg’s ideas of viewer interaction and communicative space, which emphasizes the need for strong curatorial thought behind the organization of each work on display.

### Contemporary Asian Art Representation

Three of the four artists referenced in the previous section are East Asian in heritage, but publications and exhibitions in the United States and Europe rarely provide space to explore the work of contemporary non-Western artists. Chiu and Genocchio demonstrate this silence by arguing,

To the extent that Western art historians thought about the subject at all in the 1980s and 1990s, they tended to regard contemporary art in Asia as a subsidiary player, at best a prominent part of an emerging “Third World” art bloc. For example, aside from a brief section on Japanese architecture, not a single Asian artist rates a mention in the updated 1985 edition of H.H. Arnason’s influential modern art text, *A History of Modern Art: Painting, Sculpture, Architecture* (Chiu and Genocchio, 7).

Dana Friis-Hansen, Director of the Grand Rapids Art Museum, addresses this disconnect by asserting that “too often, non-Western art is exoticized and sensationalized well beyond its basic, direct essences, and its home-grown resonances are lost in the spectacle of difference” (Friis-Hansen in Ammann, 68). Some curators attempt to break with this narrative that “exclude[s] art that is, in fact, contemporary, but is not made with a critical consciousness of participating in the same story as the rest of modern or contemporary art” (Carolyn Christov-Bakargiev in Smith, 43). David Clarke, International Photography Awards Exhibition Curator, found some optimism, stating “the last few years have seen—finally—a growing European and North American interest in contemporary Asian art, but this time the impetus for an Asian turn has come from curators rather than from artists, and it is primarily to be witnessed in contemporary art exhibition spaces rather than in studios” (Clarke in Chiu and Genocchio, 154). This was evident in 2008, when “art critics, collectors, and the public were forced to come to grips with the peculiar coincidence that two big New York museums were presenting retrospectives of the work of Asian contemporary artists: Cai Guo\_Qiang at the Guggenheim Museum and Takashi Murakami at the Brooklyn Museum” (Chiu and Genocchio, 1).

Regardless of recent developments, few publications exist to address the field of contemporary Asian art. Melissa Chiu and Benjamin Genocchio's anthology entitled *Contemporary Art in Asia: A Critical Reader* is the foremost reference on this topic, with essays dating from 1991 with special focus on 2008 to the present. Curators such as Vishakha N. Desai are calling for more sustained efforts to develop exhibitions and scholarship on contemporary Asian art in order to create a full narrative (Chiu and Genocchio, 186). However, surveys of potential visitors in more rural regions are only conducted in English, creating a grossly underrepresented sample of visitors (Arizona Hospitality Research & Resource Center, 13). For the purposes of this study, Flagstaff, Arizona is used as a reference because of its proximity to the Grand Canyon and large annual influx of non-Western tourists. Not only does this disparity in access to accurate survey information hinder the development of non-Western exhibitions to answer Desai's call, but it also creates a sense of exclusion and exoticism in Arizona communities that are home to people of non-Western heritage. This gap represents the necessity for more exposure and interaction with contemporary Asian art in this part of the United States.

Recent exhibitions and programming in the Northern Arizona region point to a growing interest in contemporary Asian artistic practices. The local university is experiencing an increase in enrollment to Asian Studies programs, offering language, art history, religious studies, and humanities courses to over 350 students annually (Northern Arizona University). This increase in numbers has encouraged the Flagstaff Arts Council to present exhibitions featuring artists such as Sei Saito. This increased demand, combined with limited access to the arts of the Phoenix-

metro area, creates a necessity for greater exposure to non-Western arts and culture in rural Northern Arizona.

### Intercultural Dialogue

While exhibition development and catalogue publication is a vital element in promoting an expanded discourse on contemporary Asian art in the United States and Europe, intercultural dialogue within exhibition spaces is a natural complement to support diverse artists and audiences alike. Simona Bodo, an independent museum researcher, defines this scope by asserting:

A key point is that ‘intercultural dialogue’ differs from ‘multiculturalism’ in that it does not accentuate the preservation and promotion of separated cultures, but mutual understanding and interaction. While the risk of multiculturalism is that it may reinforce isolation and conflict, intercultural dialogue aims to reinforce social cohesion through the creation of bridges and links among people and communities (European Agenda for Culture, 16).

Practical solutions for establishing this type of space range according to theorist.

Dana Friis-Hansen offers that exhibitions should include “a voice indigenous to the region being presented, such as an interview with the artist or a text by a curator from that region, [that provides] vital cultural context” (Friis-Hansen in Ammann, 68). This seemingly simple addition to an exhibition validates the voices of the cultures represented in a museum space. As curators in the United States and Europe look to encourage an increased dialogue with non-Western artists, it is increasingly important to engage their voices in an ongoing conversation outside the museum’s walls.

Other writers focus on the essential act of communication, as seen in Grant Kester’s argument that “conversation becomes an integral part of the [art]work itself. It is reframed as an active, generative process that can help us speak and

imagine beyond the limits of fixed identities, official discourse, and the perceived inevitability of partisan political conflict” (Kester, 8). Contrary to Kester, Kwesi Owusu, Executive Director of Creative Storm Ghana, is quoted in Jagdish S. Gundara’s article, arguing that “‘communication’ is not enough: there must be recognition [of ethnic arts]. And it must be recognition that these arts are innovative and dynamic. They must not be marginalised ‘by relegating them to past histories’ as if they were some contemporary form of primitive art” (Owusu in Bodo, 12). Owusu takes Kester’s writings a step further, arguing that the creation of a space for communication is not an adequate effort for museums to focus upon. Indeed, it is up to museums to engage with the ideas of other cultures, ethnicities, genders, and life experiences in an approachable format to visitors. Simona Bodo emphasizes this point, writing, “When we talk about promoting intercultural dialogue in museums, we are referring to a reciprocal exchange not only between individuals and groups with different cultural backgrounds, but also between the museum and its diverse audiences” (Bodo, 24). This type of conversation, these authors suggest, must be created concurrently with museum workers, artists, and their audiences in order to be successful. While it is important to prioritize the communication of ideas in an exhibition space, it is increasingly essential to take this a step further. Encouraging an intercultural dialogue demands more than a simple re-stating of historical fact and requires an ongoing discourse between individuals in an exhibition space.

### Conclusion: A Call to Action

Synthesizing the ideas presented by leading authors on these topics, an opening for action can be identified. Various authors make these calls, from international curator Hou Hanru's plea for exhibitions to engage with "collaboration, exchange, and sharing" (Hanru in Ammann, 77) to former MOCA LA Curator Paul Schimmel's assertion that exhibitions we need today are "generous, thoughtful exhibitions dedicated to those artists who are both deserving and underrepresented" (Schimmel in Ammann, 151). *The Manual of Museum Exhibitions* gives practical guidance to those charges, stating, "the museum's task is to find ways to relate the content and character of the visitor's experience of the museum exhibition to existing visitor interests and knowledge" (Lord, 252). Ultimately, it falls on the shoulders of curators, educators, and exhibition designers to focus on themes and techniques that will encourage strong dialogue. Young Min Moon states this plainly, looking for a shift in future practices:

If we are to accept that one of the duties of art institutions and curators today is to provide the audience with a balanced image of art from around the world, and if it is increasingly a direction the world is assuming, then an obvious conclusion may be drawn: that there should be more efforts to introduce the arts and cultures from other nations (Moon in Chiu and Genocchio, 233).

It is therefore necessary for curators, especially in Western nations, to provide a platform for these exhibitions and dialogues to be produced.

## **Chapter 3: Proposal of a Museum Solution Production of an Exhibition Catalogue**

### Exhibition Concept and Framework

*Hidden Landscapes: Yasuaki Onishi and Invisible Space* will be on display at the Flagstaff Arts Council's Coconino Center for the Arts from Saturday, September 15, 2018 until Saturday, October 27, 2018. This solo exhibition will offer the opportunity for the Flagstaff, Arizona community to enter the exciting conversation around contemporary art in Japan, as artists from this region are increasingly featured on the international art stage.

With support from the Japan ~ United States Friendship Commission and the Japan Foundation, the Flagstaff Arts Council will bring installation artist Yasuaki Onishi to Flagstaff for a two-week creation of a site-specific work in the Coconino Center for the Arts' 4,000 square foot gallery. Recent growth in the Flagstaff community's interest in contemporary artwork, combined with Northern Arizona University's 300 students in Japanese language and East Asian Studies, provides an opportunity to energize the relevancy of Japanese installation art in Northern Arizona. Through the curatorial vision of Emily Lawhead, this exhibition will encourage developing scholarship related to contemporary sculptural practices in Japan and how these practices relate to American trends. This will be done through a people-to-people exchange between local artists/students and Yasuaki Onishi, facilitated by a catalogue publication and artist lectures scheduled during Onishi's visit to Flagstaff. In addition, *Hidden Landscapes: Yasuaki Onishi and Invisible Space* will be accompanied by public programs through which the Flagstaff Arts Council

will reach a diverse audience, which has not traditionally had access to contemporary Japanese artistic practices.

Flagstaff's vibrant population of 70,000 supports over 400 local artists inspired by the beautiful landscape of the Grand Canyon and contemporary American art practices; however, there is a telling lack of exposure to non-Western arts and culture. In the Flagstaff Arts Council's thirty-year history, there have been two major exhibitions featuring non-Western artists, despite a 40% non-white population and almost 1,000 Asian Americans living in the city (Flagstaff Demographics). With growing interest in the arts of Asia and new media, a people-to-people exchange with artist Yasuaki Onishi will allow Flagstaff artists and residents to engage with a tangible connection to the evolving practices in Japan. This interest has been building since the 1980s, when ceramicist Yukio Yamamoto conducted a residency at Northern Arizona University to build a traditional *anagama* kiln. In 2015, Sei Saito, a Japanese American artist, was featured at the Coconino Center for the Arts in a solo exhibition of her Japanese-Southwest integrated paintings. Today, Taiko drumming group Random Impulse is increasingly featured in local performance venues and conducts therapy sessions with local mental illness patients. Building upon this momentum, *Hidden Landscapes* will allow for an energized conversation around the interconnectivity of today's world.

Contemporary Art Historian Claire Bishop has written "installation art from its inception in the 1960s sought to break radically with this [traditional artistic] paradigm: instead of making a self-contained object, artists began to work in specific locations, where the entire space was treated as a single situation into which the



viewer enters” (Bishop, 10). This exhibition engages directly with this concept, as Yasuaki Onishi’s installation art practice responds to the actions of the viewer and stems from ideas of space originated by artists in the 1960s. Building from concepts of space pioneered by Isamu Noguchi, who believed that space itself could become a work of art, Onishi engages with a longstanding tradition of modern and contemporary art in East Asia. *Hidden Landscapes* seeks to highlight the contemporary trends of site-specificity while engaging with the historical movements that have created the medium of installation art.

#### Exhibition Development

Emily Lawhead began researching Yasuaki Onishi’s work in 2014 at Northern Arizona University (NAU). This research culminated in the acceptance of the Hooper Undergraduate Research Award sponsored by Northern Arizona University in 2015-2016, which allowed her to travel to Japan for a studio visit and contextual research of Onishi’s installation space. Lawhead received the Provost Award for Excellence in Undergraduate Creative Inquiry for the resulting research, and has continued her relationship with Onishi in her graduate studies. *Hidden Landscapes* is the manifestation of this relationship and research, sponsored by the Flagstaff Arts Council’s exhibition programming. Yasuaki Onishi has been interested in continuing his collaborations in the United States and is particularly excited about working in Northern Arizona. Flagstaff’s location near the Grand Canyon, influenced by a wide range of Native American cultures, presents an artistic opportunity both for the Arts Council and for Onishi. The globalized nature of contemporary art insists on an

international approach, and potential collaborations between Onishi and the local culture encourages a strong intercultural dialogue.

### About the Artist and his Works

Yasuaki Onishi (born 1979) is a native of Osaka, Japan. He studied sculpture at the University of Tsukuba and Kyoto City University of Arts, and quickly became a well-known contemporary artist throughout the country. He has been featured in solo exhibitions throughout Japan and the United States, and is a recipient of a Japan Foundation Fellowship that serves as an artist cooperative and residency between the United States and Japan. Two catalogues have previously been published on Onishi's work: *Yasuaki Onishi, Reverse of Volume RG* by the Rice University Art Gallery and *Yasuaki Onishi: Empty Sculpture* by ARTCOURT Gallery.

Onishi explores the perception of extraordinary space through the use of ordinary materials such as glue, cardboard, branches, and plastic. His immersive works range from floating mountainous forms to growing "remains" of glue and branches (Shoji, 1). With a focus on the natural world and the synthetic representation of nature, Onishi comments on the human condition and perception of the world. For his site-specific installations, Onishi works with simple materials: plastic sheeting, local natural elements, and hot glue. For his *Reverse of Volume* installations, he begins by making structures out of cardboard boxes and other profiled materials and covering them with plastic sheeting. He then attaches the structure to the ceiling or the floor with black hot glue strung over fishing line. As a result, Onishi creates monumental mountainous forms in space. *Vertical Emptiness* sculptures, on the other hand, consist of layered glue from floor to ceiling. These

works focus on creating installation space that evokes a natural structure, such as stalactites.

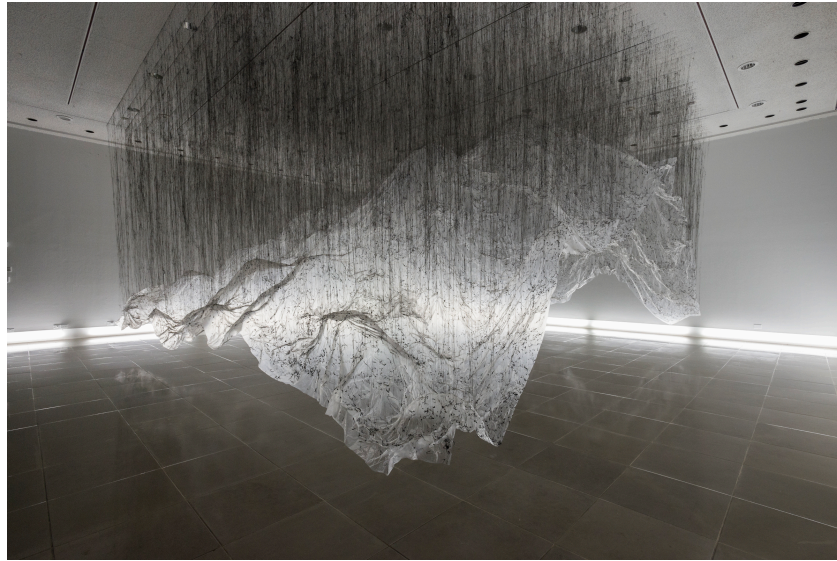


Image 7: Yasuaki Onishi, *Reverse of Volume RG*  
2012, Rice University Art Gallery, Houston, Texas  
plastic sheeting, black hot glue, fishing wire  
H: 470cm, W: 1340cm, D: 714cm  
Photo: Nash Baker  
<https://vimeo.com/41997966>



Image 8: Yasuaki Onishi, *Contour of Gravity*  
2015, Gallery Out of Place, Tokyo, Japan  
plastic sheeting, black hot glue, fishing wire  
H: 290, W: 280, D: 380cm  
Photo: Courtesy of Gallery Out of Place, Suzuki Kazushige



Image 9: Yasuaki Onishi, *Vertical Emptiness*  
2014, Gallery Out of Place, Tokyo, Japan  
white hot glue, fishing wire  
H: 315cm, W: 553cm, D: 714cm  
Photo: Courtesy of Gallery Out of Place, Suzuki Kazushige

Onishi is interested in the invisible: time, air, gravity, and other phenomena of space. As a result, his installations are landscapes that continuously change as dynamic monuments. He can create a physical manifestation of the unknown, invisible, and otherwise unseen. It is through this perception that he can comment both on the manipulation of nature and the lens through which humans perceive their surroundings. His recent work in Kazakhstan, for example, features dynamic wood and white-layered glue, which creates a unique setting in which to contemplate the space and gravity that supports the natural world (Kazakh TV).





Image 10: Yasuaki Onishi, *Vertical Emptiness*  
2017, Forte Bank, Kazakhstan  
white hot glue, fishing wire, local branches  
Photo: *Egemen Kazakhstan*

Onishi's work is derived from a distinctly Japanese approach to details and quality, paralleling his style with traditional painting techniques. This is inspired both by the calligraphic strokes of landscape painting and the meticulous design of Buddhist gardens. His use of contrast on a monochromatic scale defines his structures not only as negative space, but also as floating monuments that exist within space. This stylistic connection not only exemplifies Onishi's cultural roots, but it also gives contemporary sculpture and installation a new perspective. Onishi's cultural connection is also apparent in his 2015 installation entitled *Penetrating Bowl*, where he incorporated Jomon-era pottery in an effort to parallel the ancient with the contemporary and comment on the nature of contemporary artistic practice.



Image 11: Yasuaki Onishi, *Penetrating Bowl*  
2015, Kyoto University of Art and Design  
white hot glue, fishing wire, Jomon pottery  
H: 300, W: 850, D: 550cm  
Film still: Kuroyanagi Takashi  
<https://vimeo.com/127246622>

### Works to Be Displayed in the Exhibition and Catalogue

Because Onishi works in the medium of site-specific installation, it is imperative that he physically experiences the gallery space before beginning the construction of the piece(s). The Flagstaff Arts Council will be collaborating with Onishi during a two-week installation process, through which the newly commissioned work will be gradually revealed. Therefore, high-resolution images of the work will not be available until the week of installation. However, this catalogue will be produced in reference to Onishi's stylistic and artistic development, referencing similar types of installations completed in the past. The goal of this catalogue is to build upon Onishi's two previous publications and thus to continue and advance academic study of his work.

## Copyright

All images secured for use in this exhibition catalogue will be copyright of the Flagstaff Arts Council. A professional photographer will be taking and processing high-resolution photographs for catalogue use on behalf of the Arts Council, and will be credited accordingly in the publication. Other reference photographs will be credited appropriately, with copyright agreements established with Suzuki Kazushige (Gallery Out of Place, Tokyo), Nash Baker (Rice University Art Gallery, Houston, Texas), and/or Yasuaki Onishi.

## Catalogue Table of Contents

- Acknowledgements: Flagstaff Arts Council Executive Director
- Introduction: NAU Professor of Art History, NAU Professor of Japanese
- Artist Statement: Yasuaki Onishi, Artist
- Curatorial Statement: Emily Lawhead, Curator
- Images of the Exhibition
- "Hidden Landscapes": Essay by Emily Lawhead, Curator
- Interview with Yasuaki Onishi
- Artist Biography/CV
- Index of Works

## Project Goals and Objectives

Goal 1: Contribute to the academic study of contemporary Japanese installation art.

Objective 1: Produce an exhibition and catalogue that engages with the ongoing conversation around contemporary Japanese artistic practices.

Objective 2: Author an art historical and curatorial essay to accompany exhibition catalogue.

Goal 2: Boost international exposure to Yasuaki Onishi's installation practice.

Objective 1: Collaborate with Onishi to develop a published source chronicling his recent installation practice.

Objective 2: Publish high-resolution images, video, and a virtual reality experience of Onishi's installation in Flagstaff.

Goal 3: Encourage intercultural dialogue in an exhibition context.

Objective 1: Include the indigenous voice of Yasuaki Onishi in a publication, through the incorporation of an artist statement and interview.

Objective 2: Support the development of an essay and public program jointly held by Professor of Art History and Professor of Japanese Language from Northern Arizona University.



## **Chapter 4: Action Plan**

### Introduction

This chapter outlines a practical action plan for the execution of this project. Developing an exhibition catalogue, especially one involving installation art, is a layered and complicated process. Some steps must be completed before others begin, and many are time sensitive. Therefore, chapter four is a detailed analysis of tasks organized in a museum project management structure. What follows is a Gantt chart (visually outlining the project's structure), action plan (break-down each individual step), budget narrative, and budget – each of which assist in the smooth design and development of the exhibition catalogue.

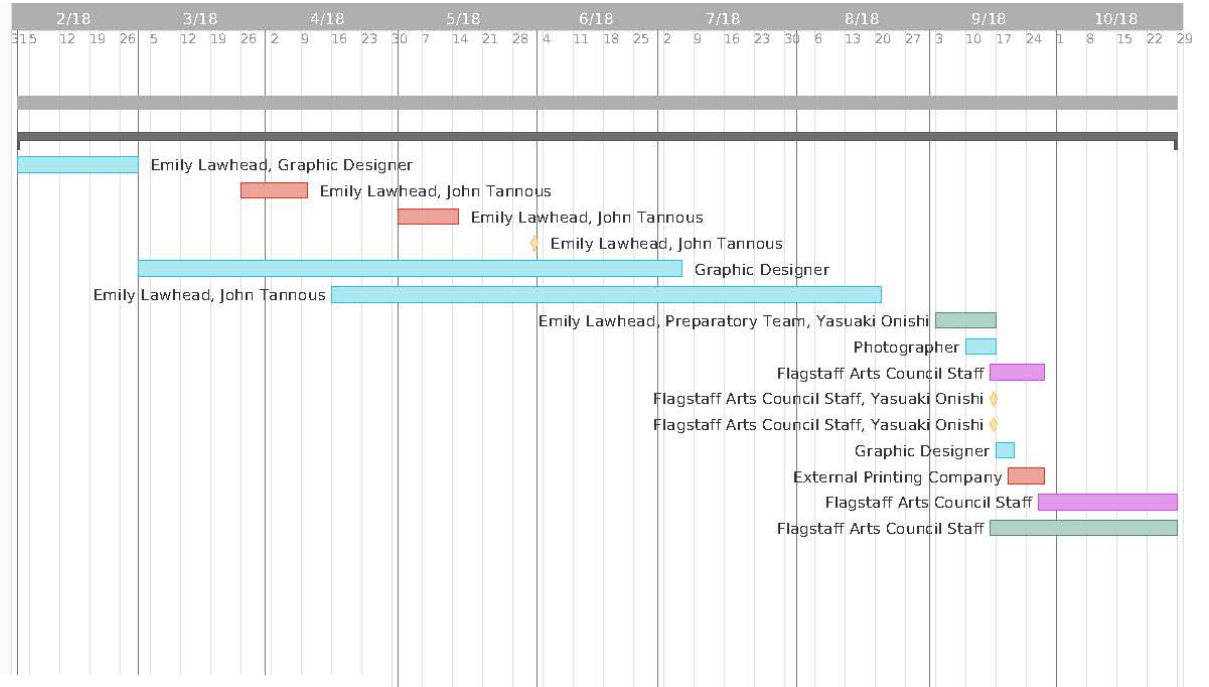
All actions are linked to a project goal and objective as described in the previous chapter. Outlining the overall intent of the project through individual steps assists in maintaining focus on the end result, and contributes to smooth transitions between tasks. Key individuals are also referenced, including the Flagstaff Arts Council Executive Director, Graphic Designer, Photographer, Northern Arizona University Professor of Art History, Northern Arizona University Professor of Japanese, and artist Yauaki Onishi. Defining these individual roles assists in the fulfillment of goals and objectives as they relate to the exhibition catalogue. It is through these efforts that the project as a whole can be realized and implemented successfully.

## Gantt Chart

### Hidden Landscapes Exhibition Catalogue

#### Catalogue Production

- Initial Design and Vision
- Develop Print Proposal
- Request Two Printing Bids
- Printing Contract Signed
- Catalogue Design
- Catalogue Content Developed
- Exhibition Installation
- Photograph Works in Exhibition
- Catalogue Pre-Sale
- Members Preview Opening Reception
- Public Opening Reception
- Images Integrated into Catalogue Design
- Catalogue Printing
- Catalogues Available for Distribution
- Exhibition Open to the Public



- = Graphic Design Tasks
- = Printing Related Tasks
- = Exhibition Related Tasks
- = Sales
- = Milestones

## Action Plan

Initial Design and Vision – Fulfills Goal 1, Objective 1; Goal 2, Objectives 1,2  
Dates: February 1 – February 28, 2018

Curator Emily Lawhead and Graphic Designer will sit down together to discuss the potential format of the publication, including size, length, and content.

Develop Print Proposal – Fulfills Goal 1, Objective 1; Goal 2, Objectives 1, 2  
Dates: March 26 – April 9, 2018

Curator Emily Lawhead and Executive Director will develop a proposal estimate that finalizes the specifications of the publication.

Request Two Printing Bids – Fulfills Goal 1, Objective 1; Goal 2, Objectives 1, 2  
Dates: May 1 – May 14, 2018

Curator Emily Lawhead and Executive Director will submit requests for estimates from Arizona Lithographers and AEC Printing for the printing needs of the catalogue.

Printing Contract Signed – Fulfills Goal 1, Objective 1; Goal 2, Objectives 1, 2  
Dates: May 31, 2018

Curator Emily Lawhead and Executive Director will decide which printing company to use for the catalogue and sign a contract with either Arizona Lithographers or AEC Printing.

Catalogue Design – Fulfills Goal 1, Objective 1; Goal 2, Objectives 1, 2  
Dates: March 1 – July 4, 2018

Graphic Designer will develop the artistic identity and design of the catalogue, leaving space for essay content and photographs.

Catalogue Content Development – Fulfills Goal 1, Objective 2; Goal 2, Objective 1; Goal 3, Objectives 1, 2  
Dates: April 16 – August 20, 2018

Curator Emily Lawhead, Artist Yasuaki Onishi, Executive Director, Professor of Art History and Professor of Japanese will individually and collaboratively produce the content for catalogue essays. These will include an introduction, acknowledgments, artist statement, curatorial statement, essay, and artist interview.

Exhibition Installation – Goal 1, Objective 1

Dates: September 3, 2018 – September 14, 2018

Curator Emily Lawhead, the Preparatory Team, and Yasuaki Onishi will work together to complete the two-week installation of the site-specific work(s).

Photograph Works in Exhibition – Goal 2, Objective 2

Dates: September 10, 2018 – September 14, 2018

The Photographer will come into the exhibition space at the end of installation to capture high-resolution images of the installed work(s). They will then edit each image to be compatible with the overall catalogue.

Catalogue Pre-Sale – Goal 1, Objective 1; Goal 2, Objective 2

Dates: September 14 – September 26, 2018

The Flagstaff Arts Council will offer the catalogue as a pre-sale for the Arts Council patrons while it is finalized.

Member's Preview Opening Reception – Goal 1, Objective 1; Goal 3, Objective 2

Dates: September 14, 2018

The Flagstaff Arts Council will support an opening reception for Members of the organization. Yasuaki Onishi will be delivering an artist talk during the reception.

Public Opening Reception – Goal 1, Objective 1; Goal 3, Objective 2

Dates: September 15, 2018

The Flagstaff Arts Council will support an opening reception for the Flagstaff, Arizona public. Yasuaki Onishi will be delivering an artist talk during the reception.

Images Integrated into Catalogue Design – Goal 2, Objective 2

Dates: September 17 – September 19, 2018

While the exhibition is finalized and opening receptions are held, Graphic Designer will integrate the Photographer's images into designated places in the catalogue.

Catalogue Printing – Goal 1, Objective 1

Dates: September 19 – September 26, 2018

Once the catalogue design is complete, the chosen printing company will conduct a rush order print in order to have catalogues available for purchase as soon as possible.

Catalogues Available for Distribution – Goal 1, Objectives 1,2; Goal 2, Objectives 1,2;  
Goal 3, Objectives 1,2  
Dates: September 26 – October 26, 2018

As soon as the catalogues ship to the Arts Council, staff will sell the publications to the public as they visit the exhibition.

Exhibition Open to the Public – Goal 1, Objectives 1,2; Goal 2, Objectives 1,2; Goal 3,  
Objectives 1,2  
Dates: September 14 – October 26, 2018

Flagstaff Arts Council staff will continue to maintain the installation and catalogue sales until the conclusion of the exhibition.

### Budget Narrative

This catalogue will be completed in collaboration with curator Emily Lawhead, who will be providing content and coordinating information with regards to the project. The Flagstaff Arts Council contracts a graphic designer, who will be utilizing 20% of their time for 6 months to design this catalogue. A photographer will also be documenting the process of installation and the completed work for a flat fee of \$1,500. Funding for the writing of the catalogue will be provided by the Japan ~ United States Friendship Commission, who granted \$11,000 for this exhibition in September 2017.

A grant to the Japan Foundation was submitted on December 1, 2017, in which catalogue printing costs, graphic design, photography, and editing will be written. The Flagstaff Arts Council developed an estimate of \$9,000 for production costs in light of two previous catalogue publications in the past two years. Should this funding be denied, a secondary grant would be sent to the Elizabeth Firestone Graham Foundation, a group that specifically funds the printing of exhibition catalogues.

An estimated total for this project is \$13,000, which will be fully funded by grants and support of the Flagstaff Arts Council's donors

Budget

<b>Cost</b>	<b>Funding from the Japan Foundation (Potential)</b>	<b>Funding from the Japan ~ United States Friendship Commission (Secured)</b>
Graphic Designer	\$2,675.00	
Photographer	\$1,500.00	
Catalogue Printing	\$2,000.00	
Catalogue Editing	\$2,675.00	
Catalogue Shipping	\$150.00	
Catalogue Writing		\$4,000.00
<b>Total</b>	<b>\$9,000.00</b>	<b>\$4,000.00</b>
<b>\$13,000.00</b>		

## Chapter 5: Summary and Conclusions

Catalogue and exhibition development is a detail-oriented, and time-consuming process that requires an extensive planning period. Jean-Christophe Ammann, renowned Swiss art historian and curator, once said, “the catalogue is not meant to justify the exhibition; by the exhibition should be worthy of a catalogue” (Ammann, 23). This statement has resonated with me as I have laid out this project, as the content for a catalogue cannot be easily produced without a strong curatorial vision and focus. The groundwork must be laid before a successful catalogue can be introduced or developed, and it is this foundation that guides the project forward. It is because of this experience that I have engaged with and identified the inherent link between art historical publication, curation, and exhibition design. Each element of development is interconnected, and leads into the following task in a manner that requires a focused vision on the end result.

Throughout this process, I have found that producing an exhibition catalogue of installation art has unique challenges. Due to the site-specific nature of installations, high-resolution images for inclusion in a catalogue are not taken until the exhibition is fully installed. As a result, printed catalogues are not available for distribution for the first few weeks of the exhibition’s run. Because a Members’ Preview and Public Opening Reception will be held before the catalogue’s full print is available, a pre-sale has to be coordinated in an effective manner. This calls for a strong marketing campaign and evaluation techniques that directly address this setback.

## Evaluation Strategies

While the target number of visitors to the *Hidden Landscapes* exhibition is around 5,000, a significantly smaller number of this audience will purchase a catalogue. In the past, the Flagstaff Arts Council has had a large surplus of unpurchased catalogues to store. As a result of an evaluation conducted from a previous exhibition that included a catalogue, *Hidden Landscapes* will feature a smaller number of publications and focus more energy on the digital presence of the exhibition. This will be completed through the creation of a virtual reality experience of the installation(s) and marketing partnerships with Arts Japan 2020, an organization increasing awareness of Japanese arts and culture in preparation for the 2020 Tokyo Olympics.

In an effort to conduct comprehensive evaluation of the catalogue's success, many methods of review will be implemented. In addition to the quantitative numbers of catalogues sold and attendance at public programs, the exhibition and its catalogue will be evaluated through on-line and paper format surveys designed through Survey Monkey. Staff will be provided with standard questions to ask each individual purchasing a catalogue, which will assist in understanding the motives behind the purchase of a physical publication. This data will be saved for future reference when developing an exhibition catalogue, as well as for evaluations requested by the Japan ~ United States Friendship Commission and Japan Foundation grant programs.



## A Look to the Future

At the conclusion of this project, it is clear that more work needs to be done in an effort to increase exposure of non-Western art to rural areas of the United States. Questions surrounding the internationality of contemporary art and the need for better dialogue between non-Western nations and Europe/United States persist. The demand for intercultural dialogue becomes increasingly apparent as Western nations become more isolated in political thought, and nationalistic ideologies endure. However, I have found that museums are the ideal conduit through which notions of equality, understanding, and education thrive. Esteemed museum theorist Elaine Heumann Gurian has written, “ We can make museums one of the few safe and neutral congregant spaces in our communities. If we do our work well, we could help all members of society – no matter what ethnic, racial, or economic group they belong to – feel welcome” (Gurian, 93). More and more, it is becoming the duty of every staff person in cultural institutions to engage with intercultural dialogue. Curators are just as responsible for an inclusive conversation as education directors, and artists are the individuals who push these notions further.

Socially engaged curatorial practice is one of the most important actions that encourage positive dialogue in a museum setting. Curators must continue to push the envelope and introduce the works of artists that are unfamiliar or unknown while maintaining their overall exhibition visions. Curator René Block commented on internationally known curator Arnold Bode’s success by writing, “Bode achieved [his place in history] by paying the utmost respect to the art and by not compromising his vision. He planned with his head in the clouds but had both feet

firmly planted on the ground” (Block in Ammann, 28). True to this recommendation, I hope to push the Northern Arizona community to engage with contemporary Japanese art while solidifying the importance of local voices in this ongoing conversation of intercultural dialogue.

I hope *Hidden Landscapes* will inspire the staff and board at the Flagstaff Arts Council to continue programming solo and small-group exhibitions that feature artists of non-Western heritage. As the third exhibition in a thirty-year history, there is still a lot of ground to cover in an effort to engage with these artists. Even though the Arts Council has been implementing strategies highlighting adults with disabilities and women artists in exhibition practice, artists of color are still a minority in the region’s programming. Increased engagement with other local institutions, such as the Museum of Northern Arizona and the Northern Arizona University Art Museum would propel the conversation on a local-to-regional scale.

Grassroots movements represent the future of artistic developments, and this project has given me hope that a dialogue is possible. If a rural town in Northern Arizona can engage in a people-to-people exchange and experience art facilitated by a non-Western artist, other cities in the United States can create a dialogue as well. Providing publications and accessible conversations to local artists and students contribute momentum to an ongoing international discourse that is not easily silenced. As I look to the future, it is the local arts institutions and small to mid-size museums that can propel the globalized art world forward. With this encouragement, contemporary art from non-Western countries may be given a larger platform on the international artistic stage.

## Appendix A: Annotated Bibliography

### Curatorial / Exhibition Planning Sources

Ammann, J., Richards, J., & Kuoni, C. (2001). *Words of wisdom: a curator's vade mecum on contemporary art*. New York, NY: Independent Curators International.

This compilation of sixty essays written by contemporary art curators around the world was published to act as a reference for emerging curators of contemporary art. Because of the various perspectives and opinions offered by different writers, this is a dynamic *vade mecum* offering a wealth of advice. A variety of ages, cultural backgrounds, genders, and ethnicities are represented, as well as differing opinions over the role of curators today. A specific list of questions was provided to each writer, which created a platform for each curator to expand upon their experiences. This book will be a valuable resource for my capstone, as there is a multitude of advice specifically about working with individual artists in a collaborative setting.

Lord, B., & Piacente, M. (2014). *Manual of museum exhibitions*. Lanham, MD: Rowman & Littlefield.

The *Manual of Museum Exhibitions* offers a practical overview of the exhibition planning process, from developing a big idea to facilities, curatorship, design, installation, financial planning, and project management. Edited by Barry Lord and Maria Piacente, two executives of Lord Cultural Resources, this book expands upon their extensive experience in the planning and execution of museum exhibitions. This is valuable not only because of its content on exhibition development, but also because it is supplemented by case studies from the National Archaeological Museum of Aruba, the Royal Ontario Museum, and the Cleveland Museum of Art. Specifically, I am interested in the sections on exhibition evaluation criteria, interpretive planning, and image research and procurement. These elements will guide me through some of the processes I will need to complete while designing my capstone's exhibition catalogue. This manual will therefore assist in creating an action plan to organize the full exhibition in Flagstaff.

Rugg, J., & Sedgwick, M. (2012). *Issues in curating contemporary art and performance*. Bristol, UK: Intellect Books.

This book offers an in-depth analysis of the role of curators in the field of contemporary art, especially in the context of performance, installation, film, video, and collaborations. *Issues in Curating Contemporary Art and Performance* was written by Judith Rugg, a writer and professor of contemporary art, and Michèle Sedgwick, an employment lawyer. Divided into four parts, this publication looks at forms of thinking in contemporary curating, curating the interdisciplinary, the role of the curator, and emergent practices. It provides an analysis of the unique position curators fulfill when working with new media, and how this role can be encouraged and developed through collaboration with artists. This book is particularly valuable

because of its emphasis on the interdisciplinary nature of contemporary art, the relationships between critical writing and editing content, and the manner in which a catalogue can be produced on this topic.

Smith, T., Fowle, K., Badovinac, Z., Bishop, C., Butt, Z., Celant, G., Ramirez, M. C. (2015). *Talking contemporary curating*. New York: Independent Curators International.

*Talking Contemporary Curating* is framed as conversations between editor Terry Smith and twelve contemporary curators currently impacting the field. Zdenka Badovinac, Claire Bishop, Zoe Butt, Germano Celant, Carolyn Christov-Bakargiev, Okwui Enwezor, Boris Groys, Jens Hoffmann, Mami Kataoka, Maria Lind, Hans Ulrich Obrist, and Mari Carmen Ramírez are all interviewed about their curatorial practices and the discourse surrounding their work. Topics range from developing ideas to analyses of exhibitions such as *Phantoms of Asia*. Each of the curators featured have unique cultural, historical, and personal backgrounds that offer specific insight into their experiences and to the field of contemporary curation. Combined with Kuoni's *vade mecum*, this is particularly valuable because of its emphasis on the practice of curation and controversies around curatorial work as an artistic medium.

#### Yasuaki Onishi Sources

Fischer, J. (2012). *Yasuaki Onishi, reverse of volume RG*. Houston, TX: Rice University Art Gallery.

This exhibition catalogue documents Yasuaki Onishi's first exhibition in the United States, on view at the Rice University Art Gallery in 2012. Not only is this an example of a publication of Onishi's work, it offers high resolution, well detailed and documented photographs of his installation practice. Because Onishi's work is destroyed after exhibition, photo and video documentation are the only remaining examples of his artwork. This is also a resource of curatorial writing about Onishi's practice, as offered by Rice University Art Gallery Assistant Curator Joshua Fischer. The catalogue is accompanied by a video interview made with Onishi while he was on-site for installation, creating a full documentation of the project from beginning to end.

Kanai, T. (2015). *Yasuaki Onishi: Empty Sculpture* (M. Yagi, M. Haida, & A. Fukuda, Eds.; S. Yarden, Trans.). Osaka, Japan: ARTCOURT Gallery.

*Empty Sculpture* was published by ARTCOURT Gallery as a comprehensive overview of Onishi's artistic practice since his undergraduate studies at the University of Tsukuba. Editors compiled examples of Onishi's work over the years, from sculpture and three-dimensional design to neon, plastic sheeting, and glue installations. This is a valuable resource because it is translated in both Japanese and English, and includes a full essay by Tadashi Kanai, Associate Professor at Shinshu University Faculty of Arts. The structure, size, and design of this catalogue is very similar to what I am envisioning for my exhibition, allowing me to reference

previous publications and determine the manner in which I can contribute scholarly work on Onishi's practice.

### Installation / Site-Specific Exhibition Sources

Bishop, C. (2010). *Installation art*. London, UK: Tate.

Claire Bishop is one of the foremost curatorial thinkers and writers on contemporary art today, currently working at the Graduate Center CUNY. This book offers a critical history of installation art in the United States and Europe since the 1960s, tracing four different types of installation art: the dream scene, heightened perception, mimetic engulfment, and activated spectatorship. Even though Bishop writes with a bias towards Western culture, with only one reference to Asian artists, this offers a solid overview of the history of installation art as exhibited in the United States over the past sixty years. *Installation Art* thus provides the background and tools through which I can analyze Yasuaki Onishi's work in the context of installation art as a relatively new medium.

Chavez, A. (2016, October 12). Staircase to the heavens: work 40 years in progress envisioned as observatory, Northern Arizona crater an art project. *Casa Grande Dispatch*.

This newspaper article from the *Casa Grande Dispatch* offers perspective on the type of installation art that is currently impacting people living in Northern Arizona. James Turrell's installation at Roden Crater has been an ongoing project for over fifteen years, and has remained inaccessible to art professionals and the public alike. Because of the secrecy of this project and limited access to Turrell's work in the rest of the state, installation art is a relatively unknown medium. Turrell's work is on view at the Scottsdale Museum of Contemporary Art, which is one of two museums that hold installations in their permanent collections in Arizona. This article is a helpful resource, as it is written by a non-art professional and solidifies the need for exposure to installation art in the state of Arizona.

Chiu, M., & Genocchio, B. (2011). *Contemporary art in Asia: a critical reader*. Cambridge, MA: MIT Press.

This book features a collection of essays discussing the emergence of contemporary Asian art in the United States and Europe over the past two decades. Divided into three parts, the publication traces modern Asian issues and debates, representing Asia in curation and criticism, and expanding Asia through new art histories. Written primarily by Asian curators, art historians, and artists who are also highlighted in Carin Kuoni's *vade mecum*, this is a comprehensive analysis of the manner in which contemporary Asian art is impacting the West. Specifically, David Clark's essay "Contemporary Asian Art and Its Western Reception" and Jim Supangkat's "Multiculturalism/Multimodernism" are relevant analyses that will be helpful in contextualizing my exhibition with Yasuaki Onishi in the broader scope of contemporary Asian art exhibited in America. Published in 2011, this is relatively recent in its trace of current trends, even though it is difficult to remain contemporary when working with artwork of this nature.

Kwon, M. (2004). *One place after another: site-specific art and locational identity*. Cambridge, MA: MIT Press.

This book was published originally as a dissertation thesis, and has been revised as Miwon Kwon continues her research on this topic at UCLA. Kwon expands on the phenomenon of site-specific art in the context of museums, galleries, exhibitions, and public spaces. The book begins with an analysis of the history of site-specificity, which allows me to contextualize Yasuaki Onishi's work within historical trends. Kwon continues the publication with critiques of the "unhinging" of site-specificity and the manner in which artists are stretching the definition to include entire communities. Combined with a case study of Richard Serra's *Tilted Arc* and John Ahearn's failed project in the Bronx during the late 1980s and 1990s, this is a valuable study of how the concept of site-specificity has developed over the years.

Noguchi, I., Apostolos\_Cappadona, D., & Altshuler, B. (1994). *Isamu Noguchi: essays and conversations*. New York: H.N. Abrams in Association with the Isamu Noguchi Foundation.

This selection of essays and conversations with Isamu Noguchi offers insight into Noguchi's practice as a Japanese artist working alongside Western-oriented modern artists since the 1940s. Because many publications tracing modern art focus on Western artists, this is an important angle to include in my research. Noguchi's opinions on space not only influenced contemporary art coming out of East Asia, but also impacted American trends. His writings on the relationship between a sculpture and its surrounding space are revealed to be forward thinking and continue to inspire artists such as Yasuaki Onishi.

Rugg, J. (2010). *Exploring site-specific art: issues of space and internationalism*. London: I.B. Tauris.

Judith Rugg's book examines the notion of site-specificity in an international context through the lens of specific installation works of art. Contrary to Miwon Kwon's research in *One Site After Another*, this does not focus on the diverging definitions of site-specificity, but rather emphasizes individual works of art that were temporarily on display. It also expands the setting in which these artworks are analyzed by featuring artists from seventeen locations around the globe. While Japanese artists are not referenced, there are examples of Chinese art, enabling more dialogue about East Asian artists than in other publications of similar subject matter. Rugg works in a similar vein to Kwon in that she analyzes site-specificity with regards to psychic spaces, the viewer, the garden, the performance of space, contingent spaces, the border, demographic space, and territory and location, but diverts in the execution of her arguments. Because of these relations, both Rugg's and Kwon's books will be valuable resources for my research on site-specific contemporary art installations.

Spalding, D. (2014). *@Large: Ai Weiwei on Alcatraz*. San Francisco: Golden Gate National Parks Conservancy.

This catalogue chronicles Ai Weiwei's exhibition on Alcatraz Island in 2014 entitled *@Large*. The publication includes writings by Frank Dean, Greg Moore, Cheryl Haines, Ai Weiwei, and Maya Kóvskaya alongside images of the installations featured throughout the island. This is a valuable reference, as it exemplifies trends in contemporary installation art and curatorial writing styles. Not only does the catalogue offer high-resolution images of each artwork, but it also provides cultural and historical context to the themes explored in the exhibition. Ai Weiwei's sense of site-specificity is similar to that of Yasuaki Onishi, and the images provided in this publication reveal nuances of contemporary installation exhibition design. This show also featured the work a non-Western installation artist in the United States, which is not as widely exhibited in this region.

Tomii, R. (2004). "Historicizing "contemporary art": some discursive practices in gendai bijutsu in Japan." *Positions: East Asia Cultures Critique*, 12 (3): 611-641. doi: 10.1215/10679847-12-611

This article, written in 2004, expresses the nature of Japan's contemporaneity in an international context. Even though this was written over a decade ago, it traces post-war Japanese history with regards to the development of modern and contemporary art. Tomii argues that while contemporary art originates in 1989 in Western cultures, Japanese artists were exploring works that could be considered contemporary since 1970. This argument fits well with conversations between Terry Smith and Mami Kataoka in *Talking Contemporary Curating*, as both reference Tomii's ideas about international engagement with the idea of contemporaneity. Tomii also provides translations of Japanese artistic trends to English, which helps identify the nuances of language with regards to artistic styles. This is an interesting source to reference for my capstone project, as it assists in contextualizing Onishi's work within the larger historical trends of East Asian art.

### Demographic / Intercultural Dialogue Sources

Arizona Hospitality Research & Resource Center. (2015). *Flagstaff visitor survey*. Flagstaff, AZ: Northern Arizona University. Retrieved from <http://franke.nau.edu/images/uploads/ahrrc/FlagstaffVisitorStudy2014-Final-4-22-15.pdf>

In collaboration with the Arizona Hospitality Research & Resource Center at Northern Arizona University, the Flagstaff Convention and Visitors Bureau commissioned this report on tourism in Flagstaff. The survey documents the number of in-county, in-state, and out-of-state visitors alongside their destination information and intentions while visiting Northern Arizona. Because of Flagstaff's proximity to the Grand Canyon, there are a number of international visitors who frequent local venues in Flagstaff while passing through. The survey analyzes percentages of visitors to the cultural institutions of the city, including the Coconino Center for the Arts, where my exhibition will be held. While the demographic analysis is extremely helpful, the survey was not conducted in other languages. This

resulted in a skewed result that does not adequately represent the thousands of yearly visitors from China and Japan. Regardless, this is a valuable resource to analyze the tourist demographic that I can target while developing my exhibition.

Bodo, S., Gibbs, K., & Sani, M. (Eds.). (2009). *Museums and places for intercultural dialogue: selected practices from Europe*. Retrieved from [http://www.nemo.org/fileadmin/Dateien/public/service/Handbook\\_MAPforID\\_EN.pdf](http://www.nemo.org/fileadmin/Dateien/public/service/Handbook_MAPforID_EN.pdf)

This publication explores the role museums can play when engaging with an intercultural society rather than a simply multicultural society. Museums as Places of Intercultural Dialogue (MAP for ID) was a project developed between 2007 and 2009 to evaluate museum approaches and provide a guideline of best practices for professionals when engaging with intercultural dialogue. The study was funded by the European Commission and focused on programs in Italy, Hungary, the Netherlands, and Spain, but this handbook is geared to be relevant to museums in both Europe and the United States. Writers from each featured country offer case studies and advice on establishing pilot MAP for ID programs in other museums, and delve deeply into the processes of creating strong dialogues. This will be a valuable reference as I strive to engage Japanese exchange students attending Northern Arizona University in my exhibition alongside other students from diverse backgrounds.

European Agenda for Culture. (2014). *Report on the role of public arts and cultural institutions in the promotion of cultural diversity and intercultural dialogue*. Retrieved from [http://ec.europa.eu/assets/eac/culture/library/reports/201405-omc-diversity-dialogue\\_en.pdf](http://ec.europa.eu/assets/eac/culture/library/reports/201405-omc-diversity-dialogue_en.pdf)

This report offers a compliment to Bodi, Gibbs, and Sani's article *Museums as Places for Intercultural Dialogue*, as it takes a step back and provides a conceptual framework to the ideas of cultural diversity and intercultural dialogue. This is followed by information on policy measures, existing practices, and tips on reaching out to new audiences. Editors also make recommendations for cultural institutions and provide relevant documents and links to assist in the creation of intercultural spaces. While this was also published with reference to European practices, it is nonetheless a valuable resource to cultural institutions all over the world. Studies conducted are relevant to both museums and policy-making institutions, and provide a framework through which to analyze the effectiveness of intercultural programs. This report will be especially helpful as I develop my audience and make my exhibition relevant to the entire Flagstaff community.

Kester, G. H. (2014). *Conversation pieces: community and communication in modern art*. Berkeley, CA: University of California Press.

Grant H. Kester is an art history professor at UC San Diego and focuses his work largely in the context of community activism and collaborative art. This book expands upon the tensions between avant-garde and community art traditions of the 1960s and 1980s, initiating a sense of collaboration with diverse audiences. Because artists working during this time period largely influence Onishi's



installation style, Kester's analysis is valuable context through which to analyze Onishi's practice. In addition, Kester expands upon the blurred lines between art, ethnography, activism, and community, continuing recent conversations begun by Claire Bishop, Greg Sholette, and Nato Thompson. These ongoing publications assist in contextualizing contemporary works within the lineage of socially conscious artworks, analyzing how audiences respond to these projects today.

## **Appendix B: Project Stakeholders**

### Yasuaki Onishi

Yasuaki is the artist exhibiting at the Coconino Center for the Arts, who will be flying with an assistant to Flagstaff for the installation. His growing international reputation demands a high level of exhibition quality, and it is important for his experience in the United States to be valuable.

### Flagstaff Arts Council Staff – Executive Director

The Executive Director of the Flagstaff Arts Council has been invested in supporting this exhibition, including providing information for grant applications. The time and energy spent in the planning of this exhibition makes him an invested stakeholder.

### Flagstaff Arts Council – Exhibitions Committee

The Exhibitions Committee at the Flagstaff Arts Council reviewed the application for this exhibition in 2015 and approved the use of the Main Gallery's 4,000 square foot space. They are stakeholders in the outcome of their approved exhibition schedule.

### Flagstaff Arts Council – Board of Directors

The Board of Directors at the Flagstaff Arts Council supports the annual exhibition program, and is invested in the overall success of the program. This will assist in encouraging future exhibitions featuring non-Western artists in Flagstaff.

### Flagstaff Arts Council – Members

The Members of the Flagstaff Arts Council are offered regular Members' Preview Receptions before each exhibition, and this exhibition will also feature an Artist Talk at the reception. Members are invested in this element of their sponsorship, and expect a high-quality event.

### Northern Arizona University

Because a public program will be produced with professors from NAU, the Comparative Cultural Studies and Japanese Language programs are stakeholders in the outcome.

### Northern Arizona University – Students

Yasuaki Onishi will be visiting Northern Arizona University's Asian Studies, Japanese language, and studio art programs while in Flagstaff in an effort to encourage dialogue between students and artists. These students are therefore invested in the outcome of the exhibition installation.

### Flagstaff Arizona Community

The Flagstaff community of 70,000 supports over 400 local artists currently working in the region. A large portion of this community regularly attends Flagstaff Arts Council events, and is stakeholders in the exhibition's development and available public programs.

## List of References

- About Us. (n.d.). Retrieved November 28, 2017, from <https://flagartscouncil.org/the-arts-council/about-us/>
- American Alliance of Museums Curators Committee. (2017). Curator core competencies. Arlington, VA: American Alliance of Museums.
- Ammann, J., Richards, J., & Kuoni, C. (2001). *Words of wisdom: a curator's vade mecum on contemporary art*. New York, NY: Independent Curators International.
- Arizona Hospitality Research & Resource Center. (2015). *Flagstaff visitor survey*. Flagstaff, AZ: Northern Arizona University. Retrieved from <http://franke.nau.edu/images/uploads/ahrrc/FlagstaffVisitorStudy2014-Final-4-22-15.pdf>
- Arizona.com. (2000). Flagstaff demographics. Retrieved November 20, 2017, from <http://flagstaff.arizona.com/demographics.html>
- Baker, N. (2012). *Reverse of volume RG* [Photograph]. Yasuaki Onishi, Rice University Art Gallery, Houston, Texas.
- Bishop, C. (2010). *Installation art*. London, UK: Tate.
- Bodo, S., Gibbs, K., & Sani, M. (Eds.). (2009). *Museums and places for intercultural dialogue: selected practices from Europe*. Retrieved from [http://www.nemo.org/fileadmin/Dateien/public/service/Handbook\\_MAPforID\\_EN.pdf](http://www.nemo.org/fileadmin/Dateien/public/service/Handbook_MAPforID_EN.pdf)
- Chavez, A. (2016, October 12). Staircase to the heavens: work 40 years in progress envisioned as observatory, Northern Arizona crater an art project. *Casa Grande Dispatch*.
- Chiu, M., & Genocchio, B. (2011). *Contemporary art in Asia: a critical reader*. Cambridge, MA: MIT Press.
- Egemen Kazakhstan. (2017). *Vertical emptiness* [Photograph]. Yasuaki Onishi, Forte Bank, Astana.
- European Agenda for Culture. (2014). *Report on the role of public arts and cultural institutions in the promotion of cultural diversity and intercultural dialogue*. Retrieved from [http://ec.europa.eu/assets/eac/culture/library/reports/201405-omc-diversity-dialogue\\_en.pdf](http://ec.europa.eu/assets/eac/culture/library/reports/201405-omc-diversity-dialogue_en.pdf)

- Fischer, J. (2012). *Yasuaki Onishi, reverse of volume RG*. Houston, TX: Rice University Art Gallery.
- Gurian, E. H. (2006). *Civilizing the museum: the collected writings of Elaine Heumann Gurian*. London: Routledge.
- Hein, G. E. (2012). Progressive museum practice in the twenty-first century. In *Progressive museum practice: John Dewey and democracy* (pp. 177-200). Walnut Creek, CA: Left Coast Press, Inc.
- Holzherr, F. (2016). *Roden crater east portal* [Found in Northern Arizona]. Retrieved from <https://www.designboom.com/art/roden-crater-james-turrell-skyspaces-north-arizona-desert-02-15-2016/>
- Kanai, T. (2015). *Yasuaki Onishi: empty sculpture* (M. Yagi, M. Haida, & A. Fukuda, Eds.; S. Yarden, Trans.). Osaka, Japan: ARTCOURT Gallery.
- Kapoor, A. (2006). *Cloud gate* [Found in Chicago, Il, 2016]. Retrieved from <http://publicinstallationart.altervista.org/cloud-gate-anish-kapoor/>
- Kazakh TV. (2017, April 24). Yasuaki Onishi's art exhibition opens in Astana. Retrieved November 20, 2017, from [http://kazakh-tv.kz/en/view/culture/page\\_184294\\_vystavka-yasuaki-onishi](http://kazakh-tv.kz/en/view/culture/page_184294_vystavka-yasuaki-onishi)
- Kazushige, S. (2015). *Contour of gravity* [Photograph]. Yasuaki Onishi, Gallery Out of Place, Tokyo.
- Kester, G. H. (2014). *Conversation pieces: community and communication in modern art*. Berkeley, CA: University of California Press.
- Kwon, M. (2004). *One place after another: site-specific art and locational identity*. Cambridge, MA: MIT Press.
- Lord, B., & Piacente, M. (2014). *Manual of museum exhibitions*. Lanham, MD: Rowman & Littlefield.
- Noguchi, I., Apostolos\_Cappadona, D., & Altshuler, B. (1994). *Isamu Noguchi: essays and conversations*. New York: H.N. Abrams in Association with the Isamu Noguchi Foundation.
- Northern Arizona University. (2017). Asian Studies. Retrieved November 20, 2017, from <https://nau.edu/cal/asian-studies-program/>
- Onishi, Y. (2014). *Vertical emptiness (volume of strings)* [Found in Fukuoka Art Museum, Fukuoka]. Retrieved from <http://onys.net/works/2014-2/fukuoka-2/>

- Parekh, A. (2012). *Dialogue in the dark* [Found in Hyderabad, India]. Retrieved from <https://www.thebetterindia.com/5744/dialogue-in-the-dark-see-the-dark-world-of-the-visually-impaired/>
- Rugg, J. (2010). *Exploring site-specific art: issues of space and internationalism*. London: I.B. Tauris.
- Rugg, J., & Sedgwick, M. (2012). *Issues in curating contemporary art and performance*. Bristol, UK: Intellect Books.
- Shoji, S. (2014, January 5). Vertical emptiness (volume of strings). Retrieved November 20, 2017, from <http://onys.net/shoji-en/>
- Smith, T., Fowle, K., Badovinac, Z., Bishop, C., Butt, Z., Celant, G., Ramirez, M. C. (2015). *Talking contemporary curating*. New York: Independent Curators International.
- Spalding, D. (2014). *@Large: Ai Weiwei on Alcatraz*. San Francisco: Golden Gate National Parks Conservancy.
- Stürmann, J. (2014). *Trace* [Found on Alcatraz Island, San Francisco]. Retrieved from <https://www.for-site.org/project/ai-weiwei-alcatraz/>
- Takashi, K. (2015). *Penetrating bowl* [Photograph]. Yasuaki Onishi, Kyoto University of Art and Design, Kyoto.
- Takashi, K. (Director). (2015). *Onishi Yasuaki - penetrating bowl* [Video file]. Retrieved from <https://vimeo.com/127246622>
- TripAdvisor. (2017). Cloud gate (Chicago, IL): top tips before you go (with photos). Retrieved November 20, 2017, from [https://www.tripadvisor.com/Attraction\\_Review-g35805-d1134861-Reviews-Cloud\\_Gate-Chicago\\_Illinois.html](https://www.tripadvisor.com/Attraction_Review-g35805-d1134861-Reviews-Cloud_Gate-Chicago_Illinois.html)
- U.S. Office of Personnel Management. (1962, February). Position classification standard for museum curator series, GS-1015. Retrieved from <https://www.opm.gov/policy-data-oversight/classification-qualifications/classifying-general-schedule-positions/standards/1000/gs1015.pdf>
- Walley Films (Producer). (2012). *Yasuaki Onishi: reverse of volume (RG)* [Video file]. Retrieved from <https://vimeo.com/41997966>