RESEARCH PAPER ASSIGNMENT: AN EXHIBITION CATALOGUE

Overview
Exhibition curators have a demanding profession. In addition to researching numerous topics, looking through materials and crafting a narrative for exhibits, curators also develop exhibition catalogues. For your culminating project in this course, you will create an essay for an exhibition catalogue on a subject of your choice that relates to the visual arts of China and/or Japan. Based on your vision for the exhibit and your academic research, you will also select and analyze four works of art. The catalogue will include an academic essay (4-5 pages) and four images with catalogue labels (1/2-1 page each). Your essay should be no longer than 5 pages (excluding your appendix of catalogue labels, title page and bibliography). In addition, you must make use of scholarly sources.

Getting Started: Find a topic that interests you
You should look through our textbook, our course reader and the resources on the LibGuide that Ms. Kane has put together for this course. Think about subject matter, historical developments and/or styles that interest you. To assist you in your topic decision, please see the last page of this assignment for potential ideas.

The Catalogue Essay
The first paragraph should grab the attention of the reader. Why is this exhibition interesting? Does it provide new insights about an aspect of the arts of China and/or Japan? For your thesis, you need to assert the message of this exhibit: What do you want the audience to learn? Your essay must also provide relevant historical context for your topic. Finally, your essay needs to convey the rationale for your image selections. In other words, how do these four works support the thesis of the exhibit? NOTE: You will write your visual analysis of each work by creating labels for the catalogue (See below).

The Catalogue Labels
You will attach catalogue labels and image citations in an appendix to your essay (“Illustrations”). As Ms. Kane will explain, images citations are included in your appendix, not in your bibliography. Underneath each image, you will provide the catalogue label, which will include a visual analysis of the artwork. This analysis should also be relevant to your thesis. A sample catalogue label is attached. Each label (four in total) should be roughly 1/2 -3/4 page in length.

Research Requirements: You are required to use a minimum of five (5) scholarly research sources for this paper. Please note that tertiary sources (i.e., encyclopedias) do NOT fulfill the source requirements for this assignment (although they are fine for background reading). Your
sources should include books and academic or journal articles retrieved from a database such as J-STOR, Proquest, or Academic OneFile. Please use the LibGuide for this assignment; it is accessible on the Spence Library website.

**NOTE: Please use only our LibGuide to access online sources.** Why? We would like you to steer clear of unreliable or unscholarly websites.

**Art Images and Citations:** Where possible, use the Artstor database, museum websites, or Bridgeman Education to source your images. (Note: Do NOT use China Online Museum). Copies of the images, with proper citations and an accompanying visual analysis, should be included in an appendix to your paper (See The Catalogue Labels above). Ms. Kane will provide instruction in class on citing images properly.

**NoodleTools:**
All students must create a project in Noodletools and share it with me. Please create your citations in NoodleTools. The use of notecards in NoodleTools is optional.

**Paper Mechanics:**
- Title Page: Think of an image and a title that encompasses the theme of the exhibit.
- Do not forget page numbers.
- Footnotes (10-size font). Both footnotes and bibliography must be in Chicago Turabian (Advanced) style. Please make sure that you include specific page numbers in your footnotes.
- As noted above, please include copies of your images (with citations and visual analysis text) in an appendix.
- Use italics for titles of artwork.

**Deadlines (Please bring hard copies of interim assignments to class or share a googledoc with me.)**
- **Friday November 16:** Topic choice due.
  - **Friday, November 30:**
    - NoodleTools project created and shared with Ms. Asch;
    - Annotated bibliography (at least three sources; Chicago Advanced style) Note: annotations should demonstrate that you have begun reading the sources and taking notes; and
    - Copies of two images with proper citations. (No visual analysis is needed).
  - **Friday, December 14:**
    - Rough outline;
    - Two more bibliography citations created;
    - Two more images with proper citations; and
    - ONE draft visual analysis for your catalogue labels.
  - **Friday, January 11 (2019):** Final paper due.
  - **Jan. 14, 15 and 18:** Class presentations (and oral defenses for juniors).

Please note that timely delivery of interim assignments will be factored into the final grade for this assignment (25%). Final presentations/oral defenses will represent 10% of the project grade.
This 33-inch hanging scroll, by Josetsu, was created in 1413 for the fourth Ashikaga shogun. The artist Josetsu, a Zen Buddhist priest, worked in Kyoto, then Japan’s capital. The subject of the work is based on a “koan,” or riddle: how to catch a catfish with a gourd. There is a certain degree of absurdity and humor associated with the scene. Just as it is nearly impossible to catch a catfish with a gourd, so too the achievement of nirvana or enlightenment requires great concentration and patience. The physical scene is a metaphor for the difficulty of grasping things in the mind. The upper part of the scroll is unusual for the volume of calligraphy, which was added by 32 monks in admiration of the work. Below, there is an area of mostly negative space. At the bottom of the scroll, the artist uses ink and soft washes to create sparse landscape features. The brushwork of the foliage at the lower right is expressive and appears almost spontaneous, reflecting the influence of Chan Buddhist painting in China. Josetsu uses color sparingly; muted green tones create a peaceful visual effect. The facial features of the figure are almost like a caricature, and the vertical body contrasts with the curving shapes of the catfish, shoreline and bending bamboo.
POTENTIAL PAPER TOPIC IDEAS

Funerary Art of China (e.g., Qin through Tang Dynasties)

Chinese Bronzes

Buddhist Art on the Silk Road/ Dunhuang

Buddhist Painting and/or Sculpture
  China (pick a period: e.g., 6-9th centuries; 10-14th centuries)
  Japan (e.g., 10-14th centuries)
  Chan and Zen Buddhist art
  Himalayas (e.g., 8-12th centuries, Tibet, Nepal)
  Mandala paintings (Tibet, Japan)

Chinese Painting
  Landscape Art of the Northern and Southern Song period (pick 2-3 masters to focus your paper)
  Landscape Art of the Yuan and Ming period (pick 2-3 masters to focus your paper)
  Qing Dynasty (Landscape painting; late 19th century Shanghai school)

Japanese landscape painting:
  Kano School
  Rinpa School
  Nanga/Literati painting
  Maruyama Okyo and his influence

The Tale of Genji in Japanese art

Ceramics
  Tang and/or Song Dynasty
  Jingdezhen kilns
  Blue and white porcelain
  Kyoto potters: Ogata Kenzan, Nonomura Ninsei
  Art of the Japanese Tea Ceremony
  Japanese export wares (focus on two or three styles)
  Chinese export wares (focus on two or three styles)

Ukiyo-e art
  The culture of courtesans and entertainment
  Gender
  Landscape themes (works of Hokusai, Hiroshige)

Influence of Japanese prints on Western art

Japanese Painting after the Meiji Restoration: Nihonga, Yoga

20-21st century artists (Be careful NOT to write a biography). Some examples:
  Yasuo Kuniyoshi
  Art of the Cultural Revolution
  Xu Bing
  Zhuang Huan
  Ai Wei Wei
  Zhang Xiaogang
  Takashi Murakami