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# Genbaku No Zu

**Laura Hein, Rebecca Jennison**



## Genbaku No Zu:

**The Art of Persistence** Charlotte Eubanks, 2019-12-31 The Art of Persistence examines the relations between art and politics in transwar Japan exploring these via a microhistory of the artist memoirist and activist Akamatsu Toshiko also known as Maruki Toshi 1912 2000 Scaling up from the details of Akamatsu's lived experience the book addresses major events in modern Japanese history including colonization and empire war the nuclear bombings and the transwar proletarian movement More broadly it outlines an ethical position known as persistence which occupies the grey area between complicity and resistance Like resilience persistence signals a commitment to not disappearing a fierce act of taking up space but often from a position of privilege among the classes and people in power Akamatsu grew up in a settler colonial family in rural Hokkaido before attending arts college in Tokyo and becoming one of the first women to receive formal training as an oil painter in Japan She later worked as a governess in the home of a Moscow diplomat and traveled to the Japanese Mandate in Micronesia before returning home to write and illustrate children's books set in the Pacific She married the surrealist poet and painter Maruki Iri 1901 1995 and together in 1948 and in defiance of Occupation censorship they began creating and exhibiting the Nuclear Series some of the most influential and powerful artwork depicting the aftermath of the Hiroshima bombing For the next forty or more years the couple toured the world to protest war and nuclear proliferation and were nominated for the Nobel Peace Prize in 1995 With abundant excerpts and drawings from Akamatsu's journals and sketchbooks The Art of Persistence offers a bridge between scholarship on imperial Japan and postwar memory cultures arguing for the importance of each individual's historical agency While uncovering the *longue durée* of Japan's visual cultures of war it charts the development of the nationalist literature for little citizens movement and Japan's postwar reorientation toward global multiculturalism Finally the work proposes ways to enlist artwork generally and the museum specifically as a site of ethical engagement

**Japan's Cold War** Ann Sherif, 2009-03-05 Critics and cultural historians take Japan's postwar insularity for granted rarely acknowledging the role of Cold War concerns in the shaping of Japanese society and culture Nuclear anxiety polarized ideologies gendered tropes of nationhood and new myths of progress among other developments profoundly transformed Japanese literature criticism and art during this era and fueled the country's desire to recast itself as a democratic nation and culture By rereading the pivotal events iconic figures and crucial texts of Japan's literary and artistic life through the lens of the Cold War Ann Sherif places this supposedly insular nation at the center of a global battle Each of her chapters focuses on a major moment spectacle or critical debate highlighting Japan's entanglement with cultural Cold War politics Film director Kurosawa Akira atomic bomb writer Hara Tamiki singer and movie star Ishihara Yujiro and even Godzilla and the Japanese translation of Lady Chatterley's Lover all reveal the trends and controversies that helped Japan carve out a postwar literary canon a definition of obscenity an idea of the artist's function in society and modern modes of expression and knowledge Sherif's comparative approach not only recontextualizes seemingly anomalous

texts and ideas but binds culture firmly to the domestic and international events that defined the decades following World War II By integrating the art and criticism of Japan into larger social fabrics Japan's Cold War offers a truly unique perspective on the critical and creative acts of a country remaking itself in the aftermath of war

**In the Shadow of Empire** Alicia Volk, 2025-05-19 A pioneering look at an immensely creative period in Japanese art that developed amid the Cold War Alicia Volk brings to light a significant body of postwar Japanese art exploring how it accommodated and resisted the workings of the American empire during the early Cold War Volk's groundbreaking account presents the points of view of Japanese artists and their audiences under American occupation and amid the ruins of war Each chapter reveals how artists embraced new roles for art in the public sphere at times by enacting radical critiques of established institutions values and practices and situates a range of compelling art objects in their intersecting artistic and political worlds Centering on the diverse and divisive terrain of Japanese art between 1945 and 1952 *In the Shadow of Empire* creates a fluid map of relationality that brings multiple Cold War spheres into dialogue stretching beyond US occupied Japan to art from China Europe the Soviet Union and the United States and demonstrates the rich potential of this transnational site of artmaking for rethinking the history of Japanese and global postwar art

**Visualizing Nuclear Power in Japan** Morris Low, 2020-05-28 This book explores how Japanese views of nuclear power were influenced not only by Hiroshima and Nagasaki but by government business and media efforts to actively promote how it was a safe and integral part of Japan's future The idea of atoms for peace and the importance of US Japan relations were emphasized in exhibitions and in films Despite the emergence of an anti nuclear movement the dream of civilian nuclear power and the good atom nevertheless prevailed and became more accepted By the late 1950s a school trip to see a reactor was becoming a reality for young Japanese and major events such as the 1964 Tokyo Olympics and 1970 Osaka Expo seemed to reinforce the narrative that the Japanese people were destined for a future led by science and technology that was powered by the atom a dream that was left in disarray after the Fukushima nuclear disaster in 2011

*The Making of the "Rape of Nanking"* Takashi Yoshida, 2009-03-04 On December 13 1937 the Japanese army attacked and captured the Chinese capital city of Nanjing planting the rising sun flag atop the city's outer walls What occurred in the ensuing weeks and months has been the source of a tempestuous debate ever since It is well known that the Japanese military committed wholesale atrocities after the fall of the city massacring large numbers of Chinese during the both the Battle of Nanjing and in its aftermath Yet the exact details of the war crimes how many people were killed during the battle How many after How many women were raped Were prisoners executed How unspeakable were the acts committed are the source of controversy among Japanese Chinese and American historians to this day In *The Making of the Rape of Nanking* Takashi Yoshida examines how views of the Nanjing Massacre have evolved in history writing and public memory in Japan China and the United States For these nations the question of how to treat the legacy of Nanjing whether to deplore it sanitize it rationalize it or even ignore it has aroused passions revolving around

ethics nationality and historical identity Drawing on a rich analysis of Chinese Japanese and American history textbooks and newspapers Yoshida traces the evolving and often conflicting understandings of the Nanjing Massacre revealing how changing social and political environments have influenced the debate Yoshida suggests that from the 1970s on the dispute over Nanjing has become more lively more globalized and immeasurably more intense due in part to Japanese revisionist history and a renewed emphasis on patriotic education in China While today it is easy to assume that the Nanjing Massacre has always been viewed as an emblem of Japan s wartime aggression in China the image of the Rape of Nanking is a much more recent icon in public consciousness Takashi Yoshida analyzes the process by which the Nanjing Massacre has become an international symbol and provides a fair and respectful treatment of the politically charged and controversial debate over its history

**Shadows of Nagasaki** Chad R. Diehl, 2024-01-02 A critical introduction to how the Nagasaki atomic bombing has been remembered especially in contrast to that of Hiroshima In the decades following the atomic bombing of Nagasaki on August 9 1945 the city s residents processed their trauma and formed narratives of the destruction and reconstruction in ways that reflected their regional history and social makeup In doing so they created a multi layered urban identity as an atomic bombed city that differed markedly from Hiroshima s image *Shadows of Nagasaki* traces how Nagasaki s trauma history and memory of the bombing manifested through some of the city s many post atomic memoryscapes such as literature religious discourse art historical landmarks commemorative spaces and architecture In addition the book pays particular attention to how the city s history of international culture exemplified best perhaps by the region s Christian especially Catholic past informed its response to the atomic trauma and shaped its postwar urban identity Key historical actors in the volume s chapters include writers Japanese Catholic leaders atomic bombing survivors known as hibakusha municipal officials American occupation personnel peace activists artists and architects The story of how these diverse groups of people processed and participated in the discourse surrounding the legacies of Nagasaki s bombing shows how regional history culture and politics rather than national ones become the most influential factors shaping narratives of destruction and reconstruction after mass trauma In turn and especially in the case of urban destruction new identities emerge and old ones are rekindled not to serve national politics or social interests but to bolster narratives that reflect local circumstances

Imagination without Borders Laura Hein, Rebecca Jennison, 2020-06-01 Tomiyama Taeko a Japanese visual artist born in 1921 is changing the way World War II is remembered in Japan Asia and the world Her work deals with complicated moral and emotional issues of empire and war responsibility that cannot be summed up in simple slogans which makes it compelling for more than just its considerable beauty Japanese today are still grappling with the effects of World War II and largely because of the inconsistent and ambivalent actions of the government they are widely seen as resistant to accepting responsibility for their nation s violent actions against others during the decades of colonialism and war Yet some individuals such as Tomiyama have produced nuanced and reflective commentaries on those experiences and on the difficulty of

disentangling herself from the priorities of the nation despite her lifelong political dissent Tomiyama's sophisticated visual commentary on Japan's history and on the global history in which Asia is embedded provides a compelling guide through the difficult terrain of modern historical remembrance in a distinctively Japanese voice The Nuclear Age in Popular Media Dick van Lente, 2012-10-31 The atomic age was described as one that might soon end in the destruction of human civilization but from the beginning utopian images were attached to it as well This book compares representations of nuclear power in popular media from around the world to trace divergences convergences and exchanges *Student Radicalism and the Formation of Postwar Japan* Kenji Hasegawa, 2018-09-17 This book offers a timely and multifaceted reanalysis of student radicalism in postwar Japan It considers how students actively engaged the early postwar debates over subjectivity and how the emergence of a new generation of students in the mid 1950s influenced the nation's embrace of the idea that the postwar had ended Attentive to the shifting spatial and temporal boundaries of postwar Japan it elucidates previously neglected histories of student and zainichi Korean activism and their interactions with the Japanese Communist Party This book is a key read for scholars in the field of Japanese history social movements and postcolonial studies as well as the history of student radicalism **Art and Activism in the Nuclear Age** Roman Rosenbaum, Yasuko Claremont, 2023-05-12 This book explores the contemporary legacy of Hiroshima and Nagasaki following the passage of three quarters of a century and the role of art and activism in maintaining a critical perspective on the dangers of the nuclear age It closely interrogates the political and cultural shifts that have accompanied the transition to a nuclearised world Beginning with the contemporary socio political and cultural interpretations of the impact and legacy of the destruction of Hiroshima and Nagasaki the chapters examine the challenges posed by committed opponents in the cultural and activist fields to the ongoing development of nuclear weapons and the expanding industrial uses of nuclear power It explores how the aphorism that all art is political is borne out in the close relation between art and activism This multi disciplinary approach to the socio political and cultural exploration of nuclear energy in relation to Hiroshima Nagasaki via the arts will be of interest to students and scholars of peace and conflict studies social political and cultural studies fine arts and art and aesthetic studies Art and Engagement in Early Postwar Japan Justin Jesty, 2018-09-15 No detailed description available for Art and Engagement in Early Postwar Japan

Developments in the Japanese Documentary Mode Marcos Centeno, Michael Raine, 2021-06-10 Writing on Japanese cinema has prioritized aesthetic and cultural difference and obscured Japan's contribution to the representation of real life in cinema and related forms Donald Richie who was instrumental in introducing Japanese cinema to the West even claimed that Japan did not have a true documentary tradition due to the apparent preference of Japanese audiences for stylisation over realism a preference that originated from its theatrical tradition However a closer look at the history of Japanese documentary and feature film production reveals an emphasis on actuality and everyday life as a major part of Japanese film culture That documentary mode crossing genre and medium like Peter Brooks melodramatic mode rather than limited to

styles of documentary filmmaking alone identifies rhetoric of authenticity in cinema and related media even as that rhetoric was sometimes put in service to political and economic ends The articles in this Special Issue *Developments in the Japanese Documentary Mode* trace important changes in documentary film schools and movements from the 1930s onwards sometimes in relation to other media and the efforts of some post war filmmakers to adapt the styles and ethical commitments that underpin documentary's impression of authenticity to their representation of fictional worlds

*Rewriting History in Manga* Nissim Otmazgin, Rebecca Suter, 2016-06-15 This book analyzes the role of manga in contemporary Japanese political expression and debate and explores its role in propagating new perceptions regarding Japanese history

**Producing Hiroshima and Nagasaki** Yuko Shibata, 2018-08-31 National disciplinary and linguistic boundaries all play a role in academic study and nowhere is this more apparent than in traditional humanities scholarship surrounding the atomic bombing of Hiroshima and Nagasaki How would our understanding of this seminal event change if we read Japanese and Euro American texts together and across disciplines In *Producing Hiroshima and Nagasaki* Yuko Shibata juxtaposes literary and cinematic texts usually considered separately to highlight the connected divides in the production of knowledge on Hiroshima and Nagasaki shedding new light on both texts and contexts in the process Shibata takes up two canonical works American journalist John Hersey's account *Hiroshima* and French director Alain Resnais's avant garde film *Hiroshima Mon Amour* that are traditionally excluded from study in Japanese literature and cinema By examining Hersey's *Hiroshima* in conjunction with *The Bells of Nagasaki* Nagai Takashi and *Children of the A Bomb* Osada Arata both Japanese bestsellers Shibata demonstrates how influential Hersey's *Hiroshima* has been in forging the normative narrative of the hibakusha experience in Japan She also compares *Hiroshima Mon Amour* with Kamei Fumio's documentary *Still It's Good to Live* whose footage Resnais borrowed to depict atomic bomb victimhood Resnais's avant garde masterpiece she contends is the palimpsest of Kamei's surrealist documentary both blur the binaries between realist and avant garde representations Reading *Hiroshima Mon Amour* in its historical context enables Shibata to offer an entirely new analysis of Resnais's work She also delineates how Japanese films came to produce the martyrdom narrative of the hibakusha in the early postwar period *Producing Hiroshima and Nagasaki* allows us to trace the complex and entangled political threads that link representations of Hiroshima and Nagasaki reminding us that narratives and images deploy different effects in different places and times This highly original approach establishes a new kind of transnational and transpacific studies on Hiroshima and Nagasaki and raises the possibility of a comparative area studies to match the age of world literature

**From Cultures of War to Cultures of Peace** Takashi Yoshida, 2014 Takashi Yoshida provides a historical analysis of war and peace museums from the late nineteenth century to the present and traces the historical development of a pacifist discourse in postwar Japan that centered on Japan's war crimes and responsibility during the so called Fifteen Year War which began in 1931 with Japan's invasion of Manchuria and ended in 1945 with the nation's defeat Prior to the defeat a culture of war gripped the Japanese

empire Every segment of Japanese popular culture during the war bore witness to the flood of patriotism In this book Yoshida attempts to demonstrate that the acceptance of Japanese wartime aggression and atrocities as historical facts remains evident to this day in the culture of peace museums in Japan Those who have little knowledge of contemporary Japan often hastily conclude that the Japanese have been united and monolithic in the way they feel the war should be remembered This book seeks to challenge that assumption **Mirroring the Japanese Empire** Maki Kaneko, 2016-04-26 In this groundbreaking study of a subject intricately tied up with the controversies of Japanese wartime politics and propaganda Maki Kaneko reexamines the iconic male figures created by artists of y ga Western style painting between 1930 and 1950 Particular attention is given to prominent y ga painters such as Fujita Tsuguharu Yasui S tar Matsumoto Shunsuke and Yamashita Kiyoshi all of whom achieved fame for their images of men either during or after the Asia Pacific War By closely investigating the representation of male figures together with the contemporary politics of gender race and the body this profusely illustrated volume offers new insight into artists activities in late Imperial Japan Rather than adhering to the previously held model of unilateral control governing the Japanese Empire s visual regime the author proposes a more complex analysis of the role of Japanese male artists and how art functioned during an era of international turmoil **Performing**

**Commemoration** Annegret Fauser, Michael A. Figueroa, 2020-10-07 Public commemorations of various kinds are an important part of how groups large and small acknowledge and process injustices and tragic events Performing Commemoration Musical Reenactment and the Politics of Trauma looks at the roles music can play in public commemorations of traumatic events that range from the Armenian genocide and World War I to contemporary violence in the Democratic Republic of the Congo and the sayhername protests Whose version of a traumatic historical event gets told is always a complicated question and music adds further layers to this complexity particularly music without words The three sections of this collection look at different facets of musical commemorations and reenactments focusing on how music can mediate but also intensify responses to social injustice how reenactments and their use of music are shifting and not always toward greater social effectiveness and how claims for musical authenticity are politicized in various ways By engaging with critical theory around memory studies and performance studies the contributors to this volume explore social justice in and through music **Transposed Memory: Visual Sites of National Recollection in 20th and 21st Century East Asia**

, 2024-02-06 Transposed Memory explores the visual culture of national recollection in modern and contemporary East Asia by emphasizing memories that are under the continuous process of construction reinforcement alteration resistance and contestation Expanding the discussion of memory into visual culture by exploring various visual sites of recollection and the diverse ways commemoration is represented in visual cultural and material forms this book produces cross cultural and interdisciplinary conversations on memory and site by bringing together international scholars from the fields of art history history architecture and theater and dance examining intercultural relationships in East Asia through geopolitical conditions



and visual culture With contributions of Rika Iezumi Hiro Ruo Jia Burglind Jungmann Hong Kal Stephen McDowall Alison J Miller Jessica Nakamura Eunyoung Park Travis Seifman and Linh D Vu      **Beclouded Visions** Kyo Maclear, 1999-01-01 The trauma of Hiroshima and Nagasaki demonstrates the limits of dominant visual models such as photography for providing adequate historical memory The author argues that collective traumas suggest the need for a prolonged gaze such as can be provided by expressive art      **The Gods Left First** Andrew E. Barshay, 2013-08-16 At the time of Japan's surrender to Allied forces on August 15 1945 some six million Japanese were left stranded across the vast expanse of a vanquished Asian empire Half civilian and half military they faced the prospect of returning somehow to a Japan that lay prostrate its cities destroyed after years of warfare and Allied bombing campaigns Among them were more than 600 000 soldiers of Japan's army in Manchuria who had surrendered to the Red Army only to be transported to Soviet labor camps mainly in Siberia Held for between two and four years and some far longer amid forced labor and reeducation campaigns they waited for return never knowing when or if it would come Drawing on a wide range of memoirs art poetry and contemporary records *The Gods Left First* reconstructs their experience of captivity return and encounter with a postwar Japan that now seemed as alien as it had once been familiar In a broader sense this study is a meditation on the meaning of survival for Japan's continental repatriates showing that their memories of involvement in Japan's imperial project were both a burden and the basis for a new way of life

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