



RE-ENVISIONING JAPAN:

Recuperating Ephemeral Histories through Collaborative
Digital Curation, DH Pedagogy, and Web-based Publication

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#BUDSC16, 10/29/2016

- I. Introducing *Re-envisioning Japan*: Project, Pedagogy
- II. New Critical Practices: Collaboration, Technology
- III. Future directions: Encounters and “Routes”

THE PROJECT: *“Re-Envisioning Japan: Japan as Destination in 20th Century Visual and Material Culture”*

Asakusa

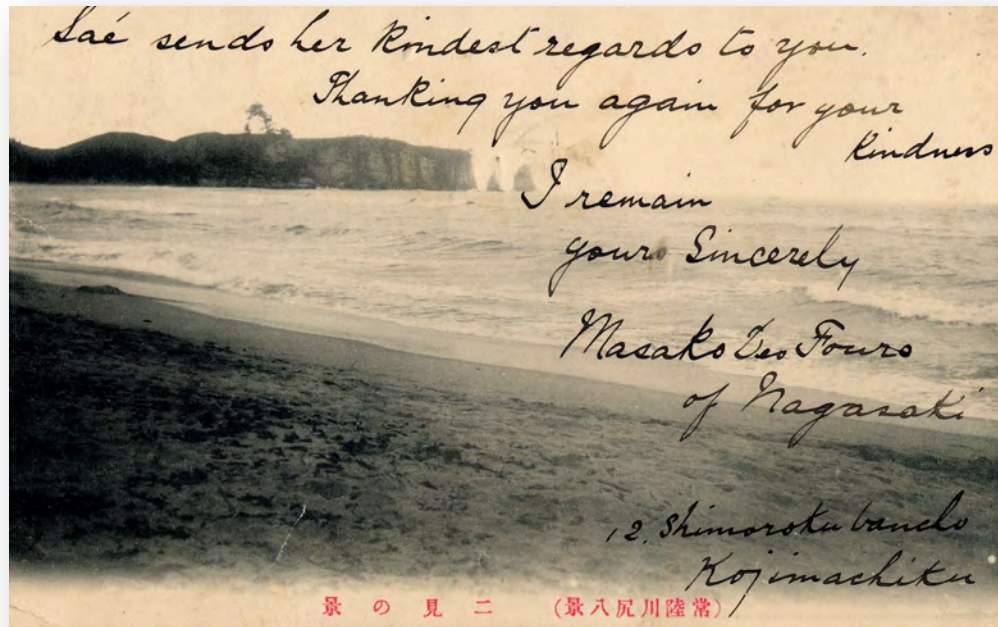
Tokyo's entertainment district



Topical postcards as visual record of place,
Particularly urban landscapes, e.g.

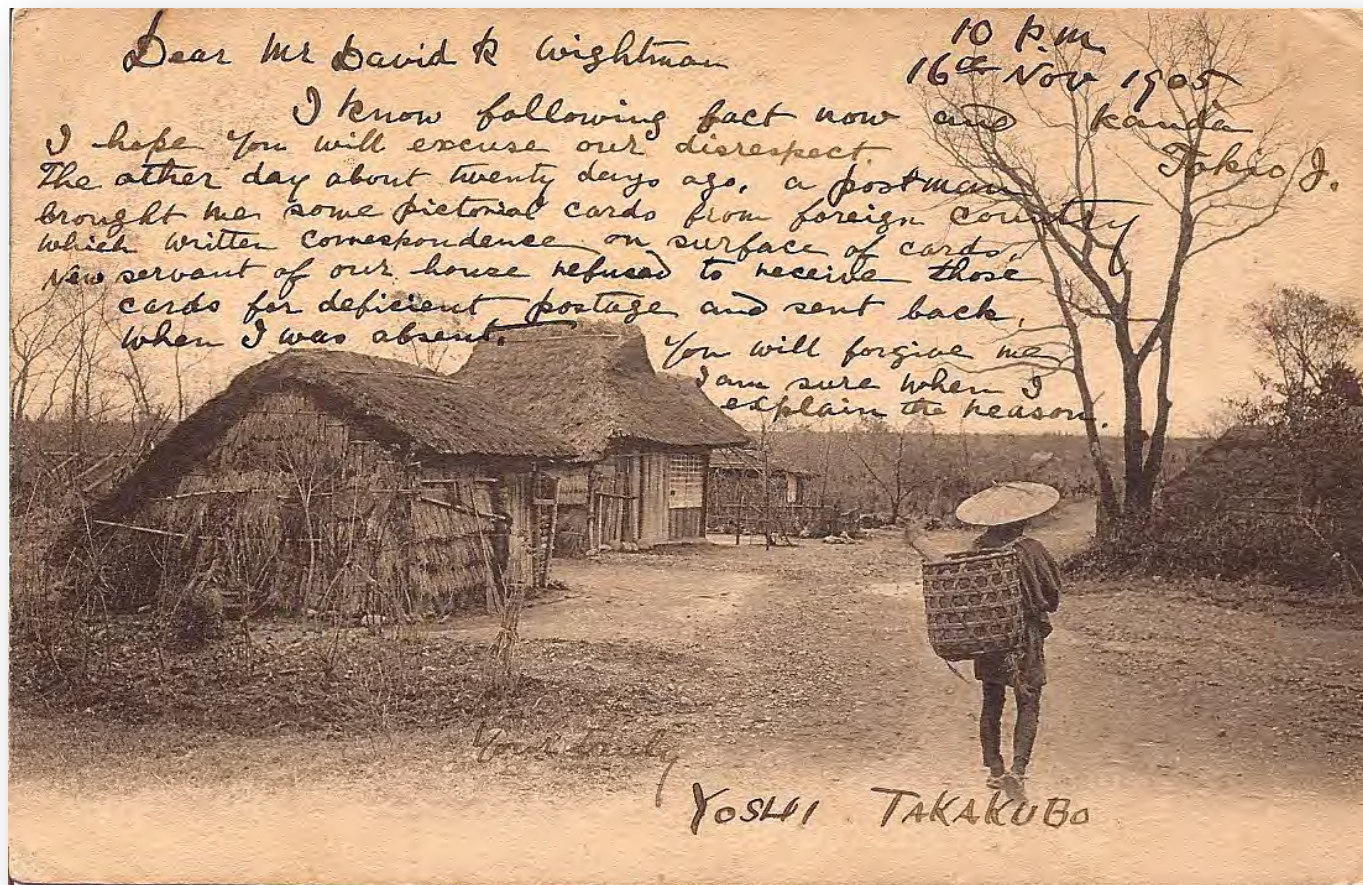
Tokyo and Yokohama

Benten-dori
main street, Yokohama



Global circulation
 of objects and images...

... and traces of **personal encounters** at a distance



(1905)

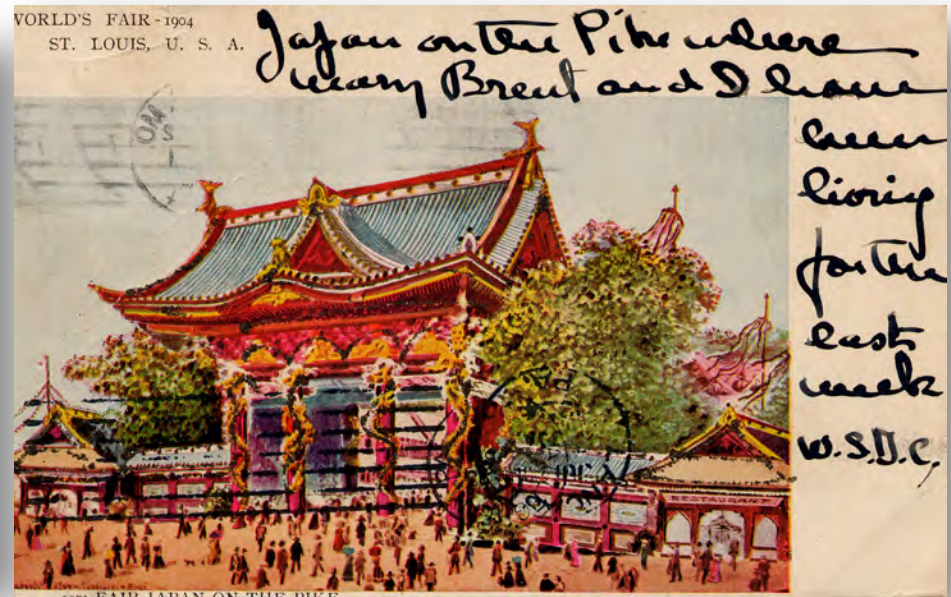
10 p.m. 16th Nov. 1905 Kanda Tokio J.

“Dear Mr David R Wightman – I know following fact now and I hope you will excuse our disrespect. The other day about twenty days ago, a postman brought me some pictorial cards from foreign country New servant of our house refused to receive those cards for deficient postage and sent back, when I was absent. You will forgive me I am sure when I explain the reason.

Your truly, YOSHI TAKAKUBO



Exposition Universelle 1900 Paris



St. Louis World's Fair 1904



Japan-British Exhibition 1910



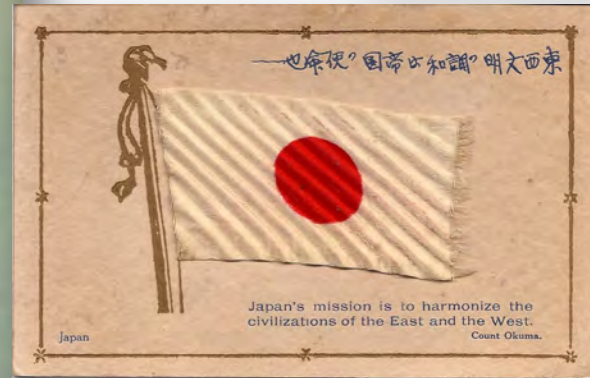
Panama-California Exposition 1915 San Diego

JAPAN IN THE WORLD



“Today we chin with China,
and faraway Japan. . . .” (1926)

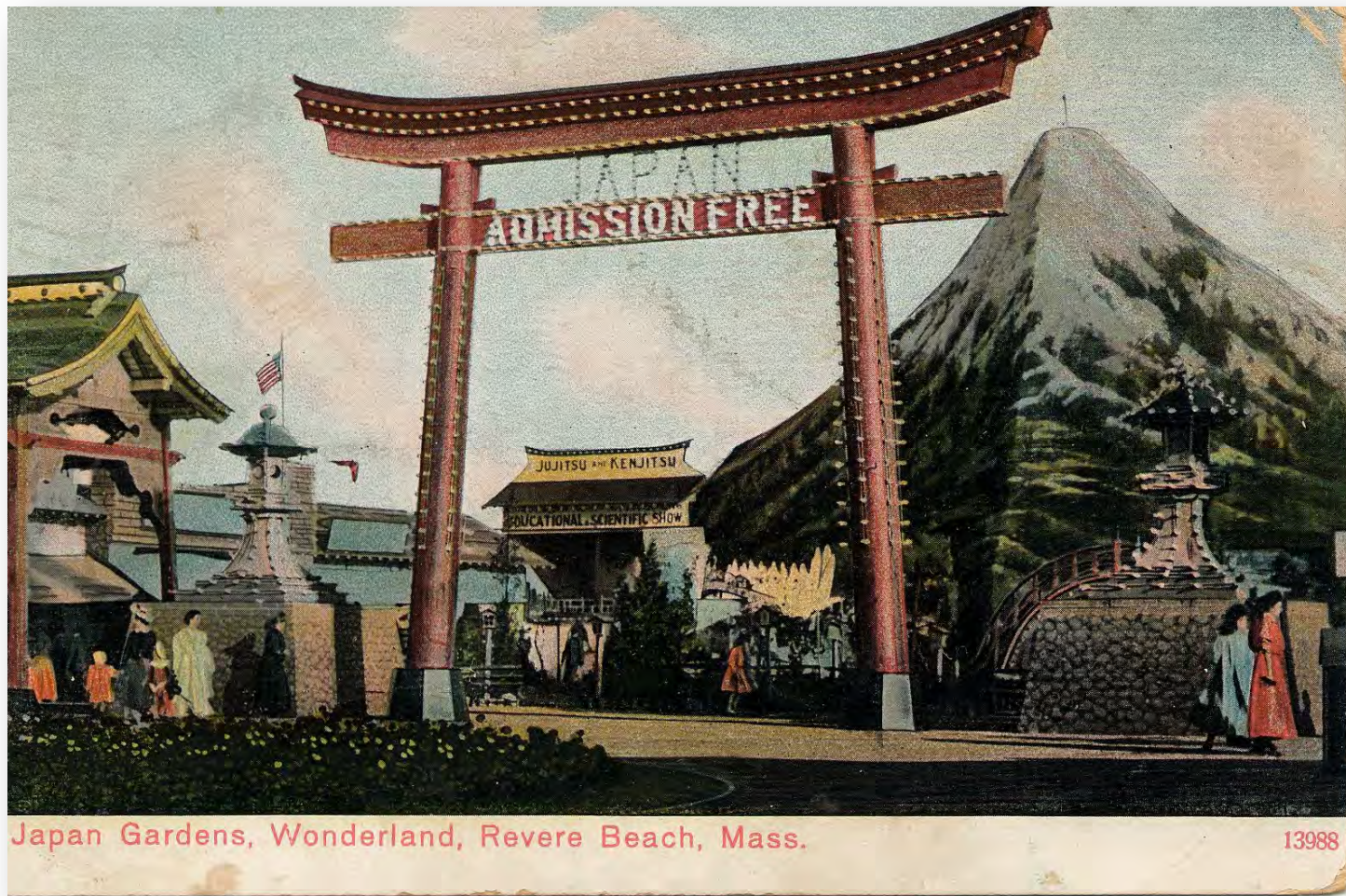
Y.M.C.A.
(n.d.)
→



“Japan’s mission
is to harmonize
the
Civilization of the
East and West”
USA (n.d.)



“For the Rights of Mankind” (1917)

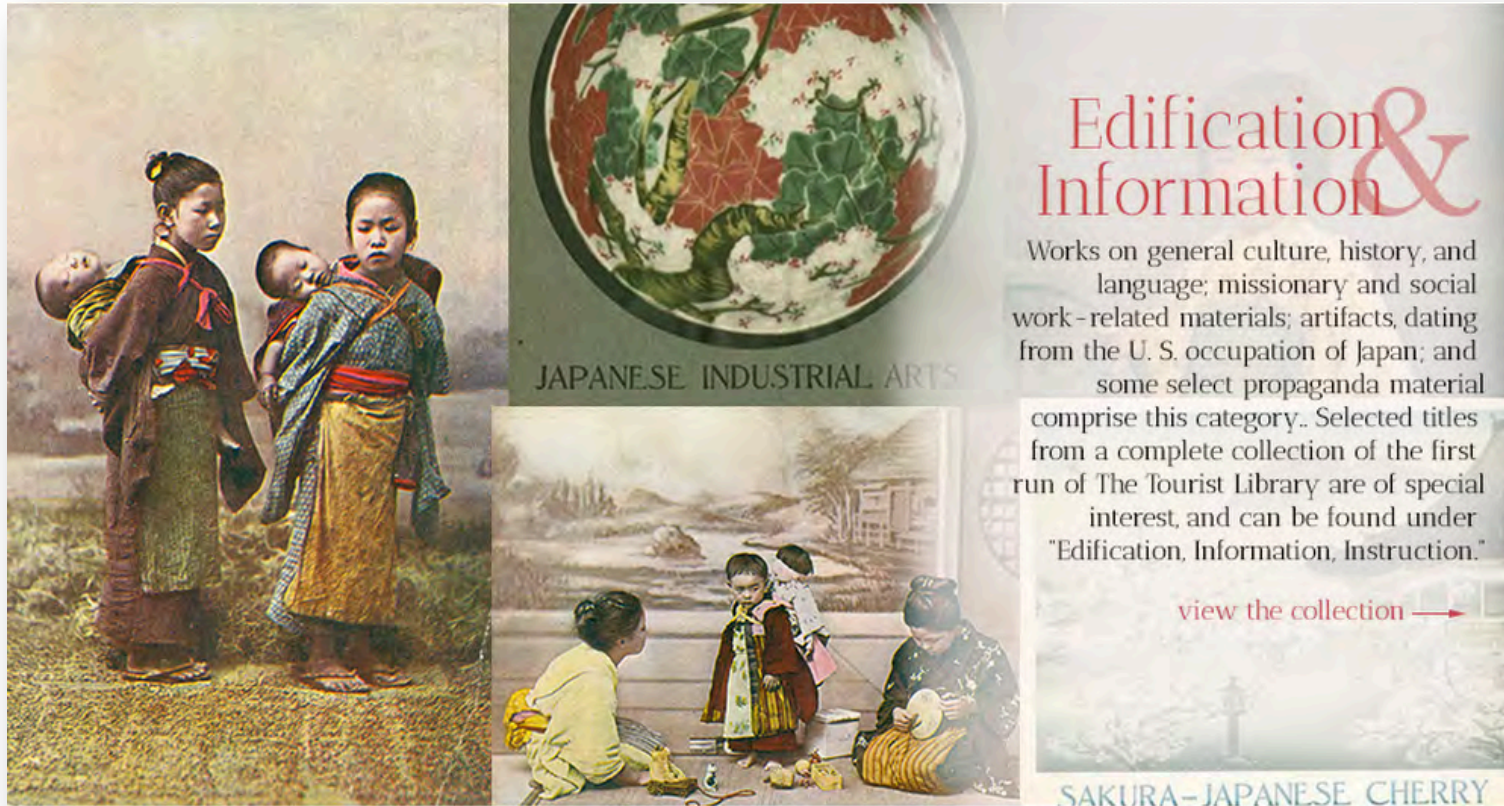


Japan conjured up as amusement park: Japan Gardens, Wonderland, Revere Beach, Massachusetts (1906-1911)



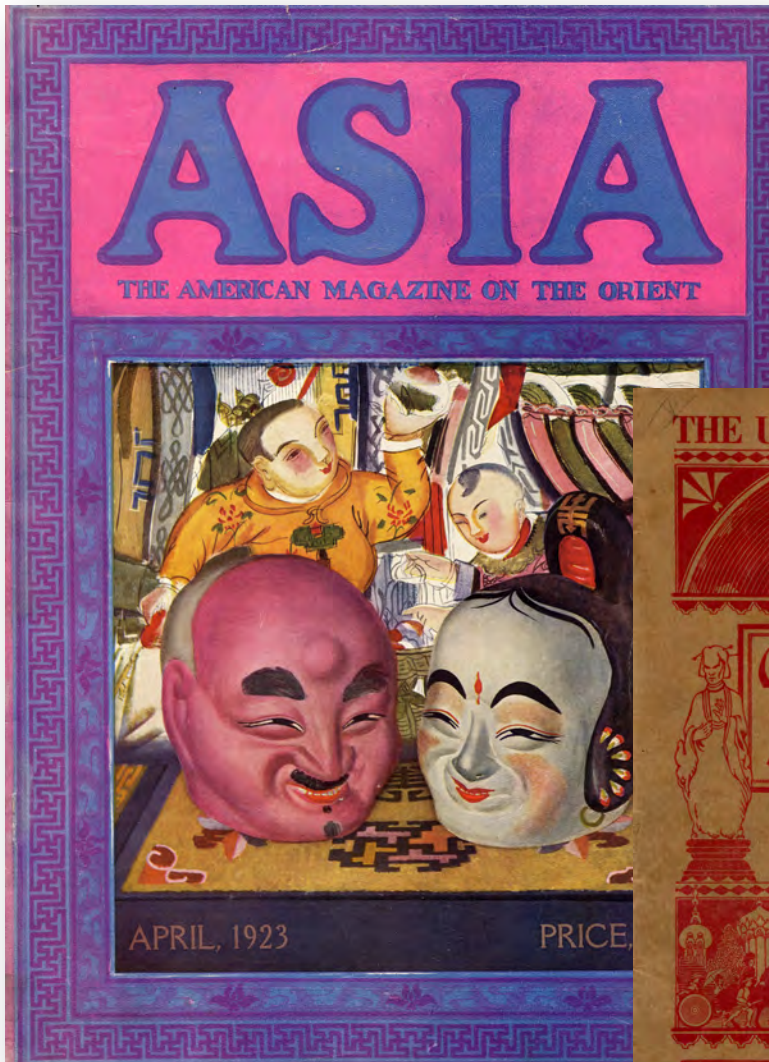
FILMS

Moving images defined the 20th century in an unprecedented way--
REJ includes recuperated 16mm, Regular (Standard) 8mm, Super 8mm
& Archival films



EDIFICATION & INFORMATION:

General culture, history, language, social work,
US Occupation (1945-1952), US WW II propaganda



1923



1916

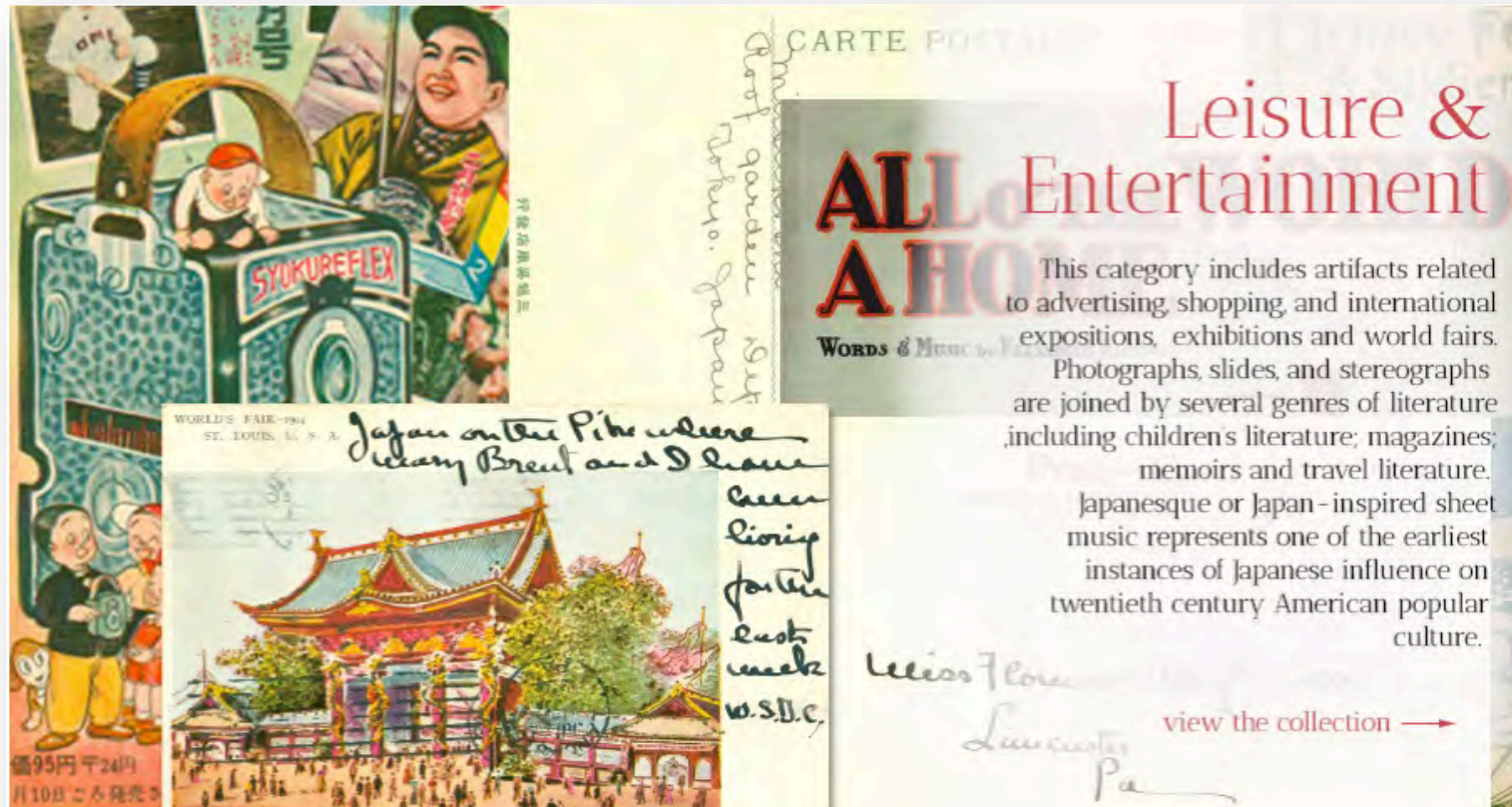


1935

Magazines, assorted publications



Propaganda and Postwar Allied Occupation



LEISURE & ENTERTAINMENT:

Advertising, shopping, World Fairs, Photographs, Slides, Stereographs, Literature, Sheet Music



**Images,
objects not
of Japanese
origin**

JAPAN.

THE Japanese are a progressive race, generally small of stature, but strong and graceful. They are patriotic and intelligent; even the lower classes being less ignorant than corresponding classes in Europe. The women, who enjoy much more freedom than their Asiatic sisters, have held an important place in the field of politics, of art and of letters. Gentleness of voice and manner, implicit obedience and politeness, are essentially characteristic of Japanese women.

A girl must, unless she be a nobleman's daughter, know how to cut and make clothing, wash it, and attend to all household duties. The picturesque, flowing dress, which has so long been associated with the Japanese, is fast disappearing in favor of the tight-fitting Paris fashions; but the women of the middle and lower classes, many of whom are engaged in manufactures, still cling to the older and more comfortable style shown in the illustration.

Singer agencies are to be found in the principal commercial cities of Japan, and the use of Singer sewing-machines is constantly increasing.

But One Standard of Quality

There are three distinct types of Singer sewing-machines for family use, but there is only one standard of quality—

The Best.

There is a wide range of prices, depending on the style of cabinet work and ornamentation, but whether the price be the lowest or the highest, the working quality of the machine is the same and has been fully tested before leaving the factory.

**Singer Co.
promotional item:**
Popular
consumption---
product *and*
edification



**Sheet music: Orientalist
fantasy and entertainment**






Image 6 of 12
 CLICK ON "READ MORE" TO LISTEN: Philip C. Carli (Piano), Lulu Cossich (Soloist). "An Oriental Serenade." Words by George Totten Smith, music by Emil Biermann. Published by Leo Feist, New York. Copyright 1902 by Leo Feist. [1073]

Read More

Previous Play Next full X Close




Yama San



Listen to "Yama San"

2:45



RECORDED SHEET MUSIC

YAMA SAN (1902)

<http://rej.lib.rochester.edu/viewer/26>

A black and white photograph of a busy street scene in Harbin, China. The central focus is a large, ornate building with a clock tower on its roof. The building has many windows and a curved facade. A tram is visible on the street in front of the building. The street is crowded with people and other vehicles. In the background, other buildings and a tall, thin tower are visible. The sky is overcast.



T. IKEDA, KURAMAI. ASAKUSA
TOKYO JAPAN

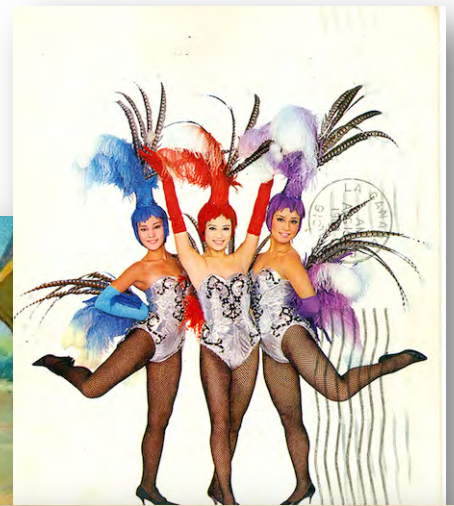
1561
53

Costumes of Japanese women.

Japan's contribution to the Fair gives a vast amount of instructive information about the nation's phenomenal development during the brief period of fifty years; since she began to add to her own highly developed civilization the best of western civilization.

This garden shows not so much how the Japanese work as how they play. Its quaint picturesqueness gives an idea of their characteristic taste in landscape design—it is partly from them that the rest of us have learned to appreciate the beauty that may lie in irregular outlines and in rightly proportioned contrasts of large and small spaces and dark and light colors. Notice the arrangement of those stepping-stones, so much more interesting than a straight checkerboard of level flags. That little bridge is thoroughly Japanese; so is the cave, a stone lantern yonder among the shrubbery. The treacherous roof with those subtle curves in its silhouette against the sky is also characteristically Japanese.

These daimels will serve tea for you if you like—



Advertisements, entertainment, children's literature



TOURISM & TRAVEL:

Brochures, Guide Books, Hotels, Travel (Air, Land, Sea)

Travel Brochures, Postcards: Railways and Shipping Lines promotional material touting Japan as a “two-hemisphere attraction”



Board of Tourist Industry,
Japanese Government Railways
(n.d., c. late 1930s)



(n.d.)

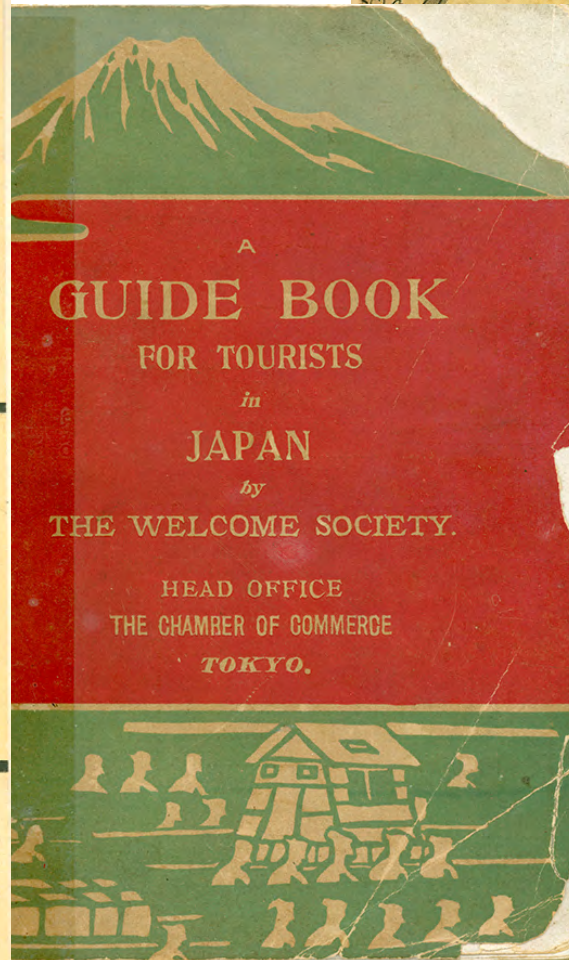


Nippon Yusen Kaisha (N.Y. K.
Shipping Line) ephemera



1935

1906



Esperanto Guide, Japan Gov. Railways 1927

PEDAGOGY

“Tourist Japan”

Using travel and tourism culture to illuminate the relationship between Japan’s modernization processes and identity formation

COURSE OBJECTIVES

1. Critical awareness of how tourism, actual and virtual, and the artifacts that tourism and travel generate construct a rich history of national image and cultural identity in 20th c Japan (both positive, e.g., tourist campaigns, educational films and negative, e.g., WWII anti-Japanese propaganda)→ how has Japan defined itself and been defined by others?
2. Studying Japan's past through its visual and material culture→critical analysis of the complex relationship between images/objects and people
3. Learning how to use material culture in historical research, and why this approach is significant→learning practical skills, and practicing this hands-on approach to historical research

LEAVING JAPAN, COMING HOME



Babysan: A Private Look at the Japanese Occupation by Bill Hume

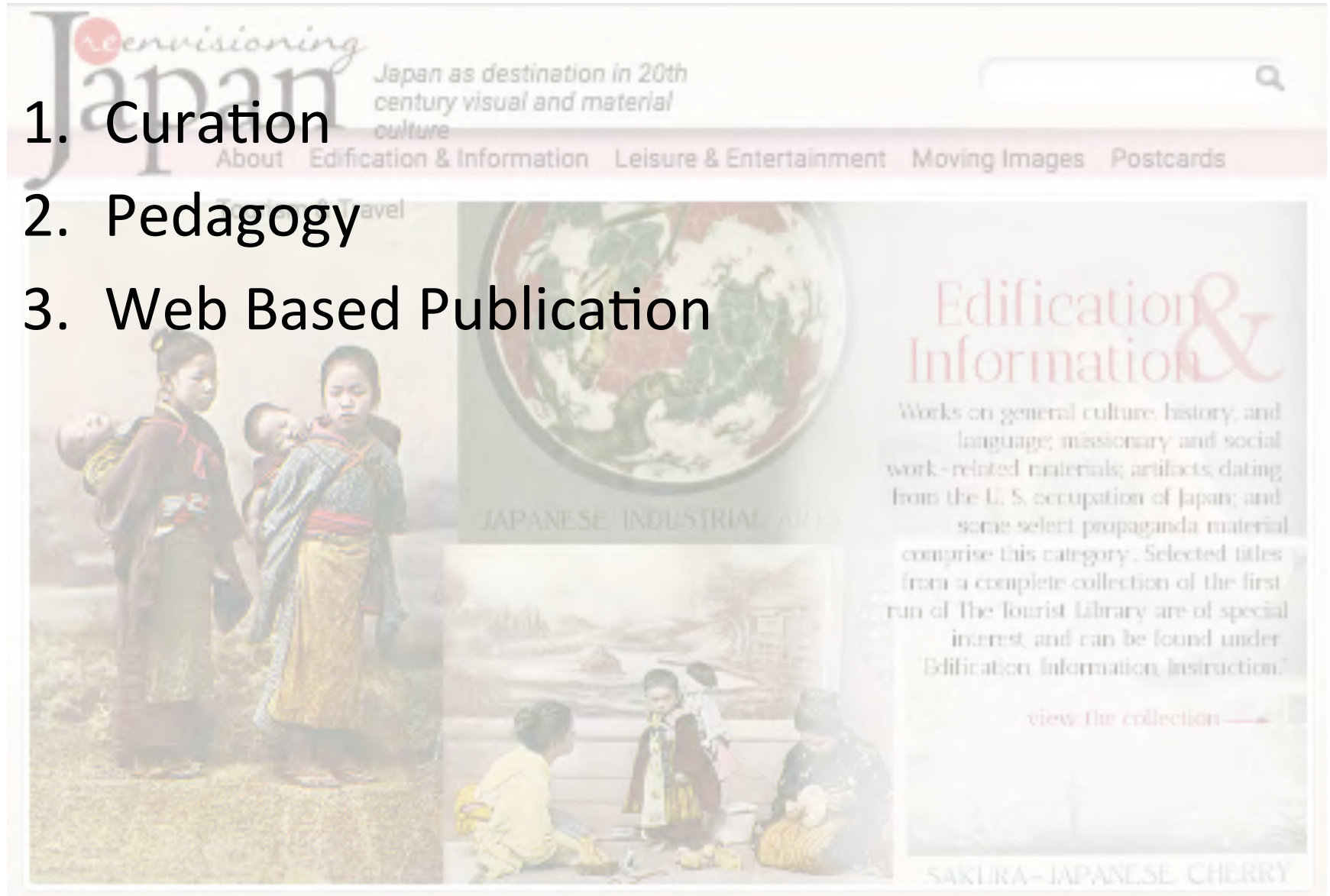
Babysan is a 128-page book by American Cartoonist Bill Hume. The book collects the cartoons of Bill Hume and provides additional commentary on the opposite page. The cartoons center on the character, Babysan—a Japanese girl who juggles numerous G.I. boyfriends. Babysan is both innocent and sexual, coy and silly, entertaining Americans in their leisure time. Through the illustrations and commentary, the book portrays differences between Japanese and American—differences that presumably G.I.s will run into while occupying Japan. The book takes a familiar and humorous tone that attempts to situate the reader as someone who has gone through similar experiences and will laugh in recounting these humorous cultural communications—a form of address clearly motivated by its origin as a comic strip for the American military in Japan. The book presumes an audience that has common shared experience of their time in Japan and in turn attempts to express this common experience. This new mediated experience then serves as a point of unification for this group.

“TOURIST JAPAN” Student exhibit

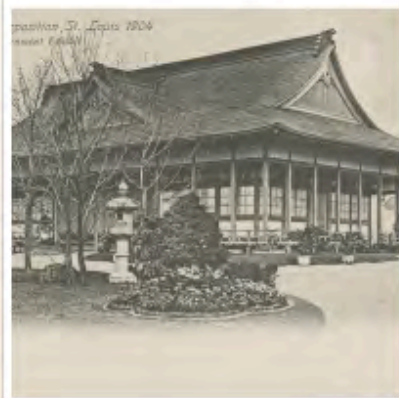
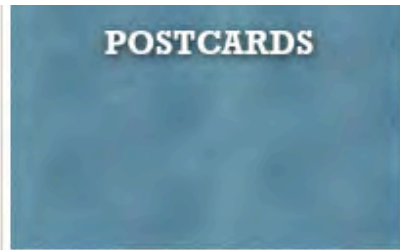
II. New Critical Practices, Collaboration, Technology

New Critical Practices in the Library

1. Curation
2. Pedagogy
3. Web Based Publication



Curation



Pedagogy

Silver Bells

Silver Bells: An Introduction

Silver Bells Vol. 1 no. 8

Silver Bells Vol. 1 no. 12

SILVER BELLS VOL. I NO. 8

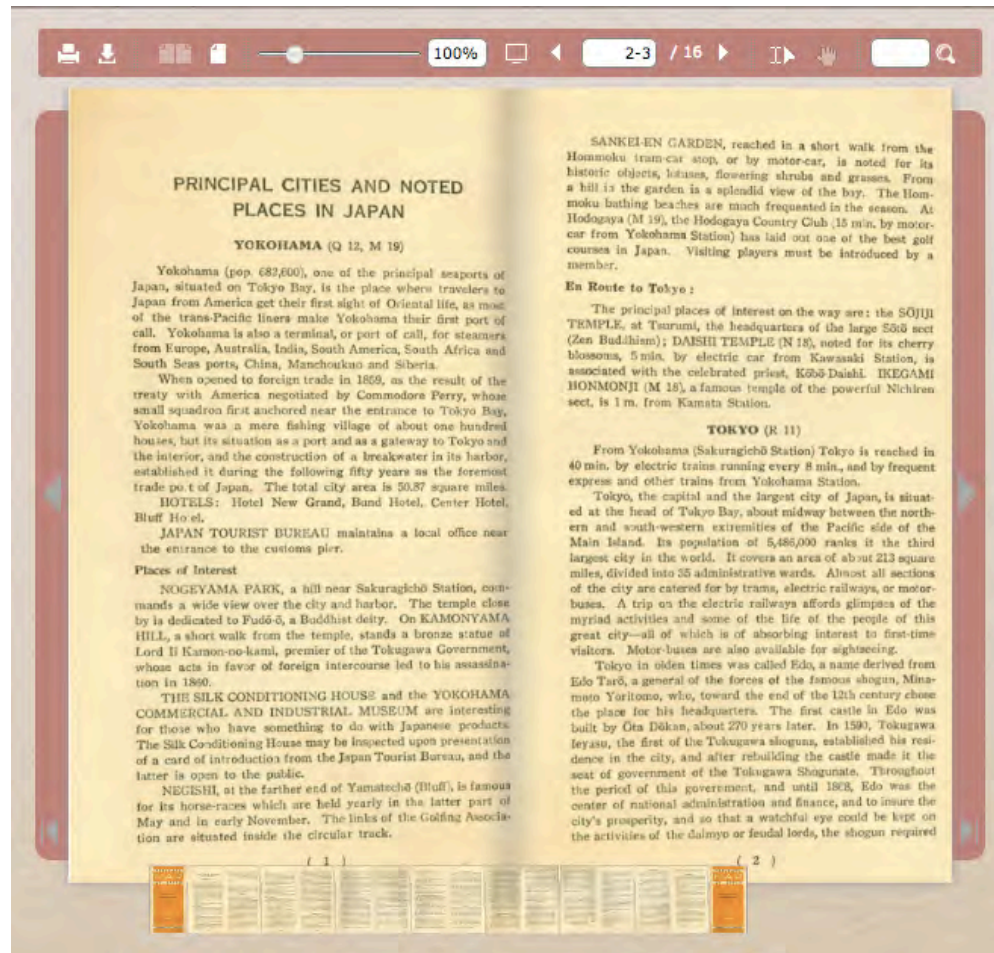
This Issue of Silver Bells was published in August 1952. The cover of this issue is a picture from the story of Urashima Taro, the primary story featured in the issue. The story is about a fisherman who saves a turtle, only to later learn that the turtle is the princess of the sea. He is given the ability to breathe underwater and is invited to the underwater kingdom, where he chooses to live with the princess. The fisherman stays for some time before asking to go visit his mother, and the princess gives him a mysterious box, telling Urashima that it will protect him, but that he must never open the box. Urashima visits his village to find that it has completely changed, and learns that he has been gone for centuries. Distraught that the village he knew is now gone, he opens the box without thinking, and he suddenly grows centuries older.

Urashima Taro provides an example of the sorts of fables regularly featured in *Silver Bells*. Each issue is filled with colorful pictures and children's stories. The stories originate from Japan and are translated into English. Many lovely cartoon characters



This image shows the cover of the eighth issue of *Silver Bells*.

Web Based Publication



Wordpress Platform

- Platform-driven database
- Little attention to metadata structure
- “Closed” curation



Omeka platform

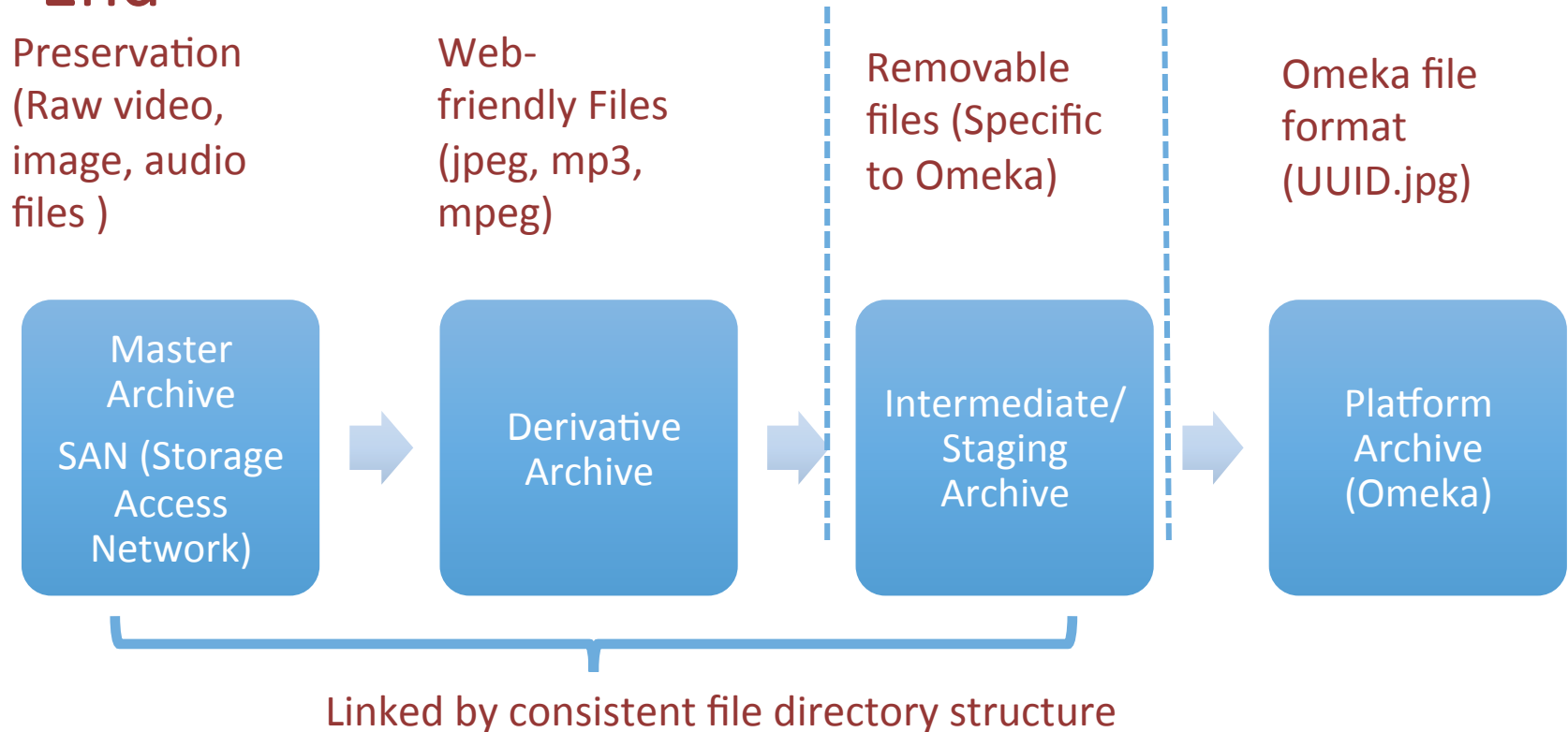
- Metadata-driven database
- Metadata as a critical and participatory practice
- “Open” curation

Creating Sustainable and Transportable Data Model that Supports Humanities Scholarly Practice Both in the Front-End and the Back-End

Problems with Wordpress site:

- Difficult to locate the physical files (platform-over-reliance)
- Unstructured data/metadata model

Creating Sustainable and Transportable Data Model that Supports Humanities Scholarly Practice Both in the Front-End and the Back-End



Curating Digitized Film Archive

Custom-built timeline:

- Representing critical intersections between small-gauge film, tourism, and education through the 1970s
- Categorized by gauge (16mm, 8mm, Super 8mm)
- Allowing users to see the connection between the collection according to the date when the films are created

III. Future directions: Encounters and “*Routes*”

“Encounters:” comprehending human experience on a granular level through narratives of embodied by individual objects

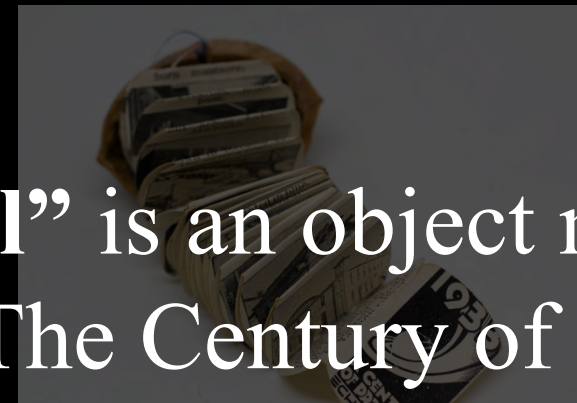
THE WORLD'S FAIR IN A NUTSHELL

“A CENTURY OF PROGRESS”
1933 Chicago World's Fair

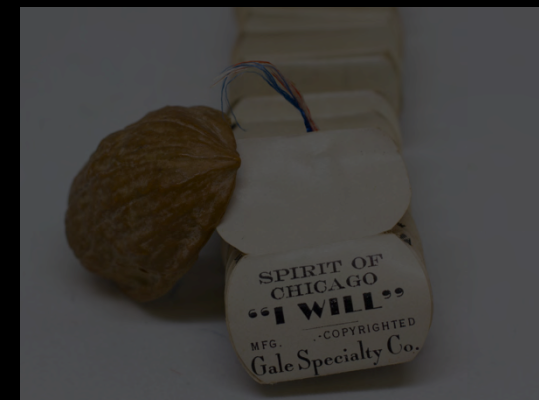
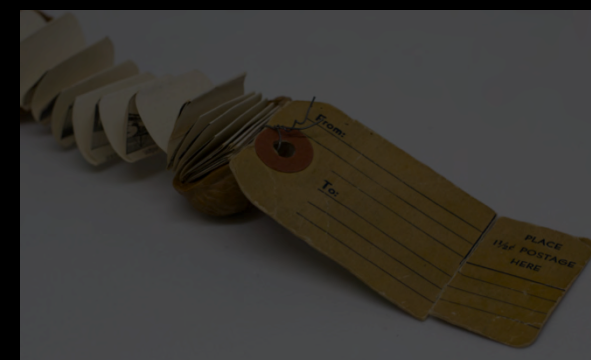
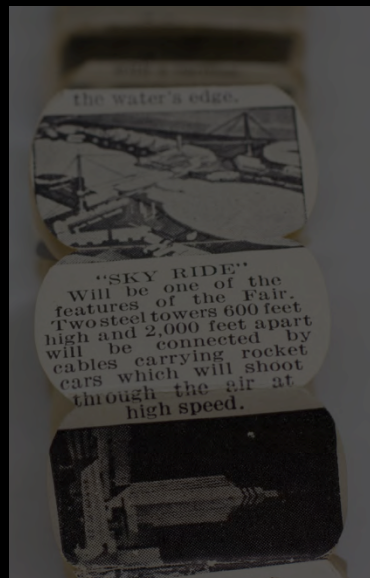




[Quicktime Movie]



“The World’s Fair in a Nutshell” is an object made for the 1933 Chicago World’s Fair (The Century of Progress Exposition). Let’s take a closer look at the Nutshell.





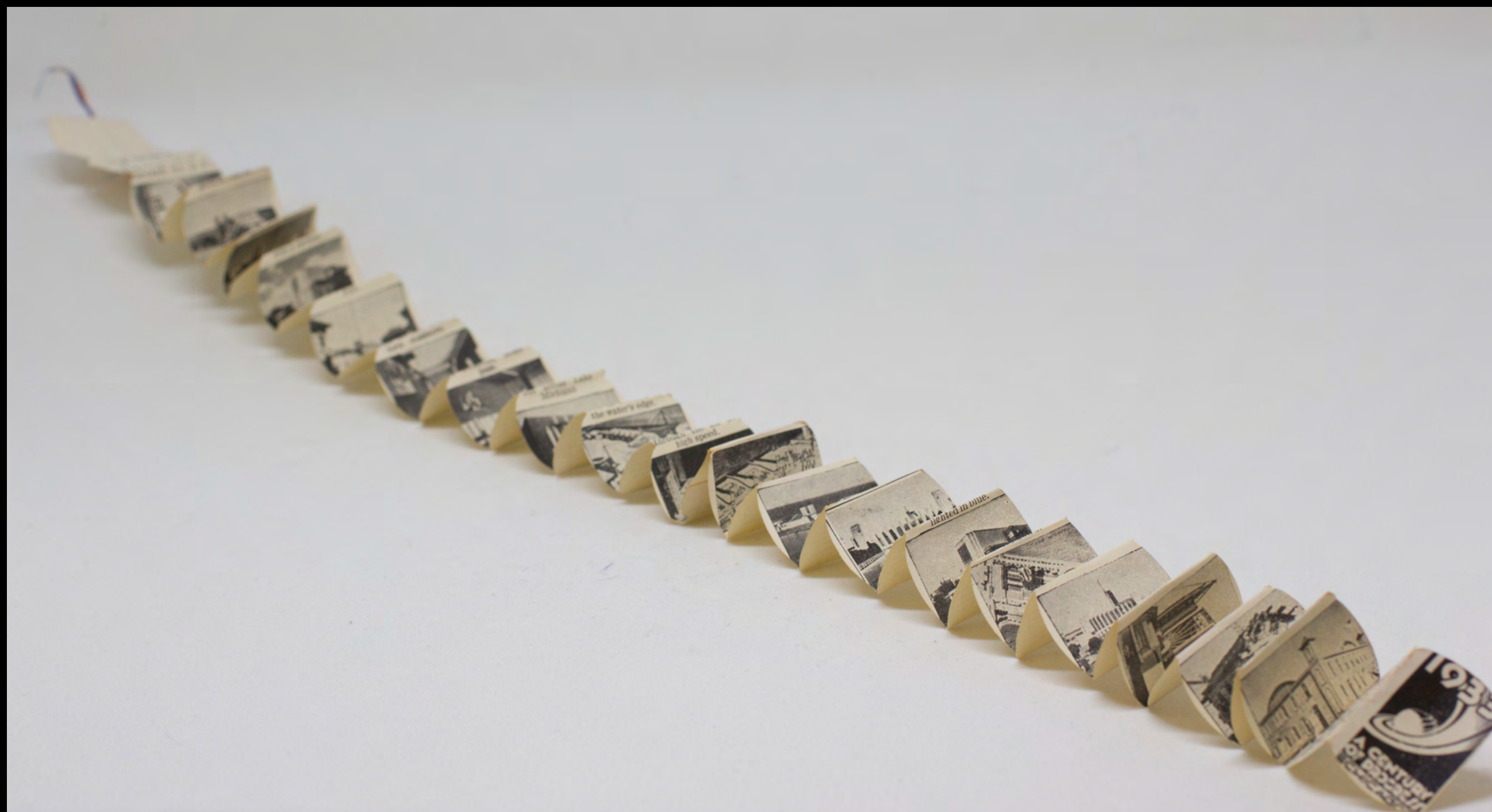
The nutshell is real.

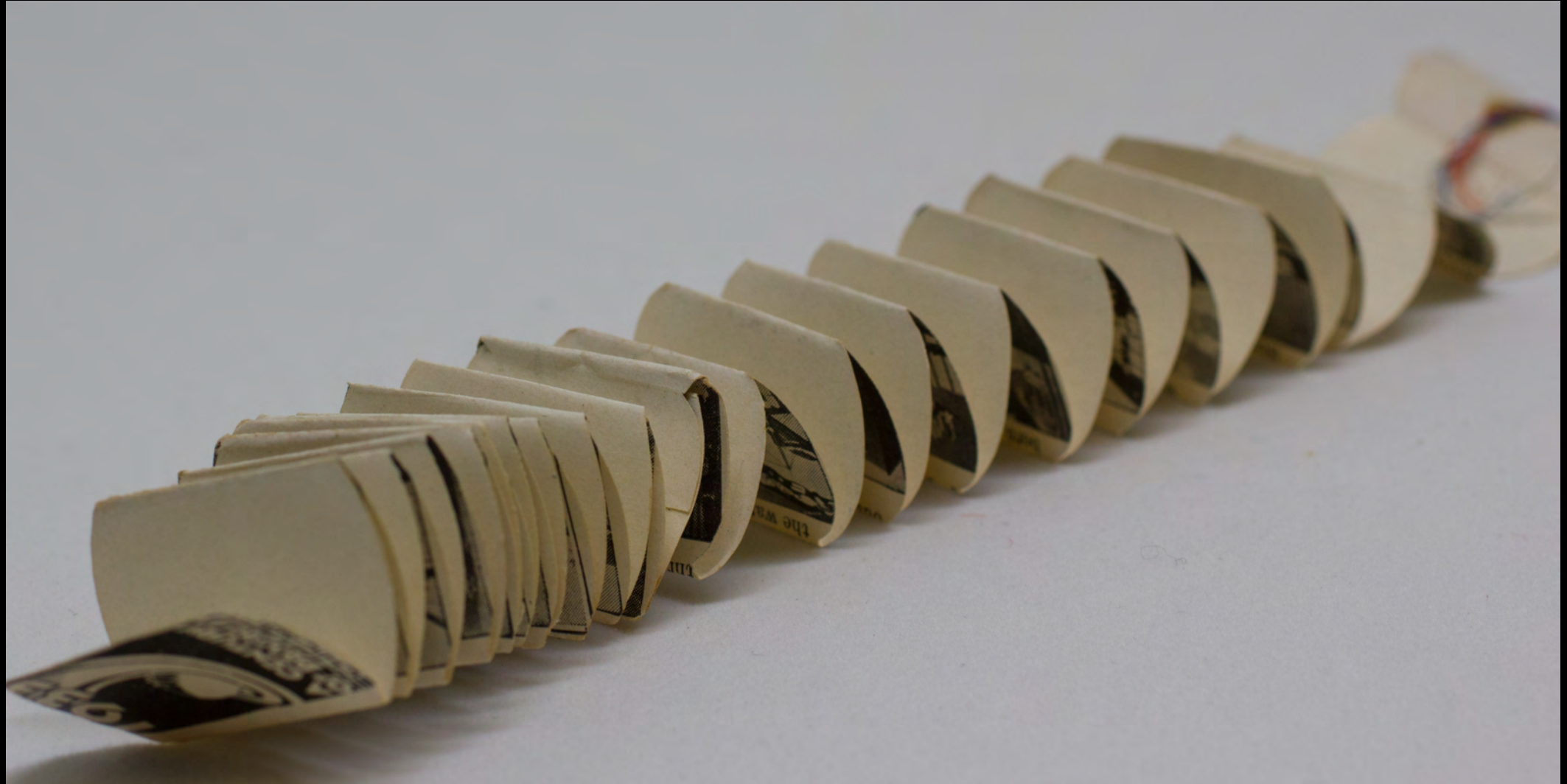


It opens.



Tucked inside: a strip of paper, alternating images and text on accordion-style folds.





Photographs of fair locations alternate with descriptive captions. On the first fold: the Fair logo, date (1933) and theme, “A Century of Progress.”



Select locations include administrative buildings and re-creations of U.S. historical sites (e.g., “the Wigwam” and a log cabin replica of Abraham Lincoln’s birthplace).

These images and descriptions memorialize the past and celebrate the future.



**BLOCKHOUSE
AND BARRACKS**
Of the "Third Fort
Dearborn." Near here
stood the original block-
house and barracks of the
old fort whose inhabi-
tants were victims in
1812 of the Dear-
born massacre.



SIMPLICITY
Of modern architec-
tural design is shown in
this photographic study
of the exhibition hall,
through which all visitors
to the Administration
Building of A Century
high speed.



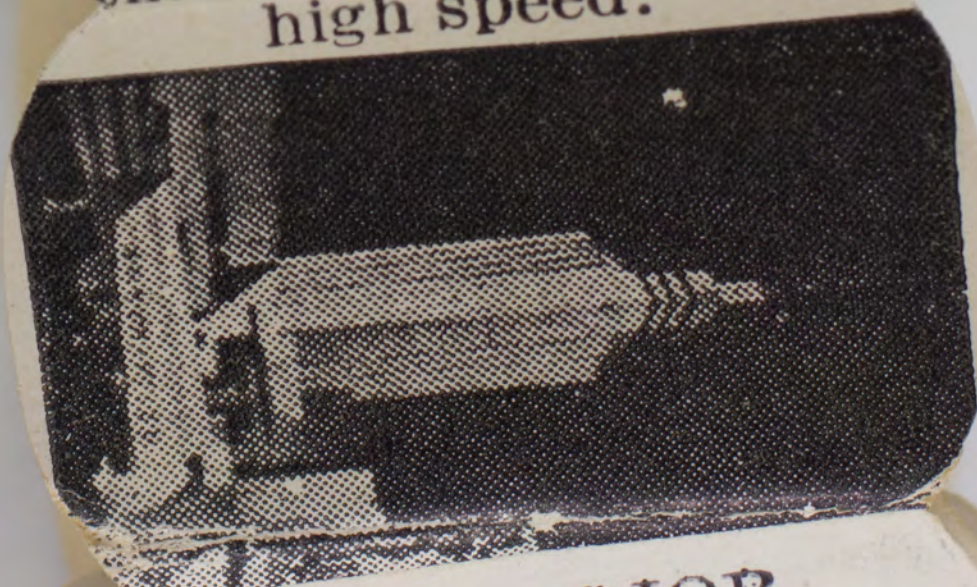
Entertainment called the “Sky Ride” is referred to in the future tense—was the Nutshell made before the Fair opened?

the water's edge.



"SKY RIDE"

Will be one of the features of the Fair. Two steel towers 600 feet high and 2,000 feet apart will be connected by cables carrying rocket cars which will shoot through the air at high speed.



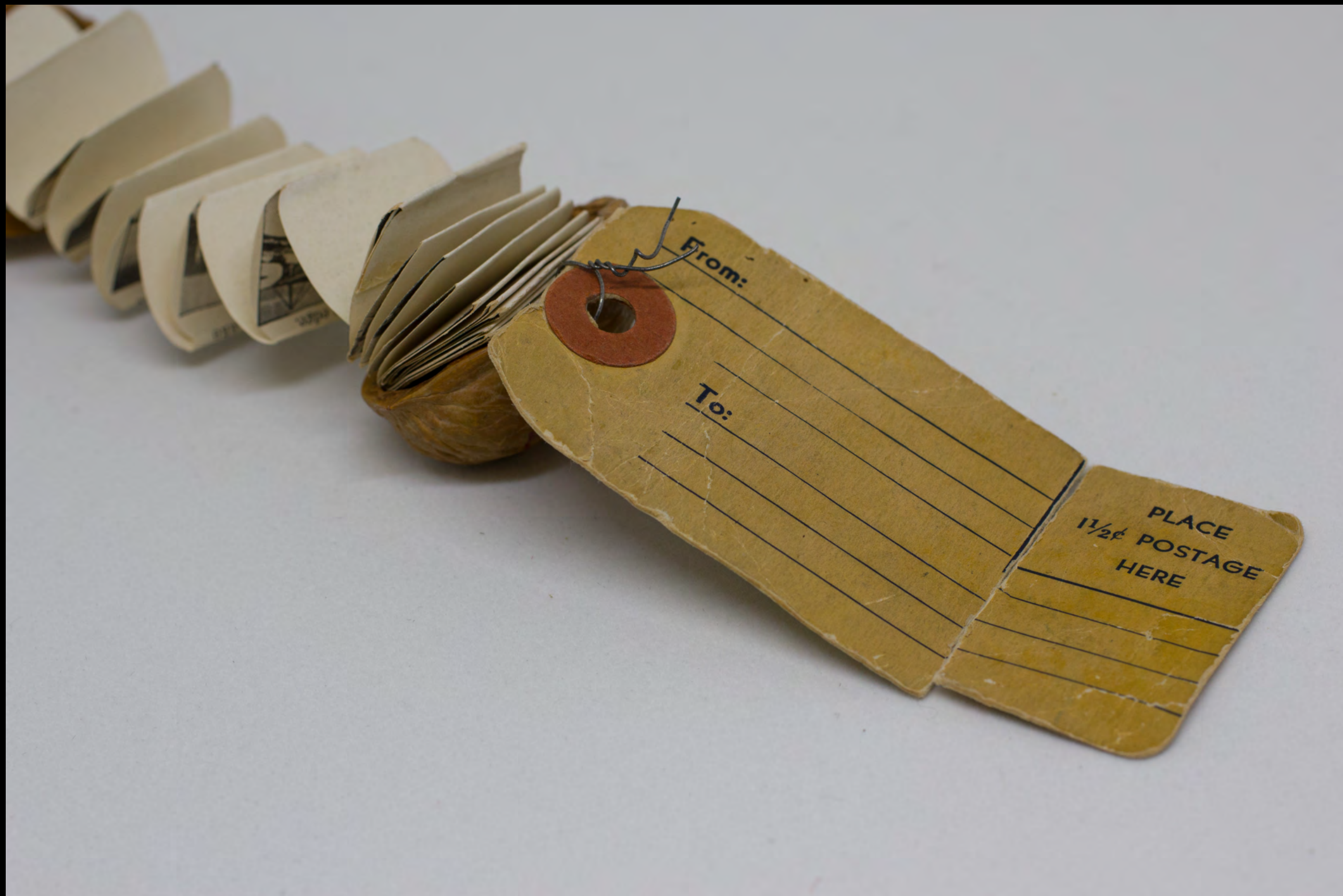
The Nutshell appeals to the imagination of the recipient.
The “Sky Ride” promises high speed rocket cars shooting
through the air—a novel, delightful experience!

One Nutshell half has a tag: “The World’s Fair in a Nutshell” (aptly named). This half of the shell has the brand stamp, “Diamond,” still used today.





The tag is a mailing label. This also suggests the Nutshell might have been used to promote the Fair even before it opened.



From:

To:

PLACE
1 1/2¢ POSTAGE
HERE

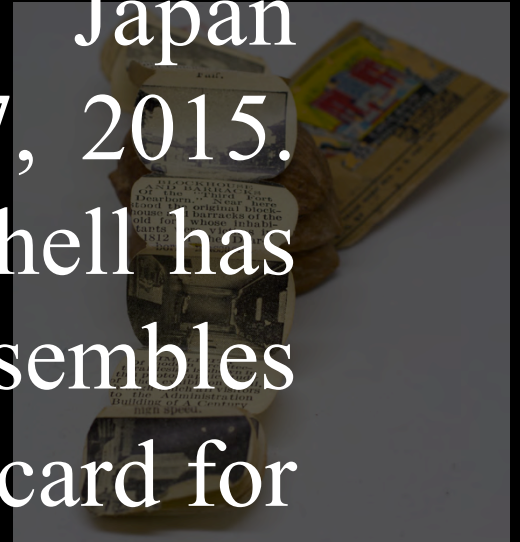
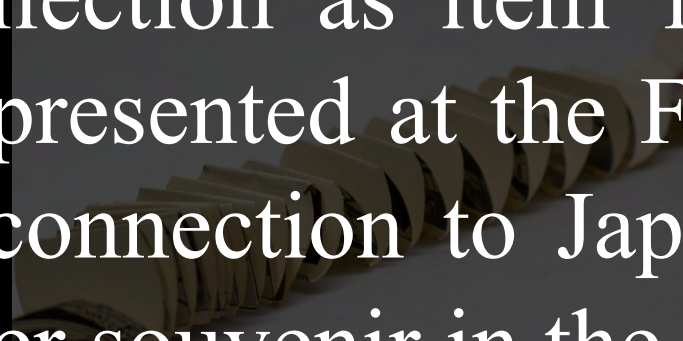
Visions of the future and technological progress are key to the Nutshell's rhetoric. "I WILL" is written beneath the "Spirit of Chicago;" building captions celebrate the simplicity of modern architecture; exhibits focus on emerging communication technologies.



SPIRIT OF
CHICAGO
“I WILL”

MFG. . . COPYRIGHTED
Gale Specialty Co.

“The World’s Fair in a Nutshell” was made for the 1933 Chicago World’s Fair (The Century of Progress Exposition). It entered the Re-Envisioning Japan Research Collection as item 1521 on Sept. 17, 2015. Japan was represented at the Fair, but the Nutshell has no apparent connection to Japan; its design resembles that of an older souvenir in the collection, a postcard for the 1911 Exposition de Charleroi Village Japonais. In hand, these small objects are compelling. They conceal a wealth of information about events that were microcosmic distillations of contemporary world views.



Other encounters:

The A.C. Gilbert Co.
Atomic Bomb
Dexterity Toy
c. 1945

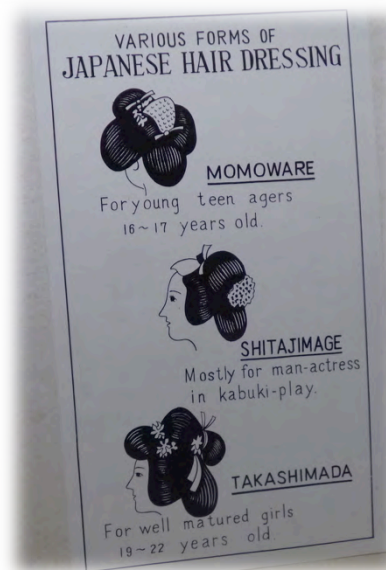
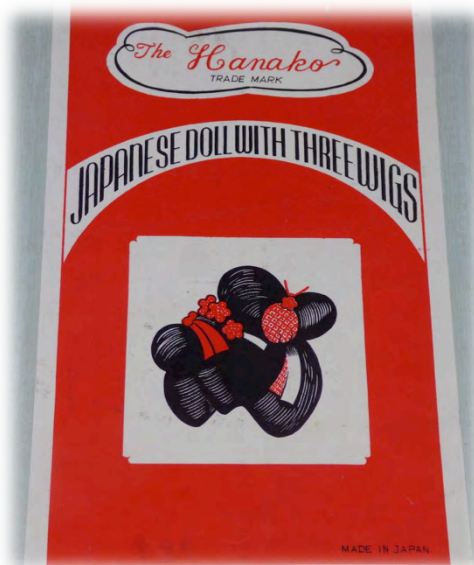




Life Scenes of Japan, Leo Marescaux, 1931



Crepe paper books published by
 T. Hasegawa, Tokyo



“The Hanako”
Japanese Doll with Three Wigs

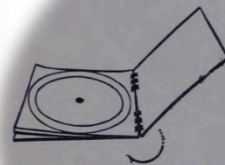


This is Japan in Sounds

Asahi Sonopresse, 1960
6 - 33 1/3 LPs (sonosheets)



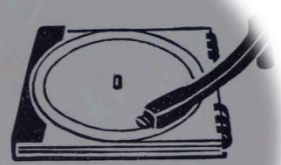
How to Use the Sono-sheets



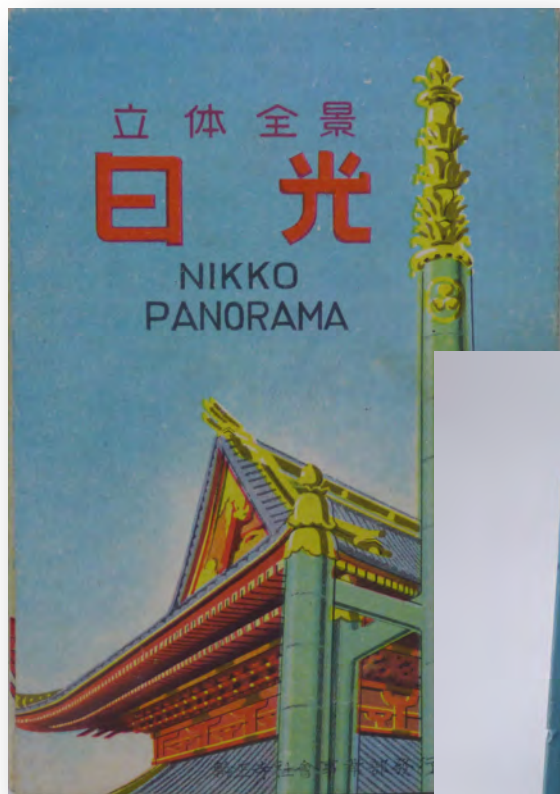
Fold book flat at
desired Sono-Sheet.



Attach plastic
clip on book's
open edge.



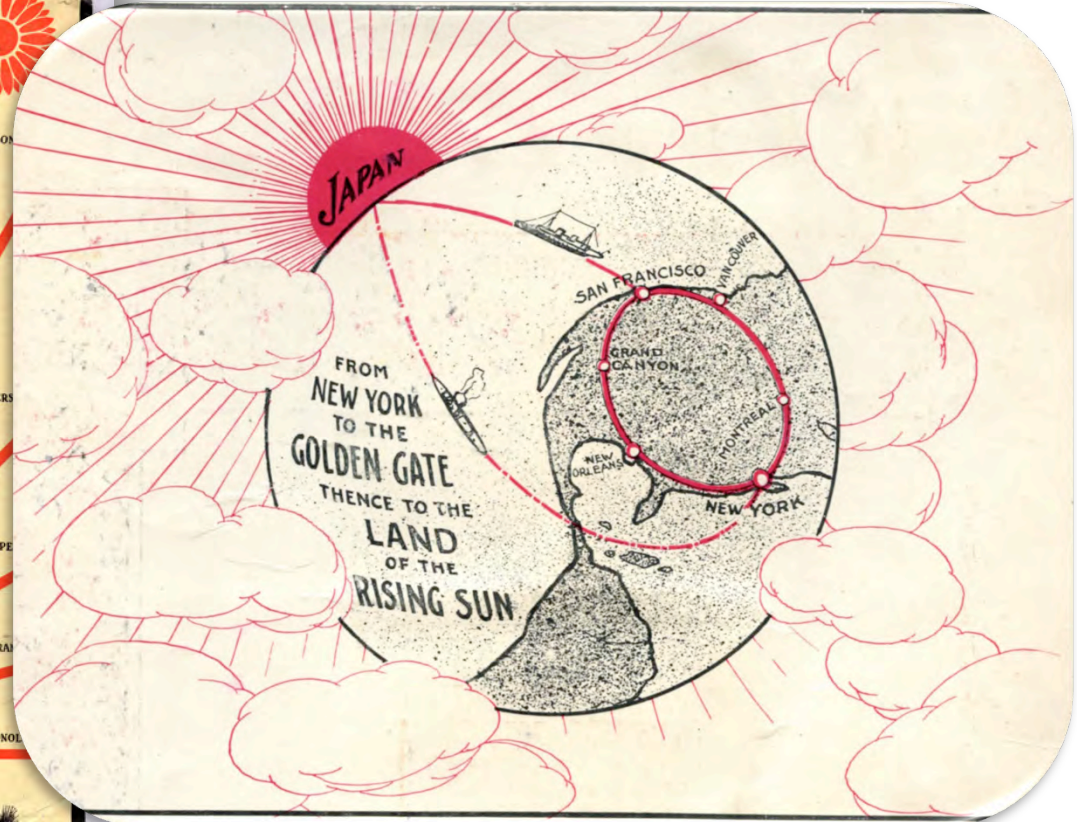
Place on play-
er using 33 1/3
speed.
The records are
one-sided,
playing
ing



Nikko Panorama Postcard (n.d.)



Multimodal scholarship accommodating the dynamic variety of human experience



“Routes,” promoting an interdisciplinary community of practice for object-based scholarship and pedagogy related to the study of Japan, and border-crossings between Japan and the rest of the world

THANK YOU

New Omeka site: <http://rej.lib.rochester.edu/>

Previous Wordpress site <http://humanities.lib.rochester.edu/rej/>

Questions? joanne.bernardi@rochester.edu,
ndimmock@library.rochester.edu, izulkarn@ur.rochester.edu