

COMPLETION REPORT

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From Dalian to Changchun: The Aesthetics and Politics of Visual Culture in Manchukuo

大連から長春まで：旧満州における美術の形成と政治生をめぐって

The Description of Onsite and Online Archive Research

My project explores visual culture of Manchuria under Japanese dominion, especially focusing on official art exhibitions and propagandistic visual productions. As the crux of the proposed project lies on discovering and analyzing raw historical data through underrepresented archives in Asia, the generous financial support from Sumitomo Foundation enabled me to conduct onsite and online research, although extremely impacted by the pandemic circumstance. Most importantly, the funding supported me to continue writing my dissertation chapters and preparing symposium presentations. Since Japan's year-long entry ban that has not been lifted, I visited Stanford University Archival Center, Harvard University Library, and Library of Congress in Washington D.C. instead. Also, online museums, libraries, and archival research centers I had explored from home provided me to collect some important images and texts, such as newspaper, magazines, postcards and posters, and photography circulated in Japanese-Manchuria. During my fellowship period, some research institutions in Japan such as the Ohara Institute for Social Research and Fukuoka Museum of Asian Art released additional online archives, which enabled me to obtain important visual images of Manchukuo-Japan posters published in 1930s and 40s and related artists' works.

Further, I was able to be connected to a couple of interviewees in Japan to obtain their (in)direct memories of Manchukuo as a form of oral history. Ms. Ichikawa Chiyoko and Mr. Yamamoto Masanobu, whose parents were Manchukuo-resident craft artists and employees and later became *hikiage-sha*, elaborated to me on what they heard from their late parents.

The Discovery through and Result of the Research

I had an opportunity to explore major archives and collect some important images and oral testimonies that will be used in my dissertation chapters. Thanks to the generous Sumitomo Foundation, I have finished my second chapter, which examines colonial official salon exhibition system, art productions and receptions in Manchukuo.

Throughout the duration of fellowship, there are several findings from the archival centers I visited and interviewees who generously allowed to accept my remote interview request. Firstly, I was able to find some unpublished Manchukuo-related material culture such as match boxes, games, and posters. Observing carefully with my visual analysis and historical crosschecks, I found out that many commercial designers who engaged in wartime cultural productions in Manchukuo were from Shanghai design circles, which I believe is a novel discovery. Secondly, through the interviews with two Japanese, I learned the approximate values of art sales, working environment, and interesting power games among different settlers' communities based on economic impulses. Those new discoveries induced my second dissertation chapter into open understandings of complex social divisions in Manchukuo.

My original plan, presenting my paper to AAS Boston 2020 and university symposiums was unexpectedly cancelled due to pandemic; yet I was able to make a presentation in Lewis and Clark College in May 2020 where I indicated that the presentation was sponsored by Sumitomo Foundation.

Publication of the Results of Research Project:

Verbal Presentation (Date, Venue, Name of Conference, Title of Presentation, Presenter, etc.)

2020 May 15th, Lewis and Clark College

Lecture presentation “Her Manchuria: Iconographizing Manchukuo Femininity through Visual Culture” by Gina Kim

Thesis (Name of Journal and its Date, Title and Author of Thesis, etc.)

Book (Publisher and Date of the Book, Title and Author of the Book, etc.)