Appropriated Fascism
fuashizumu

Propaganda

Embodiment
- Japanese propaganda paintings
  - **No depiction of enemy**
    - Lack of showing the enemy at most propaganda paintings and film documentations featuring combat
  - **Call for revenge**
    - In the course of the war, propaganda veered from the idealized representation of war participants to focus on physical exertion and bodily harm
    - Depicting the cruel nature of the Americans, to legitimize Japan's violence against them
    - Exception by artists such as
      - Miyamoto Saburō (1905-1974)
        - 'Attack on Nanyuan, Beijing' (176.7 x 255 cm) Depicting one soldier in the center, proudly carrying the Japanese flag into battle, with intense facial expressions to the Japanese soldiers, portrayed as noble sacrifices.
      - Nakamura Ken'ichi (1895-1967)
        - 'Fierce Fighting near Nicholson, Hong Kong' Honkon nikorusun fukin no gekisen, 1942, First to present the countenances of imperial troops, frontally at close range with some clarity in facial expression
      - Fujita Tsuguharu (1886-1968)
        - 'Kota Baru' 1942
        - 1943 'Final Fighting on Attu' (193.5 x 259.5 cm), one of the rare documentations when imperial and enemy soldiers were shown in close combat
  - **Never depict Commander in Chief or Emperor as embodiment of the nation**
    - For most artists composing a complex picture with multiple figures, the depiction of vigorous movements was not possible to create sufficiently
  - Paintings featured soldiers as loyal subjects portrayed as faithfully engaged in their duties representing the consensual social scheme
    - Individuality was equated to Western culture and noted as a threat to advance a united nation
    - No individuality to stand out soldiers rarely showed exaggerated facial expressions of empathic or dramatic action
    - *Instead of idealizing the bodies of Japanese soldiers, they create the idea of the kokutai, of Japan's collective, national body*
    - *Qualities of inconspicuousness and unobtrusiveness root deep in Confucian values*
  - Leaning on Greco-Roman classical art with perfectly proportioned, muscular, idealized body
  - **Western fascist ideal**
  - Foster fighting spirit among Japanese people, as well as document the war
  - Exempt under 'Ban on Production and Sale of Luxury Articles' issued in 1940
  - **Lack of art materials**
    - Artists suffered from a lack of art materials as well as daily necessities
  - **Cultural shut down**
    - Cultural activities that did not support patriotic propaganda were shut down
  - **Art works commission**
    - Art works were commissioned that emulated Kamakura-period paintings, depicting medieval scenes, celebrating Japan's imperial family
  - **Autumn 1937, first Nouveau Salon *Shin Bunten* opened**
    - Some months after beginning of war with China, government succeeded by generating a significant impact on most artists

Japanese disembodiment of individuality
- Mostly undervalued the individual bodies, avoiding a particularly strong, masculine, or virile physicality

Glorification of martyrdom in oil on canvas
- **Modern art paradox**
  - *Serving the Nation through Art* *saikan hōkoku*
  - **1937-45 *Sensō kirokuga* Official war documentary painting program**
  - Commissioned by the Imperial Army and Navy, these artists were dispatched to study and depict the war
  - Sponsored by newspaper companies, paintings generated large audiences and interest for the artists
- Western style painting technique to remove Western powers and influences
- Central use for the means of war propaganda
- Facing national promoted refusal against Western influence
- Overlap with modern mass media, public exhibitions, a Western spectacle to promote traditional Japanese values
- **Embody an ideological scenography for the war**
  - Compliance to the official ideology was for some rather a matter of survival
  - **jūgungaku military-service painters hōdōhan'in war correspondents**
  - **Artists who would not travel**
    - Raise funds for the military at their exhibitions
  - **'War Record Paintings' sensō sakusen kirokuga**
    - Source of income
    - **Marco Polo Bridge Incident on July 7, 1937**
      - Large number of ambitious, patriotic painters voluntarily began to travel to China, spurred on by the media coverage
      - *Approximately two hundred artists had left for the battlefront*
    - **Dispatch of six painters by the Navy in September 1939**
      - Fujishima Takeji (1867-1943)
      - Ishikawa Toraji (1875-1964)
      - Tanabe Itaru (1875-1964)
      - Ishii Hakutei (1882-1958)
      - Foujita Tsuguharu (1886-1968)
      - Nakamura Ken'ichi (1895-1967)
    - Sent to create some commemorative paintings of the 'China Incident'
    - **1939, 'Army Art Association' *Rikugun Bijutsu Kyōkai***
      - Chairmanship General Matsui Iwane (1878-1948)
      - Painter Fujishima Takeji (1867 – 1943) vice chairman
      - Operate under direct control of the 'Army Information Division' Rikugunsho jōhabu
      - May rely on
        - NS | 1937 Handbook of the Reich Chamber of Culture' *Handbuch der Reichskulturkammer* by Hans Hinkel (1901-1960)
    - Displayed all over in the colonies like Manchuko, Taiwan, and the Northern part of China, to promote the imperial idea
    - **Touring war art exhibitions**
      - Supported by extensive media coverage, as the direct sponsorship by the Asahi newspaper company
      - Only a relatively small number benefitted from military commissions. Traditional style artists suffered the most, while painters trained in Western technique were given advantages
      - **Exposing the public to war pictures to raise the morale of the Japanese people**
      - Describing the defeat of Western powers became an important mechanism for indoctrinating the colonial audience
      - *Armed forces directly assigned and trained thousands of photographers to be embedded in combat units for a variety of tasks, ranging from intelligence to technical documentation*
    - **Holy War Art Exhibitions**
      - July 1939 Dainikai Seisen Bijutsu Tenrankai
      - June 1941 The Fifth Great Japan Marine Art Exhibition
      - December 1942 First Great East Asia War Art Exhibition
      - Celebration of Pearl Harbor attack
      - September 1943 National Total War Art Exhibition
      - March 1944 Second Army Art Exhibition
      - November 1944 War Time Special Ministry of Education Art Exhibition
      - March 1945 War Documentary Painting Exhibition
      - Marketed as being viewed by imperial family members prior to public display
      - Works widely reproduced and published in mass media, such as newspapers and postcards
      - Demand for monumental-sized painting as artistic opportunity
      - Glorification of martyrdom in oil on canvas
      - **Prolific Painters of War**
        - **Photographers**
          - Horino Masao (1907-2000)
          - Domon Ken (1909-1990)
          - Watanabe Yoshio (1907-2000)
          - Furukawa Narutoshi (1900-1996)
          - Fujimoto Shihachi (1911-2006)
        - One of the few nihonga artists who engaged in large scale wartime paintings
        - trained in Europe, forced to leave due the outbreak of World War II in 1939
        - **Miyamoto Saburō (1905-1974)**
          - Sent to north China in 1940 to produce a campaign record painting 'Attack on Nanyuan, Beijing'
          - Documenting the friction between Chinese and Japanese soldiers, it referred to Delacroix's 'Liberty Leading the People,' 1830
          - (176.7 x 255 cm)
          - 1942 'Meeting of General Yamashita and General Percival'
          - Depicts the conference between Japanese and British military leaders after surrender of over 100,000 British and Empire troops
          - (180.7 cm x 225.5 cm)
        - **Fujita Tsuguharu (1886-1968)**
          - Traveled to Manchuria in 1940 to the site of the battle between the Japanese and the Soviet armies 'Battle on the Bank of the Haluha, Nomonhan,' 1941
          - Composed as a tableau vivant evoking the image and cultural memory of a celebrated victory of centuries past
          - (140 x 448 cm)
          - 'Pearl Harbor on 8 December 1941'
          - Choosing a perspective that put viewers in the seat of an airplane with the pilot and looking down on, embodied a persuasively vivid image of imperial superiority within the aesthetic and ideological stipulation.
          - (161 x 260 cm)
          - 1943 'Final Fighting on Attu'
          - One of the rare documentations when imperial and enemy soldiers were shown in close combat.
          - (193.5 x 259.5 cm)
    - Supported by extensive media coverage, as the direct sponsorship by the Asahi newspaper company
    - Only a relatively small number benefitted from military commissions. Traditional style artists suffered the most, while painters trained in Western technique were given advantages
    - **Ensure a secured life for some established artist**
      - Yōga painters
        - Ishii Hakutei (1882-1958)
        - Fujita Tsuguharu (1886-1968)
        - Ihara Usaburō (1894-1976)
        - Nakamura Ken'ichi (1895-1967)
        - Koiso Ryōhei (1893-1988)
        - Miyamoto Saburō (1905-1974)
        - Nihonga painters
          - Taikan Yokoyama (1868-1958)
          - Yasuda Yukihiko (1884-1974)
          - Kawabata Ryūshi (1885-1966)
          - Dōmoto Inshō (1891-1975)
          - Fukuda Toyoshirō (1904-1970)
          - Yoshioka Kenji (1906-1990)
          - Even some most resistant artists participated in the war effort
            - Matsumoto Shunsuke (1912-1948) engaged in propaganda posters
            - Yoshihara Jirō (1905-1972) created a number of anti-air-craft tarpaulins
            - Invoked necessity of a tightly unified art to render the individual bodies into the scheme of shin taisei and kokutai.
            - Threatened artists to not provide art supplies to those who did not comply
    - Collaborated with the Army Art Association
    - **Dezember 1941 Pearl Harbor attack**
      - **1942 seven artists were sent to the Pacific to cover the war front**
        - Yasuda Yukihiko (1884-1974)
        - Kawabata Ryūshi (1885-1966)
        - Fujita Tsuguharu (1886-1968)
        - Fukuda Toyoshirō (1904-1970)
        - Miyamoto Saburō (1905-1974)
        - Nakamura Ken'ichi (1914-1907)
        - Koiso Ryōhei (1925-1988)
        - Works were later exhibited at Hiroshima's palace and then at the Tokyo Ueno Museum in a show entitled 'Art and the Greater East Asia War.'
      - **Military war art exhibitions serviced the visual imagination of large audiences**
        - February 1941 The National Defense State and Art, What Should the Painter Do?
          - Symposium and published in art magazine Mizue
          - Major Suzuki Kurazō (1894-1964) Cabinet Information Bureau
          - Invoked necessity of a tightly unified art to render the individual bodies into the scheme of shin taisei and kokutai.
          - Threatened artists to not provide art supplies to those who did not comply
    - Lasting record - transcendent artistic values and durability of art materials
    - Embrace martial ideology offer engrossing content
    - Oil for pragmatical reasons the given material for natural representations and was accepted as such
    - For military reasons documentary quality was emphasized over the artistic one
    - Composed of five divisions, the war art program was put in the culture division called bunkabu, resembling fine art, literature, music, and their activities.
    - **1940 Office of Arts and Letters *bungei-ka* Cabinet Information Bureau *Naikaku jōhō-kyoku***
      - Control of the artist groups
      - Support the state
        - 1941 Nihon gaka hōkokukai Patriotic Association of Japanese-Style Painters
        - 1943 Nihon bijutsu hōkokukai Patriotic Association of Japanese Artists
        - Endorsed by Ministry of Education and the Cabinet Information Bureau
        - Under supervision of propaganda department at Taisei Yokusankai Imperial Rule Assistance Association led by Germanist Takahashi Kenji (1902-1998)
        - Created from January 1943 on numerous art associations
        - **May 18, 1943 'Patriotic Society of Japanese Art' Nihon bijutsu hōkokukai**
          - Like Nazi Germany and Fascist Italy
            - Artist communities were organized into state controlled syndicates, chairmanship Taikan Yokoyama
          - Administrative division, Japan Regulatory Association of Art and Crafts Nihon bijutsu oyobi kōgei tōsei kyōkai - Bibō
          - **Exclusively oversee the distribution of art supplies**
            - Majority of artists had no choice but to join this artist-state relationship
          - **September 28, 1944 'Guidelines of the Management of Art Exhibitions' Bijutsu tenrankai toritatsukai yōkō**
            - **Took over the control of all exhibition activity**
              - issued by the Cabinet Information Bureau
              - All citizens were casted in an equal role of serving the remaining war effort
            - **Corps of Volunteer Combatants Kokumin giyū-tai • spring 1945**
              - *Nearly all private activities finally ended*
    - **September 15, 1942 Illustrated Journal of the Great East Asia War: Southern Campaign**
      - published by Army Art Association for the general public
    - **Term Western style painting *yōga* was replaced by *abura-e* (oil painting)**
      - For pragmatical reasons the given material for natural representations and was accepted as such
      - For military reasons documentary quality was emphasized over the artistic one
      - • Realism shajitsu
      - • Group composition of figures
      - • Facility with drawing
      - Lasting record - transcendent artistic values and durability of art materials
      - Embrace martial ideology offer engrossing content
      - **Define artistic preference**
      - **September 15, 1942 Illustrated Journal of the Great East Asia War: Southern Campaign**
      - published by Army Art Association for the general public
  - **Modern Art as Persuader**
    - Train social behaviour of daily practices and public order
    - Mission to civilize and equalize peoples of Asia
    - Amuse soldiers of the empire at frontline and mobilize audiences in occupied territories
    - **Theatre as comprehensive education program and cultural propaganda**
    - **1941-43 Japanese Federation of Mobile Theatres**
      - Shaping popular attitudes about colonial subjects and the indisputable superiority of Japanese culture
      - **IRAA Imperial Rule Assistance Association Taisei Yokusankai**
        - led by Germanist Takahashi Kenji (1902-1998)
        - **KBS Kokusai Bunka Shinkōkai 'Society for International Cultural Relations'**
          - Predecessor of Japan Foundation
    - **NIPPON 1934-44 thirty-six issues**
      - Natori Yōnosuke (1910–1962)
        - Studied 1928-32 in Germany, worked for Ullstein Press
        - *Concerning Photojournalism Hōdō shashin ni tsuite*
      - **Photographers**
        - 1933 Nippon Kōbō
          - Kimura Ihei (1901-1974)
          - Ina Nobuo (1898-1978)
          - Hara Hiromu (1903-1986)
          - Okada Sōzō (1903-1983)
        - Paris 1937
          - San Francisco 1939
          - New York 1939
          - Chicago 1940
          - design by Yamawaki Iwao (1889–1987)
        - Large photo-murals for international exhibitions
        - Bauhaus idealized method in a blur of avant-garde art, national propaganda and photojournalism
      - **Major player for production of state propaganda in East Asian colonies**
    - **Pacification Unit Senbuhan**
      - Propaganda agency tasked to appeal the Chinese population for the Imperial Army
      - Propaganda exhibitions for Chinese audience
    - **Propaganda**
      - **East Asian Cultural Association**
        - Mainichi Shinbun dispatched fifty reporters
        - Asahi Shinbun - thirty-three special correspondents
        - Japan's publishing and film industry inundated the public with photograph, books, movies, and news articles aimed at convincing the world that the colony and its citizens were prosperous
      - **Research**
        - Ōkawa Shumei (1886-1957)
        - Victory against the corruption of Zaibatsu business groups and political parties at home
        - May 1938 teaching institute with East Asian Economic Research Bureau in Tokyo, funds from Manchurian Railway Company, army, and Foreign Ministry
    - Hours after the Manchurian Incident, leading newspapers began to report
    - Erasing and reinscribing cultural difference emboded by colonial subjects
    - Mobilize the colonial population
    - **Colonial policy**
      - Economic paradise for Japanese expansion
      - Modernity as one main task of colonisation to elevate imperial subjects to the high Japanese standards of civilisation
      - **1931 occupation of Manchuria**
        - Manxist intellectuals shifted their hopes to Manchuria
        - Playground for fascist ideas interacting with anti-colonial nationalism
        - **Kwantung Army installed a controlled economy tōsei keizai**
          - State-sponsored corporatism
          - A non-Marxist alternative to a failing liberal social and economic order
          - **State-controlled mobilization for a 'holy war'**
            - A nation as a family-state at home
            - Expansion and control abroad
            - Emancipation of Asian peoples from Western colonialism
            - **Alleged foundation of the Japanese Empire**
              - Ideological construct in modern Japan
            - Japan, Land of the Gods - Shinkoku Nihon November 11-15, 1940, Tokyo's Imperial Palace 1,210,000 people attending
            - More than 12,000 events involving 105 million imperial subjects took place
            - **11 November 1940 Celebration of 2600th jubilee of imperial dynasty**
              - Joseph Goebbels assigned Richard Strauss, to contribute 'Japanese Festival Music' Japanische Festmusik op. 84
              - January 1940 Association to Celebrate the 2600th Anniversary' stage seven simultaneous exhibitions celebrating the nation:
                1) 'Our Lives: Historical Section' (Matsuzakaya's Ueno store)
                2) 'Our Lives: New Life Section' (Matsuzakaya's Ginza store)
                3) 'Our Spirit' (Matsuya)
                4) 'Our Country' (Shirokiya)
                5) 'Our Ancestors' (Mitsukoshi)
                6) 'Our Imperial Military' (Takashimaya)
                7) 'Our New World' (Isetan)
              - **The festival is over, let's get to work! Iwai owatta. Saa, hataraki!**
    - Maruyama Masao (1914-1996)
      - **(1919-1931) preparatory period**
      - **(1931-1936) period of radical fascism**
      - **(1936-1945) period of consummation**
    - **1923 Keirin gakumei 'Statecraft Study Association' first fascist organization**
      - Takabatake Motoyuki (1886–1928)
      - Uesugi Shinkichi (1878–1929)
    - **Japanese Fascism**
      - Benito Mussolini coined the term in 1919
      - Nakano Seigo (1886-1943)
        - December 1937 personal audience with Benito Mussolini next month, he met with Adolf Hitler and Joachim Ribbentrop
      - The Great Japan Production Party *Dai Nippon Seisan Tō*
        - Toyama Mitsuru (1855-1944)
      - *1919 Rosō-kai* Old and Young Society
        - Kita Ikki (1883-1937)
          - 1919 Nihon kaizō hōan taikō An Outline Plan for the Reorganization of Japan
      - **Ideological father of Japanese fascism**
      - 1932 monthly journal *Fashizumu by Nihon Fashizumu renmei* Japanese Fascist League
    - **Spiritual crisis**
      - Russophobia threats of a Bolshevistic Asia
      - Shift from liberal internationalism to regional order in East Asia
      - Affinities among wartime Japan, Fascist Italy, and Nazi Germany, such as collectivism and spiritualism
      - 1920 *Koryo* nation in Jiandao region between Manchuria and Korea First utopian illustration of nationalism and imperialism
      - concept of imperial sovereignty
      - Socialist thoughts
      - concept of popular sovereignty
      - Racial solidarity and civilizational harmony
      - *Japanese society struggled with both, the collective experience of being overcome by modernity and the urge to overcome modernity*
      - Hegel's philosophy of art
        - 1920 Ancient Japanese Culture, revitalize Japan's oldest Chronicles the Kojiki and Nihongi
        - Connect cultural areas of Europe and Asia, ancient art of Greece and Japan
        - Watsuji Tetsura (1889-1960)
        - Using Western methods of hermeneutics to recover the Japanese spirit from an idealized past
        - Raphael von Koeber (1848–1923)
        - **1932 Kyoto School of Philosophy**
          - Bowed under pressure of the state, becoming an ideologue, selling to the military regime
          - Nishida Kitarō (1870-1945)
            - Father of modern Japanese philosophy
          - Kuki Shūzō (1888–1941)
            - 1930 *Iki no Kōzō*, a uniquely Japanese aesthetic style free from influence of Western metaphysics
          - Miki Kiyoshi (1897–1945)
            - studied in Marburg with Martin Heidegger (1889-1976) Karl Löwith (1897-1973) Hans Georg Gadamer (1900-2002)
          - 1938 Cultural Research Group
            - Primary aim of Japan's foreign policy
            - Japan as leader in building a new Asia
              - **New East Asian Order**
            - 1925 Aristotle Society in Kyoto Tosaka Jun (1900-1945) Nishitani Keiji (1900-1990)
            - Alliance among Asian nations strong China as partner together opposing the West
          - **1933 Shōwa kenkyūkai Showa Research Association**
            - **Overcome Western hegemony of Americanism by prioritizing the collectivity over individuality**
          - Tosaka criticized the German influence of idealism and neo-Kantianism which completely dominated the world of Japanese philosophy
          - **Tosaka Jun (1900-1945)**
            - 1935 Nihon Ideorogīron 'Japanese Ideology'
            - Tosaka did not obey and remained vocal and critical
            - Spent entire wartime moving in and out of jail, withdrawn from intellectual discourse, before finally dying in his cell
            - **dying in his cell**
          - 1933 Gakugei jyō dōmei Alliance for Freedom of Science and the Arts
          - Advising Prime Minister Prince Konoe Fumimaro on matters of foreign policy and economic planning
          - Echoed Alfredo Rocco (1875-1935) concept of economic and political theory of corporatism, embraced in 1926 by National Fascist Party Italy
        - Nishitani Keiji (1900-1990)
          - studied with Heidegger in Freiburg from 1937-39, listened to lectures on Nietzsche
          - Nietzsche's idea of a 'good war,' he advocated for a notion of Gesamtkrieg
          - invoked the idea that the Japanese play the role of a Herrenvolk 'master race', because of higher moral energy
        - **Cooperativism - *kyōdōshugi* a new type of Totalitarianism**
          - **War with China an inevitable historical necessity, as Japan had to lead East Asia against Western imperialism**
        - **The New Order Movement Shinsaisei undō**
          - **Mobilization campaign of 'Holy War' against China**
        - Helped the state consistently and enthusiastically to define the philosophic contours of Japanese fascism
        - non-competitive capitalism
        - **Asia is One**
          - Okakura Tenshin influential book 'The Ideals of the East'
        - Prime Minister Prince Konoe Fumimaro (1891-1945)
        - Allowed the government to requisit human and material resources for the war effort
        - Common ground between Imperial Japan, Fascist Italy, and Nazi Germany
      - **Organised memory**
        - Interpret Japanese imperialism's Asian mission in a positive historical light
        - **November 1941, Kyoto The World-Historical Standpoint March 1942, Kyoto The Ethical and Historical Nature of the East Asia Co-Prosperity Sphere**
          - with members from literature, musicology, theology, philosophy to physics of the Kyoto School of Philosophy, the Literary Society, and the Japan Romantic Group
        - **Attempt to legitimise the war and fascism**
        - original title: How to avoid war
        - ***Symposium Overcoming Modernity Kindai no chōkoku* Tokyo 23-24 July 1942**
          - published September and October 1942 The World-Historical Standpoint and Japan
          - Japan was driven by its consciousness of world history to organize a bond of common history, as an alternative spatial restricted Asian modernism
        - Eight months after Pearl Harbour, it was necessary to construct an explanation making sense of the war for the people of Japan
        - **Reinforce both a common memory and subjective experience, generated as an organized bond of common history**
        - **Second seminar July 1942, Kyoto The World-Historical Position and Japan Sekaishiteki tachiba to Nihon**
        - In June 1943, due the pressure by the Army on the government, activities of 'Kyoto school' had to be discontinued and subsequent printings of the book were forbidden
    - **Artistic Protest**
      - March: Surrealist Takiguchi Shūzō (1903-1979) implied an international flow of ideas to connect the efforts of Japanese avant-garde to a greater European movement
      - April: open protest against militarist views of art by Matsumoto Shunsuke (1912-1948) 'The Living Artist' Ikiteru gaka, took offence at the call of General Suzuki's threat
      - Despite his criticism he produced a painting of soldiers and several propaganda posters
      - **Kawabata Ryūshi (1885-1966)**
        - close friend to Taikan Yokoyama in terms of nationalist sympathies
        - Between 1934 and 1942 traveled six times to war zones
        - Between 1937 and 1945 painted and exhibited eight 'spectacles' about the war, never showed a battle scene, no war records, not even a soldier.
        - Even organized three exhibitions until September 1944, when Army Information Office completely banned unauthorized exhibitions
        - Independent art groups continued to exist. Surrealist founded 1939 Bijutsu Bunka Kyōkai and 1943 Shinjin Gakai
      - **Art Collectives**
        - April 1944 Art Unit for Promoting the Munitions 'Industry' Gunju Seisan Bijutsu Sushintai
        - Secured a working place for a couple artists without exhibition art as such
        - Active until Japan's surrender on August 15, 1945
        - Leader Tsuruta Gorō (1890-1969)
        - **Support the workers on location**
          - Participating artist gained advantages as food, rail travel tickets, allotments of art materials, regularly payments, and an escape from conscription or avoidance from hard labour
          - January 1945 'Final Battle Production Art Exhibition' Kessen seisan bijutsuten in, at Mitsukoshi department store, Tokyo
  - **Mobilize culture and arts for propaganda purposes**
    - Muto Tomio (1904-1998) director of Manchukuo Publicity and News Bureau
    - 1941 Prospectus for the Guidance of the Arts and Culture Gebun shidō yōkō
    - Okada Sōzō (1903-1983)
      - studied in Germany between 1920 and 1923
    - Activities of Joseph Goebbels (1897-1945) as a model for Manchukuo
    - **FRONT 1942-45 by Far East Company**
      - Persuade Western nations of the benefit of Japanese imperialism
      - Shanghai-based Nippon Kōbō served as official press union for Imperial army propaganda department
      - Focusing on Western viewer - reports mute cultural violence implicit in Japanese imperialism
      - Organizing Leipzig Spring Fair in March 1938 First International Handicrafts Exhibition, May 28 by July 10 1938 in Berlin for the KBS
      - overseas propaganda magazine
      - Quasi-governmental organ
        - form of modern self-representation on domestic market
        - served internationally as tourist invitation
        - distracting from the Japanese aggressions in China
    - **Photographers**
      - Kimura Ihei (1901-1974)
      - Hamaya Hiroshi (1915-199)
      - Shunkichi Kikuchi (1916-1990)
    - 1934 Chūō Kōbō
      - Kimura Ihei (1901-1974)
      - Ina Nobuo (1898-1978)
      - Hara Hiromu (1903-1986)
    - Not opposing totalitarian government, supporting national propaganda
    - Cultural policy in occupied regions
    - **Educate and promote superior aspects of Greater Asian ideology**
    - **Achieve legitimacy of the aggressive expansion in Asia**
    - Expansion of Japan's overseas cultural policy - branches in Paris, Berlin, New York, and Rome
    - **April 11,1934 KBS *Kokusai Bunka Shinkōkai* Society for International Cultural Relations**
      - Promote Asian studies through publications, lectures, exhibitions and research institutes
      - Advertisement of a 'New Paradise' ignored meticulous the reality of hostile Chinese, extreme weather conditions, unfamiliar farming techniques, insufficient supplies
      - Recreating heroic battles, reproducing Japanese life, sentiment and morale to the colonial audience as vehicle for disseminating and enacting pan-Asian vision of co-prosperity
      - **Toho Dance Corps**
      - **Takarazuka dance revue**
      - **Female theatre troupes**
      - **pan-Asian vision of co-prosperity**
      - **Celebrate expansion of Japanese culture to fellow Asians**
    - **Large-scale recruitment to mobilize farmers to move to Manchuria**
      - Photographs played an intrinsic role in how Japanese developed the nation's self-image
      - Depicting Manchurian beauties in their native costumes for the posters demonstrated the Japanese superior position as a colonial seducer
    - Support the new nation
      - **Avantgarde as cutting edge propaganda**
      - Enlisted artists and intellectuals to saturating Japan with positive media representations of Manchukuo
    - **Manchuria as multi-ethnic ideal country**
      - Yamada Seizaburō (1896-1970)
        - Exemplary propagandist for the Kwantung Army
      - Fukuzawa Ichirō (1898-1992)
        - 1935 Lecturing and exhibiting w. Shimizu Toshi (1887-1945) Suzuki Yasunori (1891-1974)
      - Ito Junzō
        - Employed by publicity division of South Manchurian Railway
      - Kita Renzo (1868-1912)
        - Painting for advertisement to attract foreign tourists
      - Yoshida Hatsuburō Nakamura Gakuryō created propaganda for a multi-ethnic empire
      - Natsume Sōseki (1867-1916)
        - 1909 expressed sympathy for the poverty of the lower classes
    - **Utopian Architecture**
      - Kenzo Tange (1913-2004) Maekawa Kunio (1905-1986) Sakakura Junzo (1901-1969)
      - Masterplan for Datong
      - Uchida Yoshikazu (1885-1972) Takayama Eika (1910-1999) Uchida Yoshifumi (1913-1946) Kasahara Toshiro (1882–1969)
    - **Tourism**
      - March 1939 Japan Tourist Bureau - Nanjing branch
    - **Manetsu, the South Manchurian Railway**
      - Connection between Japanese and Trans-Siberian Railway
      - **Control of entertainment for the producing classes, providing welfare and improving working environment**
      - Rules of the community in daily behaviours
      - Discipline in rituals of collectivity
      - New theatre system, controlled by the state, to educate the people
      - A main advocate of the new cultural order, with an eye on German cultural politics
      - Kishida Kunio (1890-1954) 1940 director of cultural section
      - **Promote state cultural policy**
    - **Control over female body**
      - **Female image of housewife, mother, and unpretentious devotee to the war**
      - **Ten Commandments for New Female Fitness Beauty Shinjosei kenkōhō jussoku**
        - Enforced woman to eat and grow plump, be well built with full breasts, have a strong waist bone to support a sturdy body
      - **Define a new form of female beauty appropriate to the new political order**
      - January 1941 first Workshop for the Founding of New Female Beauty' Shin joseibi seitei dai ikkai kenkyūkai
        - Directed by Kita Sōichirō (1894-1968) 'Imperial Rule Assistance Association'
        - led by Germanist Takahashi Kenji (1902-1998)
      - **Concordia Association Kyōwakai**
        - Communicate a utopian fascism
      - **1936 Cabinet Information Committee**
        - Weekly Report - Shūhō magazine
        - 1938 Photographic Weekly Report Shashin Shūhō
        - Ideological Warfare Exhibition Shisōsen tenrankai February 1938 at Takashima Department Store
        - 1936 Thought-War Symposium Shisōsen kōshūkai - following the invasion of China
        - February 1940 Takashima Department Store Methods of modern commercial design and foreign propaganda tactics
        - Saluting Hitler as example of positive propaganda
        - Explaining propaganda
    - **Culture of daily life seikatsu bunka**
      - military 'strong' tsuyoku - culturally 'beautiful' utsukushii
      - Miki Kiyoshi (1897-1945)
        - Envisioned cultural concept of daily life in early 1930s as a (former) Marxist
        - Evolutionary ethnic nationalism' minzokushugi - racial solidarity replace communism solidarity of proletariat
      - **Nihon kaiki movement**
        - Restoration of the 'authentic' Japanese culture
        - **Iki - aesthetic concept by Kuki Shūzō**
          - Iki represents the constant longing for ideals, incorporated in the idealised cultural framework of Bushidō
          - The concept of iki internalizes fascist art by projecting a positive utopian aesthetics of staged physical perfection
        - **IRAA Imperial Rule Assistance Association Taisei Yokusanka**
          - In order of the Celebration of 2600th jubilee of imperial dynasty, on 11 November 1940, a small delegation of six members of the Hitler Youth and members of the Deutsche Arbeitsfront 'German Workers' Front visited Japan, Manchukuo and Korea
          - September 1931 first Japanese biography of Hitler
          - Prime Minister Prince Konoe Fumimaro, the foreign and culture ministers received the HJ and members of the government even gave the guests the 'German greeting.'
          - In return, thirty young Japanese nationalists came to Germany. Received by Baldur von Schirach, 'Youth Leader of the German Reich,' in Munich September 1938
        - **Aesthetics**
        - Aesthetic central to fascism's identity
        - Creation of classless society > framed in aesthetic terms
        - **Mingei Folk Art**
          - A uniquely Japanese contribution to modern design in a traditional and patriotic framework
          - Mingei movement attracted attention by the Ministry of Commerce and Industry and the Ministry of Education
    - **Culture**
      - Quest for an idealized culture
      - Unify a spirit within the community of a nation
      - Utilitarian use of art as a tool to communicate to large audiences was implemented in Japanese society in the late 1920s with the rise of the proletarian art movement.
      - Fascist organization to promote factory culture movement, national health care movement, regional culture movement
      - Japan as Asian cultural hegemon
      - **Technical modernity combined with cultural anachronism**
      - Social engineering
      - **Recreation**
        - 1938 Japanese Recreation Association *Nihon Kōsei Kyōkai*
        - German KdF Kraft durch Freude Italian OND Opera Nazionale Dopolavoro
        - Gonda Yasunosuke (1887-1951) Social Education Department of the Ministry of Education
        - Rationalizing everyday leisure to increase national productivity
        - May 1940 Society for the Study of Theatre for Workers' Kōrōbsha Engeki Kenkyūkai
        - Motivate workers to organize off-work time at the workplace to preclude radical labor movements
        - **1939 Berlin-Rom-Tokyo monthly periodical**
          - Joachim von Ribbentrop (1893-1946)
      - **Cultural relations**
        - **November 1936, Japanese-German Anti-Comintern Pact**
        - **November 1937 Italy joined the Pact and Axis powers**
        - **December 1938, Japan and Germany sign Cultural Agreement**
        - **March 1939 Japan and Italy concluded a cultural agreement**
        - **August 1939 Non-aggression pact with the Soviet Union**
        - *A common cultural policy of the three did not even begin to exist*
    - **Public Space**
      - Public sphere became more and more identified with the emperor
      - Manners as a sign of racial superiority
      - **Control**
        - **Ministry of Education**
          - Patronized its citizens with guidelines on the right etiquette for Japanese behaviour
          - Educational system focused on the transformation of the populace at large into loyal imperial subjects rather than educate them as a participatory citizens
          - Self control imposed by state
            - **civilian organizations**
              - Neighbourhood associations of several households that functioned as a local surveillance system - tonarigumi
        - **Military Police *Kempeitai* Special Higher Police *Tokkō Keisatsu***
          - Report immoral behaviour, potential espionage activities or political crimes
          - About 200 Japanese women and children returned to Japan, and only a few students and artists remained.
        - Loyal imperial subjects rather than participatory citizens
        - February 1936, General election
        - Military increased its control over the civilian government
        - Printed in more than two million copies by Ministry of Culture
        - 1935 Election Purification Movement Senkyo shukusei undō
        - 26 February 1936 coup d'état on
        - July 7, 1937, Marco Polo Bridge incident
        - 24. February 1933 withdrawal from League of Nations
        - Reinforcing role of emperor on a moral and political level to affirm particularity and purity of Japan
        - Sacred bond between Emperor, as descendant of sun goddess Amaterasu, and the people as his protégés
    - **Reactionary modernity**
      - Response to threats of social and political division created by economic and social crises
      - **May 1937 *Kokutai no hongi* The Essence of the National Polity**
        - Transformed its role of political mediator, representing the peoples will, to political mobilizer in service to emperor
      - **Rejecting the individual in favour of a unified national body**
      - **September 1937 Kokumin Seishin Sōdōin undō Total Spiritual Mobilization movement**
      - **1938 National Mobilization Law**
      - **November 3, 1938 *Shintaisei* - New Order**
      - **June 1940 Greater East Asia Co-Prosperity Sphere Daitōa Kyōeiken**
      - **August 1940 Taisei yokusankai Imperial Rule Assistance Association**
        - A totalitarian single party organization
        - **1941 Shimmin no michi in Way of the Subjects**
          - Writing by by Ministry of Culture
          - Japanese people were reinterpreted as politically immoral, who had to unconditionally submit to their fate
        - **1 August 1940 Luxury is the Enemy! *Zeitaku wa teki da!***
          - Unleashed housewives into the public arena - years ago target of consumerism and modern advertising and now being controlled of their public behaviour and censured by their outfit
    - **Italy**
      - 1938 Italian economic mission to Japan
        - Articulate economic and commercial exchanges - delegation was paraded through various cities and sites of Japan, Korea, and Manchukuo - signing in Tokyo a trade agreement
      - 1930 exhibiting Japanese art in Rome
        - Taikan Yokoyama (1868-1958)
        - sponsored by Baron Ōtani, visited by Prime Minister Mussolini
    - **Germany**
      - Promote mutual knowledge of intellectual life
      - **Cultural institutes**
        - Offered little resistance against the Nazi policy
        - 1873 OAG a site of semi-official exchange between both countries in Japan
        - 1926 Japan Institute in Berlin
        - 1927 Japanese-German Cultural Institute in Tokyo
        - Zeitschrift für Japanologie
        - 1934 Japanese-German Research Institute
        - April 3, 1940 German-Japanese Cultural Committee
      - **Film as a mass medium**
        - Colin Ross (1885-1945)
        - 1930 Attention Australia! Attention Asia! The Doubleface of the East 1931 Fight for Manchuria
        - Fritz Lang (1890-1976)
          - 1919 Harakiri
        - 1926 The White Geisha
        - 1926 Bushido, the Iron Code
          - directed by Karl Heiland (1876-1932) and Zanmu Kako (1869-1938)
        - 1933 Storm over Asia
          - First expression of a dangerous Japan
        - 1936 The Daughter of the Samurai
          - directed by Arnold Fanck (1889-1974)
          - The New Earth by Itami Mansaku (1900-1946)
          - The German version was a commercial success,the Japanese version was quite ignored
          - In conflict with Fanck's intention of pro-Nazi message, Japanese director Itami insisted on his own version of the picture
    - Samurai and the SS were portrayed as sharing the same mentality, the heroic obligation to sacrifice one's own life on behalf of the leader in the desire to maintain racial purity
    - Constructing similarities between the Führer and Japanese emperor, the Tenno
    - **Popularization of Japanese art in Germany**
      - 1931 *Werke Lebender Japanischer Maler* at the Prussian Academy of the Arts, Berlin
        - six weeks more than 20,000 visitors
        - Suiun Komuro (1874-1945)
        - Otto Kümmel (1874-1952)
          - One of the first Western researchers to East Asian art
          - Journey through East Asia in 1907
          - Return portrait of the *Tenno Saga* (786-842) ceremoniously presented in Tokyo, April 3, 1936
        - 1939 *Ausstellung Altjapanischer Kunst*
          - Presence of the 'Führer' at the opening, including no less than 29 kokuhō 'national treasures'
          - Classified the epochs differently than the first Japanese catalogue, Histoire de L'Art du Japon, for Paris World's Fair in 1900
    - **Popularization of German art in Japan**
      - Bushidō discourse engaged considerable effects in the National Socialist ideology and the German war discourse
        - Inazō Nitobe (1862-1933)
          - 1900 Bushido: The Soul of Japan, republished 1937
        - Andreas Eckard (1884-1974)
          - Contributed articles to familiarize readers with Japanese poetry
        - Kitayama Jun'yu (1902-1962)
          - Doctorate under Karl Jaspers Introduced Japan to local audience
        - Karl Haushofer (1869-1946)
          - Dai Nihon, published in 1913
        - General Ludendorff's (1865-1937)
          - 'The Total War', in 1935 - 'unity of the Jap