

Asia-Pacific Journal: Japan Focus* Articles Recommended for Further Reading*“Heroic Resistance and Victims of Atrocity: Negotiating the Memory of Japanese Imperialism in Chinese Museums”**

Kirk D. Denton

October 7, 2007.

[http://www.japanfocus.org/-Kirk A -Denton/2547](http://www.japanfocus.org/-Kirk_A_-Denton/2547)

This essay examines war memorial museums in China beyond the NMM in order to present the country's official representation of the war. It is highly informative and it provides detailed analyses of the exhibition strategies employed in each museum. We have chosen Kingson's essay over Denton's because it includes a discussion of the role of digital media, an important channel that is able to popularize the nation-focused narrative of war in a globalized environment.

“The Anime Director, the Fantasy Girl and the Very Real Tsunami”

Susan J Napier

March 12, 2012.

[http://www.japanfocus.org/-Susan J -Napier/3713](http://www.japanfocus.org/-Susan_J_-Napier/3713)

This essay approaches war as a disaster and analyzes this through an examination of Miyazaki Hayao's animations, such as *Ponyo*. It certainly offers a rich insight into the artist's apocalyptic treatment of natural disasters, yet the section that deals with war is quite insubstantial.

“Photographer Fukushima Kikujiro - Confronting Images of Atomic Bomb Survivors”

Yuki Tanaka

October 24, 2011.

<http://www.japanfocus.org/-Yuki-TANAKA/3623>

This article introduces FUKUSHIMA Kikujiro's life journey as a photographer and a social activist, beginning shortly after he survived the Hiroshima bombing. After starting to photograph A-bomb survivors in 1953, Fukushima devoted his life to increasing public awareness about the suffering of the survivors by recording their lives with his camera, which he did for more than two decades. Fukushima tried to convey the disastrous consequences of the bombing as well as the Japanese government's inadequate provision of social assistance from the survivors' viewpoint. As the author states, Fukushima's photographs convey the individual narratives of the survivors, which enables us to “share memories” of this human disaster. This article includes a number of photographs of A-bomb victims as well as Fukushima's personal narrative about his long engagement with photo-activism.

“Godzilla and the Bravo Shot: Who Created and Killed the Monster?”

Yuki Tanaka

June 13, 2005

<http://www.japanfocus.org/-Yuki-TANAKA/1652>

When the original *Godzilla* film was produced in 1954, its production team tried to convey the anti-nuclear message to the Japanese audience, whose memory of the bombing was still fresh. Following the release of the original *Godzilla*, a sequence of 22 *Godzilla* films was produced up until 1995. However, the author of this book argues that the once clearly anti-nuclear message has vanished in the later installments of the *Godzilla* series, especially those that were produced in the U.S.A. Through his comparative examination of the original script, the original film, and the series of films produced in the U.S., the author interprets the disappearance of the anti-nuclear message as people's loss of awareness of the destructive power of new technologies that create injustice and inhumanity.

“Barefoot Gen, the Atomic Bomb and I: The Hiroshima Legacy.”

Nakazawa Keiji interviewed by Asai Motofumi. Translated by Richard H. Minear.

January 20, 2008.

<http://www.japanfocus.org/-Nakazawa-Keiji/2638>

This is an interview of NAKAZAWA Keiji, a *manga* artist and the creator of *Barefoot Gen*, that was conducted by ASAI Motofumi. It introduces Nakazawa and his family's experience of the atomic bombing when Nakazawa was a first grader, and discusses his parents' influence on his life and work. His father, an artist and a leftwing activist in the 1940s, was imprisoned and tortured before being killed by the bombing, and his mother suffered the loss of two of her children and her husband on August 6, 1945. This family's suffering is depicted in *Barefoot Gen*. Nakazawa has been producing works on the bombing since 1968 and he sees his *manga* as a “weapon” to criticize those who were responsible for the disaster, including both the American and the Japanese governments, and as tools to bring justice to victims of the Pacific War.

“Nuke York, New York: Nuclear Holocaust in the American Imagination from Hiroshima to 9/11”

Mick Broderick and Robert Jacobs

March 12, 2012.

<http://www.japanfocus.org/-Mick-Broderick/3726>

An exhibit, “Nuke York, New York,” was staged in New York on the tenth anniversary of the 9/11 attacks; it aimed to show how the public conception of New York City as vulnerable to a nuclear attack has been constructed historically. It exhibited depictions of a nuclear attack on New York City that were drawn from various media such as newspapers, magazines, Civil Defense pamphlets, film, television, books, protest material, comics, computer games, websites, and material cultural objects produced between 1945 and 2011. The authors of this article, who also curated the exhibit, show the cultural spaces in which Americans' anxieties over a nuclear attack were constructed; and argue that the continuing portrayal of New York City in popular

media as an “American Hiroshima” dilutes the Americans’ sense of guilt as a nuclear perpetrator while reinforcing their sense of themselves as victims, especially after 9/11.