

# Archives in Between: Digital Humanities and Material Culture in East Asian Studies



DH and Material Culture Workshop

Joanne Bernardi, Nora Dimmock, Tracy Stuber (University of Rochester)

Paul D. Barclay (Lafayette College)

AAS 2017, Toronto 3/19/2017

# ARCHIVES IN BETWEEN:

## *Digital Humanities and Material Culture in EA Studies*

### Project Introductions (15 min. ea)

- *Re-Envisioning Japan: Japan as Destination in 20<sup>th</sup> Century Visual and Material Culture* (Joanne Bernardi, Univ. of Rochester)
- *East Asian Image Collection* (Paul D. Barclay, Lafayette College)

### Hands-on Activities (45 min)

- *Object Encounters: object analysis* (10 min)
- *Twenty Questions with an Object* (20 min)
- *Metadata and tagging: curating in digital space* (15 min)

### Concluding Comments – recapping projects (15 min ea)

- Re-Envisioning Japan
- East Asian Image Collection

### Questions and Discussion (10 min)

[Objects](#)[About](#)[Encounters](#)[Timelines](#)[ADVANCED SEARCH](#)

# Reenvisioning Japan

*Japan as destination in 20th century visual and material culture.*



## ENCOUNTERS

Re-Envisioning Japan is an open-ended

recuperative project based on an original collection of tourism, travel and educational ephemera in a wide range of media. Most of the objects in the collection are common use items; they all document personal experience, cross-cultural encounters, and changing representations of Japan and its place in the world in the early to mid 20th century. [read more](#)

### Facebook Feed

**2017-02-17**

To commemorate the 75th anniversary of EO 9068, I wrote a short piece highlighting the Hartnett Gallery exhibit Margaret Miyake, Notch Miyake, and I curate last fall. In it, I describe some of the anti-Japanese propaganda from ReEnvisioning Japan University of Rochester that we included in the exhibit. #EO9068 <http://historynewsnetwork.org/article/165230>

**2017-02-16**

As part of an Independent Study with University of

## Archives In Between: Introducing “Japan as Destination in 20<sup>th</sup> Century Visual and Material Culture”

Joanne Bernardi, University of Rochester

AAS 2017, Toronto 3/19/2017

DH and Material Culture Workshop with Paul Barclay, Nora Dimmock, Tracy Stuber

# Re-Envisioning Japan: Recuperating Ephemeral Histories

## *Making as Inquiry*

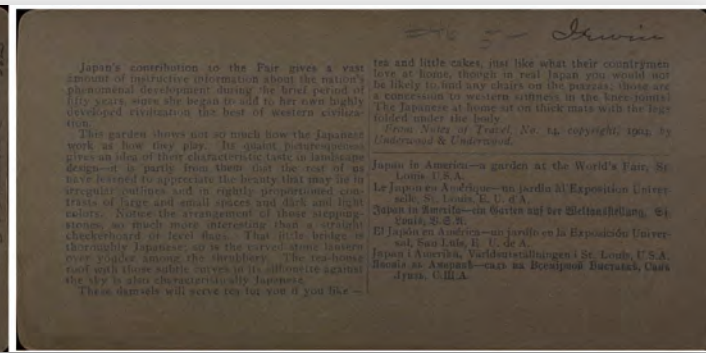
- Creating an object-based visual argument through built forms

## *New Critical Practices:*

- *Object Encounters*
- “Routes”
- *Finding Films in Context*



# Heterogeneous collection




Sheet music  
Film  
Bibliographic Materials  
Brochures, pamphlets  
3-D Objects  
Print Ephemera  
Postcards

ref

Objects About Encounters Timelines

ADVANCED SEARCH

Page 1 of 6 00:00:00 Hide Metadata



Objects About Encounters Timelines

Page 1 of 6 00:00:00 Hide Metadata

**Title**

Yama San (1902)

**Publisher**

Published by Leo Feist, New York.

**Rights**

Copyright 1902 by Leo Feist.

**Type**

Bibliographic Materials

**Identifier**

1073

**Composer**

Words by George Totten Smith, music by Emil Biermann.

RECORDED SHEET MUSIC

YAMA SAN (1902)



# MAKING AS INQUIRY

*Building through collaborative iteration*

# Transition to Omeka (January 2017)

## Wordpress Platform 2013-16

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



## Omeka platform January 2017

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



# MAKING AS INQUIRY

*Creative and critical digital curation*

# MAKING AS INQUIRY

*An organically evolving collection*

## Asakusa

Tokyo's entertainment district



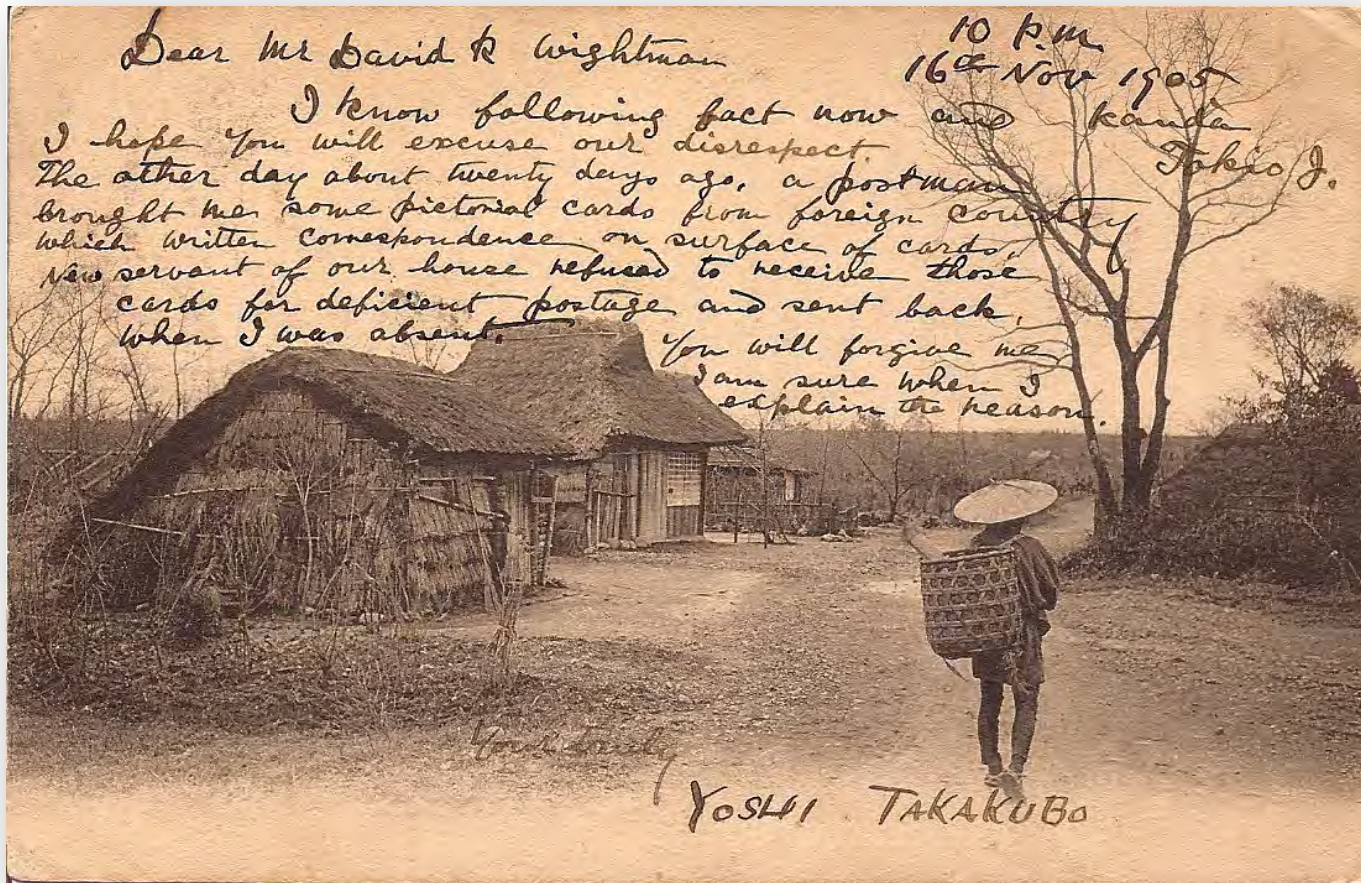
Topical postcards as visual record of place,  
Particularly urban landscapes, e.g.

## Tokyo and Yokohama

Benten-dori  
main street, Yokohama



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



(1905)

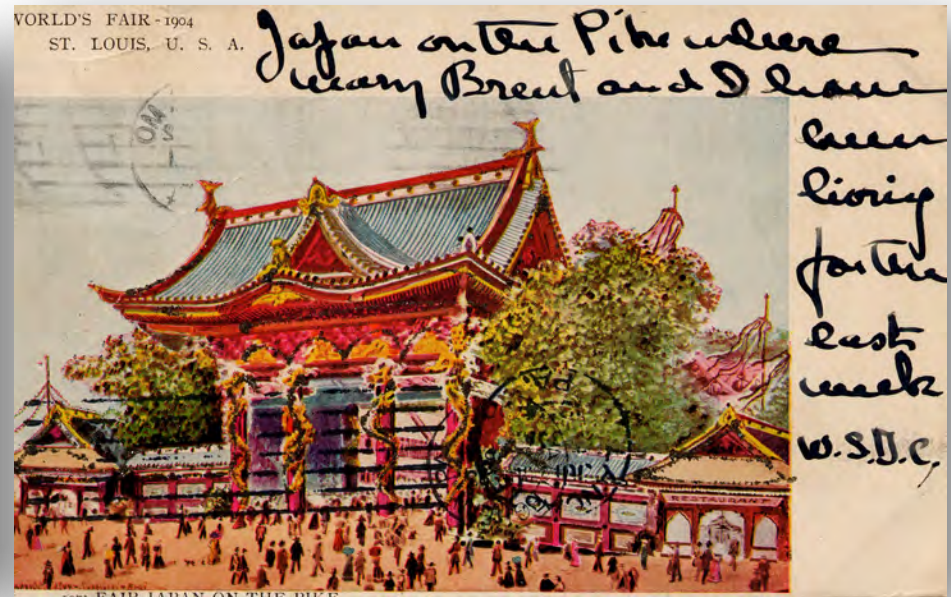
10 p.m. 16<sup>th</sup> Nov. 1905 Kanda Tokio J.

**“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

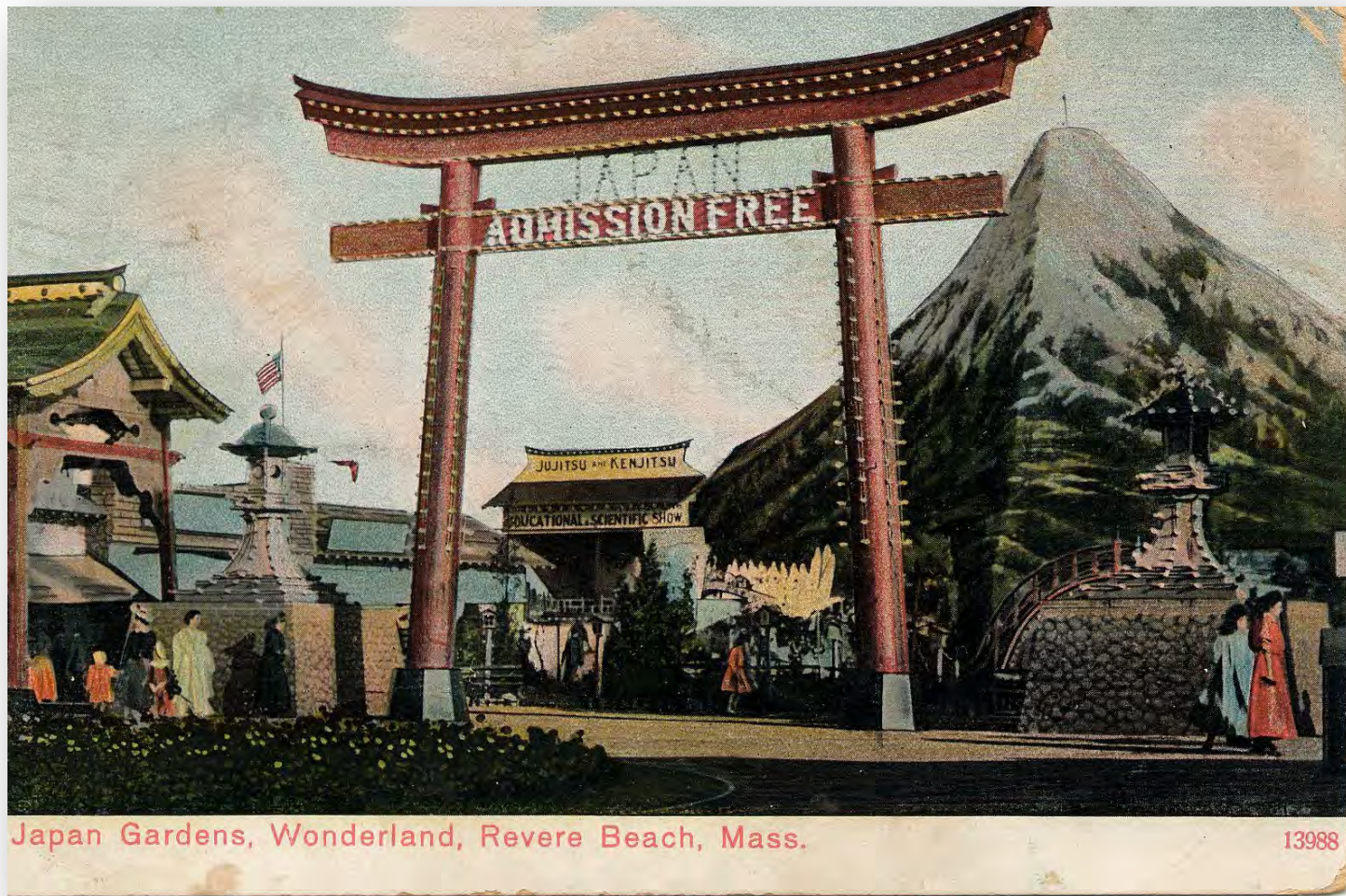


Japan-British Exhibition 1910



Panama-California Exposition 1915 San Diego





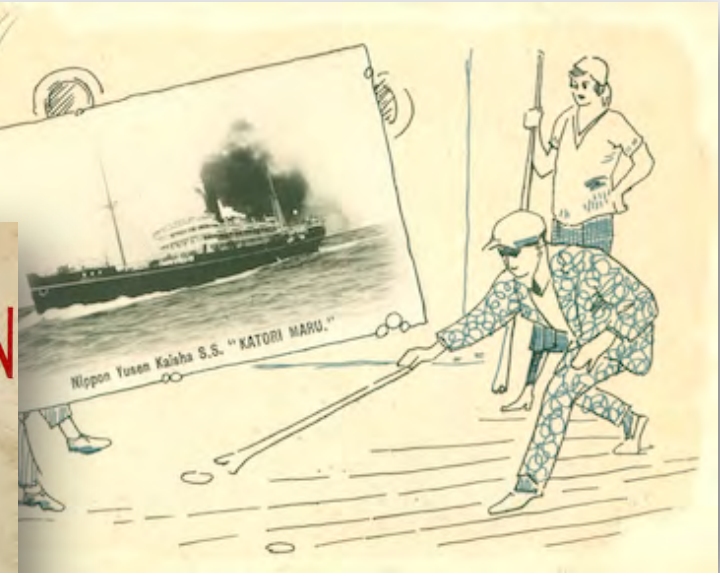
***Japan conjured up as amusement park:*** Japan Gardens, Wonderland, Revere Beach, Massachusetts (1906-1911)



# 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)



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

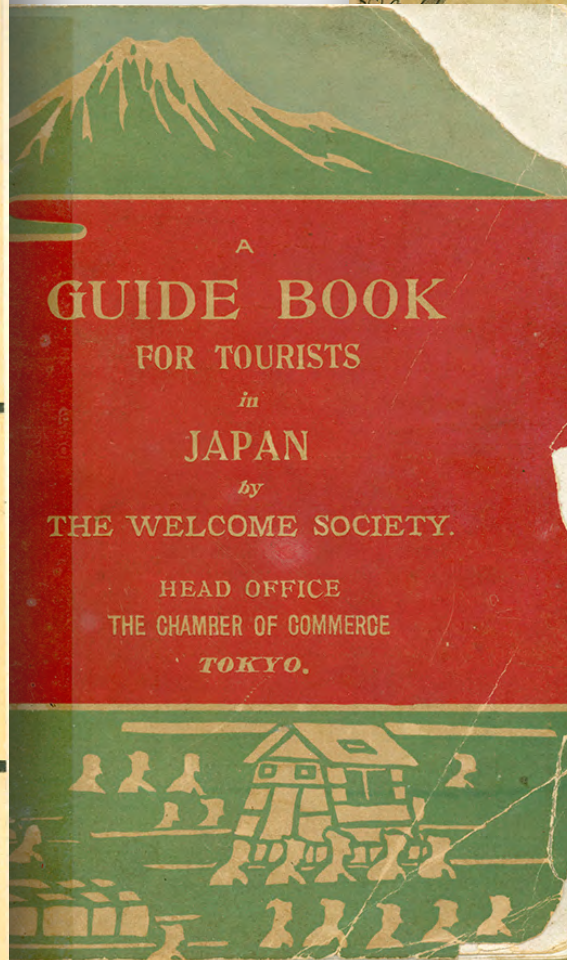
(n.d.)





1935

1906



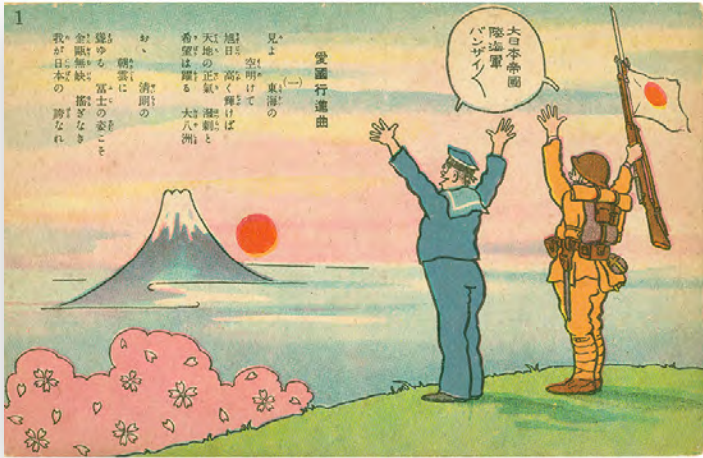
Esperanto Guide, Japan Gov. Railways 1927



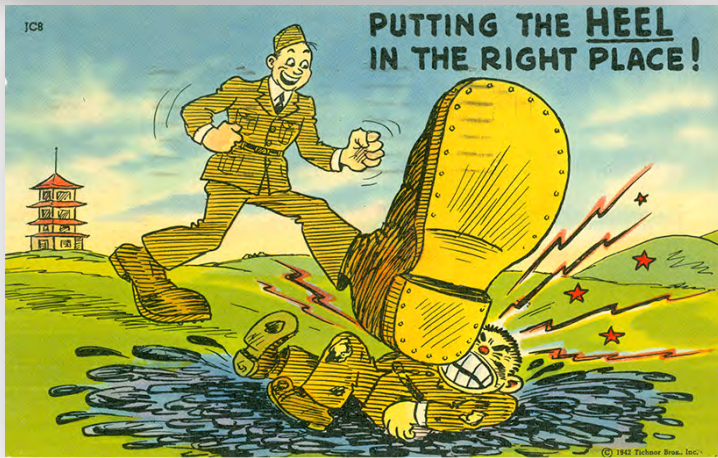
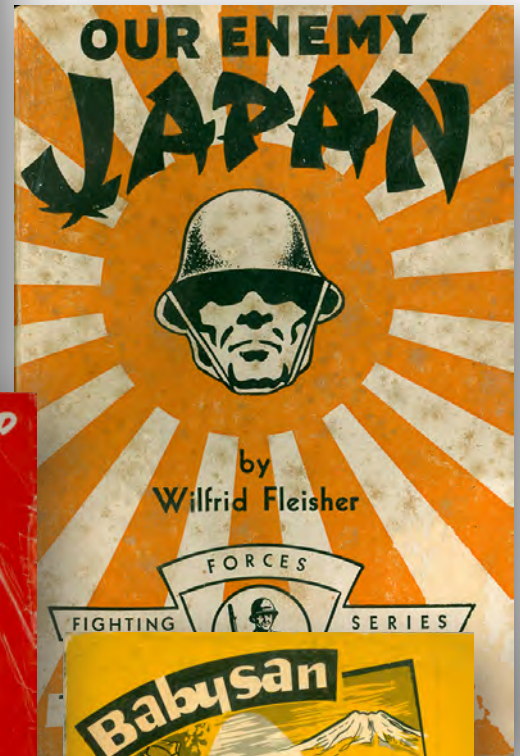
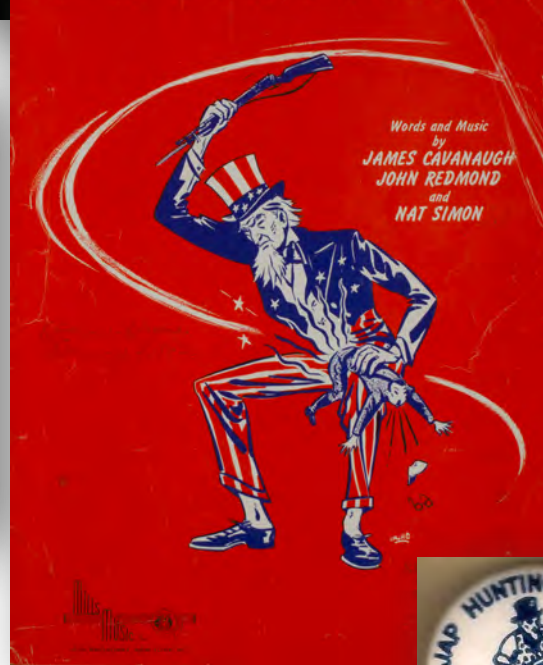


Advertisements, entertainment, children's literature





*YOU'RE A SAP, MISTER JAP*



Propaganda and Postwar Allied Occupation



# NEW CRITICAL PRACTICES I:

## *Object Encounters*

- Description, deduction, interaction
- Research and interpretation
- Visualization (curation in digital space)

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

## THE WORLD’S FAIR IN A NUTSHELL

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



1893-1933

U. S. A.

1933



A CENTURY  
OF PROGRESS  
CHICAGO

THE  
WORLD'S  
FAIR  
IN A  
NUTSHELL

TRADE MARK REG. U. S. PAT. OFF.  
MFG. BY

COPYRIGHT 1932  
CHICAGO, U. S. A.

# Encountering an object (10 min)

Description (active voice)→

Deduction (sensory)→

Speculation→

... Interpretive analysis

Kenneth Haltman, Introduction to *American Artifacts: Essays in American Culture*,  
Jules David Prown and Kenneth Haltman, eds. (Michigan State UP, 2000): 1-10

# Twenty Questions to ask an Object

(20 min)

Q 1-3: description, deduction

Q 3-8: human intervention, deduction, inference

Q 9 -11: inference, considering the object in broader contexts

- *Resist temptation to quickly identify and categorize*
- *Resist assumptions*
- *When making inferences, do so self-critically*
- *Addressing in larger contexts entails additional modes of inquiry, alongside inspection*

The Material Culture Caucus workshop at the 2014 American Studies Association:

<http://www.artbabble.org/video/chipstone/twenty-years-twenty-questions-ask-object>



# METADATA and TAGGING (15 min)

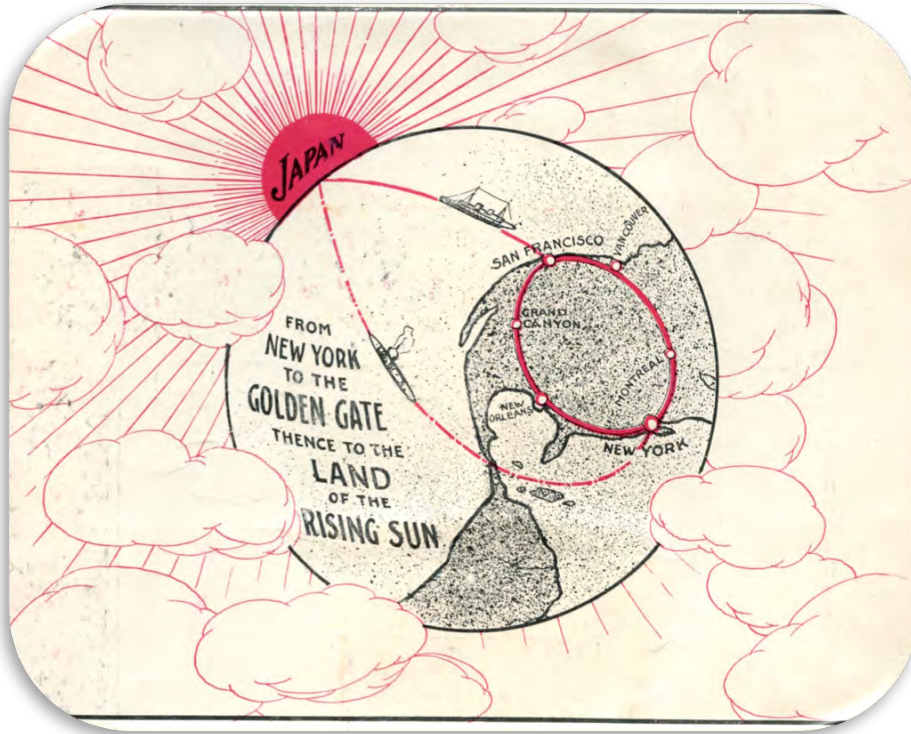
- Give your object a title
- What tags would you use to categorize it? In other words, how would you sort it as part of a thematic collection?

# NEW CRITICAL PRACTICES II:

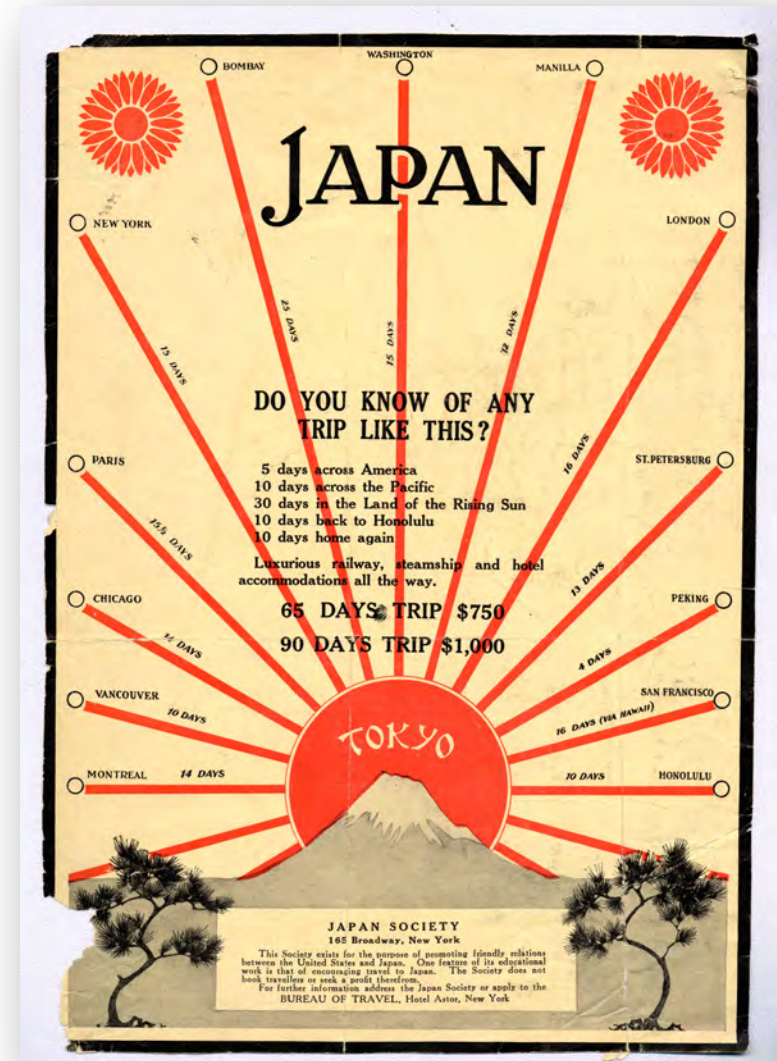
## *“Routes”*

- Web-based publishing
- Collaboration
- Building communities of practice

**Multimodal scholarship:** accommodates the dynamic variety of human experience



**“Routes”** – a web-based publishing platform promoting an interdisciplinary community of practice for **object-based scholarship and pedagogy** for the study of **Japan** and **border crossings** between Japan and the wider world



# NEW CRITICAL PRACTICES III:



## Finding Films in Context:

Moving images defined the 20<sup>th</sup> century in an unprecedented way—16mm (1923-), Regular/Standard 8mm (1932-), Super 8mm (1965-), & Archival films

# Curating a Digitized Film Archive

## Custom-built Timeline, Viewer:

- Representing critical intersections between small-gauge film, tourism, and education through the 1970s
- Categorized by gauge (16mm, 8mm, Super 8mm)
- Additional archival category
- Allows users to see the films in the context of other objects in the collection
- Emphasis on materiality of the moving image





# Reenvisioning Japan

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[read more](#)

## Facebook Feed

**2017-03-10**  
The Imperial Hotel in Tokyo (a brochure of which is pictured below) has been a major landmark for the past 127 years, but had its heyday as the stocky Aztec revival designed by Frank Lloyd Wright which serviced the international elite as they ambulated through the few decades surrounding the Second World War. The Second Imperial Hotel (out of 3) was one of the luxurious establishments that appeared in the rapidly globalizing sphere of Japanese diplomatic

ENCOUNTERS





[*Stock footage Commemorative Event*]

16mm, 1:32 min. n.d., edge code 1964

Stock footage reel with 4 clips from 1940s





[Joy Commercials]

16mm., 4:50 min. 1962 edge code

Kodak BW Sd stock, 4 CMs

“You Come Back to Home of Joy, Nice Lady” theme

<https://rej.lib.rochester.edu/>

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