Joanne Bernardi, University of Rochester
(Contact information appears at the end of the accompanying powerpoint presentation.) This is a text summary of the syllabus (with reading selections) for “Tourist Japan,” presented at the Freeman Colloquium, Beloit College (25 September 2009). The accompanying powerpoint presentation provides a sample of some of the visual and material culture discussed in class. The material is provided here for the purpose of promoting the use of material culture in Asian Studies undergraduate curricula.

TOURIST JAPAN
Course description:
A study of Japan as a tourist destination, focusing on the late nineteenth century to the present, with an emphasis on the role of visual culture (images generated by the tourist industry as well as those that advertise and promote Japan as a tourist destination more inadvertently). We will look at the ways in which the development and significance of tourism and the artifacts that sustain it construct a rich history of how Japan has both defined itself and been defined by others. For example, what has been the role of visual culture, in the context of tourism, in creating a concept of Japan in a global context? How do illustrations, photography, and film reflect changing concepts of urban space, rural culture, industry, geography, and military and political authority at both the national level and beyond? What is the phenomenon of postcard culture: its origins, significance, and development? Can we identify patterns (for example, recurrent iconography) that provide a link between the visual culture generated by tourism and changing concepts of nationalism and cultural identity? In what ways can such an investigation be useful?

The course is crosslisted with Japanese Studies, Film and Media Studies, and Comparative Literature, and involves weekly screenings and readings that follow variations on the following general framework:

I. Destination Japan
II. Travelers and Tourists
III. Early Modernities: A Comparative Perspective
IV. The Photochemical Image as Artifact

There are weekly film screenings, and short film selections (documentaries, shorts, cartoons) are occasionally shown and discussed in class.

Many reading selections for “Tourist Japan” were included in an NEH Summer Seminar led by Dr. Peter Nosco at the University of Southern California in 2002, an important influence in planning this course. I also use additional titles recommended by fellow Seminar participants. The course begins with a general introduction to the field of Japanese Studies that includes the key readings:
1. Donald Keene, "Confessions of a Specialist" in *Appreciations of Japanese Cultures*

**Weeks #2-4** ("Modernization Theory," “People, Places, Things,” and “Modernism and Tradition”) include the following key readings:

4. Kim Levin, “Farewell to Modernism” in *Beyond Modernism: essays on art from the 70s and 80s”*
5. Marshall Berman, “Introduction” in *All That is Solid Melts into Air*
6. Raymond Williams, "Dominant, Residual, Emergent" in *Marxism and Literature*
7. Langdon Winner, “Do Artifacts Have Politics,” in *The Whale and the Reactor*
8. Alexandra Munroe, "Circle: Modernism and Tradition,” in *Scream Against the Sky: Japanese Art after 1945*
9. Mike Featherstone, "Globalizing the Post Modern: Reflections on Consumer Culture and Post Modernism"
10. Isozaki Arata, ""Of City, Nation, and Style”
11. Masao Miyoshi and H.D. Harootunian, "Introduction" in *Postmodernism and Japan"

**Weeks #5-6** ("Travelers and Tourists") are based primarily on MacCannell, *The Tourist: A New Theory for the Leisure Class*, and the DVD *Exotic Europe*. Other key readings:


**Weeks #7-9** ("Territory and Space,” “Print and Popular Culture,” and “Collective Identity/Constructing Heritage”) include the following key readings:

1. Christine Guth, selections from *Art of Edo Japan: The Artist and the City 1615-1868*
2. Herman Ooms, "Forms and Norms in Edo Arts and Society" in *Edo: Art in Japan 1615-1868*
3. Mary Elizabeth Berry, *Japan in Print: Information and Nation in the Early Modern Period*

4. Henry Smith, Introductions to *Hokusai: One Hundred Views of Mt. Fuji* and *Hiroshige: One Hundred Famous Views of Edo*

5. Benedict Anderson, selections from *Imagined Communities*

**Weeks #10-12 (or 13)** cover the introduction of photography to Japan, and a consideration of the moving picture film as material culture (“Photography Comes to Japan,” “Curios and Artifacts: Japan at the Fair,” and “Landsides: Time, Place, Remains”). Key readings include:


5. Selections from *Art & Artifice: Japanese Photographs of the Meiji Era*


8. J. B. Jackson, selections from *The Necessity for Ruins* and *A Sense of Place, a Sense of Time*


10. Karatani Kojin, "The Discovery of Landscape" in *Origins of Modern Japanese Literature*