

Kyōsantōin no tenkō to tennōsei

San'ichi Shobō - Kyōsantō bō hikoku no tenkō kiroku (1934 edition)



Description: -

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Stress (Physiology)

Air traffic control -- Psychological aspects.

Emperors -- Japan

Nihon Kyōsantō -- Discipline

Nihon Kyōsantō Kyōsantōin no tenkō to tennōsei

-Kyōsantōin no tenkō to tennōsei

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My study ultimately locates wartime Japan in the global politics and culture of the 1930s and the 1940s. My study ultimately locates wartime Japan in the global politics and culture of the 1930s and the 1940s. It considers the Japanese paintings in relation to ideas that have been identified as fascist.

Kyōsantō bō hikoku no tenkō kiroku (1934 edition)

It considers the Japanese paintings in relation to ideas that have been identified as fascist. Kyōsantōin no tenkō to tennōsei. Using cultural translation as a model of analysis and developing a nuanced vocabulary to describe wartime Japan within the framework of fascism, I challenge the notion that fascism was a phenomenon that existed only in Europe.

Kyōsantōin no tenkō to tennōsei / Fukunaga Misao

I examine works by such artists as Saeki Shunkō, Uemura Shōen, Miyamoto Saburō, and Fujita Tsuguharu, focusing on issues of social regimentation, new classicism, eugenics, and the mechanized human body. Abstract This dissertation investigates how fascist ideology—the modern political ideology that promotes spiritual collectivism—was translated into the Japanese context and was mediated through the visual culture.

Envisioning fascist space, time, and body : Japanese

Tōkyō : San'ichi Shobō MLA Citation Fukunaga, Misao. The dissertation scrutinizes the development of both Japanese-style paintings Nihon-ga and Western-style paintings yōga in the wartime period, exploring how they manifest fascist imaginations of social space, historical time, and the human body.

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