

JUSTIN JESTY

Assistant Professor

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EDUCATION

Ph.D. East Asian Languages and Civilizations. University of Chicago. December 2010.
Dissertation: “Arts of Engagement: Art and Social Movements in Japan’s Early Postwar.”

B.A. History, Philosophy. Oberlin College. June 1996.

WORK EXPERIENCE

Assistant Professor. Department of Asian Languages and Literature, University of Washington. 2012-pres. Teaching focuses on modern Japanese art, film, and literature.

Lecturer. Department of Asian Languages and Literature, University of Washington. 2011-2012. Taught first year Japanese language in both regular session and summer session.

Research Associate. Museum of Modern Art (MoMA). 2010-2011. Researcher and editorial assistant for anthology, *Postwar Japanese Art, 1945-1989: Primary Documents*.

Postgraduate Associate. Council on East Asian Studies at Yale University. 2009-2010. Taught stand-alone course, “Documentary and History in Postwar Japan.”

Planning Committee Member. The Coal Mine as Cultural Resource Exhibition. Meguro Museum of Art, Tokyo. 2009. Awarded Grand Prize for best exhibition in 2009 by Japan Association of Art Museums.

Visiting Research Fellow. Dept. of International Culture. Hōsei University, Tokyo. 2008-09.

Lecturer. Dept. of History, North Central College, Naperville, Illinois. Summer 2005. Taught stand-alone course, “Introduction to East Asia.”

AWARDS AND GRANTS

Simpson Center for the Humanities Society of Scholars Research Fellowship. 2014-15.

UW Japan Faculty in Humanities and Arts (JFHA) Research Grant. 2012; 2013; 2014.

20th Century Japan Research Award, for Research at Prange Collection, U. of Maryland. 2011.

Hōsei University International Fund, Foreign Scholars Fellowship. 2008-09.

ACLS Mellon Dissertation Writing Fellowship. 2007-08.

Japan Foundation Doctoral Research Fellowship. 2005-06.

Foreign Language and Area Studies Fellowship (FLAS). Four academic-year awards 2001-05.

University of Chicago Center for East Asian Studies Research Grant. Summer 2004.

Toyota Centennial Research Assistantship. 2003-04.

Foreign Language and Area Studies Fellowship (FLAS). Summer study, Beijing, 2002.

PUBLICATIONS

Scholarly Publications:

Article (Peer-reviewed): “The realism debate and the politics of modern art in early postwar Japan.” *Japan Forum* 26, no. 4 (2014), 508-529.

Article: “Tokyo 1960: Days of Rage and Grief. Hamaya Hiroshi’s Photos of the Anti-Security-Treaty Protests.” Unit for *Visualizing Cultures* website at MIT, edited by John Dower (2012).

Book Chapter: “Making Mercury Visible: the Minamata documentaries of Tsuchimoto Noriaki.” In *Mercury Pollution: A Transdisciplinary Treatment*, edited by Michael C. Newman and Sharon Zuber (Taylor and Francis, 2011), 139-160.

Catalog Essay: “Senda Umeji-ron (On Senda Umeji).” Co-authored with Tokunaga Keita. *Bunka shigen toshite no tankō-ten* (The coal mine as cultural resource exhibition) (Meguro Museum of Art, 2009), 10-27.

Catalog Essay: “Hokkaidō tankō rōdōsha no kyōdō seisaku: 1950-nen no ‘Jinmin saiban kirokuga’ o megutte (Collaborative production among Hokkaidō mine workers: the case of the 1950 ‘Pictorial record of the people’s court incident’).” *Bunka shigen toshite no tankō-ten* (The coal mine as cultural resource exhibition) (Meguro Museum of Art, 2009), 128-139.

Article: “Community Art and the Problem of its Publics: the Case of the Koganecho Bazaar.” *Hosei University International Fund Foreign Scholars Fellowship Reports* 13 (2007-08), 99-162.

Article (Peer-reviewed): “Casting Light: Community, Visibility and Historical Presence in Reportage Art of the 1950s.” *Quadrante: Areas, Cultures and Positions* 10 (2008): 187-253.

Article: “Hanga to hanga undō (Woodcut and the woodcut movement).” In “*Sengo minshū seishinshi* (People’s spirit in the postwar era).” Special issue, *Gendai Shisō* (Contemporary Thought) 35, no. 17 (December 2007): 152-161.

Reviews, Interviews, Translations, and General Interest Publications:

Book Review: “Policing Japanese Art.” Review of William Marotti, *Money, Trains, and Guillotines: Art and Revolution in 1960s Japan* (Duke UP, 2013). *Art in America* (November 2013): 73-75.

Translation: Okamoto Tarō, “Avant-Garde Manifesto: A View of Art” (1949). *From Postwar to Postmodern: Art in Japan 1945-1989, Primary Documents* (Museum of Modern Art, 2012), 34-39.

Translation: Miyakawa Atsushi, “Anti-Art: The Descent to the Everyday” (1964). *From Postwar to Postmodern: Art in Japan 1945-1989, Primary Documents* (Museum of Modern Art, 2012), 127-132.

Translation: Wakabayashi Chiyo, “When the darkness is set free: woodcut and Ueno Makoto’s palm-sized series The Atomic Bombing of Nagasaki.” *Inter-Asia Cultural Studies* 13, no.1 (March 2012): 88-121.

Published Lecture: “Sanka suru bunka to amachua no mondai: tankō bijutsu o dō kanshō subekika (Participatory culture and the problem of the amateur: how should we appreciate coal miner art?).” *Yoru*

bijutsukan daigaku kōgiroku (Collected lectures of the evening art museum university) (Meguro Museum of Art, 2012), 81-95.

Interview: “Intabyū: Ueda Hiroshi (Interview: Ueda Hiroshi).” *Bunka shigen toshite no tankō-ten* (The coal mine as cultural resource exhibition) (Meguro Museum of Art, 2009), 81-87.

Article: “Rinri no konseki – 1950-nendai ruperutāju undō no shakaiteki bigaku (Ethical traces: engaged aesthetics of the reportage movement of the early 1950s).” Five part series in *Gekkan Aida (In-between Monthly)* 141-145 (October 2007 – February 2008).

Newspaper Series: “Kyushu-ha o oikakete: Shikago kara Fukuoka e (On Kyushu-ha’s trail: from Chicago to Fukuoka).” Nine part series in *Nishi Nihon Shinbun (West Japan News)*. July 18 – July 28, 2007.

Article: “Cardboard Walls, Cardboard Art.” *Streetnotes: Ethnography, Poetry and the Documentary Experience* (Winter 2007).

Interview: “Art in the Park.” Interview with Ogawa Tetsuo. *Streetnotes: Ethnography, Poetry and the Documentary Experience* (Winter 2007).

Forthcoming Work:

Translation: Kobayashi Takiji’s “March 15, 1928.” Forthcoming in *For Dignity, Justice, and Revolution: An Anthology of Japanese Proletarian Literature*, edited by Heather Bowen-Struyk and Norma Field (University of Chicago Press, 2015).

TALKS AND PRESENTATIONS

Academic Conferences and Invited Talks:

“Introduction to *Arts of Engagement*.” Japan Arts and Globalization Retreat. UCLA, May 2014.

“Art Deco and Vernacular Modernism in Film and Animation.” Deco Japan Symposium. Seattle Asian Art Museum, May 2014.

“Art and Cultural Enfranchisement in Early Postwar Japan.” College Art Association (CAA) Conference. Panel sponsored by Japan Art History Forum (JAHF), titled “Approaches to Art and Politics in Postwar Japanese Art.” Chicago, February 2014.

“Film as ‘a Work of Living Things’: Tsuchimoto Noriaki’s Symbiotic Theory of the Documentary.” Association for Asian Studies (AAS) Conference. Panel titled “Visual Ecocriticism: Ecological Issues in Images, Films and Visual Culture in Asia.” San Diego, March 2013.

“Art and Political Engagement: Tokyo.” By invitation as part of Scholar’s Day at Museum of Modern Art, NY, February 2013.

“The Work of Living Things: the Films and Theory of Hani Susumu and Tsuchimoto Noriaki.” Media Histories/Media Theories and East Asia Conference. UC Berkeley, February 2013.

- “The Old and the New in Public Arts in Japan: The Role of Art in the Entertainment District Clean-up Campaigns of the mid-2000s.” Tokyo Stories: Reading Urban Space Symposium. University of Washington, January 2013.
- “Hani Susumu’s Theory of Performance and the Place for Staged Liberation.” The Permanent Seminar on the Histories of Film Theories: Histories of Film Theories in East Asia. U Mich., September 2012.
- “The Optimism of Failure: Enfranchisement in Fluxus and Progressive Education.” American Comparative Literature Association (ACLA) Conference. Panel titled “Experimentalism and Failure in Fluxus and Beyond.” Providence, March 2012.
- “Painting the People’s Court: Art and Democracy in Postwar Japan.” By invitation at the University of Maryland, March 2011.
- “The Art and Politics Debate in Visual Culture from the late 1940s to 1950s, Reverberations and Repetitions.” By invitation as part of the Early Postwar Literary Criticism in Japan Conference. University of Chicago, March 2011.
- “The Minamata Documentaries of Tsuchimoto Noriaki.” Mercury: A Hazard Without Borders Conference. College of William and Mary, April 2010.
- “Participatory Culture and the Problem of the Amateur: Appreciation of Miner Art.” By invitation at the Meguro Museum of Art, Tokyo, November 2009.
- “On the Side of the Child: Film, Fluxus, and Aesthetic Education in Postwar Japan.” Council on East Asian Studies Postdoctoral Lecture. Yale University, October 2009.
- “Subrealism: Reportage Art and the Work of Realism in Japan’s Early Postwar.” Association for Asian Studies (AAS) Conference. Panel titled “The Real and the Surreal in Postwar Japanese Politics and Art.” Chicago, March 2009.
- “Senda Umeji and Miner Woodcut Movements.” By invitation at the annual Chikuhō-South Tokyo Research Group Meeting. Fukuoka, Japan, November 2008.
- “Aesthetics of Woodcut in the Circle Movements.” By invitation at the Workshop on Worker Cultural Movements. NYU, September 2008.
- “Regional Avant-gardes in Early Postwar Japan.” Association for Asian Studies (AAS) Conference. Panel titled “Life on the Margins in 1950s Japan.” Atlanta, April 2008.
- “Purge: Revolution and Repetition in Postwar Japan.” Rocky Mountain Modern Language Association (RMMLA) Conference. Calgary, October 2007.
- “The Tales of the *Tale of Akebono Village*.” Rajikaru: Experimentations in Japanese Art 1950-1975. Graduate student symposium. UCLA, April 2007.
- “Art and Activism in Postwar Japan.” Association for Asian Studies (AAS) Dissertation Workshop. Workshop theme was Art and Politics. Boston, March 2007.
- “Modern Art at the Local Levels.” Japan Foundation Fellows’ Seminar. Tokyo, September 2006.

“On Translating Kobayashi Takiji.” International Symposium on Kobayashi Takiji. Tokyo, August 2004.

“Into the Woods: Miyazaki Hayao and Cultural Nationalism in the ‘90s.” Popular Culture Association (PCA) Conference. Panel on Asian Popular Culture. San Antonio, April 2004.

Other Public Appearances:

Led tour of Haegue Yang exhibit, “Anachronistic Layers of Dispersion.” Henry Art Gallery. January 2014.

Introduced Masaki Kobayashi film, “Kwaidan.” Henry Art Gallery. October 2013.

Introduced films for the “ShintoHo Schlock” series. Northwest Film Forum. August 2013.