Introduction: Art and Activism in Post-Disaster Japan はじめに 災害後の日本におけるアートとアクティビズム

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On 11 March 2011, the northeastern area of Japan, known as Tōhoku, was hit by an unprecedented earthquake and tsunami. The disaster damaged the Fukushima Daiichi nuclear power plant, one of a number of such facilities located in what was already an economically disadvantaged region. This led to a series of explosions and meltdowns and to the leakage of contaminated water and radioactive fallout into the surrounding area. Around 20,000 people were reported dead or missing, with a disproportionate number from the aged population of the region. Nearly four years later, hundreds of thousands of people are still displaced: evacuated to other areas, living in temporary accommodations, or living in makeshift shelters in former public buildings. There has been despoliation of the environment and contamination of food, air and water. Primary industries like fishing and dairy have been curtailed. Livestock have suffered excruciating deaths due to injury, radiation sickness and starvation, or have had to be "put down". The nuclear power industry in Japan is effectively shut down, and people are enjoined to save electricity (setsuden) in order to cope with the reduced capacity for power generation. This multiple disaster has reverberated on a number of scales - in the local communities immediately affected, in civil society groups who have sent volunteers to the region, in more distant places which have welcomed refugees from the disaster, in the responses of local and national governments, and in international expressions of solidarity and concern.

In this special issue, we focus on artistic and activist responses to the disaster, but without assuming that "art" and "activism" are necessarily discrete activities. In the wake of a disaster with such immense social implications, all of the diverse ways of attempting to communicate about the disaster - whether documentary or artistic - have political dimensions. Indeed, many of the contributors to this issue reflect on the near impossibility of communicating the experience. Similarly, it is difficult to dismiss the artistic element in many of the political responses - such as the use of music, drumming, rapping, street theatre, masks, costumes and posters in demonstrations. The close relationship between art and activism in the wake of the disaster is exemplified by artist Nara Yoshitomo. He uploaded his anti-nuclear poster to the internet, so that people could print it out at their local convenience store and take it to demonstrations.
There have been various grassroots responses. Volunteers are working with NGOs to support affected and displaced communities. Civil society activists collect signatures for petitions, hold public meetings and engage in demonstrations at strategic sites like the Diet Building, the Prime Minister’s residence, relevant government ministries, power companies, and in the streets, parks and other open spaces of their local communities. Citizen scientists are documenting the level of radioactive contamination in different parts of Japan and challenging the veracity of information provided by governments. Others have attempted to document the disaster through personal testimony, interviews, photography, journalism, documentary film, ethnography, academic research and other means of communication. Documentary screenings stimulate civil society discussions among audiences in real time, while others disseminate their experiences and reflections on social media sites like youtube. Artists in a range of media have responded to the crisis, expressing anger, sadness, grief, confusion, bewilderment, empathy and solidarity. Giving expression to these shared feelings can also be a stimulus to action.

The political repercussions of the disasters have been immense, as people in Japan and beyond reflect on the systems and structures behind decisions to locate nuclear power plants in vulnerable and impoverished regional communities or to allow development in low-lying areas which are susceptible to tsunamis. Tōhoku is close to known seismic fault lines, and there is a long history of earthquakes and tsunamis on the Pacific coast of Japan. Questions have also been raised about the ways in which decisions were made about so-called 'safe’ levels of nuclear radiation, about the height levels of protective walls, and about the number of years a nuclear plant can be operated. Even before the Fukushima disaster it was known that decisions about the location of nuclear power plants were made through national and local governments and power companies providing incentives to local communities to host these facilities. It was also known that areas with strong civil society structures were better able to resist these overtures. In current writings, the coalition of science, business, conservative political parties and national and local governments is known as the genshiryoku mura, or "nuclear power village".

Many now challenge the notion of a "natural" disaster. While the timing and scale of events such as earthquakes, tsunamis, cyclones, floods or bushfires are beyond human control, their effects are mediated by social conditions and by the history of human interaction with the environment. As far back as 1906, Japanese anarchist Kōtoku Shūsui (1871–1911), who...
witnessed the Great San Francisco Earthquake, noted of the disaster that,

hunger followed, and cold. Unemployment followed. One hundred thousand poor tasted bitter suffering to its fullest extent. And yet, this was not the fault of the fire, this was the fault of today’s social order alone.  

This has become apparent, not only in Fukushima, but in the case of the Indian Ocean Tsunami in 2004, Hurricane Katrina in the US in 2005, and the droughts, floods and bushfires which have ravaged Australia in recent years.

Disasters have a profound impact on the shaping of culture. When Hurricane Katrina ripped through New Orleans it made apparent the racialised, gendered and class divisions in US society. Cultural responses to Katrina like the HBO television series Treme engaged directly with these issues and depicted the tensions which pervaded everyday life in the post-disaster city. This contributed to the writing and re-writing of an otherwise familiar place which had been radically transformed by disaster. In this special issue we trace how the Fukushima disaster is being imagined and reimagined; we place these imaginings in a longer cultural history; and consider how these cultural representations are linked to the imagining of alternative futures.

Modern Japan has been shaped by disasters which reverberate through the cultural sphere long after the immediate events. Indeed, in using the phrase “post-disaster”, we are not suggesting that the disaster is over. Rather, “post-disaster” refers to all of the continuing repercussions. Responses to the Great Kantō Earthquake of 1923 referenced the disaster for particular social and political ends. The 1995 Great Hanshin Earthquake in the Kōbe region provoked what is widely regarded as a flourishing of civil society volunteerism. Many of the activist groups which took part in anti-nuclear demonstrations after Fukushima were Non-Profit Organisations (N.P.O.s) incorporated under the auspices of the 1998 Law to Promote Specified Non-Profit Activities (Tokutei Hi Eiri Katsudō Sokushin Hō; generally known as the N.P.O. Law) which was brought in partly as a response to the Hanshin disaster.

The representation of radiological disasters has a significant place in Japanese cultural history. Artists and activists responded to the atomic bombing of Hiroshima and Nagasaki by initiating widespread political and cultural movements against nuclear weapons. The Hiroshima Panels by painters Maruki Iri (1901–1995) and Maruki Toshi (1912–2000) toured the country when mention of the impact of nuclear weapons was still being censored by the Supreme Command of the Allied Powers (SCAP). After the end of the Allied Occupation in 1952, the experience of the bombings could be dealt with more openly in literature, memoirs, poetry and film. The original Godzilla film, released in 1954, includes references to the atomic bombings of 1945 and the Lucky Dragon No 5 (Daigo Fukuryū Maru) Incident of March 1954, where a fishing vessel was irradiated by US nuclear testing at Bikini Atoll in the Marshall Islands. Post-nuclear apocalypse is a staple of graphic novels and animated films like Ōtomo Katsuhiro’s Akira. This cultural history of anti-nuclear art provided a context for many of the responses to Fukushima, and will take on further resonance as we mark the seventieth anniversaries of Hiroshima and Nagasaki in 2015.

The flourishing of civil society activism in the wake of the Fukushima disaster reminds commentators of the huge demonstrations against the US-Japan Security Treaty in 1960, the anti-Vietnam war movement of the 1970s, and the student left of the 1970s. This history was explicitly referenced by a group who hired
a helicopter in order to take an aerial photograph of one of the weekly demonstrations outside the Prime Minister's Residence (Kantei-mae). By making this visual representation of the massed demonstrators available on the internet, the group challenged the mainstream media's failure to document the weekly demonstrations. Cultural representation (in this case photographs) could not, here, be separated from activism. The aerial photograph of the crowds referenced the famous aerial photographs of the demonstrations around the Diet Building against the renewal of the US-Japan Security Treaty in 1960, thereby reconfiguring historical memory. The Kantei-mae demonstrations were thus placed in a longer history of demonstrations dating back to the 1960s.

Children's literature has also been a medium for artists and poets to respond to the disaster, as Helen Kilpatrick documents in this issue in her analysis of Arthur Binard and Okakura Tadashi's Sagashite imasu (I am Searching). Binard and Okakura used images of objects from the Hiroshima Peace Museum to make connections with the contemporary devastation at Fukushima. In the book, these objects are endowed with the power to mourn their missing human owners. The objects are photographed against a backdrop of a kind of granite often used in gravestones, providing a subtle visual reinforcement of the theme of mourning. As with many of the works discussed in these essays, Sagashite imasu places Hiroshima and Fukushima in the same narrative frame, as places which are linked by the devastating effects of irradiation, and as melancholy places of unresolved mourning.

Peter Eckersall considers two theatrical productions, Hirata Oriza's "Sayonara" (2011 version) and Okada Toshiki's "Ground and Floor" (2013), which are also concerned with mourning. Many of the bodies of those lost in Fukushima will never be recovered; the exclusion zone around the Fukushima Daiichi...
nuclear plant blocks access to the site of their loss; and the long half-life of nuclear material necessitates an almost endless time frame of mourning and recovery. The theme of haunting links these contemporary plays with earlier artistic forms such as Nō theatre, which often focus on spirits who can not find rest.

Alexander Brown discusses guerilla art collective Chim↑Pom who have placed Fukushima in the longer history of nuclear Japan through "completing" Okamoto Tarō's (1911–1996) mural "Asu no Shinwa" (The Myth of Tomorrow) in Shibuya Station. Okamoto's mural depicts the Hiroshima bombing of 1945 and the "Lucky Dragon Incident" of 1954. Chim↑Pom added a panel depicting the Fukushima Daiichi nuclear explosion. For Chim↑Pom, like Okamoto, representing these radiological incidents through art is an important means of defence against the "forgetting" so essential to modern history.

Carolyn Stevens compares photographs of the Fukushima disaster and its aftermath with iconic images from the earlier disasters of nuclear war and environmental pollution. When photographers "quote" earlier iconic images, viewers' responses are informed by historical memory. The photographs are a visual mnemonic, a trigger to memory. The initial response may be an emotional one; this can then be linked to memories of similar photographs of other disasters. For some viewers at least, these memories might prompt questions about the links between, for example, Minamata and Fukushima. Both are communities which suffered through the actions of private companies, and who expressed dissatisfaction with government responses to their suffering. Minamata also provides the example of a longstanding campaign for redress; and is seen as a site where individuals and groups have tried to forge new forms of political connectedness.  

Takanori Tamura explores the use of social media by anti-nuclear activist groups. Social media can also facilitate individual decisions to become politically active. Tamura uses text-mining software to analyse the twitter messages of one individual (who uses the twitter handle @tatangarani). The tweets reveal a developing political awareness in the wake of the Fukushima disaster, reflected in changes in the vocabulary used by @tatangarani, her use of twitter to disseminate information about issues she is committed to; and her more regular participation in demonstrations.

The 3/11 compound disaster has been experienced in the age of globalisation. No place on earth can be sheltered from radioactivity, which is transmitted by ocean currents, by rain, by wind, and in the food chain. The nuclear explosions, meltdowns and radioactive contamination at Fukushima have invited comparison with the Chernobyl nuclear disaster of 1986, an incident which galvanised opposition to nuclear power in Japan. The nuclear dimension of the 3/11 disasters also provokes reflection on all of the stages of the global nuclear fuel and weaponry cycle: mining, extraction, the building and operation of nuclear power plants, nuclear testing, and the use of nuclear weaponry. The reference points include the Manhattan Project in Nevada, Bikini Atoll, Maralinga in central Australia (where indigenous communities suffered from nuclear testing in the 1950s), and the places where uranium is mined, which are often associated with the dispossession of indigenous peoples (see Mackie in this issue).  

Responses to the Fukushima disaster exceed the boundaries of the Japanese nation-state. The anti-nuclear movement is a transnational one. Documentaries and feature films circulate internationally; several photographic exhibitions have toured other countries, and some performances and installations have also travelled. International communication about the issue has also, of course, been facilitated by new social media (see articles by Allison...
Holland, Carolyn Stevens and Vera Mackie in this issue).

Vera Mackie provides an (auto)ethnographic account of commemorative events held in eastern Australia, where a multicultural performance allowed for the expression of transnational solidarity. Gestures of solidarity were expressed through the embodied experience of attending and participating in local events, through the use of new social media, and through the interactions between these different media. Mackie argues that these events prompted a "re-remembering" of Hiroshima and Nagasaki through the prism of Fukushima, grounded in a recognition of the place of both Japan and Australia in the global nuclear chain.

Allison Holland examines the work of artist Takamine Tadasu, whose installation, "Fukushima Esperanto" in a Brisbane gallery evokes an emotional response to the disaster in its presentation of childhood objects like lost toys, and the overlaying of a nostalgic soundtrack. Fukushima Esperanto evokes history in its references to the bombing of Hiroshima and the post-Second World War "Atoms for Peace" campaign. The work also makes connections with a local disaster, the devastating floods suffered in Southern Queensland in late 2010, early 2011 and again in early 2013 while "Fukushima Esperanto" was being exhibited. In Australia, too, the effects of the periodic disasters of floods, droughts and bushfires are mediated by human choices about agricultural industries, the management of waterways and the location of human dwellings.

A further reference point for Fukushima-related politics is the Tokyo Olympics planned for 2020. Critics are already noting new forms of repression associated with preparing to host this event. Furthermore, funds which could have been devoted to reconstructing Fukushima are being diverted to the construction of new Olympic facilities. The discussion around the 2020 Olympics reminds us that both artistic practice and political discussions are about imagining possible futures.

Rebecca Solnit has argued that there can be a "paradise built in hell" in the wake of major disasters.

The assumption has been that we revert to our original nature, and that original nature is chaotic, selfish, panicky, opportunistic. But the actual evidence, over and over again, is that we are orderly, calm, generous, even selfless, creative, and resourceful. The communities people build in emergencies are often utopian. They don't last, but they suggest both what we most desire and that it might be possible. And that we are not who we think we are. And these self-organized communities are also direct democracies, where decisions are made by the group, where everyone matters.

Unsurprisingly, Solnit's work has stimulated discussion in post-disaster Japan. Some celebrate the flourishing of volunteerism and civil society activism in the wake of the disaster. Others are more pessimistic about the prospects for recovery. Even before Fukushima, people in Japan were suffering through extended economic recession, the rise of precarious employment, and a welfare crisis in the society where population aging has advanced further than anywhere else in the world. Will a "paradise" emerge, or a more "hellish" future? Artists are engaged in imagining those possible futures, while activists are trying to bring a better future into being.

These utopic and dystopic visions resonate with
Tawara Machi’s poetic rendering of fleeing with her primary-school aged son to Okinawa, as far away as possible from Fukushima.

To the West

To the West

Fleeing with my child

If you want to say

I’m a stupid mother

Then say it!\(^{34}\)

Tawara’s illustrated collection of poetry evokes the micropolitics of everyday life in post-disaster Japan. She documents the initial shock of the earthquake, the decision to take her child to Okinawa, the often negative reactions of her friends to her decision to flee, and the gradual process of making a new home in Okinawa. She also traces moments of kindness in the wake of the disaster and the importance of hanging on to such moments for the sake of imagining better futures.

Holding hands with my son

He complains of hunger

Even though I have 100 yen, there are no rice balls to buy

A boiled egg

From a passerby

Don’t you ever forget that boiled egg!\(^{35}\)

Notes

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2 Kainuma has argued that the siting of the Fukushima Daiichi nuclear power plant reflected the semi-colonial relationship between Tokyo and poorer rural areas like Fukushima. See Kainuma Hiroshi, Fukushima ron: Genshiryokumura wa Naze Umareta no ka [On Fukushima: What Gave Rise to the Nuclear Village?], Seidosha, Tokyo, 2011.

3 Nara Yoshitomo, "No Nukes" poster retrieved on 26 December 2014.


15 Robert Pekkanen, ”Japan’s New Politics: The Case of the NPO Law”, Journal of Japanese Studies, vol 26, no. 1, pp. 111-148. It needs to be acknowledged, however, that the N.P.O. law also had the effect of reshaping the relationship between state and civil society. N.P.O.s are also implicated in the neo-liberal reshaping of
welfare policy, as some N.P.O.s are also involved in the provision of welfare services in the context of a shrinking national welfare budget. Karen Nakamura, "Disability, Destitution and Disaster: Surviving the 1995 Great Hanshin Earthquake in Japan", Human Organization, Vol. 68, No 1, Spring 2009, pp. 82–88.


19 Ōtomo Katsuhiro, Akira, Tōhō, Tokyo.1988


26 Ulrike Wöhr, "From Hiroshima to Fukushima: Gender in Nuclear and Anti-Nuclear Politics" in Hiroshima City University 3/11 Forum, Japan's


34 Tawara Machi, Are kara [And then], Imajinsha, Tokyo, 2012, unpaginated. Translation by Vera Mackie.

35 Tawara, Are kara.