

close; its seeming remoteness for a Zainichi in Japan, however, goes unsaid.

The introduction to the book is amply sourced with major works in English and Japanese and situates the stories in the context of Kim's broader oeuvre. The contextual and explanatory footnotes scattered throughout the volume are helpful for those less familiar with Korean terminology, Japanese kanji, or, in the case of "All the Way to Tsushima," the relevant Japanese, Korean, and Zainichi history, politics, and culture. Taken on its own, the volume significantly expands Kim's available works in English. Along with prior translations, readers have more than a few texts of various lengths and topics to enjoy which will hopefully encourage future translations of his substantial nonfiction works. Accessible and affordable, *The Trial of Pak Tal and Other Stories* will be of interest to many.

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Still Hear the Wound: Toward an Asia, Politics, and Art to Come

edited by Lee Chonghwa. Translation edited by Rebecca Jennison and Brett de Bary. Ithaca, NY: Cornell University Press, 2016. 222 pp.

The essays, artwork, and moving images that comprise *Still Hear the Wound: Toward an Asia, Politics and Art to Come* express the legacies and shadows of colonial violence in East Asia through aesthetics, bodily images, and a decolonial vision depicting "an Asia yet to come." The "wound" in the title stands for the trans-generational ruptures experienced by women, laborers, and islanders under the Japanese empire. These wounds have yet to heal in the wake of colonial violence and a postwar discursive history that seeks to erase these transgressions and relations formed as a result of these wounds. As one of the editors of the volume, renowned scholar of Asian studies Brett de Bary puts it, the wound expresses past violences, but it also expresses a form of bodily experience and vulnerability. In this volume, the wound is portrayed through a range of material including prose, poetry, photographs, and moving images (attached to the inside cover is a DVD). The essays and artist interviews in particular illustrate how art forms, with their manifold images of bodily experience, can disrupt discursive histories produced by the nation-state. The volume's contributors confront Japan's "fraught contestation over its twentieth-

century national history” (xxxii). At the same time, they express new forms of connection and solidarity outside of the frame of the nation-state.

The curious structure of this volume brings together four prefaces and seven chapters. Most of the contributions were originally published in a Japanese volume. They have been expertly translated, with the help of multiple collaborators, by scholars Rebecca Jennison and Brett de Bary, who each wrote an informative preface describing how this volume came to be. The prefaces are essential to understanding the extent of community-building and artist-driven activism that preceded this volume. Prior to the book project, participants had formed an active working group, referred to throughout the book as the “Asia, Politics, Art” project, to address the “pedagogical narratives deployed by the Japanese nation-state, whose assimilative ideology produces and reproduces the unity of the nation by erasing difference” (xxxviii). Meetings in Okinawa and Tokyo, along with other dialogues, led to the Japanese book, *Zanshō no oto: ‘Ajia, seiji, āto’ no mirai e*, edited by philosopher and poet Lee Chonghwa. She gathered together Zainichi Korean, Okinawan, and South Korean academics as well as artists whose installations and collaborations have unfolded “on the backstages of East Asian politics and history.” The essays and art of this volume feature conversations and confrontations that mourn the past, explore self-identity, and disrupt state discourse.

Each chapter is considerably different from the next, but together they produce a sense of how relations of solidarity can be built through art and bodily expression. For example, the third preface features Lee Chonghwa’s poetry inspired by poems of Kim Sowol, which is followed by a dialogue with composer Takahashi Yūji on sound and mourning. The question of how to find a way forward while remembering those perished under Japanese colonialism is raised. The dialogue concludes with Lee: “We create art that is a *response*, and in that sense we might call it a ritual. That’s what I’m feeling. And perhaps, that is what I would call ‘Asia’” [lxix]. The role of sound in creating connections continues with a chapter by literature scholar Shinjō Ikuo on the music of Takahashi. As Shinjō puts it, “We might say that through Takahashi’s music, the Asia, Politics, Art project was able to clearly ascertain its own ideal as an attempt to link the political, social, sexual, economic, ethnic, and racial . . . divisions that we live in Asia today, within a space-time of collaborative artwork” [8]. Invoking Lee’s “politics of supplication,” Shinjō emphasizes the need to recall those we have not known and “face the difficulty of reliving those times” [8]. Literature scholar Satō Izumi points to connections between Korea and Okinawa through performance artist Itō Tari’s piece featured in the DVD, “I Will Not Forget You,” dedicated to a Korean victim of Japan’s Imperial Army

“comfort women” system, originally performed against the backdrop of the Battle of Okinawa mural of Iri and Toshi Maruki [20]. A chapter by intellectual historian Yano Kumiko relates the concepts underlying video and performance artist Yamashiro Chikako’s moving images of Okinawan land and seascapes just outside US military bases. Yamashiro’s impactful first-person perspectives from the viewpoint of the sea itself are also featured in the DVD and provide a sense of the ecological and cultural impact of US bases through references to Greek mythology. Author and actor Choi Jinseok writes on how remembering the deaths of Koreans in Taiwan and Okinawa becomes a way to confront the Japanese state and begin “a rebirth of the bond” between Okinawans and Koreans [45]; while music and cultural studies critic Higashi Takuma provides an analysis of the visually challenging films of Takamine Gō that formally resist interpretation and the method of temporal expansion that he sees in the works of both Takamine and Higa Toyomitsu who is a member of the Ryukyu Archipelago Documentary Society. The final two chapters analyze the brilliant films of third-generation Zainichi artist Soni Kum. Scholar Ikeuchi Yasuko’s chapter offers an astute and detailed reading of the relevance of frames from Ōshima Nagisa’s film about a Korean boy sentenced to death in Japan (*Death by Hanging*) in her two films *Beast of Me* and *Foreign Sky*. Gender scholar Rebecca Jennison concludes the volume with a compelling analysis of Kum’s work, while also discussing the installations of another third-generation Zainichi artist, Oh Haji, whose inventive and gorgeous *chima jeogori* designs are also featured in the DVD.

The DVD contains interviews, but far more than interviews in a traditional sense. Artists present and discuss their work. Soni Kum contributes clips of her films and her thoughts in making them. Oh Haji provides a riveting discussion of her installations of woven, sewn, and embroidered work from the perspective of identity. As they are shown in colorful moving images, Oh shares how she weaves her different identities into her work. For example, a *chima jeogori* dress may look like an ethnic dress when it is actually something personal, new, and fresh to wear. Her “Wedding Dress for a Minority Race” is a syncretic piece made with kimono fabric, a *chima jeogori* design, and self-embroidery. Other pieces explore familial and female connections through fabric and clothing design.

Artist Yamashiro introduces photos she took while listening to elderly folks recalling the painful moments of war in Okinawa during a therapy session called “Recollection Therapy.” She also includes moving images of a forgotten beach near a US base in Okinawa along with her shots taken from the water at Henoko, the site of a multi-year battle to stop the construction of a military

base extension. Artist Kinjō Mitsuru tells about a remarkable project spearheaded by Okinawa Prefectural Southern High School of Engineering Art Department students who numbered 236,096 stones, one for each death during the Battle of Okinawa, and then piled them in a sphere. Shots from Kinjō's "Voices of the Stones" details this moving story of students engaged in making memory with their bodies in the sun. Itō Tari contributes a video of her performance, discussed by Satō in the book, of paying homage to former "military comfort woman" Kim Soon-Duk. The visual experience is essential to understanding the complex emotional and political perspectives in this performance. For instructors, these DVD shorts are excellent for classroom discussion, and the essays provide helpful frames for understanding them.

Together, these critical essays, poems, photographs, and multisensorial artistic works form a powerful approach to creating memory and new relations for an "Asia to come."

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In-Mates directed by Yuki Iiyama. Tokyo: Rice Mountain Film, 2021.
26 minutes, 50 seconds.

Rap Performance Seeking Freedom and Liberation

The video work *In-Mates* created by artist Iiyama Yuki was banned by its sponsor, the Japan Foundation, in 2021, and again the following year by the Tokyo Metropolitan Government's Human Rights Department, on the grounds that there were "concerns" about the film's reference to the "massacre of *Chōsenjin* [Koreans] at the time of the Great Kanto Earthquake [1923] as a fact." Iiyama held a press conference in protest on October 28, 2022, together with FUNI, a 2.5 generation Zainichi Korean who was the main performer in the film. Since then, they have continued their protest against censorship.

In-Mates is based on the medical records of two Koreans who were committed to Oji Brain Hospital in Tokyo in 1930, where they died in 1940. It includes rap by FUNI in response to their anguish. It is a short film, just over twenty-six minutes long, consisting of five scenes in total.

In the introductory scene, Iiyama and FUNI interview historian Tonoyama