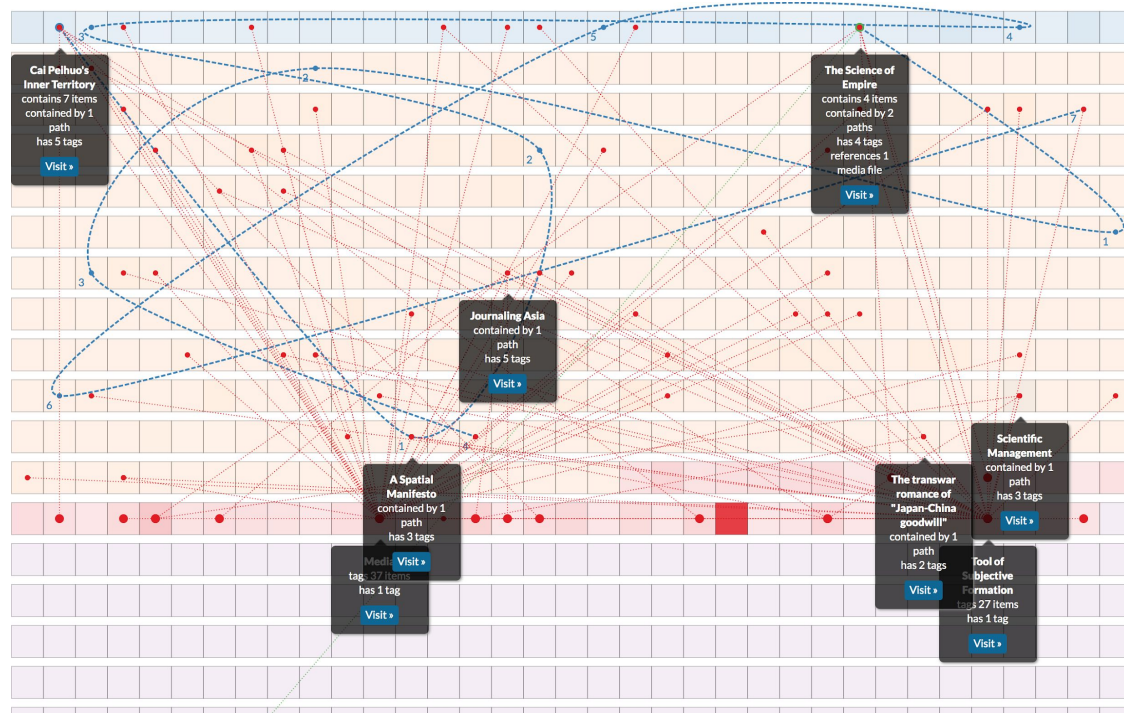
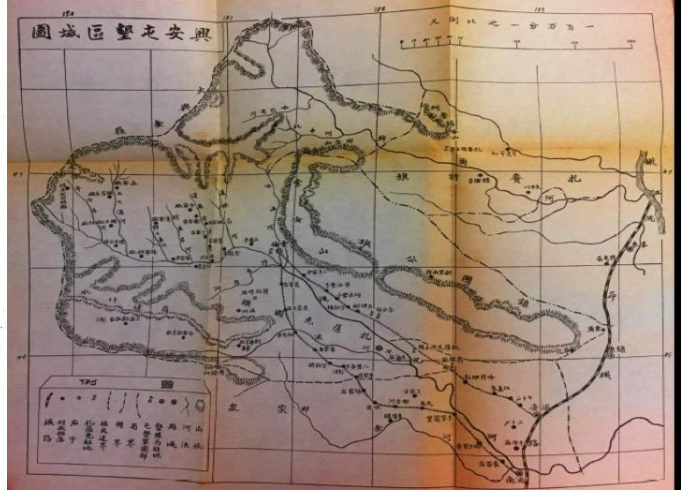
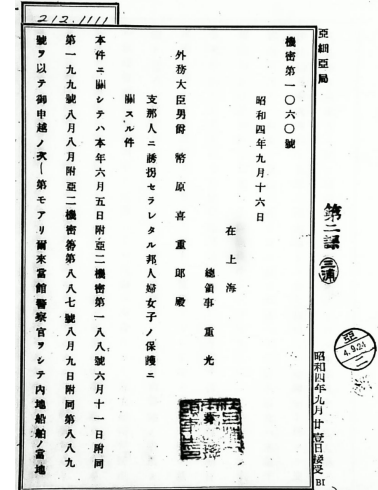
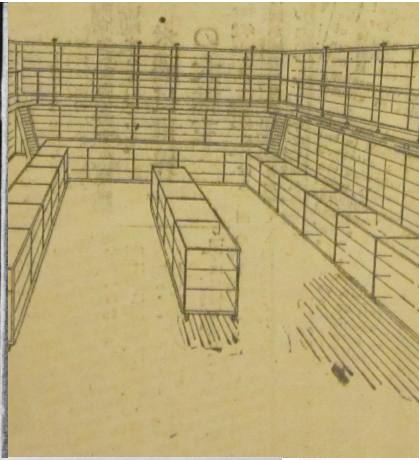
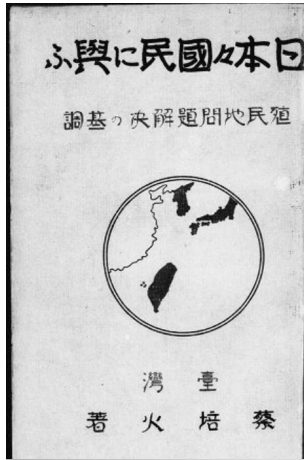


What is *Bodies and Structures*?

- A platform for researching and teaching spatial histories of modern East Asia
- A digital environment that reflects the depth of scholarship emerging on the subject
- A collaborative enterprise
- A conversation



Primary sources // Mappable places



Primary sources // Mappable places

BODIES AND STRUCTURES BY DAVID AMBARAS AND KATE MCDONALD

WOMEN IN MOTION (1/13)

"Chen Wusong" arrives in Shanghai

We begin with a discovery:

Asia Bureau
Classified, no. 1060
September 16, 1929
From: [Shanghai Consul General Shigemitsu Mamoru](#)
To: Foreign Minister Shidehara Kijûrô

Re: The Protection of Japanese National Women Abducted by Chinese

We have already reported to you about this matter in [messages dated June 5, 1929, June 11, 1929, August 8, 1929, and August 9, 1929.] Since then, we have been having consular police metropole, to 1929, they found a company of a suspicious, and on questioning it turned out she was Ogura Nobu, 28, of Chiba-ken Sanbu-gun Toyoumi-mura Makame-aza, granddaughter of household head Matsuzô. Last September, she became acquainted with Chen, who came to her village as a clothes peddler. This year in April, through the intermediation of villager Shinozaki Kitarô, they got married with her parents' permission, on the condition that they would not go to

1930s Shanghai Harbour and Streets

TCR 14:33:35:00



DESCRIPTION DETAILS CITATIONS SOURCE FILE

from the Kinolibrary archive film collections.

Go to note

Citations and context

- Step 1 of the "Women in motion" path
- Tagged by "Borders"
- Tagged by "Gateways"
- Tagged by "Boundary-Makers"
- Tagged by "Infrastructure of Circulation"
- Tagged by "Frictions"
- Tagged by "Shanghai"
- Tagged by "Transport Devices"



BODIES AND STRUCTURES BY DAVID AMBARAS AND KATE MCDONALD

The physical transformation of the retailer was not only inspired by the close study of specific Western department stores, such as Harrods or Bon Marche. It participated in the growth of a Japanese "exhibitionary complex," a term coined by Tony Bennett in *The Birth of the Museum*. The complex included expositions and museums to kickstart such domestic modernizations as industrialization and the inculcation of a sense of belonging and mobilization in the newly conceived Japanese nation. To further explore this late nineteenth and early twentieth century exhibitionary complex, a visit to the National Diet Library's digital presentation "Expositions" is highly recommended.



DESCRIPTION DETAILS
CITATIONS SOURCE FILE

Late Meiji era: lithograph, colotype; holding of Museum of Fine Arts, Boston

Citations and context

- Step 1 of the "Peopling the Place of Mitsukoshi" path
- Tagged by "Borders"
- Tagged by "Gateways"
- Tagged by "Spaces of Affective Production"
- Tagged by "Objects of Spatial Production"
- Tagged by "Modes of Ordering and Representing Space"
- Tagged by "Tokyo"

For a basic timeline, Mitsukoshi provides a corporate history spanning the late seventeenth to the twenty-first century. War and empire, however, do not make much of an appearance in this timeline. Wikipedia provides a more compartmentalized but detailed account.

Additional metadata

dcterms:spatial	35.6856, 139.77341
dcterms:coverage	Tokyo Nihombashi Mitsukoshi

This page is tagged by:

Borders | Gateways | Modes of Ordering and Representing Space | Objects of Spatial Production | Spaces of Affective Production | Tokyo

Continue to "Gateway to Western Wonders"

Help! The Questions that Keep Us Up at Night

- How can we operationalize “spaces” as “timespaces,” with multiple temporalities as well as spatialities?
- How do we operationalize “scale” in a way that reflects the spatialities of our historical actors, rather than impose prefabricated, hierarchical constructs?
- How can we represent the labor (embodied, affective) involved in producing space and place and in maintaining connections and networks over time?
- How can we incorporate the non-human into our analyses?
- What kinds of maps/mappings can be shared across disciplines and geotemporal fields?
- What are the ludic dimensions of this project? Where and how can we engage questions of scholarly authority and the nature of knowledge?

“Practice is enlightenment”?

How can we most effectively articulate the significance of a project whose primary contribution (at this stage) is more ontological than epistemological?

“Visualization and spatial history are not about producing things that you have discovered. **It is a means of doing research**; it generates questions that might otherwise go unasked; it reveals historical relations that might otherwise go unnoticed; and it undermines, or substantiates, stories upon which we build our own versions of the past.”

-- Richard White, “What is Spatial History?” (2010)

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