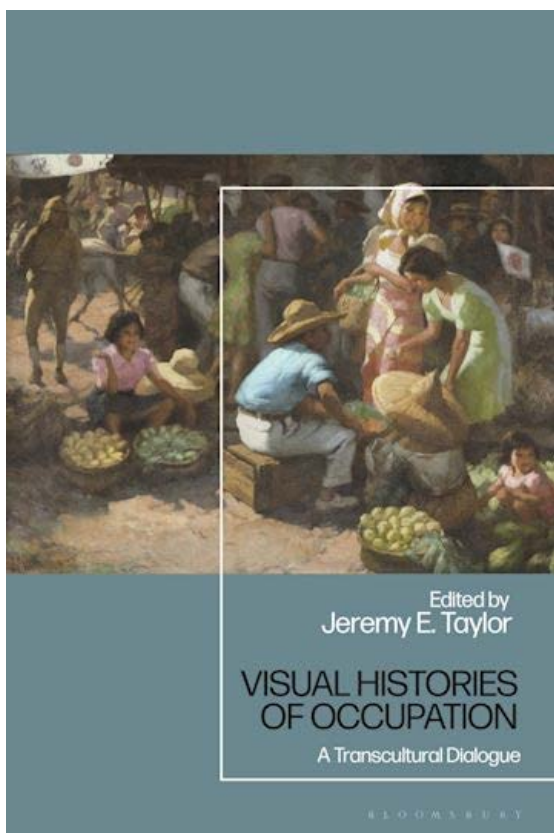


## **Visual Histories of Occupation: A Transcultural Dialogue.** **Taylor, Jeremy E. (ed.) (2021). Bloomsbury Academic.** **320 pp. ISBN 978-1-3501-4220-6**

**Antony Hoyte-West**

Independent scholar, United Kingdom

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As the Introduction observes, though the visual elements of occupations can sometimes be the most apparent, comparative scholarly analyses of the topic remain rare. Part of a trilogy (the other volumes deal with spatial and sonic aspects), the book's eleven chapters are flanked by Jeremy E. Taylor's Introduction and summarising Epilogue. Part I centres on the immediate post-1945 context. Alexey Tikhomirov examines the institutional and ideological impact of the visual regime in East German public spaces. Emily Oliver's contribution contextualises the 1949 unrest in British-controlled West Berlin caused by a screening of David Lean's film *Oliver Twist* and its depiction of Fagin. Jennifer Coates looks at cinema in early postwar Japan through a gendered lens, both in terms of the whole cinemagoing experience for women and girls as well as the films shown.

Zooming in on artistic responses, Part II opens with Pearlie Rose S. Baluyut's analysis of Philippine artist Fernando Amorsolo's 1945 painting *Defend Thy Honour*. Maayan Amir draws attention to an overlooked art exhibition in Israel which occurred just after the 1967 Six-Day War. Chrisoula Lionis's comparative study explores the use of humour in contemporary art using the specific contexts of Palestine, Greece, and Australia's Northern Territory. In Part III, the late Miriam Y. Arani foregrounds photojournalism in Poland under Nazi occupation, highlighting how it was used deceitfully for ideological ends. And in Okinawa under American rule, Mire Koikari examines the portrayal of gender and race in a bilingual news magazine during the heightened tensions of the Cold War.

Part IV offers a retrospective, with Jean Hillier and Shulan Fu examining the legacy of the Japanese occupation in Harbin's cultural heritage. Katarzyna Jarosz's chapter compares narratives relating to the Soviet era presented by museums in Lithuania, Georgia, Kyrgyzstan, and Ukraine. Noga Stiassny analyses geographical imagination in the Israeli-Zionist context through its interlinkage with the concept of the 'German forest'. Lastly, Taylor's epilogue draws together the book's diverse elements, advancing the merits of a 'visual history' approach towards comparative occupation studies.

As befits the subject, there is ample usage of colour images, thus offering added perspectives to the analyses. And with its geographical focus centred primarily on the visual aspects of occupation in the European and Asian contexts, this work will surely stimulate comparative analyses with other global case studies. Hence, in synthesising transdisciplinary perspectives, this volume certainly breaks new ground which will benefit researchers worldwide.