CL-P4. Roger Shimomura statement and bio panel

ROGER SHIMOMURA
STATEMENT

Accepting a teaching position at the University of Kansas in 1969 led me to move to the Midwest which changed my life and brought new direction to my art. In the American Midwest I was constantly mistaken as Native American and Asian otherness such as Chinese, Vietnamese, et al. The repetition and frustration of these mistaken identities finally inspired me to make my first painting regarding my ethnicity as an American of Japanese descent. Soon after that, the translations of my grandmother's diaries (1912-1968) revealed her roles as a photobride, WWII incarceree, midwife, and naturalized citizen. These diaries as well as her other writings would provide content and authentic narrative to my paintings, prints, and theatre pieces. The bulk of my career as an artist has been spent attempting to recapture the essence of the camp environment. Tar paper barracks, barbed wire fences, guard towers, and distant mountains become like a theatrical stage setting. Despite research by many scholars and experts in history and immigration, many misconceptions that stigmatized the Japanese American experience are contained in similar issues that now plague the American Muslim community. These are the new horizons I am investigating in my recent work.

BIOGRAPHY

Roger Shimomura addresses sociopolitical issues of ethnicity in his paintings, prints, and theatre pieces. He graduated from the University of Washington in Seattle and served with the First Cavalry Division in Korea. He received his MFA from Syracuse University and taught at the University of Kansas in Lawrence for over thirty years. Shimomura's artworks are in the permanent collections of over 125 museums including the Metropolitan Museum of Art and the Smithsonian Institution, and has had over 150 solo exhibitions and presentations of experimental theater pieces nationwide. He has received over thirty grants including the Joan Mitchell Foundation Painting Award and National Endowment for the Arts Fellowships. Shimomura was born in Seattle and spent two early years of his childhood in the incarceration camp in Minidoka. He resides in Lawrence, Kansas.

CL-1. Roger Shimomura



American Infamy #6
2015
acrylic paint on canvas
74 1/8 x 111 7/8 x 2 (framed, triptych)
Courtesy of the artist

The US government incarcerated 120,000 Japanese Americans in ten concentration camps, all located west of the Mississippi River. Barbed wire fences and armed guard towers surrounded the camps, with soldiers ordered to shoot on sight anyone who tried to leave. Official government rhetoric emphasized that this was for the protection of Japanese Americans. But if these measures were there to keep hostile people out, why were the machine guns pointed inward towards the incarcerees?

CL-2. Roger Shimomura



442nd
2016
acrylic paint on canvas
25 3/4 x 25 3/4 x 2 1/8 (framed)

Courtesy of the artist

At the height of WWII, the US government established the 442nd Infantry Regiment, a segregated combat unit, to fight in Europe. These Nisei (second generation Japanese American) soldiers often volunteered to serve in order to prove their loyalty to the United States. Their motto, "Go For Broke," encapsulates their brave actions, and the 442nd is now remembered as the most decorated unit in US military history. Before being sent overseas to battle, the Nisei soldiers were allowed to visit their relatives living in the camps, behind barbed wire and armed guards.

CL-3. Roger Shimomura



The Enemy #2
2016
acrylic paint on canvas
25 3/4 x 25 3/4 x 2 1/8 (framed)
Courtesy of the artist

Many incarcerated Japanese Americans endured separation from their loved ones. Although the lovers pictured are American citizens, one is senselessly incarcerated in a camp, while the other bravely fights for the United States in Europe. In the meantime, a stereotypically evil "*Jap*" soldier fighting the US in the Pacific arena is superimposed on the image of the couple, obscuring and complicating white Americans' views of Japanese Americans.

CL-4. Roger Shimomura



Infamy Repeated #3
2016
acrylic paint on canvas
25 3/4 x 25 3/4 x 2 1/8 (framed)
Courtesy of the artist

Because of the perceived differences in appearance and values from so-called "typical Americans" (often code for "white"), Americans of Middle Eastern heritage have experienced similar prejudices as Japanese Americans. After the September 11, 2001 attack on the Twin Towers, anti-Muslim sentiment skyrocketed in parallel to the anti-Japanese feelings prevalent in the US after the attack on Pearl Harbor. More recently, many forgot the lessons learned from the wrongful confinement of Japanese Americans—or didn't know this history at all —with some white Americans clamoring for the incarceration of people who appeared Middle Eastern.

WENDY MARUYAMA
STATEMENT

I am an artist, furniture maker, and educator. In recent years, I have transitioned from the making of traditional craft objects into the realm of social justice with a focus on Japanese incarceration. I am a Sansei — my grandparents immigrated to the United States from Japan in the late 1800s. My father's side of the family became farmers in Colorado. My mother's family settled in California where my grandfather owned a fishing boat; he was forced out after President Roosevelt issued EO 9066. However instead of going into a camp, they chose to "self-evacuate," eventually making their way to Colorado as well — I often refer to people who made this decision as "invisible incarcerees" in that they suffered a different set of circumstances and discrimination on the "outside."

BIOGRAPHY

Wendy Maruyama is one of the first women to graduate with a master's degree in furniture making from the Rochester Institute of Technology. She has been a professor of woodworking and furniture design for over thirty years and has exhibited her work for over four decades with solo shows across the US, and in Tokyo, Seoul, and London. Her work is also found in permanent museum collections, including the Victoria and Albert Museum, London; Museum of Fine Arts, Boston; and the Los Angeles County Museum of Art. Maruyama is a recipient of prestigious awards including the California Civil Liberties Public Education Grant; National Endowment for the Arts Grants for Visual Artists; the Japan/US Fellowship; and a Fulbright Research Grant. She was born in La Junta, CO and maintains her home and studio in San Diego, CA.

CL-5a. Wendy Maruyama



The Tag Project (Tule Lake) from the series Executive Order 9066
2011
replicas of camp identification tags on paper, ink, string
126 x 36 x 18
Courtesy of the artist

The Tag Project consists of 120,000 replicas of the paper identification tags worn by Japanese American incarcerees while they were being relocated to the camps. Maruyama grouped the tags into a total of ten sculptural bundles to be suspended from the ceiling, each representing one of the camps. Shown here are three. *The Tag Project* evokes a powerful sense of the loss endured by the innocent prisoners and the sheer number of those displaced.

CL-5b. Wendy Maruyama



The Tag Project (Heart Mountain) from the series Executive Order 9066
2011
replicas of camp identification tags on paper, ink, string
132 x 27 x 27
Courtesy of the artist

The Tag Project consists of 120,000 replicas of the paper identification tags worn by Japanese American incarcerees while they were being relocated to the camps. Maruyama grouped the tags into a total of ten sculptural bundles to be suspended from the ceiling, each representing one of the camps. Shown here are three. *The Tag Project* evokes a powerful sense of the loss endured by the innocent prisoners and the sheer number of those displaced.



CL-5c.
Wendy Maruyama
The Tag Project (Amache) from the series Executive Order 9066
2011
replicas of camp identification tags on paper, ink, string
138 x 24 x 24
Courtesy of the artist

The Tag Project consists of 120,000 replicas of the paper identification tags worn by Japanese American incarcerees while they were being relocated to the camps. Maruyama grouped the tags into a total of ten sculptural bundles to be

suspended from the ceiling, each representing one of the camps. Shown here are three. *The Tag Project* evokes a powerful sense of the loss endured by the innocent prisoners and the sheer number of those displaced.

CL-6. Wendy Maruyama



Furusato from the series Executive Order 9066
2012
wood, ink, fabric
33 1/8 x 46 3/4 x 2 1/2
Courtesy of the artist

The photos are of Wendy Maruyama's family. The one on the left was taken before EO 9066 at the Maruyama home in San Pedro, California. The photo on the right was taken roughly ten years later in Colorado, where they relocated after they were released from the concentration camps. The two photos show a distinct change in lifestyle: from affluent to poor, a devastating transition experienced by many Japanese Americans due to their unjust imprisonment.

CL-7. Wendy Maruyama



A Question of Loyalty from the series Executive Order 9066
2010
ash, ink, image transfers
9 1/2 x 50 x 13 3/4
Courtesy of The Children's Tree and Art Foundation, Inc.

At the beginning of their incarceration, officials gave Japanese Americans and resident aliens of Japanese descent a questionnaire to determine their loyalty to the United States. Among the questions were the infamous final two: question

27 asked if they were willing to serve in the armed forces, and question 28 if they would renounce the Japanese emperor and swear allegiance to the US.

A Question of Loyalty addresses the dilemma faced by internees: checking "yes" or "no" wouldn't change the outcome of imprisonment or classification as "enemy aliens." Answering "yes" meant they would stay captive in their current camps while answering "no" would mean they would be moved to a different camp for incarceration. Those who answered negatively to both questions earned them the moniker of being "No-No Boys"—they and their families were sent to the infamous highest security camp at Tule Lake known for imprisoning those perceived most disloyal.

TOM NAKASHIMA
STATEMENT

I was born in Seattle's Japantown to a Nisei father and Canadian mother of Irish/German/Jewish/Catholic ancestry. Although I am of mixed ancestry, I have always considered myself Japanese. Many themes I regularly address in my work may be related to being born a racially mixed Japanese American Roman Catholic. Added to this was the shock of the bombings of Hiroshima and Nagasaki which happened just before my 5th birthday. I recall the famous tragic pictures in Life and Look magazines. The stories of my extended family's incarceration, combined with my limited sense of belonging, created an artistic vision that made me doubt my place in terms of self, family, and tribe. Having participated in several exhibits with incarceration as the theme, I am finally feeling that I just may now be a part of that tribe.

By a twist of fate, my father was drafted into the Army Medical Corps just before WWII and my immediate family was sent to Camp Chaffee, AR while my dad went off to serve in North Africa, Burma, and India. At that very same time, my extended family was sent to Minidoka and Tule Lake American Concentration Camps.

I dedicate my work in this exhibition to my Uncle Ted Nakashima—a nail that stuck up and got pounded down. He wrote in The New Republic, his now famous essay, "Concentration Camps: U.S. Style," for which he was sent with his wife Mako to the horrendous Tule Lake Segregation Camp.

BIOGRAPHY

A student of philosophy, art, and Japanese culture, Tom Nakashima works freely with any subject that comes into his mind; however it is always done with his biracial origins as a common denominator. Nakashima received his MFA from the University of Notre Dame and is Emeritus Professor at the Catholic University of America and Morris Eminent Scholar Emeritus at Augusta University. His work has been exhibited in Japan, Malaysia, and throughout the US and is in over sixty public collections from the Smithsonian American Art Museum to the Hermitage Museum, St. Petersburg, Russia. Nakashima currently resides in the Blue Ridge Mountains near Floyd, VA.

CL-8. Tom Nakashima



Martyr and Cage
2019
paint and mixed media on canvas
61 5/8 x 123 7/8 x 1 3/4 (framed)
Courtesy of the artist and Green Chalk Contemporary

The martyr image pictured here is a composite of Our Lady of Guadalupe, St. Sebastian, and the Chinchorro Mummies of Peru and is used as a metaphor for the "Martyrs of 9066." Nakashima uses this term to describe the young Nisei men who were dubbed "No-No Boys"—opposed to the unjust imprisonment at the Tule Lake concentration camp who rejected their branding as traitors. Nakashima says, "As US citizens, they refused to accept the draft while the country of their birth had the audacity to ask them to die for the nation even as the racist order EO 9066 held their families as prisoners."

In this work, Nakashima returns to familiar territory, echoing his works from the 1980s in which he attacked US immigration policies regarding El Salvador and Nicaragua. By depicting one of the Chinchorro Mummies as another martyr, he draws attention to Latinx peoples, whose modern plight at the southern US border evokes the established history of US incarceration camps. Nakashima feels that the depiction of the chicken cage's rectilinear volume is much like the aerial photo taken of the camp at Minidoka, which caged his grandparents, uncles, aunts, and cousins.

CL-9. Tom Nakashima



Tule Lake / Manzanar Jail
2019
paint and mixed media on canvas
88 3/4 x 71 1/2 x 1 5/8 (framed)
Courtesy of the artist and Green Chalk Contemporary

Tule Lake/Manzanar Jail is a metaphor for Nakashima's concern about the Fort Bliss migrant children shelter outside El Paso, Texas, which houses some 4,000 migrant children near a former WWII-era incarceration site, the Crystal City Family Internment Camp. The jail image is based on the steel cages used for solitary confinement in incarceration camps at Tule Lake and Manzanar.

CL-10. Tom Nakashima



Barrier Against the Wind
2019
oil paint, newspaper collage, mixed media on Byôbu folding screen
25 1/4 x 60 1/2 x 11 1/2 inches
Courtesy of the artist and Green Chalk Contemporary

Tom Nakashima uses a four panel *byōbu* (Japanese folding screen) to juxtapose past and present themes in his work—sanctuary, cage, and portrait—under the general theme of incarceration. The portrait theme is represented by his uncle Ted, who wrote an essay for *The New Republic* titled "Concentration Camps: US Style," replicated in its entirety onto another panel in the screen. The fish held captive in the "sanctuary" closes the final chapter on the screen.

LYDIA NAKASHIMA DEGARROD STATEMENT

I am a Sansei Chilean Japanese. Growing up at the most southern edge of the Japanese diaspora in a country where people of Japanese descent were rare, WWII affected my family in different ways. My father who grew up in Peru—the son of a scientist hired by the Peruvian government to start the aqua-culture industry— was spared from deportation, but had to report daily to the local police. My mother's experience in Chile differed from my father's since the country, the last nation joining the allies in 1945, didn't place any restrictions on its small Japanese population.

However, my parents lost all their Japanese relatives during the bombing of Hiroshima, their ancestral city, and grew up with a sense of cultural loneliness and fierce individuality. Without a community of people sharing a common ancestry, I learned about gaman—the quiet resilience of the spirit—from stories I heard from my parents and grandfather.

I left Chile in 1974 to study at the University of Hawaii where for the first time in my life, I was part of a large Asian population. Art and anthropology helped me understand my family's experiences of displacement and fragmentation, never fully feeling part of the society in which they were forced to live. My work in this exhibition is derived from stories I have gathered from my family and descendants of Japanese Peruvians who were taken to camps in the United States, then compelled to stay in the US or return — not to their South American countries of birth—but to Japan.

BIOGRAPHY

Lydia Nakashima Degarrod is a visual artist and a cultural anthropologist, creating installations that blur the line between art and ethnography to convey extraordinary experiences and address issues of social justice. She recently mounted Atlas of Dreams at the Alberto Hurtado University in Santiago, Chile and Hallucinations, a collaborative installation at the Francisco Prat Puig Art Center in Santiago de Cuba. She has received awards and grants from the Wing Luke Memorial Museum of Art, the Ministry of Culture of Chile, National Endowment for the Humanities, Fulbright Hays, and the California Council for the Humanities. She lives in Oakland and teaches at the California College of the Arts.

CL-11. Lydia Nakashima Degarrod



Mending the Past
2019
photo image transfers on mulberry and yerba buena handmade paper, boro stitching
73 x 48 x 10 (installed)
Courtesy of the artist

The images in Mending the Past broadly portray the history of Japanese Latin Americans, from their arrival at the turn of the twentieth century as farmers, to their forced relocation to US internment camps during WWII, to their continued presence in the cultural fabric of Latin America. The installation is composed of handmade papers combining mulberry bark, a traditional element of Japanese papers, and yerba buena, a Latin American herb known for its healing and soothing qualities. Each piece is stitched using the Japanese technique of boro used for mending torn fabrics.

JERRY TAKIGAWA

STATEMENT

My latest series, Balancing Cultures, highlights the racism deeply woven into the fabric of our society. A recent discovery of family photographs compelled me to express the shame and loss suffered by my family's incarceration in the WWII American concentration camps. These images add humanity to the historical record—facts require testimony to be remembered. I seek to give voice to the feelings my family suppressed; reminding us that hysteria, racism, and economic exploitation are still a force in our country today. The camps designed to assuage these reactions were transformed into a shadow legacy for a Japanese American generation and their descendants. If silence sanctions—documentation is resistance.

BIOGRAPHY

Jerry Takigawa is an independent photographer, designer, and writer. He studied photography with Don Worth and is the recipient of many honors and awards including the Imogen Cunningham Award (1982); the Clarence J. Laughlin Award, New Orleans, LA (2017); Photolucida's Critical Mass Top 50 (2017, 2020); CENTER Awards, Curator's Choice First Place, Santa Fe, NM (2018); and the Rhonda Wilson Award, Brooklyn, NY (2020). His work is in the collections of the San Francisco Museum of Modern Art, Brooklyn Museum, Crocker Art Museum, Santa Barbara Museum of Art, Monterey Museum of Art, and the Library of Congress. Takigawa lives and works in Carmel Valley, California.



EO 9066 from the series Balancing Cultures, 2016–21
2016
pigment print on Hahnemuhle Photo Rag
18 5/8 x 24 1/4 x 1 1/4 (framed)
Courtesy of the artist

Takigawa uses historical family photographs, reprinted and integrated with natural artifacts, objects, documents, and memories arranged in temporary collage to create these still-life images.



Citizen's Indefinite Leave from the series Balancing Cultures, 2016–21
2017
pigment print on Hahnemuhle Photo Rag
24 1/8 x 18 5/8 x 1 1/4 (framed)
Courtesy of the artist



Yes. Yes. from the series Balancing Cultures, 2016–21 2016
pigment print on Hahnemuhle Photo Rag
24 3/8 x 18 5/8 x 1 1/2 (framed)
Courtesy of the artist



Like Goes with Like from the series Balancing Cultures, 2016-21 2019
pigment print on Hahnemuhle photo rag
18 5/8 x 24 3/8 x 1 1/4 (framed)
Courtesy of the artist



This World, February 8, 1942 from the series Balancing Cultures, 2016–21
2016
pigment print on Hahnemuhle photo rag
24 3/8 x 18 5/8 x 1 5/8 (framed)
Courtesy of the artist



Traces of Misconduct from the series Balancing Cultures, 2016-21
2019
pigment print on Hahnemuhle photo rag
18 5/8 x 24 3/8 x 1 1/4 (framed)
Courtesy of the at



Possession of Navigational Charts of Monterey Bay from the series Balancing Cultures, 2016–21
2016
pigment print on Hahnemuhle photo rag
18 3/4 x 24 1/4 x 1 1/4 (framed)
Courtesy of the artist



Sansei Legacy from the series Balancing Cultures, 2016–21 2020
pigment print on Hahnemuhle photo rag
24 1/8 x 18 5/8 x 1 1/4 (framed)
Courtesy of the artist

NA OMI JUDY SHINTANI
STATEMENT

I explore my identity as an artist, Japanese American, daughter, and woman by focusing on the history of American Concentration Camps. As a descendant of a family who endured the trauma of incarceration, my art is my process of transforming, healing, and journeying on my path. Each artwork was created with a healing intention — for my family, my ancestors, my culture, America, and me. My work creates space for learning, understanding, and questioning about a historical injustice. It also brings to light memories, repressed emotions, and current feelings about this. Much of my work includes memories of those who were imprisoned and thoughts of their families. Often this history is not talked about because it brings up pain, anger, and shame. I am honored that I am trusted to take the public beyond the textbook for a window into these personal experiences and to use this material to convey how our past connects to what is currently happening in our world.

BIOGRAPHY

Na Omi Judy Shintani has received multiple awards and has shown in solo exhibitions at the Triton Museum of Art, CA; the Peninsula Museum of Art, CA; and the Santa Fe Art Institute, NM. She is a member of the Asian American Women's Artist Association and the Northern California Women's Caucus for Art. She has a master's degree in Transformative Art from John F. Kennedy University and a BS in Graphic Design from San Jose State University. Shintani was born in Ames, Iowa and has lived most of her life in California. She resides in Half Moon Bay where she founded the Kitsune Community Art Studio and teaches art at Foothill College.



Deconstructed Kimono I
2010
vintage kimono, bamboo pole, ceramic vessel, stool
80 x 42 1/2 x 15 (all components installed)
Courtesy of the artist

The deconstructed kimono reflects Shintani's loosening connections to her ancestry and culture. It represents both the personal and liminal spaces where the transformation of tradition, culture and structure take place. The cutting away of the design brings light and shadow to the kimono, transforming the beautiful-yet-restrictive traditional garment into a new form for creative interpretation. The kimono is reduced to a skeleton—a web—yet even after deconstruction the garment still retains its elegant and simple structure. Shintani honors the cut-out pieces in altars which sit below each kimono, acting as holding places for the parts. Each part is a lesson that has died to make room for new experiences. "As I cut away the designs and embellishments from the kimonos, I reflect about the woman who wore the kimono. 'What was her life like?' The cutting becomes a meditation." Shintani explains, "The process becomes a strange and wonderful paradox, that by cutting away, I feel closer to my Japanese heritage."



Deconstructed Kimono II
2011

vintage kimono, bamboo pole, ceramic vessel, stool
76 x 47 x 15 (all components installed)
Courtesy of the artist



Deconstructed Kimono V
2012
vintage kimono, bamboo pole, ceramic vessel, stool
76 x 46 1/2 x 15 (all components installed) Courtesy
of the artist

KRISTINE AONO
STATEMENT

I am a Sansei, born to parents who experienced WWII as children incarcerated with their families for three and a half years in Minidoka, Jerome, and Rohwer. Raising their children in Middle America, my well-meaning parents tried to bury the shame of their incarceration by alluding to "camp" as a benign place from their childhood. Eventually, we civil rights-era Sansei would unearth the truth, and that knowledge of our family histories would shape who we are and how we approach issues such as justice, racial prejudice, and civil rights. I address these topics in my art as a way to keep these stories alive and highlight their relevance to our present day.

Process is very important to me, beginning with in-depth research, whether it be pilgrimages to the sites of all the camps, poring through documents and photographs at the National Archives, or recording oral histories from former internees. Fabrication of my artwork can use a variety of materials: dirt, rusted nails, photographs, documents, artifacts, fabric, wood, etc. in both stand-alone sculpture and installation art. Increasingly, collaboration with communities has become an integral component of my process. This is achieved either during installation, through interaction with the work, or workshops with community groups. I see this as a natural progression of my work and its focus of connectedness.

BIOGRAPHY

Kristine Aono explores themes of personal narrative and memory in her sculpture and installations. Her art tells stories of cultural, racial, and gender identity in addition to her Japanese American history. She holds a BFA from Washington University in St. Louis, has attended the Skowhegan School of Painting and Sculpture, and is a recipient of a MacDowell Colony Fellowship and multiple grants. She is also a lead teaching artist for underserved high school youth at Arts on the Block.

Aono has exhibited at the National Academy of Design, the Japan Cultural Center, and the Embassy of Japan; and has had solo shows at the National Museum for Women in the Arts and the Japanese American National Museum, among others. She is included in books such as Exhibitions for Social Justice and Unsettled Visions: Contemporary Asian American Artists and the Social Imaginary. She maintains her home and studio in Maryland.



Daruma of Resilience II
2024
Photocopied archival documents, custom sticky notes, wood, paper, acrylic paint, Aqua-Resin, and recycled polystyrene.
Courtesy of the artist

The spirit of resilience is reflected in the Japanese legend of Daruma, or Bodhidharma, a Buddhist monk who meditated so devotedly that his arms and legs withered away from non-use. He became a symbol of dedication to a goal and resilience through adversity, always bouncing back up after a fall. From this grew the custom of making wishes or goals with paper-mache Daruma figures. When someone receives a Daruma, they make a wish and paint in one eye. When their goal is achieved, they paint in the other eye.

Daruma of Resilience II is a diptych showing Daruma upon a collaged backdrop of copies of government documents displaying the United States' history of on-going struggles with bigotry and racism. Documents pertaining to the Incarceration of Japanese Americans during WW2 and subsequent steps toward Redress adorn the Daruma figure whose surface is collaged with definitions of words such as; resilience, gaman, and perseverance. Visitors are invited to write their wishes and hopes on Daruma sticky notes that will be added to the artwork's border. Daruma of Resilience II encourages the viewer to consider how our country's path toward freedom and equality requires constant vigilance, and to achieve our dreams we must keep trying. Like Daruma, we get back up after falling down.

Daruma of Resilience

Hands-on Activity

Based on a Japanese legend about a monk who meditated so long that his arms and legs withered away, a Daruma is a symbol of resilience because he bounces back upright after a fall. *Daruma of Resilience* is an artwork about the importance of resilience in creating change, and the power of hope and perseverance in achieving our goals.

You can contribute to *Daruma of Resilience* by making a wish for change:

1. Get a provided Daruma sticky note.
2. Write your wish/goal for change on the note (using a provided pencil).
3. Using the pencil, color in one of the eyes (the second eye is filled in when a wish is fulfilled).
4. Gently place the sticky note on the yellow base or yellow background of the Daruma sculpture (please do not cover the face or documents).
5. Think about what steps you can take to make your wish come true.
6. Post your experience on social media: #darumaofresilience, @kristineaono, @exhibits_usa

REIKO FUJII

STATEMENT

My art is based on my life experiences, with an emphasis on an ongoing inquiry into my Japanese American roots. Working with my family's experiences in WWII American concentration camps, along with my mother's memories of growing up on a chicken farm in Riverside, CA, and my father's stories from his years of early education in Esumi, Japan, have given me a clearer understanding of my Japanese American heritage. By creating installations that include family artifacts, objects I make, and videos I produce, I reframe my memories and family stories, viewing them in the context of American history.

BIOGRAPHY

Reiko Fujii's installations, videos, and performance pieces have been shown at the Berkeley Art Center; Cal State Hayward University Art Gallery; SOMArts Cultural Center; and the National Japanese American Historical Society. Fujii's documentaries have been included in the Women of Color Film Festival, Berkeley; the Berkeley Small Films Festival, and the Society of California Pioneers, San Francisco. She has had two solo multimedia performances, sponsored by the Riverside Metropolitan Museum and performed for the Riverside Mayor's Office's Racial Equality Week. Awards include the Susan Seddon Boulet Award, John F. Kennedy University; the Steven P. Corey Award at the 2006 PCBA Bookworks Exhibit; and several awards for her glass sculptures from Ohlone College in Fremont, CA. Fujii received an MFA from John F. Kennedy University and a BA from University of California in Berkeley. She was born in Riverside, CA, and maintains a studio in Alamo, CA.



AV Kiosk: Detained Alien Enemy Documentary 2021

Audio and video player in wall mounted kiosk

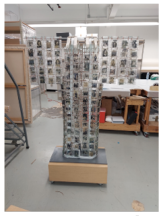
17 5/8 x 27 1/8 x 3

Courtesy of the artist



Detained Alien Enemy Illuminated
2016
glass, wood, LED lights, recycled jars, fused photo decals
19 3/4 x 22 x 16
Courtesy of the artist

"Bottled-Up Memories" sit on the shelves inside *Detained Alien Enemy Illuminated*. They are images of the participants in the *Detained Alien Enemy Documentary*, playing nearby. The images have been fused onto recycled bottles which act as lenses to magnify each image.



Detained Alien Enemy Glass Kimono
2017
glass, fused images, copper wire
62 1/2 x 45 1/2 x 15 1/2 (includes pedestal)
Courtesy of the artist

In 2010, Reiko Fujii began working on a documentary video that explores the different attitudes of family, friends, and acquaintances while they were incarcerated in WWII American concentration camps. She collected personal photographs of the interviewees and their families during the time of their incarceration and used the images in the documentary. Fujii honored the experiences of the 120,000 incarcerees by creating a glass kimono using the collected images. The kimono is made of 2,000 hand-cut pieces of glass and includes 224 photographic images fused onto glass squares meticulously tied together with copper wire. Fujii states, "The kimono is designed to be worn and to make the sound of wind chimes when the glass frames strike against one another. After making my first Glass Ancestral Kimono, I learned that during the Obon Festival in Japan, the ancestors are often called back with the sound of wind chimes." Watch her documentary screening nearby to hear the sound of the Glass Kimono and see how it is worn.