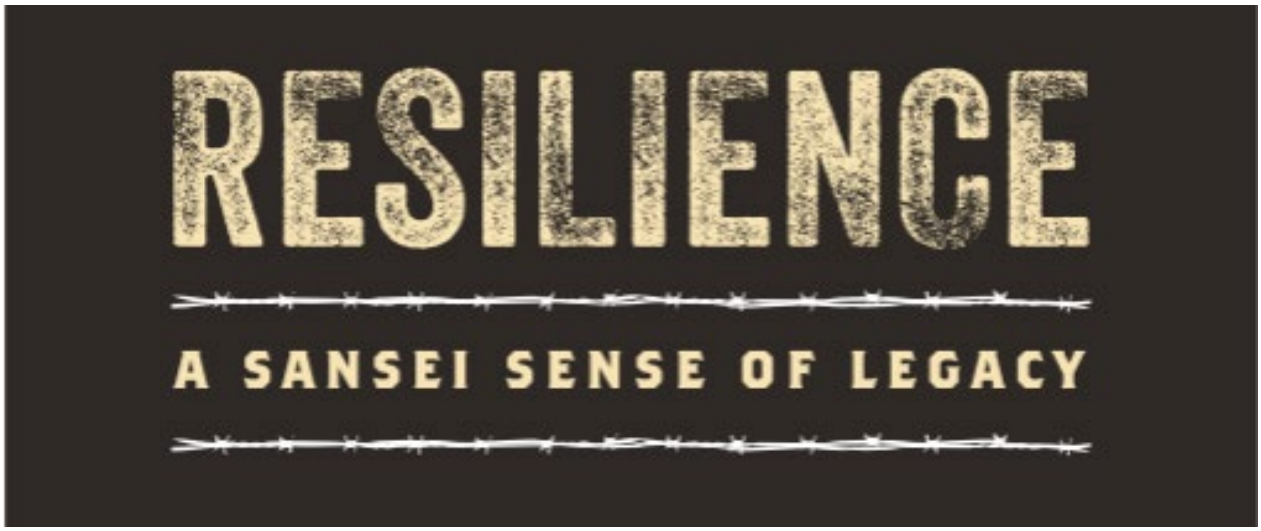


RESILIENCE - A Sansei Sense of Legacy
December 15, 2024 – June 1, 2025

VOLUNTEER GUIDE

EXHIBITION OVERVIEW – Resilience - A Sansei Sense of Legacy

In 1942, in response to the bombing of Pearl Harbor by Japanese forces, President Franklin Roosevelt signed into law Executive Order 9066. The law ordered the forced imprisonment of all Japanese Americans living on the west coast of the United States, which has the second largest population of Japanese people living outside of Japan. Told from the point of view of Sansei (third generation) Japanese Americans, Resilience—A Sansei Sense of Legacy is an exhibition of eight artists whose work reflects on the effect of EO9066 as it resonated from generation to generation.

While several of the artists employ traditional Japanese methods in the construction of their work, others use iconography relating to Japanese culture as a jumping-off point for personal explorations on the subject of the incarceration camps. Each in their own way, the artists in this exhibition express moments of deeply felt pain and reluctant acceptance, emotions which were often withheld by their elders.

In the years following the retraction of EO9066 at the end of WWII, Japanese American families and individuals were forced to come to terms with lost property, the shame and indignation of incarceration, and the task of re-integration into a society that had expelled them. After their release from the incarceration camps that dotted the American West and Midwest during the war, Japanese Americans used the phrase "shikata ga nai" – it cannot be helped – and the word "gaman" – to persevere and stay silent – to speak to their resilience against the losses they incurred at the behest of Roosevelt's order.

HISTORICAL OVERVIEW

Exclusion and Incarceration

Japanese Americans have long been part of this nation's history, with immigration from Japan beginning in the 1800s. Yet they have not always been accepted; racism and xenophobia have fueled countless discriminatory acts. During World War II, shortly after the attack on Pearl Harbor in December 1941, war hysteria, paranoia, and racism compounded the hostility Japanese Americans already faced, culminating in President Franklin D. Roosevelt signing Executive Order 9066 (EO 9066) in 1942. This paved the way for the United States government to incarcerate anyone of Japanese descent on the basis of race. Over one hundred twenty thousand Japanese Americans—two-thirds of them US-born citizens—were ordered to leave their homes with what they could carry and were transferred to ten remote concentration camps inland from the West Coast.

This began one of the most shameful moments in United States history. Given only days to report to the camps, Japanese Americans lost their homes, family heirlooms and treasured possessions, pets, properties, farms, jobs, and businesses. For the remainder of the war, thousands of Japanese Americans lived behind barbed wire in desolate camps patrolled by armed guards, in small, bare wooden barracks with no running water and poor sanitation. The

incarcerated tried to make the best of their lives in the camps: growing much of their own food to supplement meager provisions, creating schools to continue their children's education, playing games like baseball, and creating arts and crafts to pass the time and to beautify their lives.

After the camps were closed at the end of the war, the formerly incarcerated still faced barriers to resettlement. Some were not able to recover their homes or property they owned before internment. Without anything to go back to, many moved to new destinations. Discrimination and racial tensions were rampant, depriving many Japanese Americans of homes, jobs, and safety. These experiences of upheaval and being treated as enemies and prisoners took a toll on Japanese Americans, from missed economic opportunities to strained mental health. This generational trauma has been passed down through families, leaving an enduring mark on Japanese American culture and identity.

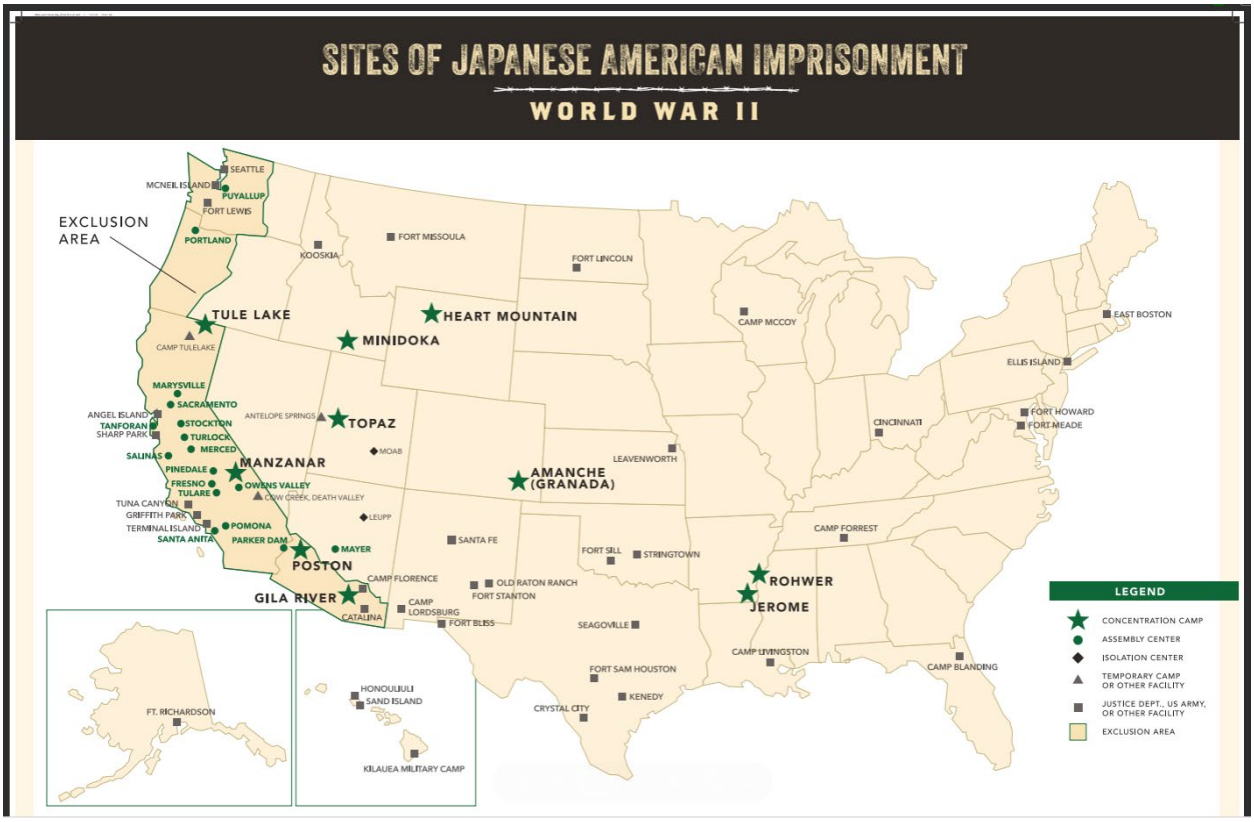
Curators Statement

Japanese American households wrapped post-war feelings in silence. The Japanese expression *gaman* means "enduring the seemingly unbearable with patience and dignity." This characteristic typified Japanese Americans' response as they reintegrated into society after their release from the camps. But emotional trauma has no statute of limitations—and silence is a powerful transmitter of trauma. While some *Sansei* (third generation Japanese Americans) went on to exemplify the American Dream, others continued to seek resolution to the unfinished business of their parents and grandparents long suffered anguish—some politically, some artistically.

The eight Sansei artists participating in Resilience grew up in different parts of the United States, work in different mediums, and voice different points of view. But their expression stems from a common history—the life altering upheaval precipitated by the imprisonment of their families during World War II. To make visible their deep-rooted feelings, these artists demonstrate courage and vulnerability. They are compelled to look within and tell their stories. Their voices emerge from guarded broken hearts—a powerful demonstration of trauma, unintentionally passed on. Taking the very personal and making it public is an act of faith.

Art imparts empathy—and empathy illuminates history. Through the following powerfully haunting artworks, these artists hope to remind us that the incarceration of Japanese Americans was a grave mistake. In the 1980s, Congress confirmed that the detentions were motivated by race prejudice, wartime hysteria, and a failure of political leadership. It was a dark chapter in American history that injured its victims and succeeding generations in ways both seen and unseen. In times of crisis and uncertainty, we are most receptive and most in need of creative energy. It is through art that the heart is opened.

Jerry Takigawa and Gail Enns
Co-Curators



Building Community in Chicago

At the end of the 1800's many Japanese were recruited by the US for cheap labor to work on farms and railroads, and in mines, canneries, and the logging industry. The first generation of immigrants, the *Issei*, faced discrimination from the start and were ineligible for citizenship. They were subjected to segregation, restrictions in housing, employment and marriage, and restricted from owning land. Anti-Japanese movements, harassment, and expulsion of Japanese from communities was common.

Soon after the US entered WWII and because of Executive Order 9066, 120,000 Japanese Americans were removed from their West Coast homes and sent to concentration camps. Later, the *Nisei*, the second generation and American citizens by birthright, were encouraged to leave the camps to join the work force and fight in the military. Chicago, with its wealth of job opportunities, was one of the select places where the incarcerated were allowed to resettle. Resettlement was difficult, with discrimination, housing shortages, underemployment, and laws prohibiting Japanese Americans from congregating in groups larger than three persons. But the *Nisei* were determined to begin new lives.

After the war, the GI Bill provided funds for college to *Nisei* who had served in the military. Government jobs became equal opportunity, which made teaching and working in the post office possible. The *Nisei* were able to vote, and life improved in Chicago.

Japanese Americans in Chicago built a community by forming groups to give mutual aid. Churches served as community centers, providing recreational activities as well as places of worship. Youth clubs, sports groups, music lessons, Japanese dance lessons, and other cultural activities and events provided support and socialization. Chicago became home.

Japanese to English translations of key terms featured in the exhibition:

boro	Japanese technique for mending torn fabric
byobu	folding screen
Daruma	round, weighted papier-mâché doll referencing a Buddhist monk of the same name, and is a symbol of perseverance
gaman	enduring the seemingly unbearable with patience and dignity
kimono	traditional Japanese robe-like garment with wide sleeves and sash
Issei	first generation Japanese Americans
Kibei	Nisei who received education in Japan and returned to the US
Nisei	second generation Japanese Americans
Nikkei	Japanese people who moved away from Japan
Obon	annual Buddhist tradition to honor ancestral spirits
Sansei	third generation Japanese Americans

See additional handout with terminology related to the exhibition and historical context.

See additional handout with Artists' Statements and Biographies and object labels.

CHICAGO IS HOME INSTALLATION

PAT AMINO, ELYSE CAMARRA-KOREN, YAHO FUJII, RITSUKO INOUYE, TOMI INOUYE, DAVID JOHNSON, RUTH KOSAKA, KIYOE KUNISADA, ITSUKO MIZUNO, ALICE MURATA, AKEMI NAKANO-COHN, NANCY OTA, SETSUE TANDO, ASAKO WATANABE, MIYE YADA, ATSUNO BECKY YAMAGUCHI, AND MARGARET YOSHIMURA

STATEMENT

On the path of new hopes, our parents, the Issei (first generation), came to the US to seek a better life. They struggled and sacrificed for their children. They worked as farmers, fishermen, and railroad workers, and our childhood was fun. Pearl Harbor changed our lives dramatically. Parents were taken away, bank accounts were frozen, and checks bounced. Executive Order 9066 forced 120,000 Japanese Americans from their West Coast homes into ten concentration camps.

As soon as possible, we, the Nisei (second generation), left camp. Chicago, with its wealth of job opportunities, attracted many to resettle here during and after World War II. In fact, the community grew from a few hundred in 1940 to over 20,000 by the late 1940's.

After the War, Japanese Americans were permitted to return to the West Coast, but many chose not to. In Chicago life continued with marriages, children, and grandchildren.

Through this community quilt we are sharing how Chicago became our home—our experiences, feelings, and symbols. We are strongly patriotic and placed our family crests in the place of the stars on the American flag. The ladder is a link to our dreams and our past. The barbed wire, guard post, and names of the camps are reminders of discrimination and government betrayal. The emblem of the 442nd Regimental Combat Team represents military service and patriotism. Chicago buildings are clearly identifiable. Inside the kimono are images held close to our hearts. The welcoming cat invites you to enjoy our quilt and share our experiences—Chicago is Home.



Chicago is Home artists with their community quilt.



Chicago is Home photo wall



RESILIENCE – A SANSEI SENSE OF LEGACY
FIELD TRIPS: 20 MINUTE TOUR (In Our Voices or Be an Upstander field trip segment)

OVERVIEW
In 1942, in response to the bombing of Pearl Harbor by Japanese forces, President Franklin Roosevelt signed into law Executive Order 9066. The law ordered the forced imprisonment of all Japanese Americans living on the west coast of the United States, which has the second largest population of Japanese people living outside of Japan. Told from the point of view of Sansei (third generation) Japanese Americans, Resilience—A Sansei Sense of Legacy is an exhibition of eight artists whose work reflects on the effect of EO9066 as it resonated from generation to generation.

GOALS AND THEMES
The purpose of this tour is to engage visitors exploring the experiences of Japanese and Japanese Americans living on the West Coast who were imprisoned during World War II due to their identity rather than their actions, to understand the ongoing impact of these events on the Japanese American community as expressed through works of fine art, and to become acquainted with Chicago's role as a post-incarceration resettlement site.

TOUR FRAMEWORK

Introduction	3 minutes
Chicago is Home/Historic Photos	7 minutes
Artwork	7 minutes
Conclusion	3 minutes

CONNECTION TO KARKOMI HOLOCAUST EXHIBITION
The artwork in this exhibition was inspired by and created in response to the mass incarceration of Japanese and Japanese Americans during World War II: at the same time as the Holocaust was taking place, American citizens and legal residents were being persecuted based on their identity.

INTRODUCTION (3 minutes)
Introduce the key message:
During World War II, Executive Order 9066 forced over 120,000 Japanese Americans—2/3 of whom were U.S.-born American citizens—to leave their homes on the West Coast and incarcerated in remote, desolate American concentration camps. In this exhibition, artwork created by artists who are *Sansei,* third-generation Japanese American, explores the

experiences of the artists' grandparents and parents and the lingering impact of incarceration on the Japanese American community.

ASK:
Q: What does "resilience" mean, and why do you think the curators choose that word as the title for this exhibition?
Discuss their answers, and tell the group that you'll return to this question at the end of this portion of the tour.
Q: What are some ways that families and communities show resilience?

Home Is Chicago/Historical Photographs (7 minutes)

Set Up/Context: Chicago, located far from the West Coast, was a resettlement site for Japanese Americans after they were released from the camps and became a hub of the Japanese American community, during and after World War II. Begin with either the large photo of children playing at the Manzanar camp, or the photo of the young girl wearing an identification tag.

Q: What do these photos tell you about what life was like for Japanese Americans when Executive Order 9066 was in effect? What similarities or differences do you see to what you've seen in the Karkomi exhibition (or from your study of the Holocaust)?
Discuss the removal of people from their homes and into camps surrounded by barbed wire and armed guards, because of their identity. Japanese Americans were able to stay together as family groups but living conditions were harsh and their actions and activities were severely restricted.

Transition to the Chicago is Home *display.*

Q: Looking at these family photos, what can we tell about what life was like in Chicago for Japanese Americans during and after World War II?
Answers may include that life was "normal"—family, holidays, celebrations, school. Discuss what is shown in the photos, and what is missing: Older generations who are still being held in the camps.
Q: Twelve Nissei artists from Chicago, many of whom came here after they were released from the camps, collaborated on this quilt, which they made into a kimono. The patterns and designs in the community quilt tell stories. Ask: What stories does the quilt kimono tell?

Artwork (7 minutes)

Set Up/Context: In this gallery are works by eight Japanese American artists, each of whom is the descendent of incarcerated Japanese Americans. As you look at the different works of art, think about why these artists chose to make work about their grandparents' and parents' experiences and what they tell us about what life was like in the incarceration camps.

Gallery Assignment – Have your group get into pairs/threes. Ask each pair or group to choose a piece of art and discuss with each other these questions:
What is happening in the artwork?

Who or what is shown in the artwork?
What is the artist trying to tell us about their grandparents' and parents' experiences?

Give the groups 2-3 minutes to complete the assignment, then bring the group together to share their responses. During the discussion, you can include additional information about conditions in the incarceration camps, the reasons Issei were allowed to leave the camps during the war (resettlement away from the West Coast or military service), etc.

CONCLUSION (3 minutes)

Japanese Americans were denied their rights and freedoms during World War II because of their identity, a fact which has had lasting effects on the survivor and their descendants. Returning to the question I asked when we first arrived in this exhibition: Why do you think the curators chose to total this exhibition "Resilience"? How do the family photos and artwork we've looked at demonstrate or illustrate resilience?



DEDICATED FIELD TRIP
RESILIENCE AND ACT OF ART
90 minutes, 80 students max

Tour Components:
Resilience exhibition: 35 minutes
The Act of Art: 35 minutes
Arrival & departure procedures: 20 minutes (total)

OVERVIEW
In 1942, in response to the bombing of Pearl Harbor by Japanese forces, President Franklin Roosevelt signed into law Executive Order 9066. The law ordered the forced imprisonment of all Japanese Americans living on the west coast of the United States, which has the second largest population of Japanese people living outside of Japan. Told from the point of view of Sansei (third generation) Japanese Americans, Resilience—A Sansei Sense of Legacy is an exhibition of eight artists whose work reflects on the effect of EO9066 as it resonated from generation to generation.

GOALS AND THEMES
The purpose of this tour is to engage visitors exploring the experiences of Japanese and Japanese Americans living on the West Coast who were imprisoned during World War II due to their identity rather than their actions, to understand the ongoing impact of these events on the Japanese American community as expressed through works of fine art, and to become acquainted with Chicago's role as a post-incarceration resettlement site. In addition, participants explore art as an act of self-expression and activism.

TOUR FRAMEWORK

Introduction	5 minutes
Chicago is Home/Historic Photos	13 minutes
Artwork	13 minutes
Conclusion	4 minutes

INTRODUCTION (5 minutes)
Introduce the key message:
During World War II, Executive Order 9066 forced over 120,000 Japanese Americans—2/3 of whom were U.S.-born American citizens—to leave their homes on the West Coast and incarcerated in remote, desolate American concentration camps. In this exhibition, artwork created by artists who are *Sansei,* third-generation Japanese American, explores the experiences of the artists' grandparents and parents and the lingering impact of incarceration on the Japanese American community.

ASK:
Q: What does "resilience" mean, and why do you think the curators choose that word as the title for this exhibition?

Discuss their answers, and tell the group that you'll return to this question at the end of this portion of the tour.

Q: What are some ways that families and communities show resilience?

Home Is Chicago/Historical Photographs (13 minutes)

Set Up/Context: Chicago, located far from the West Coast, was a resettlement site for Japanese Americans after they were released from the camps and became a hub of the Japanese American community, during and after World War II. Begin with either the large photo of children playing at the Manzanar camp, or the photo of the young girl wearing an identification tag.

Q: What do these photos tell you about what life was like for Japanese Americans when Executive Order 9066 was in effect? What similarities or differences do you see to what you've seen in the Karkomi exhibition (or from your study of the Holocaust)?
Discuss the removal of people from their homes and into camps surrounded by barbed wire and armed guards, because of their identity. Japanese Americans were able to stay together as family groups, but living conditions were harsh and their actions and activities were severely restricted.

Transition to the Chicago is Home *display*.

Q: Looking at these photos, what can we tell about what life was like in Chicago for Japanese Americans during and after World War II?
Answers may include that life was "normal"—family, holidays, celebrations, school. Discuss what is shown in the photos, and what is missing: Older generations who are still being held in the camps.

Q: Twelve Nissei artists from Chicago, many of whom came here after they were released from the camps, collaborated on this quilt, which they made into a kimono. The patterns and designs in the community quilt tell stories. Ask: What stories does the quilt kimono tell?
Q: What symbols/objects do you recognize in the quilt? How do they tell the story of the artists?
From the Artists' Statement: The ladder is a link to our dreams and our past. The barbed wire, guard post, and names of the camps are reminders of discrimination and government betrayal. The emblem of the 442nd Regimental Combat Team represents military service and patriotism. Chicago buildings are clearly identifiable. Inside the kimono are images held close to our hearts.

Q: Why do you think the artists chose to title the kimono "Chicago is Home"?

Artwork (13 minutes)

Set Up/Context: In this gallery are works by eight Japanese American artists, each of whom is the descendent of incarcerated Japanese Americans. As you look at the different works of art,

think about why these artists chose to make work about their grandparents' and parents' experiences and what they tell us about what life was like in the incarceration camps.

Choose one artwork or artist to discuss as a group. You might choose the prints from Jerry Takigawa's *Balancing Cultures* series. Have students look at the prints and discuss what they see and what they think the artist is trying to convey. Read Takigawa's Artist Statement, and ask: Does this information influence your understanding of what you see? How?
Ask: How are these works a form of resistance?

Gallery Assignment – Have your group get into pairs/threes. Ask each pair or group to choose a piece of art and discuss with each other these questions:
What is happening in the artwork?
Who or what is shown in the artwork?
What is the artist trying to tell us about their grandparents' experiences?
Give the groups 2-3 minutes to complete the assignment, then bring the group together to share their responses. During the discussion, you can include additional information about conditions in the incarceration camps, the reasons Issei were allowed to leave the camps during the war (resettlement away from the West Coast or military service), etc.

CONCLUSION (4 minutes)

Japanese Americans were denied their rights and freedoms during World War II because of their identity, a fact which has had lasting effects on the survivor and their descendants. Returning to the question I asked when we first arrived in this exhibition: Why do you think the curators chose to total this exhibition "Resilience"? How do the family photos and artwork we've looked at demonstrate or illustrate resilience?

TRANSITION TO THE ACT OF ART:

The artists whose work is included in the *Resilience* exhibition are inspired by and responding to a particular historical event. Now we'll look at art that responds to other events, that happened in other parts of the world, and consider how these artists' work contributes to our understanding of these events and their legacies.



ADULT GROUP TOUR
40 minutes

OVERVIEW
In 1942, in response to the bombing of Pearl Harbor by Japanese forces, President Franklin Roosevelt signed into law Executive Order 9066. The law ordered the forced imprisonment of all Japanese Americans living on the west coast of the United States, which has the second largest population of Japanese people living outside of Japan. Told from the point of view of Sansei (third generation) Japanese Americans, Resilience—A Sansei Sense of Legacy is an exhibition of eight artists whose work reflects on the effect of EO9066 as it resonated from generation to generation.

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TOUR FRAMEWORK

Introduction	5 minutes
Chicago is Home/Historic Photos	15 minutes
Artwork	15 minutes
Conclusion	5 minutes

INTRODUCTION (5 minutes)

Introduce the key message:
During World War II, Executive Order 9066 forced over 120,000 Japanese Americans—2/3 of whom were U.S.-born American citizens—to leave their homes on the West Coast and incarcerated in remote, desolate American concentration camps. In this exhibition, artwork created by artists who are *Sansei,* third-generation Japanese American, explores the experiences of the artists' grandparents and the lingering impact of incarceration on the Japanese American community.

ASK:
Q: What does "resilience" mean, and why do you think the curators choose that word as the title for this exhibition?
Discuss their answers, and tell the group that you'll return to this question at the end of this portion of the tour.

Q: What are some ways that families and communities show resilience?

Home Is Chicago/Historical Photographs (15 minutes)

Set Up/Context: Chicago, located far from the West Coast, was a resettlement site for Japanese Americans after they were released from the camps and became a hub of the Japanese American community, during and after World War II. Begin with either the large photo of children playing at the Manzanar camp, or the photo of the young girl wearing an identification tag. If time allows, you may want to discuss both photos.

Q: What do these photos tell you about what life was like for Japanese Americans when Executive Order 9066 was in effect? What similarities or differences do you see to what you've seen in the Karkomi exhibition (or from your prior knowledge of the Holocaust)? Discuss the removal of people from their homes and into camps surrounded by barbed wire and armed guards, because of their identity. Japanese Americans were able to stay together as family groups, but living conditions were harsh and their actions and activities were severely restricted.

Transition to the Chicago is Home *display*.

Q: Looking at these photos, what can we tell about what life was like in Chicago for Japanese Americans during and after World War II?
Answers may include that life was "normal"—family, holidays, celebrations, school. Discuss what is shown in the photos, and what is missing: Older generations who are still being held in the camps.

Transition to *Chicago is Home* quilt.

Twelve Nissei artists from Chicago, many of whom came here after they were released from the camps, collaborated on this quilt, which they made into a kimono. The patterns and designs in the community quilt tell stories. Ask: What stories does the quilt kimono tell?

Q: What symbols/objects do you recognize in the quilt? How do they tell the story of the artists?
From the Artists' Statement: "The ladder is a link to our dreams and our past. The barbed wire, guard post, and names of the camps are reminders of discrimination and government betrayal. The emblem of the 442nd Regimental Combat Team represents military service and patriotism. Chicago buildings are clearly identifiable. Inside the kimono are images held close to our hearts."

Q: Why do you think the artists chose to title the kimono "Chicago is Home"?

Artwork (15 minutes)

Set Up/Context: In this gallery are works by eight Japanese American artists, each of whom is the descendent of incarcerated Japanese Americans. As you look at the different works of art, think about why these artists chose to make work about their grandparents' experiences and what they tell us about what life was like in the incarceration camps.

Choose two to three artworks or artists to discuss as a group.

You might choose the prints from Jerry Takigawa's *Balancing Cultures* series. Have visitors look at the prints and discuss what they see and what they think the artist is trying to convey. Read Takigawa's Artist Statement, and ask: Does this information influence your understanding of what you see? How?
Ask: How are these works a form of resistance?

Look at Wendy Maruyama's three sculptures from *The Tag Project*. What are the tags? What do they represent? In her Artist Statement, Maruyama states that her mother and grandparents rarely talked about their incarceration and describes that aspect of her family's incarceration as "heavily veiled." Why, then, would she choose to create art using identification tags? Refer also to the photo of the little girl wearing a similar tag at the start of the exhibition.

CONCLUSION (5 minutes)

Japanese Americans were denied their rights and freedoms during World War II because of their identity, a fact which has had lasting effects on the survivor and their descendants. Returning to the question I asked when we first arrived in this exhibition: Why do you think the curators chose to total this exhibition "Resilience"? How do the family photos and artwork we've looked at demonstrate or illustrate resilience?