

Roger Shimomura:

By Looking Back, We Look Forward

Exhibition Gallery Guide



Anne Rose Kitagawa
Jordan Schnitzer Museum of Art

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Noda Tetsuya image © Noda Tetsuya.

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Roger Shimomura:

By Looking Back, We Look Forward

Over his long and prolific career, distinguished American artist and educator Roger Shimomura has channeled his outrage and despair into beautiful, provocative, often irreverent, and sometimes inflammatory art. He uses a brightly colored Pop-Art style to depict a dizzying combination of traditional Japanese imagery and exaggerated cultural stereotypes. With an ironic touch and acerbic wit, he creates powerful works that interrogate American and Asian pop-cultural icons, notions of race, self-portraiture, and current political affairs, and interprets them through the prism of his family's World War II internment experience.

Shimomura was born in Seattle in 1939. In 1942, he and his family were forcibly relocated to the Minidoka War Relocation Center in Hunt, Idaho—one of ten US internment camps in which 120,000 Japanese and American citizens of Japanese descent were incarcerated from 1942-45. After the war, his family returned to Seattle, where Shimomura grew up, studied art at the University of Washington, and joined the ROTC. After a short stint in the Army, he began work as a commercial designer, but returned to UW to study art. He transferred to Syracuse

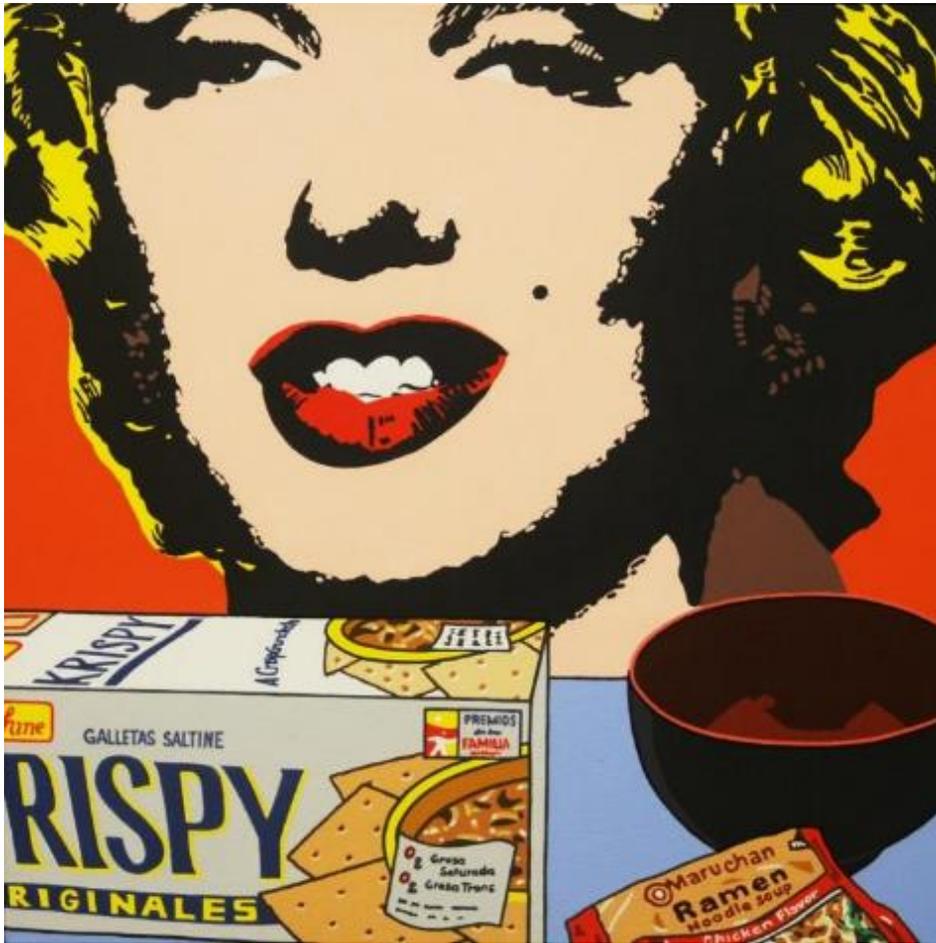
University, where he received an MFA in painting in 1969, merging his creative talents with his long-standing interest in pop culture and experimenting with performance and film. He then taught for 35 years at the University of Kansas, retiring in 2004.

When Shimomura was a student, Pop Art was in full swing in New York. He noticed that the movement was generally understood to be cool and detached, but he longed to make it hot and relevant. To that end, he began to juxtapose sets of images with strong ethnic connotations such as kabuki actors, samurai, and geisha with WWII imagery and icons of American popular culture in a bold Pop Art style. One hallmark of Shimomura's work is his use of dark humor to lampoon hypocrisy and promote social justice. Many of his paintings and prints explore the experience of "forever foreigners"—visual minorities perceived as outsiders—and the terrible toll such judgments can take during times of political strife.

This exhibition is drawn primarily from the Collection of Jordan D. Schnitzer and augmented with loans from Roger Shimomura, Sherry Leedy Contemporary Art in Kansas City, the Greg Kucera Gallery in Seattle, Matt David, and works from the museum's collection. It was curated by Anne Rose Kitagawa, Chief Curator of Collections and Asian Art and Director of Academic Programs.

Pop Art

The Pop Art movement developed in the 1950s, when some artists chose to diverge from traditional fine art styles and subject matter and the prevailing modes of Modernism to render themes from popular culture such as advertisements and comic books in a splashy, colorful style. In particular, Pop Art reacted against Abstract Expressionism, the American movement in which artists focused on materials rather than representations of subjects. Andy Warhol (1928-1987), Roy Lichtenstein (1923-1997), and Tom Wesselmann (1931-2004) were three famous American proponents of Pop Art that exerted significant influence on Roger Shimomura, who decided to marry dark humor with a “superficial” Pop style in order to produce beautiful and pointedly political art.



Roger Shimomura (Japanese-American, born 1939)

Great American Muse #3, 2013

Acrylic on canvas

Loan Courtesy of the Artist and Sherry Leedy Contemporary Art,
L2019:150.1

In homage to Andy Warhol's repetitive images of stars such as Marilyn Monroe (1926-1962) and consumer products such as Brillo Pads and Campbell's Soup cans, Shimomura juxtaposes an iconic image of Marilyn with typical American and Japanese snack foods.



Roger Shimomura (Japanese-American, born 1939)

Liz, 2014

Lithograph; ink and color on paper, edition 60/70

Loan from the Collection of Jordan D. Schnitzer, L2019:99.12

Roger Shimomura (Japanese-American, born 1939)

Marilyn, 2014

Lithograph; ink and color on paper, edition 32/74

Loan from the Collection of Jordan D. Schnitzer, L2019:99.13

Referencing the popular Edo-period (1615-1868) Japanese woodblock print conceit of simultaneously showing two views of a beautiful woman by positioning her beside a mirror, Shimomura playfully introduces reflections of iconic Warhol images of Elizabeth Taylor (1932-2011) and Marilyn Monroe (1926-1962).



KITAGAWA Utamarō (early 1750s-1806)
Seven Women Applying Make-Up Using a Mirror, 1792-93
Ukiyo-e woodblock print in vertical *ōban* format



KITAGAWA Utamarō (early 1750s-1806)
Oseyo of the Hiranoya Tea House, from the series **Eight View of Tea Houses in Celebrated Places**, 1795-96
Ukiyo-e woodblock print in vertical *ōban* format



Roger Shimomura (Japanese-American, born 1939)

End of the Rainbow, 2004

Silkscreen, edition AP

Gift of Greg Kucera and Larry Yocom, Given in Honor of Larry Fong,
2014:44.18

A mash-up of Japanese and American pop cultural icons and products.

Internment

With the bombing of Pearl Harbor by Japanese forces in December 1941, Japanese-American families living along the West Coast were suddenly viewed with suspicion and hostility. On February 19, 1942, President Roosevelt signed Executive Order 9066, which allowed the U.S. military to exclude anyone from anywhere without trial or hearings. In early March 1942, Public Proclamation No. 1 announced the creation of two Military Areas in California, Oregon, Washington, and Arizona. By March 24, the first exclusion orders had been issued and by the end of October, almost all of the Japanese Americans along the West Coast had been detained. Allowed only to take what they could carry, they lost their homes, businesses, and most of their personal possessions. Because adequate facilities were not yet available, they were initially moved to temporary Civilian Assembly Centers, often racetracks or fairgrounds where they lived in stalls designed for animals. Eventually they were moved further inland to hastily built concentration camps (euphemistically dubbed Relocation Centers), where they lived in tarpaper barracks surrounded by barbed wire, search lights, and guard towers. More than 60% of the prisoners were U.S. citizens. The rest were their Japanese immigrant elders, who had been barred from applying for naturalization. Earlier discriminatory laws resulted in three distinct generations – *Issei* (first-generation immigrants from Japan), *Nisei* (second-generation, born in the U.S. to *Issei* parents), and *Sansei* (third generation). Roger Shimomura's grandmother was *Issei*, his parents were *Nisei*, and thus he is *Sansei*. Along with many other Japanese Americans from the Pacific Northwest, they were sent to the Minidoka War Relocation Center in Hunt, Idaho, a traumatic experience that continues to provide impetus and source material for his art.



Roger Shimomura (Japanese-American, born 1939)

Mistaken Identities, 2005

Top: for Tokio Ueyama, for Ansel Adams, for Masao Mori,

Bottom: for Seattle P.I., for Hatate Family, for Dorothea Lange

Six lithographs; ink and color on paper, edition of 45

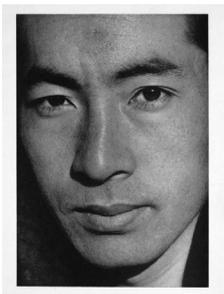
Loan from the Collection of Jordan D. Schnitzer, L2019:99.16-21

The seemingly playful portrayal of Japanese-American Internment scenes in a style reminiscent of *ukiyo-e* Japanese woodblock prints of the Edo period (1615-1868) carries the ominous undertone that through no fault of their own, American citizens of Japanese descent were perceived by the U.S. government as outsiders.

Shimomura's series was inspired by a number of historic images, including:



The Evacuee, a painting by Japanese-American artist Tokio Ueyama (1889-1954), who depicted his wife Suye reading in the doorway of their barrack at Amache (Granada Relocation Center) in Colorado.



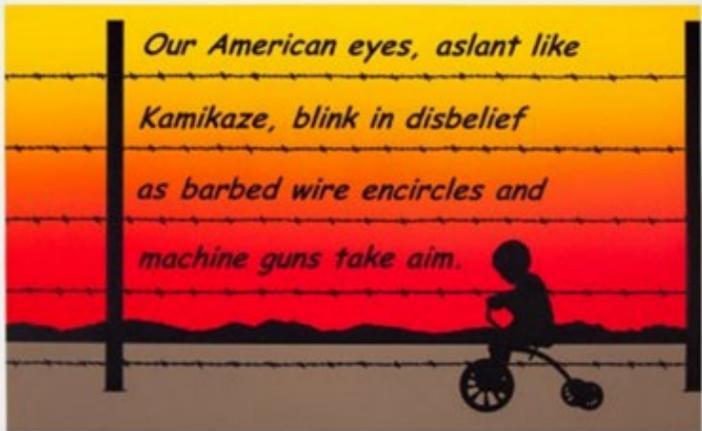
The 1943 photographic portrait of business manager **Yuichi Hirata** taken by Ansel Adams (1902-1984) and published in Adams' brave, socially-conscious book *Born Free and Equal: The Story of Loyal Japanese-Americans* (1944).



A photo first published in the *Seattle Post Intelligencer* of a **Mother and Child** (Fumiko Hayashida and her daughter Kayo Natalie) during their forced removal from Bainbridge Island on March 30, 1942.



A series of photographs by Dorothea Lange (1895-1965) documenting the evacuation of Japanese Americans from Hayward, California on May 8, 1942, focusing on children from the Mochida family.



Images by Roger SHIMOMURA (Japanese-American, born 1939); text by Lawrence Matsuda (Japanese-American, born 1945)

Nisei Trilogy: The Attack (top), **The Camps** (center), **Return Home** (bottom), 2015

Suite of three lithographs; ink and color on paper, edition 4 of 50

Published by the Lawrence Lithographic Workshop

Loan from the Collection of Jordan D. Schnitzer, L2019:99.23-25

The colophon to this series says:

Nisei Trilogy is a three print suite dedicated to the “Nisei,” second generation Japanese Americans. Despite being Americans by birthright, the Nisei were denied their constitutional rights and placed in concentration camps for the duration of WWII. While incarcerated, the Nisei men were asked to volunteer for combat duty in Europe. As the 442nd Regimental Combat Team, they went on to become the most decorated unit for its size in the history of the United States military.

Following the war, all Japanese Americans were finally allowed to return to their West Coast homes. Despite their suffering and sacrifices, they were met with hatred and hostility.

As the Nisei population diminishes each year, future generations of Japanese Americans will be historically bereft, without an authentic appreciation of all the examples set by the Nisei.

The images were created by Roger Shimomura. The text was provided by Larry Matsuda. Both artist and poet were incarcerated in Camp Minidoka, Idaho during the war and were later raised and educated in Seattle.



Roger Shimomura (Japanese-American, born 1939)

American Alien #3, 2006

Acrylic on canvas

Museum purchase through the Hartz FUND for Contemporary Art,
L2020:3.1

In this tender painting Roger Shimomura depicts himself as a small child in the doorway and his mother inside of their wartime family home in Block 6 at the Minidoka War Relocation Center in Hunt, Idaho. While his mother is fully illuminated and smiles tenderly as she sweeps, young Roger grips a tiny baseball bat and is seen entirely in shadow, obscuring any expression of emotion. The warmth of this painted memory is undermined by two strands of barbed wire seen silhouetted against the night sky beyond the barrack window.

Gaman

The Japanese term *gaman* – meaning to endure the intolerable with dignity and patience – was the typical strategy employed by Japanese Americans in the face of the fear, outrage, and despair occasioned by their treatment during WWII. Despite the lack of due process, and the indignity of incarceration, they made significant efforts to prove their loyalty to a country that viewed them with indifference and disdain. Although German and Italian Americans undoubtedly encountered discrimination during the war, there was nothing akin to the wholesale removal of their populations since they were not such visible minorities. As a member of a community whose civil liberties were ignored and suppressed, Roger Shimomura is keenly attuned to the misfortunes of others and uses his art to probe and critique issues of identity, race, and religion in contemporary politics.



Roger Shimomura (Japanese-American, born 1939)

Great American Muse #4, 2013

Acrylic on canvas

Loan Courtesy of the Artist and the Greg Kucera Gallery, L2020:6.1

Roger Shimomura's series *Great American Muse* (2013-) came about because his wife gave him a book about the American Pop artist Tom Wesselmann (1931-2004). He remarked:

Even though I was quite familiar with Wesselmann's work, I hadn't really focused upon his "Great American Nude" series. Suddenly I appreciated and understood that these compositions were based upon fixed sets of images and locales, such as the female figure, kitchen, bathroom, groceries, art, and appliances. Upon this realization, I began to juxtapose similar images that I had used in my own work through the years, images that commonly had ethnic connotations... I discovered that the level of interpretation rose exponentially, as each additional component brought its own history and associations. This resulted in endless possibilities for dialogue and debate.

In this case, an interior view of a barrack includes irises drawn from traditional Japanese art, a copy of Roy Lichtenstein's iconic **Pistol** banner/print, a bottle of Hunt's tomato catsup (likely a visual reference to Hunt, Idaho, where Minidoka was located), and a distant view of the tops of two nearby barracks.



Roger Shimomura (Japanese-American, born 1939)

Left: **Enemies**, 2008

Right: **Enemies 2**, 2008

Acrylic on canvas

Loan from the Collection of Jordan D. Schnitzer, L2019:99.9-10

Before WWII, Shimomura's family lived in Seattle, but when he was still a toddler, they were forcibly moved first to the Civilian Assembly Center in Puyallup, Washington (Camp Harmony), and then to the Minidoka War Relocation Center in Hunt, Idaho, where they lived in Unit F, Barrack 7, Block 6 (see photograph marked in facsimile of the *Minidoka Interlude* publication).

"People ask how I feel about my camp experience, but as a two or three year old, you don't think about that. The kinds of things you think about are far more immediate, like the fact that all my friends were around me all of a sudden. From that standpoint, I thought whatever change this was all for the better."

After the war, the family relocated first to Chicago (where Shimomura's young sister died) and then back to Seattle. Whereas Shimomura's tender portraits of family and friends (such as these images with his mother, above, and grandmother, below) are quieter and more documentary in nature, he uses the broader metaphor of incarceration to create some of his most provocative, emotionally charged work.



Roger Shimomura (Japanese-American, born 1939)

Minidoka Snapshots: Block 6, 2010

Lithograph; ink and color on paper, edition 20/30

Loan from the Collection of Jordan D. Schnitzer, L2019:99.14

Roger Shimomura (Japanese-American, born 1939)

Minidoka Snapshots: The Enemy, 2010

Lithograph; ink and color on paper, edition 20/30

Loan from the Collection of Jordan D. Schnitzer, L2019:99.15

These two small lithographs from a 2010 suite entitled *Minidoka Snapshots* include many of Roger Shimomura's indelible childhood memories. The barren landscape with skies punctuated only by barbed wire and armed guard towers surround the camp like an ocean. His use of silhouette and shadow are powerful. In the examples here, the silhouette of a gun affixed pointing down toward the camp suggests constant menace and the shadow of a young girl jumping rope against the wall of a tarpaper barrack erases any sense of the individual. In many such works, Shimomura represents himself in silhouette as a small child, sometimes with a tricycle or baseball bat, but with no color or expression to give any sense of his emotion or mental state.



Roger Shimomura (Japanese-American, born 1939)

American Soldier, 2008

Acrylic on canvas

Loan from the Collection of Jordan D. Schnitzer, L2019:99.7

Despite (or perhaps because of) their treatment at the hands of the U.S. government, 33,000 *nisei* (American-born citizens of Japanese descent) volunteered to serve in the U.S. military even while their families were incarcerated. Especially famous was the 442nd Regimental Combat Team, which fought in Italy, southern France, and Germany. The most decorated unit in U.S. military history, it had a fighting complement of 4,000 men with approximately 14,000 serving overall. In less than two years they earned more than 18,000 awards, including 9,486 Purple Hearts, 4,000 Bronze Star Medals, 8 Presidential Unit Citations, and 21 Medals of Honor. In 2010, they received the Congressional Gold Medal and in 2012, all surviving members were made chevaliers of the French *Légion d'Honneur* for their heroic rescue of the Lost Battalion and contribution to the liberation of France.



Roger Shimomura (Japanese-American, born 1939)

Riot, 2015

Acrylic on canvas

Loan Courtesy of the Artist and the Greg Kucera Gallery, L2020:6.2



Roger Shimomura (Japanese-American, born 1939)

American Guardian, 2007

Lithograph; ink and color on paper, edition XIII/XIII

Loan from the Collection of Jordan D. Schnitzer, L2019:99.3

This chilling print and the painting on a similar theme beside it make use of a traditional Japanese birds-eye view perspective from folding screens of scenes depicting the old capital city of Kyoto (an example of which is displayed at the end of this gallery). Shimomura's dramatic addition of the silhouette of an armed guard peering down with his gun pointed toward a small boy on a tricycle adds a palpable sense of menace and surveillance.

He notes that his art is neither therapeutic or cathartic, saying

Lots of Asian artists are doing beautiful stuff about their culture, but I'm not into that. I'm what someone once called that stick in the eye: Don't forget, don't forget.

Compare:



Views of Higashiyama

Japanese; Momoyama period (1568-1615)



Roger Shimomura (Japanese-American, born 1939)

American Infamy #5, 2006

Acrylic on canvas

Loan from the Collection of Jordan D. Schnitzer, L2019:99.4a-c

Like the print displayed to the right, this monumental painting uses a traditional Japanese pictorial perspective to depict a panoramic view of a concentration camp, but expands the number of soldiers on the tower and the prisoners of various ages and occupations below. Between two barracks can be seen the silhouette of a small boy on a tricycle that likely represents the artist.

Detail:





Roger Shimomura (Japanese-American, born 1939)

Great American Muse #23, 2013

Acrylic on canvas

Loan Courtesy of Matt David, Sausalito, CA, L2020:7.1

Many of the paintings in Shimomura's *Great American Muse* series juxtapose beloved icons of American pop culture with Japanese-American Internment imagery.



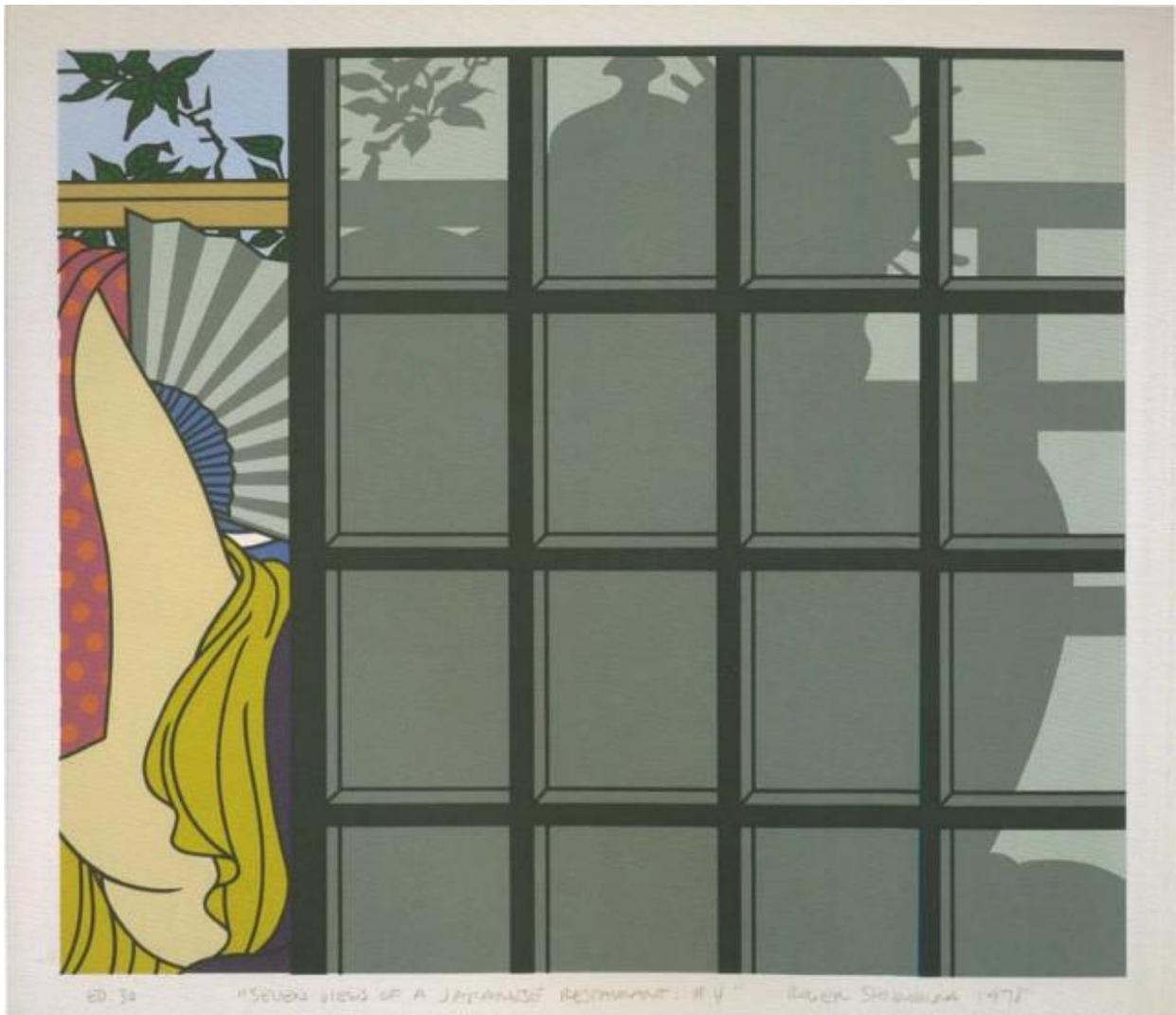
Roger Shimomura (Japanese-American, born 1939)

Great American Muse #64, 2018

Acrylic on canvas

Loan Courtesy of the Artist and Sherry Leedy Contemporary Art,
L2019:150.4

Rosie the Riveter flexes her biceps outside the barbed wire, while the Japanese woman within wears a *burqa*.



Roger Shimomura (Japanese-American, born 1939)

Seven Views of a Japanese Restaurant #4, 1978

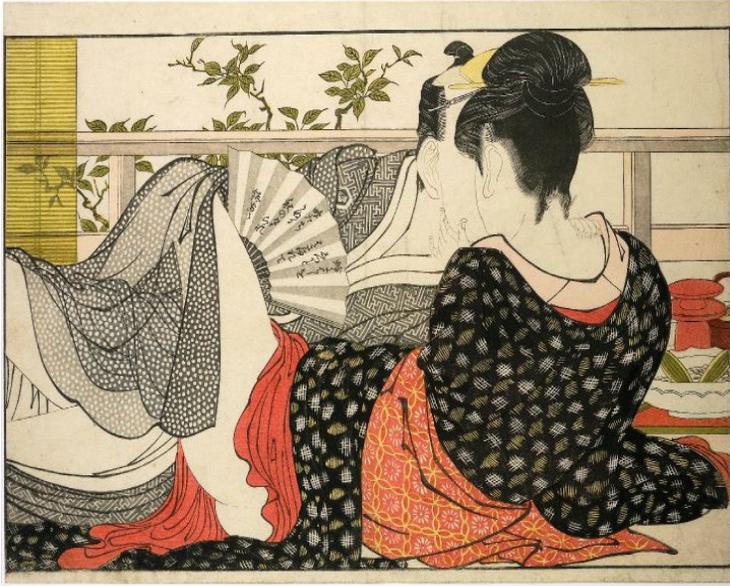
Color screenprint; ink on paper

Printed by Tom Moore

Museum purchase through the Hartz FUND for Contemporary Art,
L2020:6.7

After moving to Lawrence to teach art at the University of Kansas, Roger Shimomura suffered through repeated awkward conversations with his new neighbors, who assumed he was foreign and that his art would be informed by traditional Japanese paintings and prints. In exasperation, he began to mash-up old Japanese figures and motifs to produce a series he called (using a deliberately outdated term) *Oriental Masterpieces*.

This print, the fourth from his erotic suite referencing Edo-period (1615-1868) *ukiyo-e*, makes use of sliding doors to both obscure and frame sexual encounters, implicating the viewer in the act of voyeurism. Partially observed views of private activities are now a regular component of Shimomura's art, not just in such elegant *ukiyo-e* parodies, but also through the windows of tarpaper barracks.



KITAGAWA Utamaro

Lovers on the Second Floor of a Tea House, Illustration 10 from *Poem of the Pillow*, 1788



Roger Shimomura (Japanese-American, born 1939)

Enter the Rice Cooker, 1994

13-color silkscreen on paper, edition 170/170

Commissioned and published by Greenpeace

Gift of Greg Kucera and Larry Yocom, Given in Honor of Josine Starrels,
2014:44.19

This imposing print draws inspiration from disparate sources including Japanese woodblock prints, Pop Art, and Asian-American cinema. The large figure seen in profile on the right is copied from a famous Kabuki actor print of Ichikawa Ebizo V (1791-1859). In the original, the actor holds a fan, but Shimomura depicts his protagonist clutching an electrical appliance and titled his print *Enter the Rice Cooker* (in homage to Bruce

Lee's iconic 1973 martial arts film, *Enter the Dragon*). In the background, the silhouette of a glamorous woman is visible behind a traditional Japanese sliding paper door. She is not, however, a courtesan from the Edo period (1615-1868), but rather a seductive WWII pin-up wearing red gloves and applying lipstick using a compact.



UTAGAWA Kunimasa (1773-1810)

Actor Ichikawa Ebizō V as Usui Aratarō Sadamitsu in the *Shibaraku* scene of the play *Seiwa Nidai Ōyose Genji*, 1796

Identity and Stereotypes

Because of his bitter experience being racially profiled, Roger Shimomura is hyperaware of the complexities of being a “forever foreigner” (an American with a “foreign” face). In his art, he plays various roles – as a shadowy featureless child, an American vs. Japanese, an Asian “imposter,” and as male, female, and animal comic/anime characters. The humor inherent in many of these depictions belies the anger and sadness beneath.

Roger Shimomura
(Japanese-American, born 1939)
**American Knockoffs Series:
American Buddhahead, 2012**
Lithograph; ink and color on
paper, edition 33/35
Loan from the Collection of
Jordan D. Schnitzer, L2019:99.5

In addition to depicting characters from Japanese and American popular culture, Shimomura often inserts portraits of himself and others, conflating characters and playing with notions of identity. Here, he casts himself as a Kabuki actor in the Ichikawa Danjūrō lineage (identifiable on the basis of hairstyle, sword, and partial *mimasu* crest visible on his sleeve).





Roger Shimomura (Japanese-American, born 1939)

Wonder Woman, 2016

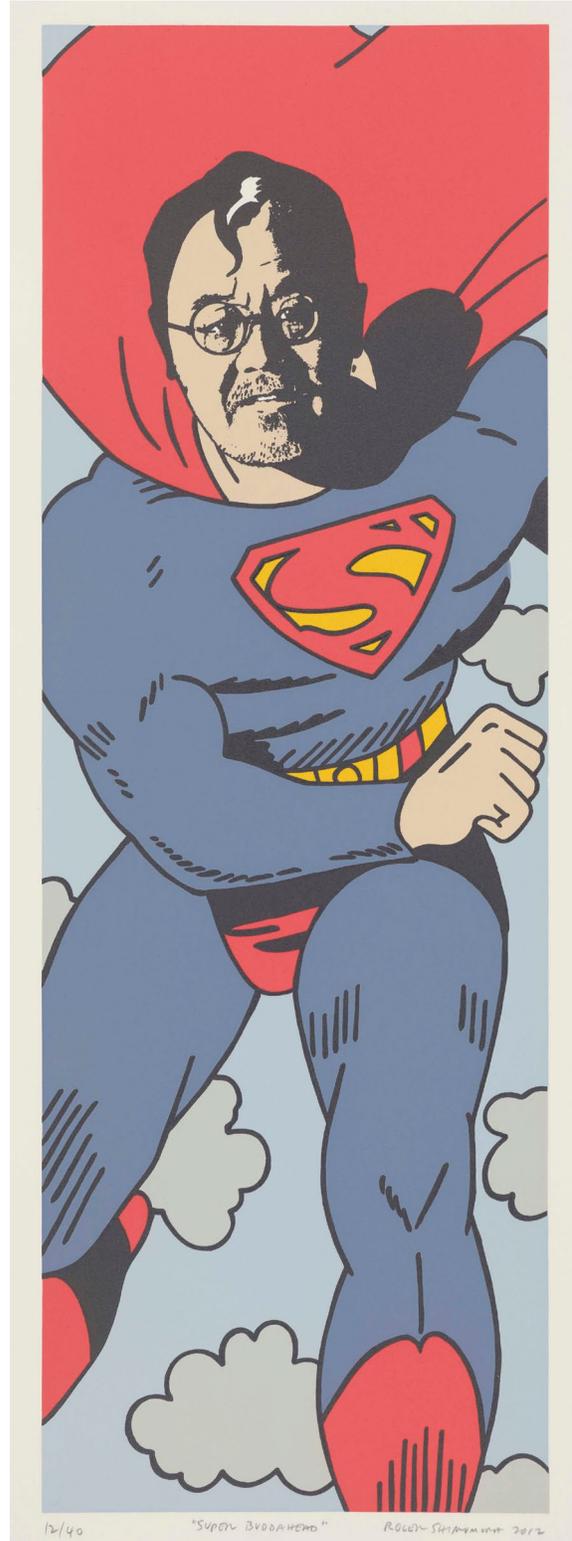
Acrylic on canvas

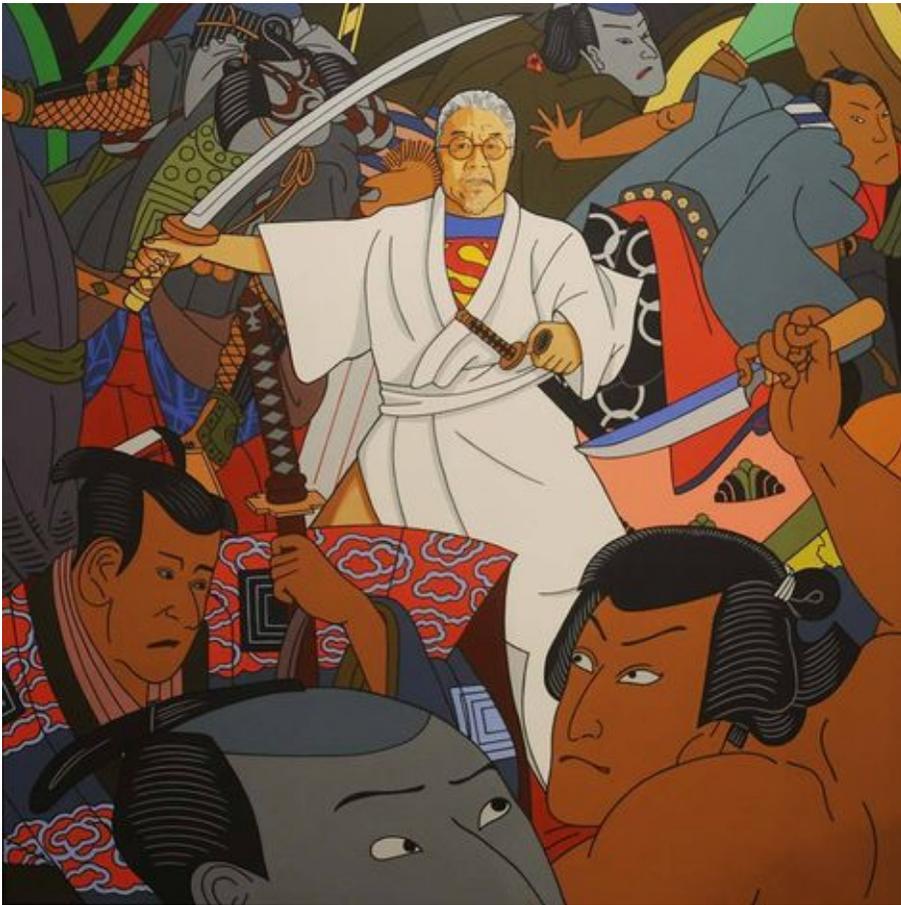
Loan Courtesy of the Artist and Sherry Leedy Contemporary Art,
L2019:150.19

Shimomura's representation of Wonder Woman includes the DC comic book character (in 1970s iteration) along with an image of his mother, hands brandishing a samurai sword, and Pucca (a South Korean animated character) flying through the air above barracks and barbed wire.

Roger Shimomura
(Japanese-American, born 1939)
**American Knockoffs Series:
Super Buddhahead, 2012**
Lithograph; ink and color on
paper, edition 12/40
Loan from the Collection of
Jordan D. Schnitzer, L2019:99.6

A counterpoint to his self-portrait as a Kabuki hero (**American Buddhahead**, seen nearby), Shimomura inserts his own face into a 1940s depiction of Superman. Not only is he a devoted Golden Age comic book fan, but as an avid admirer of earlier American Pop Art, he was also influenced by depictions of such characters by Andy Warhol (1928-1987) and Roy Lichtenstein (1923-1997), such as the one displayed nearby.





Roger Shimomura (Japanese-American, born 1939)

American vs. Japanese #3, 2011

Acrylic on canvas

Loan from the Collection of Jordan D. Schnitzer (HIPM), L2019:99.8

Though Shimomura's portrayals often seem ironic, he is a great admirer of American comic books and thus his appropriation of pop cultural imagery has multiple layers of meaning. When he first began to experiment with tropes from traditional Japanese art, he was alarmed to note that some buyers approved of the resulting images because they "looked like him." Thus, he began to destabilize his appropriations by delving into coarse racial stereotypes, challenging viewers to try to understand his identity in order to perceive what it is that he has "knocked off." The title of this work asserts Shimomura's identity as an American in opposition to the samurai, sumo wrestlers, and kabuki actors characterized as "Japanese." And yet, he portrays himself as a master of martial arts (which he is not), and thus fulfills a hackneyed cultural stereotype.



Roger Shimomura (Japanese-American, born 1939)

Kansas Samurai, 2004

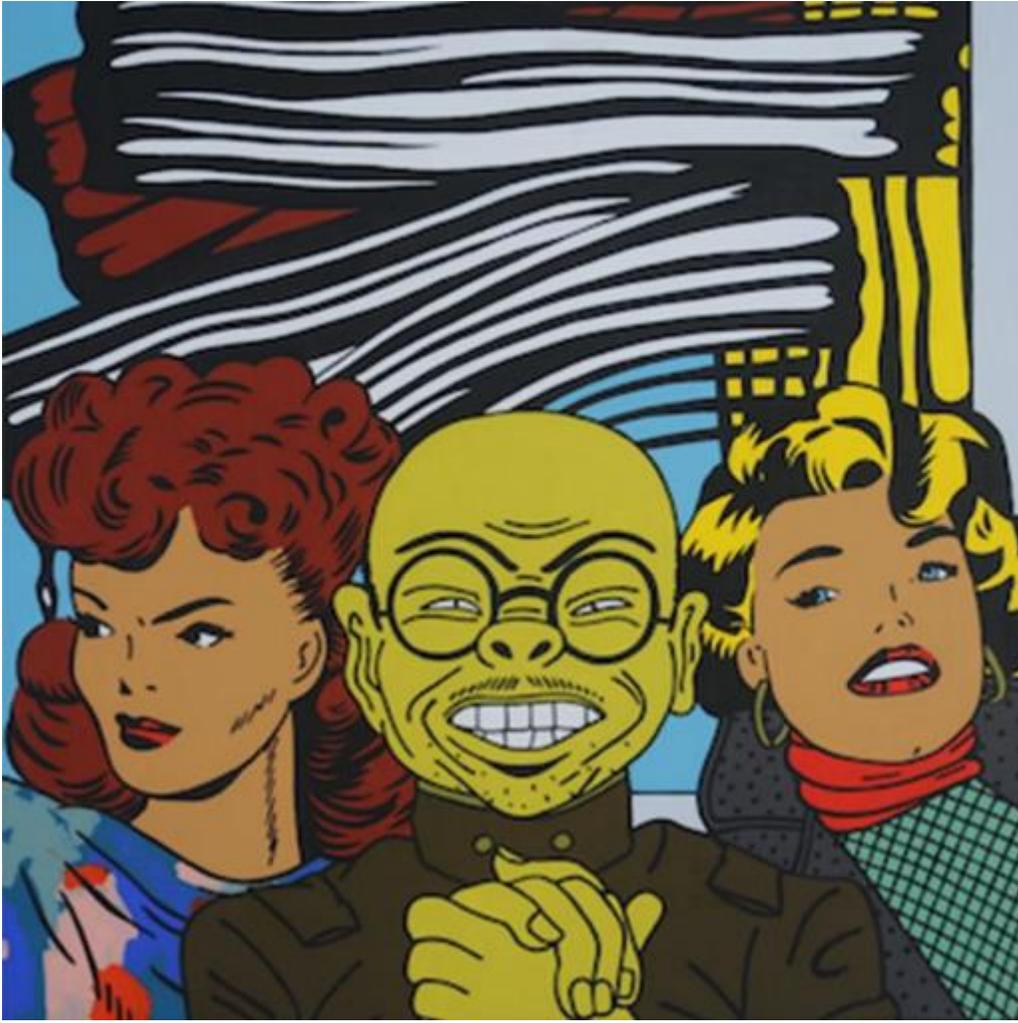
Screenprint; ink and color on paper, edition of 46

Loan from the Collection of Jordan D. Schnitzer, L2019:99.11

This work reflects the isolation and alienation that Shimomura felt when he moved from Syracuse to Lawrence in 1970 to teach at the University of Kansas. It was designed in 2002 and finished in 2004, the year of his retirement.

*The move to Kansas thirty-five years ago underscored my ethnic and cultural difference from the local populace and soon inspired a new direction in my artwork. The images in **Kansas Samurai** are meant to metaphorically represent that sense of rejection that can be experienced by those who are not members of the majority culture.*

The figures in the background are all early cartoon characters who turn their backs on the bespectacled samurai (a self-portrait) in the center.



Roger Shimomura (Japanese-American, born 1939)

Great American Muse #43, 2013

Acrylic on canvas

Loan Courtesy of the Artist and Sherry Leedy Contemporary Art,

L2019:150.3

Shimomura's *Great American Muse* series juxtaposes pop cultural icons of various places and times – here a racist caricature of a Japanese military officer, likely Prime Minister Hideki Tojo (1884-1948), with two cartoon beauties, and a series of strokes that mimic the 1965-66 *Brushstrokes* series by Roy Lichtenstein (1923-1997), which satirizes Abstract Expressionist brushwork. Shimomura's appropriation of grotesque racial stereotypes is deliberate and intended to forefront the insensitivities leveled at Asian Americans.



Roger Shimomura (Japanese-American, born 1939)

Lovers, 2015

Lithograph; ink on paper

Museum purchase through the Hartz FUNd for Contemporary Art,
L2020:6.8

This 2001 print depicts a same-sex pair from a series of mixed-race couples.



Roger Shimomura (Japanese-American, born 1939)

Mix and Match, No. 1, 2001

Screenprint; ink and color on paper, edition of 47

Loan from the Collection of Jordan D. Schnitzer, L2019:99.22

In this print depicting two couples of mixed race, a conventionally attractive Caucasian man kisses an alluring Edo-period (1615-1868) Japanese beauty, while a bucktoothed caricature of a Japanese man stares at a demure blue-eyed blond. As is often the case in Shimomura's work, Asian female stereotypes are exoticized and desirable, whereas Asian men are comical and unattractive. In this case, however, the presumed nudity of the Japanese woman further complicates the depiction.

Recent Paintings

Shimomura's most recent works use all of the powerful tropes he has developed to address current political issues.

**WESTERN DEFENSE COMMAND AND FOURTH ARMY
WARTIME CIVIL CONTROL ADMINISTRATION**

Presidio of San Francisco, California

May 23, 1942

**INSTRUCTIONS
TO ALL PERSONS OF
JAPANESE
ANCESTRY**

Living in the Following Area:

All the Counties of Lane, Douglas, Coos, Curry, Josephine, Jackson and all that portion of the County of Klamath, State of Oregon, lying west of U. S. Highway No. 97.

Pursuant to the provisions of Civilian Exclusion Order No. 87, this Headquarters, dated May 23, 1942, all persons of Japanese ancestry, both alien and non-alien, will be evacuated from the above area by 12 o'clock noon, P. W. T., Wednesday, June 3, 1942.

No Japanese person will be permitted to move into, or out of, the above area after 5:00 A. M., P. W. T., Saturday, May 23, 1942, without obtaining special permission from the representative of the Commanding General, Northwestern Sector, at either one of the Civil Control Stations located at:

45 North Fir Street,
Medford, Oregon.

34 West Sixth Avenue,
Eugene, Oregon.

Such permits will only be granted for the purpose of uniting members of a family, or in cases of grave emergency.

The Civil Control Stations are equipped to assist the Japanese population affected by this evacuation in the following ways:

1. Give advice and instructions on the evacuation.
2. Provide services with respect to the management, leasing, sale, storage or other disposition of most kinds of property, such as real estate, business and professional equipment, household goods, boats, automobiles and livestock.
3. Provide temporary residence elsewhere for all Japanese in family groups.
4. Transport persons and a limited amount of clothing and equipment to their new residence.

The Following Instructions Must Be Observed:

1. A responsible member of each family, preferably the head of the family, or the person in whose name most of the property is held, and each individual living alone, will report to either one of the Civil Control Stations to receive further instructions. This must be done between 8:00 A. M. and 5:00 P. M. on Wednesday, May 27, 1942. Should such individual reside over 30 miles from the nearest Civil Control Station and be unable to provide transportation to such Civil Control Station, he will telegraph or telephone on Tuesday, May 26, 1942, to the Manager of the nearest Civil Control Station for instructions.

2. Evacuees must carry with them on departure for the Reception Center, the following property:

- (a) Bedding and linens (no mattress) for each member of the family;
- (b) Toilet articles for each member of the family;
- (c) Extra clothing for each member of the family;
- (d) Essential personal effects for each member of the family.

All items carried will be securely packaged, tied and plainly marked with the name of the owner and numbered in accordance with instructions obtained at the Civil Control Station. The size and number of packages is limited to that which can be carried by the individual or family group.

3. No pets of any kind will be permitted.
4. No personal items and no household goods will be shipped to the Reception Center.
5. The United States Government through its agencies will provide for the storage, at the sole risk of the owner, of the more substantial household items, such as iceboxes, washing machines, pianos and other heavy furniture. Cooking utensils and other small items will be accepted for storage if crated, packed and plainly marked with the name and address of the owner. Only one name and address will be used by a given family.

6. Each family, and individual living alone, will be furnished transportation to the Reception Center. Private means of transportation will not be utilized. All instructions pertaining to the movement will be obtained at the Civil Control Station.

Go to either one of the Civil Control Stations between the hours of 8:00 A. M. and 5:00 P. M., Wednesday, May 27, 1942, to receive further instructions.

J. L. DeWITT
Lieutenant General, U. S. Army
Commanding

Japanese Internment Notice from Lieutenant General J. L. DeWitt reading “Instructions to All Persons of Japanese Ancestry Living in the Following Area:

All Counties of Lane, Douglas, Coos, Curry, Josephine, Jackson and all that portion of the Country of Klamath, State of Oregon, lying west of U.S. Highway No. 97...”

American; May 23, 1942

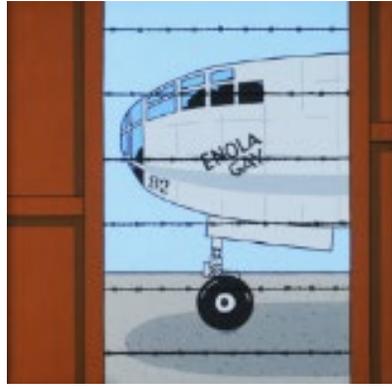
Poster; ink on paper

Anonymous Loan, L2020:2.1

This is one of the posters that directed local Japanese Americans to report to a Civic Control Station at 34 W. 6th Avenue in Eugene (or another site in Medford), from which they were transported to Civilian Assembly Centers and then eventually to wartime Relocation Centers.



The **Eugene Japanese American Memorial** (2007) commemorates the sacrifices of those who suffered wartime internment and celebrates the contributions Japanese Americans have made to civil rights. The City of Eugene authorized the construction of this memorial on public property on the grounds of the Hult Center, close to the site where Japanese Americans were required to register prior to their forced journeys to camps in the western United States.



Roger Shimomura (Japanese-American, born 1939)

Selected works from the series **Minidoka and Beyond**, 2016-17

Acrylic on canvas

Loan Courtesy of the Artist and Sherry Leedy Contemporary Art,
L2019:150.11-18

Fleetline, 2016 (L2019:150.17)

Dancing Shoes, 2016 (L2019:150.14)

Toyo and Andy, 2016 (L2019:150.13)

442, 2016 (L2019:150.18)

Patriot #2, 2016 (L2019:150.16)

Enola Gay, 2017 (L2019:150.12)

Lieutenant, 2016 (L2019:150.15)

Sep. 11, 2016 (L2019:150.1)

With the series *Minidoka and Beyond*, Roger Shimomura invites viewers to contemplate the inequities of American society by focusing on historical issues of discrimination and social justice. Although much of the imagery is grounded in WWII, events and figures from more recent history encroach into the narrative. Toyo Miyatake (1895-1979) was a Japanese-American photographer who smuggled a lens into the Manzanar War Relocation Center (Inyo County, California), where he and his family were incarcerated. He is best known for documenting the lives of the prisoners there and later collaborated with photographer Ansel Adams (1902-1984).



Roger Shimomura (Japanese-American, born 1939)

Selected works from the series **Muslims and More**, 2018-19

Acrylic on canvas

Loans Courtesy of the Artist, Sherry Leedy Contemporary Art, and the Greg Kucera Gallery

From top left to bottom right:

#19, 2018 (Courtesy of the Artist and Sherry Leedy, L2019:150.7)

#31, 2018 (Courtesy of the Artist and Sherry Leedy, L2019:150.8)

#14, 2018 (Courtesy of the Artist and Sherry Leedy, L2019:150.6)

#42, 2019 (Courtesy of the Artist and Greg Kucera, L2020:6.4)

#35, 2019 (Courtesy of the Artist and Sherry Leedy, L2019:150.9)

#9, 2018 (Courtesy of the Artist and Sherry Leedy, L2019:150.5)

#48, 2019 (Courtesy of the Artist and Sherry Leedy, L2019:150.10)

#54, 2019 (Courtesy of the Artist and Greg Kucera, L2020:6.5)

#1, 2018 (Courtesy of the Artist and the Greg Kucera Gallery, L2020:6.3)

#56, 2019 (Courtesy of the Artist and Greg Kucera, L2020:6.6)

Roger Shimomura's recent diminutive series of paintings entitled *Muslims and More* expands his concerns about prejudice and injustice to address the treatment of women, migrant workers, Muslims, and Jews. Sadly, his visual tropes of surveillance and incarceration remain all too relevant and yet there is wit and whimsy in the way he references deeply troubling current political affairs such as the plight of those detained or turned back at the U.S.-Mexico border.

Shimomura in Context

Displayed at this end of the gallery are a few Pop Art works by Andy Warhol (1928-1987) and Roy Lichtenstein (1923-1997), along with a selection of Japanese prints and a painting of the types that served as models for Roger Shimomura.



Andy Warhol (American, 1928-1987)

Myths: Superman (II.260), 1981

Screenprint; ink, color, and diamond dust on paper, edition 5/200

Loan from the Collection of Jordan D. Schnitzer (HIPM), L2019:99.26

Compare:



Roger Shimomura

Super Buddhahead, 2012 (on view)



Roy Lichtenstein (American, 1923-1997)

I Love Liberty, 1982

Silkscreen; ink and color on paper, edition 197/250

Loan from Loan from the Collection of Jordan D. Schnitzer, L2019:99.1



Roy Lichtenstein (American, 1923-1997)

Untitled Hand, 1973

Serigraph; ink and color on paper, edition 295/300

Gift of Robert Rauschenberg, 1976:29.15

Compare:



Roger Shimomura

Great American Muse #4, 2013 (on view)



Roy Lichtenstein (American, 1923-1997)

WHAAM! Poster, 1967

Offset lithograph; ink and color on paper, edition of 1450

Loan from the Collection of the Jordan Schnitzer Family Foundation,
L2019:99.2

Compare:



Roger Shimomura. **Nisei Trilogy: The Attack**, 2015 (on view)

Some of the figures and framing devices featured in these traditional Japanese prints are similar to those seen in Roger Shimomura's works.



UTAGAWA Kunisada (UTAGAWA Toyokuni III, 1786-1865)

Japanese; Edo period, 1852

Actor Segawa Kikunojō V as the Nun Myōchin, from the series *The Book of the Eight Dog Heroes* (*Hakkenden inu no sōshi no uchi*)

Ukiyo-e woodblock print in vertical *ōban* format; ink and color on paper

Loan from the Lee & Mary Jean Michels Collection, LMM.0956

TSUKIOKA Yoshitoshi (1839-1892)

Japanese; Meiji period, 1888

Looks Like She Wants to See: Custom and Manner of a Maid of the Tenpō Era (*Mitasō: Tempō nenkan okoshō no fūzoku*), from the series *Thirty-Two Aspects of Women* (*Fūzoku sanjūnisō*)

Ukiyo-e woodblock print in vertical *ōban* format; ink and color on paper

Loan from the Lee & Mary Jean Michels Collection, LMM.0256



TORII Kiyotada IV (Tadakiyo, 1875-1941)

Japanese; Meiji period, 1896

Actor Ichikawa Danjūrō IX as Soga Goro Tokimune in the play *Ya-no-Ne*, from the series Eighteen Great Kabuki Plays (*Kabuki jūhachiban*)

Ukiyo-e woodblock print in vertical *ōban* format; ink and color on paper
Murray Warner Collection, MWJ51:T94

UTAGAWA Toyokuni (1769-1825)

Japanese; Edo period, 19th century

Actor Bandō Hikosaburō

Ukiyo-e woodblock print in vertical *ōban* format; ink and color on paper
Gift of Mr. and Mrs. John N. Winton, 1969:37.135

Compare:



Roger SHIMOMURA. **Enter the Rice Cooker**, 1994 (on view)



Views of Higashiyama (*Rakugaizu*)

Japanese; Momoyama period (1568-1615)

Six-panel folding screen; ink, color, gold and *moriage* (crushed oyster shells) on paper

Murray Warner Collection, MWJ68:6

The panoramic birds-eye view that characterizes this folding screen is a pictorial perspective referenced by Roger Shimomura in both his print and painting focusing on guard towers near the center of this exhibition.

Compare:



Roger SHIMOMURA

American Guardian, 2007 (on view)

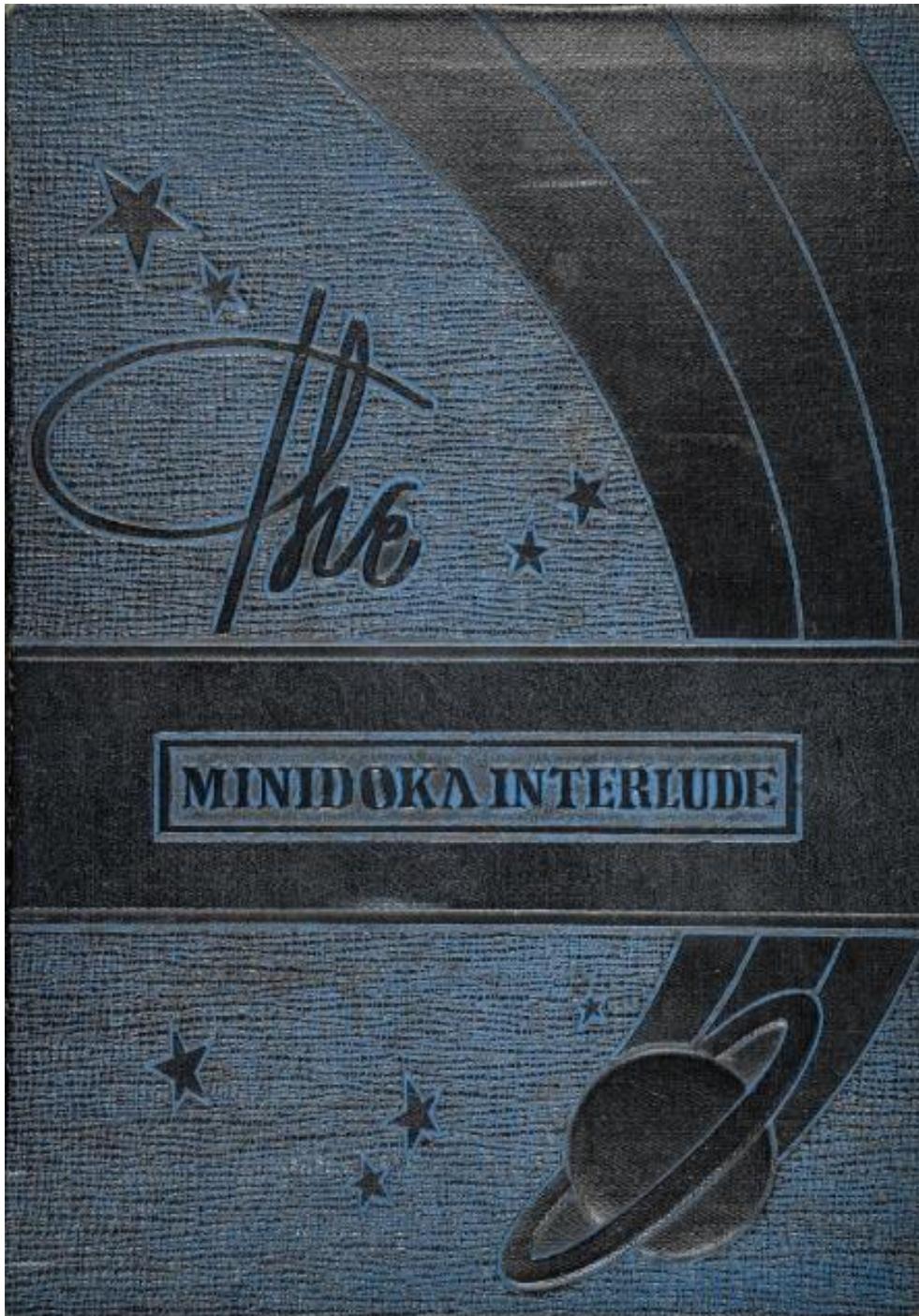


NODA Tetsuya (born 1940)
Japanese; Shōwa period, 1976

Diary: Aug. 19th '76

Mixed media: woodblock and silkscreen; ink on paper, edition 20/20
Gift of the Jack and Susy Wadsworth Collection of Japanese Prints,
2012:7.77

The title of this exhibition was inspired by *The Minidoka Interlude*, a “souvenir” publication (similar to a high school yearbook) created by prisoners of the Minidoka War Relocation Center in Hunt, Idaho.



The introduction, subtitled *By Looking Back, We Look Forward*, says:

As residents of the Minidoka Relocation Center at Hunt, Idaho, take pleasure in dedicating this book to the "America of Tomorrow" and reaffirm our faith in the principles and ideals of the founders of the United States.

...May we dedicate this book to "the land of the free and the home of the brave," where the Star-Spangled Banner shall wave in triumph; to a truly free and democratic America, where men shall be judged by their actions, not by their race, color or creed; to our homeland and the homeland of our children, the United States of America!



Roger Shimomura's family lived in Minidoka Block 6, Barrack 7, Unit F. He is the little boy wearing overalls at the lower left corner of this photo.



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Noda Tetsuya image © Noda Tetsuya.

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Roy Lichtenstein images © Roy Lichtenstein Foundation.

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