

Humanities for All Project Grant Proposal Narrative

1. Humanities Content

This project, *Something from Nothing: Art and Handcrafted Objects from America's Concentration Camps*, includes an exhibition, educational materials and tours, and public programs presented by the Thacher Gallery at the University of San Francisco (USF) in collaboration with the National Japanese American Historical Society (NJAHS) from August 21 through November 5, 2017.

With a focus on handmade artifacts, the exhibition introduces Executive Order 9066 and the experiences of Japanese Americans sent to the American concentration camps during WWII. Arts and crafts were a way for inmates to keep their hands and minds busy, create beauty where there was little, and produce objects that could be used, traded, or given as gifts. From salvaged materials they created furniture, *ikebana* vases, nameplates, corsages, landscape paintings, and brooches. A variety of craft classes drawing from Japanese and western art traditions were taught by inmates. Passed down through generations, these handmade objects are a lasting, poignant record of the camp experience. They are a testament to the difficulties of camp life as well as the creativity and resilience of the incarcerated Japanese Americans.

Strongly grounded in California history, culture, and the Asian American experience, this exhibition links the humanities and the arts. Exhibition components include:

- Over 120 objects from the NJAHS permanent collection, including historical artifacts (items brought to the camps), photographs of life before and during the camps, and dozens of handcrafted objects made by Japanese American prisoners living in the camps;
- a large-format projection of historic photographs contrasting life in the Japanese American community prior to Executive Order 9066 with the rounding up of families and the subsequent camp experience;
- interpretive panels developed in collaboration with a humanities expert introducing the history and consequences of Executive Order 9066, life in the camps, and the importance of arts and crafts in the camps;
- descriptive object labels;
- narrative labels with accounts written by people who experienced the camps first-hand;
- a computer where visitors can search the NJAHS' digitized collection or listen to oral histories;
- and two contemporary art installations created by Japanese American artists Barbara Horiuchi, and Marlene Iyemura, whose work will assist audiences in drawing a link from the past to the present, and in thinking about the ways that Executive Order 9066 is still affecting survivors, the families of survivors, and the broader Japanese American community today.

To supplement the *Something from Nothing* exhibition, the gallery will provide hour-long docent-led tours for school groups. A take-away brochure designed by USF's exhibition design class will serve as a resource for visitors and educators interested in continuing the exploration of the outcomes of Executive Order 9066 beyond the gallery.

Additionally, Thacher Gallery will offer two public programs: an expert and survivor panel discussion on social justice and legal issues related to Executive Order 9066, and an arts-

focused event featuring poets, writers, and visual artists whose work explores the legacy of the camps. Both events will be multi-generational, and will include survivors or family of survivors.

A Humanities for All Project Grant will enable the gallery to greatly enrich the *Something from Nothing* exhibition and public programming in a number of crucial ways. Exhibition-related enhancements will include:

- a professional quality build-out display, such as a replica of a barrack interior, which will include historical objects from the NJAHS collection and aid visitors in visualizing the austere environment of the internment camps;
- a complete digital reproduction of a family's scrapbook recording life in the camps;
- three additional custom-built cases designed specifically for the objects included in the exhibition;
- enhanced printed exhibition materials including an educational brochure, banners, text panels, and historical photographs;
- and professional exhibition documentation.

The grant will help cover materials, printing, and professional fees for contracted services including art handling (packing, delivering, and installation), case and replica building (as described above), and mount making necessary for these expanded components.

Additionally, funding from the Humanities for All Project Grant will allow Thacher Gallery to publicize the exhibition and related programming to a broader audience through paid advertising and printed publicity materials specifically aimed at the Japanese American community. Grant funds will also be used to supplement the NJAHS loan fee, with the additional funding covering the cost of transporting additional objects currently located at an off-site storage facility, to be used in the barrack or similar build-out. Finally, grant funds will cover half of the honoraria for the speakers that will be highlighted in the two public programs described above.

This is a collaborative project. Key point people contributing humanities-based knowledge and methods to the *Something from Nothing* exhibition and related programming include:

- The National Japanese American Historical Society's Executive Director Rosalyn Tonai (who is serving as the project's Humanities Advisor);
- NJAHS Exhibitions and Collections Manager Max Nihei (who is overseeing the object loans);
- USF Professor and The Center for Asia Pacific Studies' Director of Administration Brian Komei Dempster (who will be contributing content for the exhibition's narrative labels and collaborating on exhibition programming);
- USF MA in Museum Studies Adjunct Professor Paloma Añoveros (who is advising on the exhibition and heading the NJAHS/USF collaborative object digitization project);
- USF Associate Professor Stuart McKee (who is teaching the class responsible for the exhibition's identity, layout, and design);
- and Thacher Gallery's professional staff, including director Glori Simmons (who is serving as the Project Director), and gallery manager Nell Herbert (serving as the Project Manager).

2. Participants and Audiences

Located in the Gleeson Library, Thacher Gallery receives approximately 1,745 visitors each day (when classes are in session). Based on past attendance numbers for the same calendar

period, we expect the *Something from Nothing* exhibition to receive a total of roughly 123,150 visits over the course of its run. In addition to general exhibition visitors, Thacher also tracks the number of participants in gallery-led tours and exhibition-related events and programming. Total attendance numbers for programming for past, comparable exhibitions is typically around 900-1,000 people. This number includes school tours, which have reached as many as 500 college and school-aged students during comparable exhibitions. As a point of comparison, for the 2015 exhibition *Interwoven: Native California Basketry Arts from the Missions Forward* the gallery led 9 tours for USF classes and 11 tours for elementary school classes, and hosted 970 total attendees at the exhibition's events and programs.

For each exhibition, we identify and partner with targeted collaborators and audiences, both internally and externally. For this exhibition we are particularly interested in engaging USF's Asian American and first generation communities, as well as the broader San Francisco/Bay Area Japanese American community. Additionally, we plan to offer free tours of the exhibition to San Francisco public schools, a resource that we have offered with great success during past exhibitions about California history. While tours will be available to students of all ages, we will conduct targeted outreach to grade levels with curriculum related to the exhibition's content (4th grade/CA history, 11th and 12th grades/democracy, WWII and the Japanese American Experience.). Finally, we anticipate that the exhibition will be of interest to members of the general public, students, and scholars with interests in California history, the constitution, social justice, immigration, and multiculturalism, as well as the greater Bay Area arts community.

In addition to targeted outreach to community organizations, the *Something from Nothing* exhibition and programs will be publicized through both university and community-based outlets. (These efforts are addressed in greater depth in the following section.) To increase overall accessibility, all Thacher Gallery exhibitions and events are free and open to the public daily from 12-6 p.m.

The exhibition includes an online component with information and resources, housed on the Thacher Gallery and Gleeson Library website. This element of the exhibition will continue to be accessible to the public indefinitely beyond the show's physical existence, as will the online database of the featured objects.

3. Outreach and Publicity

As mentioned above, for each exhibition Thacher Gallery performs targeted outreach to both the broader Bay Area community as well as the internal (USF) community.

Engaging external audiences (from the larger Bay Area) is a priority for the gallery, and we have found that we are most effective in this endeavor when we collaborate with external community-based organizations. For this project, we are continuing an 8-year partnership with the National Japanese American Historical Society, which is a hub for the Bay Area Japanese American community. We are also looking to collaborate with other USF allies such as the Fred T. Korematsu Institute. The exhibition will also feature installations by two contemporary Japanese American artists, which will help to engage the broader San Francisco arts community.

We will design and distribute hard-copy promotional materials (both on and off campus) including an exhibition postcard and poster, and flyers for each of the exhibition's major programs. Additional public outreach will include:

- postings on community calendars, with a focus on Asian American-focused events calendars;
- a feature on NBC Bay Area's Asian Pacific America program;
- a feature in USF Magazine;
- and targeted outreach to the San Francisco Unified School District.

On campus, we spread the word about gallery exhibitions and programming through printed publicity materials, digital signage, USF online calendar listings, and through direct outreach to faculty teaching courses on subjects related to exhibition content. The gallery also publicizes exhibitions and events through our social media channels (primarily Facebook, Instagram, and Twitter), which have proven to be a particularly effective method in reaching our college-aged constituency.

4. Activities

Something from Nothing: Art and Handcrafted Objects from America's Concentration Camps is part of an ongoing collaborative project between the University of San Francisco and the National Japanese American Historical Society. The project began in 2009, with the development of an online collections database (this endeavor is ongoing). The subsequent project phases are as follows:

Initial planning: June – September, 2016

This phase included a project team meeting, outreach to University collaborators, communication and planning with two contemporary artists whose work will be included in the show, and the securing of object loans.

Development: September – December, 2016

The development phase included three additional team meetings centered on the exhibition's title, big idea, and object list. During this phase we also drafted the exhibition narratives, defined the oral history component of the exhibition, and presented the exhibition manuscript to the design lead.

Design: January – June, 2017

We are currently in the project's design phase, during which all aspects of the exhibition's layout and design will be created. Additional components of this phase include performing curatorial research on featured objects and personal narratives, creating and implementing an outreach plan, and developing the exhibition's two main programs.

Implementation: June – September, 2017

During this phase we will finalize all exhibition text, develop an interactive exhibition component, order custom displays and build-outs, prepare the gallery and display areas, develop and finalizing all design-related materials, oversee the transportation of all artworks, install the exhibition, promote the exhibition and distribute publicity materials, and coordinating exhibition related events and programming.

Implementation (continued) & Evaluation: September – December, 2017

This phase will include the run of the exhibition (8/21-11/5), and the implementation of the two main programs. During this time we will also lead school tours, and collaborate with USF classes in Asian Pacific American studies, history, and social justice. Following the exhibition we

will return all objects to NJAHS, and evaluate the exhibition based on attendance numbers, staff observations, and visitor feedback.

5. Project Purpose and Assessment

Our primary goal for *Something from Nothing* is to introduce young audiences (elementary school children to college-aged students) to Executive Order 9066 and its impact on the Japanese American community during the war and afterward. This success will rely on informative and engaging exhibits and programming as well as broad publicity.

In addition to our public hours (12-6 p.m. daily), we will offer tours, an in-gallery reflection, and two major programs. Our goal is to reach at least 15 public school and/or college classes. An in-gallery reflection activity will allow us insight into the socio-emotional impact of the exhibition.

We will measure our visitor success in a variety of ways:

- Track participation numbers for formal programs as well as visitors to the library, breaking this down to identify public visitors
- Collect and analyze anecdotal information about casual visits from USF students
- Collect and analyze the in-gallery reflection activity
- Ask program participants to fill out a brief questionnaire
- Collect statistics on visits to the collection database
- Request educators who bring their students for tours to complete an evaluation form
- Analyze any class projects linked to the exhibition

In addition, we will meet regularly with our project personnel and collaborating institution to ensure that we are meeting our timeline goals. Students working on Exhibition Design will present to the Project Director and Project Manager twice during the design phase. At the end of their class, they will be closely evaluated by Professor McKee. We will use tour and program evaluations to make improvements as we move forward.

6. Project Personnel

The key positions associated with this project include:

Project Director: Glori Simmons, Director, Thacher Gallery

Glori is the Director of the Thacher Gallery at the University of San Francisco where she oversees the curatorial process, community collaboration, and programming for five diverse, high-caliber art exhibitions each year. Recent exhibitions include: *Interwoven: Native California Basketry Arts from the Missions Forward*, *Dobles Vidas: Folk Art from The Mexican Museum*, and *Taller Tupac Amaru: Radical Printmaking*. In addition, she helps train graduate and undergraduate students interested in art and design, arts management, and museum studies. Glori serves on the board of directors for the Center for the Arts and Religion at the Graduate Theological Union (Berkeley, CA) and co-authored "Divergent Agendas and 'Dobles Vidas': A Folk Art Curating Partnership between the University of San Francisco and The Mexican Museum" published in *Collections Care and Stewardship: Innovative Approaches to Museums*. She earned her MFA from the University of Michigan. She has worked at the Thacher Gallery since 1998, and served as the project manager for the 2001 exhibition

Shooting Farm Workers: Photography by Richard Steven Street, which received a grant from the California Council for the Humanities.

In Glori's role as the project director, she will oversee all aspects of the exhibition development process. She is responsible for coordinating all of the exhibition's contributors, and ensuring that the project progresses on budget and according to schedule.

Project Manager: Nell Herbert, Gallery Manager, Thacher Gallery

Nell is a recent graduate of the University of San Francisco's Museum Studies masters program. While a student at USF Nell worked as an Associate Curator at Thacher Gallery, where she contributed to the exhibitions *Interwoven: Native California Basketry Arts from the Missions Forward*, *Interwoven: Indigenous Contemporary*, and *Adjacent Shores: Huguen/Starkweather*. Since graduating, Nell has continued to work with Thacher Gallery, and now serves as the Gallery Manager. In her current position she develops exhibition programming and events, coordinates community outreach, and oversees exhibition installation.

For this project, Nell will be involved in all aspects of the exhibition development process, from object selection to installation. She will also lead school tours, assist in the development of the two main events, and work closely with all other project contributors.

Humanities Advisor: Rosalyn Tonai, Executive Director, National Japanese American Historical Society

Rosalyn is a respected Japanese American community leader, and the founding director of the National Japanese American Historical Society. She led the development of the NJAHS MIS Historic Learning Center, which is located in the Presidio at the former site of the Fourth Army Intelligence School, where Japanese American soldiers were trained in Japanese military language during WWII. Their exhibits and programs incorporate oral histories.

For this project, Rosalyn will serve as the Humanities Advisor, and will be involved in every phase of the exhibition's development. Rosalyn has been instrumental in the selection of objects, the development of panel text, and providing the historical context for the exhibition.

Collections Expert: Max Nihei, Exhibitions and Collections Manager, NJAHS

Max was part of the first class of USF Museum Studies students, and now serves as the Exhibitions and Collections Manager at the National Japanese American Historical Society. He has been instrumental in developing the NJAHS collection and assisting students in developing the online archive of confinement sites, which is available for viewing through the Gleeson Library's digital collections.

Max is coordinating all loans for the *Something from Nothing* exhibition, and is providing Thacher Gallery with access to historical photographs related to the Japanese American experience during WWII from the NJAHS collection. He is also working directly with USF student interns on curatorial related research.

Oral History and Program Collaborator: Brian Komei Dempster, Professor, Asian Pacific American Studies and Director of Administration, MA in Asian Pacific Studies, University of San Francisco

Brian is the editor of both *From Our Side of the Fence: Growing Up in America's Concentration Camps* (Kearny Street Workshop, 2001), and *Making Home from War: Stories of Japanese American Exile and Resettlement* (Heyday, 2011). *From Our Side of the Fence* received a 2007 Nisei Voices Award from the National Japanese American Historical Society. *Topaz*, his debut

book of poetry focused on the camp experience, was published by Four Way Books in 2013. His work with survivors' stories is also available at the "Collecting Nisei Stories" website: <http://niseistories.org/>

For this project, Brian will assist the gallery in selecting memoir excerpts and/or oral histories to be used for the exhibition's narrative labels. He will also collaborate with the gallery on a literary arts event linked to the exhibition, with possible guest speakers Barbara Horiuchi (one of the contemporary artists featured in the show) and San Francisco-based poet activist Janice Mirikitani. Additionally, Brian will be teaching a first-year seminar course titled *Language and Power: The Rhetoric of Nationalism and Social Justice* concurrently with the exhibition. His students will learn from, and engage directly with the exhibition throughout the course of the fall '17 semester.

Design Lead: Stuart McKee, Associate Professor, Design, University of San Francisco

Stuart is an Associate Professor of Design at the University of San Francisco. As an environmental graphic designer, Stuart has designed exhibition typography for the J. Paul Getty Center in Los Angeles; the Rock and Roll Hall of Fame and Museum in Cleveland (as Senior Graphic Designer for the Burdick Group; San Francisco); and the United States Pavilion at the 1992 World's Fair in Seville, Spain (as Senior Graphic Designer for Staples & Charles Ltd; Washington, DC). As a print designer, Stuart has designed publications for the MIT Press, Princeton Architectural Press, Chronicle Books, the University of Hawaii Press, the Office of the Chief Architect, and the National Science Foundation.

Under Stuart's leadership, USF's spring '17 exhibition design course will be responsible for the exhibition's design. Specific design components will include plans for the exhibition's layout and object placement; exhibition identity for display, print, and the web; exhibition signage; photographic image treatments; a print publication; digital resources for the gallery and/or gallery website; and publicity materials including an exhibition poster and postcard.

Collections Consultant: Paloma Añoveros, Adjunct Professor, MA in Museum Studies, University of San Francisco

Paloma is an arts management consultant specializing in strategic planning and management in museum collections and exhibitions at the national and international levels, in both non-profit and for-profit environments. She has been associated with USF's Art + Architecture Department as guest lecturer since 2009 and as an adjunct professor since 2012. Paloma led the Collections Specialty in the Museum Studies program at JFK University from 2002–09. She is also a specialist in the preservation of cultural patrimony in Latin America and lectures publicly on this subject.

Paloma has worked closely with both NJAHS and USF for many years. For this project, she will serve as an advisor in the exhibition development process, with special attention to object selection and research. She will also continue to lead the NJAHS/USF collaborative object digitization project.

Conservator and Installations Consultant: Elisabeth Cornu

For this project, Elisabeth, previously at the Fine Arts Museums of San Francisco, will serve in a contract position, and will assist the gallery in performing condition reports on all of the objects included in the exhibition. She will also advise on object handling and installation, and will lead the creation of any custom mounts that are created for the exhibition.

Art Handler/Construction: Kevin Evensen, Owner, Exclusive Art Services, LLC.

For this project, Kevin will build custom display cases, and will be responsible for the safe transportation of all of the objects from the NJAHS storage facilities to Thacher Gallery. He will also aid in the exhibition's installation, and the construction of the barracks build-out. At the show's conclusion, Kevin will pack and transport all of the objects back to NJAHS.

Additional USF collaborators include:

Professor Seth Wachtel, Architecture and Community Design; and

Jessica Lu, Gleeson Library Digital Collections:

<http://digitalcollections.usfca.edu/cdm/landingpage/collection/p15129coll10>

Something from Nothing is part of an ongoing project engaging students throughout the project's various phases of development. Under the leadership of USF Architecture professor Seth Wachtel and Museum Studies professor Paloma Añoveras, over 70 USF students have already participated in digitizing the objects, documents, and photographs from the NJAHS collection that will be on display in the exhibition. Several USF Museum Studies graduate student interns are assisting with curatorial-based research, and USF's spring '17 Exhibition Design class (led by USF professor Stuart McKee and comprised of both undergraduate design majors and Museum Studies grad students) will be responsible for designing the exhibition.

7. Sponsoring Organization and Partners

Thacher Gallery is located within Gleeson Library, on the University of San Francisco's main campus. As such, Thacher has the benefit of a built-in audience, a wealth of potential collaborators, and the full support of an institution with extensive intellectual and practical resources. Founded in 1855, today USF remains a vibrant institution with a diverse student body and a strong commitment to social justice. Its core mission is "to promote learning in the Jesuit Catholic tradition. The university offers undergraduate, graduate, and professional students the knowledge and skills needed to succeed as persons and professionals, and the values and sensitivity necessary to be men and women for others. The university will distinguish itself as a diverse, socially responsible learning community of high quality scholarship and academic rigor sustained by a faith that does justice. The university will draw from the cultural, intellectual, and economic resources of the San Francisco Bay Area and its location on the Pacific Rim to enrich and strengthen its educational programs."

The Thacher Gallery is a place where creativity, scholarship, and community converge. With a focus on California arts and social justice, the Thacher has a history of humanities focused, educational exhibitions and programming that tell the California story, such as *Interwoven: Native California Basketry Arts from the Missions Forward*; *The Depravities of War: Sandow Birk and the Art of Social Critique*; *Galleons and Globalization: California Mission Arts and the Pacific Rim*; and *Shooting Farmworkers: Photography by Richard Steven Street*. The gallery has nearly twenty years of experience partnering with California institutions.

For *Something from Nothing*, the Thacher Gallery is partnering with the National Japanese American Historical Society, a non-profit membership organization dedicated to the collection, preservation, authentic interpretation, and sharing of historical information of the Japanese American experience for the diverse broader national and global community. NJAHS will contribute to all team meetings, object selection, curatorial research, and the development of exhibition texts, educational components, and programs as well as outreach.



D. HUMANITIES FOR ALL PROJECT GRANT TIMELINE

Project Title: *Something from Nothing: Art and Handcrafted Objects from America's Concentration Camps*

Applicant Organization: *Thacher Gallery at the University of San Francisco*

Project Director: *Glori Simmons, Director, Thacher Gallery*

Using the format below, provide a quarterly timeline detailing major activities (e.g., meetings with humanities advisors, research, interviews, editing, curating, public programming, distributing or disseminating products, evaluation activities, etc.) from the beginning of the project until its completion.

TIME PERIOD	ACTIVITY	WHO IS RESPONSIBLE
	Note: all activities are conducted in San Francisco	
2009-Present (Completed and ongoing)	<ul style="list-style-type: none"> • USF and NJAHS collaborate to develop an online NJAHS collections database for the public 	<ul style="list-style-type: none"> • Humanities advisor with the Dept. of Art + Architecture, Museum Studies Program, and Gleeson Library, USF
June-September 2016 (PLANNING PHASE-Completed tasks)	<ul style="list-style-type: none"> • Conducted 1 project team meeting to define the parameters of the project (timeline, job descriptions, etc.) • Outreach to University collaborators (Design Lead, Oral Histories Lead, Asian Pacific American Studies) • Identified and met with 2 contemporary artists, secured loans 	<ul style="list-style-type: none"> • Project team, humanities advisor • Project director and collaborators • Project director
September-December 2016 (DEVELOPMENT PHASE-Completed tasks)	<ul style="list-style-type: none"> • Conducted 3 project team meetings to name the exhibition, define the "big idea," and select objects • Developed exhibition database 	<ul style="list-style-type: none"> • Project team, humanities advisor • Project director

	<ul style="list-style-type: none"> • Drafted and reviewed exhibition narratives • Met with Asian Pacific American collaborator to define oral history component of exhibition • Presented Exhibition Manuscript to design lead 	<ul style="list-style-type: none"> • Project director, humanities expert • Project director • Project team, humanities expert
<p>January-June 2017</p> <p>DESIGN PHASE</p>	<ul style="list-style-type: none"> • Exhibition design team (USF Exhibition Design Practicum course) develops exhibition "look" and exhibit designs • Research specific object histories • Identify specific oral histories • Review and adopt exhibition designs • Create outreach plan • Reach out to SFUSD • Develop two linked multi-generational panel discussions (arts-based, justice-based) featuring survivors (if available), family members, and experts • Design and approve outreach components (poster, postcard) 	<ul style="list-style-type: none"> • Exhibition Design Practicum students with design leader • Project manager with students • Gallery director, APA collaborator, humanities expert • Project Team • Project manager • Project manager • Project team, humanities advisor • Design lead with exhibition team
<p>June-September 2017</p> <p>IMPLEMENTATION PHASE</p>	<ul style="list-style-type: none"> • Finalize texts for panels, labels, and layout • Develop an in-gallery reflective activity • Order new displays and create build-outs • Prepare gallery and display areas 	<ul style="list-style-type: none"> • Project director, humanities advisor • Project manager, humanities advisor • Project director and project manager • Project director, project manager, and USF facilities

	<ul style="list-style-type: none"> • Finalize designs and print gallery texts • Pack and deliver artworks • Install exhibition • Print and distribute publicity and advertisements for the exhibition and events; promote exhibition on social media; outreach to SFUSD; outreach to Bay Area universities, including USF • Coordinate logistics for events • Opening August 21 	<ul style="list-style-type: none"> • Design lead, project manager • Art handler, conservator • Art handler, conservator • Project manager with USF students • Project manager • Project team, humanities advisor
September-December 2017 IMPLEMENTATION, EVALUATION PHASE	<ul style="list-style-type: none"> • Exhibition Open to the Public 8/21-11/5 • Present arts event and social justice event • Train docents for tours • Coordinate and conduct tours for public elementary and high schools as well as college students • Collaborate with USF classes in Asian Pacific American studies, history, social justice • Pack and return artworks to NJAHS • Collect, analyze, and report findings for attendance and evaluations from events, tours, online database, and the in-gallery reflection 	<ul style="list-style-type: none"> • Project team • Project team • Project manager • Project manager • Project director and project manager • Art handler • Project director and project manager

