The new exhibit features the work of Takuichi Fujii, a first-generation Japanese-American, which opened October 19. In the 1930s, Fujii was a successful small businessman and well-recognized artist living in Washington State. In December 1941, everything changed after Japan attacked Pearl Harbor and the United States entered World War II. The U.S. government ordered people of Japanese ancestry to leave their homes and forced them to live in detention centers, otherwise known as internment camps. In May 1942, Takuichi Fujii and his family were forced to move to temporary facilities in Puyallup, Washington. After being held there for a couple months, the government sent them to Minidoka Relocation Center in south-central Idaho. Fujii and his family lived there until October 1945, when they were released.

While imprisoned, Fujii began working on an illustrated diary. This exhibition features various illustrations from the nearly four-hundred-page diary, and paintings done after that time. The multimedia works include pen-and-ink, watercolor, oil paint, and sculpture. Realistic and abstract styles are represented. Many of these works remained unknown until rediscovered by Fujii’s grandson, Sandy Kita.

The works of art range from big and bold to small and detailed. Bold oil paintings near the entrance of the gallery portray ordinary scenes and places. The Rocky Reach Dam painting drew me in since I have visited the Discovery Center located there. Paintings and drawings in this collection reflect changes as orders go out forcing people of Japanese ancestry to leave their homes. One watercolor shows a concerned couple at their mailbox. Stark paintings of the Puyallup facility show the realities of camp life. Abstract paintings convey the emotions Fujii felt during and after World War II.

After moving to Minidoka, Fujii incorporated many details of everyday life into his artwork. A graphic pen-and-ink piece shows a crowded mess hall. Another drawing conveys the extreme sadness of two grieving women. There are moments of brightness, such as a watercolor showing rice being pounded into sweet mochi before an enthusiastic crowd. Portraits of the environment include an encounter with a rattlesnake, magpies perched in sagebrush, and people doubled over making their way through high winds.

Fujii was born in Hiroshima in 1891 and he sailed to Seattle when he was 15 years old. Seattle was being promoted in Japan as a great place for business opportunities. Fujii worked in the fishing industry and established his own business by 1916. He married Fusano Marumachi, and the couple had two daughters, Satoko and Masako.

While growing up in Japan, Fujii studied sumi and watercolor painting. Once he moved to Seattle, he began Western-style oil painting. Fujii and other Japanese immigrants played prominent roles among the city’s artists. After receiving public recognition in 1930, he exhibited his works in Seattle, San Francisco, New York, and Chicago. The last time he showed his work before the war was in a November 1941 juried show at the Seattle Art Museum. His life changed dramatically after that.

President Franklin Roosevelt signed Executive Order 9066 on February 19, 1942. This order gave authorization to the Army to confine 120,000 individuals of Japanese ancestry without charges. Two-thirds of those confined were American citizens. They were held against their will under armed guard. The order used vague terminology such as “evacuation”, “assembly”, and “relocation”, but contemporary historians use the term “incarceration.”
Over 7,000 individuals were housed at the facility located in Puyallup. Ironically named “Camp Harmony” this site was crowded and noisy. They built this site on the Western Washington State Fairgrounds. It’s hard to imagine the site where my son showed his 4-H dog being filled with barracks and surrounded by barbed wire.

Fujii and his family moved to the Minidoka Relocation Center in Idaho’s Snake River Plain in August 1942. Temperatures ranged from –30 to 110+ degrees Fahrenheit at the harsh High Desert location. The War Relocation Authority (WRA), a civilian agency, ran the centers, and the Army served as military police.

Executive Order 9066 was officially rescinded on January 2, 1945. The camps ended in part, due to a December 1944 unanimous Supreme Court decision. *Ex parte Endo* determined there was no authority for the WRA to detain “concededly loyal” U.S. citizens.

After being released from Minidoka in 1945, Fujii lived for a brief time in Ogden, Utah before moving to Chicago, Illinois. The WRA moved Japanese-Americans far from the West Coast due to its proximity to Japan. Chicago served as the headquarters for the WRA and many Japanese-Americans were relocated there. One of Fujii’s paintings shows the celebration after the war ends alongside a painting of a headline saying how many Japanese lost their lives.

Fujii created a studio in his Chicago home, where he continued his work until the end of his life. His family stored his work for three generations. His grandson rediscovered the diary and translated it. He shared its contents and other paintings he found with the world. The diary is on display in the gallery. We are fortunate that this account of a difficult time in our history is available to view at the Museum through March 8, 2020.

**Additional facts:** Executive Order 9066 was repealed in 1976 and a formal apology was issued. The Civil Liberties Act of 1988 was signed into law based on recommendations from the Commission on Wartime Relocation and Internment of Civilians. The commission determined the incarceration was not justified. In 1990, reparations of $20,000 each, along with a letter of apology, were awarded to Japanese-Americans and Indigenous people of the Aleutian Islands who had been relocated during the war.
Harvest Festival Fun!

Photos by Todd Cary
November 2019
Mammals - Vivi the bobcat is doing great in her behind-the-scenes enclosure. Send an email to Alycia Wolf if you want to visit her. The badgers are slowing down as they head into torpor for the winter. The otters are enjoying the cool fall weather immensely. The otter attendants will be trained to function more like interpreters. They will continue to use the cart with pelts, etc. Interpreters will also learn more about the fish, including the Warner suckers, Foskett speckled dace, and Pacific lampreys. The Museum is the first to display Pacific lampreys and are in the process of sharing their wisdom with the Oregon Zoo, which recently acquired some. An interactive display of the life cycle of lampreys was shown at the VAC meeting. A handmade leather Pacific lamprey, with a magnetic mouth, has been ordered.

High Desert Voices Newsletter - A call was put out for High Desert-related articles about nature, history, and art.

Photography - The team has continued having quarterly meetings. Jon sometimes shares with other organizations how staff and volunteers give talks to visitors at the Museum. The team helped take pictures of some of these events. The Photography Team will be taking photos of Board of Trustees members. They are continuing with their work photographing artifacts in the Museum’s collection.

Collections – Staff is currently busy installing the new Witness to Wartime exhibit that opens on October 19. This exhibit features artwork depicting life in a Japanese internment camp. It is the most incredibly packed collection of any the team has seen. Condition reports will be completed once the artwork is installed. The team is working on Museum inventory, including missing and mis-numbered items. They met the new Curator of Art and Community Engagement, Sara Siestreem, and she is “amazing, absolutely amazing.”

Naturalists – One of their volunteers is moving away from Bend but their team has all shifts fully staffed.

Gallery Attendants - It can be difficult to do gallery attendant-type work with some of the smaller exhibits consisting mainly of large panels. There are plenty of things to cover at the Museum so Gallery Attendants should feel free to focus on other exhibits.

Silver Sage Gift Store – Some of the new items at the store include cute cocktail napkins, fragrant candles, and illustrated cards. Outdoor-themed Christmas ornaments feature a compass, a backpack, and a canoe. A headband/earmuff will help keep you warm as days begin to cool. There are colorful fused-glass pieces for sale. With the possibility of snow just around the corner, consider buying a blue plastic snowball maker.

By Hand Through Memory – They are happy to be settled into a little side room where items they use regularly can be stored. They can sort the items before taking them out to share with visitors. The team will be taking a three-day trip to the Pendleton and Walla Walla area. They are looking forward to visiting the Tamastslikt Cultural Institute and talking with representatives for the Confederated Tribes of Umatilla Indian reservation. A bright light was recently removed from the Reservation House in the By Hand Through Memory exhibit.

Birds of Prey - The female golden eagle that was being rehabilitated was released at the end of September. The wildlife department is currently fully staffed. Staff members are currently working on developing projects for volunteers to help improve wildlife enclosures.

Desertarium - Kelsey continues target training animals in the Desertarium. She would appreciate volunteers contacting her to help out with their training. She is dedicated to her work, even if it’s focused on a single visitor. A volunteer was impressed watching her encouraging a little boy to interact with the tortoise.

Living History - Harvest Fest on October 5 was a big success. There were lots of kids having fun. Tales of Hallow’s Eve is coming up on October 26. The blacksmith shop is now operational. It opened October 12. Jean Drzygula, the blacksmith, is looking for small pieces of “mild” steel to work with.

Kudos Korner
by Siobhan Sullivan, Newsletter Editor

Several staff and volunteers were thanked for their work in October. Shannon Campbell was thanked for all of her hard work over the years. Frank Graham is excited to be back as a member of VAC. He enjoys working with the group and appreciates the institutional knowledge offered by staff and volunteers. Cathy Lang was thanked for bringing treats to the VAC meeting and for updating us on changes in the menu. The bread pudding samples she brought from the café were delicious! Kudos to all of you.
Lots of Visitors to the Museum on Senior Day!

Photos by Todd Cary
November 2019
Fueling the Future: A Quest for Efficiency or a Quest for Survival?

by Imelda A. Cerillo, Newsletter Writer

And then there was fire, and man discovered that there was a warmer, brighter, and more comfortable way to live, and it felt good. And man lived the good life for centuries with great abandon. Fast forward to the present time; here we are trying to maintain that good feeling as far into the future as we can.

The High Desert Museum recently opened its Fueling the Future exhibit which runs through March 8, 2020. The Museum seeks to bring awareness to new and alternative ways to give nature a shot so that we can continue to have that good feeling a little bit longer. The world is not ending now. Good men and women are doing the best they can, through research, to heal nature. While there may be scars, nature can still be saved.

The exhibit presents alternative sources of energy, like wind, water, and the sun, which are in abundant supply. Heretofore, fossil fuels like oil and coal were the predominant sources of energy. Even now, oil is still a big source of energy, for which countries are willing to go to war, while coal causes many long-term environmental impacts. The negative cost of fossil fuels is the carbon that they emit. Unregulated for the longest time, carbon emissions are the main culprit for global warming and climate change.

The part of the exhibit that impressed me most was that of the Energy Keepers, Inc. In 2015, after a 40-year battle, the Confederated Salish and Kootenai Tribes were finally awarded full ownership of the dam at Flathead River in Montana. The tribes then turned over the management of the dam to Energy Keepers, Inc., their tribally owned independent power producer. For the first time in 80 years, the Tribes have full control over their resources.

While these alternative sources of power provide clean energy, they are not without negative costs. Building new power plants may have cultural impacts so investors must consult with tribes to protect sacred grounds and artifacts. Dams can cause dislocation of fish varieties and may impact the environment.

As I prepared to leave the exhibit, a boisterous group of young students came in and went straight to the interactive part. I watched as they played with the interactive gadgets. Their youthful giggles and banter made me stop and think...this is the generation that will either continue to have that good feeling...or not.

Are they paying attention?
Fueling the Future - continued

Silver Sage Trading Holiday Sale
November 29-30, December 1-2, & 8
10:00 am to 4:00 pm
20% discount for High Desert Museum members
(Excluding Fine Art)

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November

1  Winter Hours Begin. 10:00 am—4:00 pm.
9  Museum Event: Mining Day. 11:00 am—3:00 pm. Museum admission plus $2 per “miner.”
9  Thorn Hollow String Band. 11:00 am—2:00 pm.
12  Museum Event: Oregon Humanities Project: It’s a Free Country: Exploring the Limitations and Responsibilities of Freedom. 6:00—7:00 pm. All are welcome. A $5 donation is encouraged. RSVP.
20  Museum Event: Common Ground: Renewable Energy Solutions. 6:00—7:30 pm. $6, Members receive a 20% discount. RSVP.
23  Exhibit Opening: Nature’s Resilience.
28  Museum Closed. Happy Thanksgiving!
29-30 Silver Sage Trading Holiday Sale. 10:00 am—4:00 pm.

To RSVP:  www.highdesertmuseum.org/rsvp
or call 541-382-4754. or pre-register:  www.highdesertmuseum.org/program

December—Save the Date!

1-2  Silver Sage Trading Holiday Sale. 10:00 am—4:00 pm.
8  Silver Sage Trading Holiday Sale. 10:00 am—4:00 pm.
14  Thorn Hollow String Band. 11:00 am—2:00 pm.