

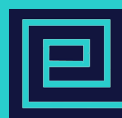
## Educator Resource Guide:

# THAT DAY NOW: SHADOWS CAST BY HIROSHIMA

August 23 – November 26, 2017

Compiled by the  
Education Department

Boris Artzybasheff  
American 1899–1965  
*The Headless Horseman*, 1945  
Gouache on illustration board  
18 1/4 x 13 3/4 inches  
Courtesy of the SU Art Galleries



## ABOUT THIS GUIDE

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This educator resource guide was designed by the education department for use in conjunction with field trips to *That Day Now: Shadows Cast by Hiroshima*, or for use as a stand alone classroom resource. The materials included here contain curriculum connections and can be adapted for use at any grade level.

*"It is not that what is past casts its light on what is present, or what is present its light on what is past; rather, image is that wherein what has been comes together in a flash with the now to form a constellation."*

-Walter Benjamin



Shigeo Hayashi  
View from the roof of the Chamber of  
Commerce Building, 260m north of the  
hypocenter (Hiroshima), 1945  
Photograph  
Image adapted by Saylor / Morris and  
Yutaka Sho; Courtesy of the Hiroshima  
Peace Memorial Museum

## EDUCATION

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Curator of Education

Kimberly A. Griffiths

# INTRODUCTION

## **That Day Now: Shadows Cast by Hiroshima**

A changing project room of curated objects and original works

Yutaka Sho, Susannah Saylor, and Edward Morris

Students in a collaborative studio

Syracuse University, Departments of Architecture and Transmedia, and the Everson Museum of Art

On August 6, 1945, the United States dropped an atomic bomb on Hiroshima, Japan, killing as many as 200,000 people, severely injuring countless more and immediately raising the specter, still with us, of total annihilation. Three days later Nagasaki, Japan suffered the same fate. The impact of these bombings on the way we view the world cannot be understated. Historian Robert Jay Lifton has written: "You cannot understand the twentieth century without Hiroshima."

Yet, how exactly do we regard Hiroshima (understood not only as referring collectively to both the bombings of Hiroshima and Nagasaki, but also all such possible catastrophes to come), particularly as it fades in cultural memory? How can we find its present urgency? This exhibition is one humble attempt to grapple with this difficult question. It takes the form of a project room that will undergo three transformations between August 19 and November 26.

For the first phase of the exhibition (August 19-October 18), Syracuse University Professors Yutaka Sho, Susannah Saylor, and Edward Morris have curated images and objects from Syracuse University and Everson collections that were created in 1945, the year that bombs were dropped on Hiroshima and Nagasaki. None of these images and objects were made with Hiroshima specifically in mind. Some of them relate directly to the war; some of them do not. Together, however, they form a montage made from the artifacts of history and bear upon the spirit of the times in a way that could not be accomplished by a direct or literal treatment. The montage needs to be activated with reflection. These images and objects are paired with a panoramic image of Hiroshima in ruins, a clock that only runs when visitors are in the gallery (activated by a motion sensor), an image of one of the many permanent so-called nuclear shadows, and a reproduction of one of the monumental Hiroshima Panels (painted by Iri and Toshi Maruki, collaborative husband and wife artists who lost many relatives in the attack). Together, these materials form the sort of constellation that Benjamin articulates in the quotation on the previous page.

Students in a studio class taught by Professors Sho and Morris will continue to transform the exhibition in two additional phases, opening on October 18 and November 16 respectively.

The exhibition is part of a larger program at Syracuse University and other locations in the city that centers around a visit in October of one survivor from Hiroshima, Keiko Ogura. Ms. Ogura was eight years old when the bomb fell, and she has since become the official A-bomb storyteller for the city of Hiroshima and tireless advocate for peace and nuclear nonproliferation—issues that have gained an unexpected urgency in recent months.



Ei'ichi Matsumoto  
*Shadow of Soldier and Ladder on a  
Wooden Wall (Nagasaki—4,400m from the  
hypocenter), 1945*  
Photograph  
Image adapted by Saylor / Morris and  
Yutaka Sho. Courtesy of the Hiroshima Peace  
Memorial Museum and Asahi Shimbun

# Background

Information on the guest speaker and professors

**Keiko Ogura** is the official A-bomb storyteller for the city of Hiroshima and has spent decades traveling Japan and the world telling about her experience and promoting nuclear nonproliferation. She was 8 years old when the atomic bomb dropped on Hiroshima, and she is one of the few survivors old enough at the time of explosion to remember the events clearly. Since 1984, Ogura has led Hiroshima Interpreters for Peace (HIP), which provides free-of-charge tours in Hiroshima informing the public about the atomic bomb and connecting them to A-bomb survivors.



**Yutaka Sho** is an associate professor of architecture at Syracuse University in NY, and a partner at GA Collaborative, a non-profit design firm that works in Rwanda. Her research investigates the role of architecture in development and post-conflict reconciliation. GAC has completed two \$0 Homes, and six buildings at Masoro Health Center are under construction. GAC is the recipient of 2014 Environmental Design Research Association (EDRA) Great Places Award for a \$0 Home in Rwanda, and Yutaka received 2012 Arnold Brunner Grant from the American Institute of Architects New York chapter and 2007 Deborah Norden Fund research grant from the Architectural League of NY.

**Susannah Saylor and Edward Morris** (Saylor / Morris) use diverse media and participatory projects to investigate and deepen understanding of social and natural ecologies. Their work has been exhibited in diverse venues internationally, including: MASS MoCA, The Cooper Hewitt Design Museum, the Walker Art Center, The Kunsthal Museum in Rotterdam, The Museum of Contemporary Art/Denver, the Museum of Science and Industry (Chicago, IL), etc. Saylor Morris have been Smithsonian Artist Research Fellows and Artist Fellows at The Nevada Museum of Art's Center for Art + Environment. In 2008-2009 Saylor and Morris were Loeb Fellows at Harvard University's Graduate School of Design. In 2016, they were awarded the 8th Annual David Brower Art/Act Award. They currently teach in the Transmedia Department at Syracuse University, where they co-direct The Canary Lab.



Unknown  
*Child's Tea Set*, 1945-52  
Porcelain  
Everson Museum of Art; The Mary and Paul Brandwein Collection, 97.6.53

# Vocabulary

**Total War** –a military engagement in which nations mobilize all their available resources in order to completely destroy another nation's ability to engage in warfare

**Installation Art** - Artwork that is created or constructed on the site where it is exhibited, often to transform the look and feel of that place.

**Bias** - prejudice in favor of or against one thing, person, or group compared with another

**Manhattan Project** - a secret military project created in 1942 to produce the first US nuclear weapon

**Allied Powers** – Countries included the United States, Great Britain, France, and after 1941, USSR. Other countries included Australia, Belgium, Brazil, Canada, China, Denmark, Greece, Netherlands, New Zealand, Norway, Poland, South Africa, Yugoslavia

**Axis Powers** – Countries included Germany, Italy, and Japan. Other countries included Hungary, Romania, and Bulgaria.

**“Little Boy”** – the name of the atomic bomb dropped on the city of Hiroshima, Japan on August 6, 1945.

**“Fat Man”** – the name of the atomic bomb dropped on the city of Nagasaki, Japan on August 9, 1945.

**Enola Gay** – the name of the aircraft that dropped the atomic bomb on Hiroshima, Japan on August 6, 1945.

**“Hibakusha”** – the term by which survivors of the bombings in Hiroshima and Nagasaki are known, many of whom suffered discrimination after the war.

**(Japanese) Internment Camp** – A prison camp for the confinement of enemy aliens, prisoners of war, political prisoners, etc.



Iri and Toshi Maruki  
Japanese (1902-1995 & 1912-2000)  
Adapted from *The Hiroshima Panels, XIV CROWS*, 1972  
Image adapted and printed on Mylar by Saylor / Morris  
and Yutaka Sho  
Courtesy of the Maruki Gallery for the Hiroshima Panels  
Foundation

# Before Viewing the Exhibition

## Upper Elementary and Middle School:

1. Choose an image from the exhibition to do Visual Thinking Strategies with.  
<http://www.castellaniartmuseum.org/assets/Images/Documents-pdfs-applications/All-Lessons-VTS-Resourse.pdf> is an excellent document that walks a teacher through the strategy.
2. Review the timeline of World War II.  
See <https://www.ushmm.org/wlc/en/article.php?ModuleId=10007306> for a detailed outline
3. Read the biography of Keiko Ogura.
4. Review the vocabulary definitions.
5. Use the Newspaper Model Graphic Organizer to identify key information from a series of newspaper articles.



*Till the End of Time*  
Sayler / Morris and Yutaka Sho, 2017  
Motion sensor, record player, and record

## High School:

1. Choose an image from the exhibition and have a Visual Thinking Strategies conversation  
<http://www.castellaniartmuseum.org/assets/Images/Documents-pdfs-applications/All-Lessons-VTS-Resourse.pdf> is an excellent document that walks a teacher through the strategy.
2. Review the timeline of World War II.  
See <https://www.ushmm.org/wlc/en/article.php?ModuleId=10007306> for a detailed outline.
3. Read the biography of Keiko Ogura.
4. Review the vocabulary definitions.

# After Viewing the Exhibition

## Upper Elementary and Middle School:

1. Identify biases shown by comparing accounts of the bombing of Hiroshima as told by a survivor and the President of the United States, Harry S. Truman.

**Keiko Ogura** – Survivor –

<http://www.ifrc.org/en/news-and-media/news-stories/asia-pacific/japan/hiroshima-interview-2015/interview-with-mrs-keiko-ogura/>

**Harry S. Truman** – President of the US at the time of the bombing of Hiroshima –

<http://www.presidency.ucsb.edu/ws/?pid=12169>

2. Choose one piece of art that enables you to better understand the exhibit and the historical context of the exhibit and write a reflection of its impact on you.
3. Create an original piece of art that would relate to the exhibit and explain why it would enhance the current exhibit.

## High School:

### 1. Use images and accounts

Identify biases shown by comparing accounts of the bombing of Hiroshima as told by a survivor, a crewman on the Enola Gay, the President of the United States, Harry S. Truman, and the family member of a family who perished in the atomic bombing. (SS CC Reading 6: Evaluate authors' differing points of view on the same historical event or issue by assessing the authors' claims, reasoning, and evidence.)

**Paul Tibbets** – Pilot of the Enola Gay - <http://www.npr.org/templates/story/story.php?storyId=15858203>

**Keiko Ogura** – Survivor –

<http://www.ifrc.org/en/news-and-media/news-stories/asia-pacific/japan/hiroshima-interview-2015/interview-with-mrs-keiko-ogura/>

**Harry S. Truman** – President of the US at the time of the bombing of Hiroshima –

<http://www.presidency.ucsb.edu/ws/?pid=12169>

**George Takei** – Family member of deceased Japanese people after the bombing of Hiroshima –

<https://www.theguardian.com/commentisfree/2016/may/30/hiroshima-family-members-among-dead-george-takei>

### AND/OR – Using Images

- Ask students to choose 2 images from the exhibit that have a similar theme and compare and contrast the images.

- Ask students to choose 2 images that have differing moods and compare and contrast them in relationship with the time and place they were created.

2. Use the context of the decision to use an atomic bomb on Hiroshima and Nagasaki to explain how technological developments increased the devastation and number of casualties in World War II.

3. Research technological advances in tools of warfare during WWII and compare them to tools used in warfare in the current time.

4. Using the pieces of art in the exhibition, choose one and write an analysis of its impact on the understanding of the exhibition and understanding of the historical context.

5. Using photographs of the bombing of Hiroshima and Nagasaki, write a news article for a Japanese newspaper, a European newspaper, and an American newspaper.

6. Create a propaganda poster, leaflet or political cartoon

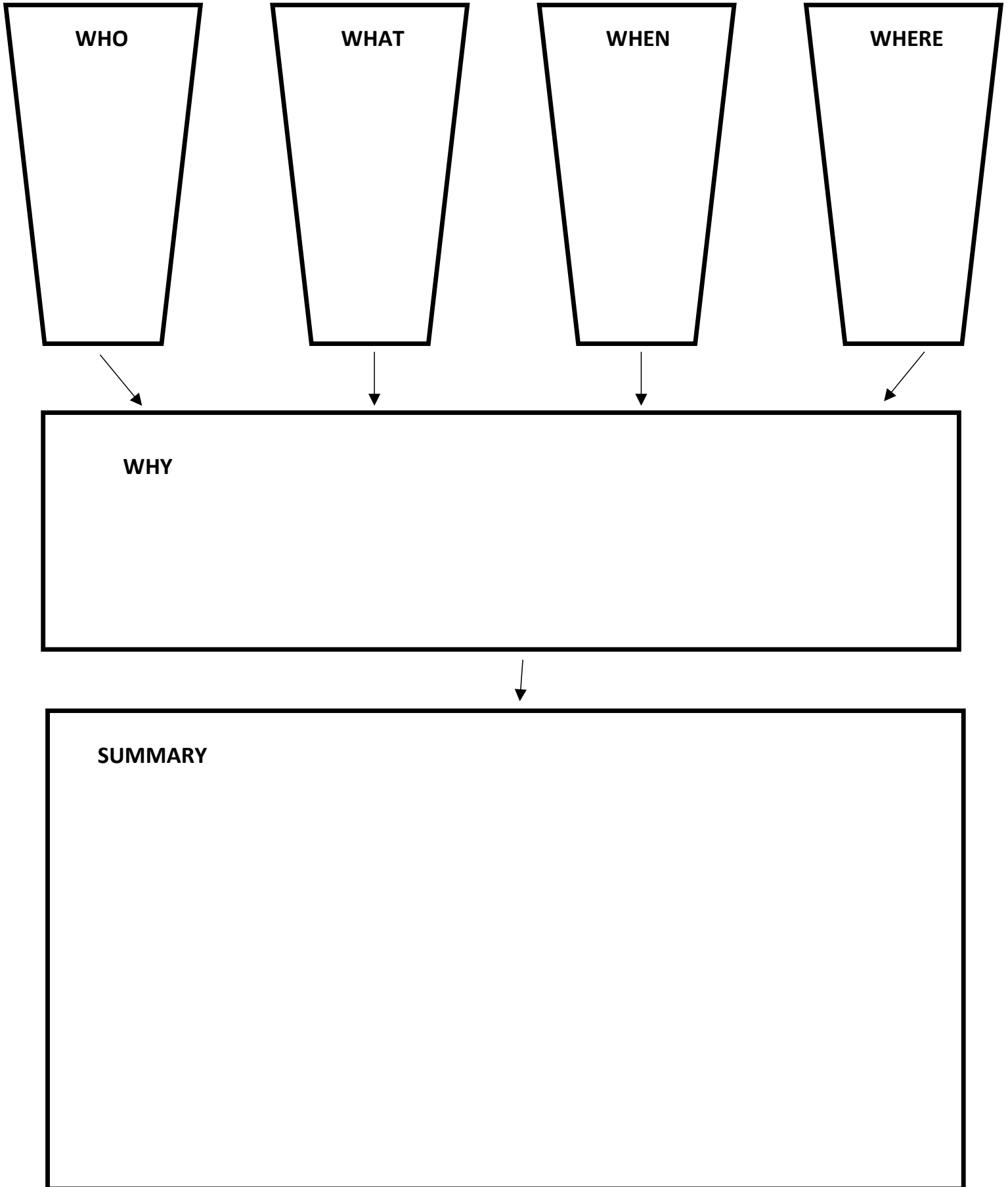
### Social Studies Framework Key Idea and Standards included within the activities:

10.5 Unresolved Global Conflict (1914-1945)

Standards 2, 3, 4, 5 and Themes TCC, GEO, GOV, CIV, TECH, and EXCH

English Language Arts Key Ideas and Standards included within the activities:

# Newspaper Model Graphic Organizer





# For further learning

## Websites

Photos: (Graphic Content)

<http://www.dailymail.co.uk/news/article-3186815/The-nightmare-aftermath-Hiroshima-Parents-carry-burned-children-past-corpses-rubble-rare-photographs-taken-days-atomic-bomb-killed-140-000-people.html>

New Visions unit on WWII warfare:

<https://curriculum.newvisions.org/social-studies/course/10th-grade-global-history/unresolved-global-conflict-19141945/>

Unit Closer for the New Visions Unit on WWII Warfare

<https://docs.google.com/document/d/14DzINvCBZOIGAqrPVhqNkmb955nbrCNLGWLcy0lgxgw/edit>

Interview with Keiko Ogura:

<http://globalcommute.com/keiko-oguras-curiosity-and-compassion-a-hiroshima-atomic-bomb-survivor/>

Interview with Keiko Ogura:

<http://www.ifrc.org/en/news-and-media/news-stories/asia-pacific/japan/hiroshima-interview-2015/interview-with-mrs-keiko-ogura/>

## Videos

History Channel Video - <http://www.history.com/topics/world-war-ii/bombing-of-hiroshima-and-nagasaki>

Stories from Hiroshima (1.Sadako's prayer 2.Paper crane Journey narrated by Marie Tsuruda)

Hiroshima's Appeal (Poems narrated by Marie Tsuruda)

## Picture Books

Aogiri's Dream (Abombed Aogiri II Tale) □

Paper Crane Journey (Carrying Sadako's Prayer)

Sadako's Prayer by Fauzia Aziz Minallah

My Hiroshima by Junko Morimoto

One day In Hiroshima –An Oral History by Nanao Kamada.MD (Q and A: between a student and the doctor Kamada)

# Fall Programs

## SCHOOL TOURS

Hour-long docent-led tours are available Tuesday through Friday, 10:00am–Noon for K-12 schools for \$50 per classroom as of September 1st. Please schedule at least three weeks in advance. For more information on scheduling a group tour with an Everson docent, please contact Qiana Williams, [qwilliams@everson.org](mailto:qwilliams@everson.org) or (315) 474-6064 x303.

## EVERSON OUTREACH PROGRAM

The Everson Outreach program strengthens the presence of the Everson in the community and increases access to the visual arts for those that may otherwise be unable to visit the Museum. To find out more or to schedule an Outreach program at your facility, please contact us at (315) 474 6064 or [eversonoutreach@everson.org](mailto:eversonoutreach@everson.org).

## EVERSON TEEN ARTS COUNCIL

The Everson is looking for enthusiastic, creative, and thoughtful juniors and seniors to serve on the Everson Teen Arts Council (ETAC). ETAC will meet throughout the school year to plan and execute programs for area teens. Tasks will include curating exhibitions, developing and overseeing large-scale teen events, and assisting with Everson community events. Funded in part by the Syracuse City School District. To find out more or apply contact the Education Department (315) 474 6064 or [education@everson.org](mailto:education@everson.org).

## EVENING FOR EDUCATORS

October 5, 6:00–8:00pm

\$10 Members

\$15 Non-Members

Join the Education Department in a private viewing and tour of fall exhibitions TR Ericsson: *I Was Born to Bring You into This World* and Suné Woods: *When a Heart Scatter, Scatter, Scatter*. These contemporary artists explore themes of family, loss, love and desire through multi-media installations. An educator resource guide will offer many ways to engage your students in pre- and post-tour activities. Meet colleagues, share ideas, and enjoy light refreshments including a complimentary glass of wine or beer. Please contact Kimberly Griffiths at [kgriffiths@everson.org](mailto:kgriffiths@everson.org) or 474-6064 x308 to register.

## YOUTH ART CLASSES

### (AGES 4–12)

4-week Sessions, Saturdays

10:30am–12:30pm

1 Session: \$65 Members / \$85 Non-Members

2 Sessions: \$105 Members / \$135 Non-Members

Explore your creativity with different materials and themes each session. Classes are taught by dedicated artists and educators. Space is limited, all materials provided. *To pre-register, contact Qiana Williams, [qwilliams@everson.org](mailto:qwilliams@everson.org) or (315) 474-6064 x303, or visit [everson.org/learn](http://everson.org/learn).*

## PLAYFUL SCULPTURE

September 30, October 7, 14, 21

Combine different techniques and materials to build sculptures inspired by our Monumental exhibition.

## CLAY CREATION

October 28, November 4, 11, 18

Have fun exploring the Everson's ceramics collection. Dig into clay to build, pinch, and coil creative creatures, vessels, and more!

*Need Financial Help?*

*Scholarships available on a limited basis. For details and application contact Qiana Williams.*

## OPEN FIGURE DRAWING

**November 16, 6:00–8:00pm**

**FREE**

Enjoy an evening of figure drawing through the study of a nude model. Bring your own sketchbooks and pencils. Some easels will be provided on a first-come, first-served basis. If you don't want to draw, stop by to see artists at work and enjoy live music. In collaboration with Open Figure Drawing.

## LADIES NIGHT OUT

Presented by Crouse Spirit of Women and The Everson Museum of Art

October 12, 6:00–9:00pm

Tickets \$25

Reservation only, tickets are limited. On sale September 11.

Pamper yourself and enjoy a fun night out with friends. Enjoy an evening of delicious food, drinks, health, beauty, shopping, DIY stations, art and so much more.

*Visit [everson.org/](http://everson.org/) for updates on vendors and event details.*

# Fall Programs

## TALKS AND TOURS

### OPENING NIGHT CONVERSATION WITH THE ARTISTS

September 15, 6:00pm

Free with Opening Night Admission

Hosmer Auditorium

Join Everson Curator of Art and Programs DJ Hellerman and artists Suné Woods and TR Ericsson in conversation about their exhibitions.

### EXHIBITION TALK: MONUMENTAL

September 28, 6:30pm

Led by scholar Dr. Mary Ann Calo

FREE with Museum Admission

Hosmer Auditorium

### GALLERY WALK: SUNÉ WOODS

October 26, 6:30pm

FREE with Museum Admission

### FREE THIRD THURSDAY DOCENT-LED TOURS

FREE admission every third Thursday from 5:00–8:00pm

**September 21, 6:00pm – TR Ericsson & Suné Woods**

**October 19, 6:00pm – Monumental**

**November 16, 6:00pm – Ceramics collection**

**January 18, 6:00pm – Architecture**

### EVERSON FOOD TRUCK + MUSIC FRIDAYS

September 1–October 20

11:00am–2:00pm

Live Music Schedule (12:30–1:30pm) Musical performances end September 29

### Lunch and Learn

12:15–1:00pm, Pay-What-You-Wish Wednesdays

Bring your own lunch and meet staff members from the Everson to learn about our fantastic collection and special exhibitions.

**September 27:** TR Ericsson with Curator of Art and Programs DJ Hellerman

**October 25:** Suné Woods with Curatorial Assistant Steffi Chappell

**November 29:** Ceramics collection with Museum Director Elizabeth Dunbar

### FREE FAMILY DAY! HALLOWEEN HAPPENINGS

October 21, 12:00pm–5:00pm

#### **Art Making**

Noon–3:00pm

Join in art making activities inspired by Halloween and current exhibitions. Make your own memory box to fill with cherished photos, drawings and keepsakes. Get ready for Halloween and create your own colorful spooky Halloween mask, grab a brush and join in painting a monumental collaborative mural.

#### **Wheel Throwing Demonstration**

12:30pm–1:30pm

Watch art come to life in a wheel throwing demonstration by artist Sookie Kayne.

#### **Family Film: Willy Wonka & the Chocolate Factory,**

1971, Rated G, 98 min.

3:00pm, Hosmer Auditorium

Five children from around the world win golden tickets to tour the mysterious candy factory where they meet the manufacturer and learn life lessons about honesty, punishment and reward.



# EVERSON MUSEUM OF ART

## TOUR REQUEST FORM

REQUESTOR'S NAME: \_\_\_\_\_ TODAY'S DATE: \_\_\_\_\_

SCHOOL/ORGANIZATION: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

CITY: \_\_\_\_\_ STATE: \_\_\_\_\_ ZIP: \_\_\_\_\_

PHONE: \_\_\_\_\_ EMAIL: \_\_\_\_\_

AGE OF GROUP: \_\_\_\_\_ NUMBER IN GROUP: \_\_\_\_\_ *(60 VISITORS MAXIMUM PER TOUR)*

Will your group require ramp or elevator access? \_\_\_\_\_

**Cost:** School Tours are \$50.00 per classroom. Pre-payment is required prior to your tour date. An Invoice will be attached to your tour confirmation letter after your request is processed. Non-school tours are subject to regular admission price.

**ADMISSION:**

\$8.00 for adults

\$6.00 for students with ID and seniors

Free: Members, Active military and children 12 and under

Group Rate: \$6.00 per person for 12 or more guests.

We do offer limited scholarships to schools and organizations that service youth and demonstrate financial hardship or need.

Would you like to be considered for a scholarship, please check: \_\_\_\_\_ Yes \_\_\_\_\_ No

Please explain why you would like to be considered for a scholarship:

OVER PLEASE

Please note the Everson Museum is open for docent led tours from Tuesday to Friday, 10:00am—5:00pm, and *limited* tours are available Saturday & Sunday, from noon—5:00pm. Tours are one hour in length.

**\*\*SCHOOL GROUP TOUR POLICY:** *There should be a chaperone to student ratio of 1:10, (excluding staff who accompany special needs students).*

TENTATIVE DAY & DATE OF TOUR: \_\_\_\_\_ PREFERRED TIME: \_\_\_\_\_

ALTERNATE DAY & DATE: \_\_\_\_\_ PREFERRED TIME: \_\_\_\_\_

**TYPE OF TOUR:**

We offer many types of tours. Please select a tour type by checking the choices below:

Visual Thinking Strategies  Architecture  Art History  Ceramics

iPad Pals (Presentations)  K—12  College-level  Seniors  General

Featured Exhibition  French Speaking (*limited basis*)

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**OFFICE USE ONLY:**

DATE RECEIVED: \_\_\_\_\_ INFORMATION TAKEN BY: \_\_\_\_\_ CALENDAR ENTRY: \_\_\_\_\_ STATISTIC DATA ENTRY DATE: \_\_\_\_\_  
CONFIRMATION PACKET SENT ON: \_\_\_\_\_ CONFIRMATION SENT TO DOCENTS ON: \_\_\_\_\_

DOCENTS CONFIRMED:

\_\_\_\_\_  
\_\_\_\_\_

**PLEASE SUBMIT FORM TO:** [everson@everson.org](mailto:everson@everson.org)

401 Harrison Street • Syracuse NY 13202 • 315-474-6064 x 303 • eversonmuseum.org