

by Otagaki Rengetsu, a late 19th-century Japanese Buddhist nun. “It’s crude-looking and misshapen, a quality that’s prized in the Japanese tea ceremony,” he says. If you look closely, you’ll see poetry incised on the garlic-shaped incense burner.

That incense burner — a recent acquisition — is but one of the more than 13,000 items in the collection at the J-Schnitz, up from the 3,000 items that Gertrude Bass Warner gave to start the museum in the 1920s. Warner’s focus lay in Asian art, and collector Virginia Haseltine balanced the collection with Northwest artists, Jill Hartz says. “Women have been important to this museum,” Hartz adds. Lachman notes that much of the regular Asian collection comes from Warner’s bequest, so the exhibit focuses more on other items, like the two new paintings of the Diamond Mountains by North Korean artist Seon U Young. “We may be the first museum in North America to exhibit North Korean art,” Lachman says.

Maggie Gontrum, a longtime exhibition interpreter, says the two new pieces remind her of her favorite exhibit from the pre-renovation days, “The Fragrance of Ink.” Because of limitations in controlling the climate inside the older building, she says, that exhibit “was the most high-quality art we were ever able to show.”

Sometimes, the museum receives surprising presents like the *Frog Drum* that comes from Southeast Asia. Lachman describes the tall, well-traveled piece as “an unexpected gift.”

Then there are donors like Portland-area doctor Robert Shiomi, whose chauffeur pulled up to the security door one day and offered Charles Lachman two 17th-century Japanese screens. “He just knocked on the back door, and in the rain, brought in these two screens, wrapped in blankets,” Lachman says. “He said Dr. Shiomi thought I might like to have them.” Though those screens, *Scenes in and Around Kyoto*, are on display in the show, you’ll only see a fraction of the collection at any one time — 5



JSMA Director Jill Hartz and Harry Bertoia's *Floral Spray*

PHOTO BY BOB COOPER

to 7 percent, usually. Like many of the J-Schnitz’s shows from its collection, “Lasting Legacies” provides the opportunity for curators to rotate what’s on display.

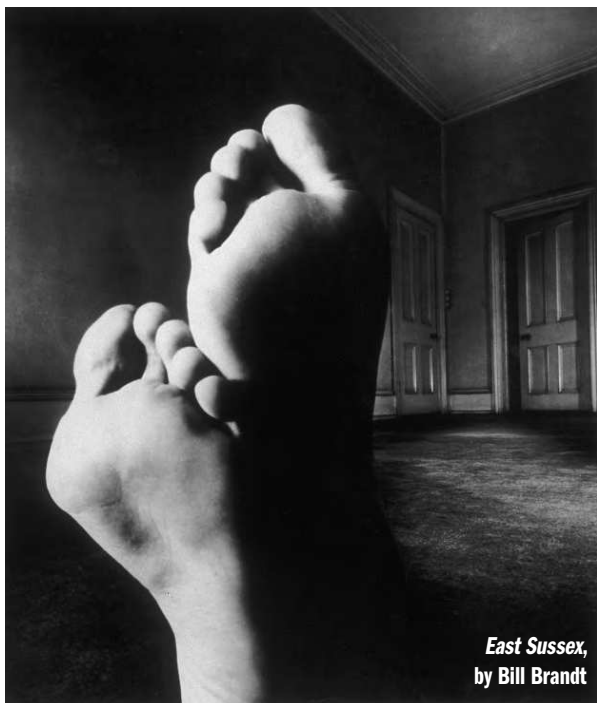
Fong, who specializes in post-WWII American art, doesn’t want you to miss a new group of prints hanging in the American art gallery just off of the main exhibition space. The prints, including images by Roy Lichtenstein, Louise Nevelson, Nam June Paik and Richard Serra, show the flexibility of the medium and demonstrate an awareness of color that balances some of the Korean calligraphy in the main hall. Also in the American art gallery, two Aaron Siskin photos demonstrate the importance of technology to late 20th century art.

Though there aren’t any ultra-contemporary multimedia pieces in the show, Fong is particularly glad to display *Reflecting Pool*, a video by artist Bill Viola that makes the challenges of editing on acetate tape look as easy as today’s digital manipulations.

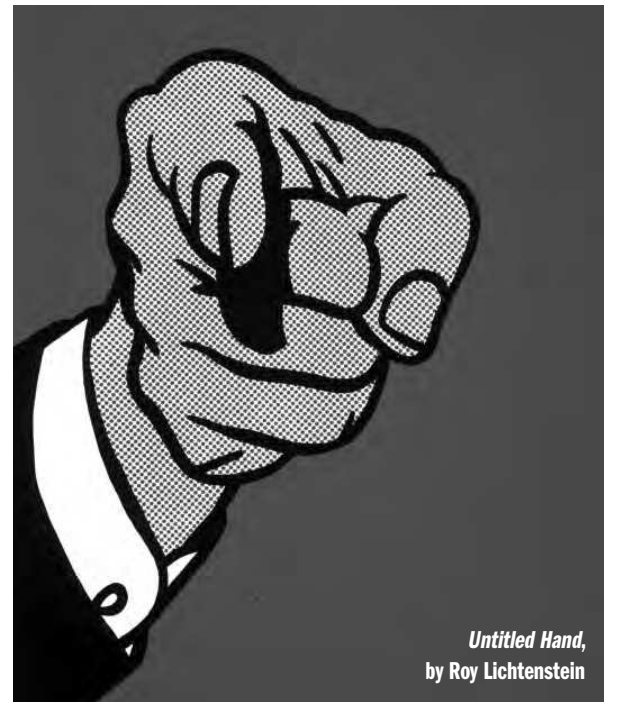
Editing or creating a story provides a subtext to much of the artwork, including the Japanese pottery with incised poetry and *Heaven, Earth and Men*, a contemporary piece of Korean calligraphy that refers to the invention of the Korean alphabet and reflects several layers of meaning. *Scenes in and Around Kyoto* gives viewers a different look at entertaining stories, with tiny archery competitions, wrestling matches, bell-ringing and a variety of other human activities that take place in a capital city.

Some of the juxtapositions make for interesting visuals. One of the few pieces of Indian art owned by the museum, *Shiva Nataraja (Shiva as Lord of the Dance)*, sits near the wall of photography, where a tough French porter, arms folded, stares at the Hindu god.

The photography collection, Fong notes, is huge, and he could only choose only a few photos for this show. Fong picked “interesting photos that I didn’t have any idea we owned,” Gontrum says. Those include British photographer Bill Brandt’s startling *East Sussex* and two images by Andy Warhol, part of a recent gift of more than 100 original Warhol black and white photographs. Fong says the photos show Warhol’s eye instead of his genius at reproduction and color.



East Sussex, by Bill Brandt



Untitled Hand, by Roy Lichtenstein

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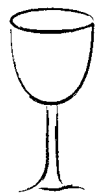
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