

November/December 2017



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FRONT COVER  Michel Herson
BACK COVER  Jeremy Bitterman

HAIKU

Leafless maple
Light and shadow trace its form
Again in the pond
—Peter Kendall

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THE GARDEN PATH

FOR QUESTIONS OR COMMENTS
Email marketing@japanesegarden.org



Dear Members,

Each year as fall color settles on the Garden and we prepare for the holiday season, I reflect on what the Garden has accomplished and the role we've played in our community over the past year. Needless to say, with the completion of our expansion project and the opening of our new Cultural Village, 2017 has been a year like no other. It has truly been the start of a new chapter in the Garden's history.

The past year has also been remarkable as we consider what we as a community have achieved, brought together by shared ideals: art of craft, connection to nature, experience of peace. You, our members and donors, are at the center of the Garden community, joined now to literally hundreds of thousands from around the world who have also shared in the Garden's gifts.

In the coming weeks you'll receive our appeal for year-end support of the Garden's annual operating fund. As you consider our request, I hope you'll reflect both on the way the Garden enriches your life, as well as on how it creates a community that defies boundaries.

In September, I had the opportunity to join our members for the Garden's annual sake tasting event, which was incredible for two reasons. Seeing our new spaces used as we had envisioned and hoped was simply thrilling. Even more exciting was watching you, our members, catching up with old friends and making new ones. It's what the potential of the Garden truly is — bringing people together.

This is also the time of year when all of us at the Garden are looking forward to the exciting year ahead. In 2018 we will take what we learned from our Grand Opening year and expand our artistic, cultural, and educational programming to realize the full potential of our new Cultural Village. Expanded exhibitions, added cultural festivals, more opportunities for learning, and new ways to bring our world closer together through the experience of Japanese art and culture. We're particularly excited to introduce year-long thematic programming that explores the distinctive regional cultures of Japan, beginning in 2018 with Kyoto.

We come together as a community to make this vision a reality, and you, our members play the most crucial role of all: not only through your generous support, but more importantly through your participation in our work. Without you, the Garden would be unseen, and the Cultural Village would be an empty shell.

Sincerely,

A handwritten signature in dark ink, appearing to read "Steve", with a stylized flourish at the end.

Steve Bloom
Chief Executive Officer

November

- 3 Cultural Demonstration: *Koto Harp*
- 4 Member Tea and Tour: *Noh*
Member-only
- 4 Ikenobo *Ikebana* Exhibition
-5
- 5 Cultural Demonstration: *Bonsai*
- 9 Wine Tasting with Torii Mor
Member-only



- 10 Cultural Demonstration: *Koto Harp*
- 12 Cultural Demonstration: *Bonsai*
- 16 An Evening with Bamboo Sushi
- 19 Cultural Demonstration: *Ikebana*
- 23 Thanksgiving Day - Garden Closed
- 24 Cultural Demonstration: *Koto Harp*
- 26 Cultural Demonstration:
Shakuhachi Flute

December

- 1 Cultural Demonstration: *Koto Harp*
- 3 Cultural Demonstration: *Ikebana*
- 3 Cutting Back:
An Afternoon with Leslie Buck
- 7 Golden Crane Opening Reception:
Contemporary Noh Masks
Golden Crane Society Member-only
- 8 Cultural Demonstration: *Koto Harp*
- 9 Contemporary Noh Masks
-1/14 by Bidou Yamaguchi

- 10 Cultural Demonstration: *Bonsai*
- 17 *Koto Harp* Holiday Performance
- 25 Christmas Day - Garden Closed
- 29 Cultural Demonstration: *Koto Harp*

January

- 1 New Year's Day Hours 10am-2pm
Member-only
- 14 *O-Shogatsu* Celebration

For more information, please check japanesegarden.org/events or call 503-542-0280.

Recurring Cultural Demonstrations at the Cathy Rudd Cultural Corner

Tea Ceremony Presentation
Wednesdays and Saturdays (Except Nov. 4)



Jeremy Bitterman

Member Tea & Tour

November 4, 2017 **Garden Grounds**
8:30 - 10:00am *Members and their Guests Only*

Members are invited to an exclusive access Tea & Tour for our latest Art in the Garden exhibition, *Mirrors of the Mind: The Noh Masks of Ohtsuki Kokun*.

Thirty hand-carved *Noh* masks by Ohtsuki Kokun and a selection of elegant brocade costumes from the traditional silk looms of Orinasu-kan in Kyoto bring the elusive world of *Noh* drama to Portland. Garden curatorial staff will be on hand to lead members on a tour of the exhibition at 8:30am. A general tour of the Garden will be offered as well.

Special Member Hours: *O-Shogatsu*, Japanese New Year

January 1, 2018 **Garden Grounds**
10:00am - 2:00pm *Members and their Guests Only*

O-Shogatsu, Japanese New Year, is the most important time of year in Japan. Families prepare weeks in advance to welcome the ancestral gods. On New Year's Day, people flock to shrines to pray for a healthy and happy year. The Garden will be open on January 1 from 10am - 2pm for members to enjoy New Year's special décor.

The Umami Café and the Gift Shop will be closed.

January 14, 2018 **Garden Grounds**
Garden Hours

On January 14, we invite you to celebrate *O-Shogatsu* at the Garden. Festivities will include an authentic tea ceremony, calligraphy demonstration, and *koto* harp performance. Take a stroll around the Garden where you will see *kadomatsu* affixed to the pillars. This small decorative display of pine branches and bamboo is where the *toshigami* (the god of incoming year) is said to manifest himself, serving as the intermediary through which good health and prosperity for the coming year will flow.

November at Lan Su Chinese Garden

November 1-30, 2017
10:00am - 6:00pm

Lan Su Chinese Garden
239 NW Everett Street
Portland, OR 97209

This November, your Garden Membership grants you access to one of Portland's wonderful gardens – Lan Su Chinese Garden. During the entire month, you'll receive member and guest admission on par with your Japanese Garden membership. In addition, Lan Su has generously offered 10% off at their Garden Store and Teahouse. Our Photography Members are invited to take advantage of the Chinese Garden's Artists Hours.

Check lansugarden.org when planning your trip.

Wine Tasting with Torii Mor

November 9, 2017 **Yanai Classroom**
5:00 - 7:00pm

Join us for an exclusive evening of wine tasting with Torii Mor Winery, the official winery of the Portland Japanese Garden. Grown and produced on ten acres in the Dundee Hills, Torii Mor produces high quality Pinot Noir, Pinot Gris, and Chardonnay year after year. Learn about wine making, tasting, and pairing with a Torii Mor representative while enjoying a selection of complementary bites from Devil's Food Catering.

Our Garden Community: Conserving What We Love

“In the end, we will conserve only what we love. We will love only what we understand. We will understand only what we are taught.”

Those words from conservationist Baba Dioum perfectly sum up what we do at the International Japanese Garden Training Center.

This past year, the Center brought acclaimed researchers, authors, and designers— Ron Herman, Marc P. Keane, Leslie Buck, and Kendall Brown— to share their extensive knowledge and experience with our Garden community. This year’s programming included five popular Garden Workshops for the general public and our long-established Haiku Alive! program, which serves students in the Parkrose School District. We are still beaming with delight after our sold-out seminar, “*Waza to Kokoro: Hands and Heart — The Use of Stone in the Japanese Tea Garden.*” A participant described it as “one of the greatest learning experiences” of his life.

In 2018, we’ll be back with these programs and more - serving the Center’s mission: providing a place in North America for learning the skills and techniques for creating and stewarding Japanese gardens while acquainting learners with the cultural heart and soul of Japanese garden arts.

2018 Center Events

2018 Garden Workshops

Bamboo Fence Construction	March 17-18
Maple Pruning	June 23
Maple Pruning	August 18
Pine Pruning	November 3
Kadomatsu	December 8

2018 Lecture Series

Hoichi Kurisu	February 15
Jake Hobson	March 15
Balazs Bognar	April 19
Ann McClellan	May 23



2018 *Waza To Kokoro:* Hands and Heart Seminar Series



The three levels of the *Waza to Kokoro* seminar are designed to realistically help Japanese gardens serving communities across the country meet the need to find authentic, locally-appropriate solutions in design, construction, maintenance, and preservation. Admission is also open to landscape design and construction professionals, and students of landscape-related disciplines. 2017's seminar was intermediate-level. In 2018, the offering will also include an entry-level seminar as well, that will provide an opportunity for a wider audience to enjoy this multifaceted educational experience. Applications for both the beginner and intermediate level seminars are now being accepted.

The planned dates are:

Intermediate-level seminar:	July 19-30, 2018
Beginner-level seminar:	September 20-27, 2018

The seminar's core focus is on stonework in the Japanese tea garden, taught by visiting Japanese instructors and Portland Japanese Garden staff. A traditionally-grounded, hands-on learning process is supplemented with preparatory theoretical instruction in drawing, design, garden history, aesthetics, traditional tool use, pruning techniques and other topics. The art form of tea ceremony provides an experiential cultural context. The various threads of the seminar are woven together to offer an immersive learning experience of not just the techniques but the cultural heart of the Japanese garden.

Dates shown are subject to change. The International Japanese Garden Training Center is supported by the Japan Foundation Center for Global Partnership. To learn more or register for programs, please visit japanesegarden.org/thecenter

Kristin Faurest, Ph.D.
Director, International Japanese
Garden Training Center

2018

YEAR OF KYOTO

D I A N E D U R S T O N

OIDEYASU – WELCOME TO KYOTO IN PORTLAND!

Starting in 2018, we're delighted to introduce a new concept here at the Portland Japanese Garden. Each year the Garden will focus its programming on a different region of Japan in hopes of introducing some of the vast and varied experiences that are found in this relatively small island country. Beyond the megacity of Tokyo, there is great diversity from region to region—different customs, different dialects, festivals, crafts, and cuisine—in every corner of the country. From semi-tropical Kumamoto in the south to the snow country of Tohoku and Hokkaido in the north, Japan is full of surprises— from snow monkeys to exotic cranes, from castle towns to pottery villages, from ski resorts to quiet mountain villages where paper is still made by hand.

We start with Kyoto—perhaps selfishly, as this was my home for 18 years. Here, I experienced firsthand the finest Japanese gardens, many with histories that date back to the feudal ages. In Kyoto, I found incredible people who weave silk, make Noh masks, fine incense, or sweet bean cakes in the shape of cherry blossoms according to family recipes that are 350 years old.

I also found my own path in life—as a writer who chronicled the lives and work of those people in the books I wrote about the city* while I struggled to learn Japanese and navigate the tradition-bound culture unique to this very special place.

Kyoto was the capital of Japan and home of the Imperial Court for more than a thousand years, and as such it is fitting for us to begin our exploration of regional differences here. For me it is personal. Half my heart lives there still.



- 1  Krunja
- 2  Chen Min Chun

2

HIGHLIGHTS FROM THE YEAR OF KYOTO

In 2018, we introduce Kyoto's Gion Matsuri, the oldest continuously celebrated urban festival in the world. Banks of lanterns and a performance by 20 *Gion-bayashi* musicians whose rhythmic chimes and flutes bring a multi-sensory experience of this magical festival to life in our Cultural Village. We will also focus on Kyoto craftsmen, bringing a group of five of Kyoto's finest young craftsmen and women to present their latest creations—and on Kyoto cuisine, bringing a chef from Kyoto to provide a sample of Japan's haute cuisine.

PORTLAND GOES TO KYOTO!

We're not just bringing Kyoto to Portland, we're taking Portland to Japan. In early 2018, there will be a reception in Kyoto that introduces the Portland Japanese Garden to leaders of the community, particularly those in garden-related fields. This brings us another step closer to establishing a real cultural crossing between our Garden and the classic gardens of Kyoto, their builders and caretakers, for generations to come.

*Diane's books—*Old Kyoto* and *Kyoto: Seven Paths to the Heart of the City*, along with *Wabi Sabi: The Art of Everyday Life* are available in the **Garden Gift Shop**.

Masked and Revealed: The World of Bidou Yamaguchi

“ I was able to have a personal dialogue with the Renaissance masters that touched my soul. I have been able to experience their joy and sorrow. I have felt with my whole being their lives and deaths.”

For centuries, the human face with its varied emotional expressions inspired artists around the world. *Noh* is one of the oldest forms of theater performed today and has been handed down for more than 600 years. Japan's Noh theater provides a place for exploring emotion and representing that human expression. Noh craftsman, Bidou Yamaguchi has taken the centuries old Noh mask tradition and turned it into innovation, adding his own style to the art of mask-making.

“Since childhood, the human face has fascinated me. I used to study the faces of people I met day to day, and was drawn to the faces I saw in paintings and sculptures whenever my parents took me to museums,” said Mr. Yamaguchi.

The Western paintings of Da Vinci's *Mona Lisa*, or Vermeer's *Girl with the Pearl Earring* had a profound impact on a young Yamaguchi (b. 1970). He saw the people depicted in the paintings with faces that were real yet unreal, fleeting yet eternal at the same time.

“Those faces have a fundamental beauty and personal meaning. They had an unforgettable impact on me as a child,” he said.

When Yamaguchi was twelve years old, his grandmother — who had been living with his family — passed away. Yamaguchi felt a deep fear and sorrow, having never experienced death before. All expressions of life, he said, had vanished from her face. It was his first sight of what he called a “death mask,” yet, he said, her subtle beauty was emanating from her gentle, peaceful face and that consoled him.

Trained to make reproductions of historic Japanese Noh masks, since 2003, Yamaguchi decided to radicalize the traditional mask-making practice. “I had a growing desire to go further, toward a new world of beauty. My desire to go beyond my traditional craft — to create a new and different kind of mask — became stronger day by day.”



📷 Bidou Yamaguchi

MASKED AND REVEALED: THE WORLD OF BIDOU YAMAGUCHI

December 9, 2017 – January 14, 2018

For the past decade, Bidou has been exploring the meaning behind the eyes of such enigmatic beauties as the *Mona Lisa* and *Girl with the Pearl Earring*. He speaks of “a growing desire to go further, toward a new world of beauty.” From the private collection of Kelly and Steve McLeod, these eight masks reveal new directions in this ancient art form—creating unique visages that bridge worlds and challenge long-established tradition.

Yamaguchi’s masks apply the techniques, transformative spirit, form, and mysteriousness of Noh masks to iconic female portraits from European art history. He is gaining worldwide attention for his masks based on western paintings.

“I began working on a series titled *Portraits*, using the techniques and practices I had mastered during the previous decade. They were to be a new form of ‘reproduction,’ using the faces of the *Mona Lisa* and *Girl with the Pearl Earring*, as well as ‘masks’ from other famous paintings.”

Like a human face, Bidou Yamaguchi’s work opens itself to much interpretation. Bidou’s role is one of a ‘traditional’ artisan who works to reproduce old masks and a ‘contemporary’ artist who uses his mastery to create new objects.

“While producing this series, I was able to have a personal dialogue with the Renaissance masters that touched my soul. I have been able to experience their joy and sorrow. I have felt with my whole being their lives and deaths. It would make me very happy if those who see my works can feel the essence of humanity through their beauty”

Originally from Fukuoka, Japan, Yamaguchi studied Noh mask carving with Gendou Ogawa, a Living National Treasure, before receiving his “master’s name” of Bidou in 1996.

Since 2014, Yamaguchi’s pieces have been on touring exhibitions in museums in such major American cities as Houston, Chicago, and Los Angeles. We bring several of Bidou Yamaguchi’s contemporary works, from the collection of Kelly and Steve McLeod, to the Portland Japanese Garden for you to see these magnificent modern mask sculptures up-close and feel their varied emotional expressions.

Masked and Revealed: The World of Bidou Yamaguchi will be on display in the Tanabe Gallery from December 9, 2017 – January 14, 2018.



Mysterious Encounters: The Muted Dynamism of Noh

LYNN KATSUMOTO, GUEST CONTRIBUTOR

Noh theater invites spectators into an ethereal world. Through hypnotic flute and drum, trance-like chanting of poetic libretti, and fluid dance movements of spectacularly costumed actors, Noh transforms the everyday to reveal glimpses of a world beyond. From the supernatural to the deeply spiritual, the realm of Noh is at once magical and sophisticated, quiet, elegant and abstract. It is the effect of enigmatic masks and oversize costumes of precious brocades that heighten the sense of the extraordinary, altering audiences' perception of reality.

A history of theatrical styles preceded the emergence of the lyrical dance-drama known as Noh and informed its development. A tradition of ritual shrine dances & songs was already well established by the 14th century for eliciting blessings from the gods; comic, impromptu entertainments by itinerant performers celebrated harvest and planting seasons; concerts in the courtly milieu of aristocrats offered a sense of Chinese refinements. Merging these strands into skillfully adapted tales from the historic and legendary past by troupes of actors donning masks came to be called Noh, meaning “accomplished,” to distinguish them from other, more improvised, entertainments.

“ It remains today one of the world’s great performing arts, stunning to view, hypnotic, and capable of confounding normal perceptions to the degree that everything seen after experiencing Noh appears in a new way.”

During the Muromachi period (1392-1573), the shogun Ashikaga Yoshimitsu advanced the status of Noh through his patronage of the actor Kan’ami (1333-1384) and his son Zeami (c 1363-c 1443) who performed, wrote plays and put into writing ideas about the art of Noh. It was Zeami who conceived of Noh as an elusive, quiet beauty that permeates the style of theater known to this day for its austere stage and poignant masks. These and the many layers of exquisitely embroidered or brocade costumes imbue the actor with an oversized presence as he moves, seemingly floating, with the music and chanted narrations.

MIRRORS OF THE MIND:

THE NOH MASKS OF
OHTSUKI KOKUN


October 14 – December 3

It was also Zeami who removed the action of Noh theater from the daily life of the romance or the war tale, and transported it into the realm of dreams. What takes place on stage portrays what lies behind the outward strivings of the mundane, and focuses primarily on the emotional interior. This world of introspection is expressed through a language of literary refinement, complex so as to draw each audience member into his or her own private sensibility.

A typical play introduces a principal, masked, actor as a wandering priest or traveler. This protagonist may encounter a peasant or tradesman who offers shelter in a humble abode. While asleep, a dream reveals a tormented past or hidden truth that releases him or her from the shackles of illusion, and leads to a cathartic change that sets the character free, enlightened so as to return to daily life without what had been a spiritual load.

The structure of Noh masks aids in this startling transfiguration of reality. Viewing a mask face on, you are presented with the bright face of the character; it appears to smile. When the mask is turned downward, its expression darkens as though the character were weeping. In carving each mask, much thought goes into the relationship between the upper and lower lids of the eyes to create a sense of depth; likewise, the indentation on both sides of the mouth is vital to enabling a multitude of expressions when worn by an expert actor. The masks are deliberately shorn of individualized features so that they can look like anyone. As mask carver Ohtsuki Kokun remarks, "The universality of Noh masks has been achieved through the heart's blood that mask masters of old poured into contemplating how the stage affects the way the mask looks. This is the jewel that we must protect and pass on."

The popularity of Noh has risen and waned through the flow of Japanese history. After its inception during the Muromachi period and its continued patronage by the military elite of subsequent eras, the study of Noh libretti became a cherished pastime, nearly *de rigeur* among the literati and prevalent even among widening numbers of literate commoners. But when the old order succumbed to modernization during the Meiji period (1868-1912), Noh was one of the traditions at risk of being left behind. It is interesting to note that in 1879 when Ulysses S. Grant visited Tokyo as part of his worldwide goodwill tour, his Japanese hosts arranged for a performance of Noh to entertain the retired general and former US president, apprehensive, no doubt, that he would find its pace dull to the point of torpor. Instead, a record of the event shows that Grant expressed great admiration, and remarked to his hosts, "You must preserve this." It remains today one of the world's great performing arts, stunning to view, hypnotic, and capable of confounding normal perceptions to the degree that everything seen after experiencing Noh appears in a new way.

 All Photos: Yamazaki Kenji



The Campaign for a Cultural Crossing

Contributions received
through September 15, 2017

The new Cultural Village and gardens are open! The Cultural Crossing project enables the Garden to extend its legacy and purpose—providing a heightened sense of beauty and tranquility and more educational opportunities while preserving significant cultural traditions and art forms. We thank all of you for your generous support.

\$5,000,000 AND ABOVE

Arlene Schnitzer in honor
of Jordan D. Schnitzer's
20-year service to the
Portland Japanese Garden

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📷 Tony Small

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\$5,000 TO \$9,999

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\$2,500 TO \$4,999

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\$1,000 TO \$2,499

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Ethel Csakany
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If you would like to include the Garden in your estate plans, or if you have already done so and would allow us to list you as a Legacy Society Member, please contact Chief Development Officer Tom Cirillo at (503) 595-5225 or tcirillo@japanesegarden.org

We are grateful to the following individuals and families for their generous estate/bequest gifts received by the Garden:

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The James W. Skog Trust
Toya Family Trust: George, Sonoya, Georgene, & Evelyn
David E. Wedge Trust

Annual Fund Donations

Contributions received
7/21/2017 - 9/15/2017

American Endowment
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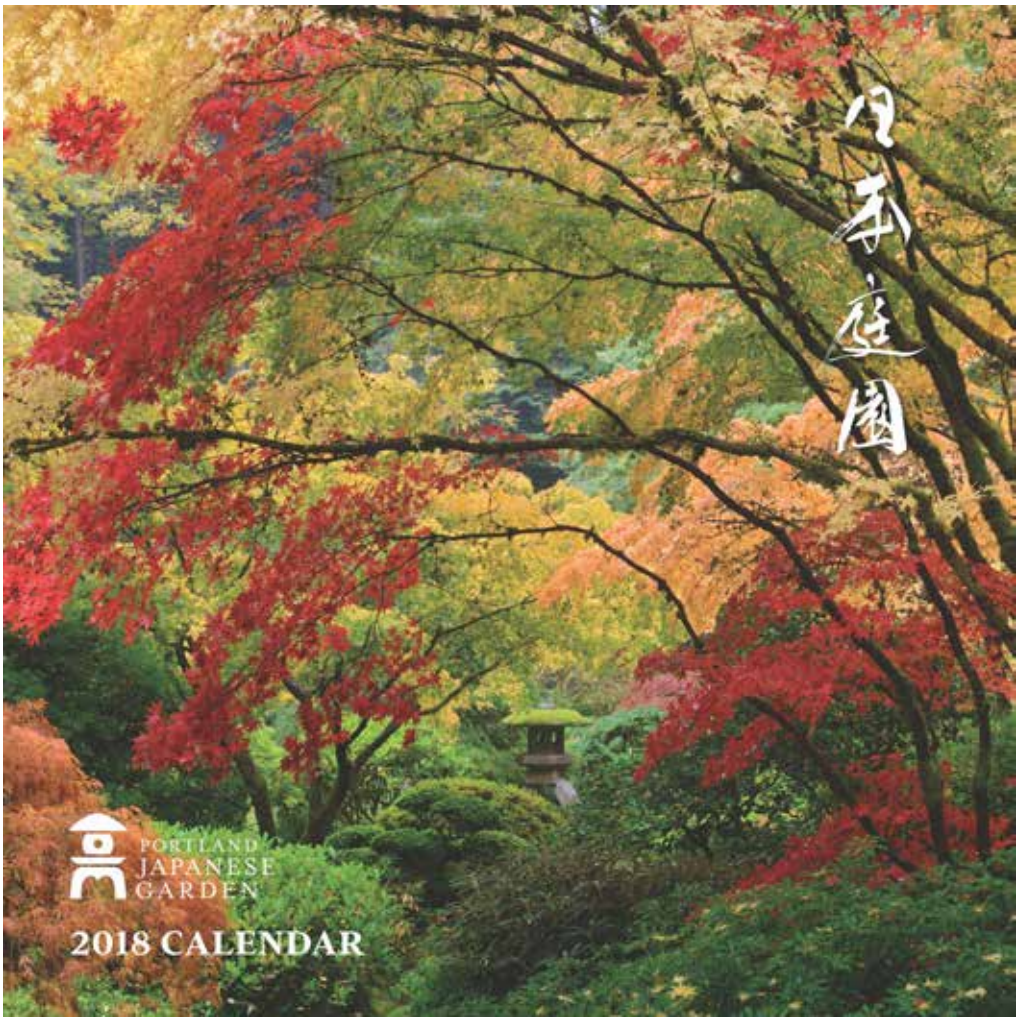
Urasenke Portland Wakai Tea
Association
Richard & Linda Ward
Patrick J. White
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Ann M. Wilson

Happy Holidays

2018 Calendar

Enjoy the Portland Japanese Garden through the seasons with our beautiful 2018 wall calendar. Photographer Members have contributed their best images in this full-sized, twelve month calendar. Add tranquility to your home or office as you keep the Garden close throughout the year. You can find the 2018 calendar online at store.japanesegarden.com or in our Garden Gift Shop.

Members, enjoy an additional 10% off the 2018 calendar from November 1-December 31, 2017.





Awaken the Senses

Known as *kob* in Japanese, incense was first brought to Japan from China by Buddhist priests in the 6th century. Around the same time, aromatic aloeswood, or *Jinkoh*, washed ashore and excited locals with its distinctly pleasant scent. Since then, incense has long played a vital role in Japanese culture, its presence found everywhere from fragrant Buddhist rituals to a form of time-keeping between geisha and their clients.

Incense is produced by mixing natural gums, precious resins, and floral ingredients with organic materials and pressing the mixture into noodle-like strings or molding it into cones and coils. These are then cut to size before being dried in just the right amount of air and light. Lastly, they are aged several days and then carefully packed to be shipped off and enjoyed. Incense is an ideal companion for one looking to calm the mind and awaken the senses!

Find a selection of Japanese incense in the Garden Gift Shop.



Gift Memberships

Give the Gift of the Garden this Holiday Season

Give your loved ones a year of tranquility and peace with a Gift Membership to the Portland Japanese Garden. Gift Memberships come wrapped in seasonal colors and can be shipped either to you or directly to your gift's recipient. This year's seasonal Gift Membership packages include a selection of six greeting cards featuring gorgeous photographs of the Garden.

Gift Memberships may be purchased online at store.japanesegarden.com, by phone at 503-796-9180, or in person at the Garden Gift Shop.

DID YOU KNOW?

Kyoto was the Imperial capital of Japan from 794 to 1868. Prior to 794, the Palace had moved locations more than 40 times. The original name of Kyoto was Heian-kyo, or "Capital of Peace"; it is also known as the thousand-year capital.

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