



Judges of Wisdom

When history describes importance it does so through sacred objects that walk in tandem with our heroes, which are passed along, like fragile gods, from age to age. In doing so, we are given the opportunities to be nosey and to pry into the judgement of what is considered "wisdom." The complement that comes from the echoes of history is a hero, who is oftentimes a reflection of affluence and responsible for adding something new. However, value is not an amount it is judgement. It is akin to management. Since people vary, they often choose what revitalizes their beliefs. Therefore, we cherish our fragile deities in order to manage what is considered wisdom which revitalizes the value and overall picture of any group of people.

How do we go about managing the things we say so that they may increase in value? We socialize, compete, and express our perception. Some ideas are good some are not. There are consequences to poor judgement. What is considered wisdom is important. So much is remembered when pieces are placed side by side until a full picture begins to illustrate through joyous self-expression. USC's Pacific

Asian Museum has an exciting progression of Religious Art in Pasadena. The choice of wood for many of the representations raises concern for those concerned and unfamiliar with the longevity of wood but the ideas conveyed through Buddha and Eastern religion were rich and easily cherished. Buddha is both king and universal teacher. Buddhism, from Vietnam to Burma and Myanmar, varied in the depiction of a king as either humble or stately and benevolent. Buddha would sometimes play king in order to enlighten an earthly king's behavior. The variety of Buddhist depiction obviously serves a purpose among people from different social strata. An overall sense of wisdom is ingeniously depicted through hands that imply universal time passing. Anjalimudra (gesture of prayer and greeting) hands above, Dhyanamudra (gesture of meditation) implies lessons passed along through generations now distill in a single figure. The audience could easily perceive the art portraying something incredibly important captured in the hands of Buddha, perhaps a universal lesson that, if lost, is still conveyed through a person.



What seems obvious is anything but. The venue seems small and the artwork does not fulfill the full range of curiosity until the small hidden entrance in the gift shop building illuminates the full collection. Tobacco boxes, scrolls, and pottery tucked away fill nearly three full rooms with religious and historical artwork.



The overall venue had the depth that an audience would expect from a museum that implies variety and importance. The beginning does seem as though the museum has over advertised the scale of its collection until the venue opens up a building over. Close inspection reveals details that strike the imagination and challenge assumptions of what has transpired elsewhere and what has been assumed by up-bringing and daily life. To cope, as many often do, omits curiosity and enforces routine. The details that survive the ups and downs of longevity reinforce awareness of foreign cultures and provide a sense of coming full circle.

